

**TURNING THE PAGE**  
**PHENOMENOLOGY OF PERCEPTION**

**BAYLEY -- 2000**

# TURNING THE PAGE

## PHENOMENOLOGY OF PERCEPTION

by

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a Thesis  
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...for my wife Clarissa, who gives me all of the support, love,  
and inspiration that I will ever need.....thank you!

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3

Turning the page

# TABLE OF CONTENTS

*Table of Illustrations*

7

*Abstract*

10

*Theoretical Basis.....*

*supporting theory*

12

*architectural issues*

15

*case study: berlin jewish museum*

17

*references*

23

*Contextual Description.....*

*overview*

25

*cultural identity*

25

*societal concerns*

26

*psychological ideas*

27

*historical context*

29

*economic factors*

32

*natural environment*

34

# T A B L E O F

# C O N T E N T S

<i>built environment contextual issues</i>	<i>35</i>
<i>connectedness</i>	
<i>orientation</i>	<i>37</i>
<i>interaction</i>	<i>38</i>
<i>architectural precedents:</i>	<i>39</i>
<i>501 elm street</i>	
<i>texas moline building</i>	<i>40</i>
<i>canton lofts</i>	<i>41</i>
<i>references</i>	<i>42</i>
	<i>33</i>
<i>Facility Description.....</i>	
<i>facility history</i>	<i>45</i>
<i>overview</i>	<i>51</i>
<i>overall existing site plan</i>	<i>52</i>
<i>existing plans and elevations</i>	<i>53</i>
<i>existing plans and elevations</i>	<i>54</i>

# TABLE OF CONTENT

<i>facility issues</i>	
<i>circulation</i>	
<i>comfort</i>	55
<i>durability</i>	56
<i>hierarchy</i>	57
<i>message</i>	58
<i>access / entry</i>	59
<i>spatial/ activity analysis</i>	60
<i>space summary</i>	61
<i>case study: bricktown usa</i>	73
<i>case study: the cannery</i>	75
<i>case study: faneuil hall marketplace</i>	77
<i>references</i>	78
<i>Synthesis</i>	80
<i>Documentation</i>	81
	95
<i>List of References</i>	121

# TABLE OF ILLUSTRATION

- P. 7 North facade J.P.Awalt Bldg. "A" (G. Bailey 1999)
- P. 9 Spiral stair. (G. McGwjure. 1998)
- P. 13 Jewish Museum under construction, view of void.  
("Project Diary," 1999)\*
- P. 13 Interior view of void space. ("Project Diary," 1999)\*
- P. 14 Jewish Museum under construction, view of old  
museum. ("Project Diary," 1999)\*
- P. 14 Plan of Jewish Museum. ("Project Diary," 1999)\*
- P. 15 Jewish Museum completed, view showing  
new and old. ("Project Diary," 1999)\*
- P. 15 "Concrete Forest" in garden. ("Project Diary," 1999)\*
- P. 20 Dallas social. ([www.dallascvb.com/](http://www.dallascvb.com/))
- P. 21 Opening to the world. (G. McGwjure. 1998)
- P. 22 Magnolia Building, Dallas, Texas.  
([www.corgan.com/projects/magnol/](http://www.corgan.com/projects/magnol/))
- P. 25 Map of the city of Dallas. ([www.lib.utexas.edu](http://www.lib.utexas.edu))
- P. 25 Dallas skyline. ([www.dallascvb.com/](http://www.dallascvb.com/))
- P. 26 Dart train in the West End. ([www.dart.com](http://www.dart.com))
- P. 30 Interior view of 501 Elm Place.  
([www.corgan.com/projects/elm.html](http://www.corgan.com/projects/elm.html))
- P. 31 The Texas Moline Building.  
([www.corgan.com/projects/moline.html](http://www.corgan.com/projects/moline.html))
- P. 32 Exterior Elevation of the Canton Lofts.  
([www.corgan.com/projects/canton/](http://www.corgan.com/projects/canton/))

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# TABLE OF ILLUSTRATIONS

- P. 32 *Entry to the Canton Lofts.*  
([www.corgan.com/projects/canton.](http://www.corgan.com/projects/canton))
- P. 35 *Exterior view of a Festival Marketplace.*  
([www.mashpeecommons.com](http://www.mashpeecommons.com))
- P. 36 *Interior view of the Mall of America.*  
([www.mallofamerica.com](http://www.mallofamerica.com))
- P. 37 *Exterior signage of the Mall of America.*  
([www.mallofamerica.com](http://www.mallofamerica.com))
- P. 37 *Interior view of the Mall of America.*  
([www.mallofamerica.com](http://www.mallofamerica.com))
- P. 39 *Exterior of the J.P. Awalt Bldg. "B" (G. Bailey 1999)*
- P. 40 *Exterior of the J.P. Awalt Bldg. "B" and "C"*  
(G. Bailey 1999)
- P. 40 *Exterior of the J.P. Awalt Bldg. "A" (G. Bailey 1999)*
- P. 58 *Bricktown circa 1920. ([www.bricktownokc.com](http://www.bricktownokc.com))*
- P. 58 *View over canal at Bricktown. ([www.bricktownokc.com](http://www.bricktownokc.com))*
- P. 59 *View over canal at Bricktown. ([www.bricktownokc.com](http://www.bricktownokc.com))*
- P. 59 *View of canal at Bricktown. ([www.bricktownokc.com](http://www.bricktownokc.com))*
- P. 60 *The Cannery circa 1930.*  
([www.thecannery.com/history](http://www.thecannery.com/history))
- P. 60 *Exterior view of the Cannery. ([www.thecannery.com](http://www.thecannery.com))*
- P. 61 *Exterior view of Quincy Market.*  
([www.faneuilhallmarketplace.com](http://www.faneuilhallmarketplace.com))
- P. 62 *Exterior view of The Marketplace.*  
([www.faneuilhallmarketplace.com](http://www.faneuilhallmarketplace.com))

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Turning the page . . .

## ***Thesis Statement***

*The phenomena of architecture engages the senses and sensory perceptions. An existing building can achieve a sense of place through an intervention that is mindful of the existing phenomena and the perceptual meaning that is involved.*

## ***Facility Type***

*The facility is a multi-use complex using existing J. P. Awalt warehouse buildings in Dallas, Texas. The facility will incorporate residential units, a restaurant, a nightclub, leasable office space, various shops and a furniture shop and gallery.*



North facade J.P.Awalt Bldg. "A"  
(G. Bailey)

## ***Scope of the Project***

*The J.P. Awalt Buildings are proposed to become a multi-use entertainment and residential facility. The buildings situated on two city blocks bordered by Pacific Avenue, Market, Elm and Lamar Streets in the West End Historic District of Dallas, Texas. By incorporating the existing buildings with new features, the new complex of buildings will become a new anchor in the District. The new complex will establish itself as a key element to the success of the District and therefore become the desirable -PLACE-to be.*

# THEORETICA BASIS

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Turning the page . . .

## ***Supporting Theory***

The phenomena of architecture is engaged by our "outer perceptions," in other words architecture can be understood physically through sensory perceptions. At the same time, the meaning of architecture must be understood by our "inner perceptions." Understanding the phenomena of architecture physically is not complete without discovering the motivations behind it. This is the same as comparing thoughts and feelings. The key is to stimulate both the inner and outer perceptions.



Spiral stair  
(K. McGuyre, 1998)

to heighten the physical experience of architecture while simultaneously revealing its meaning. This must be accomplished with the existing phenomena and environment being taken into consideration. (S. Hall, 1994, p. 42)

Much like the turning of a page in a book, working with existing structures establishes a perception of what has been there previously while at the same time the story being told is continued. This follows the idea of architecture as palimpsest. Palimpsest refers to any written surface that has been erased and used for a new

text. This can metaphorically be applied to architecture. For example an existing facade made up of elements built over several centuries is a kind of palimpsest. (P. Robert 6) The existing building is perceived through what was there previously, but because an intervention of any kind will change this perception, the story will definitely be altered. This change alters the path the story takes, but it does not change the entire story.

The perception of the environment is different for each person. The same envi-

**“.....only architecture can simultaneously awaken all the senses—all the complexities of perception.”**

**—Steven Holl**

ronment can be experienced simultaneously by different individuals and each person will have a different but possibly similar experience. This difference in perception helps to discover other aspects of phenomena that may have been overlooked. Things may have been overlooked because we are each affected by a broader range of stimuli than was originally thought. There are stimuli affecting perceptions even when they are not seen nor having any affect on the perception. (M. Langer 102) The sense of place is a concept that can-

not be visibly seen but it has a profound affect on the perceptions of architecture and environment. These perceptions are key in the making of architecture. Idea and phenomena are extremely valid by themselves but the intertwining of the two creates the realization of a place or building. With this realization a building can then become a place or can have a sense of place. (S. Holl, 1996 p. 9)

This sense of place is accomplished when working with existing structures by understanding the existing form and meshing that with

**“ Places we remember and places we anticipate are mingled in present time. Memory and anticipation, in fact, constitute the real perspective of space, giving it depth.”**

—Aldo  
Van Eyck

**de-  
scribing the relationship between time and space in converted architec-**

a new function that is not contradictory. To successfully accomplish this there must first be an analysis of the existing built fabric before a new function can be suggested because “out of the encounter between old envelope and new requirements and means, a unique object will be born, one which is no mere juxtaposition, but a synthesis from the point of view of both construction and architecture.” (P. Robert 9.

## **Architectural Issues**

Mood —

*sense of place*

Image —

*establish identity*

Flexibility —

*adaptability*

*choice / variety*

*multi-use*

Comfort —

*psychological*

*[Ouerk 233]*

## **Sense of place**

*The spaces within the building will be created together to form an experience of place that is recognizable and whole. The sense of place is derived from the experience of the complex as a whole.*

## **Establish identity**

*The spaces within the buildings as well as the treatment of the exterior spaces shall form a visually recognizable complex of buildings. An identity is established through a unified treatment of the whole.*

## **Adaptability**

*The buildings and the spaces within will have the adaptability to change from one use to another. The adaptability is achieved through a variety of flexible spaces.*

## **Architectural Issues**

Mood —

*sense of place*

Image —

*establish identity*

Flexibility —

*adaptability*

*choice / variety*

*multi-use*

Comfort —

*psychological*

*(Duerk 233)*

## **Choice/ Variety**

*The buildings and the spaces within will function in a manner that allows for the ability to interpret or use the spaces differently at the same time. The variety and choice come from the spaces and how they work together.*

## **Multi-use**

*The complex of buildings and spaces will function with the ability to be used for different uses at different times. The multi-use use complex that results will provide users with an experience that is completely functional.*

## **Psychological**

*The buildings and spaces within should provide ease and enjoyment through the use of a variety of forms, meanings, colors and light levels.*

## ***Jewish Museum Berlin, Germany***

In 1988 the German government held a competition for an addition to the existing Berlin Museum. The competition received entries from many of the world's prominent architects, including Daniel Libeskind. Libeskind's entry was a solution that intertwined the history of the Jewish people with the history of Berlin. When he won the Berlin Jewish Museum competition in the spring of 1989, Daniel Libeskind was among the best-known non-building architects in the world. Working out Milan, Libeskind ac-

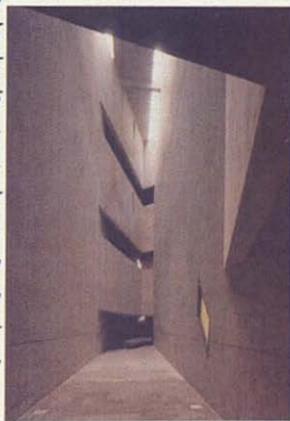


Jewish Museum under construction, view of void.  
("Project Diary," 1999)

cepted the award and he and his partner, who is also his wife, moved to Berlin to begin work on what would be his first built project. Libeskind managed and oversaw the construction of the building every step of the way until its completion at the end of 1998. The bureaucracy and public anxiety involved in building a museum for Berlin's vanished Jews, at a moment when the city is transforming itself from an anomalous outpost into the capital of a united Germany. The Jewish Museum sits in a neighborhood that was once as an arts and entertainment center in West Berlin and where German Jewish culture

thrived. The immediate area surrounding the museum is filled with graying housing developments, once grand empty boulevards, and block size vacant lots, that do not give any indication that this area was once a cultural center. The Jewish Museum attempts to make a statement that the German Jewish culture can once again thrive through cooperation and an understanding of the past and where the future may lead.

The Jewish Museum stands almost in opposition to the Baroque edifice of the existing Berlin Museum. This opposition takes the shape of a metaphor for the ghosts of



Interior view of void space.  
("Project Diary," 1999)

Germany's past and future. Libeskind took this metaphor a step further by linking the buildings. The buildings are connected underground and the old museum was restored on the exterior by cladding its dormers with the zinc skin he used on the new Jewish Museum furthering the connection between the two buildings. Libeskind did not want to simply redo the constructions of the past; the buildings were to interact, magnifying the effect of both buildings. Inside a shared foyer in the Berlin Museum, the entrance to the Jewish Museum appears as a stair that descends 18 feet below grade, passing under a con-

crete shaft that rises unbroken through the gallery floors of the old building. This shaft is the first of the new museum's many voids. The voids represent "absence", which is the unifying theme of the museum. This absence is the loss occurring as a result of the horrors of the holocaust.

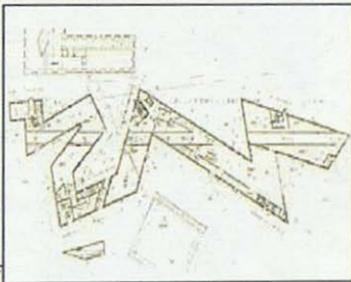
The form of the Jewish Museum was derived from four ideas. First, was the connection between Germans and Jews. This connection was abstracted in the form of intertwining triangles derived from the star of David. Libeskind plotted on the map of Berlin, this abstraction which connected the ad-



Jewish Museum under construction, view of old museum. ("Project Diary," 1999)

dresses of Jewish artists, writers, poets, and composers to the addresses of their German counterparts. The result of which created a cultural connection. This pattern became the basis for the geometry of the museum's windows. Libeskind's second inspiration was Arnold Schoenberg's unfinished opera, *Moses and Aaron*. Libeskind says he was drawn to it because it ends in spoken words, not singing, so "one can understand very well the missing word which is uttered by Moses, the call for the Word." The line of void spaces that cross the museum's crooked galleries were inspired by the idea of

absence interpreted through the opera. The third idea relates to Libeskind's research of an alphabetical list of the names of Holocaust victims with the times and places of their deaths. The variations on the name Berliner, a common German Jewish name were catalogued. The initial idea was to inscribe the names the inside of the voids throughout the building. Walter Benjamin's *One-Way Street*, a collection of 60 vignette fantasias on life in Berlin before the war was Libeskind's final inspiration. This idea was represented by the number of sections in the museum's zigzag plan. This was the source of the even-



Plan of Jewish Museum.  
("Project Diary," 1999)

tual shape of the museum's plan contradictory to the many who believed the form was a reference to the sharply angled Berlin wall that stood not far from the building's site. Even though the museum shares the Wall's sharp geometry and the Wall is included on the drawings that Libeskind won the competition with, it is not driving force of the design. The thinking behind the building is more puzzling, which is typical of Libeskind's designs, bringing together thoughtful analysis and ideas that are not easily recognized.

The best thing for Libeskind is that the Jewish

Museum is a building, a concrete construction of his intellectual framework and not just a model of an idea, as so many who have not seen it fear. This fear changes quickly once the building is experienced in person. There are not many buildings that can accomplish this feat. Libeskind was able to go beyond his original ideas and incorporate any new ideas that came forward as the building was being constructed. Libeskind says that from the start of a project "you find the lineaments of a certain thing, something which could be beautiful, which is true, which is not compromised by idiocies," but as the



Jewish Museum completed, view showing new and old. ("Project Diary," 1999)

building evolves during construction other issues may appear that deserve attention. Libeskind believes highly concealed meanings, therefore he can go on with a project, assured that his original ideas will remain. Much of experimental architecture falls short because of a relentless pursuit to strictly bring ideas into life. Libeskind recognizes this fact which allows for a broader range of meaning in his work. (J. Russell 78)

Libeskind believes that if ideas are "true", then spaces will be left to tell a story. If your ideas are true and you connect with them passionately and intelligently, as Libeskind seems to have

done in the Jewish Museum, you can, "unlock the specific genius of a possibility which is there in a constellation of cultural linkage, without which a project would just turn into a folly, then you are left with spaces that tell the right story: The spaces have meaning. And so many projects are just follies, No matter how well detailed they are. No matter how slick they are. No matter how admired they are by the public at the time when they are built." ("The Mystic," 1999)

Libeskind succeeds at creating an architecture that engages the senses and sensory perceptions. The new Jewish Museum is an intervention



"Concrete Forest" in garden  
("Project Diary.")

onto an existing framework that is completely mindful of the existing phenomena that is the Berlin Museum and the perceptual meaning that is created by the new structure. The new museum turns the page and adds a new dimension to story that is told by the museum complex.

The story begins anew by reaching to the past for inspiration. This inspiration which is the Jewish Museum creates a new sense of place which had been lost to the destructions of the past. Libeskind's synthesis of ideas meshes the present and the past creating a new and unique object of place.

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## **Overview**

To develop an architecture that is uniquely perceived through the senses, the context as related to the project plays an extremely vital role. The contextual features go beyond the obvious physical description. The context must encompass any feature that affects the project. Such things as the existing physical site, cultural identity, established societal concerns, historical influences, economic factors, the surrounding built environment, along with the natural environment together determine the direction of the project. Each of these factors can be analyzed separately to discover certain aspects of the project that may not be extremely evident when looking at the project as a whole.

## **Cultural Identity**

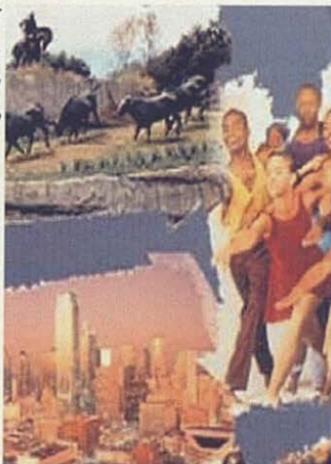
There is great pride for a merchant to belong to such an area as the West End Historic District. This is the area where the first settlement was established in 1841 to form what is known today as the city of Dallas, Texas. Both the city and the merchant in this thriving District have worked very hard to maintain its heritage. There is a feeling of ownership in this area because owners and the developers that were hired to readapt many of the buildings in the District, have worked very diligently to not only preserve the built environment but also the maintenance of the cultural environment that is the West End Historic District. The pride and heritage of the area are what maintains it as a key cultural element of the city of Dallas.

## ***Design Response***

The proposed facility should be representative of the diverse culture of Dallas through its physical appearance and attributes. These characteristics will develop into a very unique and exciting facility that is reflective of the city within which it resides.

## ***Societal Concerns***

The word social is defined as "of the life, welfare, and relations of human beings in a community." From social comes the word society defined as "an organized



Dallas social.  
([www.dallascvb.com/](http://www.dallascvb.com/))

group for a particular purpose or common interest." (American Heritage Dictionary 649) Each of these definitions describes involvement in a group or community with common goals, which is how the West End can be described. The society of the West End consists of the merchants and patrons of the area spanning twenty-five blocks of downtown. The goal of this society is to uphold its historical status and its heritage because the area is such a visible and viable part of the city. To achieve these goals and the profitability of the businesses

in the District, merchants, patrons and city government unite to preserve its status, physical appearance, low crime rate, and appeal to tourists. One specific way to achieve these ideas is through the strict enforcement of the ordinances of the Historical Preservation Program put into effect by the city and agreed upon by the community. Functioning as this smaller community within a larger one, the District has its own beliefs and directions that it aspires to, which helps the West End maintain a identity all its own. [P. Thiel 79]

### **Design Response**



Opening to the world.  
(G. McGwure, 1998)

The proposed facility should be organized in a manner that the facility will become a vital part of the West End. This can be accomplished by constructing the facility with materials and techniques that reflect the area's history and it's view for the future.

### **Psychological Ideas**

The phenomena of the architecture, is one that engages the passing of time and history. [Steven Hall, 1994, p.41]  
Much like the turning of a

page in a book, with the established perception of what has been read previously, the West End acts as an open book with a hi-story to tell. This story can be read on many levels, from the preserved or restored exterior of a building, to a newly adapted interior with a different function than what had been there previously. The restored portions of a building can be read from a previous page in the story, while the new portions of the building are the pages that continue the story. The story goes on very well aware of the passage of time. The "reader" of the book or building can then



Magnolia Building, Dallas, Texas.  
([www.corgan.com/projects/](http://www.corgan.com/projects/))

establish other unique ideas and perceptions which is the most important part of the story because without the perception of buildings by the user the story has no chance to continue.

### **Design Response**

The proposed facility should fit into the community of the West End by adopting the perceptions and experiences of the area to create a new coherence in the area. These ideas can be expressed physically by creating a facility that arouses emotions

*through the building form and is expressive of the ideologies of the area.*

### ***Historical Context***

*The West End Historic District is a well known historic and entertainment area located in downtown Dallas, Texas. Originally, the land was the private hunting reserve of the Caddo Indians in the early 1800's. John Neely Bryan, a lawyer from Tennessee, later established a settlement on this same land in 1841. He is now known as the founder of the City of Dallas. The Dallas County Government was established in 1846, and the*

*Dallas County Courthouse was then built in 1892. In 1906, the city built it's first city jail in a building which still stands today in the West End Historic District along with the first city courthouse. The intersection of the two railroads (Texas & Pacific and the Houston & Texas Central) in the West End was one of the most significant turning points in the history of Dallas. The development of downtown Dallas was aided by the railroads which made the city a distribution center. The warehouses that were built in that period are the historic buildings seen today in the West End Historic District.*

After World War II, this warehouse district's prosperity declined with the fall of the railroad. In order to aid the recovery of this district, the Dallas City Council in 1975 proclaimed this area an historic district. The city defined the district's boundaries and allocated \$2.3 million in bond funds for minor infrastructure improvements including implementing a height restriction in the Central Business District. The height restriction was to discourage high rise development. These improvements were completed by the early 1980's with the addition of the Spaghetti Warehouse, a popular restaurant to this day, in the heart of the

District on Market Street.

In 1982, tax incentives came into effect with the Economic Recovery Act enacted by the Federal Government. The City of Dallas also passed legislation, in 1983, that incentivized the further development and restoration of historic areas. The turning point of the development of the West End is marked by the purchase of the former Sunshine Biscuit Company factory in 1983 which became the West End Marketplace. An investment of \$25 million of this mixed-use building proclaimed that the District was a viable investment opportunity for other developers. By 1986, in-

vestments increased 400% to 625%. For the first time, from 1986-1989, people flocked to the West End for its numerous entertainment alternatives and businesses. The District experienced some growing pains in 1989 and 1990. In example, the Teen Club perpetuated "cruising" congesting the District's streets. The City of Dallas passed the first ever Cruising Ordinance. These growing pains were the catalyst for the local merchants to act causing the new growth spurt in the 1990's. The West End Historic District is proof that through the diligence of in-

Map of the city of Dallas.  
([www.lib.utexas.edu](http://www.lib.utexas.edu))



Dallas skyline.  
([www.dallascvb.com](http://www.dallascvb.com))

terested parties great results can be achieved. ("History of the West End")

### **Design Response**

The proposed facility should be constructed in a way that it reflective of the ideas and historical precedent that drive the success of the area. To accomplish this physically the facility should be constructed with the zoning ordinances for the area and the past constructions in mind.

*This will help the facility become bound within the West End.*

### ***Economic Factors***

*The historic, entertainment, convention, and tourist attractions of the West End Historic District make it an important economic generator for the City of Dallas. There are approximately 10,000 people employed throughout the District generating approximately \$110 million in total annual sales and nearly \$2 million in direct income for the city through parking fees. The West End Historic District has*



*Dart train in the West End.  
(www.dart.com)*

*proven to be a profitable investment for both the public and private sectors.*

*The West End contributes to one of the most diverse economies in the nation.*

*Dallas started as an agricultural economy in the 1800's and has since developed into the major distribution center for the southwest. Finance, insurance and manufacturing have grown because Dallas is such a strong trade center. These three industries along with the real estate industry contribute the largest to the Dallas area's total economic output, while the service and*

trade industries come are next on the list. The technology industry also has a very strong presence in the Dallas area.

Dallas is also home to over 140,000 businesses, of which 5,000 area corporate headquarters. In fact, the city of Dallas is home to twelve Fortune 500 corporate headquarters, with four more in the area. Examples of these companies the call Dallas home are Exxon, CompUSA and Southwest Airlines.

With the strong economy that Dallas maintains, it is not surprising that the city attracts more than 14 million visitors each year. The travel industry alone contributes

over \$7 billion annually. Dallas is also the leading convention city within the state of Texas, with over 3,000 conventions annually, contributing over \$4 billion to the local economy.

With the abundance of economic activities contributing to the local economy, it is not surprising that the West End Historic District is one of the biggest attractions in the city because it is as diverse economically as the city within which it resides. ("Dallas at a Glance")

### ***Design Response***

The proposed facility should be a new anchor and economic generator for the West End. To accomplish this the facility must be constructed physically in such a way that the buildings will become a new draw for people to come to the area. The buildings should have a strong appearance and features to get this done.

### **Natural Environment**

The city of Dallas, Texas lies at 32.79 north longitude and 96.77 west latitude. The Dallas area has an average annual daily temperature of 65.4 F. The area has an average

annual precipitation of 33.7" with an average of 135 clear days per year. The climate is very temperate, which allows the city to be very active and not confined to the indoors.

The existing building site lies in an urban setting on two city blocks of the twenty-five block (rough average) historic area called "the West End" in downtown Dallas. The West End Historic District is 1.5 square miles in land area. The fact that the site and buildings sit in an urban environment, there is no vegetation on the immediate site, the topography of the site is virtually flat, there are no natural features

existing on the site, but the buildings on the site are situated such that excellent views of the West End and the downtown skyline. ("Dallas at a Glance")

### ***Built Environment***

The West End Historic District is located at the intersections of I-35E and the Woodall Rogers Freeway and bordered by Lamar and Commerce Streets. The proposed site is the city block bordered by Pacific Street, Market Street, Elm Street, and Lamar Street. Along Pacific Street and directly in front of the proposed site is a DART (Dallas

Area Rapid Transit) light rail station linking the site to the rest of the Dallas area. The site is within walking distance to the many features of downtown Dallas including the Arts District and the Financial Center. Most of the buildings within the district are turn of the century masonry warehouses. The extended environment near the site is made up of a variety of structures including multilevel concrete parking structures, high-rise office buildings, low-rise office buildings, small business buildings and the skyscraping Nations Bank Plaza directly southeast of the site. These buildings in the surrounding environment are constructed

of a varied palette of materials, including masonry, exposed concrete and mirrored glass. The fact that the area is constructed in such a diverse manner, gives the site a dynamic sense of place.

The Preservation Ordinances which the City of Dallas imposed upon the area help to provide a unique identity for the West End Historic District. For example, there are signage ordinances and height restriction ordinances, which are only part of the explicitly spelled out ordinance. This ordinance is a guide for developers, architects and business owners to maintain the environment that has

been reestablished.

### ***Design Response***

The proposed facility should be a unique element within its environment and one that reaches and blends well with the surrounding environment. To accomplish this the new facility should be constructed of materials that are seen within its surrounding environment

### ***501 Elm Place***-Hubbell & Greene

This private offices of Corgan Associates Architects Inc. Are housed on the top four floors of the renovated 501 Elm

## **Contextual Issues**

Connectedness —

linkage

Legibility —

orientation

Interaction —

social

[Duerk 233]

## **Issue: Linkages**

Linkages are utilized to form relationships between spaces and buildings. The buildings and spaces need linkages in order to work well together.

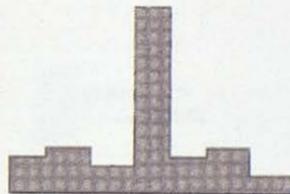
## **Goal:**

The building complex should provide linkages to provide interaction between the existing buildings and businesses in the West End.

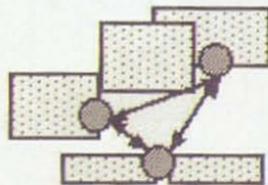
## **Performance Requirements:**

The building complex will be established as an anchor in the West End to act as a linkage between the rest of the District.

The spaces within the complex should be arranged in specific sequence so that linkages can be established.



Identifiable objects define linkage  
(Duerk 188)



sequence of space define linkage  
(Duerk 187)

## **Contextual Issues**

Connectedness —  
linkage

Legibility —  
orientation

Interaction —  
social

*(Querk 233)*

## **Issue: Orientation**

*Orientation is crucial to establish a connection between the buildings in the West End and those surrounding building site*

## **Goal:**

*The new complex should provide a very readable point of orientation for the West end.*

## **Performance Requirements:**

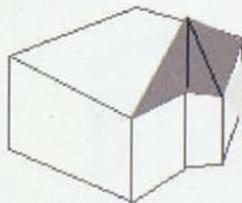
*The building complex will be connected visually with the other buildings in the District.*

*The new complex will establish itself as a gateway to the West End by creating a building form that has a very strong form and is very recognizable*

## **Concepts:**



A visual connection between buildings



A strong visual form creates a recognizable place for orientation.

## **Contextual Issues**

Connectedness —  
linkage

Legibility —  
orientation

Interaction —  
social

[Duerk 233]

**Issue:**  
*Social interaction*

*Social interaction is key to the success of the building complex. If the building cannot function socially it will stand alone.*

### **Goal:**

*The building complex should be treated and arranged in a manner to provide interaction between the existing buildings and busi-*

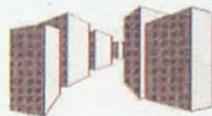
*nesses in the West End.*

### **Performance Requirements:**

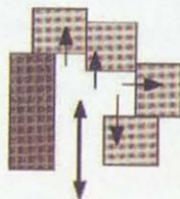
*The building complex will be treated in a manner on the exterior of the buildings that is open and not closed off.*

*The spaces within the complex should be arranged in specific sequence so that the spaces will interact socially.*

### **Concepts:**



an open facade is welcoming  
(Duerk 188)



sequence of space allows  
interaction  
(Duerk 189)

Place in the historic West End of Downtown Dallas and contains several restaurants on the building's lower floors. 501 Elm Place was originally built in 1902 as the John Deere Plow Company, and it was designed by Dallas architects Hubbell & Greene.

This is one of the best examples of Dallas buildings designed in the manner of Chicago architect Louis Sullivan at the turn of the century. The heavy timber construction of this 1900's warehouse was cleaned and left exposed to enhance the character of the building. The interior space is a dynamic composition of large open design studios and glass enclosed rooms. The entire building is penetrated by a



Interior view of 501 Elm Place.  
([www.corgan.com/projects/elm](http://www.corgan.com/projects/elm))

monumental spiral stair case that connects each floor vertically. A centralized light well and high windows naturally light the building, which complement a variety of finishes including the original brick, natural state and warm textile tones.

This building is a prime example of West End's pursuit to recreate the vibrancy that this area once had. The new vibrancy can be attributed to the reuse of the existing buildings for new uses.

### **Texas Moline Building**-Corgan Architects

The Texas Moline Building is located in the Dal-

las Historic West End at Market and Pacific Streets. The five story, 1905 warehouse structure is a timber frame with load bearing masonry exterior walls. The additional property fronting onto Market Street is part of a two level restaurant connecting to the original structure at basement and first floor. The plans developed by the Owner and Corgan Associates Architects converted the warehouse to office space and retail space. To access the lower level, a new entrance was added to the Pacific Street facade and the original Market Street entry was restored, which made the lower spaces open for retail spaces.

This building contains some of the richest architec-



The Texas Moline Building.  
([www.corgan.com/projects/moline](http://www.corgan.com/projects/moline))

tural detailing and period character of any in the West End. The historic ornamental staircase was kept along with the building's metal ceilings and detailed moldings. The timber frame and decking were cleaned and left exposed to maintain the building's character.

The Texas Moline Building was one of the first buildings to be renovated and restored in the West End. This building's character is typical of the buildings in the District and helps maintain the sense of place the area retains.

**Canton Lofts**—Corgan Architects

2220 Canton is a 5-story concrete frame and load-bearing

masonry building located in downtown Dallas in the Farmer's Market District. This 1926 structure was a garment warehouse and manufacturing business up until the late 1980s. With growing interest in downtown apartment living, the building was purchased in 1993, and Corgan Associates, Inc. was hired to design and complete the renovation.

With the building's historical past in mind, the redesign capitalized on the building's unusually large window openings, preserving the existing steel frames. The individual units are angled within the building envelope to capture framed views of the downtown Dallas skyline. Infill walls separating individual apartments are intentionally skewed and separated from



Exterior Elevation of the Canton Lofts.  
([www.corgan.com/projects/canton/](http://www.corgan.com/projects/canton/))

the building's structural system to expose the concrete columns and allow the skeletal framework to be expressed. Steel balconies and doors were designed to extend the living space and capture a sense of place and to connect with Downtown. A new public recreational area was also created on the roof, including pool terrace, jogging track, bar facilities and landscaping.

The Canton Lofts are an great example of the ability to restore existing buildings for new uses. A sense of place is created by turning an abandoned building into a place that is vibrant and useful.

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# DEFACILITY

BAILEY ° 2000

Turning the page . . .

## Facility History

The mixed-use facility is typified by the format of the modern shopping mall. The origins of the shopping mall format are the high-end department stores of Paris in the mid-19th century. These Parisian stores had a very market-like atmosphere that gave these stores a grand appeal. These stores became centers for activity much like the agoras and city squares did before this time.

Around the turn of the 20th century, prototypes of what we know today as 'strip malls' could be found in



Exterior view of a Festival Marketplace.  
(mashpeecommons.)

the United States. These prototypes were the 1907 Roland Park Shop Center in Baltimore and the 1916 Market Square in Lake Forest, each of which provided convenient off-street parking. (M. Crawford 20) After World War II, more and more of these strip centers were appearing in the United States because of the new shift in American cities to a suburban culture. These strip centers which were situated all along the new roads and highways leading out of the city centers, provided what the new suburban culture needed. This led to the development of the dumbbell type mall con-

figuration. This type of mall is centered in a sea of asphalt with stores lined along either side of an exterior corridor with anchor department stores at each end. This new type of mall was a building that focused its attentions inwardly, turning its back to the public street. This new type of mall became the standard, which eventually lead to the first fully enclosed, temperature controlled Southdale Mall in 1956 in Minneapolis, Minnesota. This new mall format reinforced the introverted nature of these buildings. This new type of mall became a city within itself, having its own climate and activities happen-



Interior view of the  
Mall of America  
([www.mallofamerica.com](http://www.mallofamerica.com))

ing within its walls, which appealed to many. The mall became the city center for suburbia, providing a convenient and safe environment where people could satisfy their wants and needs free of the stresses of the outside world.

This new idea caught on very well throughout the country. So much so, that methods were developed to determine where the best place, economically and physically, a new mall would be located. These methods worked so well that in 1980 the construction of malls reached a saturation point. This led to

the necessity of these malls to adapt and change to meet the changing needs of its consumers. This led to the advent of specialty malls. These specialty malls catered to specific clientele and these malls assumed an identity of a theme-park.

The common thread running through these new ideas was "indirect commodification." Indirect commodification is a "process by which nonsalable objects, activities and images are purposefully placed in the commodified world of the mall." This process is a marketing strategy called "adjacency attraction", which means that



Interior view of the  
Mall of America  
([www.mallofamerica.com](http://www.mallofamerica.com)).

"the most dissimilar objects lend each other mutual support when they are placed next to each other." (M. Crawford 14) The malls had to give consumers more reason to patronize that particular mall. The malls then introduced a wider variety of services provided within the mall, such as movies, restaurants, food courts, video game arcades and ice skating rinks. The mall was being reinvented as a recreational center as well as an economic center. The existence of these new ideas require that malls become more and more diverse as far as the services provided for fear that consumers will go

elsewhere. Many malls then found it necessary to develop themes that can adapt and change with changing attitudes. This also led to the development of the mega-mall, that houses many features, like amusement parks, water parks, and full size hotels along with hundreds of stores and shops. West Edmonton Mall in Canada and The Mall of America in Minneapolis are mega-malls which are literally cities contained under one roof.

On the opposite spectrum of the mega-mall, which is still a specialty mall, is the festival marketplace. These specialty malls are a reaction



Exterior signage of the  
Mall of America  
([www.mallofamerica.com](http://www.mallofamerica.com))

to the proliferation of the larger, typically impersonal mall. The festival marketplace was the creation of James Rouse, who has developed many such projects like Faneuil Hall in Boston. The festival marketplace uses the same idea of adjacency attraction with an actual historic building or area being the driving force, instead of creating a fantasy land drawn from imagination. The marketplace becomes an integral part of the area within which it resides, while at the same time a building or area of historical significance can be restored. These marketplaces are condensed malls that, because of the uniqueness of lo-

cation, can draw consumers for more than just salable goods. These marketplaces can then arrive at a sense of place by taking advantage of this dual attraction. More often than not, these marketplaces are deemed pedestrian zones, which allows the development of a concentrated shopping center. Many are also self-regulating, allowing for the creation of a unique tenant mix, organized around a central dynamic that brings in supporting activities like restaurants and cafes.

The dynamics of mixed use derive from the notion that mutually supporting activities will have a synergistic effect on each other; the total



Exterior of the  
J.P. Awalt Bldg. "B"  
(G. Bailey 1999)

effect generated will be greater than the sum of the parts. If housing and office spaces are combined, for example, a market is created for shops and services which could not be supported by either alone. This does not have to occur in one building, but the uses must be physically integrated in a way that permits pedestrian circulation between them. For developers, the great front end risk, more complex management and planning, and the problem of penetrating different markets simultaneously has created a higher "price of admission." As a result, most mixed-use developments have been at a large scale. In

addition, developers have sought greater public sector participation in several ways. Publicly owned facilities, such as convention centers and parking structures, have been integrated in privately developed projects. However, public involvement has been in the form of land assembly through eminent domain, tax abatement, incentive zoning, modification of development standards and below market rate financing. Unfortunately, the large scale of most mixed use projects of the 1970's created problems. Popular political attitudes towards urban renewal have changed, especially when families are displaced or useable existing

buildings demolished. In addition, a lot of these projects tend to isolate themselves from the existing fabric of the city. (M. Crawford)

Mixed-use at a smaller scale can provide a way to introduce commercial, office, and residential use into an urban area. It should also be tried as infill in existing mixed-use areas as magnet projects to stimulate neighborhood development. The West End Historic District provides just such an opportunity. The J. P. Awalt Buildings are the perfect source for this type of development because the buildings are grouped in

## Overview

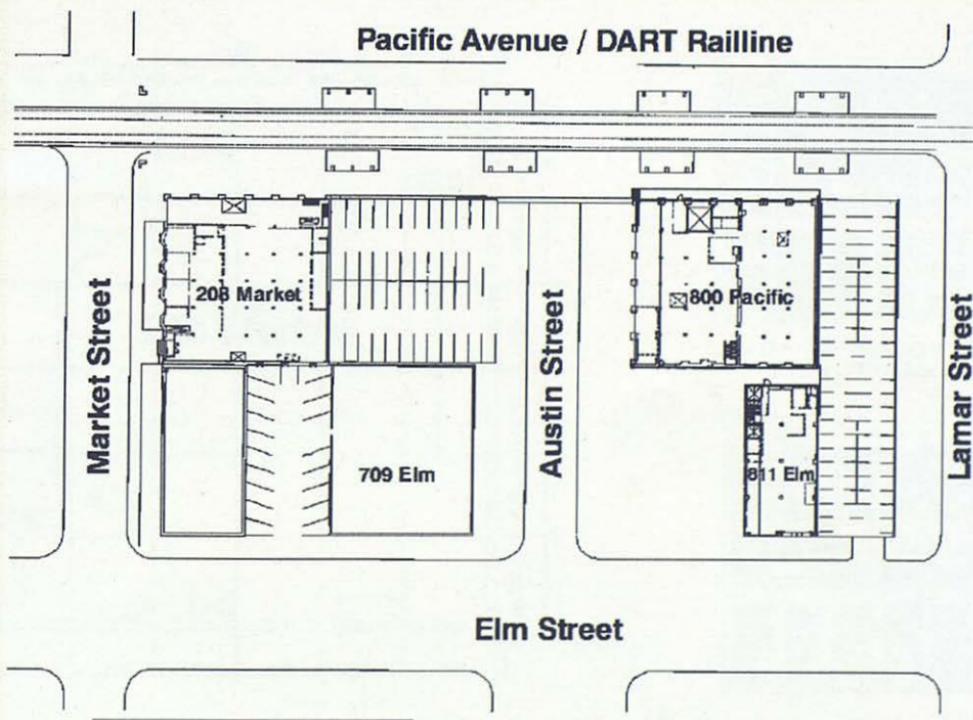
The J.P. Awalt Buildings, located on two city blocks in the West End Historic District of Dallas, Texas consist of a group of three structures. One building at 208 N. Market Street, which stands six stories tall and includes over 64,000 s.f. with a basement, sits apart from the other buildings next to a surface parking lot. Across Austin Street to the East, the next building at 800 Pacific Avenue stands five stories tall and includes over 62,000 s.f. with a basement. Directly behind along the southeast corner of the building sits the next building at 811 Elm Street, which

Exterior of the J.P. Awalt Bldg. "B" and "C"  
(G. Bailey 1999)



Exterior of the J.P. Awalt Bldg. "A"  
(G. Bailey 1999)

stands five stories tall and includes over 24,000 s.f. including a basement. The next building which figures in as part of the project is an existing warehouse building at 709 Elm Street directly across Austin street. This building is now used as a parking structure. Austin Street which divides the site will be closed along with the existing surface parking lot that sits next to the building at 208 Market to the east and the surface parking lot to the east of the building at 800 Pacific. These spaces will be incorporated as public space that will serve not only as a link between the Awalt structures but as a new gateway to the West End Historic District.



Pacific Avenue / DART Railline

Market Street

208 Market

709 Elm

Austin Street

800 Pacific

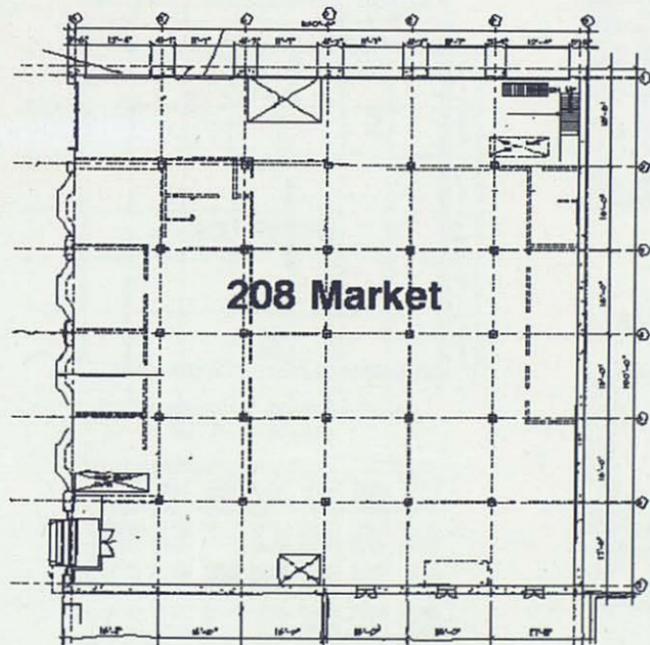
811 Elm

Lamar Street

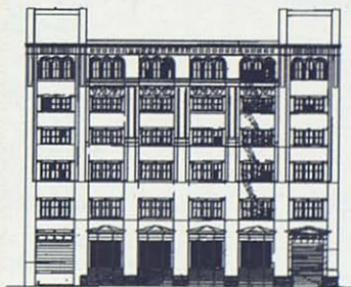
Elm Street

Existing Site Plan

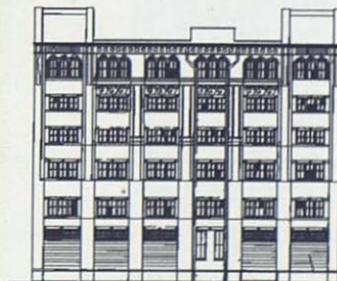
BAILEY • 2000



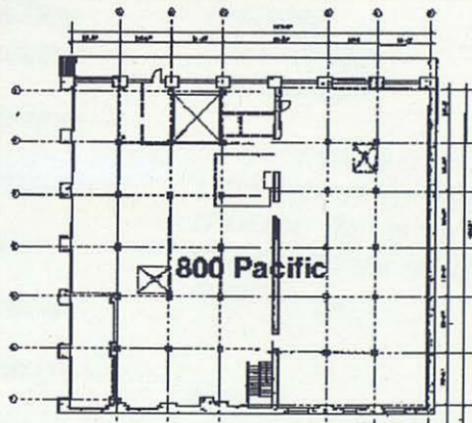
Existing plan of J.P. Awalt Building at  
208 Market Street.



Exterior West elevation of J.P. Awalt  
Bldg. at 208 Market Street.



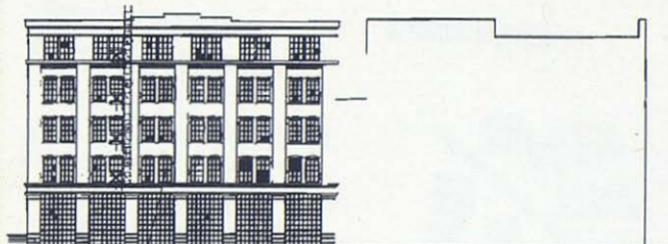
Exterior North elevation of J.P.  
Awalt Bldg. at 208 Market Street.



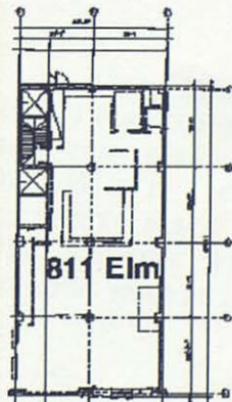
Existing plan of J.P. Awalt Building at  
800 Pacific Avenue.



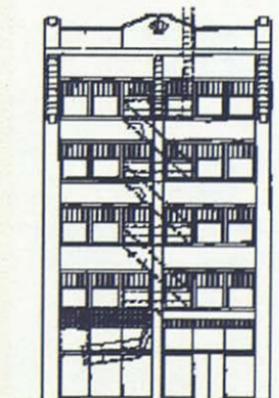
Exterior North elevation of J.P.  
Awalt Bldg. at 800 Pacific Avenue.



Exterior West elevation of J.P. Awalt Buildings at  
800 Pacific Avenue and 811 Elm Street.



Existing plan of J.P. Awalt Building  
at 811 Elm Street.



Exterior South elevation of J.P. Awalt  
Bldg. at 811 Elm Street.

## Facility Issues

Circulation —

pedestrian

Comfort —

physical

Durability —

Image —

hierarchy

message

Security —

access /entry

(Duerk 233)

**Issue:**  
Pedestrian  
circulation

*Pedestrian circulation is paramount for a building complex of this type.*

### **Goal:**

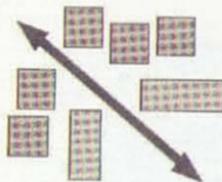
*The building complex should have pedestrian circulation that moves people easily through and out of the interior and exterior spaces.*

## Performance Requirements:

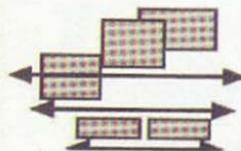
*The building complex will provide circulation for pedestrians that connects the entire complex.*

*The spaces within the complex will have paths of circulation that connect each of the spaces in a specific sequence.*

## Concepts:



path connecting  
through  
(Duerk 193)



sequence of space  
defined by path  
(Duerk 189)

## **Facility Issues**

Circulation —

pedestrian

Comfort —

physical

Durability —

Image —

hierarchy

message

Security —

access /entry

[Duerk 233]

## **Issue:**

*Physical comfort*

*Physical comfort within the building complex is established by providing ease and enjoyment.*

## **Goal:**

*The building complex should provide ease and enjoyment by accommodating the physical needs of its users.*

## **Performance Requirements:**

*The building complex will provide a stimulating tactile environment that uses a broad material palette.*

*The spaces within the complex will provide physical stimulation that will draw people into the buildings.*

## **Concepts:**



broad palette of materials  
used on all surfaces  
(Duerk 193)



A variety of activities will  
draw people together  
(Duerk 187)

**Facility Issues**

Circulation —  
 pedestrian

Comfort —  
 physical

Durability —

Image —  
 hierarchy  
 message

Security —  
 access /entry

(Duerk 233)

**Issue:**  
 Durability

Durability is very important to the success of buildings.

**Goal:**

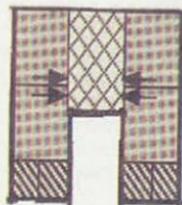
The building complex should be constructed or restored in a manner that will allow its materials to last.

**Performance Requirements:**

The existing buildings that form the new complex will be constructed with proven lasting materials.

The spaces within the complex will utilize durable construction materials to correlate with the materials used on the exterior of the buildings.

**Concepts:**



Use of durable materials inside and outside (Duerk 193)

**Facility Issues**

- Circulation — pedestrian
- Comfort — physical
- Durability —
- Image — hierarchy message
- Security — access /entry
- (Duerk 233)

**Issue:**  
Hierarchy

*Buildings can establish importance through the use of hierarchy.*

**Goal:**

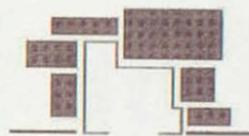
*The building complex should establish a sequence of spaces based on importance within the buildings.*

**Performance Requirements:**

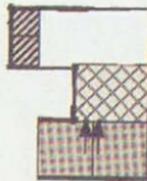
*The building complex will provide spaces of varied size and form to emphasize importance.*

*The spaces within the complex will be treated with a variety of materials and color to establish importance.*

**Concepts:**



hierarchy of space defined by form (Duerk 187)



hierarchy of space defined by material and color (Duerk 187)

**Facility Issues**

- Circulation —  
pedestrian
- Comfort —  
physical
- Durability —
- Image —  
hierarchy  
message
- Security —  
access /entry
- (Duerk 233)

**Issue:**  
Message

The message that a building conveys is vital to its success.

**Goal:**

The building complex should convey a positive message to the surrounding community.

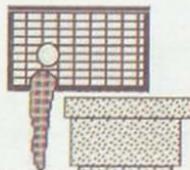
**Performance Requirements:**

The building complex will have a variety of potential uses so that many needs may be satisfied.

The spaces within the complex will not be arranged in a manner that conveys disorder.

**Concepts:**

variety of uses defined by user needs (Duerk 193)



order created through organization (Duerk 192)

## Facility Issues

Circulation —  
pedestrian  
Comfort —  
physical  
Durability —  
Image —  
hierarchy  
message  
Security —  
access/entry  
(Duerk 233)

### Issue: Access / Entry

Security is very important in a facility of this type because the building's primary function is conducting business.

### Goal:

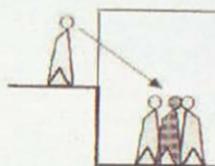
The building complex should provide a secure environment for its users and inhabitants.

### Performance Requirements:

The building complex will have various forms of security control on the premises.

The spaces within the complex will be constructed and arranged to provide the highest feelings of security.

### Concepts:



complex to be patrolled by security personnel and cameras



barriers and partitions to be placed for added separation (Duerk 194)

## ***Spatial and Activity Analysis***

208 N Market Street

Space: Lobby/ Entry

Activities: entering, exiting,  
transitioning,  
waiting

Adjacencies: offices

Participants: residents, tenants,  
staff, visitors.

Area: 3,000 s.f.

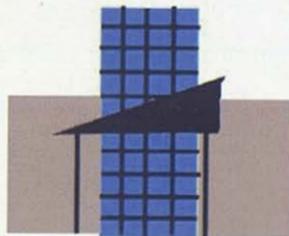
## ***Goal:***

Lobby/ Entry should provide a welcoming atmosphere that is inviting to the outside community, its residents and tenants.

## ***Performance***

***Requirement:*** The lobby/ entry will be constructed as a large open atrium with a very defined entry.

## ***Concept:***



A large atrium space with definable entry.

## ***Spatial and Activity Analysis***

208 N Market Street

<i>Space:</i>	<i>Living spaces</i>
<i>Activities:</i>	<i>eating, sleeping, entertaining, (basic living tasks)</i>
<i>Adjacencies:</i>	<i>kitchen, bathroom (within)</i>
<i>Participants:</i>	<i>residents, guests</i>
<i>Area:</i>	<i>1,500 - 2,000 s.f.</i>

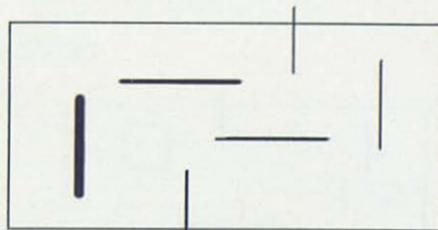
### ***Goal:***

*Living spaces should be flexible open loft spaces for residents to organize as their needs define.*

### ***Performance***

***Requirement:*** *The living spaces will be constructed as an open space plan with moveable partitions to provide the greatest flexibility.*

### ***Concept***



An open space plan with moveable partitions.

## ***Spatial and Activity Analysis***

208 N Market Street

Space: *Typical Office spaces*

Activities: *office tasks*

Adjacencies: *offices, circulation*

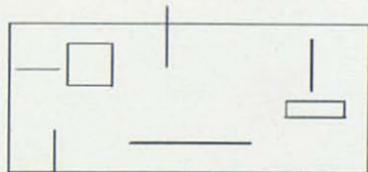
Participants: *tenants, staff, visitors*

Area: *1,500 - 2,000 s.f.*

**Goal:** *Typical Office spaces should be open loft spaces that can adapt to a variety of working needs.*

**Performance Requirement:** *The office spaces will be constructed as an open space plan with some fixed partitions and moveable partitions to provide flexibility within the spaces.*

### **Concept:**



An open space plan with fixed and moveable partitions.

## ***Spatial and Activity Analysis***

800 Pacific Street

Space: Lobby/ Entry

Activities: entering, exiting,  
transitioing,  
waiting

Adjacencies: offices, waiting  
area

Participants: residents, ten  
ants, staff,  
visitors

Area: 3,000 s.f.

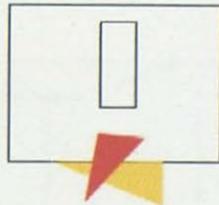
### ***Goal:***

Lobby/ Entry should provide a welcoming atmosphere that is inviting to the outside community, its residents, and tenants.

### ***Performance***

***Requirement:*** The lobby/ entry will be constructed as a large open space with a very defined entry.

### ***Concept:***



An open lobby space  
with a definable entry.

## ***Spatial and Activity Analysis***

800 Pacific Street

**Space:** Typical Office spaces

**Activities:** office tasks

**Adjacencies:** offices, circulation, shops

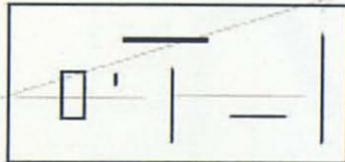
**Participants:** tenants, staff, visitors

**Area:** 1,500 - 2,000 s.f.

**Goal:** Typical Office spaces should be open loft spaces that can adapt to a variety of needs.

**Performance Requirement:** The office spaces will be constructed as an open space plan with some fixed partitions and moveable partitions to provide flexibility within the spaces.

**C o n -**  
**cept:**



An open space plan with fixed and moveable partitions.

## ***Spatial and Activity Analysis***

*800 Pacific Street*

*Space: Typical Shop spaces*

*Activities: tasks pertain  
ing to particular  
shop, office  
tasks*

*Adjacencies: offices, circula  
tion, shops*

*Participants: tenants, staff,  
visitors*

*Area: 1,000 - 1,500 s.f.*

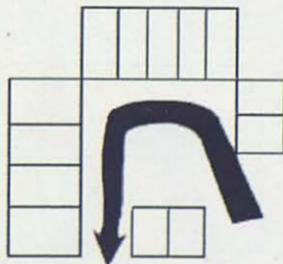
### ***Goal:***

*Typical Shop spaces should be configured in a manner that utilizes the given space effectively.*

### ***Performance***

***Requirement:*** *The shop spaces will be constructed along the major circulation paths to provide ease of access to the spaces.*

### ***Concept:***



*A spatial arrangement along the paths of circulation.*

## ***Spatial and Activity Analysis***

*800 Pacific Street*

*Space: Nightclub*

*Activities: socializing,  
dancing, drinking*

*Adjacencies: offices, circula-  
tion, shops, rest  
rooms, barroom,  
storage (within)*

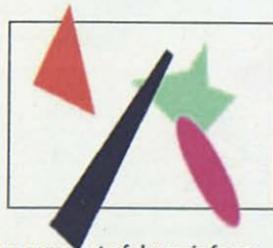
*Participants: visitors, staff*

*Area: 7,000 - 10,000 s.f.*

***Goal:*** *Nightclub should pro-  
vide an inviting and en-  
tertaining atmosphere.*

***Performance  
Requirement:*** *The Nightclub will  
be constructed and ar-  
ranged in a manner  
that the spaces within  
create and inspire ex-  
citement.*

***Concept:***



An arrangement of dynamic forms.

## ***Spatial and Activity Analysis***

*800 Pacific Street*

*Space: Barroom(s)*

*Activities: socializing, drinking,  
business transactions*

*Adjacencies: nightclub, storage*

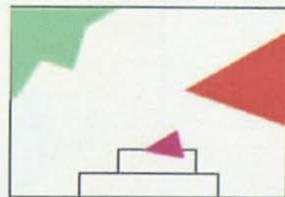
*Participants: visitors, staff*

*Area: 200 - 800 s.f.*

***Goal:*** *Barroom(s) should serve as a focal point of the night club.*

***Performance Requirement:*** *The Barroom will be constructed elevated or lowered from the rest of the spaces to reflect significance.*

### ***Concept:***



An elevated barroom that signifies importance.

## ***Spatial and Activity Analysis***

*811 Elm Street*

*Space: Furniture Gallery*

*Activities: browsing, shopping, business transactions*

*Adjacencies: bookshop, cashier counter*

*Participants: staff, visitors*

*Area: 10,000 s.f.*

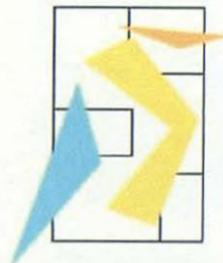
### **Goal:**

*Furniture Gallery should provide a dynamic space to display custom built furniture.*

### **Performance Requirement:**

*The Furniture Gallery will be constructed with dynamic forms and relationships to generate an exciting space.*

### **Concept:**



A spatial arrangement of dynamic shapes and forms.

## ***Spatial and Activity Analysis***

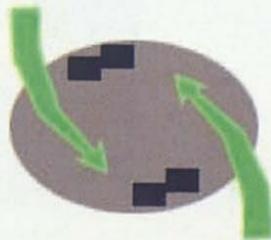
811 Elm Street

<b>Space:</b>	Bookshop
<b>Activities:</b>	browsing, reading, business transactions
<b>Adjacencies:</b>	furniture gallery, cashier counter, lounge area
<b>Participants:</b>	staff, visitors
<b>Area:</b>	6,000 - 8,000 s.f.

**Goal:** Bookshop should provide a comfortable space for people to read and browse for books.

**Performance Requirement:** The bookshop will be constructed with an spatial arrangement that can easily be used.

### **Concept:**



A spatial arrangement  
that is easy to use.

## ***Spatial and Activity Analysis***

801 Elm Street

<i>Space:</i>	Lobby/ Entry
<i>Activities:</i>	entering, exiting, transitioning, waiting
<i>Adjacencies:</i>	offices, waiting area
<i>Participants:</i>	tenants, staff, visitors
<i>Area:</i>	3,000 s.f.

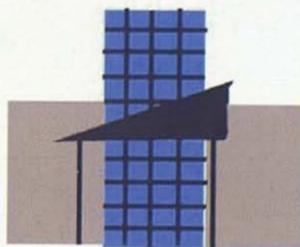
### ***Goal:***

*Lobby/ Entry should provide a welcoming atmosphere that is inviting to the outside community, its residents, and tenants.*

### ***Performance***

***Requirement:*** *The lobby/ entry will be constructed as a large open atrium with a very defined entry.*

### ***Concept:***



A large atrium space  
with definable entry.

## ***Spatial and Activity Analysis***

801 Elm Street

**Space:** Restaurant/ Cafe

**Activities:** eating, drinking,  
socializing

**Adjacencies:** kitchen, storage

**Participants:** visitors, tenants,  
staff

**Area:** 3,000 s.f.

**Goal:** Restaurant/ Cafe  
should be a visibly at-  
tractive and inviting  
space.

**Performance  
Requirement:** The restaurant/  
cafe will be constructed  
with a variety of forms  
and materials to provide  
a recognizable and visu-  
ally stimulating space.

### ***Concept:***



A recognizable space defined by  
dynamic forms and shapes.

## ***Spatial and Activity Analysis***

801 Elm Street

**Space:** Outdoor patio dining area

**Activities:** dining, socializing

**Adjacencies:** kitchen, storage, restaurant

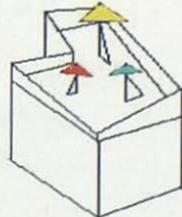
**Participants:** staff, visitors

**Area:** 1,000 s.f.

**Goal:** An outdoor patio dining area should be provided for the patrons of the restaurant.

**Performance Requirement:** The outdoor dining area will be constructed in a manner that takes advantage of the climate of Dallas by using materials and spatial arrangements that will provide the most exciting environment.

### ***Concept:***



An exciting outdoor dining area.

## ***Space Summary***

### *208 Market Street*

<i>Lobby/Entry</i>	<i>3,000 s.f.</i>
<i>Living Spaces (16)</i>	<i>2,000 s.f.</i>
<i>Office Spaces (8)</i>	<i>2,000 s.f.</i>
<i>Laundry/Storage</i>	<i>3,000 s.f.</i>
<i>Mechanical</i>	<i>1,000 s.f.</i>
<i>Total</i>	<i>55,000 s.f.</i>

### *811 Pacific Avenue*

<i>Lobby/Entry</i>	<i>3,000 s.f.</i>
<i>Furniture Gallery</i>	<i>9,000 s.f.</i>
<i>Bookshop</i>	<i>5,000 s.f.</i>
<i>Lounge area</i>	<i>1,000 s.f.</i>
<i>Mechanical</i>	<i>500 s.f.</i>
<i>Total</i>	<i>18,500 s.f.</i>

### *800 Pacific Avenue*

<i>Lobby/Entry</i>	<i>3,000 s.f.</i>
<i>Shop Spaces (20)</i>	<i>1,500 s.f.</i>
<i>Office Spaces (3)</i>	<i>2,000 s.f.</i>
<i>Nightclub</i>	<i>10,000 s.f.</i>
<i>Barroom (2)</i>	<i>800 s.f.</i>
<i>Storage</i>	<i>400 s.f.</i>
<i>Restrooms (4)</i>	<i>1,200 s.f.</i>
<i>Mechanical</i>	<i>1,000 s.f.</i>
<i>Total</i>	<i>52,400 s.f.</i>

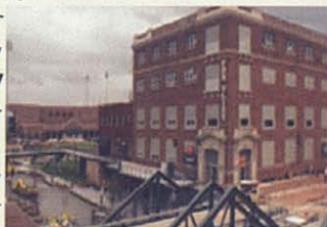
### *801 Elm Street*

<i>Lobby/Entry</i>	<i>2,500 s.f.</i>
<i>Restaurant/Cafe</i>	<i>3,000 s.f.</i>
<i>Kitchen</i>	<i>1,000 s.f.</i>
<i>Storage</i>	<i>500 s.f.</i>
<i>Outdoor dining</i>	<i>1,000 s.f.</i>
<i>Restrooms</i>	<i>600 s.f.</i>
<i>Total</i>	<i>8,600 s.f.</i>

## **Bricktown** Oklahoma City, OK

The area known as Bricktown in Oklahoma City, Oklahoma is known as the historic crossroads of commerce in that city. This area was where four railroad companies, from 1889 to 1904, first laid tracks that connected Oklahoma City to the rest of the world. The Santa Fe, Rock Island, Frisco and Katy Railroad companies with their freight operations began the commercial push that formed the industrial district that is known today as Bricktown. These companies shipped a variety of products, such as cotton, cattle, oil, produce, and machinery such as farm implements and automobiles

Bricktown circa 1920.  
([www.bricktownokc.com/](http://www.bricktownokc.com/))



View over canal at Bricktown  
([www.bricktownokc.com/](http://www.bricktownokc.com/))

from the Ford assembly plant in Oklahoma City. The goods were shipped to cities all over the United States including shipping ports where the goods could be transported overseas. Bricktown this old industrial warehouse district east of the Santa Fe railway tracks was, for the most part, built before World War II when brick was the most available building material. The deep red brick that was used to construct most of the buildings is the feature that gives the buildings their distinction. The same brick also covers the streets all throughout the area. Bricktown remained Oklahoma City's industrial hub until after W.W.II, when the west side of the city began to

*sprawl to the suburbs. The industrial development in these new areas left Bricktown all but abandoned. The lack of interest in the area was gone until the efforts for urban revitalization came along in the 1960's and 1970's. These efforts fell short achieving any success. Renovations and investment began again in the 1980's when the first major restaurant, the Spaghetti Warehouse, opened its doors and sparked the much needed interest and investment in the area. Today there are a variety of restaurants, attractions and hotels. A canal was installed to provide a visual and transportation link in the area. As an added attraction the area*

View over canal at Bricktown  
([www.bricktownokc.com/](http://www.bricktownokc.com/))



View of canal at Bricktown  
([www.bricktownokc.com/](http://www.bricktownokc.com/))

*Bricktown is a shining example the thoughtfulness and initiative that it takes to reclaim an almost dying area of a city and restore it to something that is a great asset to that city. Bricktown, with its unique attractions and features, provides a sense of place that is very mindful of the existing phenomena of the city of Oklahoma City while simultaneously focusing on the perceptions that the area holds. These perceptions are what keeps the area going because with each new visitor comes a new perspective and a chance for the city to enhance its perception to the world. ("Bricktown.")*

## ***The Cannery*** San Francisco, CA

The Cannery is located near Fisherman's Wharf, and it was built in 1907. The Cannery, a load bearing masonry and concrete structured warehouse building, was once the largest peach cannery in the world for the Del Monte Fruit and Vegetable Company. The canning operations stopped in 1937 because of depression-era economics. The building functioned as a warehouse for various companies until the early 1960s when it was slated for demolition. In 1968, architect Joseph Esherick was chosen to remodel the Del Monte cannery on the waterfront into a tourist and shopping complex.

The Cannery circa 1930.  
([www.thecannery.com/history](http://www.thecannery.com/history))



Exterior view of the Cannery.  
([www.thecannery.com](http://www.thecannery.com))

The brick warehouse was converted into three levels of winding walkways, balconies, and bridges surrounding an inviting courtyard with 100 year-old olive trees and several outdoor cafes.

Today, the Cannery, with its over six million visitors per year, is a vibrant waterfront marketplace featuring one-of-a-kind shops and restaurants. It also houses San Francisco's official history museum which is an integral part of San Francisco's cultural district.

The conversion of this once warehouse created a place where people can enjoy the variety of culture, entertainment and shopping opportunities that the city has to offer today. The intervention that created The Cannery created its sense of place. ("The

## **Faneuil Hall Marketplace**

Boston, MA

Faneuil Hall Marketplace is located in the middle of Boston and consists of four buildings: Faneuil Hall, Quincy Market, North Market, and South Market. The structures are grouped around a cobblestone promenade. Faneuil Hall was built in 1742 and given to the town of Boston by French Huguenot merchant Peter Faneuil to serve as an open food market on the first floor and a space for open meetings on the second floor. Revolutionary activity and political maneuverings at the Hall gave it its nickname, "Cradle of Liberty," and it earned a place as one of the sixteen sites that make up Boston's famed Freedom Trail.



Exterior view of Quincy Market.  
([www.faneuilhallmarketplace.com](http://www.faneuilhallmarketplace.com))

The 170-year-old Quincy Market, located directly behind Faneuil Hall, served as Boston's wholesale food distribution center until the 1960s. The North and South Market buildings sit on either side of Quincy Market. During the 1970s, the building underwent a major internal renovation in order to serve the city as it does today. The redevelopment was designed by Benjamin Thompson and Associates.

Today, Faneuil Hall's first floor still serves as a market with shops. Its second floor serves as the offices for the Boston National Historic Parks, and the third floor houses the museum and armory of the Ancient and Honorable Artillery Company of Massachu-

setts. The food stalls inside the stately granite building of Quincy Market offer culinary delights to thousands of visitors a day. The North and South Markets grace either side of the Quincy Market and house specialty stores and eateries. Besides the functions inside the buildings, the Marketplace continuously has something happening outside, from street performers to live bands. Faneuil Hall Marketplace combines the history, art, food, and people which Boston has to offer.

The Faneuil Hall Marketplace is a truly unique and wonderful asset to the city of Boston. From its beginnings in the late 18th century the Marketplace began to serve the needs of its citizens. The same holds true



Exterior view of The Marketplace.  
([www.faneuilhallmarketplace.com](http://www.faneuilhallmarketplace.com))

today, although the some of the functions and needs of the citizens have changed. The Marketplace has evolved as a cultural center for the city of Boston and for the millions of tourist that visit each year.

The buildings that make up the Faneuil Hall Marketplace have stood basically the same since they were built, with only minor interventions that renewed the spirit of the buildings. This renewed spirit has kept these buildings going and is what gives the Marketplace a very strong sense of place. The Marketplace has also remained strong by keeping mind of the past for its spirit and looking to the future to help satisfy the needs of the changing world. ["Faneuil,"]

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TURNING THE PAGE...



TURNING THE PAGE...

## Process

### Response to criticism in design reviews.

#### Schematic review:

The Schematic design phase started with the existing J.P. Awalt buildings and an analysis of how the buildings were to be used in the development of this project. The analysis covered several options. The options included reconstructing one of the Awalt buildings along Elm Street, raising a nearby parking structure and creating a new underground parking facility, creating an exterior public space, and creat-

ing an addition to the two of the buildings that would bring the two adjacent buildings together to form a large marketplace building. The discussion and analysis throughout the schematic design process and ending with the schematic review led the design to point where the ideas needed to be rethought. The suggestions were to explore more ideas that could be involved in the project and incorporate them in the further development. The scope of the project changed to incorporate more of the existing buildings and the unique features of the site. The initial ideas that survived the sche-

matic design process were incorporating a large exterior public space utilizing the existing spaces that connect the buildings and the creation of the marketplace building with the addition of atrium space which connects to of the buildings. The entire site was now set for development.

#### **Preliminary review:**

The new turn the project took presented the need for extensive development of the entire site. The scope of the project increased to include the three existing Awalt buildings, the existing parking garage

building along Elm Street, and all of the existing open space that connects all of the buildings together. The new scope of the project presented many new challenges. The biggest challenge was the complete design and development of each of the four buildings and the surrounding public space, each of which could have been a project in themselves. This challenge forced a rethinking of the project scope after a few weeks development.

It became evident that scope of the project was larger than could be developed completely. With the new focus of the project being the main marketplace building and the

public space that surrounds it and links the buildings together. The other buildings affected by the project were to be speculated according to the program as to the form and function of the buildings.

The new shift in focus allowed for a more complete development of the marketplace building and the public space. The design elements became more apparent around the project. The use of glass facades canted out at 15 degrees was the major design element. This element was used throughout the project, not only on the marketplace building but on the other buildings as well. The

same angle was translated to the plan to aid in the development of the spaces of the building and the public space. The public space was taken down one level to the basement level of the buildings. The public space now became more visibly apparent and further development could continue. The pieces of the project were developing individually at this point in the process and more development was needed to bring the elements together.

The preliminary design review helped to clarify the elements of the project that needed the further design and development. The review re-

vealed that the design was still lacking the cohesiveness needed to make the project successful. There was still much work to be done.

### **Qualifying review:**

At the point of the qualifying review the design had taken a nearly complete shape. The spaces of the marketplace became more apparent with the development of the atrium space that formed the boundaries of many of the spaces. The spaces were defined according to the leasable space within the building and the circulation spaces. The building became more identifiable with

the sloping glass walls that define the atrium space and the design elements in and around the building. The design elements included the entry element along the northeast corner, interior and exterior fountain elements, and a sculptural element near the main entry that looks into the mechanical spaces below the building. The mechanical spaces and a few aspects of the structure still needed to be developed on the marketplace building to bring the design to a whole.

The exterior public space had taken a near complete shape as well by this point. The public space now included a catwalk that extended across the entire space at the

ground level. This catwalk was the direct link across the space through which the DART rail line and the adjacent Community College could be accessed. Other design elements of the public space included a series of fountains connected to one another represented in the shape of turning pages, referring back to one the original concepts of the program. The courtyard also included the placement of various trees and plant elements at various points in the space along an extended grid that was drawn from the lines of the adjacent building in the project. The trees and plant elements sat in planter elements that included a series of benches and

seating elements. The space became more defined and the scale of the space was reduced to a more human scale because of the elements that defined the space softened and made the space comfortable to be in.

The project was now reading more as a whole. The pieces of the project that defined the design were finally reading together as one element, instead of a kit of parts. At the time of the qualifying review the project had developed tremendously since the preliminary design review. The design still needed a little more work to make a complete statement. The marketplace needed certain aspects of the

structure and mechanical areas to be worked out including the details and design elements to be defined so that the design can be completed. The courtyard space needed a small amount of refining to make the design complete. With these changes and further development the design could be completed.

#### **Final review:**

The final design review brought the project to an end as far any further development. As with any project, there were issues brought up in the review that were not completely developed. The fact that some issues were given preference

over others or that some were given more attention does not mean that the project is incomplete or does not convey its ideas and concepts clearly.

As with any project or design problem, there could be a multitude of solutions. The solution presented was the best solution to the problem given the program and the parameters of the project. The project presented a solution and also presented other aspects that could be developed further, but as with any project there could be many more solutions which would present a never-ending task. The ideas and concepts of the project were clearly conveyed in a manner that describes them best.

### **Changes in program or in approach to design.**

There were changes in the approach to the design. From the preliminary design phase it was evident that scope of the project was very large. The approach changed to focus on one building and the surrounding public space. The other buildings affected by the project were to be designed on the exterior to fit with entire design and speculated on the interiors for future development.

The change in focus allowed for much further development on the marketplace and the exte-

rior courtyard than could have been achieved in any attempts to get every space defined in every building involved in the design.

### **How the issues that were defined in the program were addressed.**

#### *Sense of place:*

*The spaces within the buildings will be created together to form an experience of place that is recognizable and whole. The sense of place is derived from the experience of the complex as a whole.*

The overall shape and form of the buildings, using the same

vocabulary throughout creates a unified whole. The interaction of the spaces creates the sense of place that was desired

*Establish identity:*

*The spaces within the buildings as well as the treatment of the exterior spaces shall form a visually recognizable complex of buildings. An identity is established through a unified treatment of the whole.*

Again the shapes and forms of the buildings using the same vocabulary throughout establishes the identity of each building and the complex as a whole.

*Adaptability:*

*The buildings and the spaces within will have the adaptability to change from one use to another. The adaptability is achieved through a variety of flexible spaces.*

Having the leasable spaces defined within the marketplace but not absolutely defining each space achieves the quality of adaptability. The spaces would be absolutely defined by the actual tenants who would occupy the building.

*Psychological:*

*The buildings and spaces within should provide ease and enjoyment through the use of a variety of forms, meanings,*

*colors, and light levels.*

The building composition as a whole provides for ease and enjoyment. The spaces are clearly defined and readable for the user within the buildings. The exterior spaces provide an environment that can be thoroughly enjoyed.

#### *Linkages*

*are utilized to form relationships between spaces and buildings. The buildings and spaces need linkages in order to work well together. The building complex should provide linkages to provide interaction between the existing buildings*

*and businesses in the West End.*

The forms of the buildings in the complex relate to each other not only visually but also with physical connections such as the bridge over the courtyard and the courtyard itself. The complex connects with the surrounding site through tunnel connections to parking areas and to the existing community college adjacent to the site.

#### *Orientation*

*is crucial to establish a connection between the buildings in the West End and those surrounding building site. The new*

*complex should provide a very readable point of orientation for the West end.*

The forms of the buildings in the complex are visually striking and provide the user or passerby with a very visible point of reference.

*Pedestrian circulation is paramount for a building complex of this type. The building circulation should have pedestrian circulation that moves people easily through and out of the interior and exterior spaces.*

The circulation on the interior

of the buildings is clearly defined from the leasable space providing ease of movement within the buildings. The movement through the marketplace is clearly defined through a path from the east entrance, down through the stairs, through a path defined by a set of curved walls and out through to the exterior courtyard. This path is very evident once in the space because of the large floor to ceiling heights.

## Response

The conceptual basis of the design solution.

The conceptual basis for the project was that of the turning pages of a book. This relates to the theory of phenomenology and the relationship of old to new because with the turning of pages in a book there is the story that is told in the pages preceding and the story yet to be told the pages that follow. The physical evidence of this idea are the facades that cant out at 15 degrees. These glass facades give the feeling that the building is peel-

ing away and turning from old to new. There are more subtle features that show these ideas also. The plan also takes on the same angle used in section and elevation to form the design and shapes for the marketplace plans and the exterior courtyard. The forms and shapes in the courtyard spin and turn like the turning pages of a book. The design elements bring the project to completion conceptually.

The hierarchy of spaces/ systems in the design.

The hierarchy of spaces in the

marketplace is very evident. The main atrium space is very large and acts as the gathering point and circulation space at the same time. The leasable spaces and the abundant circulation throughout the building clearly define the space. The spaces step out and move back as the building rises vertically further defining the space. The leasable spaces would further define themselves with the occupation of particular tenants, which would further define how the space would be used according to the users interests. Overall, the marketplace building establishes itself as the main focus

of the site leading the users through to the courtyard and the other buildings on the site. The hierarchy of the entire site is therefore established by this fact.

The controlling factors of the design.

The controlling factors of the design were the development of the atrium space within the marketplace and the development of the exterior courtyard space that tied all of the buildings in the complex together. These were controlling factors because the each provided ac-

cess to the project by providing entry, exit or participation in the spaces. The complex is engaged by these spaces and therefore defined by these elements.

The most compelling aspect of the design.

The most compelling aspect of the design is the exterior courtyard space. The space interacts with the buildings and creates an atmosphere of place that was crucial to this project. The courtyard provides the access the building and an opportunity for the par-

ticipation and enjoyment of the spaces. The courtyard space engages each of the buildings with which it makes contact, defining and creating the dynamic that is very helpful in understanding the project. The project engages the user, the buildings within it, and the surrounding environment within which it sits. Engagement is the one factor that without it, the project would succeed.



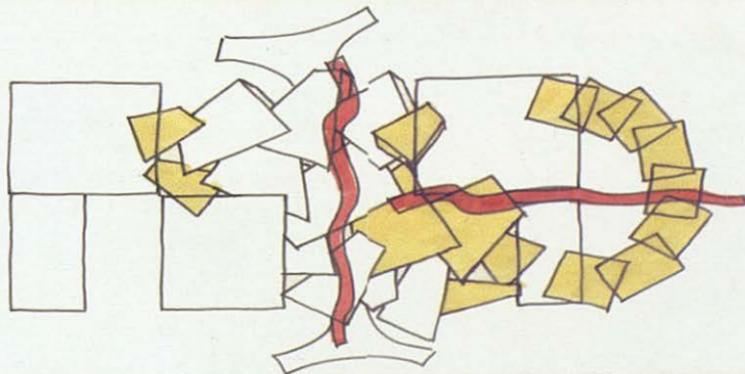
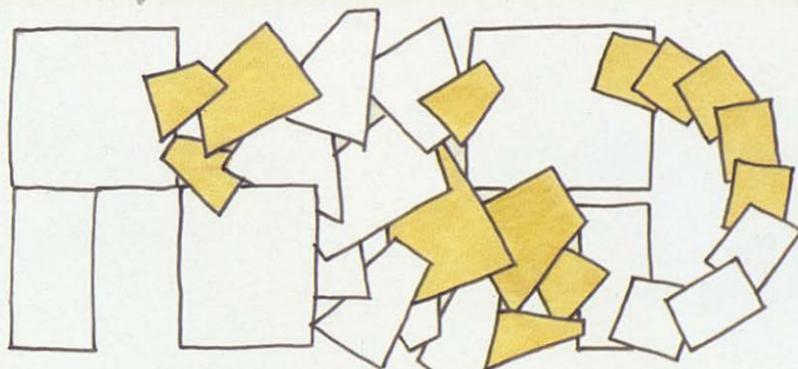
# DOCUMENTATION



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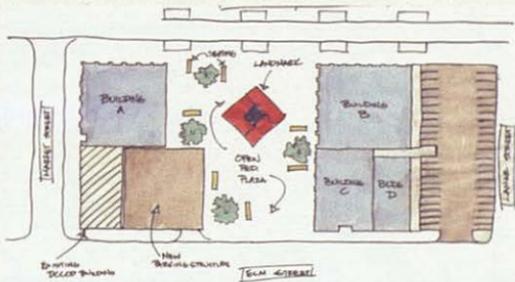
## Schematic Design

Conceptual diagram

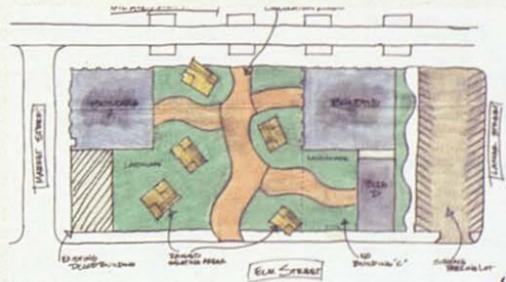


Conceptual diagram

# Schematic Design



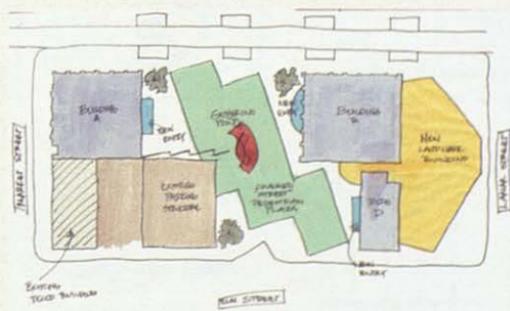
Conceptual site plan.



Conceptual site plan.

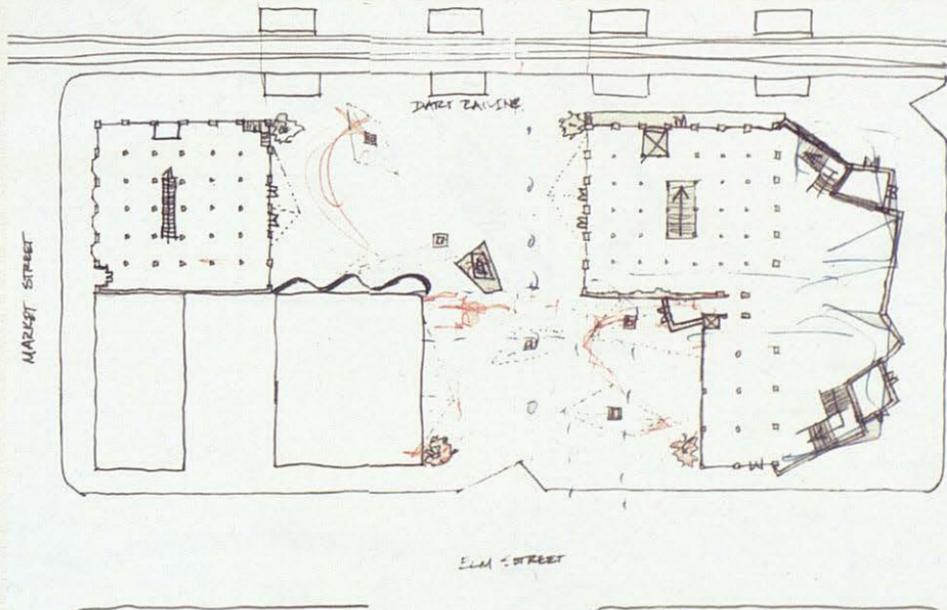


Conceptual site plan.

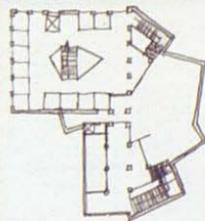


Conceptual site plan.

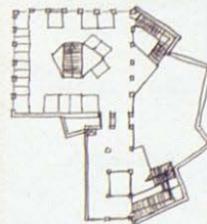
## Schematic Design



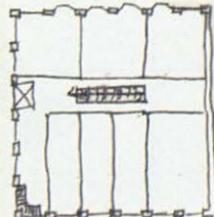
Schematic floor plan.



Schematic floor plan.

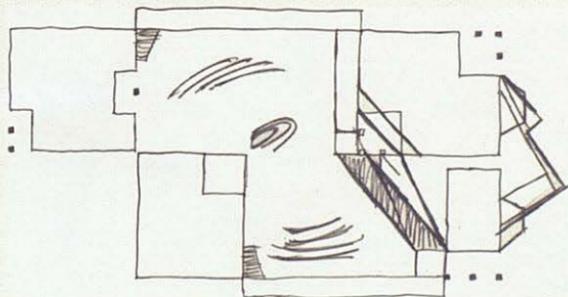


Schematic floor plan.

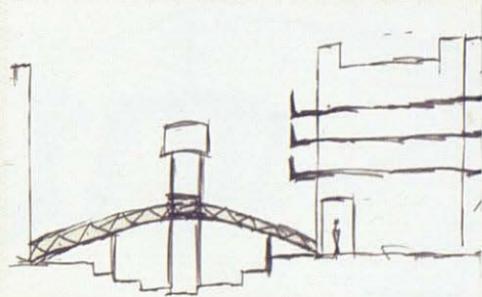


Schematic floor plan.

## Preliminary Design



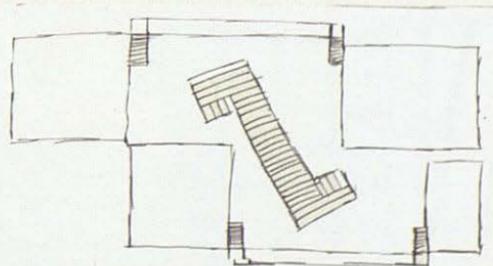
Design sketch.



Design sketch.

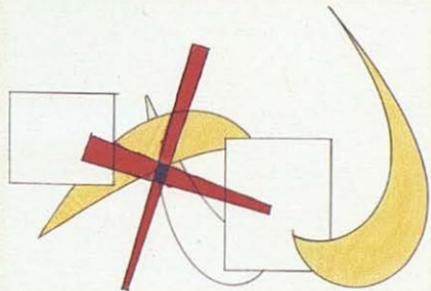


Design sketch.

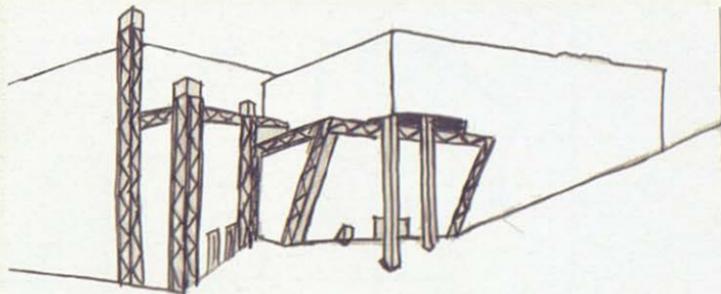


Design sketch.

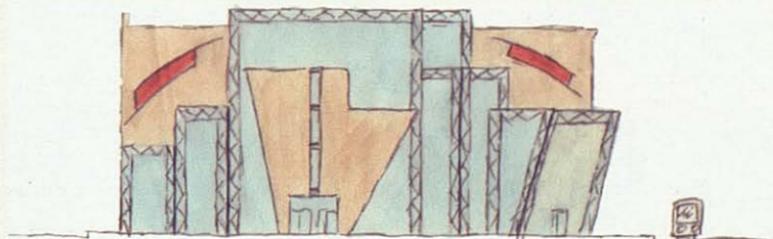
## Preliminary Design



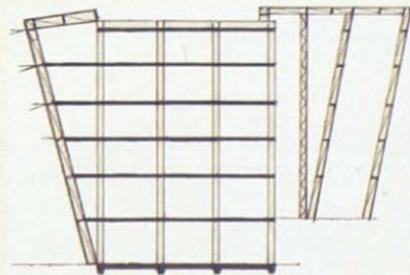
Parti diagram.



Entry sketch.

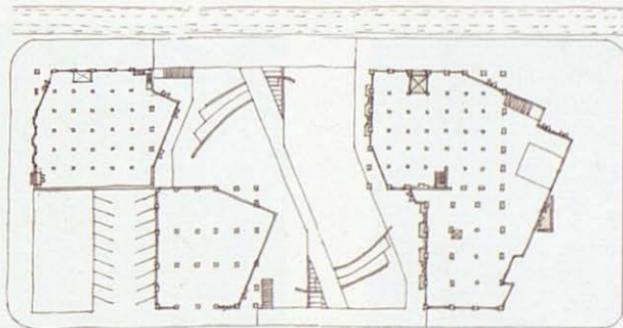


EAST ELEVATION  
Elevation sketch.

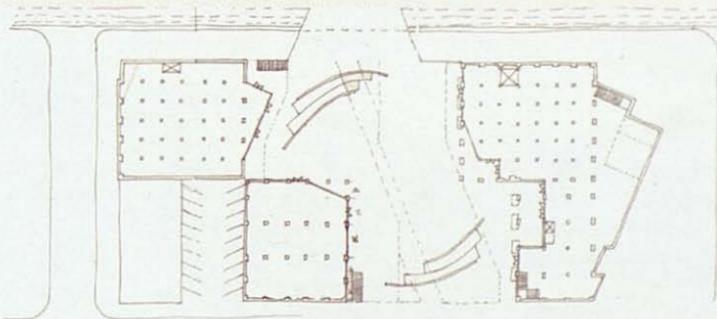


Section sketch.

## Qualifying Design

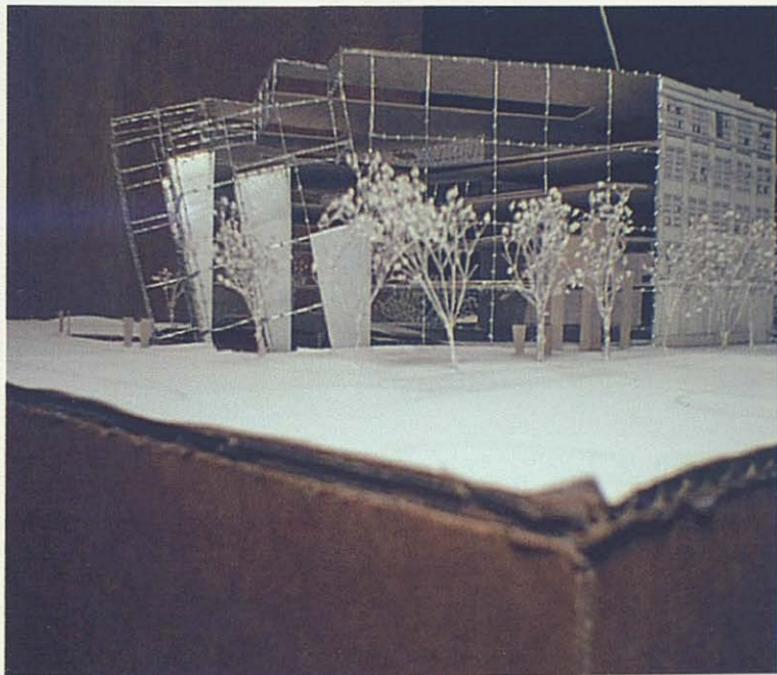


First floor plan.

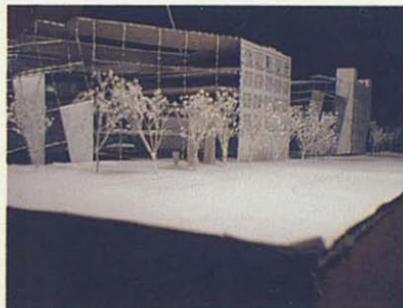


Lower level floor plan.

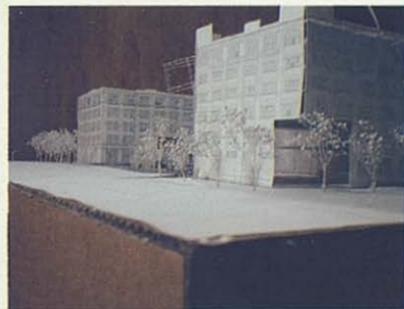
## Qualifying Design



Study model, looking along East Facade.



Study model, looking along Northeast entry.



Study model, looking along North Facade.

## Qualifying Design



Study model, aerial view of entire site.

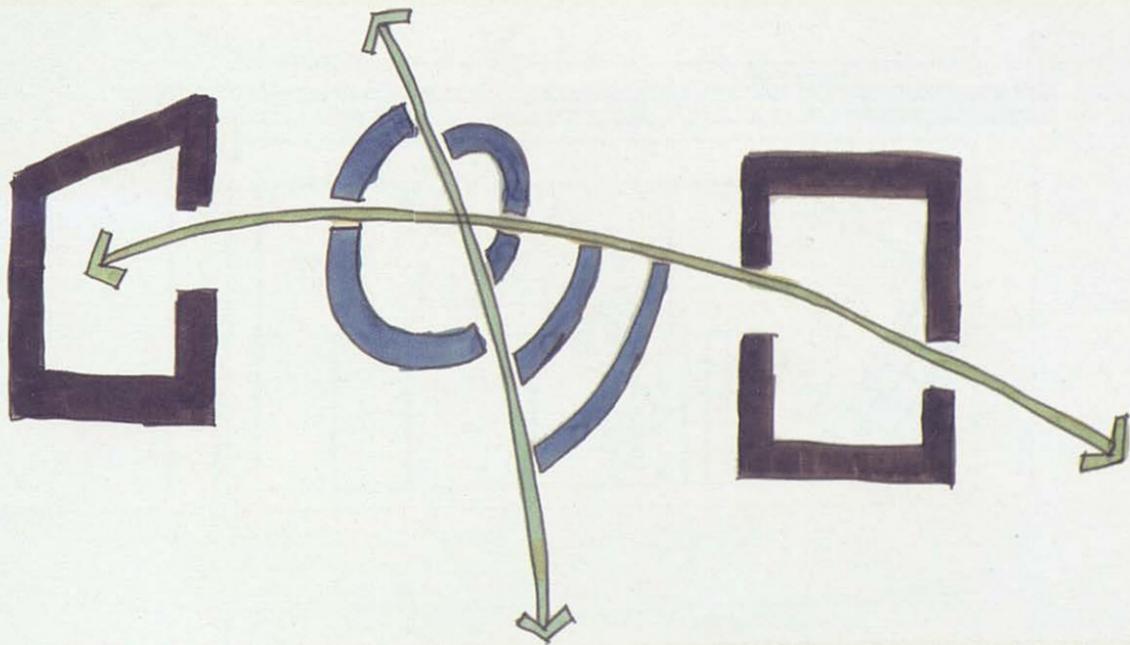


Study model, aerial looking towards Market Street.



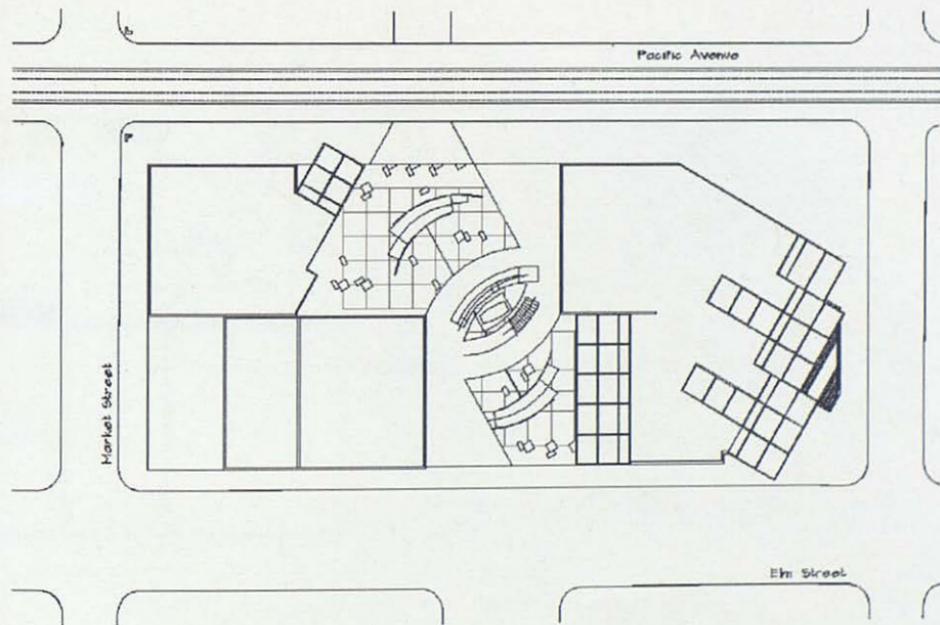
Study model, aerial looking towards Lamar Street.

**Final Design**



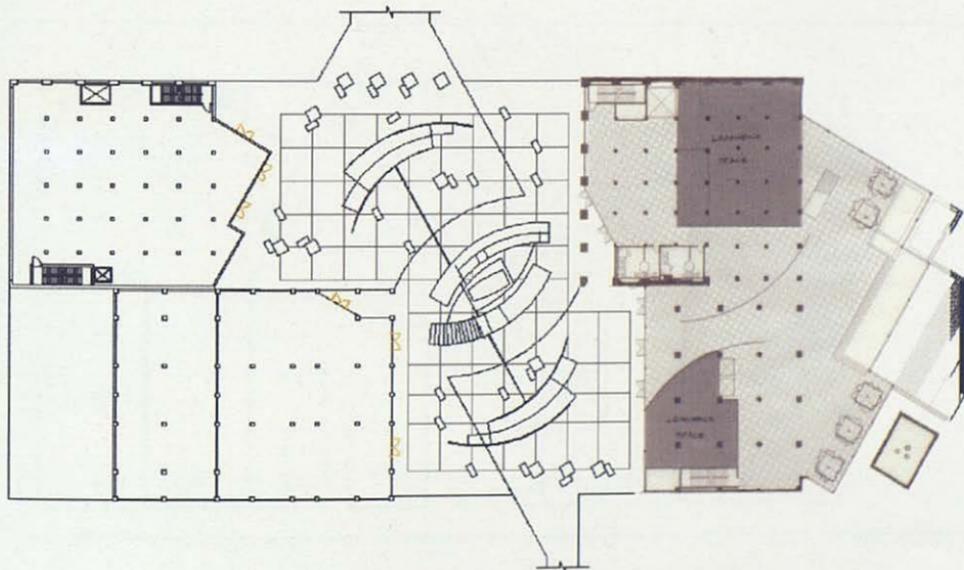
Final parti diagram.

## Final Design



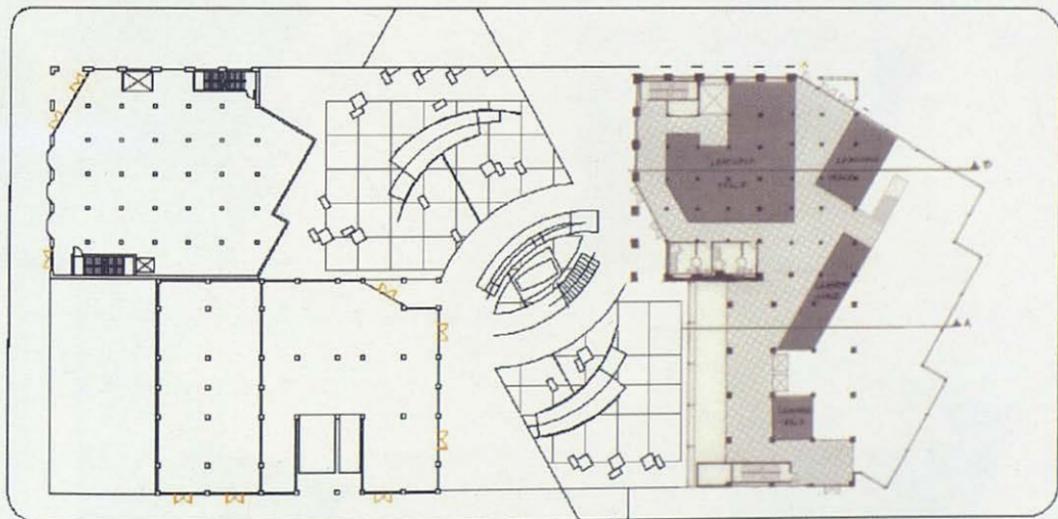
Final site plan.

## Final Design



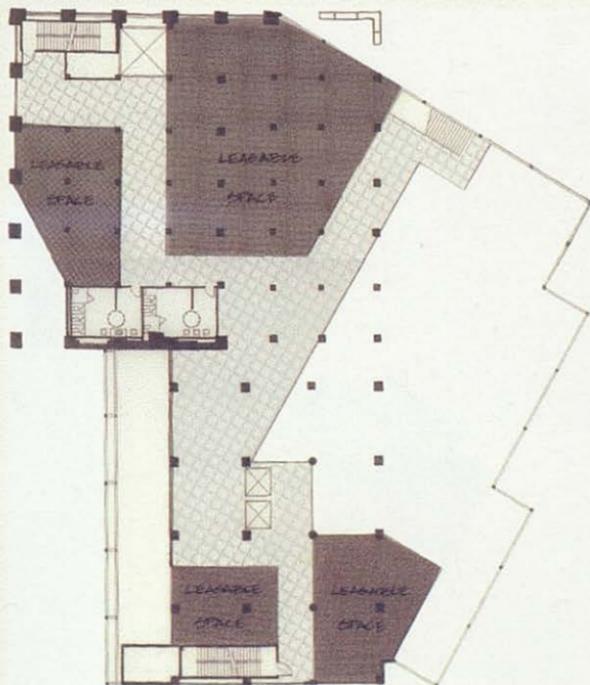
Final courtyard level floor plan.

## Final Design

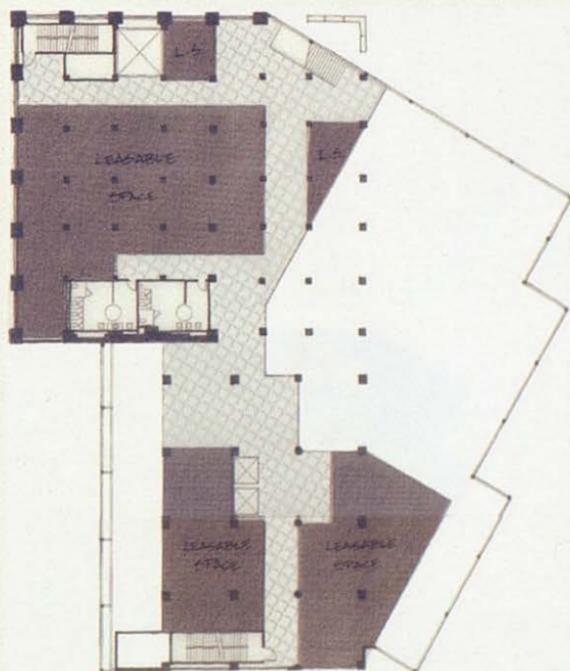


Final first level floor plan.

## Final Design

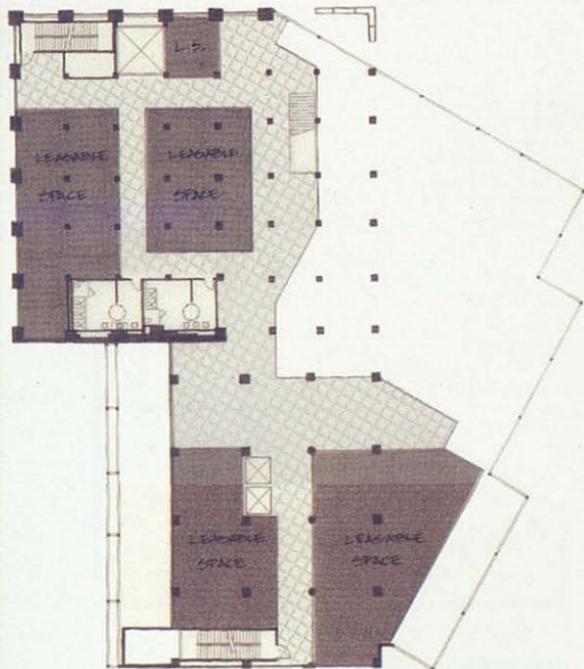


Final second level floor plan.

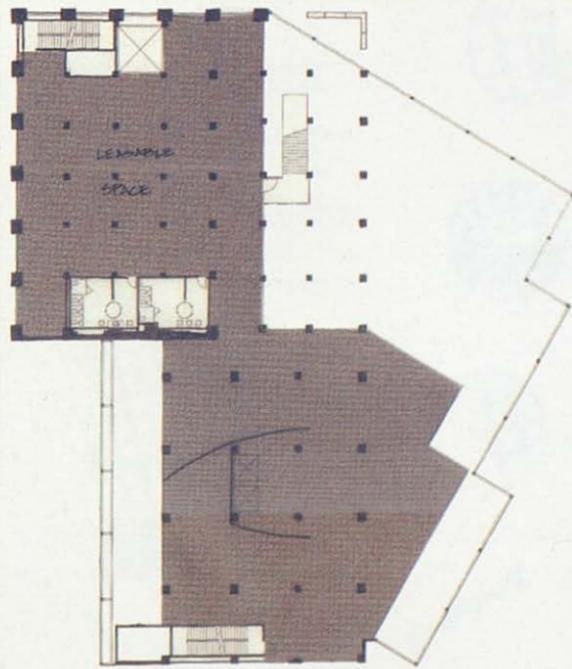


Final third level floor plan.

## Final Design

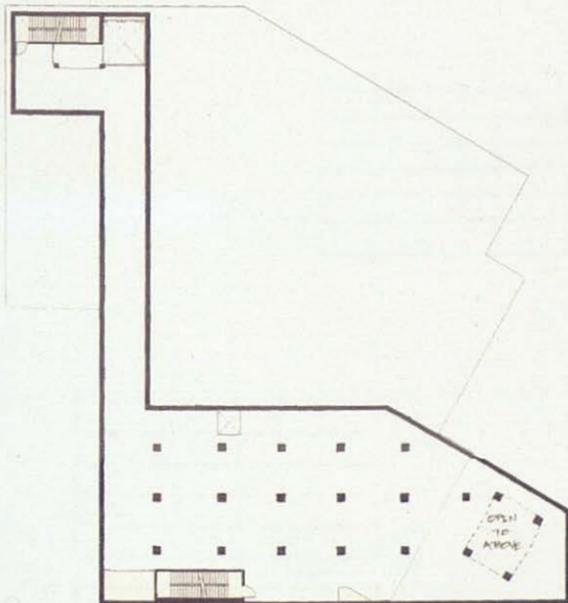


Final fourth level floor plan.

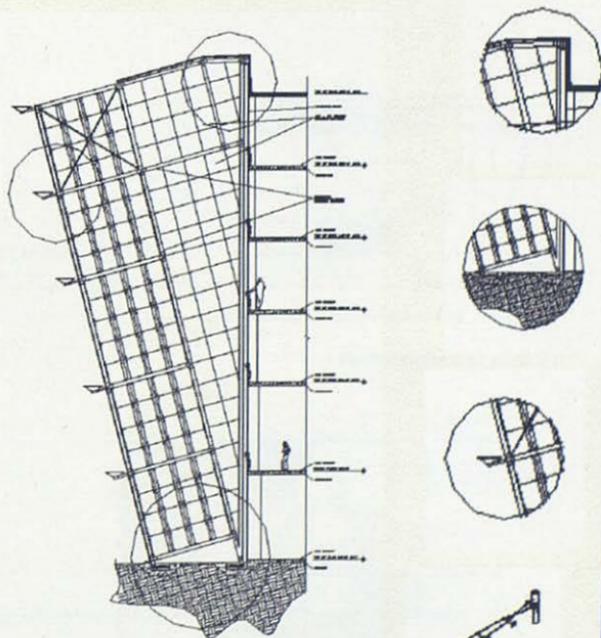


Final fifth level floor plan.

## Final Design



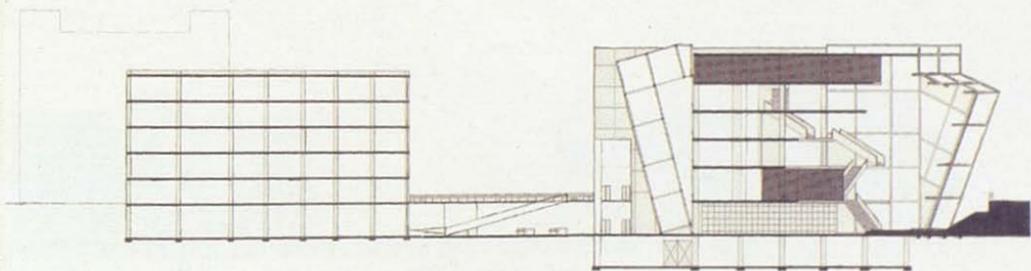
Final mechanical level floor plan.



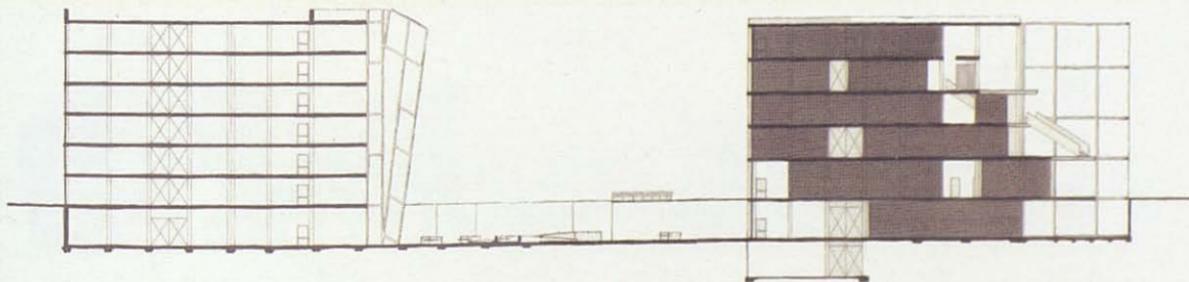
Final wall section detail.

Final section details.

## Final Design

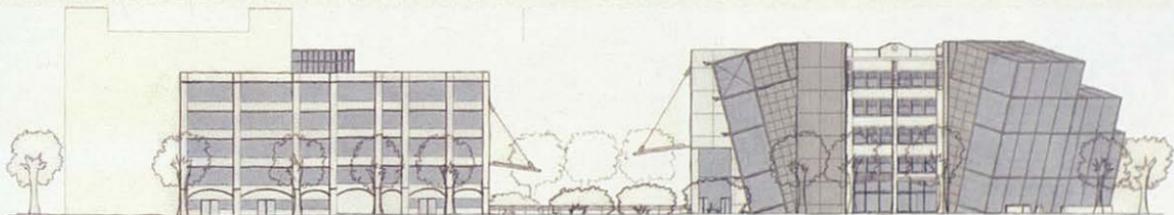


Final longitudinal section B.

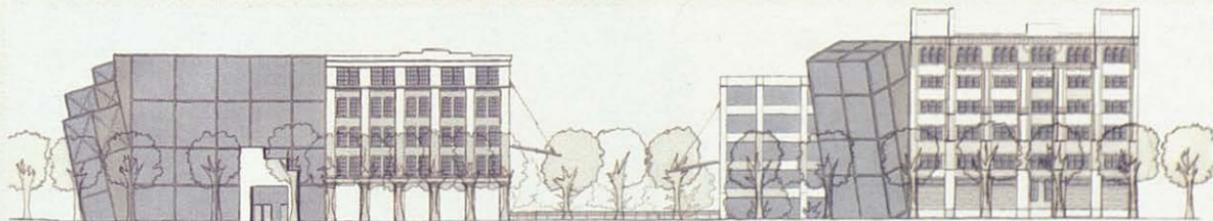


Final longitudinal section A.

## Final Design



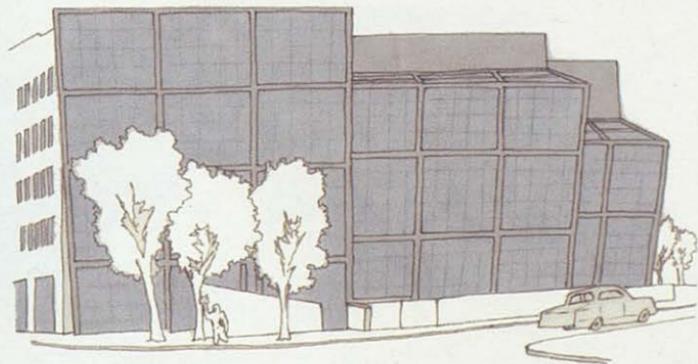
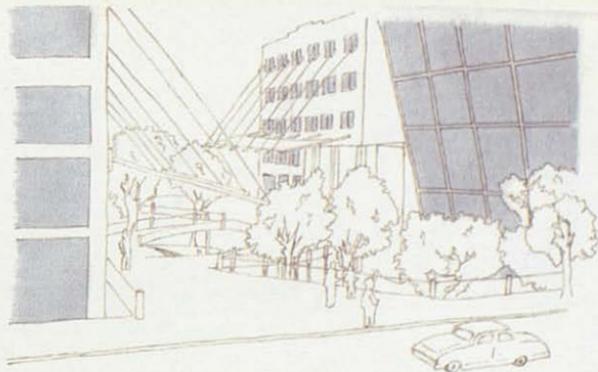
Final South elevation.



Final North elevation.

## Final Design

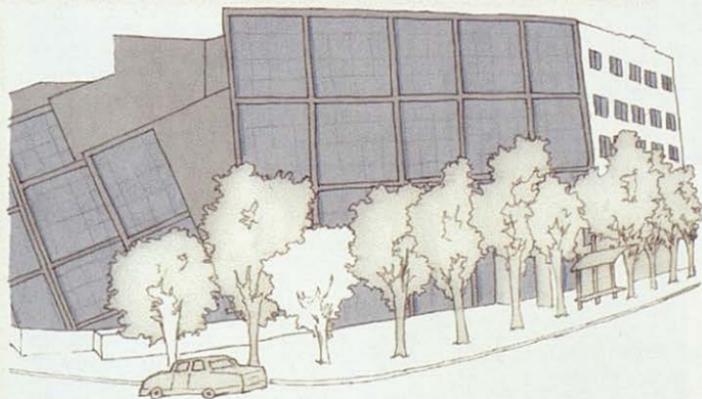
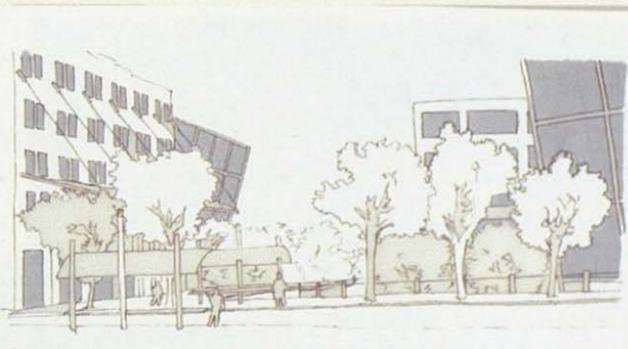
View across South courtyard.



View of East facade.

## Final Design

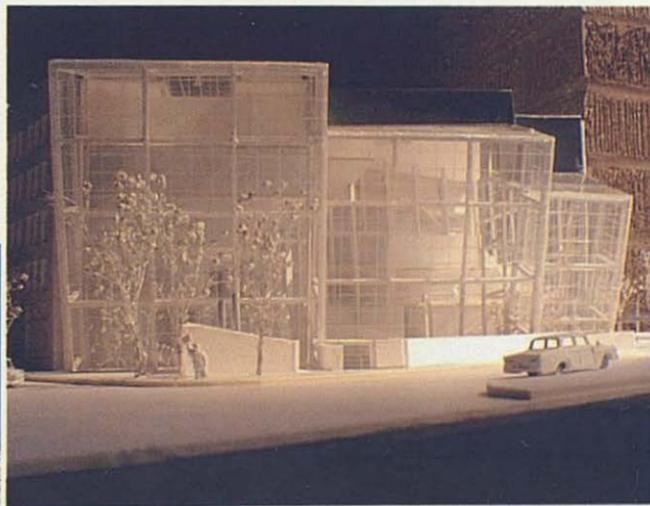
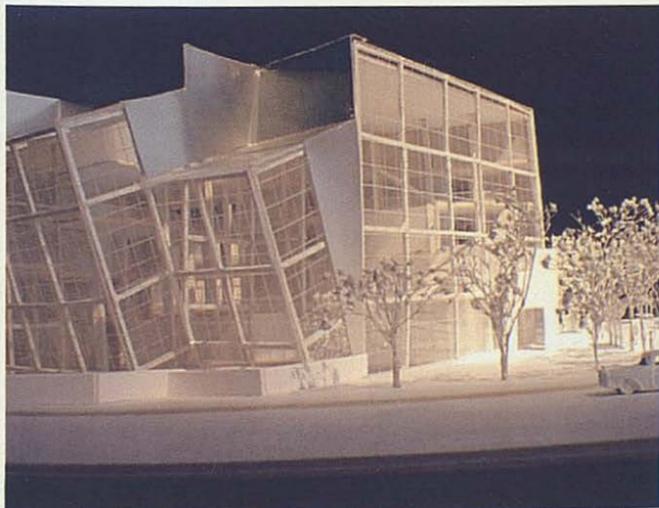
View across North courtyard.



View of Northeast entry.

## Final Design

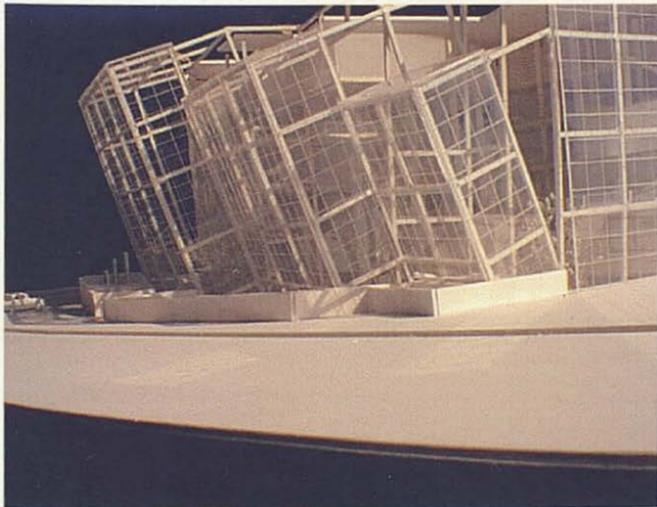
Final model, view South east corner of the marketplace.



Final model, view of Northeast corner of marketplace.

## Final Design

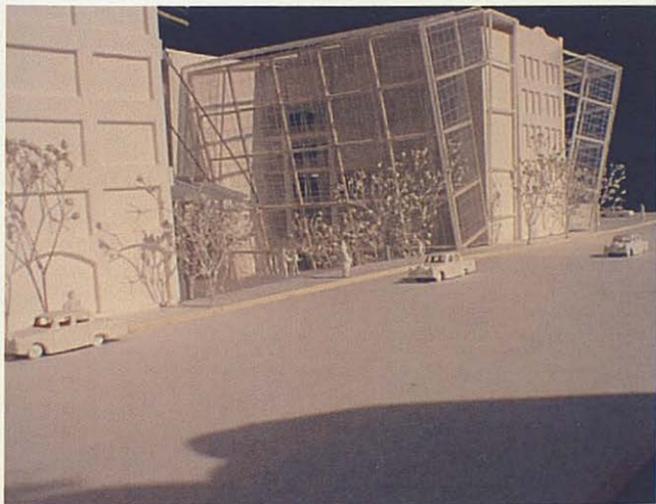
Final model, view across Southeast corner.



Final model, view of angled walls of East façade.

## Final Design

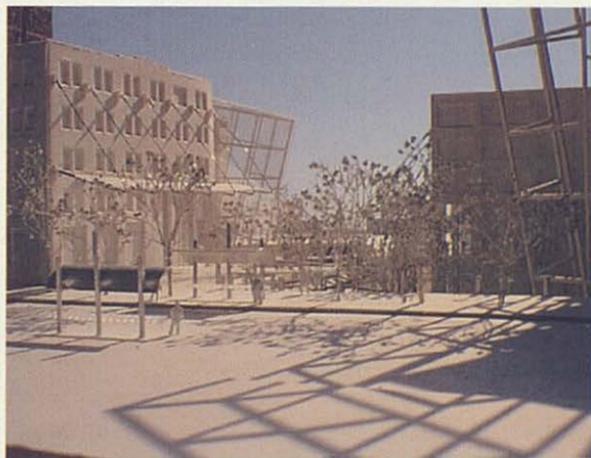
Final model, view along North facades.



Final model, view along South facades.

## Final Design

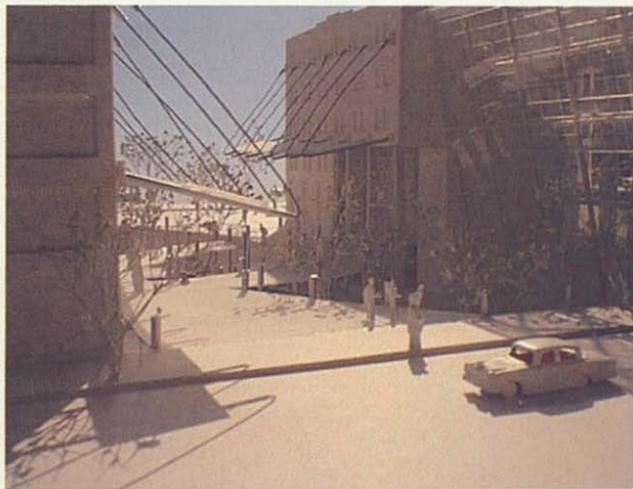
Final model, view across North courtyard.



Final model, view across South courtyard.

## Final Design

Final model, view across South courtyard.



Final model, view across South courtyard.