theater in architecture

DONNIE & CLYDE

a marketplace for the townsquare of Lancaster, Texas

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04.26.96

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This thesis is a reference for those interested in how narration and set design can be used to shape the spatial aspect of our architectural environment.
dedication:

to my parents

thank you.
acknowledgements: in no particular order

Andy Seager
Daniel Doz
Dr. Robert Ting
TJ Swanson
Douglas Hankins
Robert Duran
Brian T. Martin
Michael McNeil
Marisa Janusz
Douglas Peters
Brandon Wellinger
Jason Smith
Evan Menk
Kathy Green
Amy Godds
Keith Clark
Jamie Watkins

any student in CAP who offered words of advice or encouragement

special thanks:

photography:  Dr. Robert Ting
Brian T. Martin
Evan Menk

tools:  Michael McNeil

maps:  Liz Simpson
Dr. Robert Ting

my sister
& brother:  for setting an example of achievement

encouragement & patience:  Thomas Joseph Swanson
WELCOME TO MY FINAL THESIS PRESENTATION.

FIRST I WOULD LIKE TO SHOW SLIDES OF MY PROGRESS THROUGHOUT THE SEMESTER.

COULD SOMEONE PLEASE GET THE LIGHTS?
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one

(Lights Off)

00:00

(Noise from people shuffling in late)

00:20
theatre in architecture: inspiration

"In theater, words are merely patterns on the canvas of movements. (Bowl 10)"

-Meyerhold
Russian Avant-Garde Set Designer

Spaces provided for movement and interaction begin to become a backdrop for life. In this way, architecture and the places it provides may justly manifest many attributes of set design. Each event becomes a performance in itself. The experience of each space is dependent on the scene just prior and intertwining with the events of the next space. A reel of events, associated with architectural spaces, comprises life’s story.

This study of architecture as a set began during an internship in Dallas, Texas. Lancaster, Texas is located about thirty miles south of Dallas. One half of the town square is typical turn-of-the-century American vernacular architecture. It’s commercial glazed windows are securely held in place by the monumental brick structures. Walking under the canopies on the north side, it seems as though nothing could or would dare to disturb these intimidating buildings. However, the south side of the square emphasizes the fact that nothing is permanent.

The south side of the square is completely leveled, having been the culprit of a tornado in 1994. The concrete paving sprawls outward, no buildings to block the blazing sun. The attraction to this site was the contrast. The idea of permanence versus non-permanence epitomized in architecture was very appealing. A personal interest in set design probably provoked this interest...sets being designed to easily fold and then reconstruct.

It seemed appropriate for this empty space to become the manifestation for an architectural design based on set design.
This is a bank in Lancaster, Texas. It was partially destroyed by a tornado last year.

White Bank Robbery in Lancaster, Texas

It is the last bank robbed by Bonnie and Clyde before they were shot to death.

The following are the facts about the lives of Bonnie Parker and Clyde Barrow while they were on the run.

March 2, 1930

Clyde Barrow escapes jail with help of Bonnie Parker, who smuggles gun inside his cell.
Theater in Architecture: proposal

Spaces are discovered and explored as three-dimensional environments in everyday life. However, architectural design often denies this obvious aspect of exploration and forms its places through plans, as though the users discover their environment from an aerial view. Each memory from a space depends on the events which happen while experiencing the space. Every experience is different, creating endless scenes associated with the space provided. Oftentimes, the setting is not the provocateur of the event or even the main focus of the event. However, in a memory it appears as a backdrop, an association with a positive or negative moment in life. In this way, a series of stills is formed in our memory, a filmic vision adhered by the environment which surrounds each image.

Therefore, there is a need to test an architectural vocabulary designed for the scenes of a space. By connecting a participant's experiences through the exploration of the site, the design can become a series of sets. The cohesion of these spaces/sets will enhance the movement and interaction experienced on the town square.

Designing spaces as scenes to comprise an architectural purpose must first begin with the story, or inspirational prose. First the events of the story may inspire architectural vocabulary, and then certain words, either spoken, read, or written may further define a space. Images begin to surface, either as photographs, drawings, or cinematography. The culmination of the text and the images result in an architectural performance, inspired by the designer's self-enhanced script.

The story for this thesis postulate was chosen because of its direct relation to the existing site in Lancaster, Texas. The legendary lives of Bonnie Parker and Clyde Barrow interacted with the townsquare during their final bank robbery. The partially destroyed bank building on the northwest corner (see Slide 2) was host to the robbers in what would be their largest sum yet.

The words containing the secrets of the lovers lives evolved as three different perspectives. One story is told from the experiences of a Dallas County Law Officer. A poem is inserted as another perspective, written by Bonnie Parker herself, and finally, the historical facts of their lives are provided.
The end of the 1930s brought a major change to the story of the Barrow Gang. After their break-in at the Mayfair in April 1933, the gang's activities continued to evolve, with the deaths of several notable figures, including the last of the Barrow brothers, Charles. The gang continued to evade capture, but their methods became more desperate, as they attempted to stay one step ahead of the law.

In the summer of 1933, Clyde and his gang were spotted in Joplin, Missouri, where they were involved in a Holdup at the High Hat Cafe. In an attempt to escape, they attempted to shoot their way out, but were met with gunfire from the Mayfair Hotel. Clyde and some of his gang members were killed, and the gang was forced to scatter. Despite these losses, the Barrow Gang continued to operate in the area, with Clyde and his remaining members evading capture for several months.

The end of the Barrow Gang's reign came in July 1934, when Clyde was killed in a gunfight in the town of Bonham, Texas. The remaining members of the gang continued to operate, but their days were numbered, and they were eventually captured and brought to justice. The story of the Barrow Gang continued to be told and retold, with their exploits and their downfall serving as a cautionary tale for generations to come.
Theatre in Architecture: manifestation

The next step was choosing an outlet for these three stories to evolve. The site and story needed a program to manifest. The base must provide a constant flow of performers or participants to the provided spaces in order to justify this design process. Afterall, what is a stage with no actors?

The movement associated with the constant chase of the lives of Bonnie and Clyde and the number of lives they touched during their two year crime spree, inspired the design of a marketplace for the small townsquare. It seemed to be the perfect theoretical theatre. The vendors are nothing without the interaction of consumers. A marketplace forces confrontation among the users/performers, creating a dialogue for the story of Bonnie and Clyde. If a marketplace is to survive, its participants are forced to interact:

the touch of hands as change is made...

arguing over prices, bartering...

blatant stares or even waving hands, trying to catch the negligent sales person’s attention...

brushing against people in the market, hurrying...

The market becomes a culmination of scenes, a story in 3-D, and an ideal manifestation of theatre in architecture.

Pragmatically speaking, the farming community of Lancaster could definitely find use for stimulation of its historic townsquare through a convenient marketplace. In turn of the century Texas, a farmer’s market combined with an entertainment center was not uncommon on a town square. This seemed an interesting idea to reinstate on the Lancaster Square. The farmer’s market and arts and entertainment areas in downtown Dallas are a long drive, and it seemed the people of Lancaster may want an opportunity to get involved in the arts themselves. This could be done by participation in performances, by renting some space for artists, or vending their own goods. The combination of attractions seems as though it may appeal to a large cross-section of people, and it may return a feeling of community in Lancaster that has perhaps disappeared, since so many citizens now commute to Dallas. A farmer’s market with fresh produce, an entertainment market with daily performances, an involvement of the streetscape with vendors, a space to sit and dine or watch the participants will comprise this architectural stage.
JUNE 10, 1933

BONNIE SUFFERS SERIOUS BURNS WHEN THE BARROW CAR HURTLES OVER AN EMBANKMENT IN THE TEXAS PANHANDLE.

When she is cared for at a farmhouse in Wellington, the sheriff and town marshal come to investigate.

They are kidnapped in their car by the Barrow gang. After a five hour ride they are left tied to a tree in Oklahoma.
design experiments: architect as author

Research began with how one takes a story and extrudes it into a three-dimensional environment. There was no certainty that using someone else’s prose was the best way to go about this process. Perhaps design is more passionate if the designer has written the inspirational words?

Italo Calvino’s Invisible Cities is an excellent source for an architectural dialect transposed into a narrative. However, it did not seem justifiable to write specifically about architecture with the intention to build what was written. This process seemed repetitive.

Douglas Cooper, an architectural novelist, writes a serial story on the internet. His stories are full of emotion and movement, and seemed to be inspired by particular pieces of architecture. Finding this process intriguing, the search began for inspirational architecture.

A trip to Frank Gehry’s Weisman Center over Fall Break almost immediately inspired a story. The short story is about a girl named Margaret. The format of writing the text in ink on a paper towel provoked much inquiry. This method was used simply because the towels provide a nice column format for easy handwritten text. This method continued throughout theses.

A design for an abstract model representing the emotions of the story of Margaret evolved. As of yet, very few people had read the narrative. The next step was to hang the model in the hall and ask people to write the story they thought the model was describing. Surprisingly, the comments were closely related to the movement of Margaret’s story.

The success of this study led me to formulate a tentative thesis plan. Writing stories and building models for each portion of the story would continue. In the final phase, all of the sets would consolidate to form a final marketplace.
JULY 23, 1933

POSSE OF LAWEN SURROUNDS THE BARRON
GANG AND BUCK BARRON (CLYDE'S BROTHER) IS
FATAL WOUNDED.

CLYDE IS WOUNDED BUT HE ESCAPES WITH
BONNIE AFTER THEY SWIM A RIVER AND TAKE A
CAR AT GUNPOINT IN DEXTER, IOWA.
design experiments: cinema

Spatial exploration is important to study for the exploration of the stories in three-dimensions. Cinema provides an appropriate outlet for three-dimensional representation. The following movies provided inspiration:

"Red"

connection arouses interest
difficult to understand because of subtleties
emotions can allude to events

"Pas de Deux"

metamorphosis, melting into each other
contrast, positive and negative
sequence, captures each movement

"Anger Magick Lantern Cycle"

contrast emphasizes movements
stories seem to symbolize an unrelated series
film segments seem unrelated, shocking

All of these movies are fragmented in a sense, almost confusing at points to the viewer and open for interpretation. They only suggest conclusion and coherency. The fragmentation of architecture as a folly can operate in the same manner. Perhaps a narrative could add cohesiveness to architecture.

After reviewing these movies, the draw to design as three-dimensional spaces was once again a captivation. Most sets are designed as an interpretation of another author’s story. This seemed to justify the use of another story for my thesis. Time and inspiration for writing did not fit into the allotted time for the thesis schedule. Now, the search for a story began. Watching the movie, "Bonnie and Clyde" seemed appropriate since these two fugitives interacted with the chosen site.

"Bonnie and Clyde"

a newspaper blowing in the breeze
segments of their life, a two-year crime spree
violence, and constant movement

Since there was not sufficient time to write, but there was still an attraction to become involved in the story, a compilation of a true event relating to the site was intriguing. This is where the compilation of the story of Bonnie and Clyde began, as told from three different perspectives.
THE BARNES GANG ROBS ITS FINAL BANK IN LANCASTER, TEXAS STEALING A SUM OF $4,433 - THEIR BIGGEST PAY YET. ARGUMENTS AROSE OVER DIVIDING THE LOOT AND CAUSED THE GANG TO SPLIT.

BONNIE AND CLYDE STAYED TOGETHER AND LATER MET THEIR FAMILIES IN A CEMETERY SOUTH OF LANCASTER FOR A SECRET REUNION.

MAY 23, 1934 9:15 A.M.

CLYDE AND BONNIE ARE KILLED IN AN AMBUSH ON A LONELY ROAD NEAR GIBSLAND, LA. BY THE DALLAS COUNTY SHERIFF'S DEPARTMENT.

EACH BODY WAS HIT MORE THAN 50 TIMES. COUNTING BOTH ENTRY AND EXIT PENETRATIONS, THE CAR BEARS 167 HOLES ACCORDING TO A COUNT AT THE TIME.
design: architect as photographer

"If architecture provides anything at all, it is a platform for inquiry (Garden 55)."

-Douglas Darden

Connecting three interrelated parts of a story to the spatial architecture of a marketplace became the thesis test base. Bernard Tschumi's Manhattan Transcripts uses images to interpret segments of stories, and these images are interpreted as paper architecture. The contrast and layout for each photo inspired drawings. It seemed this process had been a successful provocateur of design.

The three segments of the story of Bonnie and Clyde are written in eight different parts. The eight pages are then interpreted photographically, either as a literal translation of an abstract emotional translation. For example, the first photo is a picture of two intertwining stems of a plant. This represents the devotion Bonnie and Clyde had for each other, thus beginning their rampage together and the first page of the story. The rest of the photographs progress in the same manner.

Continuing with the theory that architecture should be designed as it is experienced (as a backdrop for events in life), the paper architecture that followed represents three-dimensional space. This part of the process did not coincide with Bernard Tschumi's two-d drawings. However, the character sketches are important to evolve the thesis. The site plan should develop as the final result of a compilation of three-dimensional studies. This seemed to relate more to set design as it relates to the experience of architecture.

The next step in the research was to find examples of a three-dimensional representation of a story. The architect Douglas Darden provides an insightful example in his representation of Moby Dick. He discusses how certain words, phrases, or emotions in the story Moby Dick inspired architectural forms. Therefore, the prose of the story becomes essential to the evolving structure. Following this example, I extracted certain words or phrases from the story to influence the feeling of each character sketch. For instance the phrase, 'The crush almost pushed the family...into the open grave,' was translated into a space which evoked forceful movement with no options, and an elevated space which dropped to openings below. The result was a pedestrian bridge with vendors selling wares both above and below (See Slide 4-6). This process resulted in eight different sketches, all relating to the uses of a farmer's market and entertainment area.
THE FOLLOWING IS THE STORY OF THE DEATH OF
BONNIE AND CLYDE AS TOLD BY TED HINTON, A
TEXAS LAWMAN

"THIS IS THE THING THAT MADE THEM
DIFFERENT FROM THE MANY MEN AND WOMEN WHO
FOUND THEMSELVES OUTSIDE THE LAW: THEY
LOVED EACH OTHER WITH AN INTENSITY THAT
KEPT BONNIE PARKER AT THE SIDE OF HER
MAN..."

"I SAW WOMEN AND KIDS STRUGGLING ALONG
WITH GROWN MEN TO PEEK INSIDE TO GET A
BETTER VIEW OF THE BODIES IN DEATH IN THE
CAR."
marketplace: program

Based on the ideas behind the sketches, a basic program formed for the marketplace:

farmer’s market - circulation
Activities: browsing, shopping, bartering, purchasing, chatting, yelling
Design Criteria: open, lively, easy spaces to gather and walk in groups of two or three

farmer’s market - stalls
Activities: selling produce, replacing produce, making change, counting money, bartering
Design Criteria: efficient spaces for work, personal feeling of enclosure, protection, an obvious newness

farmer’s market - storage/dock
Activities: covering/cleaning stalls, loading, unloading trucks/stalls
Design Criteria: designed solely for the preparation prior to and after the interaction in the marketplace, a secret ritual of the bearers of the food, hidden from the spectators

vendors
Activities: buying, selling, bartering, browsing, talking
Design Criteria: a place for interaction, archives for specific products, circulation forces movement

entertainment arena
Activities: watching, listening, feeling, learning, participating
Design Criteria: aisles easily lead to the designated performance area for participation by the audience, stage becomes a versatile folly, changing
PEOPLE WERE ON THEIR HANDS AND KNEES
GATHERING UP SPENT SHELL CASING
AND DIGGING WITH POCKET KNIVES TO
RETRIEVE BULLETS EMBEDDED IN TREES. IT
WAS GETTING TO BE A STRANGE KIND OF
CARNIVAL ATMOSPHERE."

(pause)
marketplace: program

calls

Activities: eating, drinking, sipping, digesting, waiting, observing, resting, socializing

Design Criteria:
tables and circulation space create pockets of personalized space, each table is a scene

nodes

"Architecture becomes fragmented into sets, cues, or machines, tools uncovering or offering a possible way of making sense out of this world (Betsky 167)."
-desired Perfection

Activities: performing - as a conformer or an insurgent, a place to kiss, a place for crime, a static passageway

Design Criteria: destabilizing the overall form backdrops for personal interaction

artisan studios

Activities: making, building, creating, forming, talking, watching

Design Criteria: a place with views a place in the sun an open environment a place to make a mess
SUDDENLY THE WRECKER STOPPED
DEAD...OPPOSITE A SCHOOLHOUSE. THE
ATTRACTION WAS SIMPLY TOO MUCH FOR THE
YOUNGSTERS.

(PAUSE)

THEY FLEW TO THE CAR TO VIEW THE GRISLY
SIGHTS...DESpite EVERYTHING WE COULD DO,
THEY ALREADY HAD FLUCKED FRAYED STRANDS
FROM BONNIE'S RED DRESS. RIPPED SAMPLES
OF HER HAIR, SMEARED THEIR LITTLE FINGERS
IN CLUMPS OF NOT-YET-COAGULATED BLOOD.
three-dimensional interpretations: study models

Avoiding the traditional method of designing by placing forms on the site, the first study models were interpretations of the character sketches (see Slides 3-8). The idea was to extrude drawings while maintaining the feeling of space. This process seemed coherent with the basic idea. No drawing or model of the site had been used yet.

After completion of these study models, a problem arose due to the fact that there was a site and an overall program that these models had to relate to. The relation of the models to each other or the site was unknown. The studies were very reminiscent of theatre sets but architecture cannot remain this fragmented because the experience of each structure is not as controlled as it is on stage. The users choose their own path. If no site had been chosen, a story board of models would have been appropriate as a final thesis project. However, it was important to tie the theory to a real location, thus making the process easier to relate to beyond graduation.

By using the study model spaces as an architectonic program and the story itself as a site program, a site model of the Lancaster square evolved (see Slides 9-17):

1. Bonnie Parker and Clyde Barrow meet
   (entertainment area in center of square for spectators)

2. The lovers pledge their devotion to each other: red
   (cross the bridge to the artists studios)

3. The fugitives from the law are protective of each other and their gang: blue
   (café area whose structure reaches its arm around the artists studios)

4. They travel on an unwavering road to death: red
   (the line of stalls that form the farmer’s market)

5. Bonnie and Clyde savor points of rest: white
   (storage/covering for the farmer's market stalls)

6. Their parents - connection to the outside world: yellow
   (a bridge connecting this shopping center to another one)

7. Bonnie and Clyde’s death: white
   (underground nodes or spaces for privacy - security from elements)
"Arcadia was filling up. The little town
was the destination of reporters from all
over the country now.

But as we were arriving, like conquerors
with some macabre trophy, I didn't feel
like a conqueror at all."

Final Model of the southeast corner
March 1996
Slide 20

Final Model of Southeast Corner and underground
March 1996
Slide 21

"The crowds were pushing past me, driven
by some strange drive to see the young
lovers laid out on the slab."
three-dimensional interpretations: site relation

"History exists only in the questions we ask of it (Darden 57)."

-Douglas Darden

The placement of the abstract 'story' model onto the site forced a more practical study of the relation to existing context.

Lancaster dates back to 1844 when the first known settlers arrived. The square has gone through much destruction and many changes over the years, including a fire which required rebuilding the square in the 1920’s. The most recent disaster was the tornado in 1994 which leveled the south side of the square, providing an outlet for this thesis. The only element which has steadfastly remained is the well in the middle of the town square. It was once used for watering horses. This one idea of permanence being below ground is reiterated in the final layout for the square as private nodes of safety are located below ground.

It is important for the town's heritage and the history of townsquare's in Texas that the basic layout for the area remain the same. This is especially true because this townsquare has set the typology for a certain grid referred to as the "Lancaster Square." Therefore, it is important for the marketplace to only puncture the rectilinear layout of the square in especially significant parts of the story.

The White Bank Building, located on the southwest corner of the remaining buildings, has been in location as a bank since the turn-of-the-century. This is the last bank Bonnie and Clyde robbed following their two-year crime spree. They amassed their largest sum yet at this bank and following the robbery they casually met their mothers for a picnic at a cemetery south of Lancaster. The obvious identification of this townsquare's placement in history with the story of Bonnie and Clyde makes this bank the perfect place to suggest the beginning of the story.

The direction the story takes from the bank is towards the south, where the tornado that destroyed the square came from. Bonnie and Clyde's defiance of justice joins the architecture in the defiance of nature's forces.
They loved each other with an intensity...

...smuggling a gun inside his hull.
A roadside dance hall... A strange kind of carnival...
Driven by some strange will the road gets dimmer and dimmer
Water has been added
a LINE FORMED AND THE PUSH TO GET INSIDE
THE FUNERAL PARLOR IN BACK OF THE
FURNITURE STORE WAS ON BEFORE THE
UNDERTAKER HAD TIME EVEN TO CLEAN THEM
UP.
Final Model from the East March 1996 Slide 22
i FELT SICK ALL OVER.

a PHOTOGRAPHER WANTED MY PICTURE. THE
IDEA STRUCK ME AS ABSURD AT THE TIME.
Final Model March 1996 Slide 23
MY CLOTHES STILL WERE STAINED WITH BLOOD,
AND MY SHIRT BORE FLECKS AND BLOBS OF
RED, AND THERE STILL WAS BLOOD ON MY
HANDS. HE WANTED A STATEMENT. I DIDN'T
HAVE ANYTHING TO SAY.
**final model: bank and bridge**

The beginning of the story: Bonnie and Clyde rob a bank. The White Bank Building was partially destroyed by the tornado, only the first floor and two-story columns flanking the entrance were left standing. Regarding the original idea of permanence/non-permanence that the town square emitted, it was decided to leave the structure that remained and work from there. Allowing the existing masonry structure to suggest the idea of "permanence", the addition became a contrasting structure that seemed light in comparison to the brick. It wraps around the columns, further emphasizing their height. It is hoped that adding to the existing building with an avant-garde style instead of rebuilding the original will add emphasis to this building. It will remind progeny of the devastation of the square and that nothing is permanent.

The square itself becomes the gathering place for "spectators." Joining friends at the well, it becomes a central gathering space, just as it was when it was in use. A pedestrian bridge extends out into the square, breaking the rectilinear layout of the grid. This is the aisleway, drawing performers/spectators into the action of the story. The bridge offers views to both the existing and the addition, saturating consumers by the contrasting architecture. Its glazing makes it appear as though pedestrians are hovering over the earth, being transported into a different era. It leads south, into the eye of the storm and to the artist's studios.

The bridge itself contains the architectonic of the addition it leads to. The marketplace defines a new type of architecture, highly contrasting with the existing buildings in materials and spaces. The addition suggests the idea of non-permanence. Its lightness is precarious, and it appears as though a strong wind might blow it away. A century later, it explores the technology of an era which allows for a lighter structure. The defiance of the laws of nature are symbolic of the defiance of Bonnie and Clyde. During their two-year crime spree, Bonnie and Clyde became celebrities among certain sects of the population. Namely, this included those who opposed the law or those that were mesmerized by the romantic notion of the couple's devotion to each other. For the rest of the population, Bonnie and Clyde provided an outlet for outrage and controversy. The marketplace will provoke the same emotions in the users with its avant-garde imagery. The romantic and the curious will be drawn to it, and controversy will create interest.
"The grave had been cut too wide when the crowd pressed forward to get a better view as the casket was lowered, the crush almost pushed the front row family members into the open grave."

Final Model of the artist's studio
March 1996
Slide 24

Final Model of the artist's studio
March 1996
Slide 25

"At the cemetery the largest wreath on Bonnie's casket was placed there by the Newsboys. They were, in the end, among the few who had benefitted from the short and violent life of the young lovers."

Final Model of the artist's studio and pedestrian bridge
March 1996
Slide 26

The following is a poem written by Bonnie Parker while she and Clyde were fugitives from the law.

Another unprecedented feature to note is the square tower. This area is a center for safety in the area. The administration building is much larger than the square tower. The square building enters the history of the suspension bridge.

The area surrounding the square is well designed. The building and canopy are designed to provide shade and also to provide a place for the residents of the area to gather.
final model: artisan's studios and cafe

The pedestrian bridge leads directly to the artist's studios (See Slides 24-26). The studios exist on varying levels, allowing for natural light to reach any artist while at work. Glazing provides for a view of the setting sun, and a solid masonry wall ties the floating levels to the ground while providing protection from the southeastern sun. Framed windows in a suspended wall provide views to the town square. In relation to the sketch model of the studios, it contains the multi-levels and the same sense of multiple openings. The studio floats above a group of trees, which mask its impact into the ground. Underground, the artists find a cool refuge from the sun and the spectators, who are allowed to walk through the studios and view the artistic process. In this way, the basement houses the only permanent users of the building, once again, relating to permanence found underground.

Another artist's studio is located beyond the first. It is more secluded, located in the corner of the square. It is interesting to note that the existing buildings also make use of the town square's corners, an unusual idea for a typical town square. This artist's studio houses the artists who need privacy for safety reasons (welders, etc.). This building also contains the administration offices for the artists. It has a heavier feeling than the first, as it anchors the corner and the boundary of the square. It mimics the architecture of the historic brick buildings on the north face, but becomes a folly as a patron enters the building. It curves toward the back, once again suspending multi-levels for the artists and workers.

The area for the cafe seating is suggested by a steel structure that wraps around the primary artist's studio building and curves back to face the town square. This structure provides a canopy for the users and swings their attention back to the square. It is located in close proximity to the artists, to provide a place for lunch, and it is close to existing buildings so that it may be used by customers of both the new and the historic.
You've read the story of Jesse James - of how he lived and died;

If you're still in need of something to read,

Here's the story of Bonnie and Clyde.
**final model: farmer's market and vending**

The final model of the farmer's market area closely relates with the first character sketch and, consequently, the first study model. It provides a row of stalls for farmer's to use for vending their wares (See Slide 27). These represent the movement and versatility of sets in theatre through their own movement. The steel carts roll out of the storage area on tracks. Handles on the sides provide an easy way to wheel the goods out to meet the crowds in the square. Several carts can share a track, and the shoppers can meander over the tracks, discovering their simple technology. At the end of the day, the farmer's push their carts back into the storage/preparation for the night.

The storage area responds to the scale of the existing town square through its use of repetitive canopies over its entries. These cover a walkway through the spaces for consumers to shop inside in case of bad weather. Canopies of the same height are used throughout the historic buildings. Since the marketplace is dependent upon its users, a human scale is important. It is important to maintain a similar scale as the historic, even in new materials because one of the main attributes of the existing side of the square is its user-friendly scale. Most of the components for the addition are based on the scale of the existing.

Walking through the market storage area, the consumer comes upon a bridge that runs the entire length of the site. On the bridge are vending spaces, that face the open square (See Slide 28). Freight elevators carry goods up to the second level and stairways wind around these to provide pedestrians access. These vendors are provided with their own spaces for selling their goods. The bridge provides a view over the farmer's stalls to the open square beyond. It ends at the artist's studios in the far corner, thus providing easy access for the artists to bring their wares to the vending stalls to be sold. The stalls of the bridge relate in size to the farmer's market stalls below, providing a comfortable scale for the users. As the pedestrian walks along the bridge, perusing the merchandise, music ascends from below. A more impromptu vending and performing area forms under the bridge. The protection from the elements provides a natural place for this to happen, providing an amateur "hideout."
now BONNIE AND CLYDE ARE THE BARGAIN GANG,
AND I'M SURE YOU ALL HAVE READ

AND THOSE WHO SQUEAL ARE USUALLY FOUND
DYING OR DEAD.

THEY CALL THEM COLD-BLOODED KILLERS;
THEY SAY THEY ARE HEARTLESS AND MEAN;

BUT I SAY THIS WITH PRIDE
THAT I ONCE KNEW CLYDE
WHEN HE WAS HONEST AND UPRIGHT AND CLEAN.
final model: a connection and private space

To the south of the site lies another shopping area. From below the vending bridge begins a covered pedestrian walkway, taking the consumers to the shopping area beyond. This connection to the surrounding context is essential for the square. Pragmatically, Lancaster needs to provide a connection that users can relate to and will help draw them to the square. Lancaster is located in close proximity to Dallas and for this reason has maintained a steady growth rate. However, the town square has been neglected since consumers can find a more comprehensive market in Dallas. The square is also very isolated from any housing or related shopping. The Main Street which runs through the center of the square is useless, and was neglected as a main thoroughfare years ago. For this reason, Main Street will be rerouted around the perimeter of the square. This will take a driver between the extremities of the square and a park area on the north side. On the south side, they will pass between the new marketplace and another consumer area. Hopefully, this will increase use of the square and allow the center of the square to be used as a space for performances and events.

The final addition to the town square will be the nodes or private spaces. These provide cylinders of security underground for protection from the elements and the rush of people above ground. These passages provide a psychological sense of security to the users that the architectonic of the above ground marketplace does not. Like the well, they will be buried there forever. Fragments of their steel and concrete structure puncture the ground above and surround the circular stairwell that leads into the nodes below. From these fragments splinter a canopy that races along the facades of the historic buildings on the east side of the square. This extension of the canopy maintains the grid of the square visually. Users of the nodes can join in private business meetings, conversations, dinners, or even private performances.
but the laws fooled around,
kept taking him down
final model from the west
March 1996
and locking him up in a cell,
till he said to me,
"I'll never be free,
so I'll meet a few of them in Hell."

the road gets dimmer and dimmer;
sometimes you can hardly see;
View from the East
March 1996
but it's fight man to man,
and do all you can,
View of East elevation and underground
March 1996
for they know they can never be free.
23.00
23.20
23.40
23.20
22.20
22.40
22.00

final model: spatial experience

Success of this project depends on the impact it has on the spatial experience of a user. By creating many different segments or parts, it attempts to offer a variety of backdrops. This will provide any user with different image associations:

The bridge is elevated and transparent, allowing the context to become part of the scene.

The artists studios provide many different levels of open spaces with both perforated and closed walls on each side.

The farmers market undulates back and forth between the more constricted interior and the open exterior.

The vending bridge has an extending open path with punched constricted spaces for selling wares.

Whether or not this sequence of spaces reads as the story of Bonnie and Clyde is secondary. This is because the marketplace, in reality, can be experienced in any order. There is no forced promenade through the site. This allows the merchants/consumers to make their own choices. The important outcome is whether or not this process inspired a successful design based on the way we experience architecture, space by space.
a NEWSBOY ONCE SAID TO HIS BUDDY:

"I WISH OLD CLYDE WOULD GET JUMPED;
IN THESE AWFUL HARD TIMES
WE'D MAKE A FEW DIMES
IF 5 OR 6 COPS WOULD GET BUMPED."

THEY DON'T THINK THEY'RE TOO TOUGH OR
DESPERATE,

THEY KNOW THAT THE LAW ALWAYS WINS;
THEY'VE BEEN SHOT AT BEFORE,
AND THEY DO NOT IGNORE
THAT DEATH IS THE WAGES OF SINS.
summation

The conclusive pages of this thesis are the process. This method is an example of how narration and set design can be effective in inspiring the spatial aspect of our architectural environment.

(The following pages are the summation.)
SOME DAY THEY'LL GO DOWN TOGETHER;  
AND THEY'LL BURY THEM SIDE BY SIDE;  
TO FEW IT'LL BE GRIEF -  
TO THE LAW A RELIEF -  

BUT IT'S DEATH FOR BONNIE AND CLYDE.

(pause)

THE END
epilogue

As a continuation of this study, the site plan would need to be studied and refined. The site plan of this thesis was based solely on spaces and sequence. The outcome of the comprehensive plan is only to provoke an idea for a base in which further pragmatic study would follow. The exact layout of the pieces of the story may not be the most practical options, since they were based on the movement of the narrative. However, the architeconics of the design and the motion it inspires may begin to form an obsession in a designer's mind. From there, the pragmatics could be refined.

The model and drawings already begin to depict very detailed spaces. The next step would be to explode parts of these buildings and examine details at a larger scale. The seeds have been planted for an abundance of wonderful details from the handles of the farmer's market stalls to the connection of the vending bridge to the artist's studios.

It was attempted in the photography and presentation of this thesis to show the models at a magnified scale, allowing the critics to see the spaces. The final attempt to relate this scale would be to create a walk-through of the site with computer-modeling or a video presentation.

In further development of this process, this methodology should be tested on another project. Perhaps this time it would be worthy to translate a story into just one building, attending more to the reaction in the details. Afterall, this thesis attempted to find a new type of inspiration and methodology for design. With this as a guide, the designer should inquire as to whether this will work on any project, as long as the artist feels passionately about the chosen story.

It is possible that the people of Lancaster will know that this marketplace design was inspired based on the story of Bonnie and Clyde. People may not agree with this since the fugitives were murderers, but curiosity will draw them to the square. Society tends to be drawn to moments when the dark side of human nature appears. It will be interesting to see how people will respond to the design inspiration. Perhaps the buildings will start to show wear in a way that relates to the story. Graffiti about the villains or plays depicting the turbulence of their lives may evolve. It was not my intention for this to happen, but it cannot be ignored that users have the ability to shape a space as much as the architect who provides the original backdrop.
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MARKETPLACE DESIGN


THEORY AND NARRATIVE IN ARCHITECTURE


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