DESIGN PROPOSAL

master plan

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Once the series of conceptual plans were completed, an assessment of the optimum use for the site was determined. As previously stated in the assumptions, the selection of a final concept was considered to provide the best opportunity for study at the time of the project. It was also determined that based on the group’s analyses and research, the option which was selected was the best suggestion for the community to consider as a potential use for the site should it be developed any time in the near future. It should be noted that market and community profiles can evolve greatly over time, and should the site become available for development, the needs of the community should be re-assessed prior to any study of development options.

The option which was chosen was the progressive care mixed-use development. As the previously stated concept description described, this development would provide a variety of housing options to serve the total realm of the aging population. This includes all types of residents from singles to retirees, and from young professionals to single parent families. The goal was to provide necessary amenities to please the entire spectrum of possible residents, so any individual moving into the development would feel comfortable living there in all phases of life. This could be labeled as the concept of “aging in place.”

As in every concept, the final concept contained a previously determined set of uses. These uses were situated on the site in response to site analysis conclusions, and therefore, did not vary greatly from plan to plan. For the purposes of clarity of discussion, the plan has been divided into four main development areas: Riverwalk, Retail and Parking, Socio-Cultural, and Residential. The programmed elements of each of these areas will be discussed in detail in the upcoming sections. The following discussion of the Master Plan will focus on an explanation of relationships between each separate area, and the relationship of the final solution as a whole to the surrounding context.
Site Layout

Mishawaka is not unlike most other cities in the United States in its layout. The city has been influenced by the typical Jeffersonian grid system. The site was originally planned as a part of the grid system of the city. Therefore, it became very important to maintain this influence on the overall layout of the site, in order to be sensitive to its context. A particular focus was given to providing a clear hierarchy of circulation systems, both vehicular and pedestrian. Since the site would include a portion of the city's riverwalk system, it was important to provide a variety of easily accessible pedestrian links to the river, as well as within the site.

The "pedestrianization" of the development was reflected in the string of the street system. A study of street types was conducted and listed the variety of street types including: large streets, boulevards, small streets, lanes or alleys, and pedestrian streets. It was obvious that vehicular access was imperative to the success of the development, but special attention was given to scaling the development in favor of the pedestrian rather than giving it over to the automobile. This was accomplished by reducing the overall width of all streets, paving streets with brick or cubic to slow down traffic, providing curb parking to separate the pedestrian from moving traffic, providing street trees as a psychological barrier between the street and sidewalk, reducing curb cuts by providing alley access to garages rather than a continuous line of driveways, and moving buildings (especially houses) closer to the street to create a sense of enclosure. Also, one major piece of the overall geometry of the site was given over to the pedestrian completely as a pedestrian street. This green space was organized as any other street would be, except it had grass where pavement would normally be.

The location of the various elements on the site was determined by the site analysis. It was determined that it was best to locate the retail and social portions nearest the existing downtown in order to allow easy circulation between the two.
This act would prevent the new development from competing with the existing specialty shops in the central business district. This area also provided the best opportunities for shared parking areas. It was determined that the western half of Liberty Mutual Insurance’s surface parking lot would be ideal for the addition of a downtown parking structure because of its prominent location between the new development and the downtown. The TRANSPO Transfer station was also relocated to this location for the same reason. Retail and parking areas, as well as Socio-Cultural areas, will be discussed in more detail in later sections.

Areas which would be only residential were kept on the western portion of the site. This was done in sensitivity to the existing residential areas which border the site, and as a progression of the hierarchy being reduced as the development moves away from the heart of the downtown. A portion of the residential areas front the river. These houses were intentionally separated from the river by a street which connects the two main traffic routes. This street allows immediate visual and physical access to the greater public, provides curbside parking for public use, yet still affords a number of residences with prime views to this great natural amenity. Housing types and organization will be described in further detail in the section on the Residential Development Area.

The riverfront itself was addressed in many different ways before it was drawn onto the final concept. The main goal of the group in relation to the river was to keep it publicly accessible, which meant allowing it to seem publicly owned. A variety of organization techniques were attempted, but the group finally decided that the most public solution was to free the riverfront from any large buildings, to separate the residential areas by a public street, and to make the actual land between the river and the street wide enough to be comfortably separated, yet narrow enough show the influence of the urban setting. South Bend, Indiana has a riverfront development which is a much harder edge to the water, reflecting the influence of that more urban setting. It was decided that Mishawaka should have a riverfront more in keeping with the size and character of Mishawaka, rather than emulating a larger example.
DESIGN PROPOSAL
master plan
street codes

STREET TYPES
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STREET TYPE
LARGE STREET
BOULEVARD
PEDESTRIAN

SECTION

PLAN

DIMENSIONS

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STREET TYPES
ST. JOSEPH IRON WORKS

STREET TYPE
SMALL STREET
LANE
RIVERFRONT

SECTION

PLAN

DIMENSIONS

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REDEVELOPING A POST-INDUSTRIAL DOWNTOWN
DESIGN PROPOSAL

master plan

Therefore, a slightly softer approach was taken in the design of this important feature. The impact of the water itself was increased on the site with the inclusion of a wetland area in the proposed nature center area, and the extension of the mill race on the eastern portion of the site. More specific Riverwalk issues will be discussed in the upcoming section by that name.

Connections

An important design goal was the focus on any new development being well connected with the surrounding context, as well as within the immediate downtown area. These connections could be made physically - with streets and walkways, visually - with axes and vistas, or mechanically - with automobile and public transportation systems. The group decided to employ all of these connection techniques in their study of the new development.

On the larger, contextual scale, connections were primarily focused on the inclusion of adequate parking and clear street systems for automobile access, and location of a new TRANSPU transfer station for easy public transportation potential. These two design features were added to allow the new development to adequately draw from the larger population base within the South Bend/Mishawaka Metropolitan Statistical Area (approximately 300,000), or the Area of Dominant Influence (approximately 830,000).

Connections within the downtown were created more by physical and visual improvements. Constant streetscape elements were used in the downtown and the new development areas. A median was added on US 331 both to slow traffic and create a sense of entry to the downtown. Street trees were used to continue lines of axes into and out of the site. Streets themselves provided a direct visual axis into the site, to the river and the riverwalk. The pedestrian greenway provided an east/west axis between the nature center and the retail development that intersects with each north/south street.

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Existing Urban Fabric
An attempt was made to be sensitive to the existing buildings and landscapes around and adjoining the site. This was reflected in the early concepts, but the realization soon occurred that a light hand may not necessarily mean not effecting any of the existing buildings. A decision was made to adapt any structures which were, for the best interests of any future development, either not important enough to retain, or not conducive to the overall goals of the project. An example of this decision making process can be seen in the adaptation to the buildings on the corner of First St. and Main St. This method was taken to allow the most direct transition between the existing downtown and the new development. The economic benefit of a successful overall project would be large enough to justify to current tenants of existing offices or shops that they could relocate to the new development and still make a profit in the process.
"A waterfront is a significant resource and a challenging opportunity for a city. A chance to be an escape valve for the pressure-cooker of a crowded city life, a chance to be a bright, breathing edge of a city living."

—Arthur Evans Mosson
DeS I G N  P R O P O S A L

riverwalk

Introduction

The edge of the St. Joseph River in Mishawaka has been monopolized by industry for many decades. As a result of this, the potentially wonderful Uniroyal Property sits idle as a barrier between the historic downtown heart of Mishawaka and the river. It truly represents a place of missed opportunity and unfair injustice to a community, but as is so common with sites such as these throughout the Midwest, there is little chance at this time to acquire and undo this injustices.

In the plan for the riverwalk, the St. Joseph River is given back to the community and reserved for public use along its entire edge. There are a variety of activity points which reinforce this notion including a Nature Center on the west edge of the site to Historic Markers at the far east edge, as well as, many exciting and wonderful places in between.

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**Design Proposal**

**Riverwalk**

**Historical Walk**
The historical value of the site would be presented at various locations as individuals proceed along the riverwalk. The focus of this would be to inform visitors and residents of the importance of Mishawaka and South Bend in the shaping of the St. Joseph River valley. Certain program elements would contain historical information, the specific historical periods which would be covered at these points will be described in their respective following explanations.

**Kanner’s Island Nature Center**
This education based anchor for the site development would distribute information about the natural history of the Michiana region, as well as the current state of hydrology, geology, natural systems. The center would also demonstrate the effects industry in the area, particularly on the site, have had on these systems in terms of pollution, increased population, and riverfront development. The introduction of a wetland would allow the center to educate visitors and residents about water systems, vegetation, and wildlife. This would also be a unique opportunity for the city to demonstrate actual natural systems in a downtown setting. A large portion of the nature center would incorporate the existing Kanner’s Island as a natural woodland. This area would have nature trails incorporated throughout, with interpretive signage locating plant material and wildlife habitats.
Pedestrian Bridge to Battell Park
A portion of the path system on Kamo's Island would be in the form of boardwalks. These would provide a ramping system to lead up to a new pedestrian bridge spanning the St. Joseph River and connecting to Battell Park on the north bank of the river. This bridge would provide another link to the site in response to the goal of easy connections between new development and the immediate neighborhoods surrounding it. The bridge would also connect to the Mishawaka Riverfront Path System.

Fishing Nodes
These nodes would provide fishing areas to serve the most popular use of the river in the vicinity of the site. They would be more natural edges than the rest of the river edge areas to provide both privacy and natural habitat. Most nodes would be constructed with a large stone and boulder edge treatment to provide a variety of sitting options.

The Pier and the St. Joseph Iron Works Historical Marker
The major built feature on the river would be a "pier" which could provide public gathering space and a set of interaction nodes. This area would be the location of another piece of the historical walk, incorporating a historical marker located on view axis across the river. The historical marker, known as the St. Joseph Iron Works Historical Marker, would be an obelisk with interpretive signage inscribed both directly on it and on a plaque located on The Pier. This monument to the founding of one of the original four cities which eventually formed the town of Mishawaka, would describe one of the most profound influences on the site since it was completely natural. Therefore, this piece of the walk reflects the second important era in the life of Mishawaka. The monument is also on a direct axis with the boulevard street which runs through the heart of the residential area of the plan. The Pier would have a series of structures on it to serve as respite facilities and seasonal concession and boat stands. A ramp and stair system connects The Pier to the higher level of the rest of the development.
DESIGN PROPOSAL

riverwalk

Amphitheater Lawn Space
A lawn area would be provided which could have sculpted edge that could double as an amphitheater space during festivals and community activities. This area would also provide an open area near the river to serve sporting activities and other more active forms of recreation.

Historic Flour Mill
A historically accurate mill would be recreated as a representation of the third era in the history of Mishawaka, that of small scale, hydro-powered industry. This structure would be a working mill to demonstrate a type of industry which is rapidly decreasing. Children would be able to see how grain actually becomes flour and is baked into bread and other baked goods. Other than a working museum, the building could be rented for catered events such as receptions and office parties. Observation decks would be provided to give visitors lookout areas toward the river and natural area. Water power for the mill is provided by the drop of the falls which brings the water at the level of the race back down to the river level. A bridge would be constructed above the first drop of the falls as a connection from walk to the island.

Reconstructed Mill Race
The existing mill race could be reconstructed and the subsequent island could be returned to a natural state, similar to the Kamn's Island. The race could then become an important part of the riverwalk connection from the east side of the Main St. Bridge. An underpass would provide safe passage from one side to the other without forcing pedestrians to battle the traffic on the bridge above.
Power Plant Museum and Night Club
This existing structure could be adaptively re-used as the fourth historical area on the riverwalk. The museum would display equipment, products, and information on the period of heavy industry, and its hey day in the South Bend - Mishawaka area. Particular attention would be paid to the influence of industries such as Studebaker, Whirlabator, Dodge Manufacturing Co., Red Ball, and of course, Unitroyal. The daytime use of the building as a museum, would give way to evening uses as a night spot offering a variety of pubs, restaurants, dance clubs, sports bars, and other entertainment oriented uses.

History Pointe
At the end of the mill race island, the fifth historical node would occur. This area would offer a very good view of the falls, the fish ladder, and the natural areas on either side of the river. A semi-circular landing would be lined by interpretive signage relating major periods of history of the St. Joseph River valley and Mishawaka. Some of these important events include: the construction of the first dam on the river (the dam immediately in front of the visitor), the construction of the first bridge across the river (the Main St. Bridge), and the great destruction of the downtown by fire. This point would serve double duty as an educational tool and a turn around for the riverwalk.
"In almost all communities since World War II, it is a practical impossibility to go about the ordinary business of living without the use of the automobile."

-Charles Moore

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Introduction
The success or failure of this type of development could depend on whether or
not the correct mix of uses exists on the site, and whether or not people can get to
the development in general. A portion of the this plan would be devoted to retail
use, to boost the economic base in the downtown, and to give residents of the
community a reason to come downtown to shop and spend money. In order to
allow sufficient easy access to the development, adequate parking was neces-
sary to be added to the downtown. A focus was on the optimum use of existing
parking areas, in order to keep new surface parking to a minimum. The following
was the list of program elements in the Retail and Parking area of the develop-
ment.
Design Proposal

Retail
This area would be located in close proximity to the Main St. retail areas which already existed on the site. The types of stores would be primarily specialty shops and cafes. Some service may be included to help serve the residents of the development. The western edge of the retail would front on a pedestrian access point leading from the parking area on the south of the site. During warm weather, these stores would be encouraged to spill out into the pedestrian way to create more interaction with shoppers and visitors to the site. The other frontage onto this pedestrian route would be the Market which is described later. This retail area serves as the passage from Main St. to the Piazza which is described in the Socio-Cultural section. The buildings which would house retail uses would also be used as residential units on the upper levels to create more life in the downtown.

Mill Street Market
Another type of retail use on the site would be the Mill Street Market. This would be an atrium space housing a wintergarden, a daily market, community gardens, and a biweekly farmer’s market during warm weather. All of these uses would be contained under one atrium roof, but would be separated within by a curtain wall facade around the market area. Just as the retail would be encouraged to spill outside during warm weather, the farmer’s market would be accessed from the outside of the Mill Street Market via large operable cargo doors. The community garden would be used by anyone in the development but would be especially encouraged as a therapy for elderly residents of the assisted living center, which would share one wall inside of the atrium. This area also would provide a social space for residents to gather who like to enjoy the sunshine on cold winter days. Residents could meet in the wintergarden space and enjoy the tropical foliage and gently moving water while chatting over a cup of coffee. The Market would also provide easy handicap accessible access between the assisted living center and the proposed parking areas and bus station.
Parking Garage and TRANSPO Transfer Station
The existing surface parking lot, owned by Liberty Mutual Insurance, would be the location of a new three-level parking structure. This parking would be publicly accessible and would also house the relocated TRANSPO Transfer Station. The aesthetic of the building would focus on the warehouse theme, and would be designed to appear as a regular building facade rather than a typical parking garage. The location of the station would be ideal for elderly residents of the development, because it would be readily accessible along a flat grade. This parking area would contain around 300 parking spaces.

Other Parking
The existing parking area on the east side of Rt. 331 would be redesigned for better circulation patterns. These spaces would then serve the proposed offices, residential units, and museum of industry. Only one new surface parking lot would be added to the development, and it would be located in close proximity to the Performing Arts Center to serve peak performance parking requirements. This parking would also service the rest of the retail areas, riverwalk users, and spillover parking for the higher density housing units in the residential areas. All parking areas would have heavy attention to trees and plant material.
"Truly, "public buildings" are free at the point of access and serve a multiplicity of public needs. As such, they are pivotal in bringing together leisure and cultural pursuits as some of a democratized society that still feels it right to provide, in addition to education, recreation and health, for example, facilities for free participation on a voluntary basis in activities such as theatre, art, sport, music and politics with community and cultural centers also declaring the public art of architecture in the building fabric itself.

-Alan Philips
President and Chief Architect

S.Joseph Iron Works
redeveloping a post-industrial downtown
DESIGN PROPOSAL
socio-cultural center

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redeveloping a post-industrial downtown
DESIGN PROPOSAL

socio-cultural center

Introduction
In exploring the idea of urban catalysts, the sociocultural component took an important role. Many things were considered in establishing a basis for the design of this particular area. Within the final master plan, provisions were made to include a performing arts center, which would include an auditorium, classrooms and a gallery, and a community wellness center which would include a gymnasium and supporting athletic spaces, health services, a senior center and a daycare center. Together, these facilities and surrounding plaza space would form an active node which can be broken down into distinct but connected elements. These elements would include:

Piazza
Fashioned after the Italian Piazza, the space would be the main collection point of the development. It would become a transitional element between CBD and riverfront development. It could be utilized for large outdoor performances, festivals, and a variety of other passive and active activities. The Piazza might be defined by a semi-circular wall as proposed in one scheme or by the intrusion of built form as the master plan suggests. The piazza may be broken down utilizing a built planter with seating or simply with ground level vegetation or tree plantings. The paving material and pattern may further help to maintain scale. In addition water features could be incorporated. One idea suggests a series of fountains leading the pedestrian to the entry of the Performing Arts Center. Another idea focuses a water pool around the new bell tower establishing it as more of a central element than a defining edge. Regardless of the elements designed within the space, the Piazza becomes the most substantial urban open space on the site as it is fed by entries from the North (the Riverfront), Northeast (Main St. Plaza), South and Southeast (mixed-use retail and parking). Southwest (Progressive Care Community), and west (Pedestrian Greenway).

Bell Tower
In much the same spirit as the Piazza del Campo in Siena, the tower at San Marco, and the Cathedral tower in Florence, the Mishawaka Bell Tower would serve as an icon for the entire community development. It would help to define

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the open space which precedes it by offering a strong edge. In the master plan, it would maintain its position as a terminus from most points on the site.

Performing Arts Center
The Performing Arts Center maintains an important role on the site as it helps define the piazza edge to the north. Its form would be reminiscent of the Cathedrals of Europe. It may also be considered a gateway element due to its location in relation to heavily travelled 331. The center produces an urban edge along 331, broken into forms which would produce a rhythmic sequence from bridge to downtown and from downtown to bridge. These forms would contain, from south to north, a gallery, administrative offices, and a rehearsal room on the first floor. The gallery would extend to include three floors. The second floor would contain community meeting space which would be adaptable to different group sizes, and changing rooms both individual and communal. The third floor would include housing for visiting performers. Stage design was also explored. In one scheme, a dual purpose stage was produced which could serve an outdoor amphitheater as well as the interior auditorium. A large retractable and suspended stage canopy would cover the stage to provide acoustical performances while providing a colorful visual point at one would cross the river from the north.

Workshop
The workshop would be situated southeast of the performing arts center and provide a transition between the main street businesses and the sociocultural complex. The facility would provide teachable office space on the top floors. The base floor would be open in plan to provide for a community or commercial workshop area which would house machinery for a variety of different applications, from woodworking to metal smithing. Large overhead doors on the north side of the facility would allow the workspace to spill out into the plaza.

West Promenade
The West Promenade would be a pedestrian link between the performing arts center and the wellness center. It would provide a link between the main...
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socio-cultural center

Piazza and the proposed canal front. The promenade would provide limited vehicular access at performance times when it could be used as a drop-off lane. The promenade would also provide the performing arts center with gathering space before and after performances. A linear planter with integrated seating would provide intimacy in the space and shade the area on hot summer days.

Cascading Water Fountain
Located at the base of performing arts center in the west promenade, the fountain could act as a reflective pool and visual link towards the canal front. It could further serve to add spirit and life to the West Promenade.

Wellness Center
The Wellness Center would provide much needed leisure activities and services to the new development. It would become a new community center for residents of all ages as it would include daycare, senior services, and athletic facilities. A large three story atrium would separate the building's functions and provide a pedestrian mall which would link parking to other areas on the site. The atrium would serve as an urban mall with shop fronts displaying the services located within. Upper levels would accommodate additional services as well as to provide office space for community organizations. Provisions would be made for a multipurpose gymnasium with running track above in the West section of the building. Service spaces would be located on the east side of the building and would have access to the West Promenade. The day care center would be situated on the Northeast corner of the building to take advantage of outdoor recreation space along the river.

Greenway
The Greenway would feed the Piazza space from the West and provide a linkage between the proposed Nature Center and the Performing Arts Center. The Greenway would provide a buffered edge as it helps to define the Piazza space. The Greenway would allow for pedestrian traffic from local residents to utilize the space and provide connections to needed cultural and recreational activities. The bell tower would serve as a visual landmark and direct those
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socio-cultural center

traveling along the greenway towards the space.

Main Street Plaza
Providing an edge along the 331 Corridor, Main Street Plaza would serve as an urban transition between the street and plaza to the west. Envisioned as a brick-paved surface, it would help establish the character of the development. It would link Main Street to the St. Joseph River by providing an appealing circulation path along a busy street. The pavement pattern would continue across 331 to connect the new development with the planned adaptive reuse of an existing warehouse and historic power plant. The plaza would help to establish a celebration area in which parades might begin or end as well as to serve as a vantage point to view traffic along the corridor. In addition, the plaza would be utilized as an unloading spot for traveling performances. Semi-Tractor Trailers displaying the name of a Broadway show, for example, would be positioned as a billboard attracting the attention of passersby and adding life to the area.
"The front of a house has no meaning, except as a relationship between two places."

-James Howard Kunstler
DESIGN PROPOSAL

residential

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redeveloping a post-industrial downtown
The Character of the Residences at St. Joseph Iron Works

We learned from our community charrette that the community desired more housing within the city of Mishawaka. We were told by developers that night that only nine units were actually constructed within Mishawaka proper in 98. Similarly, the Mishawaka Comprehensive Plan calls for residential development in this area if the Unisot Property should become available (community charrette section of Introduction to the Community Process chapter). The housing market is increasing rapidly in this area, and there is becoming a shortage in the market. In addition, this market is much more diverse than the existing housing stock can supply (Jasen's section in the Appendix).

A concern voiced at the charrette was that the new homes should be designed contextually. The downtown neighborhoods are established communities within the city, existing as a reminder of truly great community areas of residence in a small town. It is important that the community pointed to these viable neighborhoods as the models for what would be desired for new housing in the downtown, as opposed to the typical housing developments of the city's northside. This became the basis for design on the site.

In order to reestablish the sense of community within the downtown area and our site as a whole, the housing took on the traditional values which historically represent a successful and vital neighborhood. By reestablishing a character of true neighborhood, with connections to nearby stores and transit lines, the downtown could become not only a more viable area in itself, but truly a wonderful place to live in Mishawaka.

In order to remain successful, the project could not simply provide new homes in an older area. The city would need to provide incentives or opportunities to improve those areas which exist now, so that the entire downtown begins to develop as a viable and cohesive entity.

There are four basic types of housing throughout the site referred to as follows: Warehouse Apartments, Boulevard Residences, Circle Residences, and Canal Housing. The traditional values of neighborhood should be kept in mind through the following section.
DESIGN PROPOSAL

residential

Typical Development

"It has come to be established that residential streets ought to be as wide as two-lane
county highways, regardless of whether this promotes driving at excessive speed where
children play, or destroys the spatial relationship between the house on the street."

James Howard Kunstler

The bulk of the new housing is taking place just north of the city, and is nothing
to be proud of. These typical suburban developments do nothing to establish a
 rapport between neighbors, or contain even the slightest opportunities to inter-
mingle with each other or along the streets... the quintessential delights of a
small town. Here we see wide and fast streets which take no consideration
towards anyone playing there. On-street parking is not encouraged due to the
abundance of private drives. The streets are no place anyone would want to be
anyway since there is no buffer between it and the yard, in addition to there
being no walks or tree canopy. Similarly, the house is largely setback from the
road to promote internal independence from the surrounding homes, thus
destroying the community fabric. To reinforce this, the porches are too small to
sit on (nothing but cars to see anyway), traffic is forced to exist along the front
yard, and the private drives and garage fronts make the street appear dead, va-
cant, and unapproachable.

Typical development located just North of Mishawaka
Traditional Neighborhood

"Houses once honored the road, when the road was something worth honoring."

-James Howard Kunstler

The existing neighborhoods surrounding the downtown contain viable environments for community stability and sustainability. The streets are confined in width to slow traffic in the residential area. On-street parking exists to buffer the pedestrian from the moving traffic. Here, a walk actually exists for a person to stroll alongside the street... it's alright for this to occur, developers seem not to understand. In all fairness, a tree canopy of elms once lined this marvelous street; they fell victim to Dutch Elm disease, and so died with them the canopy overhead as you walk. This is really a pleasure which makes the street edge a much more desirable space to be, instead of completely forlorn to the automobile. Similarly, the bulk of the daily traffic loads, as well as garages and drives, are confined to the rear of the home and away from the more-pedestrian street.

The homes are setback at a very minimal distance from the road, and contain large porches and balconies onto the public walk. These allow the private homes to mingle with the public realm of the street, thus relating the individual to the community.

These are the basic elements which were placed into the design of the residential areas of the site. The ideals of neighborhood and community should always take precedent in the creation and reestablishment of the American town.
Urban Design Code
Since this project would be developed over the course of many many years, the actual floor plan and house layout may change drastically in response to needs of the market at that time. In order to address this notion of displacement at time, an Urban Design Code was created to establish and protect the values of the community. They represent the various notions of the previously introduced information with respect to the direction in which the character is based.

It was intended that this site would be developed according to the basic guidelines and palette of information set forth in this code. It would be the foundation from which all residences grow, the base from which the site would rise. It also would represent the true efforts of the community to establish and protect the character of their hometown.

For each type of residence foreseen on the site, a series of categories was established. In each case, the criteria for each was explained and given certain parameters. It was our hope to provide an approach to the City of Mishawaka to how redevelopment of this site would be for the community and by the community. In this way, the new would never be an imported entity from “Anywhere U.S.A.”, but would always be deeply rooted with the people.
The St. Joseph Iron Works Urban Design Code for Residential Development

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redeveloping a post-industrial downtown
Warehouse Apartments
The Warehouse Apartments played a significant role in our design. They represented the only existing buildings on the site which were retained and renovated for residential purposes. As mentioned in our Introduction to the Project chapter, we were unable to gain access to the site in order to assess and evaluate the conditions of the buildings fairly. This was the only building in the site which was open to street access, so we felt confident about making an assessment as to the viability of retaining the structure. In addition, the city recently inspected the warehouse and determined that it was safe and usable.

The structure was once home to a portion of the immense Union Plant, and still retains the amazing character and fine craft of a proud industrial past. The exterior would follow the Urban Design Code and express this by retaining the pure material of the building. Similarly, the interior would remain pure by expressing the glamour and essence of the original materials, as expressed in the study model of the inside of the warehouse. In addition, porches and balconies connect the private homes to the public edges.

The Warehouse Apartments would provide a combination of rentable living spaces and incubator office spaces within the context of Mishawaka's historic downtown. This unique apartment complex would be one rentable living space in Mishawaka with a personal connection to the St. Joseph Riverfront. This newly created area would offer an extensive trail network, canal landings, fishing piers, natural areas, and a nature center. It is also the only such development to express traditional ideals and make a personal connection to surrounding public spaces.

This ideal location would allow residents the ease and convenience of proximity to some of the city's most recognizable and engaging places of entertainment and shopping. Nearby connected to the converted power plant along the race, it lies in close proximity to that landmark. Within its immense spaces would exist a combination of historical and industrial displays and galleries, as well as, a newly created after-hours entertainment district in the downtown setting. Directly adjacent to the Village Market and Cultural Center, the Warehouse would place its occupants within an exciting and diverse setting unmatched in the area.
Design Proposal

Boulevard Residences
The Boulevard Residences would comprise the bulk of the site. Located directly from the downtown neighborhoods, they would serve as a transition from the existing to the new. By doing so, they would progress into accepting the new forms of density in the town while retaining the comfort of that which they are used to.

These homes would exude the ideals of traditional neighborhood design. Their proximity to office and retail areas, a confined street, a public edge along the street, traffic which is limited by the construction of the road, the bulk traffic load which would exist behind the homes in alleys, high density and variety of other housing types: carriage houses and multiple units.

The Boulevard Residences would restore the sense of neighborhood within the city, retaining the values of wonderful streets and living environments that seem to be lost in the typical developments of our time. Nestled in the heart of the St. Joseph Iron Works, these wonderful homes would offer connections to the pedestrian greenway and trail systems, close proximity to the Nature Center, a short walk to the tram station, and retail and market areas within a block or two of their front doors.

The density of living within a single block would recall the remarkable character of successful neighborhoods by allowing for a variety of income groups and living arrangements through homes divided into multiple units, types and sizes of homes. Carriage houses and garage flats above alley-fed garages would also be provided. This variety is desperately needed in a time when the housing market is rapidly outgrowing the post-World War II stock.

Streets are once again seen as places to walk, ride, and play. The interaction of the private homes with the public realm of the street and walk would allow the opportunity for the simple pleasures of a neighborhood, which have been seemingly lost in suburban life, to be reborn, whether it be walking and playing along a sidewalk, enjoying the canopy of trees above, watching activity on the street, sharing a driveway or a yard with a neighbor, or meeting a passerby.
Circle Residences

The Circle Residences would be a unique environment in which to live. Located in the heart of Mishawaka's downtown setting, the high density of many homes would combine with the traditional values of the nearby neighborhoods. These houses would add to the diversity of housing type in the city through their long and narrow dimensions, and would allow for a combination of owned and rental units all with the same views and frontage. The series of close, narrow, dense homes would line the circle's edge and define the building wall of the street. In doing so, the spatial relationship of the homes to the street would create a sense of public and private interaction not available in typical developments.

The houses would front a common greenway circle which provides a natural amenity to both the house and the street. The north-south boulevard would intersect the east-west greenway at the circle, where the lanes would exist separated by the boulevard create a street setting which would be very desirable and pleasing. By doing so, the idealist instilled in creating a street pleasant to the pedestrian and public realm come through easily. There would be linkages to this greenway through the building wall via low-arched passages at intervals between the homes. This greenway would serve as a pedestrian link through the entire site, between the Nature Center and the Village Square. It would also connect to the Boulevard, which would allow pedestrians and bikers a comfortable area of access between the downtown and the riverfront.

These homes would truly share in the same connections and conveniences of all the homes in the St. Joseph Iron Works and the surrounding area. Situated in the heart of the site's endless points of interest, residents could enjoy unmatched areas of retail and performance experiences, and countless natural amenities.
Canal Housing

For decades, the industrial giants of our past monopolized the water's edge for production and power generation. Now, for the first time in Mishawaka's history, it has been reserved for the community and the public. The river would be developed for use by the entire community for both passive enjoyment and active entertainment.

Great public areas would provide wonderful opportunities for neighborhoods. The housing situated on the reclaimed raceway or canal would take advantage of its unique setting along the St. Joseph River as an opportunity for a more affluent living environment within the downtown setting while still respecting the public use of the river. As can be expected, areas of great public amenity and use along a riverfront would create a demand for lavish living environments in close proximity. In this way, the areas of the inner city, which support tax base and school taxings, would not only be used for public spaces of enjoyment, but would also provide luxurious homes. This addition could re-establish the declining tax base in the older portions of the city.

These truly distinctive housing units would recall the industrial predecessors. This would be accomplished by means of materials, form, detailing, and geometry, and the introduction fire escapes and skylights. However, unlike what has existed previously, the scale would be much less imposing and they would allow the public to dominate the edge.

The 'street' which would front the homes would be a pedestrian one. This would be reinforced by access to these homes which would be via a shared drive behind them with garages tucked into the building mass. This organization would be reminiscent of older towns which have lined their most prominent streets with the most dramatic houses in the city. The building wall created by the homes enfames the public and pedestrian street along the canal. This street, along the newly reborn riverfront, would be one of the most prominent public streets in the downtown and the entire city as a whole. Also, much like what placed these homes along those prominent streets many years ago, the Canal Houses would be in close proximity to all the natural, retail, and entertainment amenities this area would provide.
CONCLUSIONS

"Character, history, and community are the quintessential attributes which comprise the glorious American downtown."

—James Howard Kunstler
The creation of a progressive community has been looked at in the most comprehensive view we could possibly manage at this time. This study is far from a thorough study, though. A necessary part of a complete market study would include consumer surveys and interactive research techniques specifically addressing potential residents.

The St. Joseph Iron Works community attempts to integrate a wide variety of opportunities for residents. The problem with this utopia solution is that it requires money, something which is rarely in excess. In order to develop additional opportunities within the development, they must support themselves. Craft workshops allow residents to occupy themselves with something they enjoy but it also offers the revenue through selling those items which are made in the community. A cultural center would be hard pressed to support itself but there are a variety of organizations or individuals who may be willing to assist in the development of such a project. The atrium could be nearly self-supporting through the money it saves by growing food for the community and could create additional revenue through selling the excess. Through creative solutions such as these, St. Joseph Iron Works may be able to be set apart from other similar types of developments thereby achieving financial and social success.
CONCLUSIONS

Suggestions for future teams

Suggestion: allow the team to form organically. Do not force yourself or others and do not allow others to do so onto you. The time spent developing a positive rapport with each other at the outset is very important. Attempting to move too quickly in forming a team is sure to end in failure. We truly believe that what allowed us to remain as close as we did for as long as we did were the commonalities we shared, as well as, the informality of our coming together.

Suggestion: Sit down together and discuss goals. There needs to be a clear understanding at the very beginning of the difference between group goals and personal goals. If what you desire is a comprehensive end product, personal goals need to be molded into something that the whole group agrees to and can work towards.

Suggestion: Once the team is formed, time needs to be planned out very carefully. We were fortunate enough to realize our first semester that we needed to accomplish things quickly so that we could spend the spring semester considering various concepts in design development. There are many tasks which need to be done in order to set up the base of knowledge necessary for the thesis. Save yourself a world of trouble by taking many pictures of specific key views and areas of approach. If these are considered thoroughly at the very beginning, trips to the site, rolls of film, and time will be saved and better spent.

Suggestion: Use vacations to your advantage. These times away from school are probably best utilized by visiting case studies and conducting personal interviews. Make a trip out of it and visit precedents together. Use the time to get the team together to discuss issues or areas of concern. A few days of Thanksgiving or Christmas break devoted to the project will perhaps save you more time in the long run.

Suggestion: Keep regular meetings with each other. We found it extremely helpful, especially at the beginning of the project, to come together each Sunday night to discuss what we had accomplished that week and what would transpire for the following week.

Suggestion: Charrettes require a great deal of planning. Maintaining contact with a community liaison will prove to be a great asset in helping to inform the public, or to secure a location for the charrette. Solicit the help of professors who have been actively involved with various charrettes. Plan on spending a lot of time in correspondence sending letters and making phone calls. It's important that the charrette allow the maximum input from community participants.

Suggestion: Make personal contacts in the city in which your site is located. Our contact with Chris Huff, the Director of Mishawaka City Planning, proved to be an invaluable resource. At the onset of the project when much information gathering is occurring, the ability to have someone you know and can call for direction is an advantage.

Suggestion: Determine the end result of the group far in advance. Think about the presentation format and delivery from the onset. By determining a format, the group might better direct its efforts towards producing a highly organized end product.

Suggestion: Work together in the same studio. The constant opportunities to discuss and obtain cross-disciplinary critique is invaluable. The more chances there are for this to occur, the stronger the idea is of crossing premature barriers between our professions.

Suggestion: Be prepared to spend money. A project of this magnitude can prove to be extremely expensive. Simple things such as film, developing, gas, paper, and presentation materials can add up substantially in the end. Find ways of helping with these burdens by applying for grants and requesting help form the college dean from the outset of your project.

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suggested timeline

The following is a list of activities which we foresee the most interdisciplinary ones containing. For each, we make a series of recommendations as to when to accomplish these tasks and offer an approximate time frame to expect to complete these activities in the standard school year.

Group Formation
This is difficult to measure, given the uncertainty of the amount of work and the content of the project. Generally, allow the month of September and into October. If the group has not formed by this time, it will not naturally form in time to accomplish the tasks before you. During this time is when you sit down together and discuss group and personal goals, and determine what it is that you each want to get from the project.

Personal Contacts and Initial Site Visits
Allow the next month or so of November to begin establishing contacts in the city and making visits to the site. This is the time when things should be starting to hit high gear. You need to really establish at this point what you need to accomplish at the site so that many other unnecessary trips do not occur later next semester. Make a list of places to visit during breaks as case studies, and conduct personal interviews to gather information.

Charrette
If you are planning a community charrette, begin no later than November in talking to a contact there to set up a place for it to occur. Christmas break should have much time devoted to planning the charrette, and it should be held in early January following the Christmas holiday. We were told that this would be a great time to get professionals to come to or excited about the process. In addition, we found that this time of the year was very limited for new ideas. Therefore, a press release right after Christmas will probably help you to get a lot of press coverage. We were fortunate enough to get radio, newspaper, and television coverage to announce our charrette. The charrette itself took most of the previous night to prepare details, as well as the entire day of. That night was entirely taken care of with recollecting on the day.

Book
Spend some time early in the semester and organize the format of your thesis book, copies are available in the library to refer to. Once established at this time, you can constantly be writing portions of it together. In this way, you will have a nearly completed book when the time comes to turn it in and will not have to sift through a pile of information and attempt to format it in a few weeks.

Design Development
Spend the next several months, January to March, constantly redefining and reevaluating the design. This bulk of time is a nice block to work with since it is the heart of the thesis semester and encompasses most of the year. It is relatively easy to arrange times together here, and they should be almost nightly at this point, due to the commonality of deadlines and time management. This time will be utilized more efficiently if those important beginning steps of identifying goals, information gathering, and end result are already determined. Much of our time here was spent "spinning wheels" at times due to our lack of determining these things previously; therefore, they had to be done as other things need to be accomplished. This stage of the project should be completed by spring break.

Final Proposal
The time after spring break should be devoted to preparing the necessary items for your presentation. If thoroughly planned out, this is a great block of time in which to produce such things as: photographs, slides, final models, final boards, rendered images, pamphlets, posters, and the like. This time should also be dedicated to returning to the city and presenting the proposal to your contacts and the community as a whole if used in the earlier stages. Giving yourselves a window of time in this stage allows you to still respond to any reactions prior to your presentation to the College. Really ask yourselves this entire time to complete these things, they will ultimately be extremely time consuming and will require much time to organize as a team.

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final thoughts

Department of Landscape Architecture
College of Architecture and Planning
Ball State University

Stephen Kolwicz

Department of Architecture
College of Architecture and Planning
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James Lake

What can I say? I kind of thought the "Amen, we're done" side said it all.

Anyone who knows me knows that nothing I ever do is completely done. Heaven knows that nothing I ever do means all of my satisfaction. Nothing has changed with this undertaking. Although, I am confident that we have accomplished something which had not been seen before, and proved some skeptics wrong along the way. To those who were behind it, it was possible, I would encourage you think again.

The experience of working in an interdisciplinary group for the past academic year has provided a whole series of invaluable lessons for life, interpersonally, professionally, and academically. More importantly, at least for me, it has shown that there is an inherent need to be mindful and respectful of all other disciplines. We all need each other in order to achieve our ultimate goal of providing quality spaces for people to live, work and play in. No matter how much separation is experienced in our heads in school, no one person can do it all.

No experience in the world could have replaced the opportunity we had for constant criticism and guidance from some of the finest professors in the college. I would like to thank all of you for your role in this journey. I would like to have a challenge in all of you as well. Take this as an example, good or bad, and use it to break down the barriers between the professions. Your influence carries the weight of the impressionable young minds that come through this college. Teach them that they can still "find themselves" as individual designers in a collaborative setting.

I think now is the time for the College of Architecture and Planning to reassess its theory on teaching the process of design. To begin with, take a look at the name of the college, can such a place even attempt to suggest cooperative design within its walls? Perhaps we should take a look at rewriting the disciplines during the fourth and fifth years of our education. Maybe then, we could begin to feel confident that the people who leave this establishment can truly be influential in the world of DESIGN, rather than confining themselves to the tiny worlds of the individual professions.

I have had the great opportunity to have professors, such as Tony Castello, prior to my thesis year who value the necessity of working with others and different professions. However, nothing was as large or as comprehensive as the thesis...nor so important. I have learned a great deal about the collaboration of the professions, as well as what those professions either have or do not have to offer with respect in aiding you in a project.

I would definitely argue for working in an interdisciplinary setting for the thesis. The constant interaction and critique is something that definitely cannot be ignored during this vital project. Too often during a thesis, you will find students retreating solely to themselves and working in isolation, with little or no discussion with or input from others. This is a terrible mistake during theses, as it is too important for you to get that vital input. Also, it is a great experience prior to beginning your professional career...one which will surely improve the close interaction between other professionals. What you need to understand.

As far as the departments are concerned, it seemed as though the Landscape Architecture curriculum was the most free in formulating the thesis process. The openness of the Architecture Department was basically determined by the individual professors. I had the great fortune to have Andy Seager's and Tony Castello's constant support for the team. The Urban Planning Department seemed to fear the interaction of the team process as disruptive to traditional procedures and stressed the individual planning book over the good of the team, however, this is only a premature judgement.

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I was quite unsure exactly what it was I wanted to do with my life after I completed this segment of my formal education. I hoped that through the completion of a project, which was interdisciplinary and development focused, I would find a niche for myself a place in the world I belong. I am not sure if I in fact accomplished this though I know I did learn a lot about myself through the process.

Through research and discovery within this project it has become more obvious to me that in order to cause change the private market must be the main instrument. It is developers who are the ones generally responsible for actually making a project more than an idea. An example of this is the present trend in traditional neighborhood development (TND).

The process of developing Seaside (the first TND) was one which did run into problems on the planning side though. In Mr. Donze's original plan he had trouble convincing the local planning authority to accept his ideas simply based on the woods used to describe it. Today, through the hard work of many designers neighborhood developments are being attempted and many of them are quite successful. In addition, it is now easier to convince local planning officials of the validity of these ideas. This progress was not made as much through the public planning process though as it was done through the efforts and courage of developers using their money to support such endeavors. This is the reason I have become more convinced I want to focus my attention on the private development side of planning.

Through this I feel that I have been successful in completing this project for myself (though I am not completely confident in how this will eventually happen).

I have certainly learned a lot from the process of developing an interdisciplinary thesis. Its been a rewarding year in many respects. However, it has been quite frustrating at times. In my personal case, I had hoped to do it all - be involved in a group project which would plan a community and get down to the details of a particular building. I realized that those objectives were unrealistic. Though I was not able to get into the details that I would have liked, I am still quite pleased with the result. As a group, we were able to work well together without many setbacks. I learned a great deal about the process of collaboration between between individuals from different departments and how those processes differ. My advice is to get involved in a collaborative or interdisciplinary project before thesis.

Spend your thesis year exploring your own personal design philosophies in relation to a manageable steel project. Most importantly, have fun with it.
APPENDIX A
explorations in the development of a performing arts center

A SOCIO-CULTURAL CENTER
FOR A POST-INDUSTRIAL CITY

SEAN R. YORK

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redeveloping a post-industrial downtown
APPENDIX A
explorations in the development of a performing arts center

A SOCIO-CULTURAL CENTER FOR A POST-INDUSTRIAL CITY
exploring the performing arts center as a means of socio-cultural exchange, with supporting community space, in an effort to provide a catalytic center for the Mishawaka community in its efforts to embrace its future.

Signifying a community, it requires the accidents and risks we would rather avoid the excess and grime we prefer to disguise the labors of business working against odds.

On the threshold of each new season not more promising than the last, the report on theatre represents an act of confidence laden and dangerous and unnecessary like life, and like life still capable of surprising hope.

©
1995

SEAN R. YORK

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I would like to give special thanks to my studio critics Jack Wyman and Harry Eggink who have provided much support in my pursuit for a successful thesis. In addition, I would like to thank my studio colleagues as they have offered valuable insight, namely, Amade, Nicky, Andy (tech), and Amarjit. To Mike, Steve, and Jamie, I offer thanks for the learning experiences. Most importantly, I give thanks to my parents Dick and Linda York for their overwhelming support in my architectural education. I feel very fortunate for the opportunities given me in pursuit of an architectural degree.

Sean York, Author

Jack Wyman, Thesis Professor

Harry Eggink, Thesis Advisor

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*redeveloping a post-industrial downtown*

A.iii
This thesis has been a rewarding and valuable learning experience, both as an individual and group exploration. Although the approach to this thesis focused more on the group as a whole, I was still able to develop and carry through some of the concepts which I deem important in architecture at this point in time. Before beginning the actual design of the performing arts center, I was involved with much research which has spurred the growth of my interests and, at first, was extremely broad in nature. Narrowing the scope of this research became difficult, as I found myself struggling to find a way of expressing all of my ideas and research into one compact and noteworthy thesis.

Architecture, for me, is more than the mere art of building. It has an emotional quality, which affects the psyche of each and every individual or group who comes in contact with it. It must be conceived with a concept connecting it to time and place, and it becomes a marker for the particular cultural context and site to which it becomes situated. Each site and each project lends itself to different possibilities and ideas from which to connect or conceive architecture. Utilizing the important elements of material, light, shadow, color, scale and proportion to define space, architecture becomes a means of creating powerful psychological responses. It is the psychological and cultural understandings of architecture which I find interesting, and which have propelled me to study some of the ideas inherent in my thesis.

In addition, as discussed earlier in this collaborative effort, my interest in the cultural context and sociological aspects of the city has guided my decision to explore an urban design process. To produce a successful and cohesive urban design solution cooperatively, while incorporating my own ideas about architecture became somewhat of a challenge. At the same time, such an exploration has caused me to consider the effect that a particular piece of architecture can have on a community and how it can become a catalyst for change. As my thesis, it has been a valuable and rewarding learning experience.

In the pages that follow, I hope to address my process and discuss the formulation of my ideas in response to this particular process.
INFLUENCES

As with any inspiring young architect, there are certain influences that shape their own individual ideas or philosophies about design. For me there are many, and I would like to make a brief statement about how some of them have affected my ideas about the creation of architecture. Here are a few architects which I admire and how they have contributed to my development.

Louis Kahn
For the inspirational and timeless qualities of his architecture. His ability to produce a powerful and moving experiential architecture through monumentality has been unprecedented.

Alvar Aalto
For his contributions to the humanistic side of architecture. His use of materials and technology were far ahead of his time. In contrast to most of the modernists practicing at the same time, Aalto maintained the importance of context and the architecture's response to such. Each project was site specific and incorporated a sense of sustainability with the introduction of natural lighting, natural ventilation and energy conservation.

Steevo Hall
For his theoretical notions of architecture as idea, sensory perception in architecture, and the idea of anchoring a particular building to its context. His studies of the Hybrid Building and the Edge City have also been quite inspiring as they offer conceptual solutions to urban decentralization.

Eric Owen Moss & Frank Israel
For their use of material both new and recycled to transform simplicity into an ordered complexity.
INFLUENCES

Morphosis

For their sophisticated and ordered approach to architecture. By integrating science and culture, they have been able to produce a constructive and theoretical architecture that contains an ordered dynamicism and rhythm.

Nicholas Grimshaw & Renzo Piano

For their innovative use of technology. Piano especially, has become a model for collaborative design. Each has a similar way in which they envision space in accordance to change, development, and progress that serve to produce a more adaptable architecture. Most importantly, I admire their efforts to produce projects which are humane examples of an architecture based on a technological aesthetic.

The creative process is circular; constantly passing from architecture to science, to art and to society... Good engineers must work like a conductor; one after the other, everybody speaking for itself.

—Renzo Piano

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As I began my process, I first sought to explore the concept of evolution and its inherent affect upon the building process. My research led me in many different directions, from the exploration of evolution both individual and societal, to the concept of futurism and thoughts concerning our cultural transgressions and directions. In addition, the idea of establishing order in a complex world which has been forever changed by the machine and the modernists who professed its importance, directed a further investigation of technology and the question of whether it might be perceived as a means towards cultural synthesis or of ultimate destruction.

With so many thoughts going through my mind, it became a challenge to bring all my research together to form one strong conceptual basis from which to design my particular piece of an urban design problem. Ultimately, I began to correlate all that I had learned with the creation of architecture in an effort to define my intentions:

in a complex world
we live in fear
a fantastic fate

Harmony in Dissonance
Order in Disorder
Unity in Disjunction

the building as protector
as sociocultural exchanger...

To bind us together as a people
not as an isolated mass of fantasies
in a world of constant transformation

—Stowe and Boone

St. Joseph Iron Works
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What this particular poem describes is a world becoming increasingly complex and dangerous. As humans, we seek harmony, order, and unity but have fallen into isolation as individual egos with no connections to our surroundings or our culture. Technology has allowed and supported this and has brought forth the heightened possibility of mass destruction. As I have inserted the idea of building as protector, as sociocultural exchanger, I hope to express that architecture may be a means by which to reestablish such order by becoming an environment in which to come together, collectively gathering and exchanging information and ideas. At first, my directions for establishing a built form with such a basis of ideas led me to explore the notion of the public forum and its potential relevance to society. As a building type, the forum would become a facility in which factional groups and viewpoints may be brought to light. As potential community center, it would help to "relieve tensions that strain individuals and groups in their struggle to retain their individuality while seeking identification as a collective unity." (McNulty et al.)

Because societies advance through the invention and adoption of their creative people, the forum as a concept acts as a speaker amplifying the virtues of artists, artisans, scientists, and scholars.

Using the Acropolis as an example, the potential becomes evident that the reconstruction provided by our modern predecessors may be replaced by a more historical example, transformed, of course, to incorporate our own conditions and cultural context.
STANCE

Evolution and the Building Process, Designing for Change

From my research on evolution and evolutionary principles, it became evident that one of the most important qualities of man was his ability to adapt to and accommodate change. Individually, we spend no two days as the same person. As we progress as a society change seems to exponentially occur at uncontrollable rates. Only if we isolate ourselves from society are we able to control it. In such times of tumultuous change, order is needed to maintain the balance and foster the continuity. Such order is inherent in our ethical, political, and legal traditions, linking past to present by establishing an important means of reference. Our aesthetic traditions, according to Stahr and Boone, support the others by energizing us and affirming our nature. Such traditions become "humankind's most effective mechanisms for establishing orderly behavior today and for developing perspective for new ideas that will shape the future."

Architecture, in this case, then becomes one such aesthetic tradition responsible for establishing order in a world of variation. It is important that, like humans, it be responsive to the accommodation of change. Therefore, the modernist notion of form follows function is no longer relevant. A building's life cycle is now much shorter than it once was, and a building may now see many uses throughout its existence. It becomes important from the designer's perspective to create architecture that accommodates change, providing for adaptation and multiples. Future adaptive-reuse may be predicted to produce an architecture of response to a changing environment, changing social, political and cultural conditions, and changing needs.

These are a few of the thoughts I hoped to convey through my architectural explorations. By ultimately choosing the performing arts center as a building type, I was able to respond to this idea of adaptability in form and function. The building type also lent itself to the exploration of additional thought centering around the importance of sociocultural activities and its potential as a catalyst on an urban site. In addition, the opportunity was presented to express the ideas of adaptive performance and adaptive building.

---Alfred North Whitehead

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A.6
To avoid a tragic end, the human power must come back onto the center stage, not to change or revolutionize but to cleanse and bear, instead of destroying and dominating. A new meaning the process of life to take part in a new degree.

—Melba Ehrlichenthal

The performing arts center becomes a way of addressing the importance of communal activity versus individual tendencies and a method of expression using direct contact between individuals rather than relying on more impersonal technologies. It becomes a place in which to witness and participate in action to be moved to emotional response. The architecture, from within, becomes less important as the performers and audience formulate the space and fill it with spirit and energy. This energy should, in my opinion, be expressed in the aesthetics of the building on the exterior. Thus, to an extent, the exterior becomes a dynamic shell for the activity within to take place. One research source describes the idea of the playwright as craftsmen. New ideas, the meaning once expressed by the action of individuals is in conflict through words and abstractions. The same may be said of architecture. Space should appeal to the senses, inducing a spirit of that space in the user. The reactions of those who might come into contact with the architecture may be different for every individual regardless of the words and abstractions used to create it.

Art in the theater lasts only as long as the time required for its performance. The performer’s set changes according to the conditions prevailing at the moment of expression. Art in the theater is directly affected by its relation to the environment. It is also strongly affected by the place in which it is performed.

—Chetverikov

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Development

options

Early in the process, I had explored a variety of options and forms for which the building might be organized. Four different conceptual studies were produced to explore some of the possibilities of the site.

Concept One dealt with the idea of synergy, connections and dynamics. By connections, I mean the formulation of relationships between pieces to a whole, the relationship between central city core and site, the relationship of site to greater contextual issues outside the city. By dynamics, I mean the creation of movement, rhythm, and celebration through form and space. Ultimately, the city grid defines major circulation access. Continuation and connection are considered, producing a more decentralized plan connected by a main and secondary axes. Dynamic spatial form is defined in relationship to these main axes connecting North, South, East, and West.

Concept Two dealt with the idea of transition and historic symbology. Transition deals with the idea of a relationship between downtown and river, and river to region. By creating a more historically based solution, the point would be to fit into the existing fabric and keep the historic language in the area. The building itself would be located in the city grid with close proximity to downtown serving to strengthen the urban core. A focus would be made to utilize pieces of the Uniroyal plant as sculptural elements in a public open space containing a riverfront amphitheater and park.
Concept Three dealt with the ideas of energy, rhythm, and glow. Simply put, a vitality and action would be established, and meter, music, exuberance and warmth would be produced. The auditorium is the focus of study. Perhaps made of glass, it would be enclosed by a rhythmic progression of structural elements. Energy would radiate from the central core to establish connections with adjacent spaces and the site itself expressing the character and spirit of the activity within to an outside observer.

Concept Four dealt with the ideas of containment and enclosure. The idea is to produce an internal energy by creating enclosure. A solid/void relationship would be key to the development. The main focus of the building would enclose the main gathering space and a bridge would connect the elements to form a cohesive whole. The first floor would be open to allow for pedestrian circulation through the central core creating an open/closed/open relationship linking downtown to river.
My individual process took me through a series of studies. Quite comfortable with the concept and form of the facility from early on, I became engaged in explorations of the urban open space which surrounded the facility, the exterior material treatments and the structural system. Numerous studies were done to explore the shape and definition of the ‘plaza’. One scheme defined the space in relationship to a semi-circular wall. The space was then scaled down with the installation of a concrete planter separating the central space from the shop fronts to the south, creating a secondary urban street. The planter could also serve as seating for potential performances or festivals that might occur in this space. In addition the space would include a water amenity that could consist of a series of fountains directing attention to the entrance of the performing arts center. Another potential scheme created a water feature which would direct visual attention to the bell tower that defines the southwest edge of the plaza. This scheme would be fashioned after the Piazza del Campo in Siena (on a smaller scale, of course). Additional studies were initiated for the space between the performing arts center and the river. These schemes included a amphitheater, as shown in my computer model, and a sculpture garden that would cascade towards the mill race.
DEVELOPMENT
process

courtyard, restaurant?
circulation
exhibition
lobby

multi purpose

early schematic layout

bell tower studies

figure ground studies

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DEVELOPMENT

elevation studies

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A.17
DESIGN SOLUTION

material examples

industrial aesthetic - brick and I-beam

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A. 18
The final design became a result of a culmination of the earlier conceptual studies. However, I chose to explore the ideas of energy, and rhythm with a few tweaks. The overriding concept of the final solution was the creation of form within structure. The structure serves symbolically to reproduce the skeletal system of what had existed before it. It becomes a permanent structural system in which free forms can easily be inserted or detached. The auditorium then becomes an organic element within this structure, the heart within a skeleton of tension support.

**Materials**

Materialsly, the structure would consist of a series of I-beams grouped in twos to support expansive box trusses which span from side to side. These trusses support the weight of a lightweight shell type structure, fashioned after historical ship construction, as it is fuzzy in nature. The organic shell would serve as an acoustical chamber and would be treated in a neutral wood so as not to detract from a performance. The wood finished interior would serve to provide the interior with warmth and comfort. The shell would be anchored at the base to prevent sway, and would connect neatly to the flytower (which I envision as brick). The exterior of the shell would be clad in a lightweight aluminum paneling, highly reflective of the natural sun and of the artificial lighting which would illuminate the building at night. The structural base would be treated as concrete or brick, signifying the presence of the warehouse structures that were located there in the past. A false brick facade provides a historical link to existing structures in the area and further serves to break down the scale of the performing arts center. This brick facade would be fashioned using present pieces inserted within and tied to the I-beam structure. This system would also be used in the fly tower as another means of providing visual relief, accentuating the structure and breaking down the scale. At the first floor level, an aluminum framed window and door system would be employed, fashioned to fit neatly into the structural framework. From the second level and beyond, a glass paneling system utilizing a 'dinner plate' connection system would be used to maintain an sophisticated industrial aesthetic.
DESIGN SOLUTION

spatial characteristics

This section will deal with the spaces both interior and exterior in which I have envisioned to occupy the site as part of the Performing Arts Center. The spaces form an updated and condensed version of the formal programme and are expressed in terms of the design criteria.

The Bell Tower
Ultimately, a landmark for the entire development, its structure is exposed as it reaches towards the sky. A reflective pool would be found at the base, and the pedestrian would bridge across to enter. The Bell Tower would be open on the piazza level with stairs leading to a second floor entry. Stairs would continue to the top of the tower where there would be an observation point.

The West Promenade
As explained earlier, the West Promenade would serve to link the main piazza space to the canal front. A planter with integrated seating would help to provide intimacy and shade to the area which could be used as a gathering space before and after performances, during intermissions, or simply for relaxing lunch breaks. A cascading fountain beginning at the base of the Bell Tower would visually lead ones attention to the canal into which it would eventually spill. The fountain would create white noise, while adding to the intimacy of the space.

The Foyer
As a point of entry, the space is open and airy. Reiterating the concept of space within structure, an organic form would stand within the space and would house the ticket office, restrooms and elevators and a formal stairway which would wrap around the form. The 2nd floor level would contain a small lounge which would bridge to an exterior terrace overlooking the piazza. The forest itself would be simply decorated, allowing for the rhythms of the structure and the filtering of light and shadow to produce interest and spirit in the space.
The Bridge
Accessed from the second and third levels, the bridge becomes an important element connecting spaces. The main bridge travels through a secondary atrium and appears suspended within the structure. Secondary bridges on the west side of the building connect to the main bridge to provide the main circulation route from the auditorium's balcony seating. Other bridges take individuals from the elevators to the auditorium.

The Auditorium
The space as described earlier would be defined as an egg-like shape seemingly suspended within the structural framework. Warm and intimate, it would act as a womb of activity self-contained within a hard metal shell. The auditorium would be designed acoustically to accommodate a wide range of performance types. Seating would be accessed from a main entry and secondary side entries. Bridges on the upper level floors would penetrate the form and carry audience members to balcony seating. The ceiling of the shell would be hung from the structure and could be raised or lowered for specific performances. Sound and Light Booths would be located in the back of the theater.

The Stage
The stage is designed according to certain functional criteria. It would contain mechanical floors to add versatility and to lift props from the workshop space below. An orchestra pit would also be accommodated with mechanical floors which could be raised to extend the stage for performances that do not require an orchestra. The stage could serve a dual purpose as was expressed in the computer study. In this instance, the stage could be opened in the rear to provide performance space for an outdoor amphitheater. Service and loading would occur on the East side of the flytower with access from 331.
The Gallery
Another continuation of the idea of form within structure, the gallery would occupy three floors of. The second and third floors would be large balconies which would overlook the main floor. A large central form penetrates the space as it is apparently being from the ceiling. The form becomes a light well to which the balconies connect offering views within towards a bit space occupied by sculpture. The second and third floors would be accessed by a long linear stair adjacent to the space. Exteriory, the Gallery acts as a fortress like form which breaks down on the North Side to allow North light.
Additional lighting on the walls would be accommodated by linear light walls that appear as long windows on the exterior. Light would be reflected indirectly to wash the walls with an even light from which to view artwork.

The Administrative Wing
The Administrative Offices occupy the second 'pod' along the East side of the building. The spatial layout breaks with the linearity of the space by introducing curved walls which contain three offices. a conference room and an open studio type work area.

The Meeting Hall
The Meeting Hall would accommodate a variety of smaller conferences or community meetings. A tracked floor allows walls to travel and enclose the space or allow for video projection. Linear storage closets are provided for table and chair storage.

The Rehearsal Hall
Another 'pod' located on the main level, it would serve as a preparation space for performers. The floor would stair down to provide for higher ceiling space. Mirrors would surround the space to accommodate dance rehearsals. Windows above the mirrors would allow natural ventilation in the space. Double doors at the entry would allow larger musical instruments such as a piano to be carried into the space. The space would acoustically treated similar to the auditorium.

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