

**THE WEST END  
CENTER  
FOR  
CULTURAL INTERACTION**

**CINCINNATI**

**OHIO**

**A thesis on the interaction of man and the  
urban environment**

**and the  
regeneration of urban vitality**

**Architectural Thesis 1985**

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## PREFACE

From a historic perspective, I believe that architecture has always been a representation of the values, attitudes, and priorities of the society in which it was built. It is obvious that the changing values of society have changed the role that architecture plays in creating the environment in which we live. Architecture does not merely represent our stage of technological development with regard to new materials and construction techniques or its new philosophies concerning expression or communication, but it represents (rather unconsciously) the values and changing priorities of society. For example, the industrial revolution gave architects new materials and building techniques which led to a new philosophy about architectural communication; this new generation of architecture was revealing society's changing priorities from image and statements of traditional values, to a new concern for efficiency and advancement of a machine oriented social structure which would benefit and raise the level of the working class. Society would no longer support the previous situation of architecture as an instrument of the privileged class. [1] Therefore to the question, "does society change architecture, or does architecture change society?" I believe that the former is more accurate, society changes architecture. However, this does not mean that current architecture is the deliberate and desired product of society or that it performs acceptably to its physical, social, and psychological needs.

The urban environment is continually affected by these changes in values and priorities, and is most vulnerable to adverse consequences. In recent history it has been the Modern Movement in architecture that has resulted in a considerable change in the fabric and form of our cities. The Modern Movement came into existence from society's emphasis on the machine and industrial advancement. Therefore one of its founding principles was that of the machine being our modern medium of design.

The modernists were often referred to as functionalists. Functionalism was aimed at the establishment of a unity of form and function, and a re-establishment of essential meaning. Functionalism was a major theme for the modernists and it showed that the scientific approach did not hinder the production of rich and meaningful architecture. However, I believe that this theme was the degenerating force that led to modern architecture's final demise. It led to a differentiation between forms and functions. This differentiation was a contributing factor in the degeneration of the city's complex and intricate structure.

The machine was to be the element that would dissolve the class distinctions by providing equal access to all goods. Thus the architecture of the machine society would be accessible to everyone. Architecture would no longer be an instrument of an elite society thus becoming a social art.

It is because modern architecture began under a social premise, that the irony of the current state of architecture is realized. The social premise under which it began was the area in which it failed most miserably. The most definitive proof of this is manifested in our solutions for public housing.

Christian Norberg-Schultz states that functionalism has "degenerated into a machine-like juxtaposition of separate parts." [2] This notion is rational and credible because the presumptuous concept of generically defining human needs in terms of physical functions reduces man's existence to a meaningless and unidentifiable machine component.

Functionalism and Rationalism reduces the design of our environment to functionally and technically efficient objects that are impersonal and void of human reference. This dematerialization of architectural form contradicts the social aspects of human experience and interaction. The fabric of the urban environment thus degenerates into mere objects, irrationally arranged within open space filled with cars and landscape lacking

stimuli and elements to support human activity or needs. The removal of architecture from the reality of human existence has resulted in the general public's alienation which is contrary to its original premise and intentions. Therefore architecture has, more so than not, isolated itself from society.

Much of the architecture of the 1950's and 1960's eroded the city's fabric; it ignored the heritage and historic elements of this fabric and was fragmented by intervening and isolating elements which destroyed the texture, structure, and cohesiveness of the city. The process of developing the urban environment has been divided into distinct, separate and specialized professions: city and regional land-use planning, road and highway engineers, landscape architects, architects, etc. Each profession becomes concerned with only a single aspect of the process. As an example, roads are planned only as to how they facilitate traffic flow and are not evaluated in terms of how they affect neighborhoods; architecture in the urban environment is too often defiant of social and physical context.

The urban experience should be a collection of places, spaces, paths, and domains for the linkage between people and social interaction. I am concerned with how people perceive, interpret, and use the public domain of the city. The forms of buildings and public spaces play a major role in establishing the quality and range of experience of the users, whether passive or active. The perception and interpretation of these forms and spaces affect how the user feels about the environment and his own existence, and also affect the use and function of the space. Architecture can be the means for reconstructing and reinforcing the city. It is through architecture that the qualities for the basic human needs of variety and choice, human interaction and personal contact, creative participation, and a sense of belonging to a larger supportive context can be achieved.

These issues concerning the forces that have changed our environment are what led me to a thesis on planning and urban design. In my thesis I have endeavored to address the issues and principles regarding the reasons for the degeneration of central sites in cities. My specific focus is an inner-city site in Cincinnati, Ohio.

1 Maxwell Fry, *Art in a Machine Age*, New York, 1969, p. 155.

2 Christian Norberg-Schulz, *Meaning in Western Architecture*, New York: Rizzoli, p. 200.

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## INTRODUCTION TO THESIS

My thesis is concerned with urban design as the interface between people and the environment, and the inputs of various influences and disciplines. The proposition is that both the decline and vitality of urban sites can be directly related to either the unbalance or anticipation of these inputs and influences. It is proposed that by identifying the chief reasons for the decline or vitality of a selected case study site, specific criteria relating to the variables of economics, political factors, and social, cultural and psychological aspects can be determined.

Despite the fact that most of our cities have experienced severe decay over past years and contain many blighted areas that have been nearly abandoned, I believe that they represent a unique opportunity and challenge to the architect and planner. I feel strongly that we as environmental designers, must focus on the redevelopment of these blighted areas within the city.

Urban design must respond directly to the people and must reach outward to unite rather than inward to isolate. It is not a product of just architecture, landscape architecture, or planning, but is the synthesis of all. This is a concept often overlooked when trying to revive inner city sites.

At the onset of my study - or exploration - the idea central to my thesis was that a deteriorated or blighted section of a major city center still possesses the potential to be a desirable and functional asset to the community or city whole, which can only be revived through a redevelopment plan that is responsive to criteria based on the interaction of man and environment, and man's needs concerning human activity. While this idea still holds true, I soon discovered, through the study and analysis of the decline of the case study in Cincinnati, that the problems and solutions lie much deeper within the structure. It soon became evident that the depressed situation that currently exists, developed from the direct consequences of the actions taken by our own society that

ironically were implemented under the premise of improving the quality of life. It was at this point where I realized that the term "redevelopment" could more accurately be replaced by the word "correction." However, the implications of many forces are certainly irreversable, such as the annihilation of a great deal of the fabric to be replaced by the dominating presence of the expressway path. Therefore the task at hand is not the re-creation of the structure that once existed but to correct the structure of what still remains.

To realize this goal means to study and re-evaluate the philosophical approaches toward the functioning, purpose, and creation of our environment and, through this study, to develop a responsive solution to unite these various influences and to explore a language of good urban design. My approach, or philosophy, developed from the historic and physical analysis of the case study site and is discussed in Chapter 5.



# CHAPTER 1

## AN INTRODUCTION TO THE WEST END

The site selected for my thesis study turned out to be a typical site that enjoyed growth then decline as in many inner American cities. Through the years it has experienced almost every problem known to plague our cities. Redevelopment efforts of the past have left a product that is an increasing liability to the city.

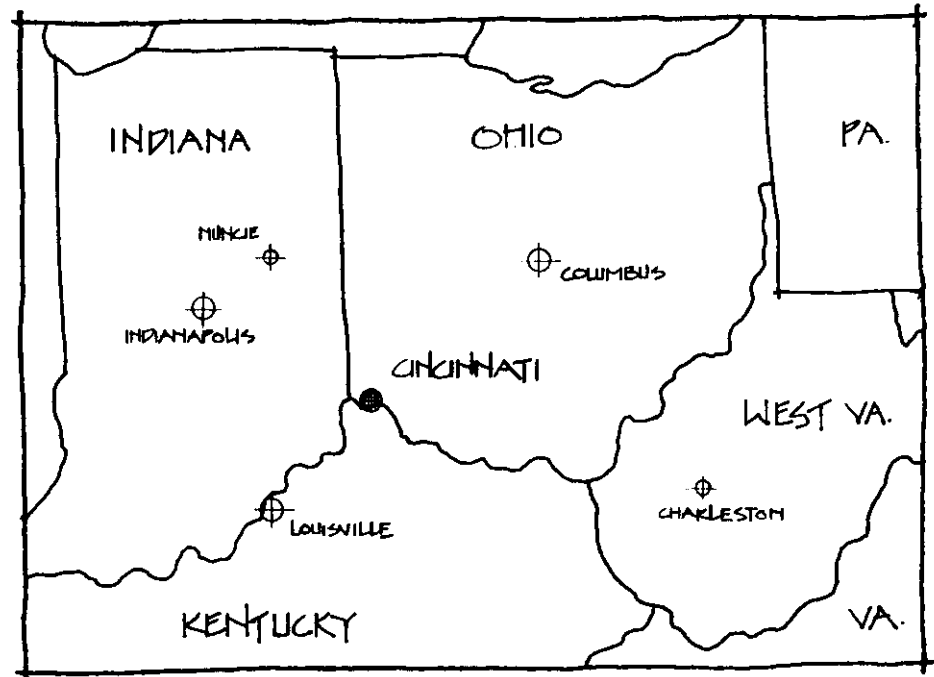
The site is located in the City of Cincinnati, Ohio and was chosen due to its state of deterioration and location within a large thriving metropolitan center. The focus of the study concerns an eight block district containing 140 historic residential and commercial structures that are in a severe state of dilapidation and decay.

Most of the structures are owned by the city and stand empty. The streets have been fenced off and entry is restricted. The image that it conjures is that of bombed out Germany. Nearly all windows are broken or missing; roofs are caving in; structures are collapsing.

However the historic architectural qualities of the buildings are quite rich and significant. In an effort to save these structures, the eight blocks have officially been declared a historic district. It is now referred to as the Betts-Longworth Historic District. Efforts are now being made to restore these structures.

The questions of my thesis are: "what were the forces that lead to the decline of this site and what are the underlying problems that stand in the way of successfully reviving this neighborhood?" Once the answers to these two questions are answered, criteria for redevelopment planning can be established that responds to these issues.

It quickly became obvious that information as to the vitality and demise of the site would come from the study of what is known as the West End, of which the Betts-Longworth Historic District is



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a part, because the district encompasses the remaining blocks of 19th century structures that once occupied the entire West End of about one and a half square miles. Therefore, the social and physical needs that must be addressed are not merely of those who live in the B-L District but, equally importantly, the 8,000 people who live in the public housing immediately surrounding the district. Any redevelopment means shaping the urban environment for the entire community. The area directly links this community with the Central Business District and potentially, with the rest of the city. The B-L District and its surrounding vacant or misused land, lies on the eastern edge of the West End, and on the western edge of the Central Business District being only one and one-half blocks from City Hall.

Therefore when I applied my thesis to the Cincinnati site, I developed the objective - "to determine how the site can regain its social and physical structure that will establish and maintain a cohesive urban environment that is responsive to the needs of the West End community as well as benefit the fabric of the entire city." The ultimate goal is for the West End to become a generating asset to the City of Cincinnati.

The West End is bounded by Central Parkway and Central Avenue to the east, Central Parkway and the Western Hills Viaduct to the north, Mill Creek to the west and the Ohio River to the south. However the analysis was primarily confined to the area south of Liberty Street. The residential community that exists today is contained to the east of Interstate 75.

The Betts-Longworth Historic District is located along the western side of Central Avenue between Court Street and Ezzard Charles Drive. The district contains former mansions, tenements, churches, a cemetery, apartment blocks with street level store fronts, and a commercial business district along Central Avenue. The styles and construction dates of the buildings range considerably, reflecting an evolution of construction and re-construction.

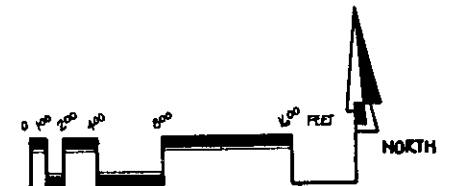
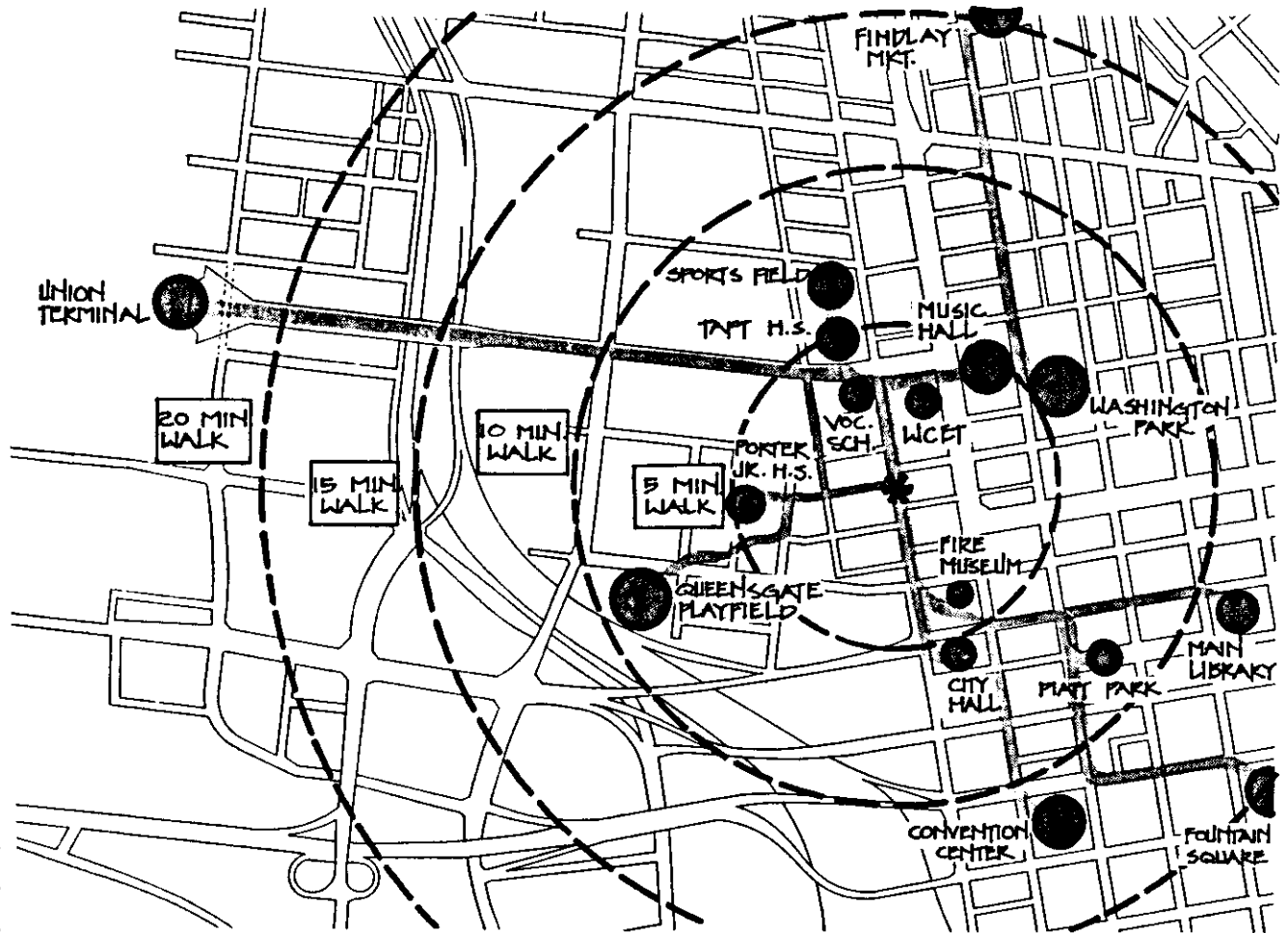
Surrounding the site is a wide range of uses and mis-uses. The facilities such as the WCET-TV studio, the vocational school, Taft High School, and Music Hall possess strong possibilities to be linked to a network of community amenities and functions, but the blocks that are consumed by the monstrous parking garage and the electrical company's transformer yard will interfere with and prevent any meaningful cohesive urban fabric.



## RELATED DISTANCES

REFERENCE POINT (Chestnut & Central Ave.)

	walking distance(ft.)	linkage possibility
VOCATIONAL SCHOOL	650	direct
WCET STUDIO	800	direct
PORTER JR. H. S.	800	indirect
TAFT HIGH SCHOOL	900	direct
FIRE MUSEUM	950	direct
TAFT H. S. SPORTS FEILD	1100	direct
WASHINGTON PARK	1100	direct
CITY HALL	1125	direct
MUSIC HALL	1150	direct
QUEENSGATE PLAYFIELD	1700	indirect
PIATT PARK	2000	indirect
CONVENTION CENTER	2400	indirect
MAIN LIBRARY	2700	indirect
FINDLAY MARKET	3700	indirect
FOUNTAIN SQUARE	3750	indirect
UNION TERMINAL	5100	indirect





**Central Avenue between Old Court Street and Elizabeth Street.**

**Central Avenue between Elizabeth Street and Chestnut Street.**

**HISTORIC COMMERCIAL BUILDINGS ALONG CENTRAL AVENUE**



**Central Avenue between Chestnut Street and Clark Street.**



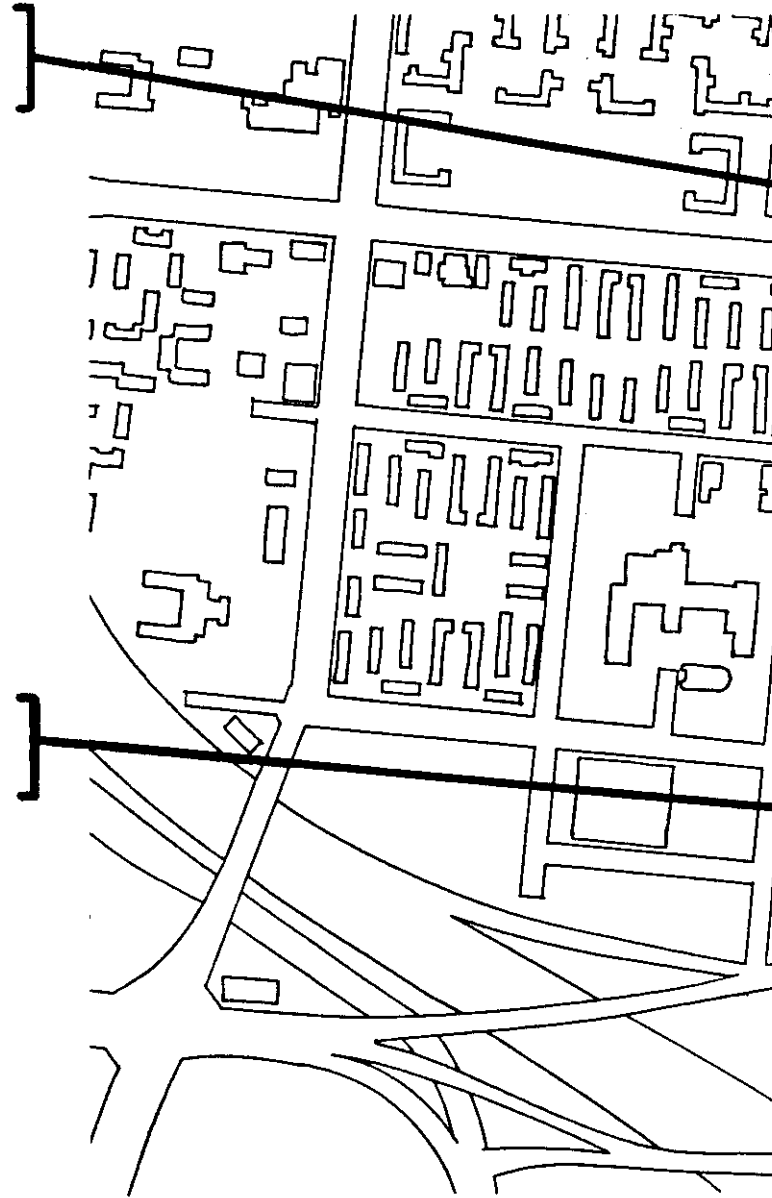
**Northwest corner of Central Avenue and Clark Street.**

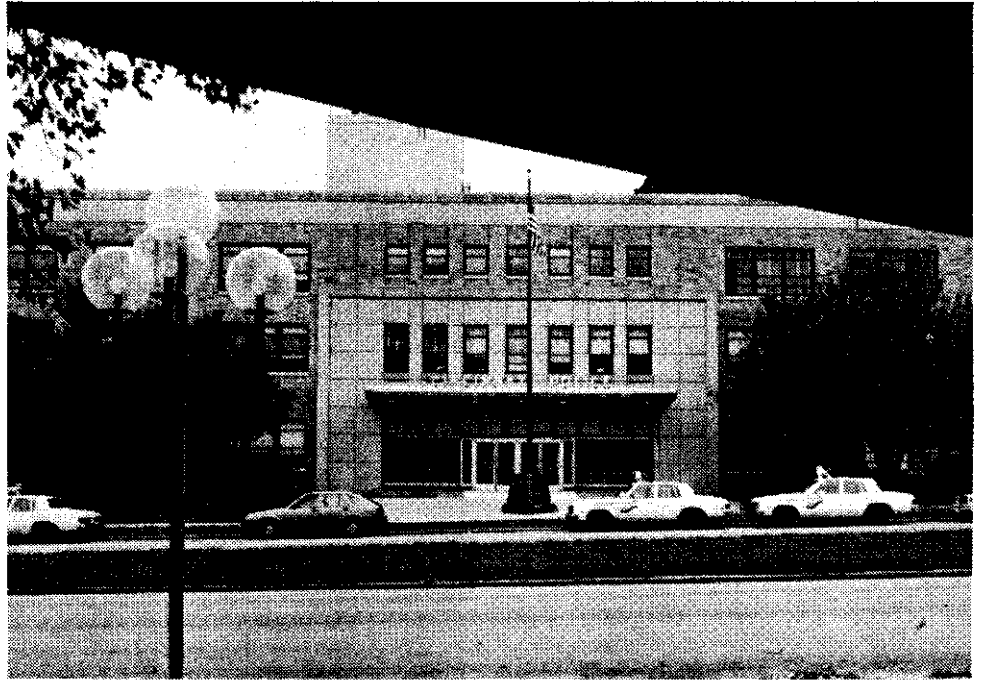
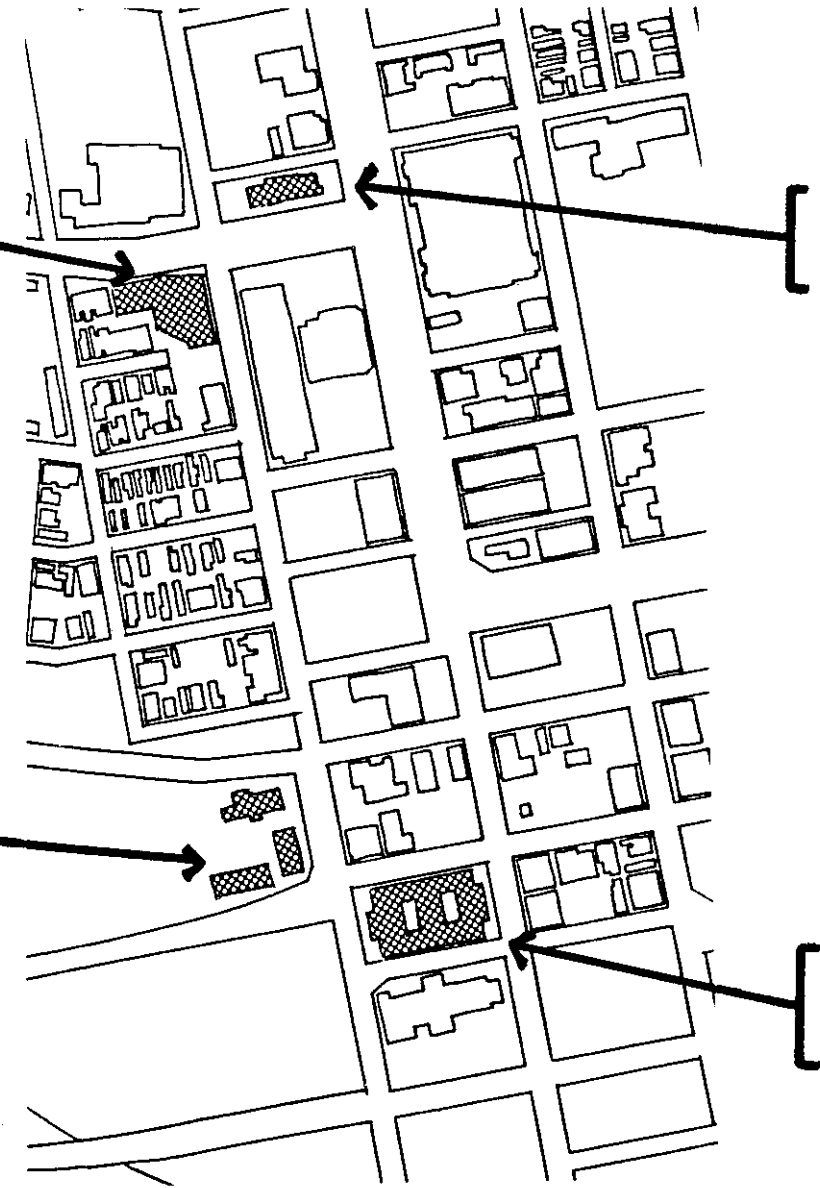


**VOCATIONAL SCHOOL:** This aids in the development of the social welfare of the community. However the east facade acts to isolate itself from Central Avenue posing problems for the recreation of the street as a vital corridor within the urban fabric.



**NEW HIGH-RISE RESIDENTIAL:** This concrete human mailbox is non-cohesive to the surrounding context. However it supplies housing to low income residents and supplies the area with people, the primary ingredient needed to sustain vitality in an area.

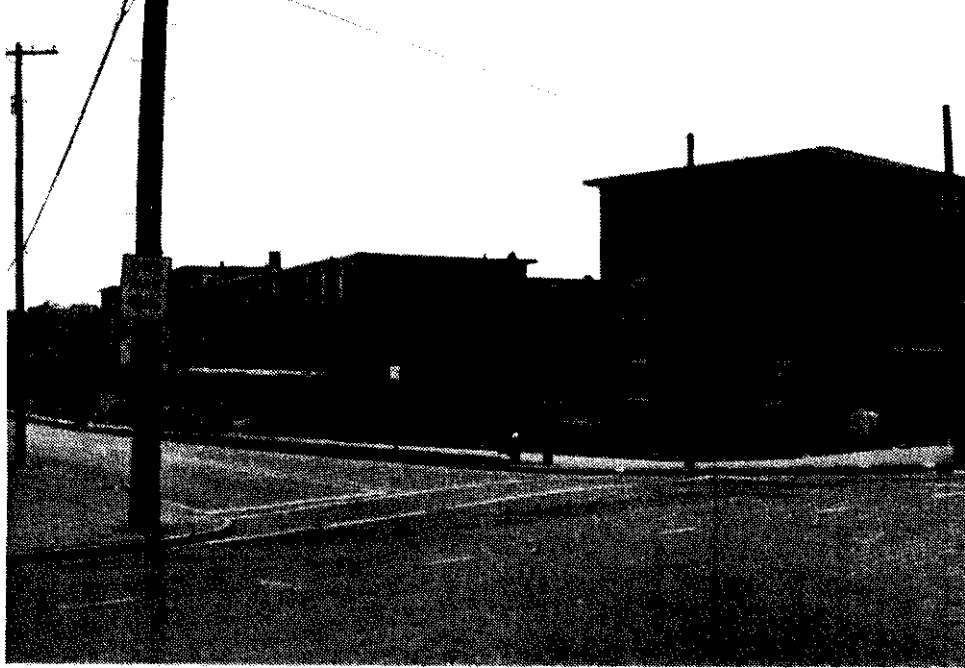




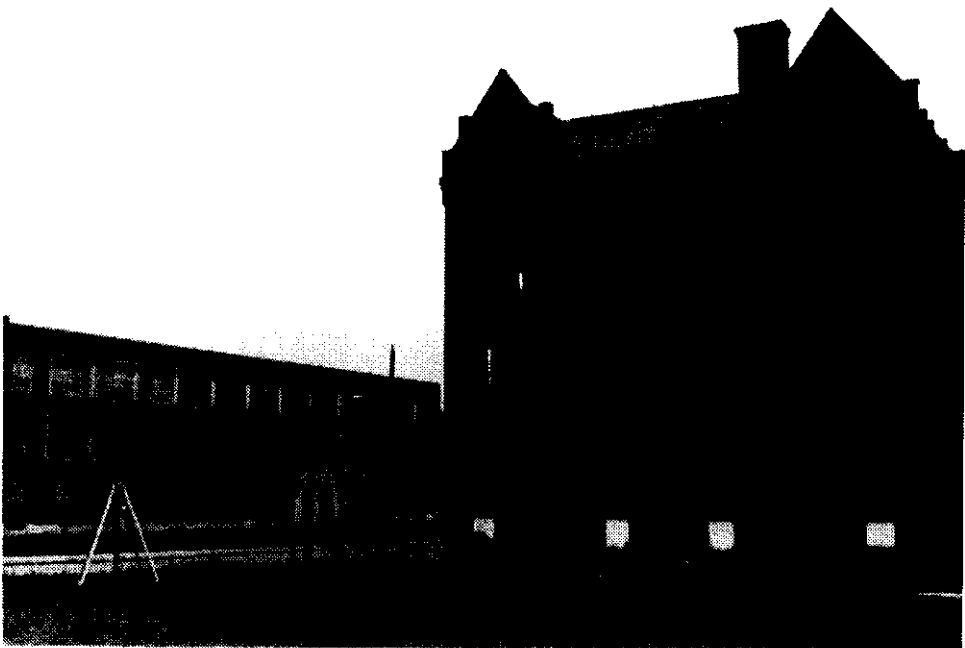
**POLICE STATION:** I feel this is an asset to the area because it provides a sense of security to people using exterior public spaces. Its orientation and scale is good, providing an anchor to a possible linear organization of activity along Central Avenue.



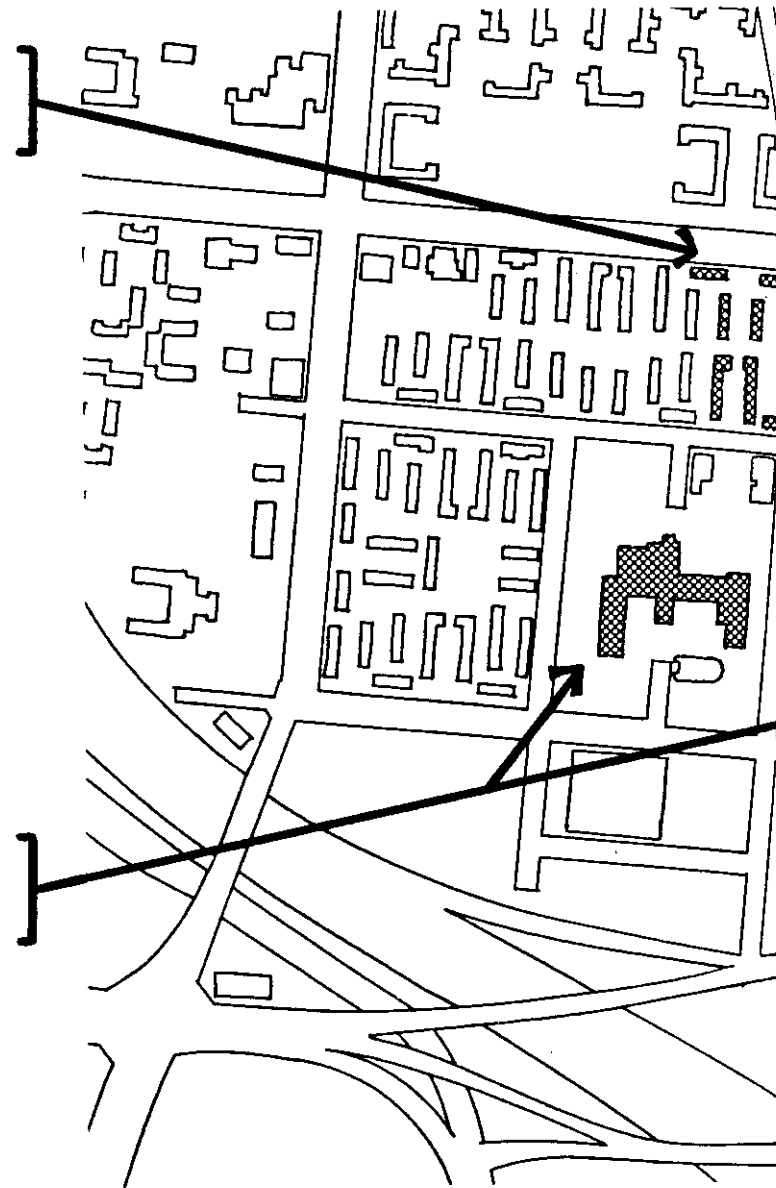
**CITY HALL:** This landmark is definitely an asset because of its proximity to the residential community, and can act as a southern anchor to the district as well as providing a node that links it to the Central Business District.

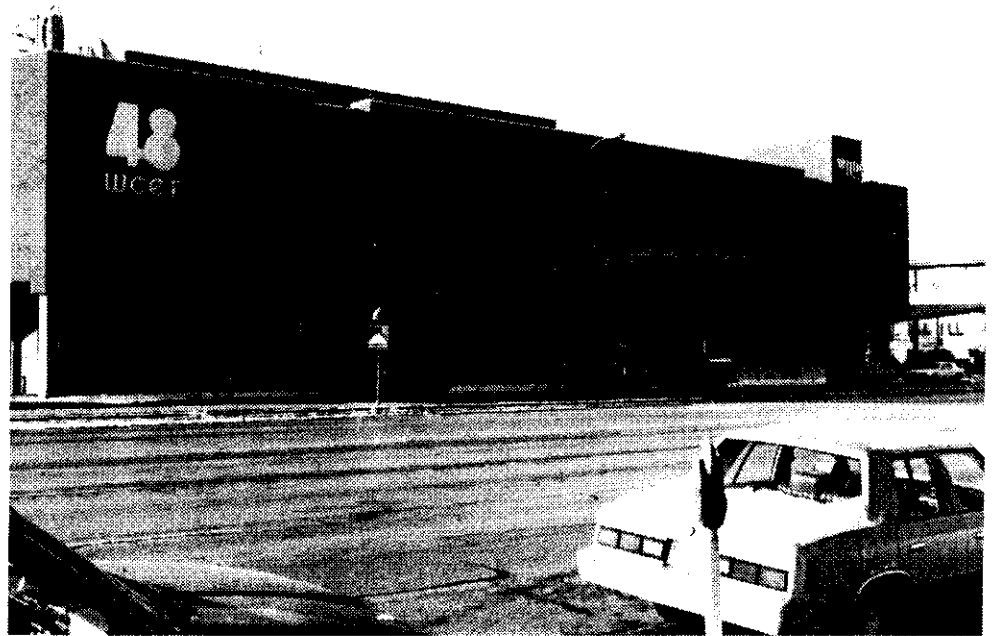
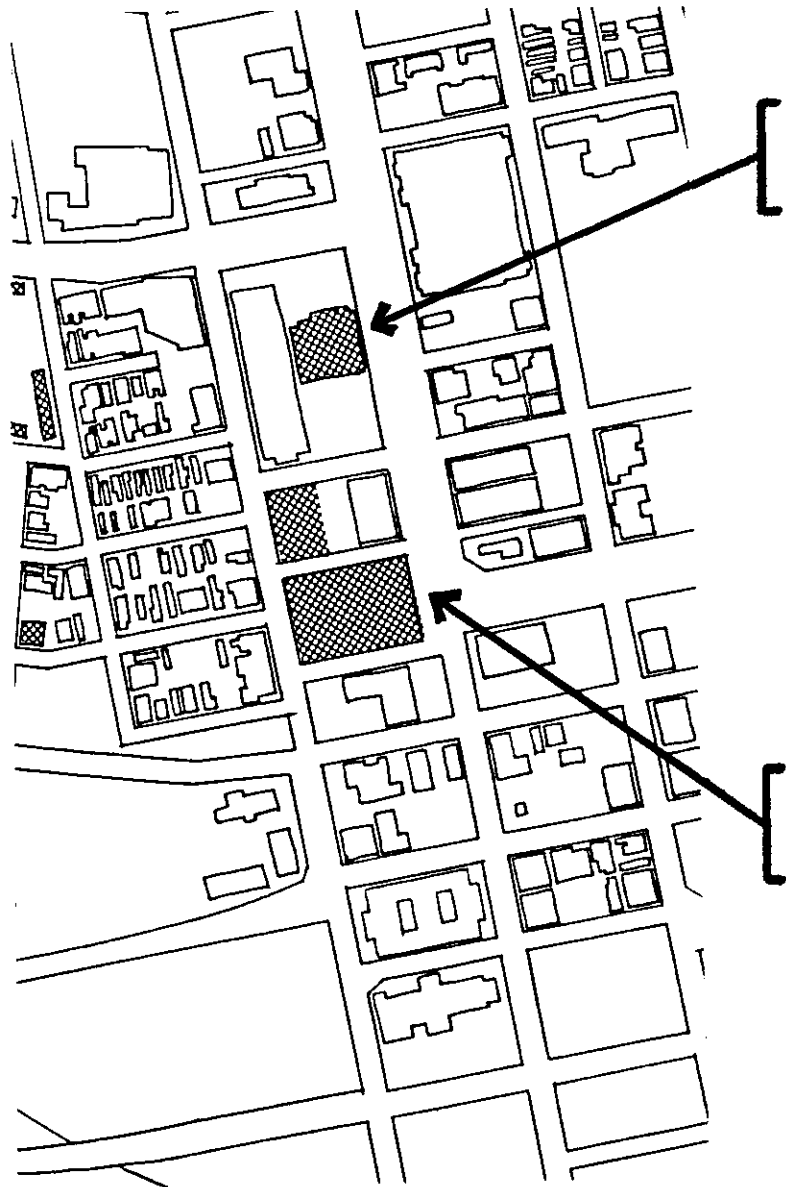


**PUBLIC HOUSING PROJECTS:** The West End community is primarily composed of residents of public housing. Its evolution and analysis is discussed further in chapters 3 and 4.

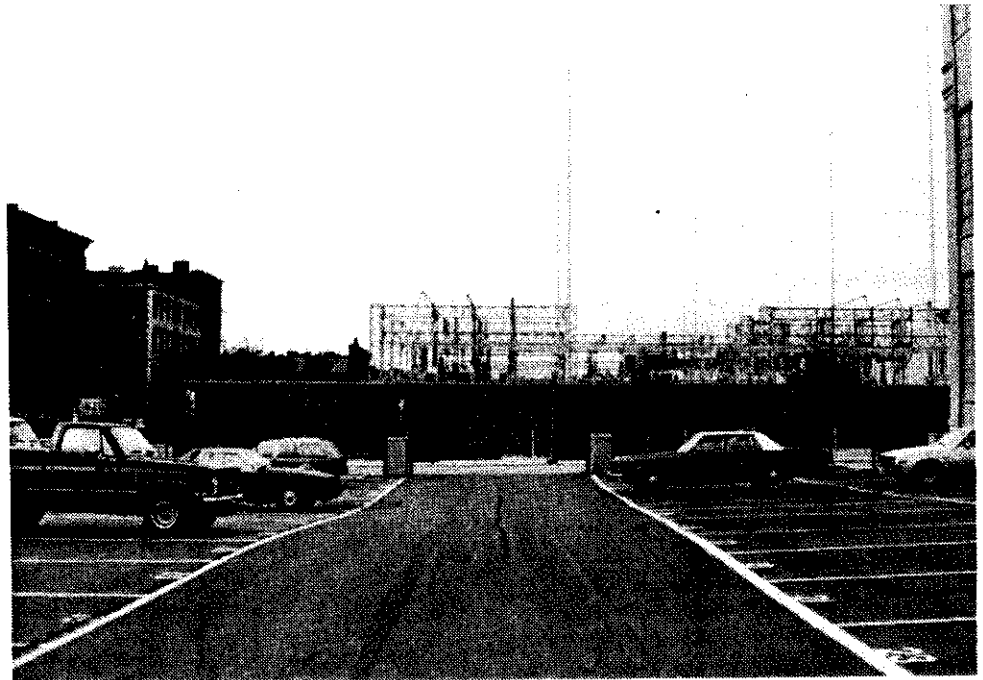


**PORTER JR. HIGH SCHOOL:** possesses potential as being a meeting ground for the community's children, but is not cohesive to the area and relates to nothing while sitting in a sea of asphalt.  
**GOTHIC REVIVAL CHURCH:** This is an example of the varied architectural quality in the district.

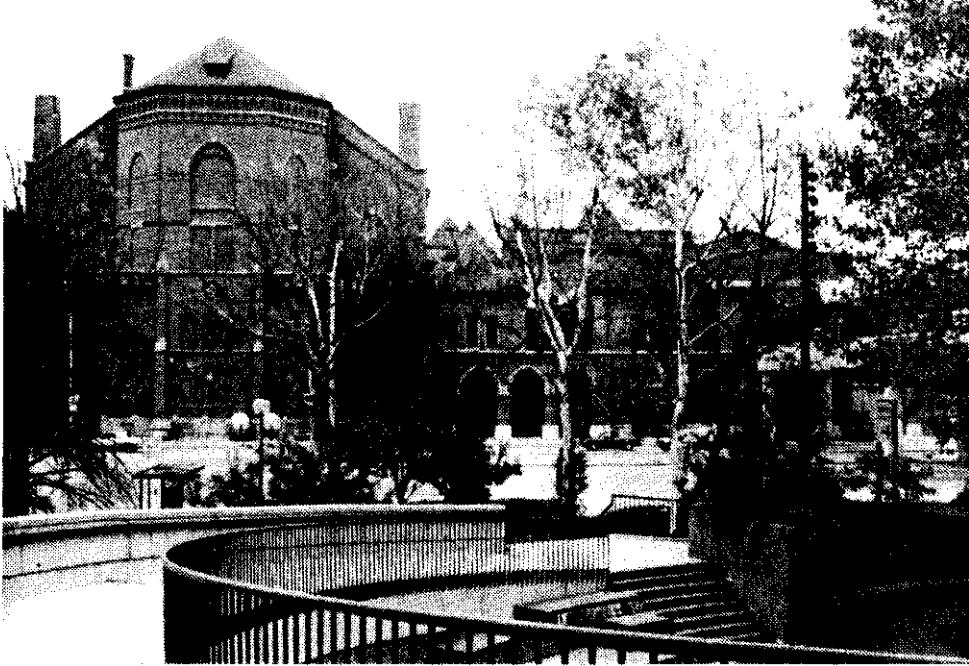




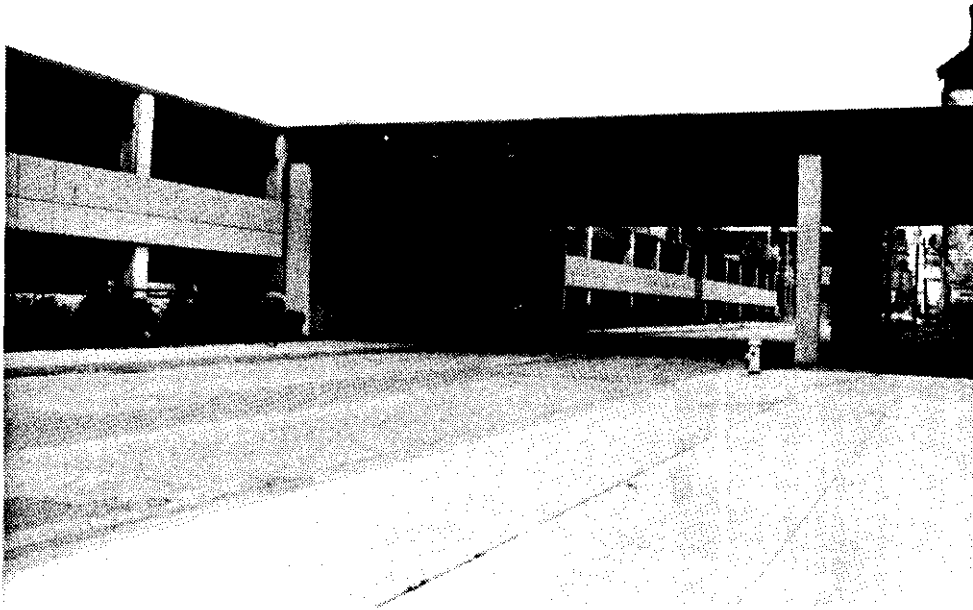
**WCET PUBLIC TELEVISION STATION:** This provides community and city services and possesses potential for new programs and services to be linked to it. It is currently linked via skywalk to Music Hall.



**TRANSFORMER YARDS:** This was a planning blunder, which resulted in the destruction of Central Avenue as a double loaded public corridor. It is a physical and visual barrier.

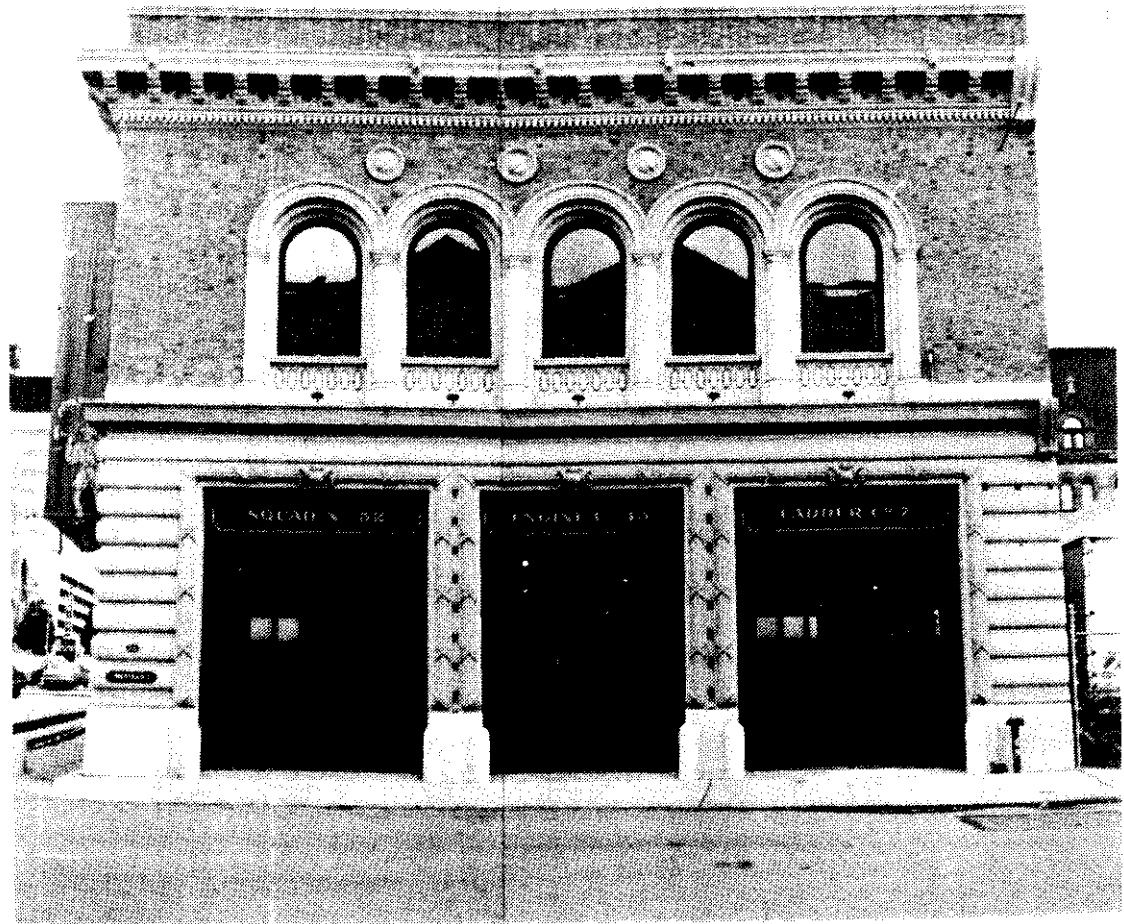
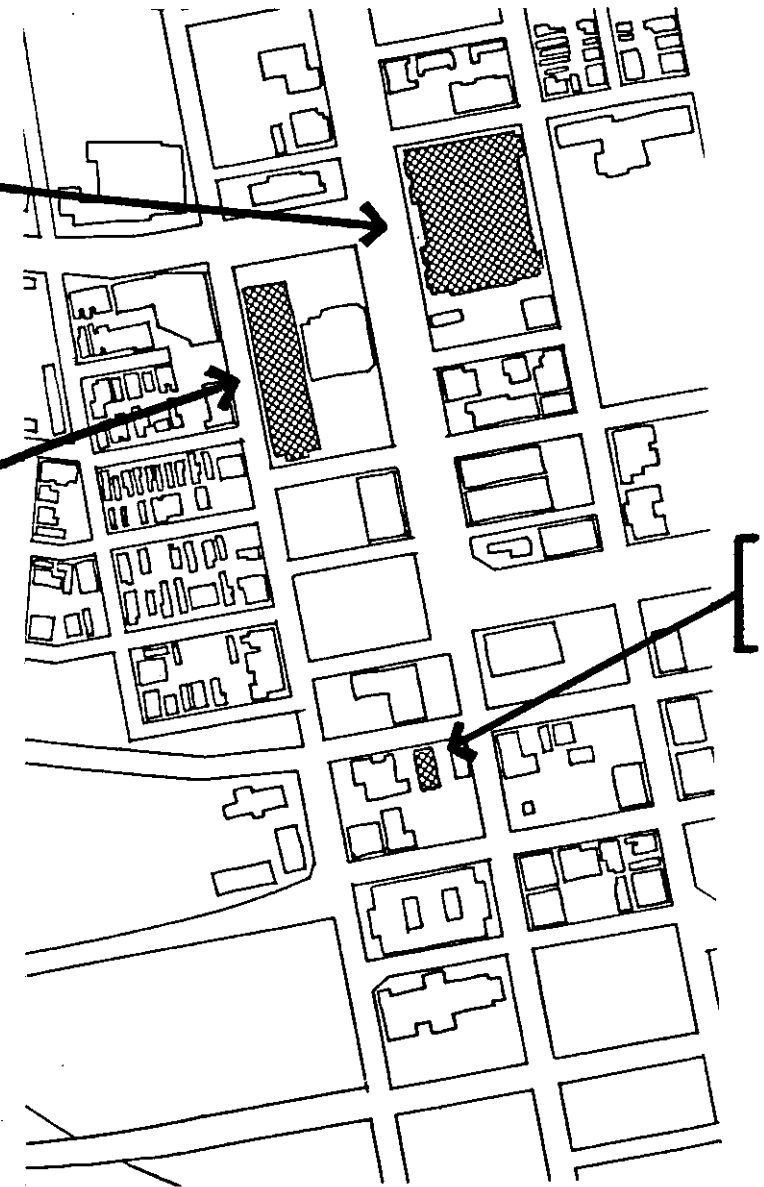


**MUSIC HALL:** This is a landmark and asset to the city's cultural activity. However, participants are generally middle and upper class. It could be tied to a system of cultural activity responding to community needs, thereby integrating and uniting the people of various backgrounds and classes.



**PARKING STRUCTURE:** This non-cohesive element acts to eliminate street activity and is a prominent physical barrier.





**FIRE STATION MUSEUM:** This restored fire house is a landmark that could be integrated into a system of places and paths.



## **CHAPTER 2**

### **PROCESS AND PROCEDURE**

The process of my thesis study began with researching the historical evolution of the West End. An analysis of the evolution and the existing conditions led to the identification of key reasons for the degeneration of the site and resulting implications. The identification of issues and principles regarding the vitality and demise of the urban environment became the foundation upon which specific criteria were developed for proposed programming, planning, and design. Chapters 3 through 7 represent this process and is organized as to the general chronological order of the procedure. Despite the fact that this procedure was not strictly linear, its communication is more coherent when organized in this manner. The issues addressed build upon each other as the process evolves.

Key points in the process of researching and analyzing the site and community were the meetings and discussions with various people of a constituency network. Critical persons in this network are listed below. Topics discussed and resulting conclusions of some of these meetings are contained in the appendix of this book.

The goals, objectives, and criteria resulting from this process, culminated in the development of planning concepts and a planning schematic. From this schematic, a critical area was taken further and design concepts and schematics were created that resulted in a detailed design development that endeavored to address the issues and philosophical design principles of my thesis.

OFFICE OF NEIGHBORHOOD HOUSING AND CONSERVATION  
MARK GREEN - Project manager for Queensgate II

HISTORIC CONSERVATION DIVISION, CITY PLANNING OFFICE  
CRIS CAIN

DEPARTMENT OF ARCHITECTURE, CITY PLANNING  
BILL PACHIAN

TRAFFIC ENGINEERING  
BILL GINLEY

CITY PLANNING OFFICE  
TONI SELVEY-MADDOX



## CHAPTER 3

### THE HISTORICAL EVOLUTION OF THE WEST END

The site chosen for my thesis study has no finite boundaries per se, but at the macro scale, involves the study of what is known as the West End Community and as a point of concentration, the Betts-Longworth Historic District, as described in the preceding section. This section will describe the creation of the West End, the evolution of its people and functions, the influences that changed it and their effects. Studying the evolution of the West End will establish an essential foundation on which to analyze the current dilemma.

From 1801 until 1840 Western Row (renamed Central Avenue in 1860) served as the western boundary for the city of Cincinnati. During this period the city was a river front settlement of 10,000; in 1819 only 10 households were located in the area west of its boundaries. [1]

The two principle land owners were farmers William Betts and Nicholas Longworth. Seeing the possibility for the city's growth, in 1815 Longworth subdivided his land into small narrow lots. However, development did not accelerate until the 1830's. To the north William Betts then subdivided his farm which offered larger lots.

The city extended its boundaries to include these subdivisions in 1840 and by 1850 nearly all lots were sold. [2] One of the first sections to be developed was on Central Avenue between Old Court Street and Elizabeth Street.

One of the contributing elements to the area's boom was the influx of foreign immigrants. Longworth's smaller lots attracted the foreign immigrants and lower class Americans who were less skilled and highly transient workers. These residents were mainly construction workers and unskilled laborers who built modest wood-frame houses. [3] Many families often lived in one house, and moved frequently to follow jobs. The 1850 census showed that 60%



Clark Street townhouses.



Betts farm house, 1804.

of these inhabitants did not own any real estate and 40% were foreign immigrants.

The larger Betts lots attracted a more affluent group of prosperous merchants, businessmen and professionals. They built much larger and more elaborate brick houses, many with stone facades. Many of the houses that remain in the historic district are of this type. The Betts farm house built in 1804 also still stands at 416 Clark Street.

Business owners and their employees lived in the same neighborhood and were very close to their work. Land uses were mixed and unregulated. Houses were built adjacent to breweries, lumber yards, slaughter houses, and factories. Naturally it was essential for workers to live within walking distance of their work since public transportation and the automobile were non-existent at that time. The 1855 insurance map of the existing historic district shows a lumber yard, a coal yard, a cemetery, churches, and commercial stores mixed with the residential structures. By 1858 the population density in the basin was 30,000 per square mile, which ranked among the highest in the nation. [4]

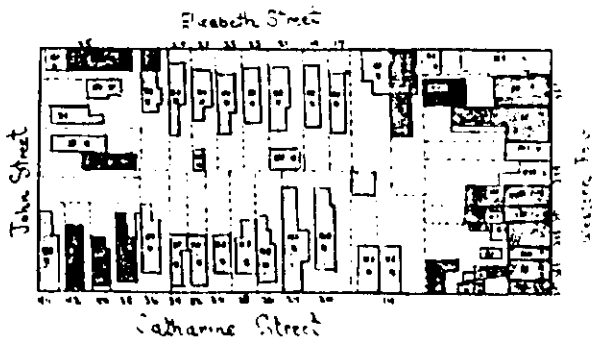
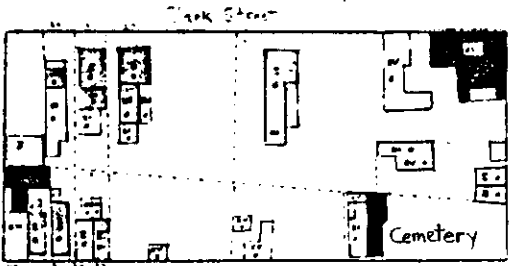
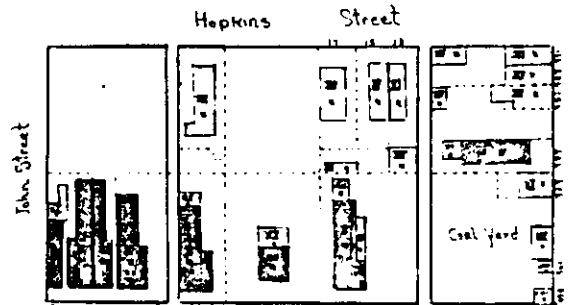
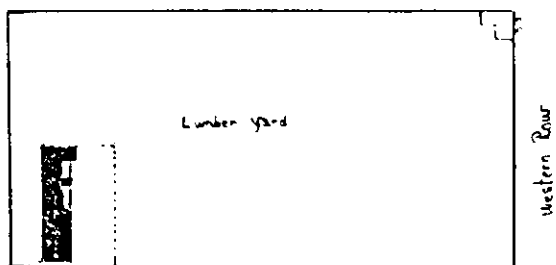
The area was dominated by Irish immigrants in the 1850's. They were mainly construction and brewery workers and common laborers. [5] When these businesses began moving out the workers followed.

By the 1870's German immigrants dominated the area. [6] They provided the German heritage that is present in Cincinnati today. An increase in the Jewish population was also significant at that time. Some of the evidence of this Jewish culture are the remaining Jewish cemetery, Rosen's clothing store and a goldsmith shop, both on Central Avenue, a Jewish school on John Street, and a Rumanian synagogue on Clark Street. The area became fashionable for the business and financial leaders, particularly in the area that remains today. Many other residents were associated with the city's major industry at that time, pork packing.

BRICK

FRAME

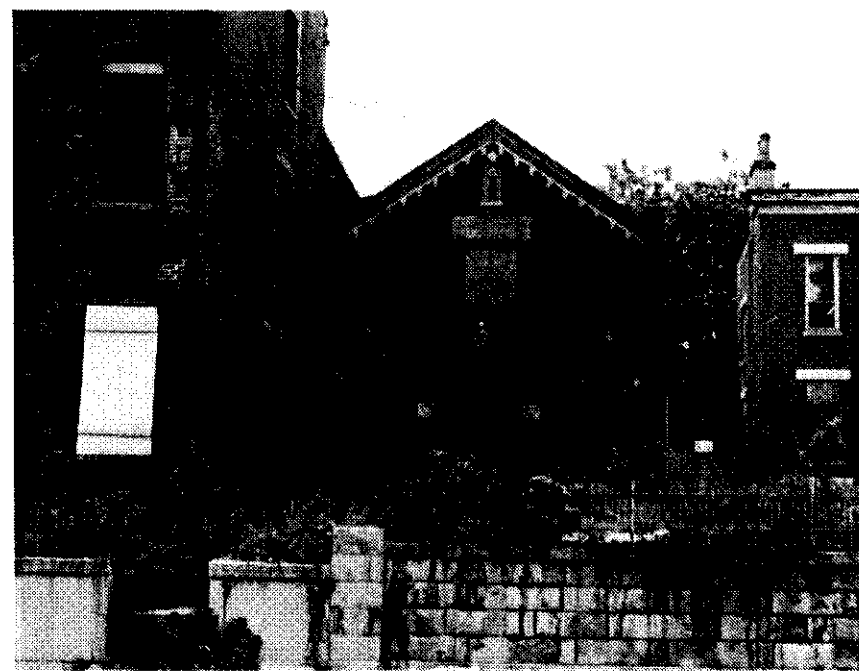
"SPECIAL RISK"



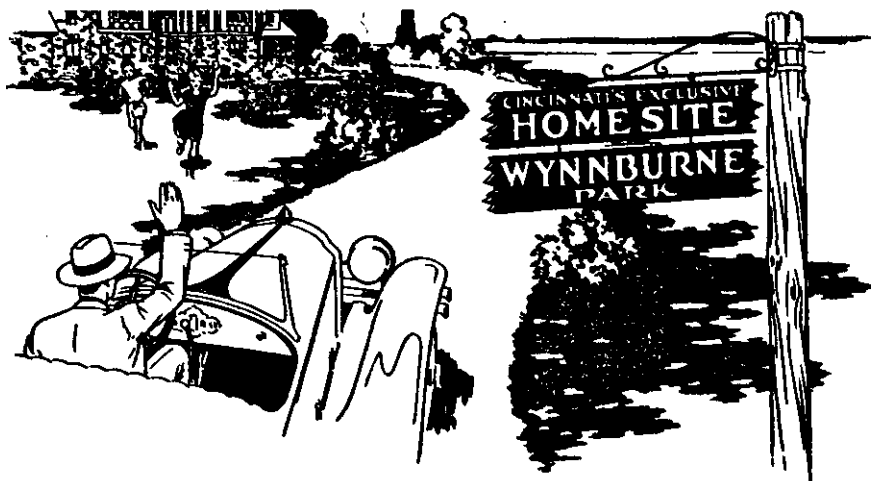
H. MARTIN, INSURANCE OF CINCINNATI, 1855.



Jewish cemetery



Jewish synagogue



Beginning in the 1920's sub-divisions began appearing on the hills surrounding the city. Home sites in Wynnburne Park were advertized as being "far enough removed from the grind and dust of the city, yet near enough to be only a short drive away."

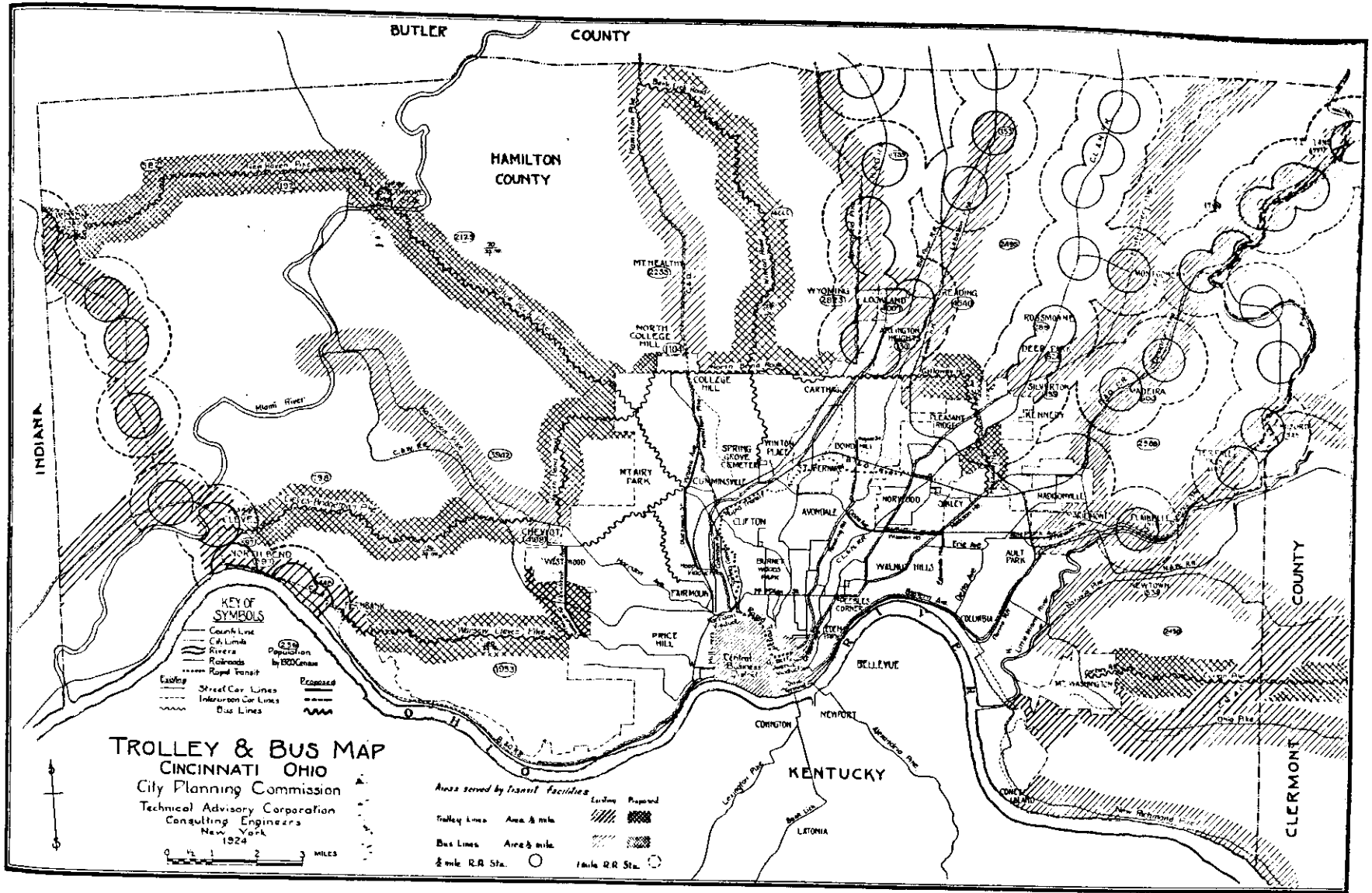
Daniel Hurley, *Cincinnati, the Queen City*, The Cincinnati Historical Society, 1982, p. 135.

The City Passenger Horsecar Railroad was established in 1860 with service along Central Avenue and John Street. [7] The further development of the public transportation system began to break the bond between place of work and place of residence. By 1880 suburbs began development on the surrounding hills. The growing convenience of mass transportation by streetcar provided the more prosperous and wealthier residents the opportunity to escape the increasingly dense and polluted inner city. The suburbs of Walnut Hills, College Hills, and Avondale became popular with the middle class. [8]

By 1900 the area was once again dominated by the working class. Because of the demand for low income housing the density of the area increased. The city's black population began arriving from the east side ghetto called Bucktown. By 1920 the West End contained 80% of the city's black population, most of whom were poor and unskilled laborers. The area also received blacks migrating north from southern states. The more affluent blacks were moving to the less dense suburbs of Walnut Hills. The larger industries also began moving out. This left a predominately residential neighborhood. [9]

A major concern in black neighborhoods was the need for racial pride and black culture. Civic and reform groups, fraternal and social clubs, and numerous religious organizations began to appear. [10] These social activities were integrated into the residential fabric at extremely local levels. Although poor and crowded, the neighborhood maintained a mix of occupational opportunities, social and cultural activity and commercial businesses. It contained the structure and elements that constitute a vital community. Among the variety, the area was also the home of the old baseball park, Crosely Field.

Starting in the 1930's the area began its rapid demise, which was ironically the result of the city government's concern for the poverty, overcrowding, and unsanitary living conditions. The city



The trolley and bus map of 1924 shows the existing and proposed service of mass transportation at that time, thus allowing people to escape the inner city and live in the less dense and polluted regions surrounding the city.

*The Official City Plan of Cincinnati Ohio, p. 112.*



Cincinnati's West End in 1930 before  
the construction of Laurel Homes and  
Lincoln Court.

Iola Silberstein, *Cincinnati Then  
and Now*. The League of Women Voters,  
1982, p. 233.

embarked on a series of large scale urban renewal projects.

The first was the construction of Union Terminal in 1933 and its accompanying Lincoln Park Drive (later renamed Ezzard Charles Drive), which was a very wide boulevard connecting the terminal and Music Hall. This wide boulevard split the West End into a very distinct north and south.

The next project was public housing. The Cincinnati Metropolitan Housing Authority was created to take advantage of a federal subsidized housing project set up by the National Recovery Act of 1933. This program led to the construction of Laurel Homes in 1938, which occupied 16 blocks and offered 1168 apartment units. In 1943 the Lincoln Court housing project resulting from the Housing Act of 1937, offered 1250 apartment style units and removed 12 neighborhood blocks. [11]

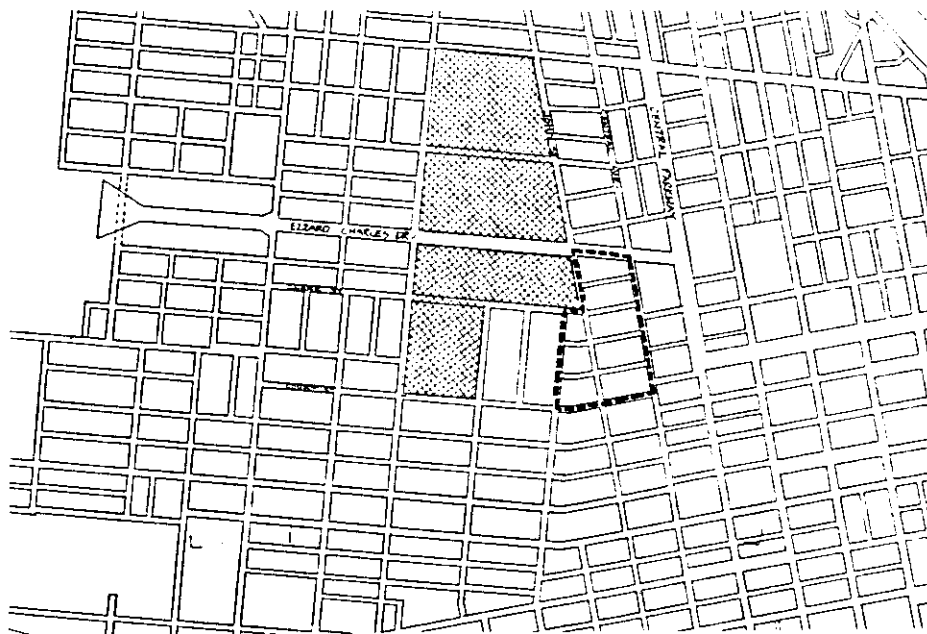
These two public housing projects cleared hundreds of houses and removed many local streets. The identity of the community was being removed; poor families were forced to live in sterile monolithic structures that stripped people of their individual identities.

The effects of the housing projects are debatable because they did remove the unsanitary conditions of some of the slums and created places for children to play other than in the streets. However, in return it removed the social infrastructure of churches and meeting places as well as the mix of commercial amenities that create a level of vitality.

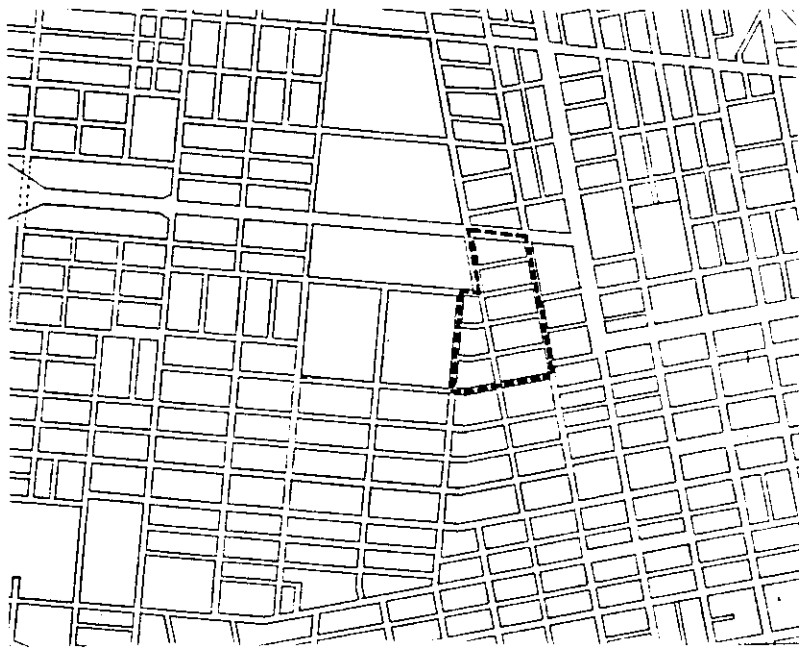
The next act of destruction was the building of Interstate 75 and the Queensgate I Urban Renewal Project. The National Highway Fund began purchasing property as early as 1940 but active buying occurred in the 1950's and highway construction began in 1958. The highway opened in November of 1963. [12] Block after block was wiped away for the construction of the expressway and its system of ramps.



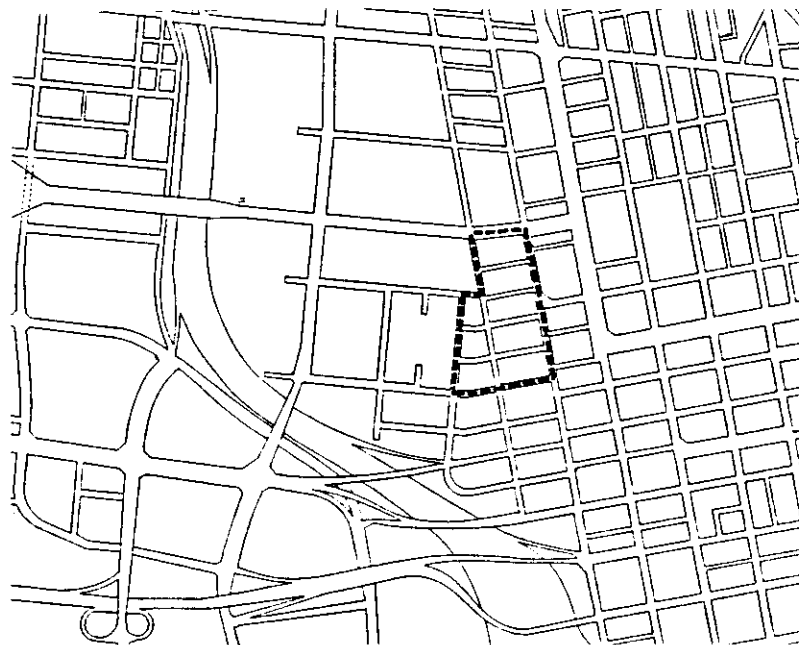
Laurel Homes under construction in 1937. Hurley p. 127.



28 blocks of the historic fabric were replaced by Laurel Homes and Lincoln Court.



When comparing the street patterns of 1950 and 1965, one realizes the transformation that resulted from the urban renewal projects.



What the expressway did not remove, the Queensgate I Urban Renewal Project destroyed. The project was a semi-suburban industrial park designed for the truck and the automobile. Every house and all but a scattered few industrial buildings between I-75 and Mill Creek were leveled along with the existing street plan. An entire new plan of wide streets to accommodate the expressway, trucks and auto traffic was constructed. As if this was not enough, in the 1970's twelve more blocks were demolished between I-75 and the Central Business District to accommodate vast parking lots, two high-rise housing complexes, and a corporate office building.

All of this left a community that lacks any structure and is severely deficient in physical, social, and cultural amenities. The interstate and industrial park were the most devastating blows. In 1950 the community population was 64,000. In 1960, 40,000 people still remained. This was cut to 17,000 by 1970 and now the community consists of fewer than 15,000. [13]

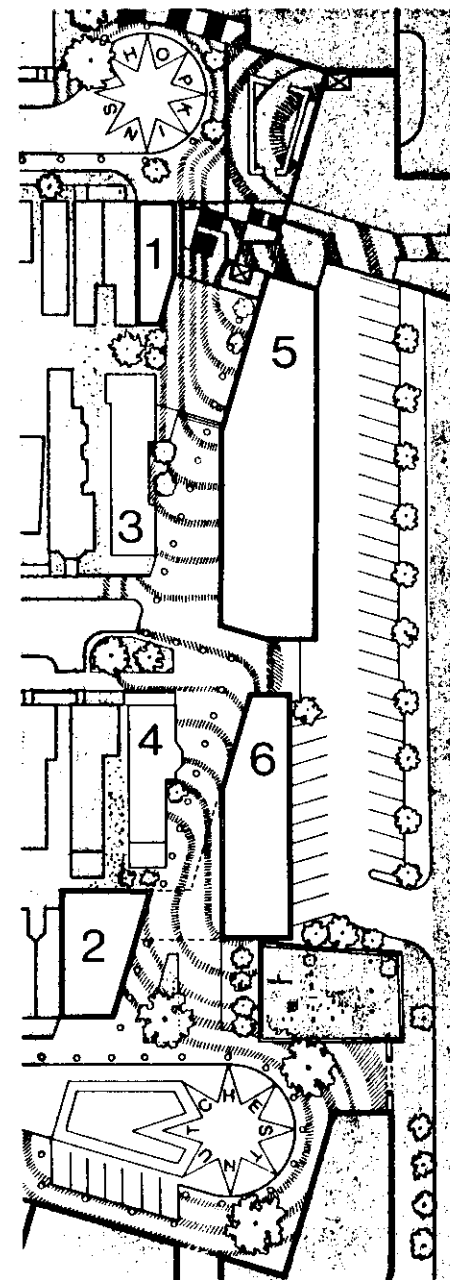
The remaining seven blocks of the original fabric, containing approximately 140 structures, was by this time in severe decay and in various stages of delapidation. Its ties to the larger community was destroyed. All commercial businesses had vacated the area and most buildings were abandoned. Something had to be done with the situation.

In 1964 the City Planning Commission recommended that the remaining structures be demolished and the area made available to light industrial use. This plan was defeated by a movement of the West End community. [14] In 1970 a new philosophy of urban renewal resulted in an ambitious Town Center Plan. [15] This plan called for the redevelopment of the northern end of the district into an educational and commercial focal point. Under this plan about one half of the historic houses would be replaced by new high-rise and garden apartment units. All of the buildings on Central Avenue would be demolished to make way for the

construction of a new commercial center. The city bought all remaining properties in the district to prepare for the new development. However, only phase I of the plan was completed, consisting of a new vocational school, a parking garage, and new studios for the city's public television station. The Town Center Plan was abandoned because federal funds were cut back, but concurrently a growing awareness of the value of the city's historic fabric was affecting the philosophy of city planning offices across the nation.

In 1981 the responsibility for the Queensgate area was given to the newly formed agency, the Department of Neighborhood Housing and Conservation. [16] It was responsible for the creative financing package assembled to give moderate income families the resources to buy and restore the historic houses. The seven block area was declared a Historic District in 1982. The conservation of these historic structures is now assured.

The new home-steading program is successfully restoring the smaller 2-3 unit houses but significant investment is needed for the restoration of the larger commercial and multi-unit buildings. The future will remain bleak for these structures, unless a plan is devised that will re-establish the social and cultural structure and meaning of the community. This would create the assurance for economic vitality by creating the demand for more housing and commercial facilities.



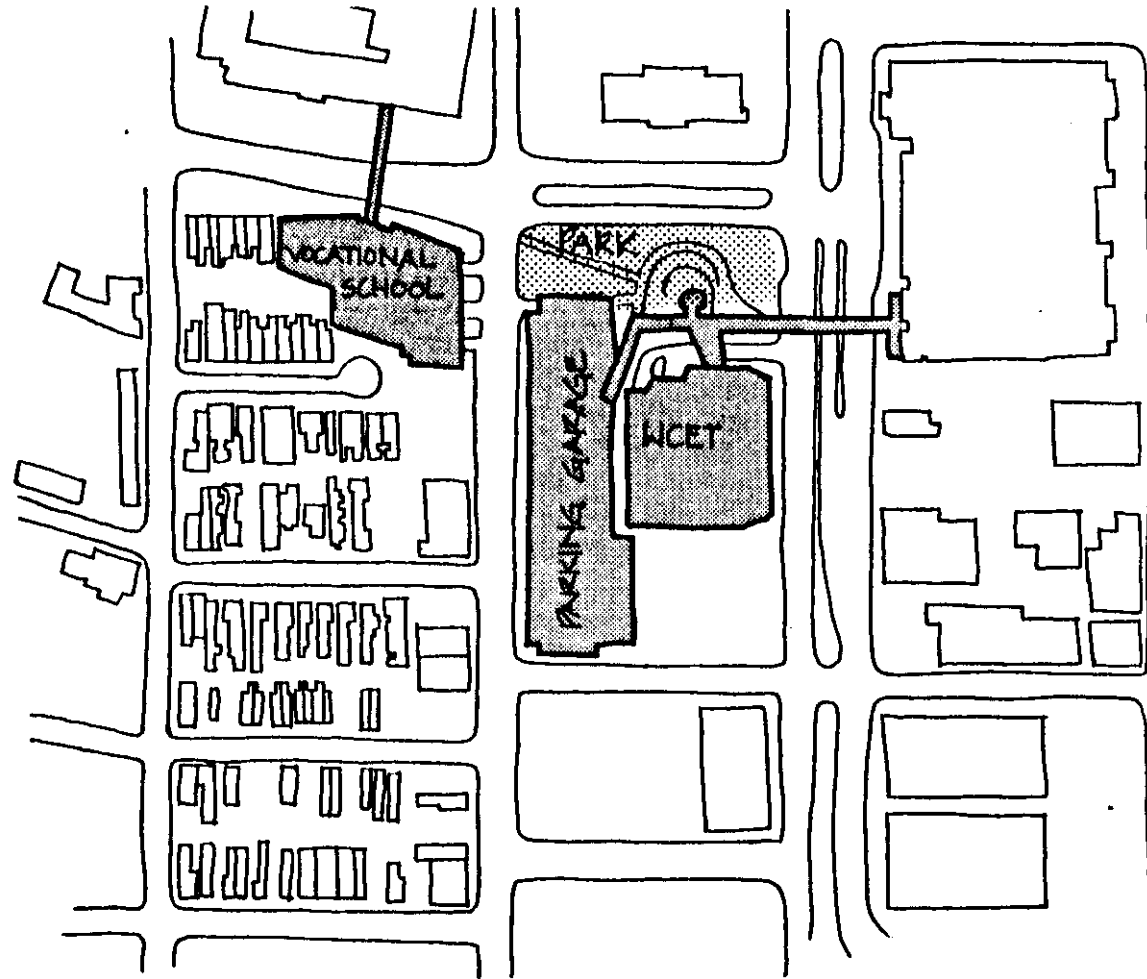
The Queensgate II Town Center plan called for the replacement of the historic commercial structures with new construction.

From the Queensgate II Town Center Proposal, 1975, p. 66.

Phase one of the 1974 Town Center plan saw constructed the vocational school at the corner of Central Avenue and Ezzard Charles Drive with a pedestrian bridge linking it to Taft High School.

A two level parking structure and facilities housing the WCET public television station were built between Central Avenue and Central Parkway, south of Ann Street Park.

A pedestrian bridge connects the station and park to Music Hall.



#### NOTES

1 From a report of the Urban Archeological Survey of the Betts-longworth Historic District, conducted by the Historic Conservatio Office of the City Planning Department, Cincinnati, Ohio.

2 William Siemers, "Queensgate II: Microcosm of a City", from *Housing 5*, published by the Federal Home Loan Bank of Cincinnati, 1982, p. 10.

3 From the Proposed Betts-longworth Historic District Report, prepared by the Historic Conservation Office, City Planning Department, Cincinnati, Ohio.

4 From a report of the Urban Archeological Survey of the Betts-longworth Historic District, conducted by the Historic Conservatio Office of the City Planning Department, Cincinnati, Ohio.

5 Ibid.

6 Ibid.

7 Ibid.

8 From the Proposed Betts-longworth Historic District Report, prepared by the Historic Conservation Office, City Planning Department, Cincinnati, Ohio.

9 Ibid.

10 Ibid.

11 Iola Silberstein, *Cincinnati Then and Now*, The League of Women Voters, Cincinnati, Ohio, pp. 224-225.

12 From a meeting with an engineer from the Highway Engineering Department, Cincinnati, Ohio.

13 United States Census Data.

14 William Siemers, "Queensgate II: Microcosm of a City", from *Housing 5*, published by the Federal Home Loan Bank of Cincinnati, 1982, pp. 10-11.

15 From the Queensgate II Town Center Proposal, by Urban Design Associates for the Department of Urban Development.

16 Carol Mount Peterson, "Queensgate II", from *Housing 5*, published by the Federal Home Loan Bank of Cincinnati, 1982, p. 4.



## **CHAPTER 4**











### **ANALYSIS OF THE SITE**

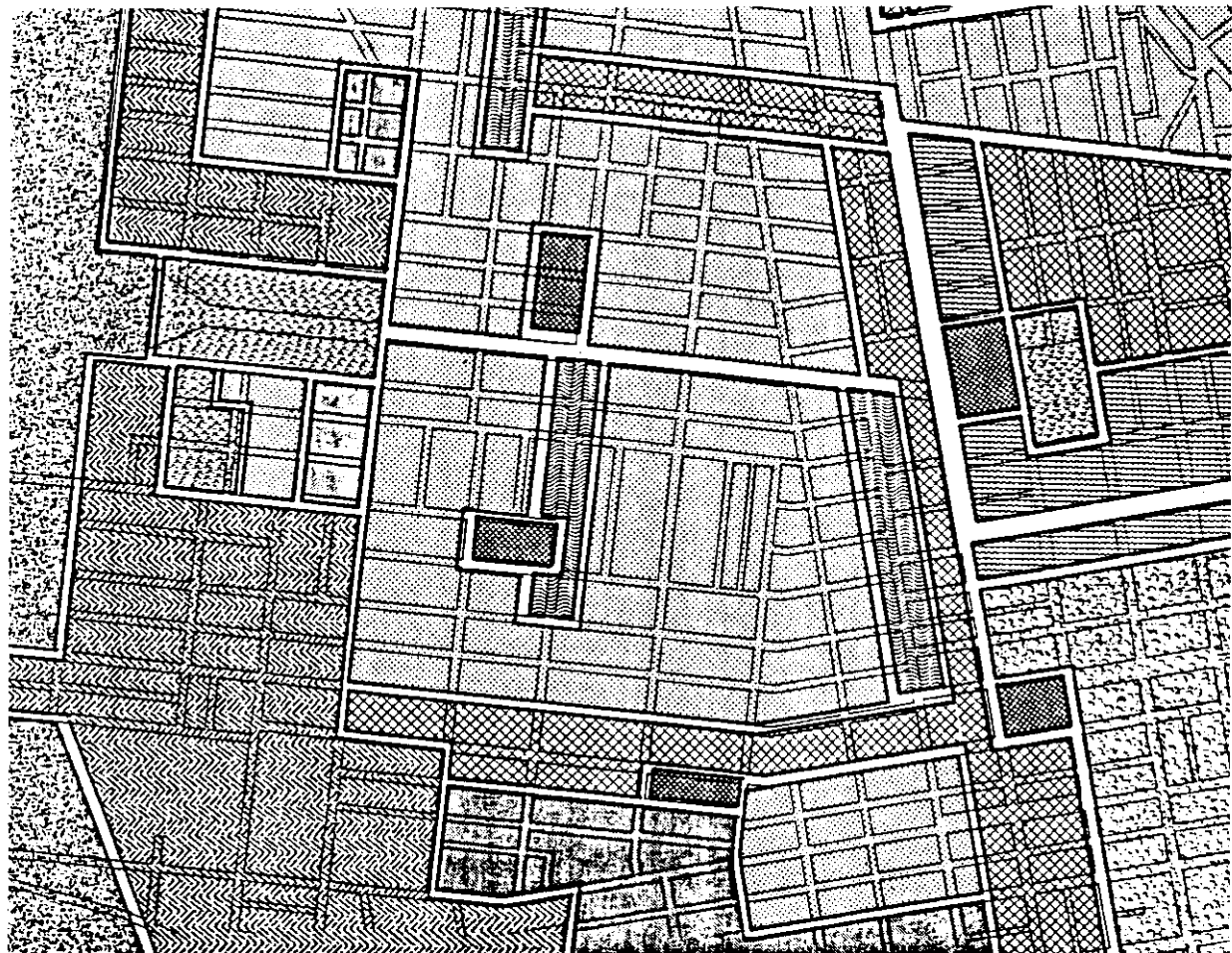
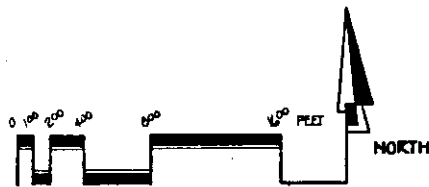
This chapter deals with the analysis of both the historic and current conditions of the West End. Only the physical and social elements that lead to an understanding of the past vitality and current state of demise are discussed in this chapter. To avoid duplication, the analysis of some specific components of the site and context are covered in the chapters following that concern design concepts and details, in order to more clearly relate their influences. Some visual analysis of the context is discussed in chapter 1.

The first step taken to better understand the physical evolution of the West End was to develop a chronological overlay study of land use patterns. Such studies were done for the years 1935, 1950, 1965, and 1984. These dates correspond to a period following a major change in the fabric. When comparing the 1935 land use pattern to the current land use pattern, one realizes the dramatic physical effects that the various influences described in the preceding chapter had on the fabric. The current land use diagram also became a valuable aid contributing to the criteria for a proposed development.

Using the land use overlays, along with other archival research tools such as aerial photographs, old maps, and published historical accounts of the area, I could analyze the physical and social structure for each time period. This analysis was used to study the social infra-structure that historically existed in the community, that which has been removed, and that which still exists. The relationships of the social environment to the physical environment can be established.

The remainder of this chapter consists of inventorial analysis of the current economic, social, and physical conditions. These current conditions, together with the historic conditions, enabled me to draw conclusions regarding the changing environment and its implications on human life, which is central to my thesis. Therefore a set of goals, objectives, and criteria for programming and design are logically derived and is the subject of chapter 6.











-  PREDOMINATELY RESIDENTIAL
-  RESIDENTIAL/COMMERCIAL MIX
-  RESIDENTIAL/INDUSTRIAL MIX
-  PREDOMINATELY COMMERCIAL
-  BUSINESS/LIGHT INDUSTRIAL MIX
-  HEAVY INDUSTRIAL
-  INSTITUTIONAL
-  PARK & RECREATION OPEN
-  RAILROAD LINES
-  C.B.D. (BUSINESS MIX)

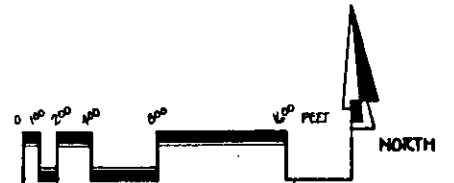


**1935**

**LAND USE DIAGRAM**



-  PREDOMINATELY RESIDENTIAL
-  RESIDENTIAL/COMMERCIAL MIX
-  RESIDENTIAL/INDUSTRIAL MIX
-  PREDOMINATELY COMMERCIAL
-  BUSINESS/LIGHT INDUSTRIAL MIX
-  HEAVY INDUSTRIAL
-  INSTITUTIONAL
-  PARK & RECREATION OPEN SPACE
-  RAILROAD LINES
-  C.B.D. (BUSINESS MIX)



**1984**

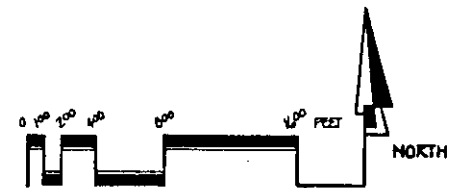
**LAND USE DIAGRAM**




In the years prior to 1935, the residential community was intricately integrated within industrial and commercial activity. People generally lived within walking distance of their work.



1935

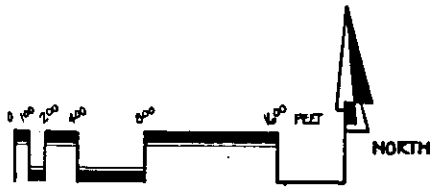
### RESIDENTIAL LAND USE



-  PREDOMINATELY RESIDENTIAL
-  RESIDENTIAL/COMMERCIAL MIX
-  RESIDENTIAL/INDUSTRIAL MIX






The residential community that currently exists is more confined and more isolated from areas of industry and commerce with little relationship of place of residence and place of work.



1984

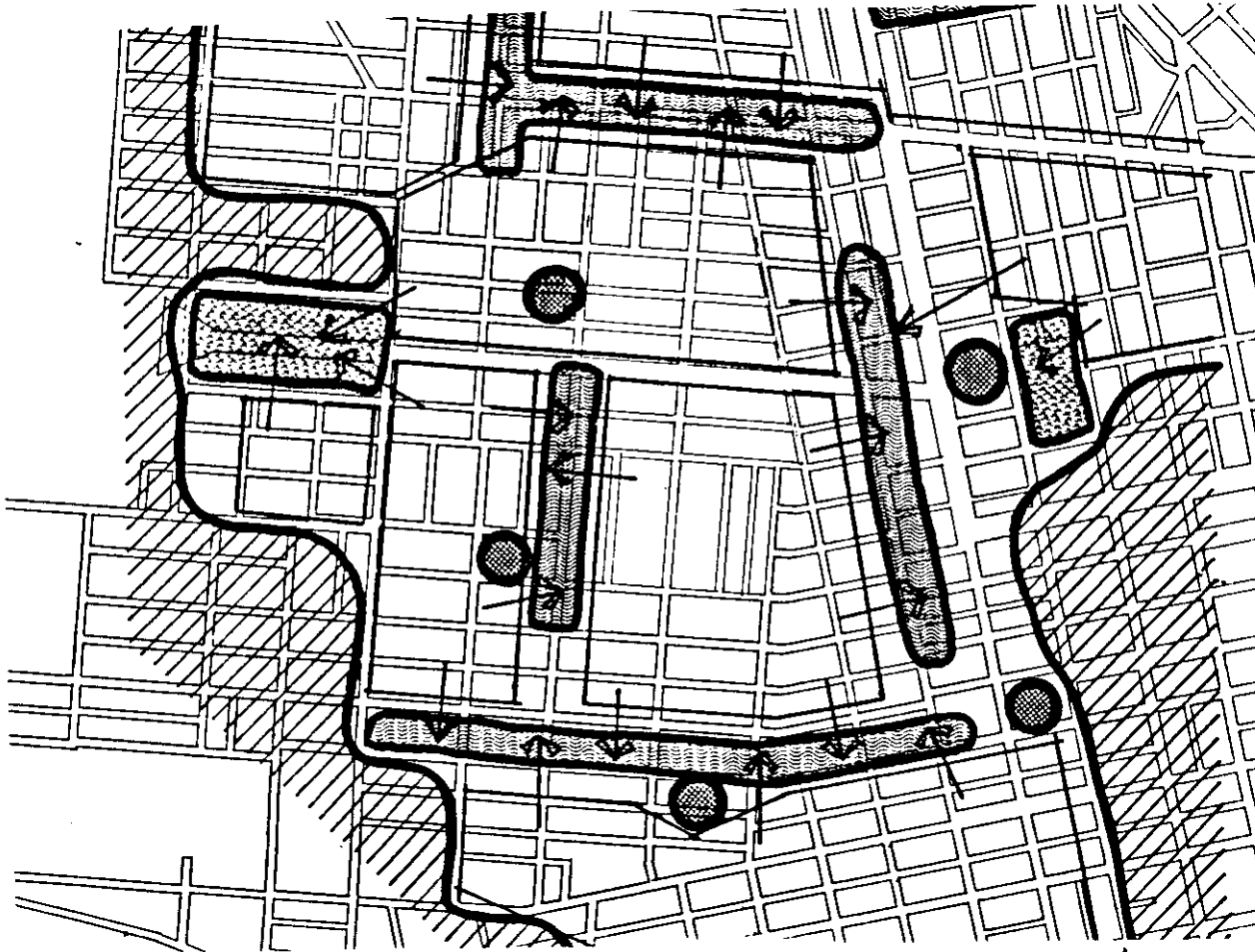
## RESIDENTIAL LAND USE






-  PREDOMINATELY RESIDENTIAL
-  RESIDENTIAL/COMMERCIAL MIX
-  RESIDENTIAL/INDUSTRIAL MIX

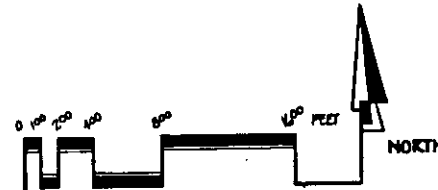
1935

## STRUCTURAL PATTERNS

Within the West End, neighborhood zones were defined by the local commercial centers. These centers were the meeting grounds for the adjoining neighborhoods. Each neighborhood had a bordering commercial center which catered to the needs of the residents and were the major places for social interaction. Social institutions such as schools, clubs, churches, etc., were scattered throughout the West End. The major public recreation spaces were located in order to be shared by surrounding neighborhoods zones.



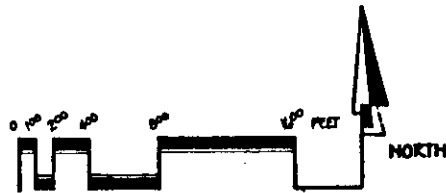
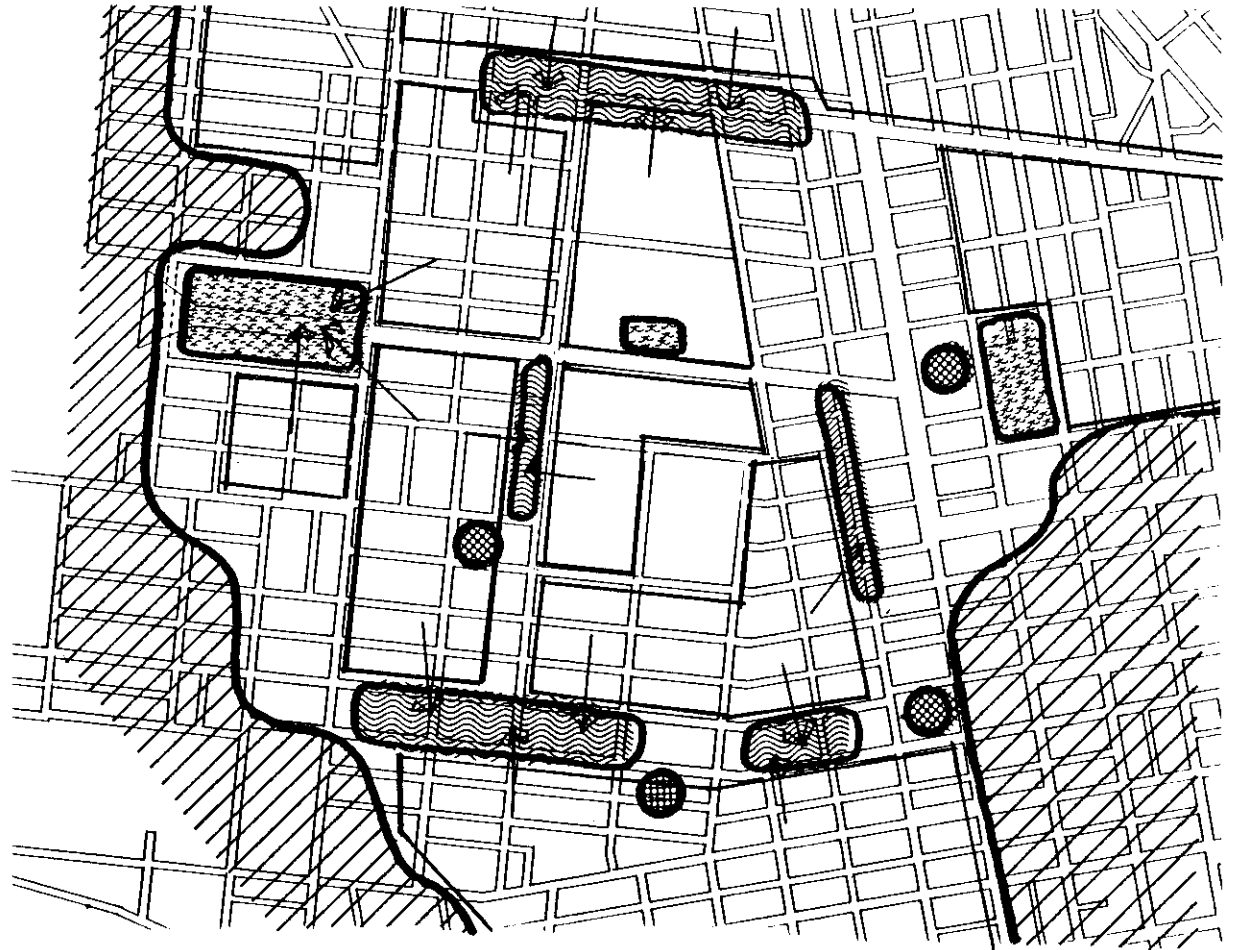
-  LOCAL COMMERCIAL CENTERS
-  PARK AND RECREATIONAL OPEN SPACE
-  SOCIAL INSTITUTIONS
-  MAJOR OCCUPATIONAL ZONES
-  NEIGHBORHOOD ZONES








1950

## STRUCTURAL PATTERNS

The introduction of public housing removed many of the local social institutions, thus the neighborhood bonds began to break up. There was no longer an identity for the residents of the projects. The local commercial centers also were beginning to break apart.

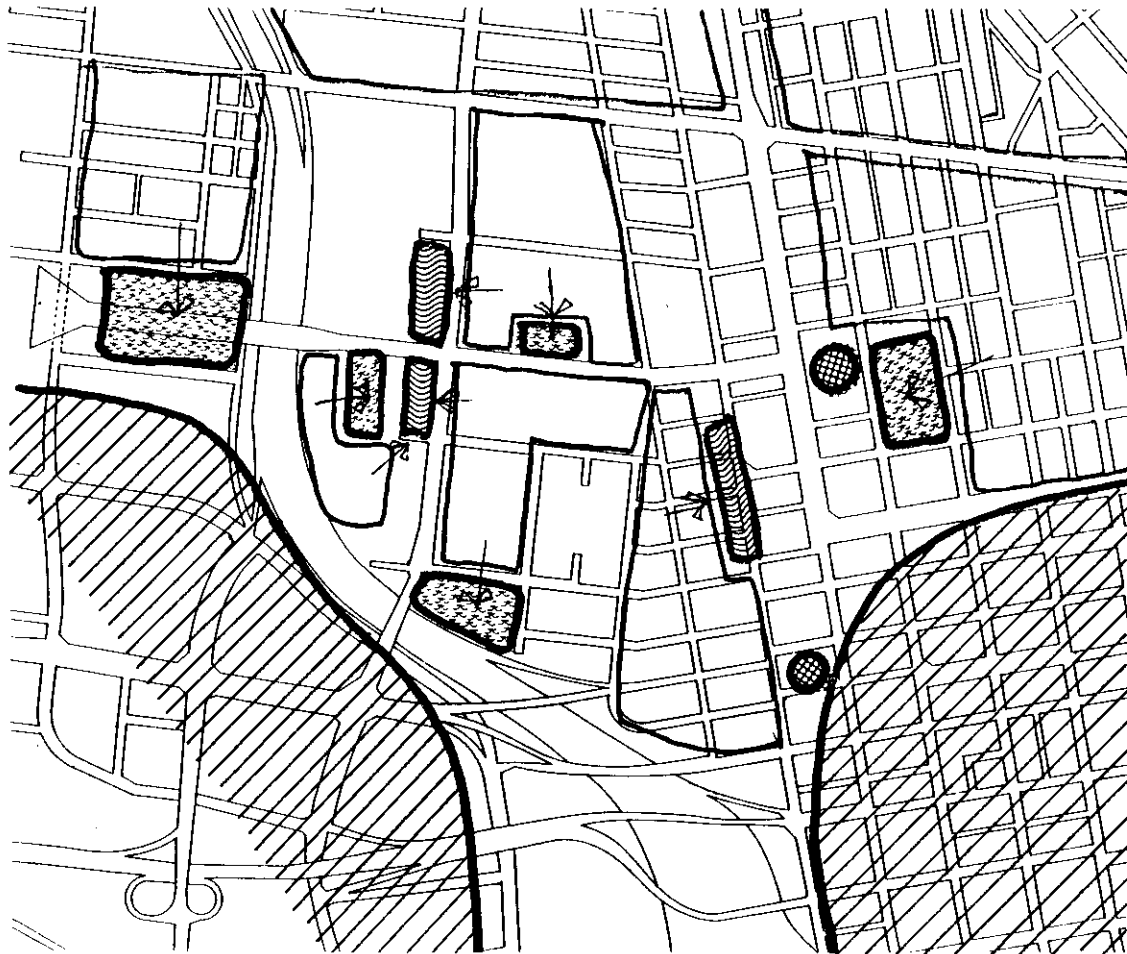







-  LOCAL COMMERCIAL CENTERS
-  PARK AND RECREATIONAL OPEN SPACE
-  SOCIAL INSTITUTIONS
-  MAJOR OCCUPATIONAL ZONES
-  NEIGHBORHOOD ZONES

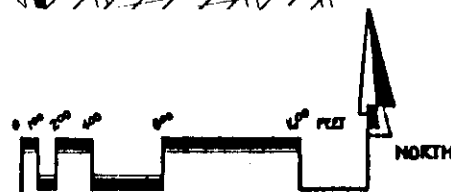
1965

## STRUCTURAL PATTERNS

In contrast to the situation at the beginning of the century, the new industrial areas were no longer places for community employment. The work force of the Queensgate I industry was now metropolitan and commuter, due in part to the convenience of the expressway. The industries offered few employment opportunities and virtually no career opportunities to the citizens of the West End.



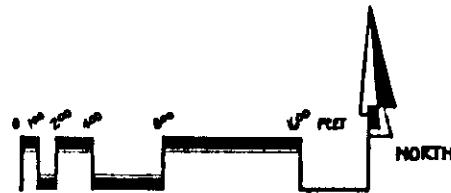
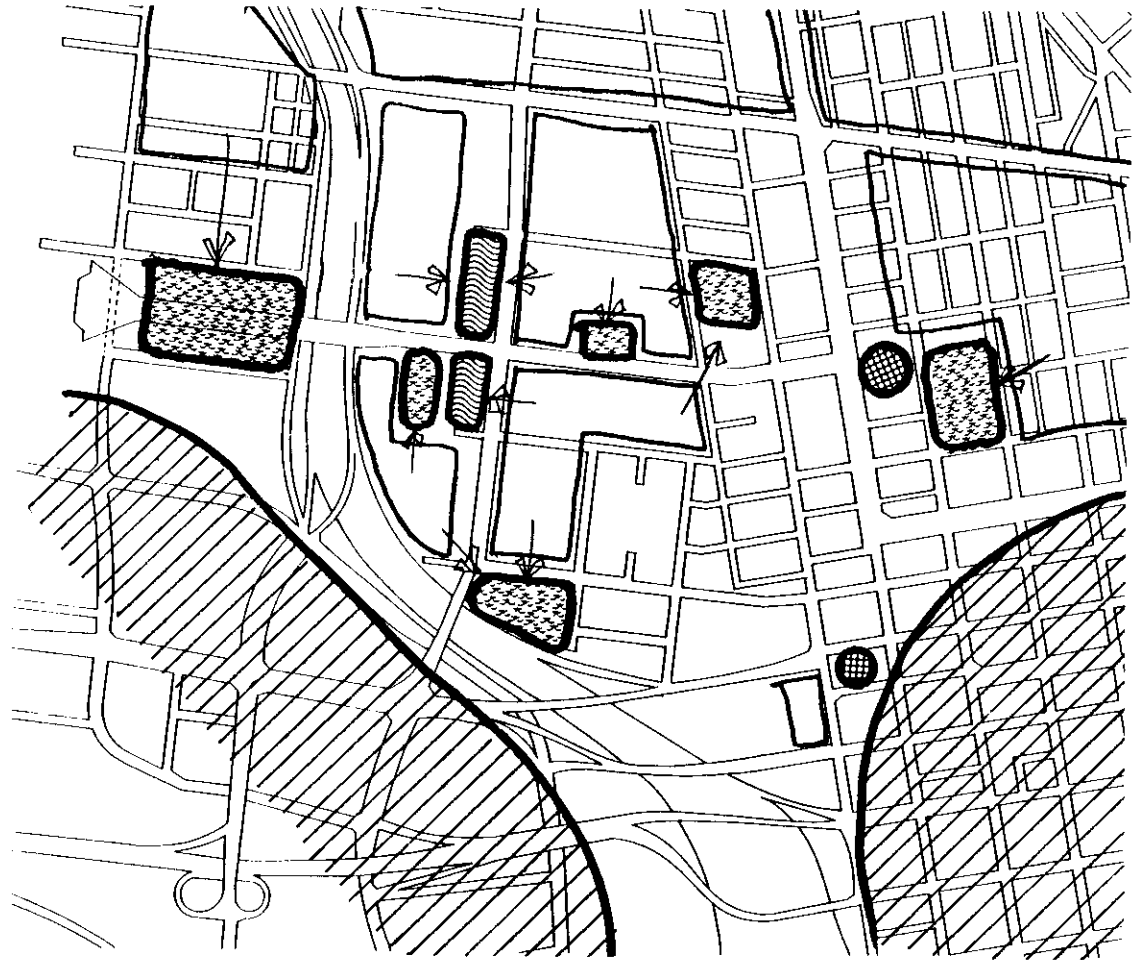
-  LOCAL COMMERCIAL CENTERS
-  PARK AND RECREATIONAL OPEN SPACE
-  SOCIAL INSTITUTIONS
-  MAJOR OCCUPATIONAL ZONES
-  NEIGHBORHOOD ZONES








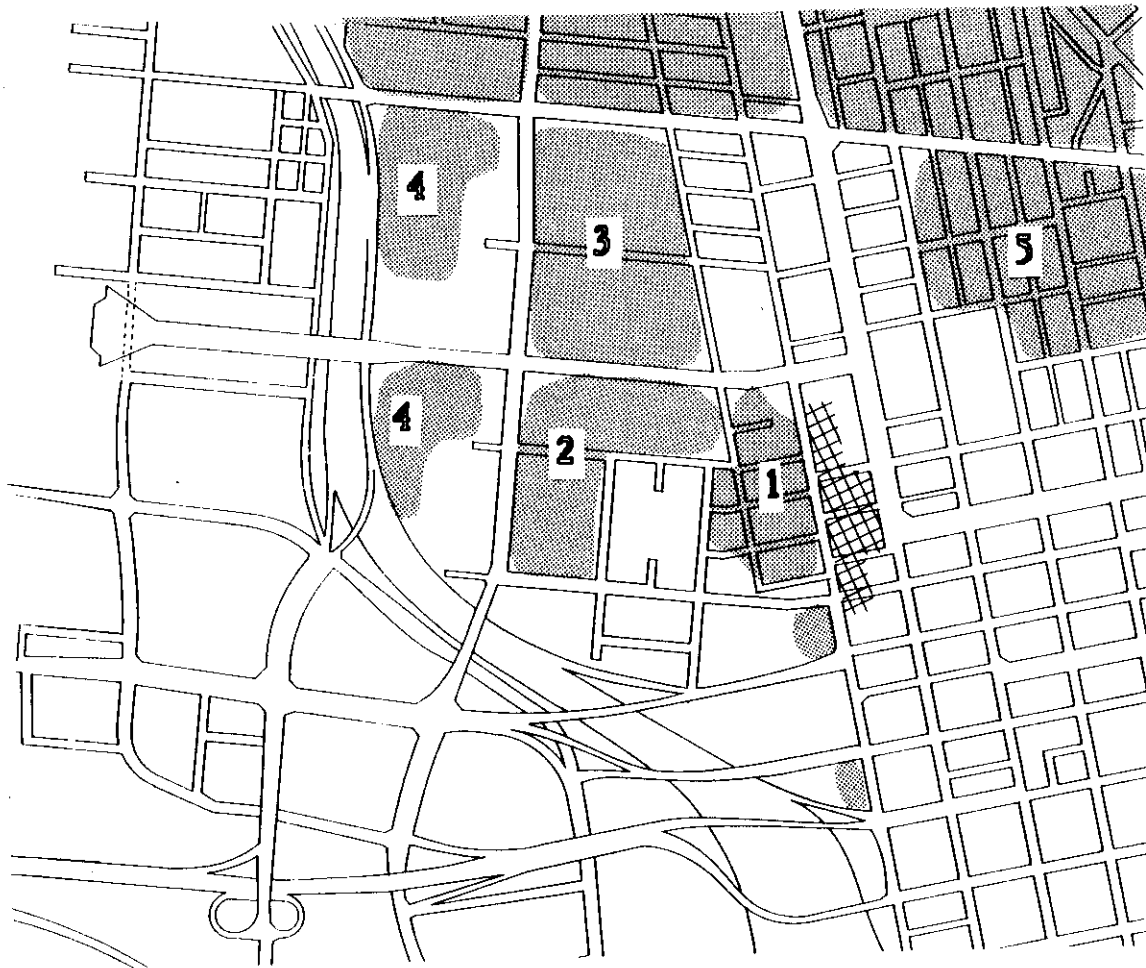
1984

## STRUCTURAL PATTERNS

The local commercial centers have vanished with the exception of the fragmented elements along Linn Street that are geared toward the automobile with their asphalt surface parking and drive through service windows. The remaining social institutions are minimal and unrelated to other elements. The neighborhood zones are now defined merely by being a different housing project.



-  LOCAL COMMERCIAL CENTERS
-  PARK AND RECREATIONAL OPEN SPACE
-  SOCIAL INSTITUTIONS
-  MAJOR OCCUPATIONAL ZONES
-  NEIGHBORHOOD ZONES

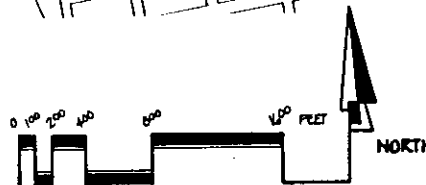


**1** A good mix of social classes is developing in the historic district: professionals, business people, and the working class. Residents are composed of families with children, couples without children, single persons, and the elderly. The majority of the population is black with a representation of other groups.

	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Total population	2603	2987	1574	2616
Black population	2577-99%	2961-99%	1549-98%	1790-68%
Over age 65	184-07%	318-11%	85-05%	460-18%
Under age 5	393-15%	495-17%	131-08%	191-07%
Ages 5 to 18	712-27%	655-22%	411-25%	132-13%
Number of families	644	763	398	473
Families with children	503-78%	583-76%	246-62%	233-49%
Enrolled in high school	276	342	74	123
Elementary and Jr. H.S.	446	560	231	374
Enrolled in college	50	59	61	9
16-19 not enrolled in H.S.	28%	24%	40%	57%
Over 25 that are H.S. grads.	33%	24%	55%	18%
Workers over age 16	307	506	651	445
Travel to work by car	117-38%	182-36%	325-50%	189-42%
Use public transportation	146-48%	221-44%	228-35%	152-34%
Walk to work	44-14%	96-19%	67-10%	104-23%
Work in the city - in CBD	62-20%	77-15%	133-20%	64-14%
In the city - outside CBD	199-65%	348-69%	380-58%	206-46%
Work outside the city	13-04%	37-73%	87-13%	67-15%

## DEFINED NEIGHBORHOOD ZONES

### GENERAL AND SOCIAL CHARACTERISTICS



- RESIDENTIAL ZONES - INTENTIONALLY AND UNINTENTIONALLY DEFINED
- PROPOSED SITE

ALL DATA IS DERIVED FROM 1980 CENSUS AND IS INTENDED TO ACT AS AN APPROXIMATION FOR CURRENT CONDITIONS.

**1** All current residents in the historic district live in restored dwellings. Economic status is a mix of middle to lower middle class. Home owners in the district mainly comprise the higher income group, with the renters slightly lower. The overall economic level of these residents is appreciably higher than surrounding residents.

The assumed monthly rent for the apartment units range from \$250 to \$350.

The average monthly payments for home owners of a two family house are \$750 with the average principle for purchase and rehabilitation being \$85,000.

**2** Residents of the Lincoln Court federal housing project are of the low income group. The average household income in 1980 was \$5,523, and the average rent paid for a unit was \$63 per month. In 1980, 71.3% of the residents were declared as being below the poverty level.

**3** Residents of the Laurel Homes federal housing project are equal to those of Lincoln Court. They are also a low income group, with the average 1980 income being \$5,385 per household and they paid an average monthly rent of \$59. Of all the residents, 64.6% were declared as falling below the poverty level in 1980.

**4** The residents of the two areas denoted have similar characteristics to each other. The areas contain apartment developments with an average monthly rent of \$174 in 1980. The residents are of a higher economic level than those of the federal projects, and received an average income of \$13,644 per household. Only 18.1% of the residents with the two areas combined fell below the poverty level in 1980.

**5** The low income level of the residents in this area is equal to that of the federal project's residents. However the social and housing characteristics differ (see sheets C-4 & C-5). In 1980 the average income was \$5,369 per household, and the average rent paid was \$102. 62.5% of the residents fell below the poverty level in 1980.

**6** Low income level  
Average income per household (1980) of \$6,702.  
62.6% of the residents were declared as being below the poverty level in 1980.

**7** Low income level.  
Average income per household (1980) of \$7,780.  
54.4% of the residents were declared as being below the poverty level in 1980.

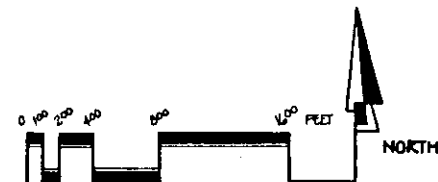
**8** Low income level.  
Specifics unknown at this time.



**9** Moderate income level.  
Specifics unknown at this time.



## DEFINED NEIGHBORHOOD ZONES

## ECONOMIC CHARACTERISTICS

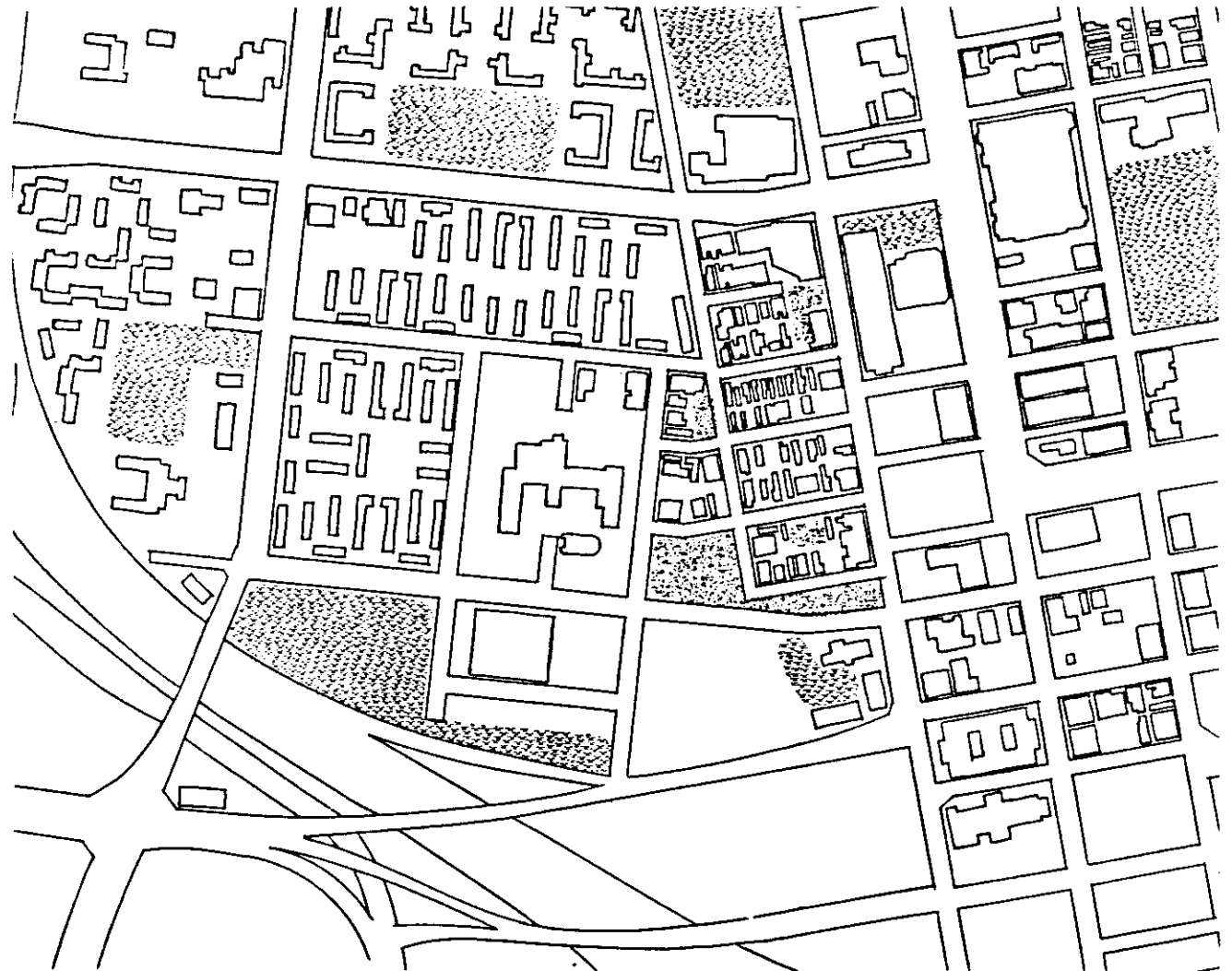


-  RESIDENTIAL ZONES - INTENTIONALLY AND UNINTENTIONALLY DEFINED
-  PROPOSED SITE



SOLID VS.  
VOID AREAS

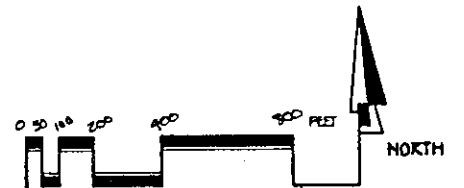
**PARK AND  
RECREATIONAL  
OPEN SPACE**

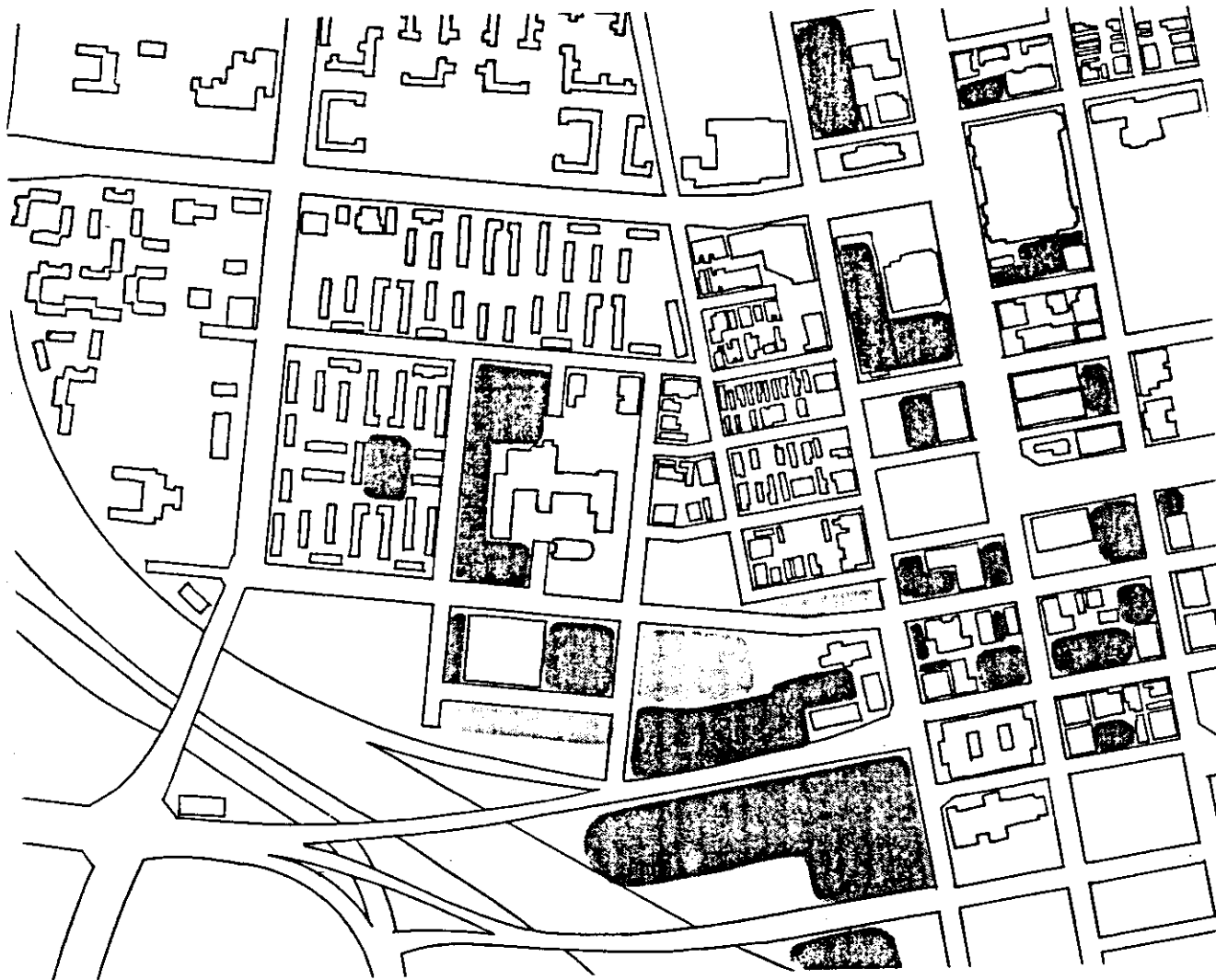


**DEVELOPED PUBLIC OPEN SPACE**

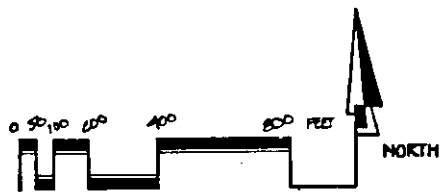


**UNDEVELOPED/VACANT OPEN SPACE**





**MAJOR PARKING  
AREAS**






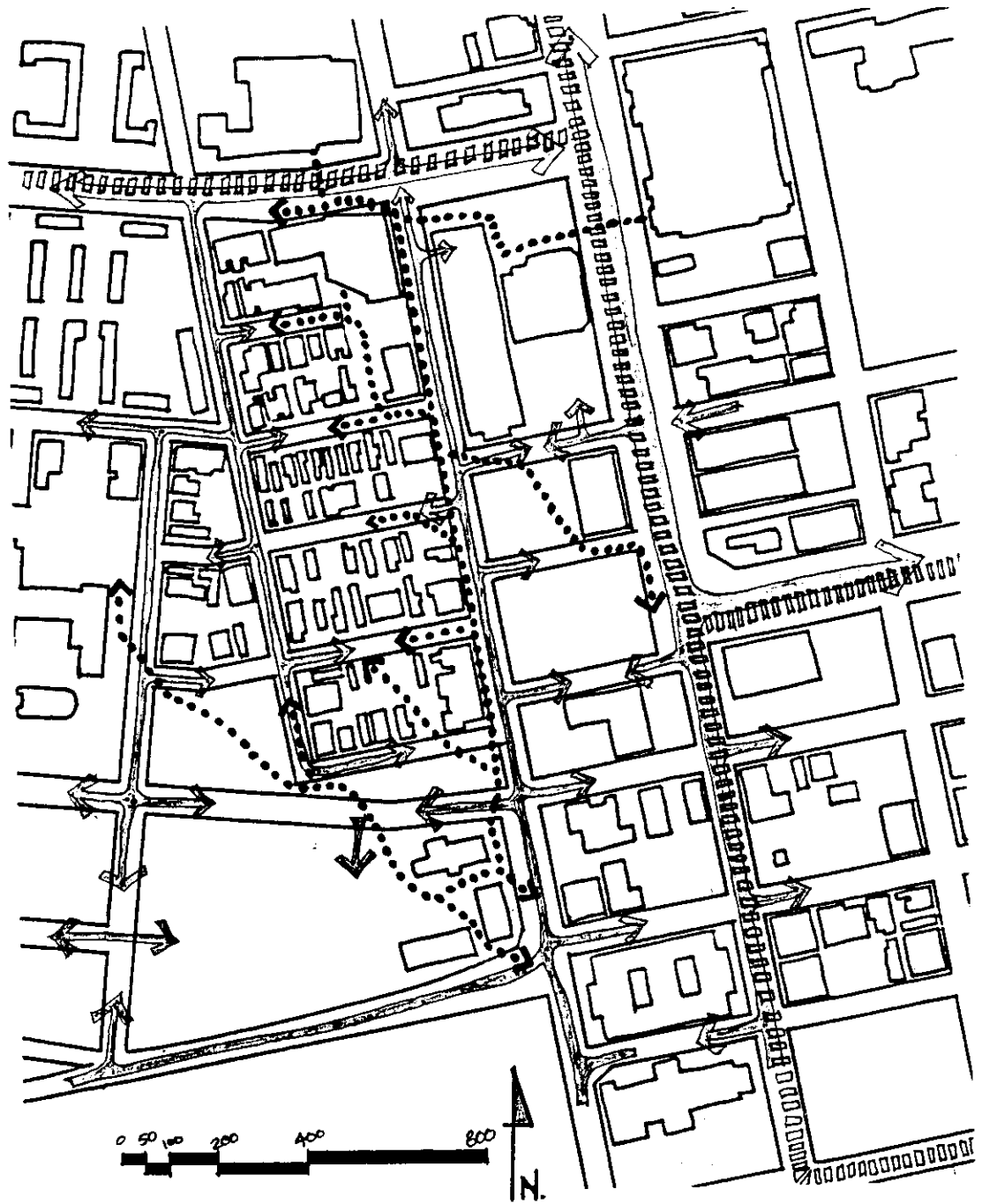
DEVELOPED SURFACE OR GARAGE PARKING



UNDEVELOPED/TEMPORARY PARKING

# CIRCULATION PATTERNS

-  VEHICULAR CIRCULATION PATHS
-  PEDISTRIAN CIRCULATION PATHS
-  PUBLIC TRANSPORTATION PATHS





## CHAPTER 5 APPROACH

It was during the study of the vitality and decline of the West End that my philosophy or approach toward the urban environment and man's existence within it, fully matured. Therefore in anticipation of the conclusions from the study regarding goals, objectives and criteria, I feel this is the appropriate time to establish my approach concerning the urban fabric that directly influenced the development of design criteria as well as design concepts and details. It was from this philosophy that the results of my thesis evolved.

I believe that the urban environment in which people must live and work has the same if not more importance than the private environment of an individual person's home. It not only must support human needs individually, but also must interact with a group or a community and satisfy collective needs. Therefore the organization of the urban environment must allow it to function as a cohesive whole. Too often we have allowed our cities to be fragmented to the point where they become a jumbled mess of pieces that add up to nothing and everything is unrelated to everything else.

In order to understand how continuity of environment can be achieved, I will not concern myself with isolated buildings but instead with the spaces between buildings, how the buildings form these spaces, how interior spaces relate to exterior spaces, and the connection of one space to another.

The psychological perception of the environment is based on relations such as proximity, succession, continuity, and closure. These relations result in a system of "centers" or "places", "paths", and "domains." The place is where events happen and is possessed by occupation. It is experienced as an "inside" rather than an "outside." This "inside" is created by the relations of proximity and closure.

Places contain openings and directions. Therefore one reacts to, being in a place, entering a place, and leaving a place. Paths

connect these places. Together, paths and places create domains. Places establish space; paths structure it; and domains unify it.

Therefore to satisfy the basic human need of a meaningful existence, the urban form must consist of domains with an identifiable character, paths that connect and lead somewhere, and places or nodes that are distinct, stimulating, and supportive of human activity.

This organization usually occurs at two separate levels. One being the urban level that concerns itself with the spaces between buildings, public open space and circulation. The other is the building level that concerns itself with the organization of space within individual buildings.

When this separation occurs, the cohesion of the entire environment is damaged. I contend that the two levels are inseparable and one should never be considered without the other. Places within buildings and places outside of buildings should be treated as equally vital components of one entire organization and not two separate organizations.

When a building is constructed within an existing city, it obviously creates space within, but also creates spaces between it and adjacent buildings. The designer that does not concern himself with the relationship of these exterior spaces to the interior spaces as well as the other exterior spaces, will only aid in the fragmentation of the urban fabric.



## **CHAPTER 6**

### **CONCLUSIONS FROM STUDY**

The structure of the West End as a collection and system of spaces having multiple social as well as functional roles was lost. The primary goal of my thesis is to reinforce and generally create a structure that results in a cohesive, responsive and meaningful environment for the West End community. To meet this goal, several objectives developed from the analysis of the neighborhood. Furthermore, the objectives can be realized through the establishment of planning and design criteria.

Following is a listing in brief form of the major reasons for the changing conditions and the implications that resulted.

#### **REASONS FOR CHANGING CONDITIONS**

- \* Houses were divided to form multi-family structures - density increased.
- \* Living conditions became overcrowded.
- \* Absentee landlords allowed extreme deterioration to occur.
- \* Living conditions became unsanitary.
- \* The need developed for more open space.
- \* The need developed for greater privacy.
- \* Mass transportation allowed middle and upper classes to escape to the suburbs.
  - streetcars
  - trains
  - automobiles
  - buses
- \* Industry and businesses began moving out.
- \* Expressway construction removed the historic fabric.

- \* The industrial park removed the historic fabric.
- \* The expanding Central Business District removed the fabric to facilitate large parking areas.

#### **IMPLICATIONS**

- \* Only the poor remained.
- \* Basic community amenities vanished.
- \* The social infra-structure was removed.
- \* Land use mix was reduced to nearly all residential.
- \* A dependency on public transportation to reach distant working places developed.
- \* The lack of community increased the crime level.
- \* The identity of the area was destroyed.
- \* The image of the area became negative.
- \* The community was no longer an integral element of the city structure.
- \* The area became a place for the unemployed and transient who must rely on welfare programs to survive.
- \* The image of the individual is that of reliance on others and people became trapped to this way of life and unable to escape.
- \* Lack of social and cultural expression.
- \* Current recreation and open spaces are fragmented and have weak relationships.
- \* Urban open spaces in the area are fragmented, unrelated, do not focus, or are not foci, linkages, or transitional areas.

To realize this goal for any community in any city, a new approach must be taken by planning officials that advocates the objectives of the disadvantaged groups that lack the political organization to effectively represent their needs. This role is based upon the assumption that resulting urban planning and design goals would be conducive to the best interests of the whole community. The planning efforts of most metropolitan centers have historically resulted from goals in accordance with politically powerful officials and the city's most affluent businessmen.

With the advocacy approach in mind, I have developed the following list of objectives for the redevelopment of the site.

**GOAL:** Reinforce or re-create a structure that results in a cohesive, responsive, and meaningful environment for the West End community.

## OBJECTIVES

- \* Re-establish a positive image.
- \* Establish a strong identity.
- \* Develop an atmosphere and environment conducive to constructive interaction, education and entertainment.
- \* Establish a mix of elements, functions, and activities that creates a level of vitality.
- \* Create an environment that will contribute to the establishment and display of racial and ethnic pride and culture.
- \* Create an environment in which the history and culture of Cincinnati can be experienced.
- \* Develop the historical district in such a way as to enhance the historical quality and significance.
- \* Develop the historic district to be a place of experiencing and learning of the city's history and culture.
- \* Unite the fragmented elements of Music Hall, the educational facilities, open space, recreational areas, residential community, and the Central Business District to form a meaningful and cohesive structure.
- \* Establish a more complex and meaningful interrelationship with the physical and social context which involves a meaningful and supportive public domain.
- \* Support the activities and needs of people's every day experiences.

Following is a list of programming and design criteria resulting from the analysis of the community and employing the approach described in the preceeding chapter.

## CRITERIA FOR PROGRAMMING AND DESIGN

- \* Replace commercial, cultural, and social elements that have been removed.
- \* Create a major focal "place" that will serve as a nucleus bringing an identity to the "domain."
- \* The remaining historic district contains voids where buildings once existed. Use these voids to create "places" that relate to the adjacent building's interior "place."
- \* Link the major focal "place" to the secondary places with paths that are stimulating, thus requiring a variety of serial vision patterns to occur, dealing with the existing view and the emerging view. This requires the use of reservoirs and channels of space.
- \* Bridge the gap and make a logical transition from the residential community to the Central Business District.
- \* Respond to the heavy pedestrian circulation patterns from the residential areas to the CBD, generally along a 45 degree angle through the district.
- \* Use the street corners as entry points, transition points, and points of identification.
- \* Create social gathering places such as markets, cafe's, and pubs.
- \* Create a mix of activity, at once spontaneous and ordered.
- \* The design of exterior and interior "places" must be conducive to social interaction.
- \* Create programs or spaces that encourage creativity and provide places for the display and exhibition of creative work.
- \* Bring in elements that will act as a meeting ground for the city's culture.
- \* These elements should act to break down barriers between blacks and whites, social classes, and economic classes.
- \* Elements must contribute to public service.
- \* Make accessible to the community services that have been denied previously.
- \* These elements must contribute to the career and educational growth of the community.
- \* In doing so these elements must compose a fabric organized with the elements of places, paths, and domains.
- \* New construction must respond to the context of the Betts-Longworth Historic District.
- \* The resulting design must "read" as a cohesive and identifiable unit.



## **CHAPTER 7**

### **PLANNING SCHEMATIC AND**

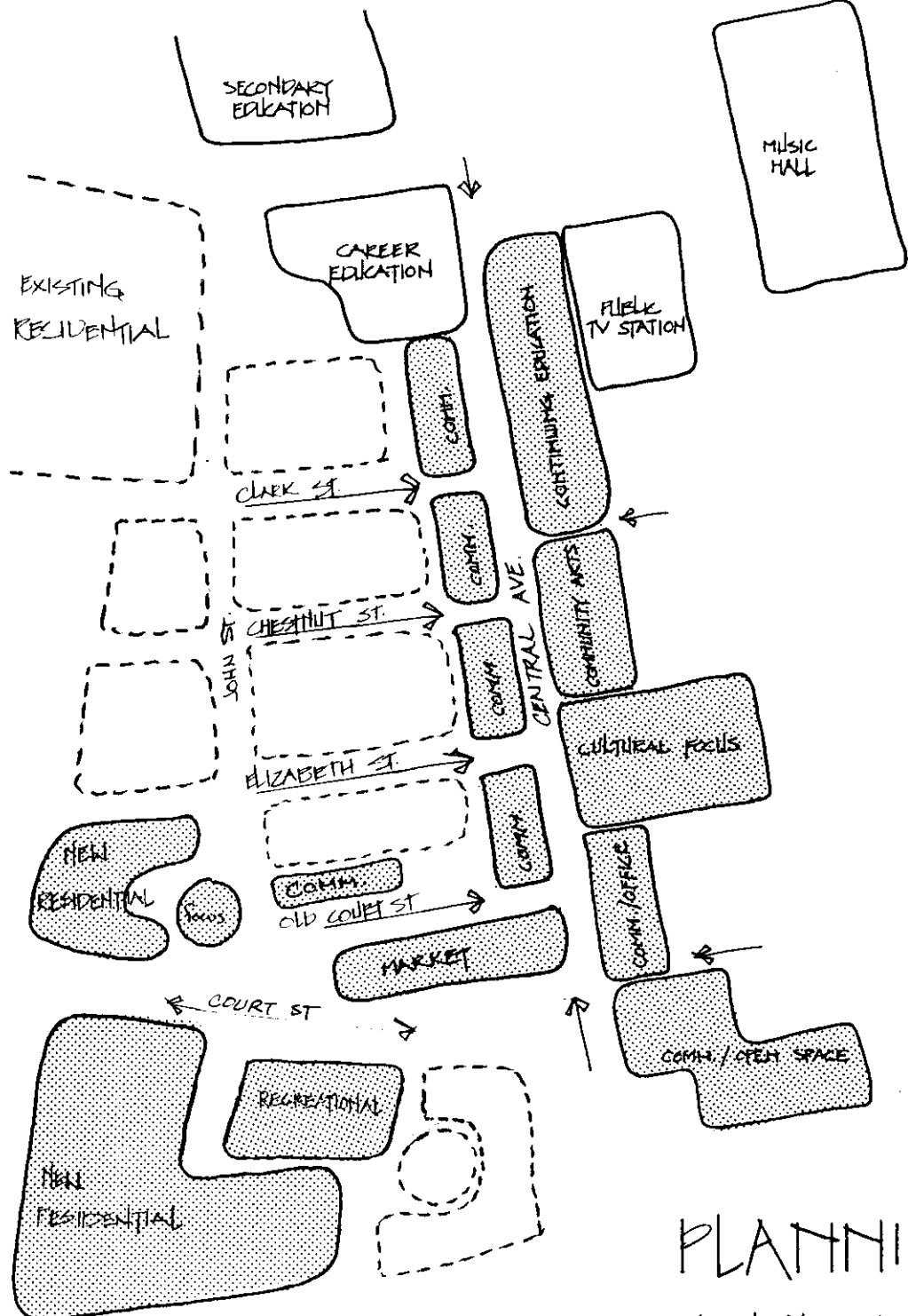
### **CULTURAL CENTER PROPOSAL**

A planning schematic was developed for the vacant and misused land surrounding the historic district, concentrating on the area to the south and east of the district. This was determined to be the critical area that currently prohibits any logical cohesion of the elements that exists - Music Hall, WCET-TV, the vocational school, and Taft High School and its recreation field. The four blocks on the east side of Central Avenue between Ezzard Charles Drive and Court Street were determined to be the most critical. Therefore my final design concentrates on this area with a detailed design of the two blocks between Twelfth Street and Genessee Street, with the remaining left in schematic form.

The proposal that this design involves is a Cultural District along these four blocks on Central Avenue consisting of the historic commercial buildings (restored and containing retail shops, restuarants, and pubs),the existing facilities of the vocational center, WCET studios, Music Hall, and new construction that will act to structure the entire district.

The concept of a cultural center is based on the thesis that to re-establish the vitality of the West End, the social and cultural structure must be reinstated. A cultural center not only gives back the adjacent community's identity, positive image, social and cultural structure but also would provide the entire city and surrounding metropolitan area with a cultural participation, educational, and entertainment center. Such a facility would be a cultural interchange where all citizens could experience the diversity of ethnic cultures in the Cincinnati area. The center would be a place to display, learn, and participate in the culture of the city.

This learning and entertainment center would feature the arts and crafts, music, dance, and performing arts, as well as the food



# PLANNING SCHEMATIC

and customs of various ethnic groups. Since the area has underwent a transformation of several cultures: Irish, German, Jewish, black, upper class, middle class, and the working class such a center could be a meeting ground for these past cultures and thus begin to break down any barriers that may exist between blacks and whites.

By linking together the existing, fragmented elements such as Music Hall, the WCET studios, the vocational school, Washington Park, Union Terminal, the Historic District, and the Central Business District the area could establish the cohesiveness essential for a meaningful urban environment.

The center could revive the concept started by the Queengate II Town Center Plan of establishing an educational center. The center could focus on the career opportunities in the arts: performance, management, production, and promotion. By tying into the existing WCET studios, vocational school, and Taft High School a career and continuing education center could be established, offering career and re-training programs as well as degree programs that could be offered by an established extension of the University of Cincinnati or other nearby state college. This would make education more accessible to the part-time, low-income, and elderly citizens of the community that otherwise might never have the opportunity.

A natural integration of the community and visitors without either feeling as though they do not belong would result from this approach. The center would be a network of pedestrian activity and movement that links people and resources. It would unite the communities with the Central Business District and its amenities and to each other as well.

The new facilities would embrace all the arts, visual and performing, while providing working as well as performing and exhibiting spaces. Within the cultural district many of the art's ancillary activities would also be accommodated - offices, supply

stores, as well as elements such as restaurants, shops, bars, and community meeting places.

As stated in the book, *The Place of the Arts in New Towns*, the arts are important not only "because they are good for us, or good for society," but because they provide "a special, natural way for people to get in touch with themselves, to express what cannot other wise be expressed, and to get more satisfaction about being alive." He also points out that they require visibility, accessibility, and desirability. [1]

1 *The Place for the Arts in New Towns*, Educational Facilities Laboratories, 1973, p. 11.



# CHAPTER 8

## PROJECT PROGRAM SUMMARY

### VISUAL ARTS AND CRAFTS

#### INFORMAL COMMUNITY ORIENTED - first floor

	<u>sq. footage</u>	
Community Workshops & Studios	1 @ 1221	
	1 @ 1170	
	1 @ 1080	
	1 @ 864	
	1 @ 486	
	1 @ 432	
Clean-up	1 @ 416	
	2 @ 260	936
Supply & Equipment Storage		920
Office		162
		<u>7271</u>

#### COMMUNITY ARTISTS - second floor

	<u>sq. footage</u>	
Individual Artist's Studios		
	2 @ 429	
	2 @ 264	
	3 @ 210	
	2 @ 180	
	4 @ 150	
	1 @ 130	3106
Collective Studio		1260
Display		1200
Clean-up	1 @ 416	
	2 @ 260	936
Janitor		96
Locked Storage		360
		<u>6958</u>

### VISUAL ARTS AND CRAFTS - cont.

#### CAREER CENTER/CENTER FOR CONTINUING EDUCATION - third floor

Studio Classrooms	1 @ 1440	
	1 @ 1296	
	1 @ 1224	
	1 @ 1008	
Faculty Studio/Offices	1 @ 192	
	2 @ 132	456
Secretarial Office		325
Clean-up	1 @ 480	
	1 @ 300	
	1 @ 150	930
Storage		<u>350</u>
		7029

### CINCINNATI COMMISSION ON THE ARTS

#### Technical Assistance Offices - fourth floor 2995 sq.ft.

The Cincinnati Commission on the Arts provides support services to artists, arts organizations, and the general public.

### CRAFT GUILD OF GREATER CINCINNATI

#### Technical Assistance Offices - fourth floor 2325 sq.ft.

The Craft Guild of Greater Cinn. is a non-profit organization of craftsmen and those interested in the promotion of fine hand crafts in the Cincinnati area.

CHILDREN'S CENTER

## CHILDREN'S MUSEUM - first level

	<u>sq. footage</u>
Interactive Exhibition	2445
Instruction Workshops	936
Storage	180
<b>DAY CARE CENTER</b>	
Play Area	705
Nap Room	477
Nursery	380
Reception & Waiting	900
Office	190
Rest Rooms	2 @ 50
	<u>100</u>
	6313

MUSIC LIBRARY - second level

Recording Library	868
Large Listening Room	400
Small Listening Rooms	1 @ 120
	5 @ 90
	570
Audio Equipment Room	455
Written Music Library	903
Office	130
Circulation Desk & Lobby	450
Lesson Rooms	5 @ 120
	600
Janitor	96
Rest Rooms	2 @ 140
	2 @ 80
	280
	<u>160</u>
	4912

COMMUNITY PRACTICE ROOMS

	2 @ 780
	1 @ 747
	2307

MUSIC - CENTER FOR CONTINUING EDUCATION

Classrooms	2 @ 780
	1 @ 747
	1 @ 620
	3127

Faculty Offices	4 @ 130	520
Clerical Office		234
Practice Rooms	1 @ 260	
	1 @ 204	
	1 @ 117	
	3 @ 95	866
Instrument Storage		190
Corus Room		638
Lounge		550
Janitor		219
Rest Rooms	2 @ 140	
	2 @ 80	440
		<u>6784</u>

MULTI-PURPOE AUDITORIUM

Seating Capacity	934	
Stage Area		1089
Lobby		1250
Coat Check		170
Concessions		170
Rest Rooms	2 @ 190	380
Box Office		84
Back Stage Area		1320
Set Construction and Storage		990
Make-up and Preparation		700
Costume and Prop Storage		288
Dressing Rooms	2 @ 99	198
Equipment Storage		169
Stage Manager's Office		110
Projection Room		192
		7110
Seating Area		+5400
		12510

DANCE - ESTABLISHED COMMUNITY GROUPS-level

Rehearsal Studio		1400
Practice Studios	1 @ 765	
	1 @ 714	
Men's Showers & Lockers		360
Women's Showers & Lockers		528
Lounge		489
		<u>4256</u>

DANCE & EXERCISE

## COMMUNITY ORIENTED - second level

Community Studios	1 @	1400	
	1 @	765	
	1 @	714	
Men's Lockers		216	
Women's Lockers		325	
Lounge		338	
Storage		65	
		<u>3823</u>	

DANCE

## CENTER FOR CONTINUING EDUCATION - third level

Dance Studios	1 @	1400	
	1 @	765	
	1 @	714	
Men's Lockers		216	
Women's Lockers		326	
Lounge		824	
Storage		65	
Classrooms	2 @	550	1100
Rest Rooms	2 @	133	266
Offices	4 @	96	384
Clerical Office		300	
		<u>6360</u>	

COMMERCIAL

Retail Shops	#1	3625	
	#2	1728	
	#3	1728	
	#4	1614	
	#5	776	
	#6	448	
Specialized Craft Shops	1 @	272	
	3 @	192	
		<u>848</u>	
		<u>10767</u>	

COMMUNITY FACILITIES - second level

Banquet Room		1431
Meeting Room		494
Kitchen & Bar		1050
Rest Rooms	2 @ 133	266
		<u>3241</u>

CAFETRIA

Preparation/Service/Storage		2100
Dining		756
Primary dining to located in the atrium.		<u>2856</u>

MUSEUM & LIBRARY OF CULTURE & CULTURAL RESOURCES - second level

10400

ETHNIC ARTS MUSEUM - third level

5274

COMMUNITY ARTS GALLERY - third level

3576

PRIVATE GALLERIES - fourth level

4176

<u>MISC.</u>	Maintenance equipment storage	306
	Rental office	100
	Information office	84

ATRIUM EXHIBITION SPACE

18000

TOTAL SQUARE FOOTAGE 132623  
+ add. circulation app. 138000

PARKING - 162 cars



## **CHAPTER 9**

### **CONCEPTS AND DEVELOPMENT**

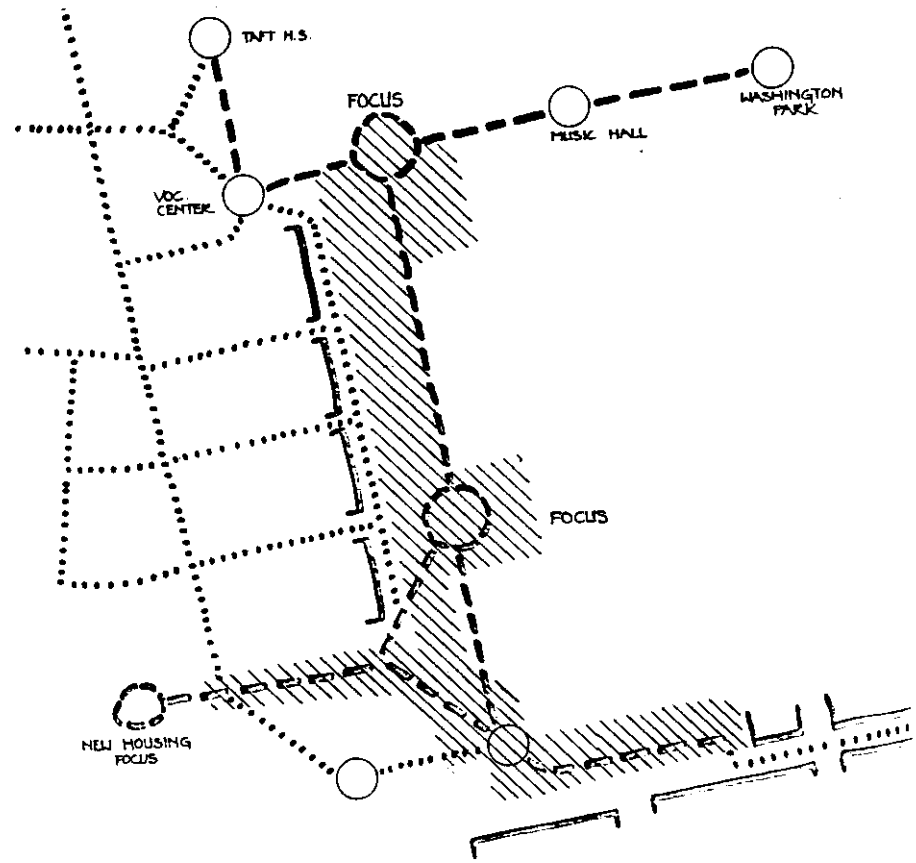
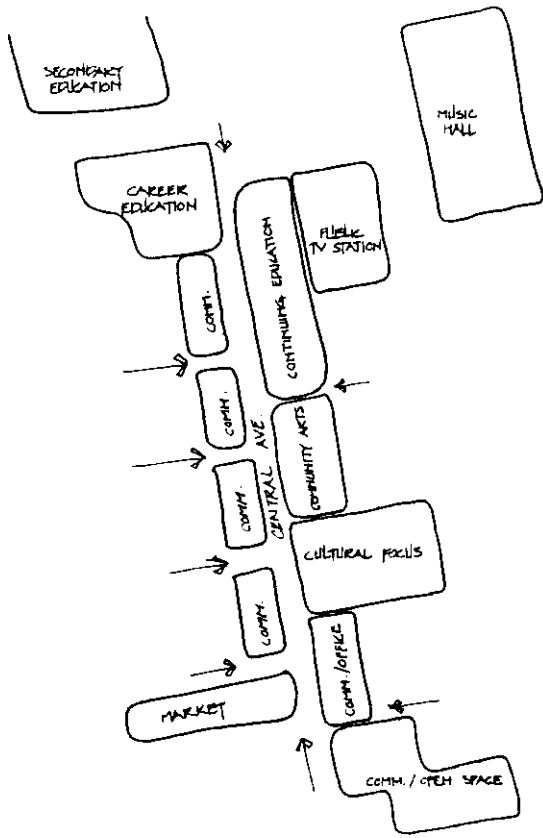
From the overall planning schematic, I chose to concentrate on the cultural center in order to develop a detailed design as a way of testing my thesis on designing within an urban fabric. In actuality, the center is part of the cultural district as described in chapter 7. It is intended that the design of the cultural center and its relationship to and organization within the surrounding fabric, be the model to which my thesis philosophy be applied. The design concepts and details evolved as a result of the application of the criteria that was developed and discussed in chapter 6. Almost every design decision was evaluated as to whether or not it satisfied the criterion that applied to the circumstance.

#### **PLANNING CONCEPTS**

All new construction for the cultural center will occupy parts of the three blocks south of Ezzard Charles Drive. However, I have only attempted to design the section between Twelfth Street and Genessee Street. Therefore, I feel it is necessary now to discuss the facilities located on the block occupied by the parking structure and WCET and how it relates to the designed facility.

I have proposed two alternatives for the design of this block. The first calls for the removal of the parking structure from its present location. The fact that it prohibits any street level activity to be located on the eastern half of the block presents a major obstacle that is contrary to my thesis philosophy. Its removal will allow commercial and office space to be located at street level. Parking facilities will then be housed within the interior portion of the site.

The second alternative is to retain the parking structure and carve portions of it away and create foyers containing vertical circulation to functions located above the parking, thus reviving



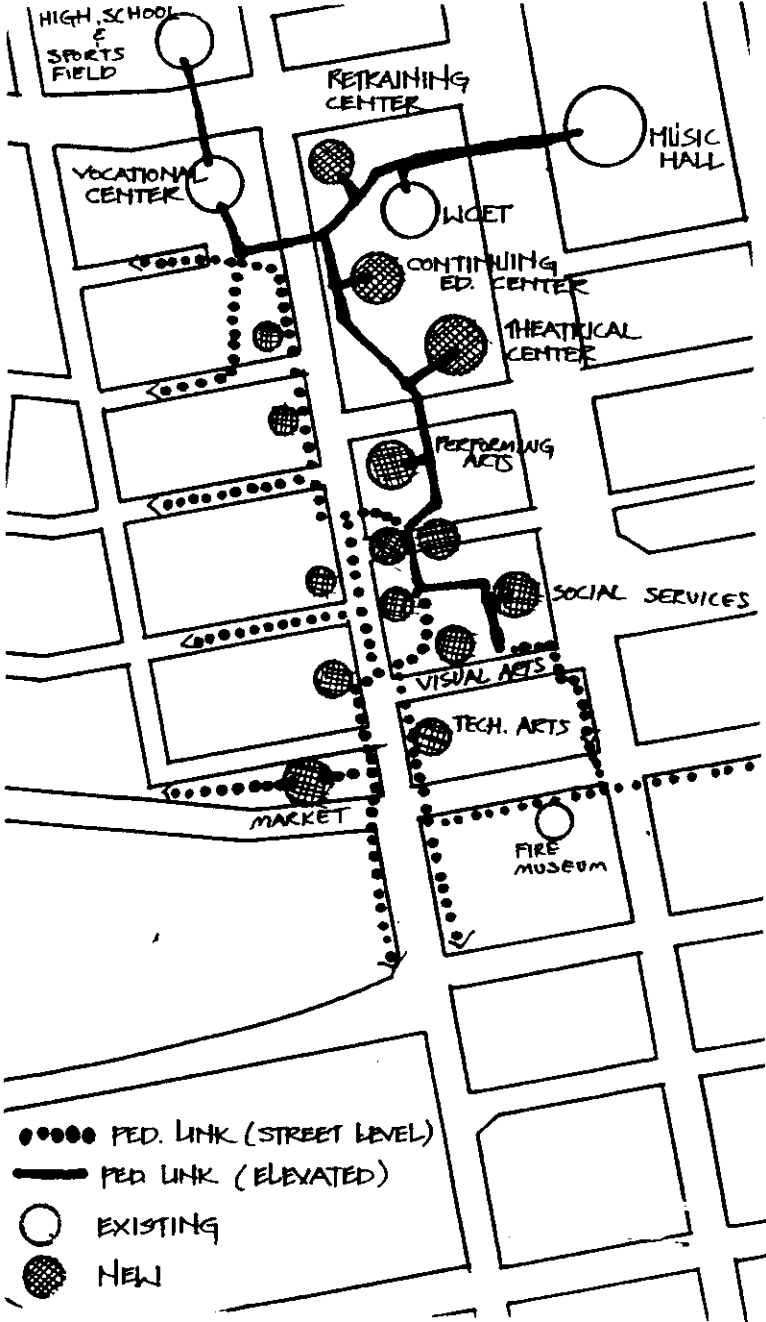
the concept of the Queensgate II Town Center that called for the construction of additional facilities here. Assuming this alternative, an upper level streetscape will be created thus relating pedestrian circulation to the street as a corridor while providing some excellent views of the district from this higher level.

Located on this level is the heart of the Career Center and Center for Continuing Education, their administrative offices, class rooms and work shops. This takes advantage of the pedestrian bridge crossing the street and joining to the vocational school and begins to define the layering concept that is employed throughout the project. The third level thus becomes the level housing all the educational functions of the Career Center, Center for Continuing Education, and secondary education.

Also located on the south-east section of this block are facilities for the theatrical arts, providing for the education of theater as well as technical production and administrative programs. This facility will also accommodate local performing groups and provide technical assistance.

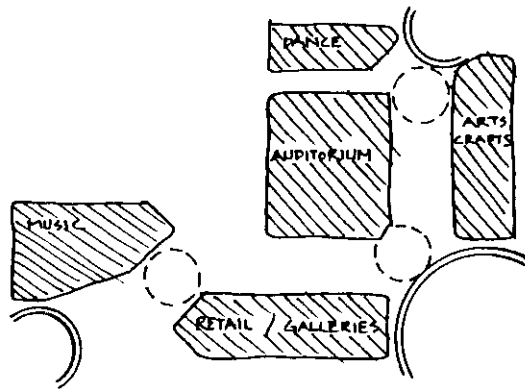
The organizational planning of the remaining portion of the center was based on the concept of creating five basic zones, separate yet integrated.

1. Music
2. Dance
3. Visual Arts and Crafts
4. Commercial - retail and gallery space
5. Multi-purpose Auditorium



These five zones are joined together by a system of shared exhibition, circulation, and plaza spaces. These spaces comprise a system of foyers, nodes, and paths.

Within these zones a layering concept is applied where the third level contains facilities for the structured educational programs. One level houses studios and facilities for community workshops and short courses. Another level provides spaces for professional and amateur local artists, craftsmen, and performing groups.



## DESIGN CONCEPTS

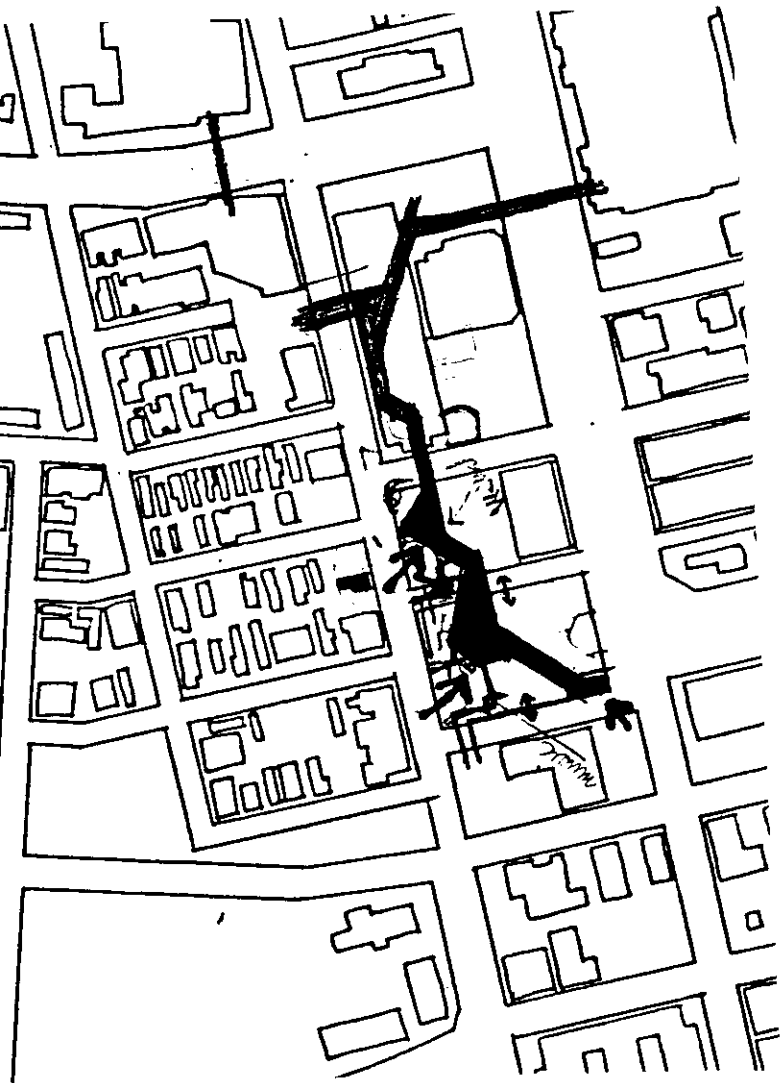
The design of the center is integral with the design of the street as being one cohesive unit. The street acts as the main corridor bounded by a system of solids and voids creating channels and reservoirs of space. The east side of the street contains voids within the historic fabric created when buildings were razed for one reason or another. These existing voids become urban rooms that accommodate a children's play area, a dining area, pedestrian circulation and relaxation.

The design of the new facility is intended to reinforce the urban pattern, making use of the existing voids and masses. The voids or urban rooms that are created by the new facility are located with regard to their relationship to the existing voids and masses. The following diagram illustrates the basic arrangement of massing and open space that makes up a system of places or rooms, foyers, paths and channels of space.

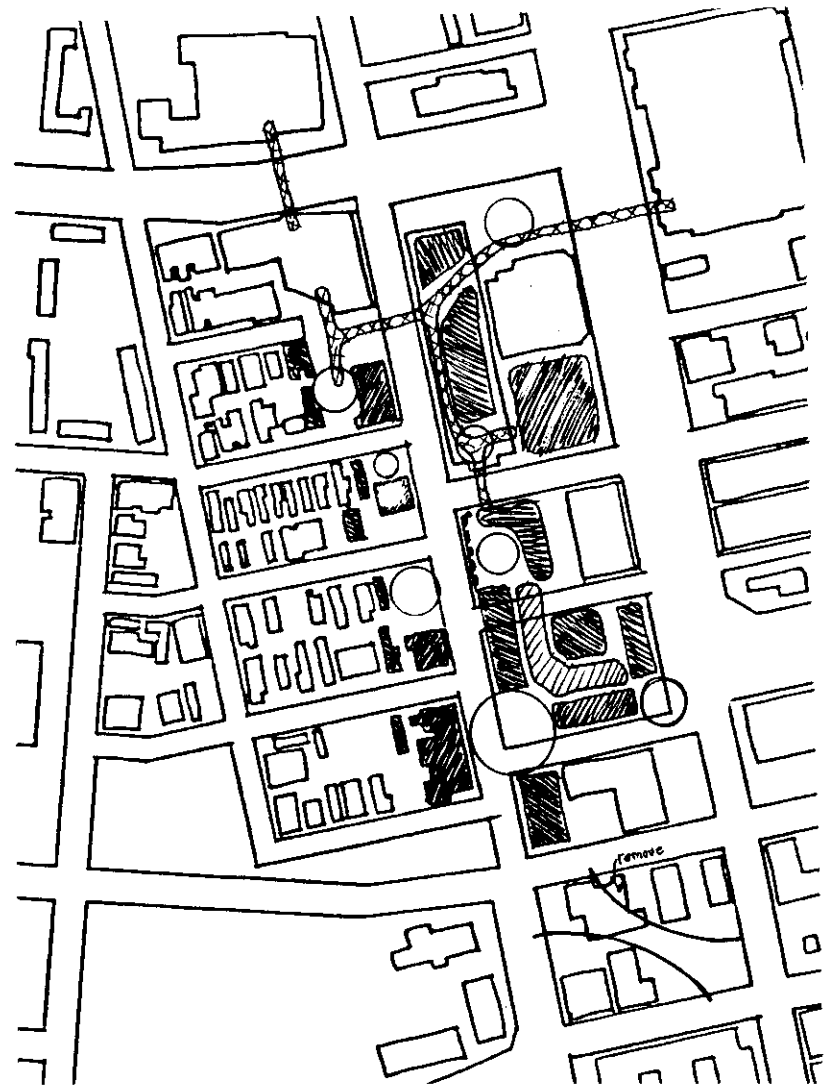
The alignment of the facades on the commercial block between Old Court Street and Elizabeth Street creates a sense of smooth, swift movement. It is perceived as a smooth peripheral plane therefore not enticing visual exploration or interest. The wall that presently exists on the opposite side of the street reinforces this effect. To benefit from the facade pattern, I have chosen to locate the major outdoor plaza opposite of these buildings, thus becoming an urban room with the historic facades acting as a wall defining the room. This also provides the pedestrian with an opportunity to visually explore the historic detailing that was previously difficult.

The mass that I have chosen to front the street responds to the existing situation by varying the height but its random pattern is abstracted by geometrically diminishing the height and at regular intervals. The facade remains in alignment.

In contrast to the commercial street, the massing along Genessee Street derives its form from the residential patterns of the streets running east-west which ultimately converge on the



ELEVATED CIRCULATION CONCEPT



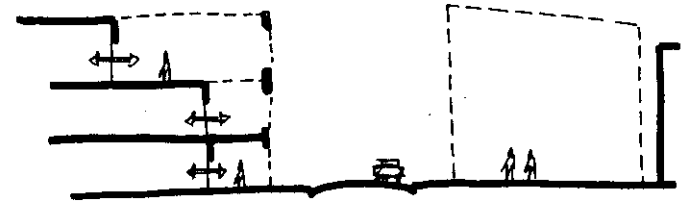
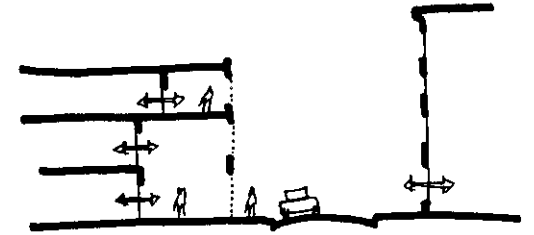
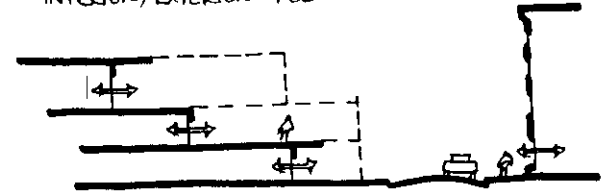
SOLIDS AND VOIDS

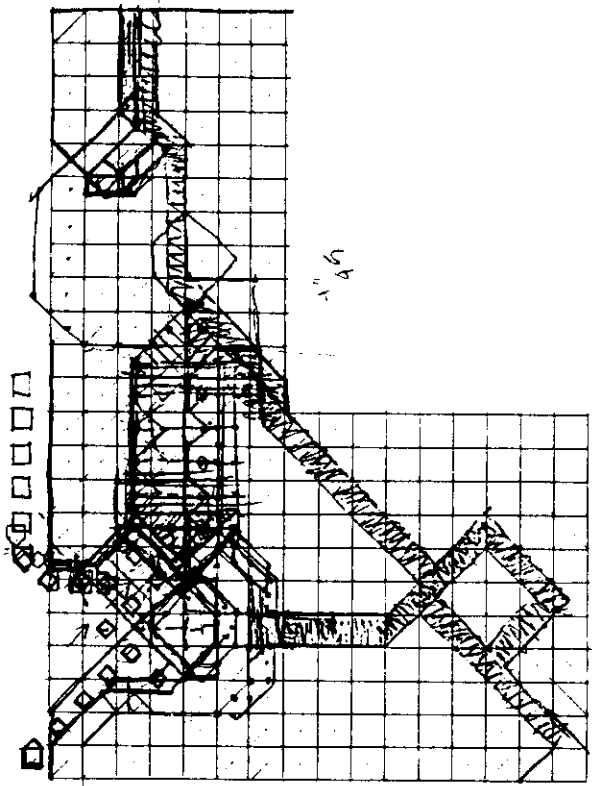
commercial corridor. The projection and recession of the existing structures communicates to traffic that these are streets of houses and not fluid traffic routes. It eliminates the desire for rapid movement, pedestrian or vehicular.

The five basic masses are visually separate zones. Tying these elements together is a wall system onto which these "pods" are attached. It is this wall that acts to structure the space. At times the wall appears free standing, merely wrapping the building mass and ultimately changing its form and becoming the facade of the adjacent mass. The wall is constructed of reinforced concrete with an off-white, fine stucco coating which matches the color of the building opposite the street on the corner of Central Avenue and Elizabeth. The opening proportions and shapes of portions of the wall are also derived from this building.

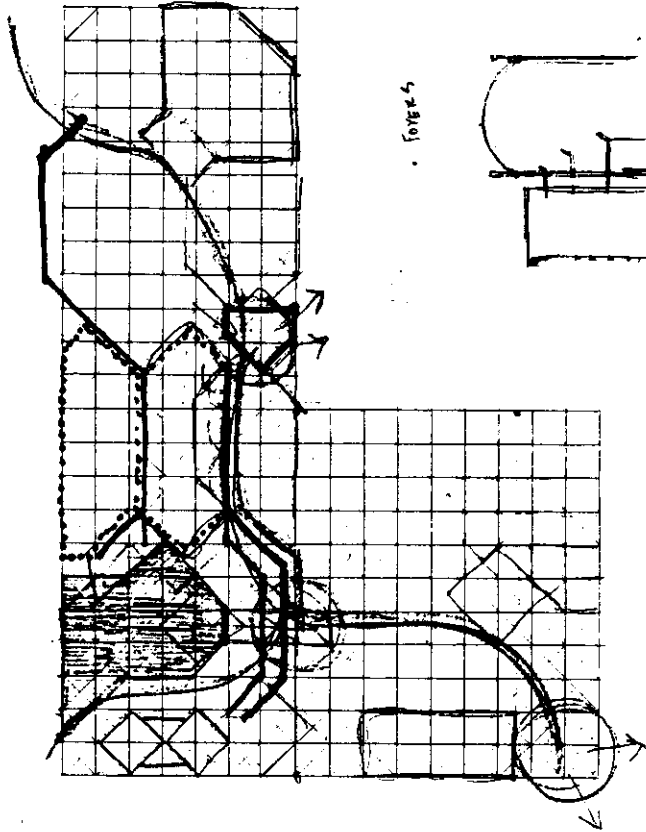
## STREET CONCEPTS

### INTERIOR/EXTERIOR RELATIONSHIPS

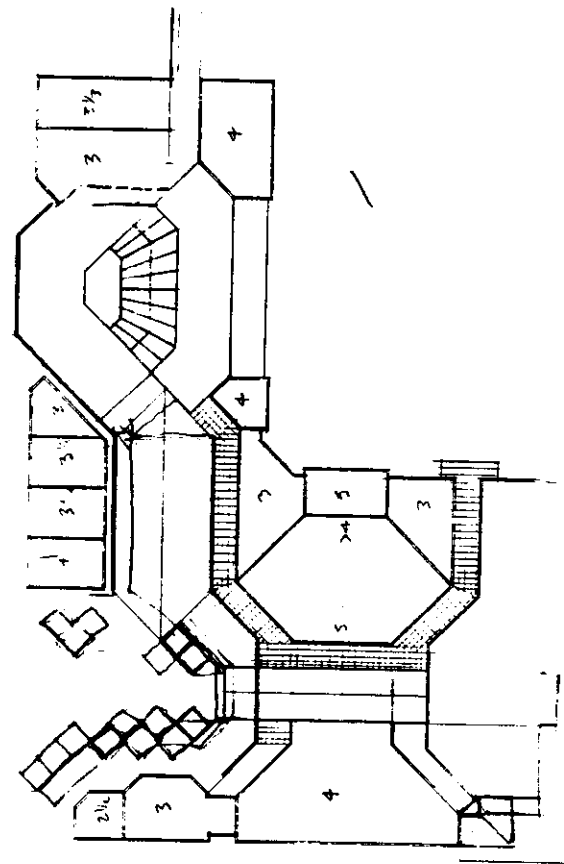




5A



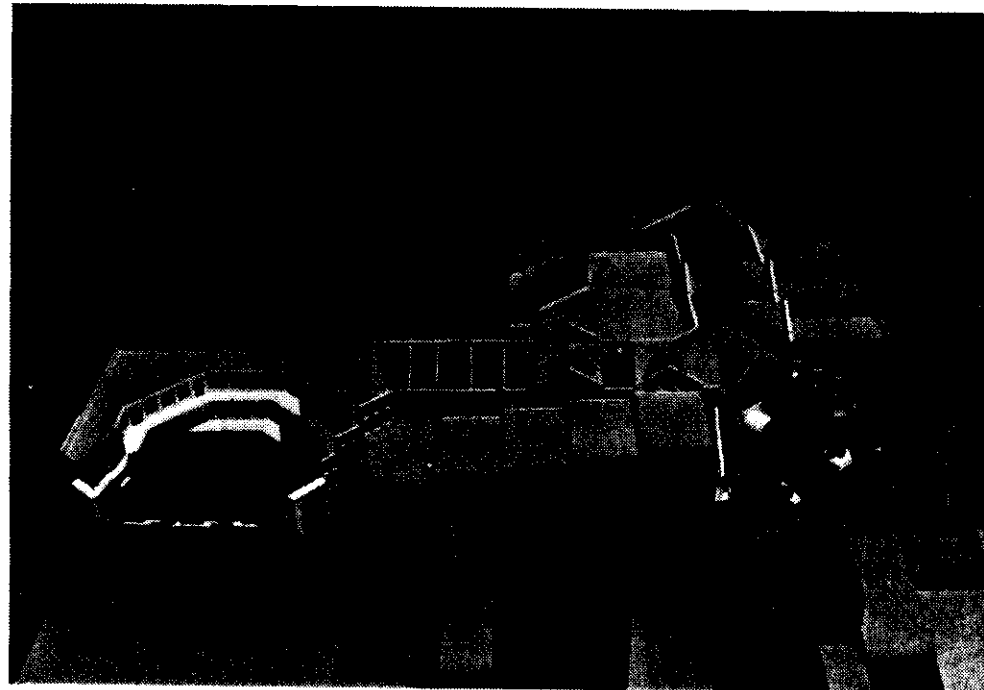
5B



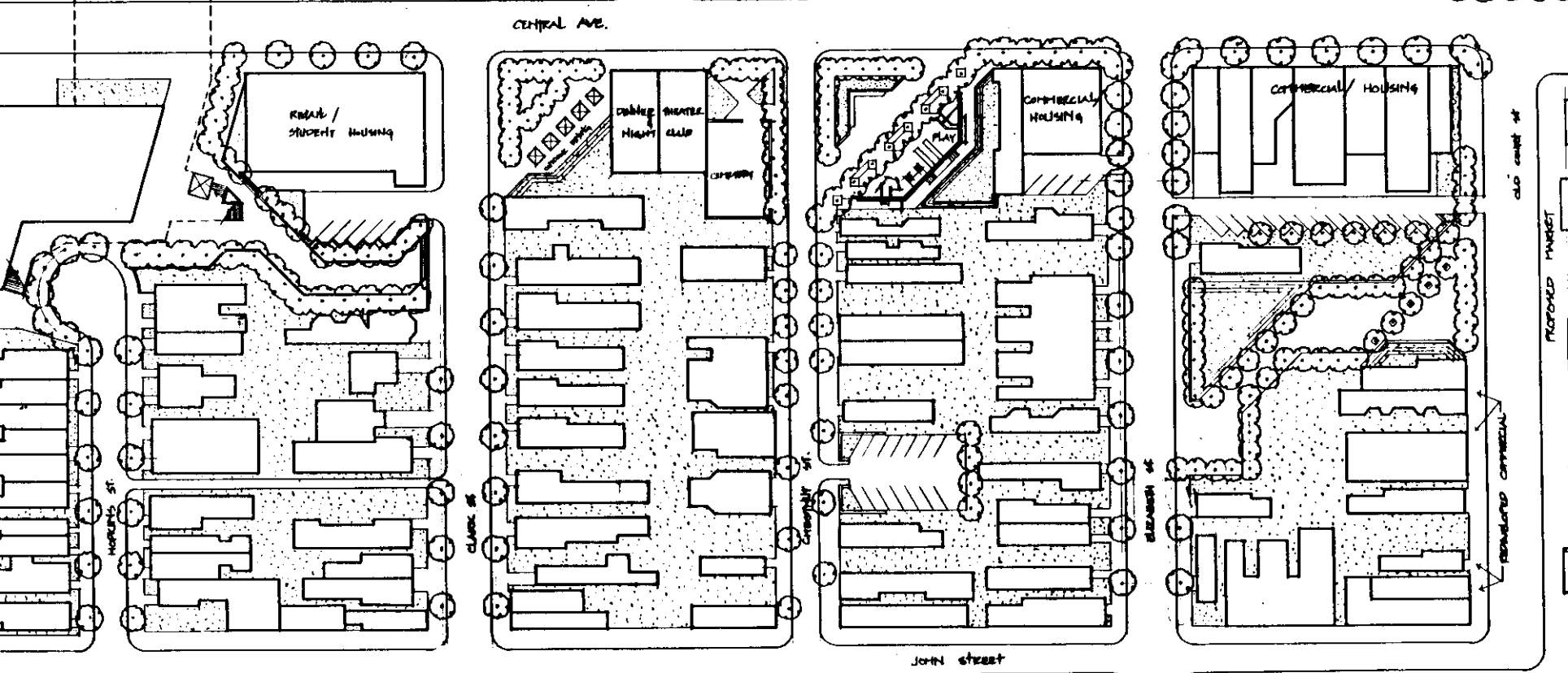
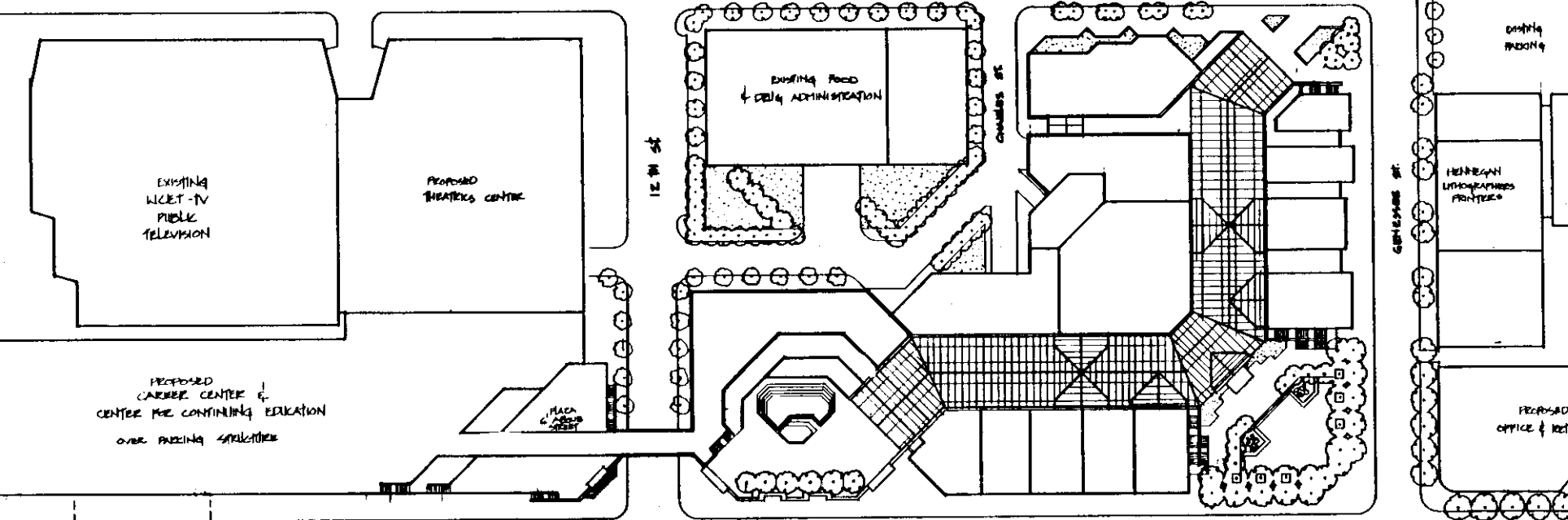
CIRCULATION AND MASSING DEVELOPMENT



CHAPTER 10  
FINAL DESIGN

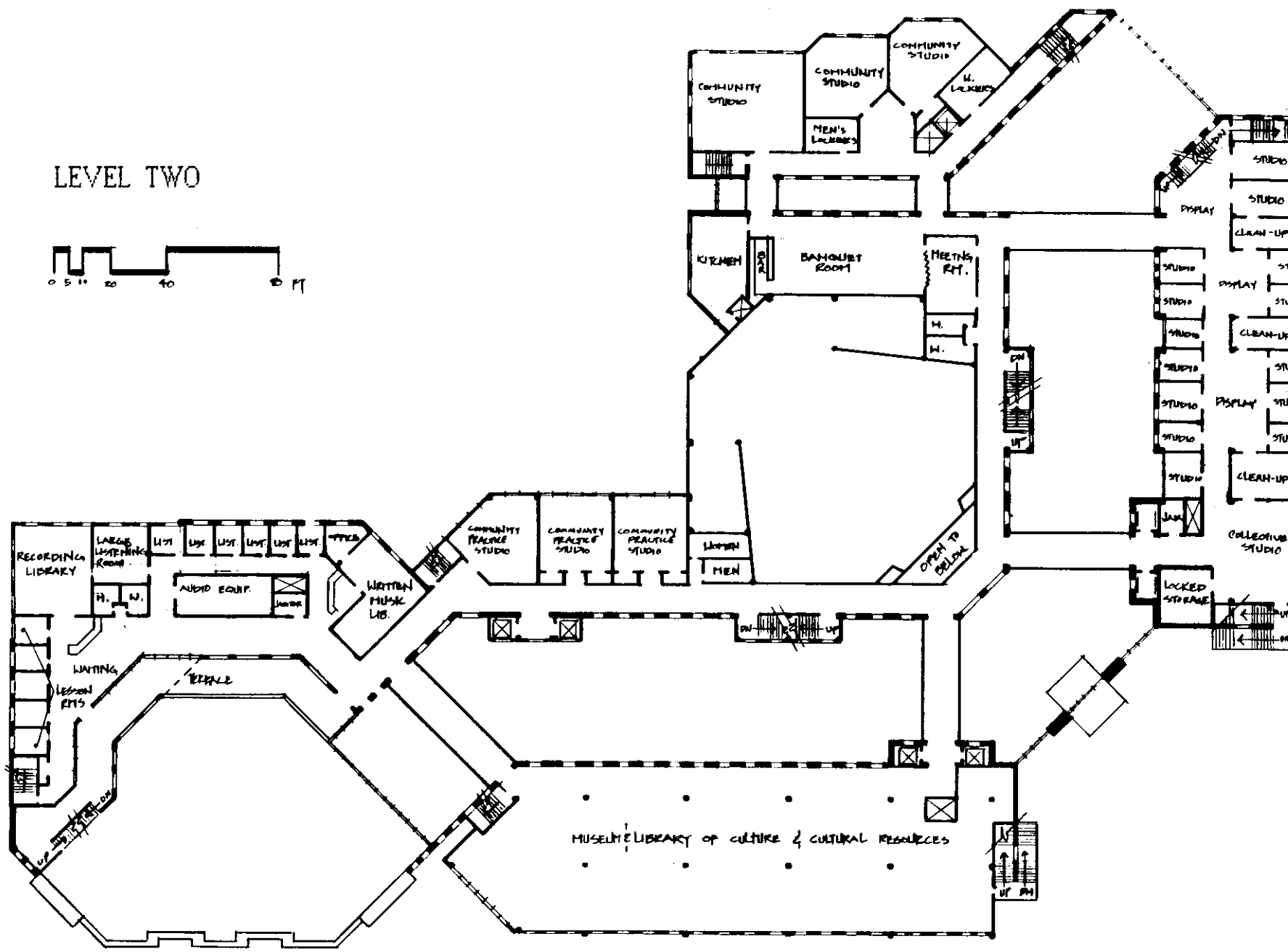


AERIAL LOOKING EAST

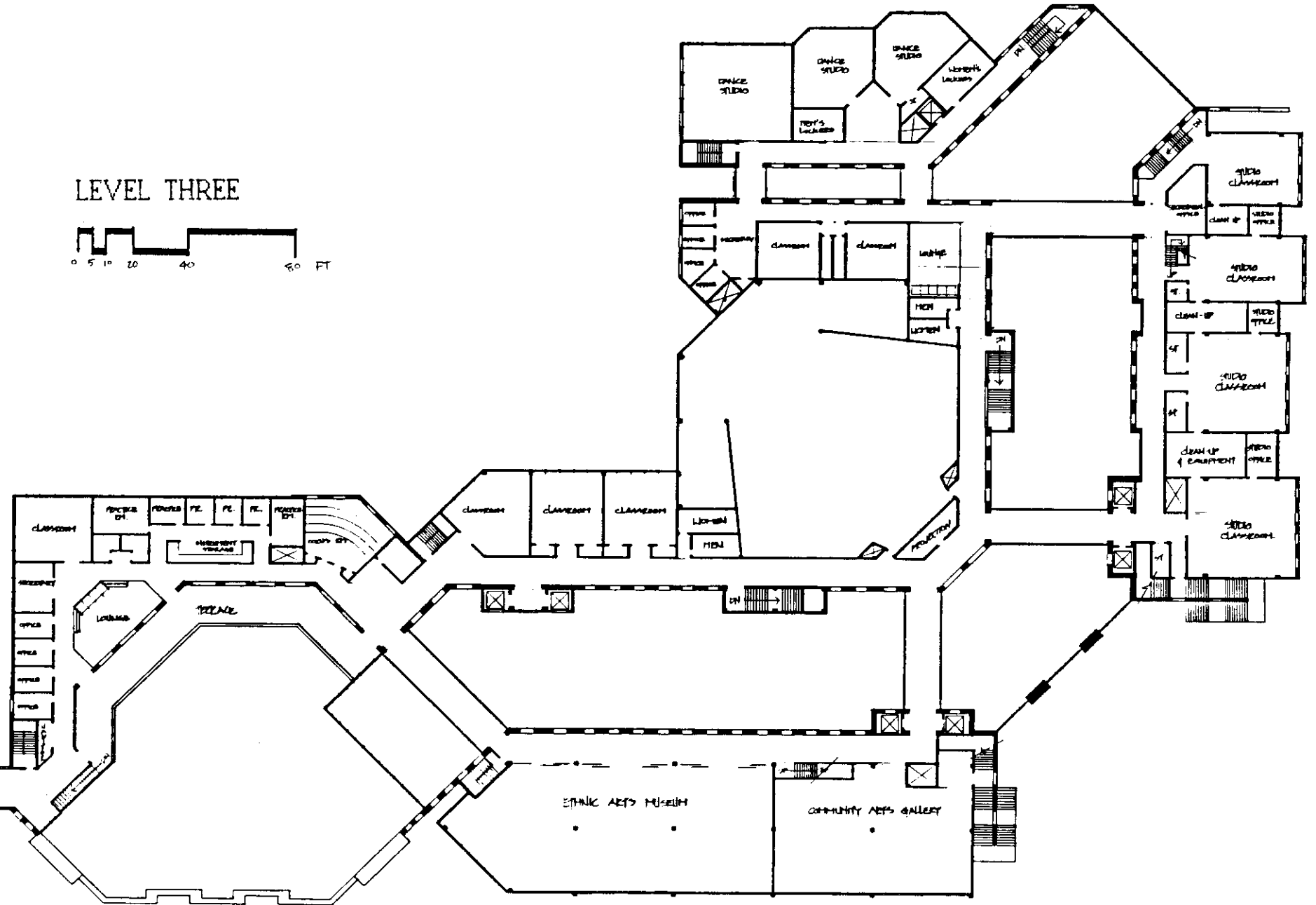
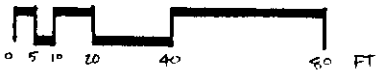


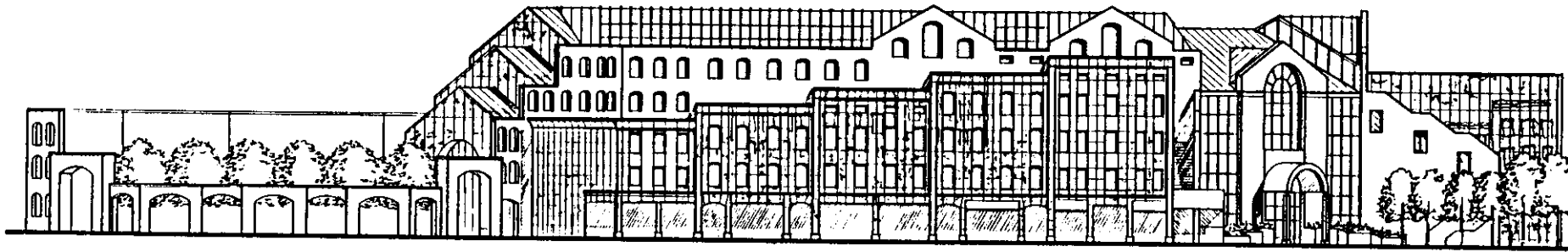


# LEVEL TWO

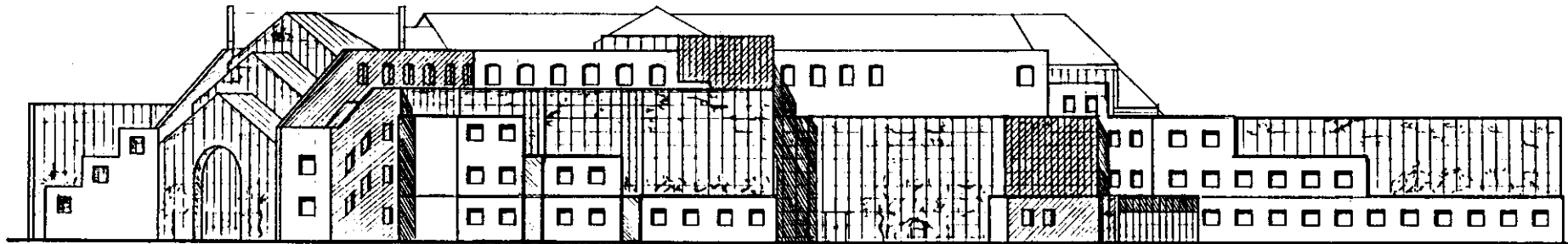


# LEVEL THREE





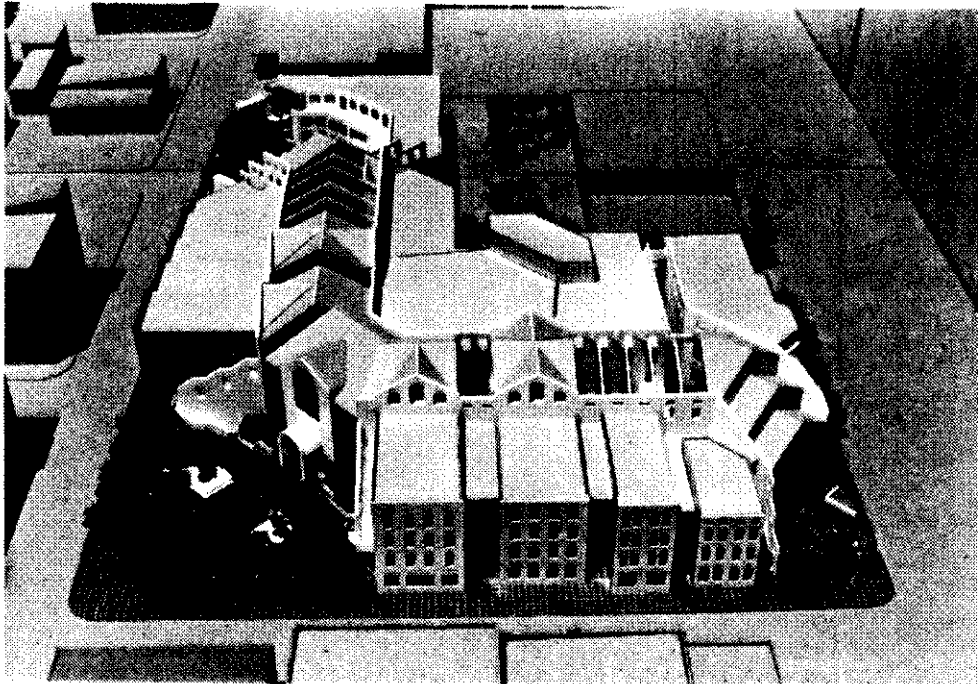
WEST ELEVATION



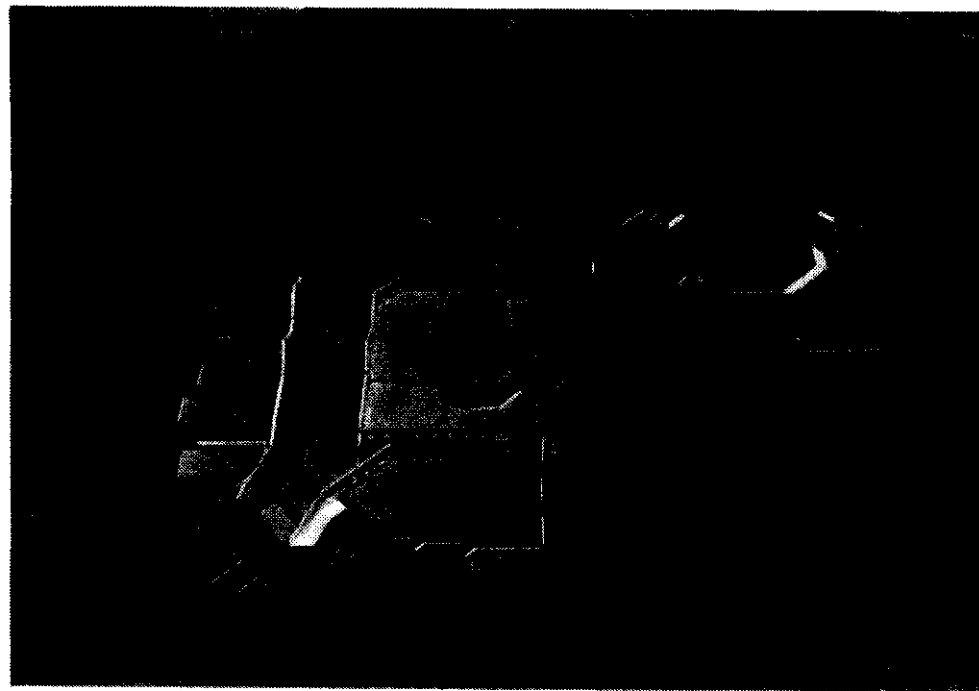
EAST ELEVATION



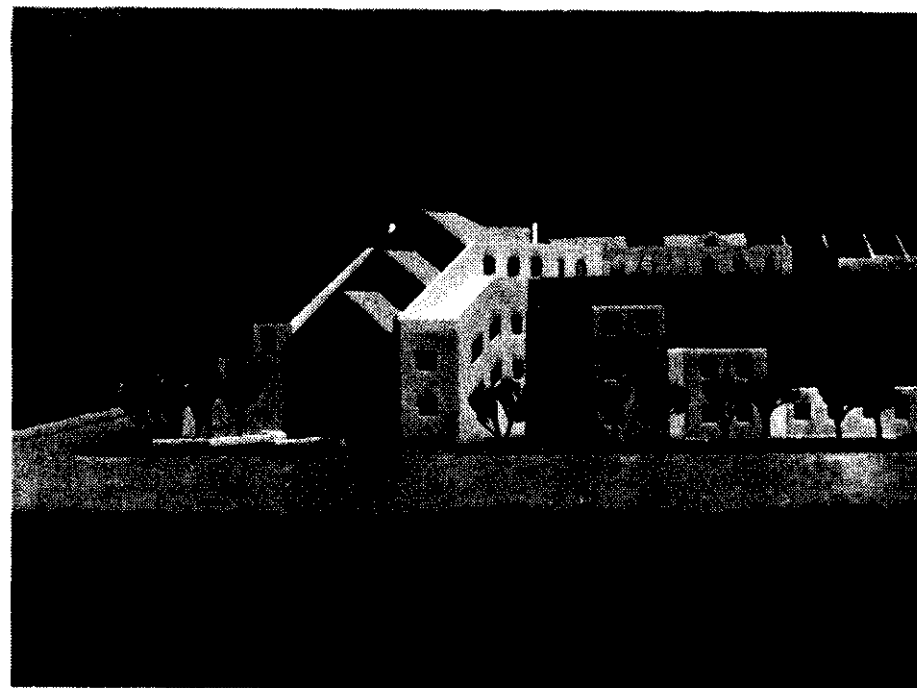
SOUTH ELEVATION



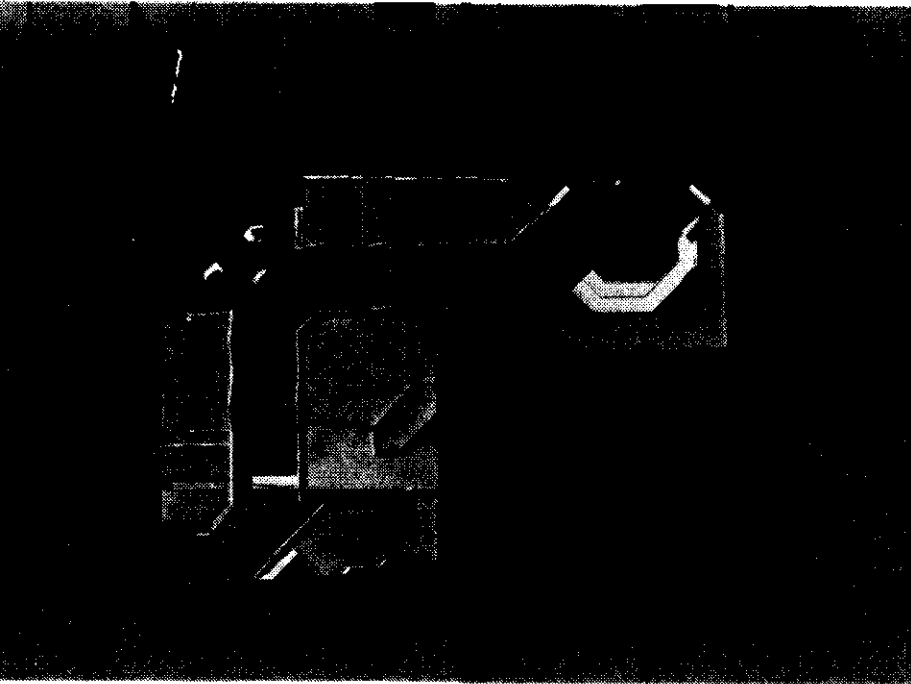
AERIAL LOOKING NORTH



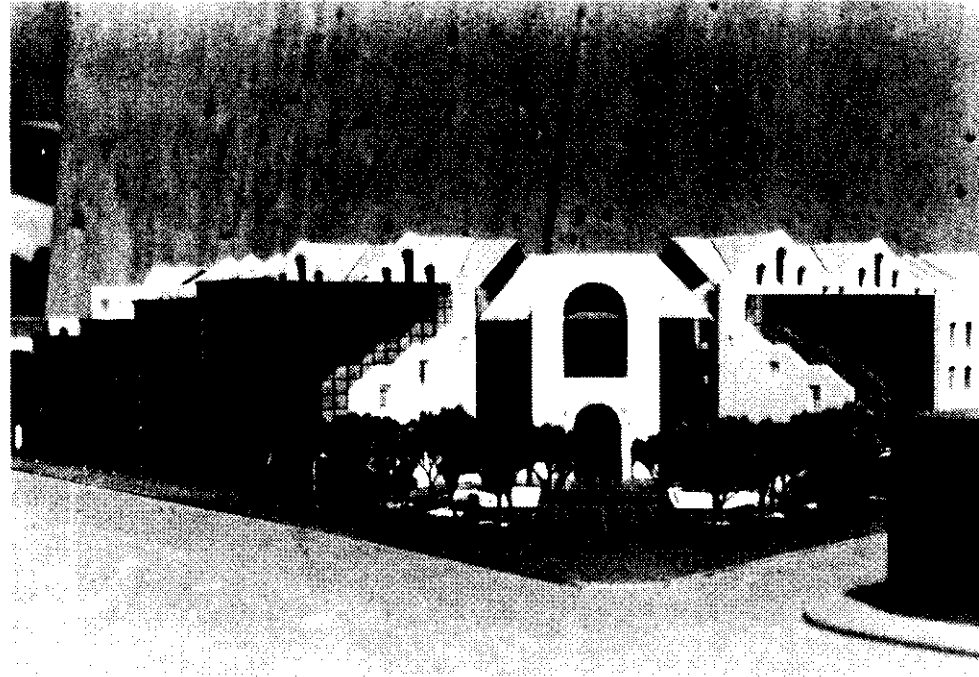
AERIAL LOOKING WEST



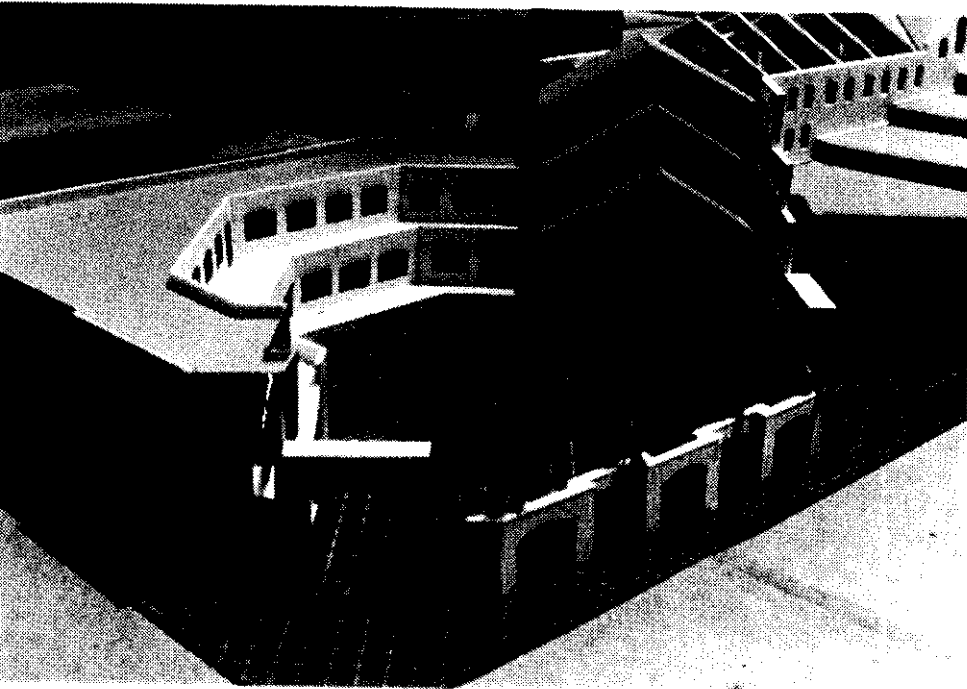
CENTRAL PARKWAY ELEVATION



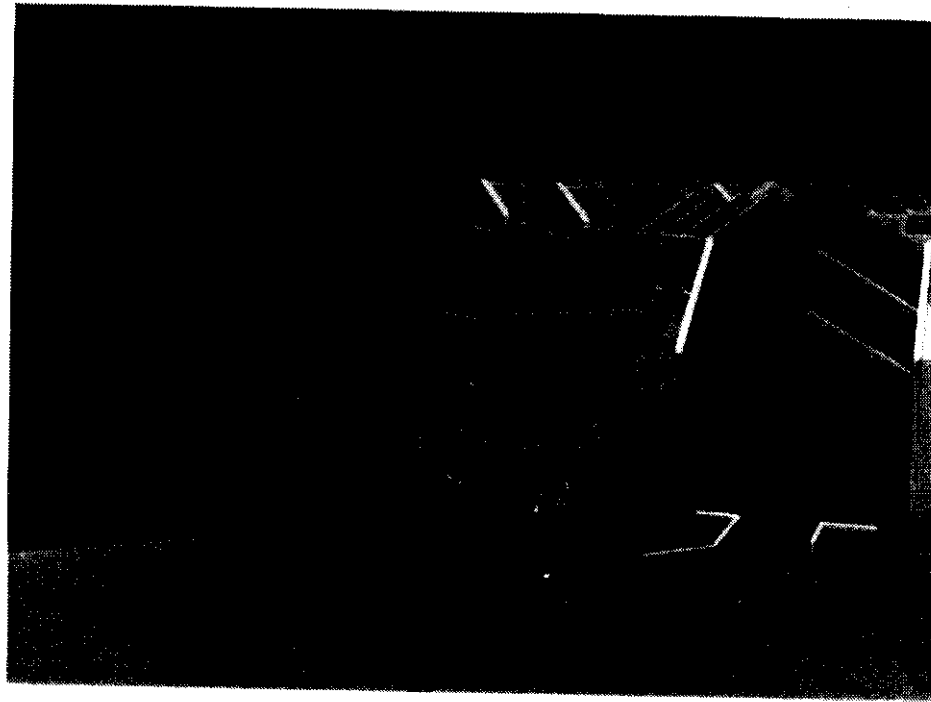
AERIAL OF COMPLEX



EXHIBITION PLAZA



PERFORMANCE PLAZA



VIEW LOOKING NORTH-WEST AT CORNER OF CENTRAL  
PARKWAY AND GENESSEE STREET





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