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The Creation
of Place

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THE CREATION OF PLACE

by

Steve Juroszek

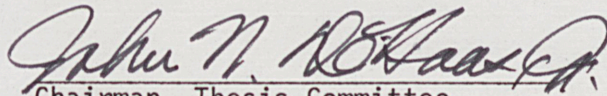
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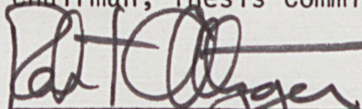
of

BACHELOR OF ARCHITECTURE

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This thesis evolves from a desire and a need to understand. It becomes a personal and specific search for an understanding of not only the nature of the places we create, but also their effect on the inhabitants. The discussion that follows is a beginning of this search; an attempt to bring the individual back into the concerns of architecture.

The individual is the scale at which my study is directed. The single human spirit is the origin of any social group and is the foundation of all social activity. My aim is to explore the manner in which architecture affects the individual in his relations with society. It is a study of the "places" we create for the purpose of enhancing human interaction.



"The urban environment...provides man with the most effective social extension: a constantly improving springboard for the next jump in the humane part of the evolutionary process.

We contend that urban facilities which provide opportunities for human, exploratory intercourse create the most favorable environment for the evolution of knowledge and understanding.... Places where men meet in concourse are not only the physical containers for many men, but may act as crucibles in which humanity is transformed."

Serge Chermayeff & Alexander Tzonis
Shape of Community

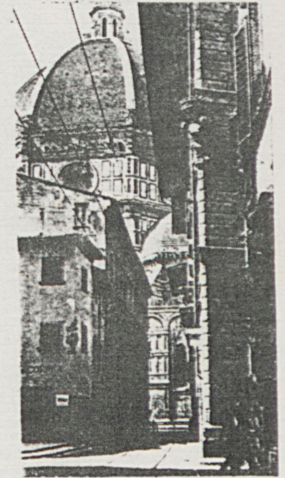
This discussion is about man and architecture and at the same time it is a discussion between man and architecture. Often separate, the two are actually bonded tightly to one another. Architecture is an expression made by man; an expression in which man attempts to identify and establish meaning to his existence.

Throughout life, we perceive ourselves as unique individuals occupying a space and a character of our own. As such, we try to establish our identity and locate our place in relation to the society we occupy. All of our daily experiences undergo a continuous process of blending and sorting that aids in the formulation of our personal identity. Sometimes orderly and calculated, often randomly and without any direct knowledge, our environment and activities produce who we are. Sorting through the process to discover the ordering patterns or the components of our identity requires a method of exploring and establishing our personal boundaries and then recognizing those elements that influence our individual make-up.

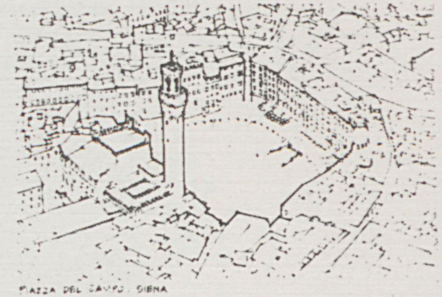
It is at this point that man begins his dialogue with architecture. It becomes a tool of exploration. Each built form that man has created becomes a personal expression in a specific form; ranging from the "shrines" that profess a belief in a being beyond our own to the simple fence that proclaims man's temporary dominance over the land. Drawing from different sources and needs, they are nevertheless objects in the environment¹ that share in their relationship to man. They are extensions of man allowing him to constantly test and explore his personal limits while compiling his individual character.

Just as our speech and activities reveal within them our interests, beliefs, history and goals (those things important to our identity), architecture fulfills the same role. The built forms we create house the activities of our existence and express the beliefs and aspirations that are so much a part of us. In this form, architecture is an expression to ourselves and to others of who we perceive ourselves to be.

Being an expression from man, architecture is simultaneously an expression to other men, both present and future, that spawns new expressions. The built forms we experience define us in a time and a place



that make us aware of our being and enable us to better prepare for the future identities we will fashion. The security of our own place and identity provides a framework from which we can approach the process of our lives and the relationships we forge with our fellow beings. By participation in our society, the new experiences and expression that develop add to our sense of identity and place. It becomes imperative that architecture provide man with these places to participate in his society. These thoughts, serving as a backdrop, have resulted in a single idea that warrants further study and in a built form by which we will explore our need for expression, participation and self-awareness.



PIAZZA DEL CAMPO, SIENA

Through spatial, social and organizational definition,
the built environment creates a place to participate
more fully in our society.

Through the design of a public marketplace in Sheridan,
Wyoming, to create a place to participate.

"People need an identifiable spatial unit to belong to."

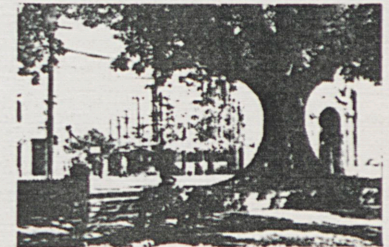
Christopher Alexander
The Pattern Language

Man is a social being. The product of countless years of evolutionary changes and decisions, our uniqueness in space and time seems self-evident. Although we profess a constant desire and search for solitude, the need within man for meaningful contact with his fellow beings is perhaps one of his most urgent priorities. The importance of social contacts is often minimized, assuming that so much of what we know and do is controlled by inherent biological instructions. But this is not the case. The past social contacts and experiences we have had, provide for us the very foundation upon which we base our future decisions and actions. We do have options regarding our future course of actions, but our past experiences tremendously influence our view of future opportunities. A "good social experience" in one context will tend to propel future situations toward the same result; a "good social experience."

These thoughts are meant to underline at the outset the importance of social groups and gatherings to our lives. With them, is attached a similar importance to the places where social contact can and does occur. The concern in any study of place is for the individual, but it is only in seeing the individual in relation to larger social groups (larger relative to the individual) that we can aid the individual in any of his dealings. Without interaction in his society, man's personal development is stunted and grossly inadequate. The need for humans to gather is acute and very real.

Social units do exist today, but vary so much in size and scale that they add yet another dimension to the study. There are certain scales at which the individual has a stronger sense of belonging and place. In these, the individual is most able to retain and reaffirm his own identity while still feeling at ease to participate in the larger society. For the sake of my study, I wish to refer to this social unit as the 'neighborhood'.

The term immediately conjures up a myriad of images that each of us possess and affix to it in varying manners ranging from adolescent recol-



lections to physical elements and locations. Here at the beginning it is used only as a reference point of scale and size to the individual. The scale shown by contrasting the individual to the neighborhood versus contrasting the individual to the city, is the desired intimacy of gathering I seek to attain. Not attempting to fix a specific numerical quantity on the neighborhood, I see it more in its relation as an intermediary between the individual and the society he occupies.

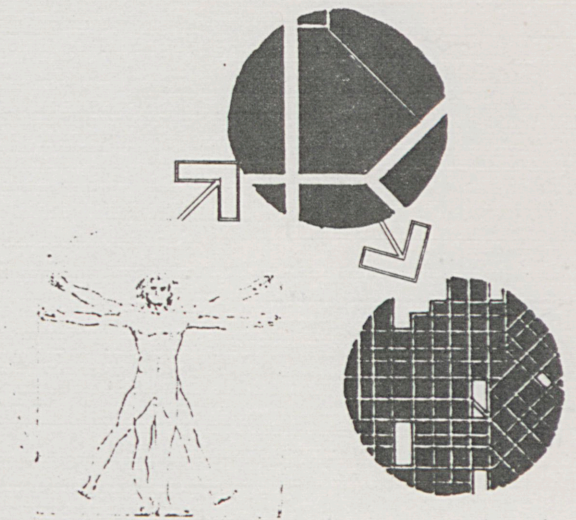
"...(the) neighborhood is...intermediate between the individual and the city (the socio-spatial schema)... its buildings, spaces and people stand out (against) the rather formless urban background..."

T. Lee from
The Psychology of Place

The physical realm of the neighborhood does not encompass the entire spectrum of our life activities. Many of the things we do and places we go are outside of the area we would consider our 'neighborhood'. But because of its intimate scale, the neighborhood does provide for us the most meaningful of social contact and those relationships that are of a primary nature (primary relations are much closer and more intimate than secondary relations; i.e. a husband-wife relationship is primary while a boss-employee relationship is typically secondary). The individual senses less of a threat to his own identity in this environment and perceives a positive result emerging from his interaction in the neighborhood community. Within the neighborhood, the individual's identity and place is stronger and reinforced by the membership one has in the social group.² Similarly the relative size and identity of the neighborhood place allows the individual, as a member of this social group, to deal more effectively with the larger elements of society.

While being a social unit, it is the neighborhood as a place, allowing these social groupings and interactions to occur, about which I am concerned. To study it as such, the neighborhood defined as a reference point of scale needs to be expanded. The neighborhood is a place of participation. More specifically, the neighborhood is a gathering place³ of people, objects, and images for the purpose of intimate and meaningful interaction.

In any neighborhood, there are many parts that contribute to its creation of place and add to its gathering. But while there are many elements, four in particular are important to the neighborhood's creation



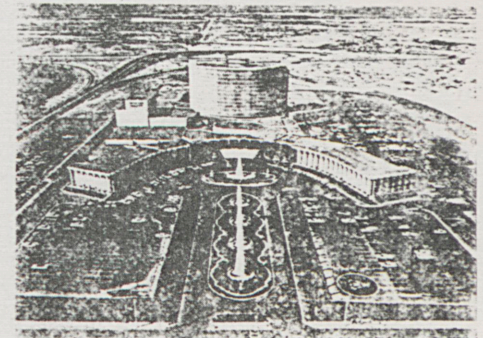
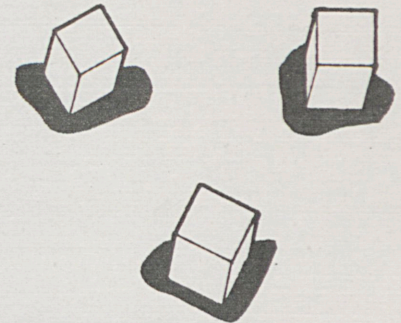
and are equally important to my own perception of architecture. By their occurrence in the built environment, they tend to define not only the place but also the individual within the place. Within any neighborhood, a sense of proximity, a sense of change, a sense of identity and a sense of place play an influential role in the creation of a place of participation.

Sense of Proximity

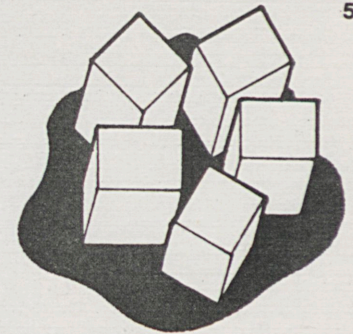
proximity: The relative physical relationship of one object to another

The sense of proximity in this discussion is somewhat analogous to the introduction of the elements with which we are dealing. The basic unit of any place is an entity that is multiplied, divided, modified, shifted and maneuvered to create the neighborhood place. In a residential neighborhood it is the single family house; in the commercial district it is the merchant's building; in a building it may be a material. In the marketplace it is the individual shop, the single light source, the sign, the products, the structure and so on. The sense of proximity deals with the location and relationships of these elements to one another.

From a general viewpoint, two extreme ranges of proximity can be seen. The first witnesses large distances that separate the elements providing a weak sense of proximity to one another. This is typical of many of our present commercial strips and housing projects. They become isolated objects that add no strength to either their location or their immediate surroundings. The other type of proximity strengthens the elements as they are separated by shorter distances and have a sense of



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being a whole. Objects within an existing whole or building can be seen as individual objects by their distant proximity or as a collection of objects by their close proximity. The proximity of vastly different objects to one another affect how each object is perceived. In some cases they can confuse the scale or intent of the spaces they create, or they can enhance the clarity and strength of the expression.

The relative location of elements to one another enhances our understanding of how a place is structured. From experiencing unit relationships, we develop patterns that allow for a more holistic perception of the neighborhood. This initiates within us a knowledge of the place and a sense of belonging in the neighborhood. With this in mind two facts of proximity play important roles toward our perception of the whole.

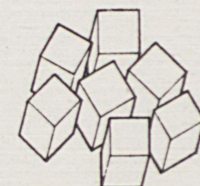
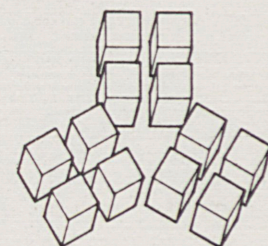
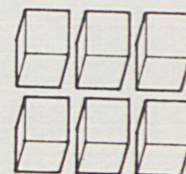
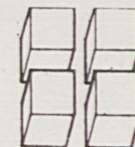
Organization

The manners in which we choose to arrange the units determines not only the type of proximity we will achieve but also the strength of associations we make between the units and the whole. In any ordering system two important parts, the object in question and the residual space created, determine the effect they will have.

In the examples I have chosen to show both parts vary greatly. The grid system uses an order that is quickly and easily perceived after experiencing only a few elements. The residual spaces and the character are constant and very structured. This system and its strengths is seen in many built environments, ranging from the urban core of cities to the plans of high rise office buildings. The linear system, analogous to the concept of streets and pathways, is similar to the grid in the clearness of its pattern. But in one direction, the residual spaces are different from those in the other. A hierarchy of space and a direction of movement is developed. In the radial system, the organization reveals that we can combine many of the more basic ordering systems to develop increasingly complex systems. Units are gathered into one pattern or group that relate to, but are different from, the pattern of the whole. The hierarchy of residual spaces is evident and results in the creation of a climax. The complexity occurs as a result of an ordering system that must resolve many needs simultaneously, such as the spatial hierarchy and needs of large commercial ventures. The free form provides a dynamic variety of spaces but lacks some of the perceptible organization of the units that one could then associate with the whole. These spaces do pro-



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vide the most opportunity for adventure, but also provide the greatest chance for confusion.

Realize the diagrams are conceptual in nature and the principles behind them are applicable to all elements of the built form whether they be drains, windows, trees, bricks, or lights. The importance of organization is the strength it gives to the elements we use and to the perceptions we draw from them.

Orientation

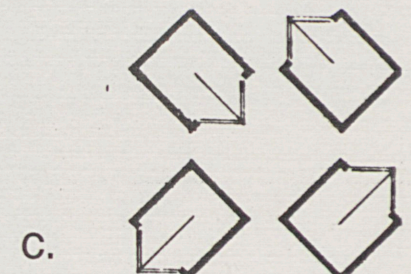
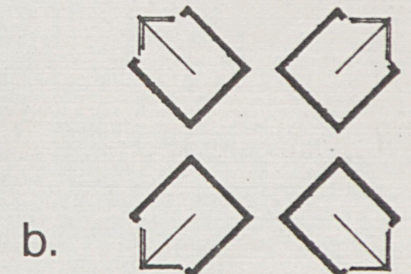
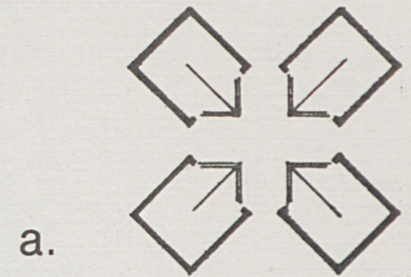
The other factor of proximity is the orientation or direction of focus that each unit possesses. Orientation deals with the establishment of a direction within the unit. For example, a shop's orientation becomes the direction in which the merchants interact with the customers, whereas lighting orientation is seen as the positioning and direction of the light source.

In the orientation of group a), they orient themselves to one another thereby strengthening their already close sense of proximity. The other two groups, b) and c), possess the same organization but group b) negates the space created by their close proximity and group c) is neutral, enhancing neither the organization nor the proximity it possesses.

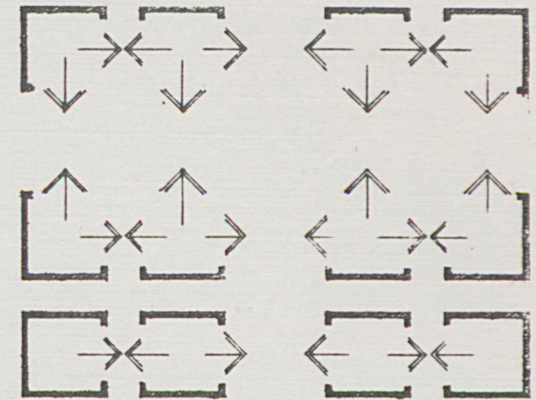
Within any system, various orientations will occur among similar units (shop to shop) and different units (shop to drain). By this occurrence, they influence the creation of a gathering place. Some orientations and organizations will utilize the residual space they create while others use the negative space they do not occupy. Various combinations of orientations will create a mixture of proximities within one whole that vary in their effect; creating public, private and intimate spaces that allow the elements to respond to numerous issues at once.

The orientations provide a means of explaining the systems we use. They focus upon the elements we wish to emphasize, direct us through the residual spaces they create and reinforce the patterns we sought to establish. It provides a legend to us of the places where we are invited to gather and of the places where we are not so invited.

The sense of proximity enhances the creation of a gathering place by providing an understanding of the place and a feeling of security within the place. The knowledge makes us confident that our own identity will not get lost. In the end, the security promotes a positive and confident attitude toward social interaction.



In a commercial establishment such as a marketplace, the sense of proximity is an important first step toward the creation of a neighborhood place. The market is composed of many elements (lights, stands, pipes, windows, etc.) that occur in large numbers. The organization and orientation of these elements to one another is important to the creation of a gathering place. The proximity of the market to the objects that exist on and around the actual site is yet another consideration. In the end, the various elements must relate to the individual person. Providing a comprehensible image of the elements and the whole, the sense of proximity will emphasize the creation of a gathering place.



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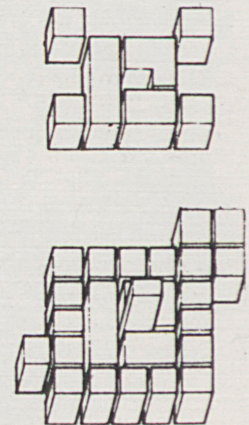
Sense of Change

change: A sensed difference between objects/images across space and time

If the sense of proximity is viewed as the introduction, then the sense of change can be seen as the manipulation of those elements. The change that occurs to an object is seen as a response to a new issue that involves its environment. Under this two kinds of change can be seen. The first is a physical change in the object itself.

This involves the actual manipulation of the built form itself. It can be an additive process, a subtractive process or a pulsating process in which elements are added and then subtracted time and time again. This involves not only the change of the object itself but also, in a temporal sense, the perception of the object at various times in its sequence.

This aspect of change occurring in terms of our perception across both time and space involves our sensual perception and requires that we associate the two images as being together yet unique. Remember, the



sense of proximity plays an important role here as the organization and orientation of elements influence our association of elements as being together or separate. This influences the sense of change. The change can occur due to the experiencing of different materials, forms or spaces as we physically move through a place. Changes in this manner aid in the creation of a neighborhood by the associations we make between a change and the human activities or places that occur at the location of this change. They are elements adding to the creation of a place.

We have been looking at human movement to discover change, but other factors influence the aspects of change. Our speed and approach similarly manipulate the type and extent of change that is perceived. At fast speeds (as in automobile travel) the exposure to the changed object is of a much shorter duration than that experienced at slower speeds (such as pedestrian travel). Therefore at fast speeds the changes must be larger, obvious and grasped within a shorter time span. At slower speeds the changes can be smaller, inviting closer scrutiny.

In the same vein, direct or indirect approaches alter how we can portray changes. Direct approaches tend to reveal more of the image, at an earlier stage, than would be revealed by an indirect approach. Direct approaches allow us to use scale, form and order in subtler manner as the individual's exposure to the change is greater. The indirect approach requires other techniques of differentiation. Thus, the manner in which a built form is portrayed can strengthen or weaken its sense of change.

The second element of change occurs as a result of the building responding to the environment. In this case, the built form remains constant, but the elements acting on it change our perception of the object. These instances involve a perception of the object over time and require perception of not only more than one image but also a recognition of exactly what has changed. This assumes a clear understanding of those elements that are permanent and of those elements that are temporary. Further it involves a decision on our part as to the relative amount of permanent versus temporary objects. The amount of permanence and control we feel in our own lives and environment will tend to influence our social ties.

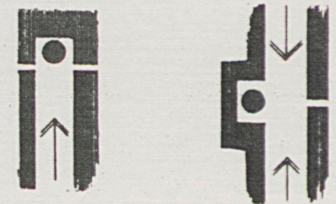
The degree of permanence is vital. If placed within a never changing environment, our perceptions and experiences will never alter. They give us no new images to add to any social interaction we might have. By its permanence, the environment rigidly defines those places meant for gathering and inhibits their adapting to the changing needs and spontaneous bursts of a gathering society. Even as the size of our neighborhood increases because of our expanding mobility⁵ the static permanence denies



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any new experience from your mobility.

Many modern buildings can be seen as products of this sort. All of their facades are identical and they themselves never change in response to anything. While the environment does alter it some by colors and shadows, the object itself does not change, the sense of change is only partially realized.

A balance of permanent and temporary built forms is needed to produce more meaningful and responsive gathering places. The temporary elements seem more humane as they react to the stimuli and needs around them. In the dialogue between man and architecture, the temporary buildings become vital elements of the dialogue. They are the new explorations and expressions of our place and identity while the permanent elements are important as the foundations upon which the new expressions are based.

Favorable balances of permanent and temporary images are dynamic and meaningful toward establishing social contact. We develop a positive attitude toward changes in our environment and accept them as part of our neighborhood. They provide 'instant' responses to the needs of the social group. Temporary or open spaces are often used as the places of gathering with the permanent structures acting as a backdrop from which to operate.⁷

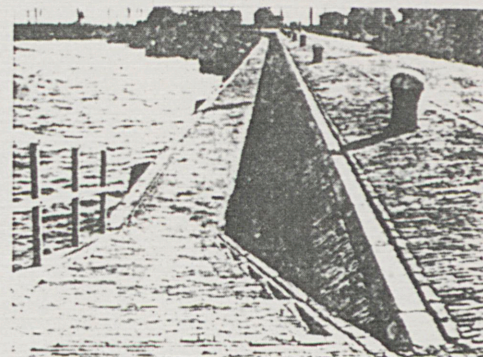
Much of the sense of change is dependent upon the attitude of the building and its environment. Creating a continuity across time; a continuum of historical structures (seen as more permanent across time) and newer structures (seen as more temporary across time) allow a proper balance that provides a richness and meaning to people of all ages.⁸

"Late Baroque polychromy, allowing for an orientation and identification which goes beyond the security or threat offered by the immediate economic or political system. From the new residential neighborhoods people go to old Prague to get a confirmation of their identity."

Christian Norberg-Schulz
Genus Loci

By its physical nature alone, the building can provide the opportunity for changes to occur both by the building and to the building.

To create a neighborhood within the marketplace it is important that the market contain the sense of change. The individual parts of the building should be allowed to respond to the various climatic situations and to the seasonal changes by the types of activities. Elements should



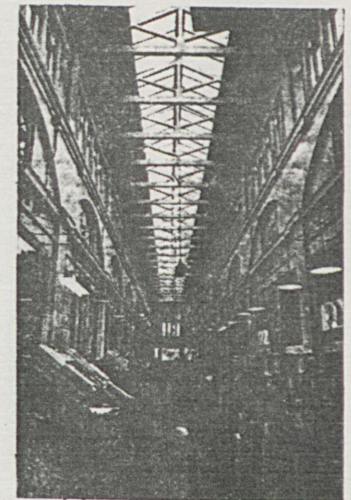
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provide a pulsating physical transformation that will let the experience be continually rich and meaningful. Within the market, the dialogue should involve the daily changes of shop locations, the seasonal changes or products, and the twice daily setting up and taking down of the individual shops. To complete the sense of change, the degree of permanence should be readily evident as a framework for the place of gathering.



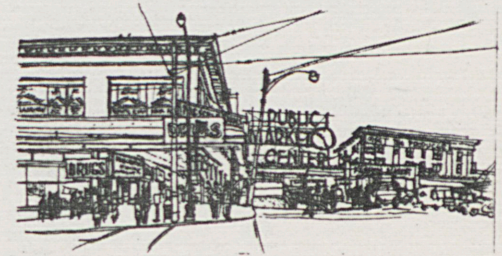
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Sense of Identity

identity: The recognition of images and objects that are sensed as unique within their setting (the stripping away of anonymity and the development of a character)

If I may continue the scenario a bit further, we have thus far introduced the elements and manipulated them. The sense of identity provides the initial recognition that these elements create a gathering place.

The concept of architecture establishing a sense of identity is founded upon the individual's image of built forms. This image is formed by the perception of the object in question, the recognition of it as unique in its context and the association of this characteristic as being the identity of the project (or at least a part of its identity)⁹. The aspect of recognition is important but deals more with the cultural and



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mental aspects of the individual. The areas in which architecture has a more influential role is in the objects perceived and the strength of the association made by the individual. Remember that the latter is influenced by the relative strength of the senses of proximity and change.

To deal with the perception of the objects, we will consider the objects and images as message systems. They are messages sent by the built forms to be received and interpreted by the individual. In Learning from Las Vegas, Robert Venturi categorized message systems under three headings: 1) the heraldic, the sign itself, 2) the physiognomic, the message given by the building form itself and 3) the locational, similar activities found in similar locations. If we add to his list one additional heading, 4) the processional, interior spatial sequences that reaffirm the exterior identity, we can recognize how these message systems affirm the sense of identity in a gathering place.

The initial message system calls for the straightforward use of signage to identify a specific place. It is an explicit means of communication.¹⁰ Assuming a continuity of understanding, the sign strips away all anonymity. The object is immediately identified.

Along the same lines, Christopher Alexander in The Pattern Language stated, "Mark the neighborhood above all by the gateways whenever main paths enter it...". Using the combination of the sign and gateway markings, the end result becomes an explicit and locatable definition of the object's identity and the point of entry.

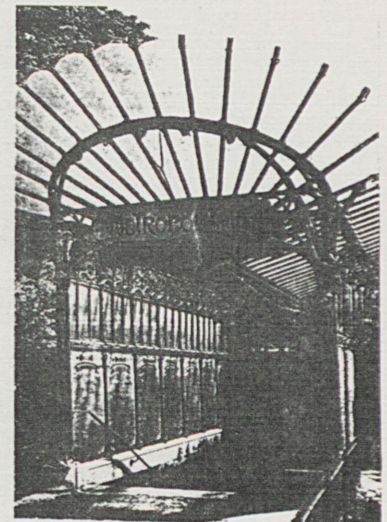
The relationship of heraldic perception to speed, size, visibility and location is as important to the identity as it is to the sense of change. The greater the speed one travels at the larger and simpler the sign needs to be in order to impart its message to the viewer, whereas signs utilized for pedestrian information can rely on providing the same message in a reduced size. The location and visibility of such signs aid its effectiveness as a message system. On the commercial strip the sign is disassociated from the store it serves and is placed closer to the vehicular arteries. While a constancy in symbols allows for an association to be made between the two, the sign, by its weak sense of proximity to the store and its large size, becomes an element separate from and competing with the built form it was meant to serve.

At slower speeds where the proximity of buildings is much closer, the relationship of the sign's location to the building is extremely close. It is much easier to associate the sign as a part of the identity of the building and not just an individual entity.

Realizing that many paths from many directions will enter a neighborhood place, it seems only natural that each of the gateways should



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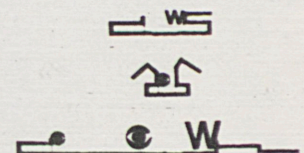


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MAIN STREET

MEDIEVAL STREET

COMMERCIAL STRIP



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alter themselves to account for the various modes of approach and range of speeds. If more than one gateway is provided as Mr. Alexander asks, they would begin to establish an implied boundary that would further define the physical location of the gathering place. They define and locate the neighborhood place and simultaneously aid the individual in sensing his location within the neighborhood place.

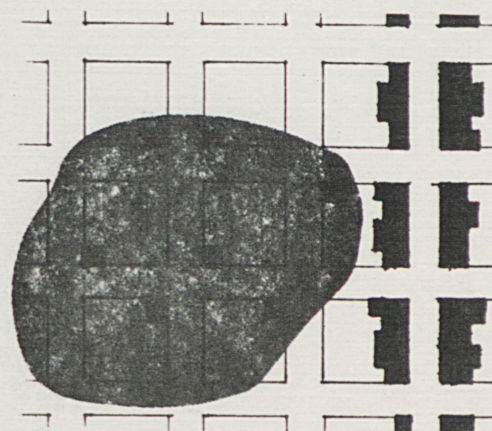
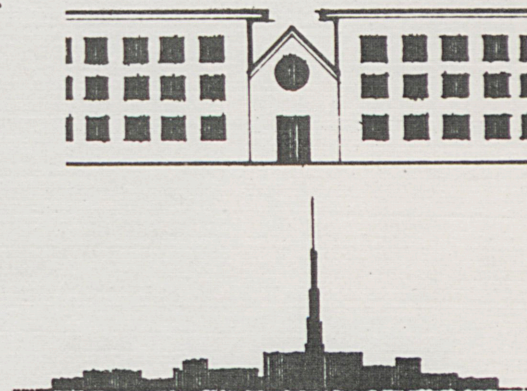
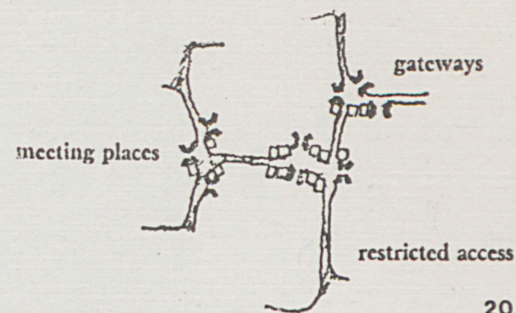
If we are to utilize identifying gateways, but in a more implicit manner, forms of textures, for example, that by their constancy of use signify the entry, we would be moving toward the second message system, the physiognomic. Here the identity is communicated by the form itself. The identity lies in the perception of a unique object within its context. The uniqueness is found in its form, but only when the images of its context is equally perceived. The two are associated as one but its identity is seen as separate from its surroundings.

To an extent, the sense of change adds to the physiognomic sense of identity in many ways. In particular where the changes are strongly associated in some way to the activities of a neighborhood place. In this manner, their occurrence communicates to us the presence of neighborhood components and thus the neighborhood itself. The strength of the association is enhanced by the degree of permanence that is interjected into the project.

Similarly our perception of objects is influenced by the sense of proximity that exists. Images, oriented and organized so that they are more easily perceived, are given recognition earlier and will have a stronger identity. In the same manner that the heraldic strips away anonymity, the physiognomic provides the development of a character.

Through the third message system, the locational, our viewpoint is directed more towards the interior than is alluded to by Mr. Venturi. The basis here is that the interior identity should reaffirm the identity established on the exterior.¹¹ But Venturi's point can be applicable to interior spaces as well. Within any neighborhood there are a number of units that exist in large numbers, whether houses, shops, lights or trees. If their spatial location in relation to the whole can be made consistent with their type of activity, then the identity of the district is established by their location within the whole.¹² The other two systems can be used to reinforce the identity, but the locational method emphasizes the individual's process of association.

For example in a neighborhood, the establishment of a corner stone initiates a pattern that becomes an identifiable element of the neighborhood district. When an individual confronts a corner grocery or meat store he associates himself as being located somewhere within the district.



The make-up of a market can be treated in a similar manner. Basic activities that happen within the market occur many times. A physical relationship between the market location and a type of activity will strengthen both the activity's identity and the identity of the market; a specific gathering place versus a part of some less distinguishable whole.

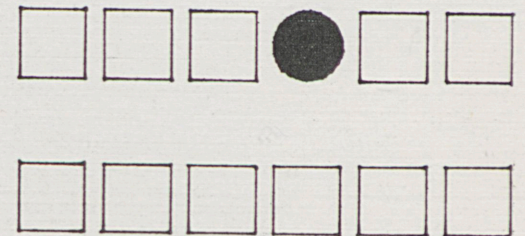
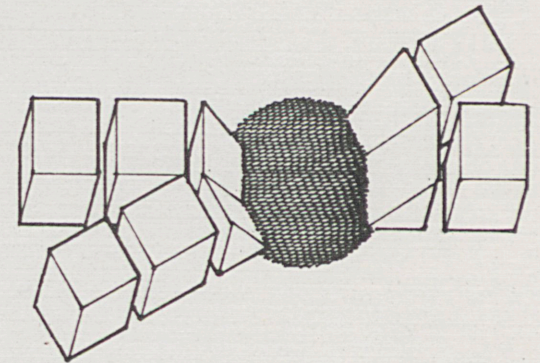
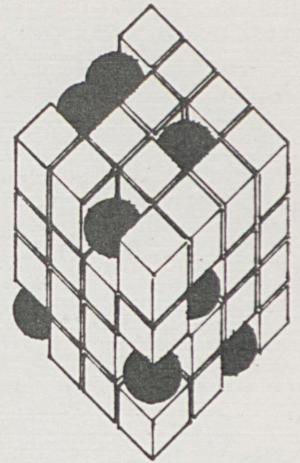
One other element that also involves the interior identity is the element of continuity within the marketplace. It does not require an exact similarity among the units but does demand a consistency in the message being given by them. Whether it involves location, change, vocabularies, or edge definition, the elements should have a sense of the whole and of contributing to it.

The sense of identity and the message systems have involved a sequence going from district recognition (heraldic) to object recognition (psysiognomic) to interior activity recognition (locational) and finally to climax recognition through the processional message system. We are dealing with the issue of a climax (which itself implies a sequence) in a process that moves from the outside to the inside. Realize that these elements provide a similar function as one moves from the inside to the outside as well. The sense of exit should be as strong as the sense of entry. In the individual's movement, the processional message system completes the sequence. The existence of an object or place that becomes a visual, physical or textural focus point of a project completes the internal sequence of the identity recognition.

"In the fertile streets and marketplaces of town and village it is the focal point...which crystallizes the situation, which confirms 'this is the spot'... Open space as an element in the town is essential but it needs to be furnished with such objects as will turn the disassociated stream of people into groups..."

Gordon Cullen
Townscape

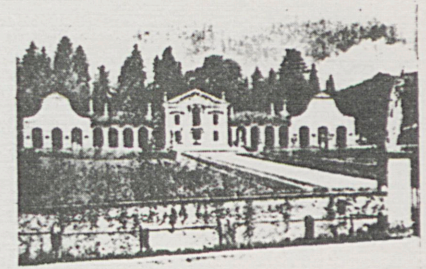
Gordon Cullen makes a strong case for the need of focal points to become places of gathering along the paths on which we move. These thoughts are similar in concept to the elements of path and node that Kevin Lynch talked of in The Image of the City. Wherever two or more paths converged in one area, a node, a differentiation along the path



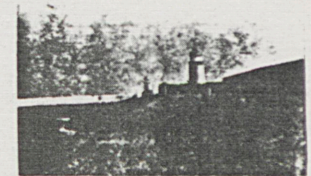
was created. In our study, the node that is created can be dealt with as the climax or focal point of the path sequence. It is the point at which activity is at its peak and is the point at which the gathering is most pronounced.

Even if traveling along a single path, the existence of a climax or node can occur by the existence of different elements or perhaps a shift in direction or speed. Beyond our experiences in movement, climaxes can be seen merely by visual or textural perception.

The climax or focus in any environment is important for the activities that we wish to have happen there. In the marketplace, the focus is vital as a means of complementing the gathering place. If as Gordon Cullen stated, we can create within the market a point where people knowingly are invited to gather than the notion of the market as a neighborhood is beginning to become complete. The market is identified as a unique district in the city and the sense of identity is reaffirmed as they leave the domain of the city to enter the market. But at the focal point, the identity of the market, as a place where one is invited to gather and interact, is made complete.



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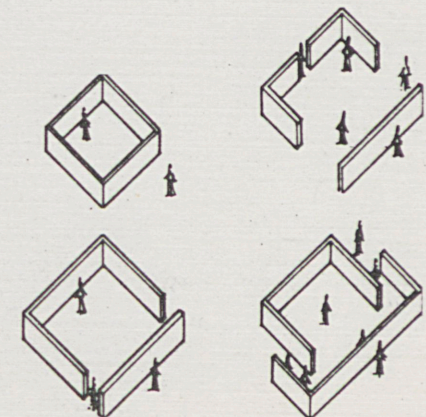


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Sense of Place

place: A unit of the environment¹³ that gathers people, objects and images together¹⁴

The final and in itself the climax of the senses is the sense of place. It is the actual gathering together of all we have talked about. The essence of a place is that it gathers people, objects and images just as a path might direct them. The neighborhood is also a place that gathers these things, but it is of a more specific size and scale as we talked of earlier. The senses of proximity, change and identity contribute



each in their own manner to the creation of a place. The need now is to explore how architecture contributes to the sense of place that a neighborhood contains.

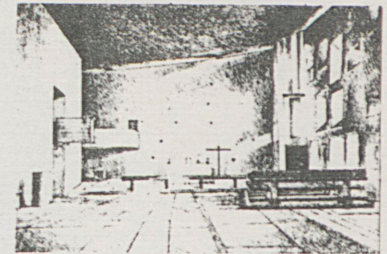
We have seen how the sense of identity recognizes the existence of a place and even implies its boundaries. Now we must look at some of the ways in which the place's existence is concretized for our experience. Proximities play a role, but the degree of enclosure is a major source in the physical realization of a place.¹⁵ Enclosure could be seen as a gathering together of objects to specifically locate one gathering place from another. The amount of enclosure that one senses in an environment determines the security or belonging that we feel toward that environment. In some instances your location either inside or outside is concrete while in others it is ambiguous. As such it would tend to have a weaker sense of place since you are not sure of your own location in relation to the space, let alone its actual boundaries.

In addition to the degree of enclosure, the nature of the enclosure, solid versus permeable, is an important factor in the ease with which people can gather, and, the emotions they will experience when they are gathered.

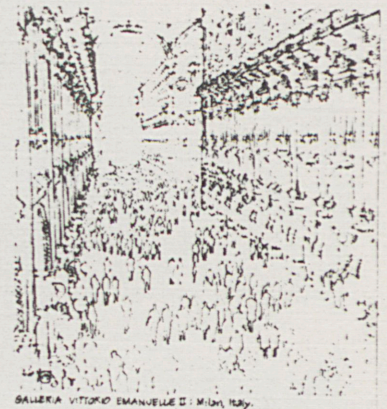
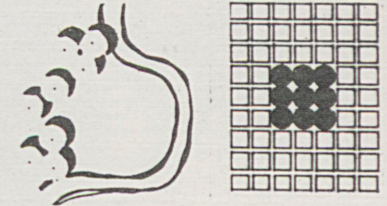
The enclosures that develop can be a result of natural objects, man-made objects, an edge created by two districts¹⁶ or by a combination of the above. Enclosure is an aspect of place that gathers objects to explicitly define the physical limits of the place.

Another element of place is the gathering of people. Providing an actual location to gather, as enclosures do, is important to the gathering of people, but it is only a part of it. Earlier when we talked of people and places we referred to ideas of sequence, path, etc., that involved a concept of movement by the individual. To develop this further, we can gather people when a contrast in movement is initiated. As alluded to earlier by Gordon Cullen, 'a place' contains the imagery of being a stationary space (or at least a space where people can become stationary) as opposed to the imagery of path which implies the constant motion of the individual. Not only does it imply these extreme ranges but also it assumes that the same shift in mode, from mobile to stationary, must be made in order for people to be taken from their paths and gathered in a place. The shift could be seen as occurring in the speed of their motion (fast to slow), the pattern of their motion (straight to angled) or the type of motion (vehicular to pedestrian).

A change in movement, however, will not by itself draw people to a place of gathering. The scale that exists must be used as a complement to the shift in motion. The individual is the scale at which this study



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GALLERIA VITTORIO EMANUELE II, MILAN, ITALY.

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was aimed and is also the scale at which the gathering places must succeed. Within the place an intimacy must be maintained while he is in the social group. The scale that surrounds the place must be of a human scale. They may contain other scales, but the basis of their form, materials and proportions must find their inspiration in the single human spirit. In the neighborhood, the group survives only so long as the individuals remain individuals.

The gathering of people tends to be one of the most important facets of a sense of place. The built forms are created for us to use. Only by an influx of people can it fulfill its role and provide a framework in which people can go about the processes of their lives.

With them one last element is gathered together; images. Architecture's role in image gathering is vital and involves not only the selection of the images but also their portrayal in the built environment. The selection of certain images over others is vital to providing the inhabitants a source of meaning and expression to the place they occupy.

"Through building, man gives meanings concrete presence, and he gathers buildings to visualize and symbolize his form of life as a totality. Thus his everyday life would become a meaningful home where he can dwell."

Christian Norberg-Schultz
Genius Loci

The dialogue between man and architecture is seen once again through the gathering that portrays a sense of belonging to the individual. The expressions around him can often be important artifacts of his own, such as in the Japanese Tokonoma ¹⁷ or merely be strong expressions of another's life. The elements we use and live around, if placed in our public zones become collections of social artifacts. The elements have a strong sense of their personal character that is then transferred to the space they occupy. They become expressive to others and to ourselves of our culture, activities and desires. They add meaning to our life processes.

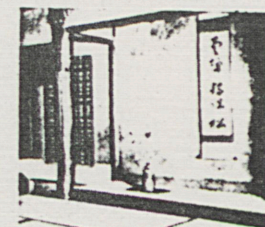
The portrayal of these images involves all that we know of in formalistic terms. The expressions we make in terms of color, scale and proportion, materials, textures, shapes, vocabularies and order become the tools by which we make the images available to the individual. All of these aspects deal with where the object is located, how we allow it to be perceived and the associations we make of the images with other images.



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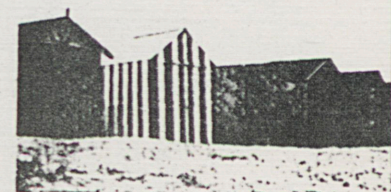
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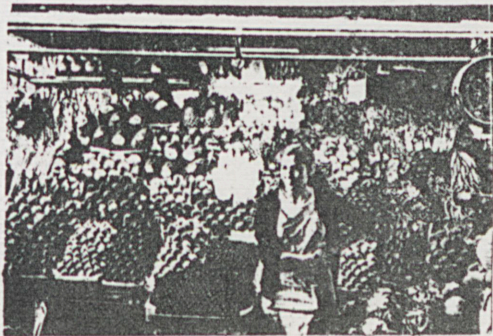
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The portrayal of images is the result of all the factors we have been discussing through the senses of proximity, change, identity and place. The culmination of these portrayed images, combined with the gathering of objects and people created for us the sense of place.

It is treated as the culmination because the creation of place is the neighborhood's ultimate realization of a social and individual identity. It is a place of gathering but more importantly it becomes the place of interaction for which this discussion has been searching. Within environments that have a sense of place, individuals are willing to have meaningful contact with other individuals. Only when an individual feels that he belongs within an environment will he explore not only the environment but also himself. It provides at the very least the necessary framework in which a new awareness of our character and the way in which we live can be discovered.

Within the context of the market, the creation of a gathering place is of the utmost importance to the identity of the market as a neighborhood; a place of interaction. The sense of place in a market is what separates it from our present system of supermarkets and malls. The collections of sights, smells, personal artifacts and individual owners reinforces to use the fact that we are social beings that must deal directly with other people and with those things that concern our existence (i.e. food and shelter). The market establishes a place to gather, give meaning, and participate in at least one aspect of our lives. It fulfills a need.

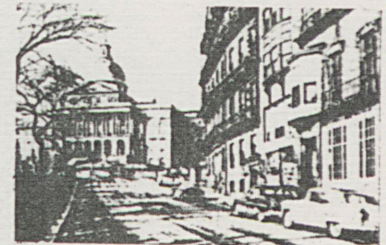
These spaces and senses begin to satisfy our need for self-awareness and fulfillment. It is these senses as explored through the vehicle of a marketplace, that should be a part of our continuing dialogue with the built environment.



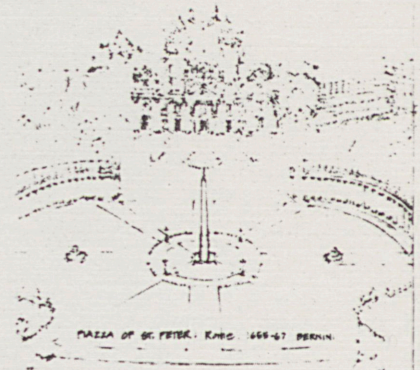
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Site Analysis

The site that I have chosen for the marketplace is located in the town of Sheridan (app. 45° N. Latitude) in the north central portion of Wyoming. Within the town itself, the marketplace is located in the Central Business District on a block that is still relatively free of permanent structure.

In recent years, due to the country's increasing demand for coal and Sheridan's central location in relation to this mining activity, the area around Sheridan has witnessed a tremendous influx of mining and business/retail activity. Simultaneously, the town is experiencing a continuous population growth and a relatively stable economy. While having only 3% unemployment in recent years, the population has increased by 50% during the 1970's (10,560 to 15,136) and is forecast to grow by 90% during the 1980's (up to 22,000 by 1985). The situation has brought about a general increase in retail sales that has prompted vigorous expansion and new commercial construction. Most of this construction has occurred in or around Sheridan; primarily as a result of Sheridan being seen as the economic center of North Central Wyoming. From a recent study¹⁷ it was found that 93% of all county residents do a majority of their shopping Sheridan.

"This central location makes Sheridan, the natural marketplace in Sheridan County, where the majority of the county's service employment is located and where most of the retail goods are bought and sold in the county...It is a governmental center, a marketplace and an economic center."

Sheridan Development Plan

As such the nature of the town's location and it's projected growth create a favorable atmosphere for the marketplace I propose for Sheridan.

The actual site I have chosen is located on the southern edge of the Central Business District. Located at the intersection of Main St. and Coffeen Avenue, the site is the pivotal point where the north-south grid, the pervading ordering system in the town, is rotated 45° to create the commercial strip (Coffeen Avenue) that extends to the southern edge of the town. The site occupies a very important node and movement shift within the city, making the marketplace an excellent activity to occupy this special site. It's commanding position is balanced by its close proximity and location on Main Street which is still the major source of retail and pedestrian activity. Another component of the site's context is the historic Sheridan County Courthouse located directly southwest of the site.

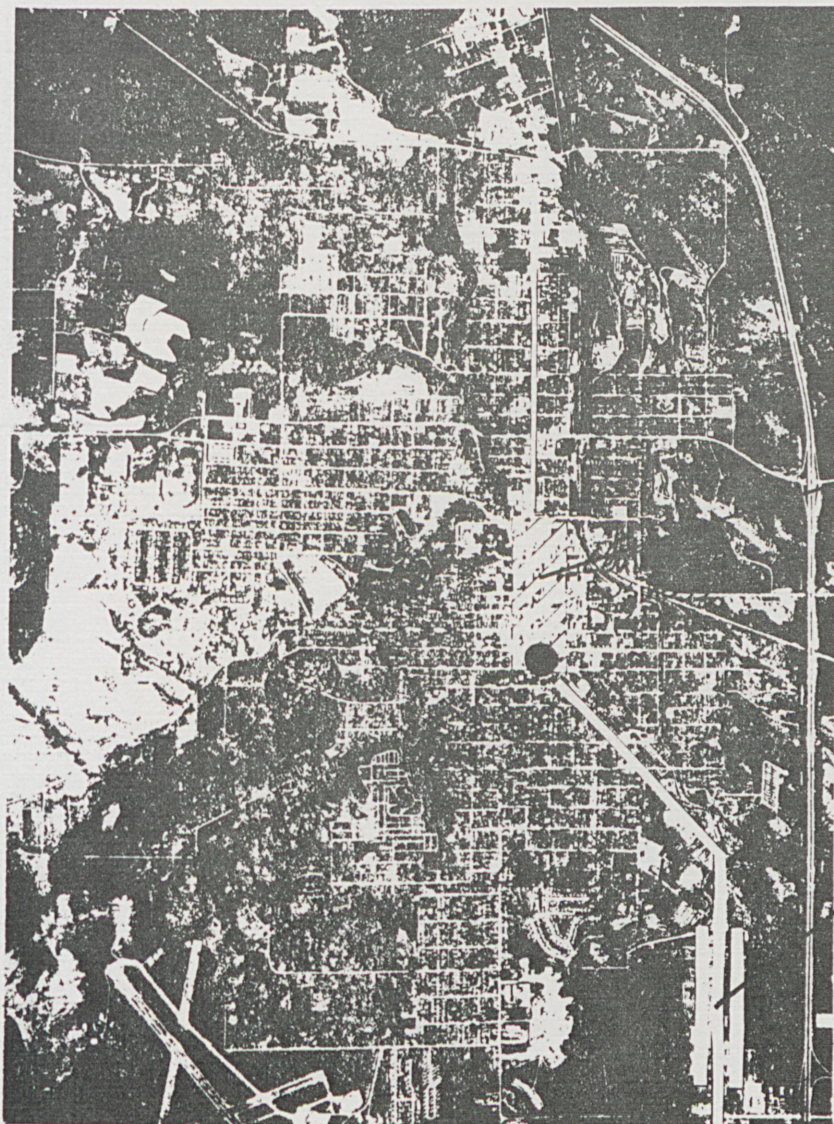
Located upon a hill towering above the marketplace as a backdrop for activity, the courthouse provides a strong, formal influence upon the marketplace site.

The market is located not only on the major pedestrian pathway but also maintains a high visibility for automobiles as one approaches it from the south and east. Situated amongst commercial buildings of various sizes, residential areas are still close enough to allow a very intimate space to develop within the urban context.

The site's southern exposure is excellent with only a negligible amount of shading occurring during the winter months. It's location with respect to many of the public services is very good. Not only is the courthouse close by, but five banks and the post office are all within three blocks. The city hall, police and fire department are headquartered within one-half mile of the market site.

This urban context for the marketplace couples with some of my earlier concerns in aiding the creation of a 'place' in Sheridan. While the town is very dependent upon the mining industry, especially in recent years, the stable industry for decades has been agriculture. Many farms and ranches of all sizes still provide the economic backbone to the county. My hope is through locating this market within the town, to physically bring this stable industry back into the view of the townspeople. By gathering these agricultural images, objects and people, it is my hope that Sheridan's history and origins can be revealed and reinforced to its present day inhabitants.

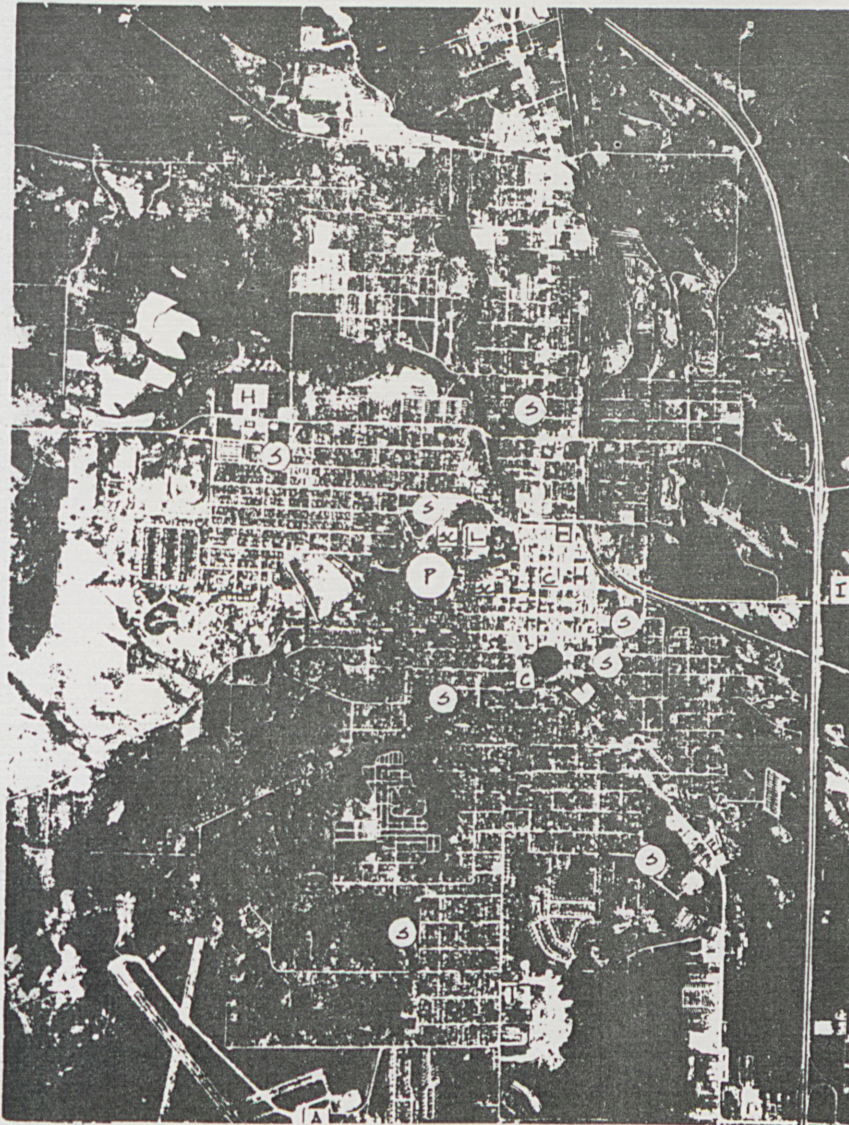
In short, the unique and central location of the market in Sheridan, coupled with the special character of a marketplace allow for a very special place to be created on this site, in the form of the marketplace.



Central
Business
District

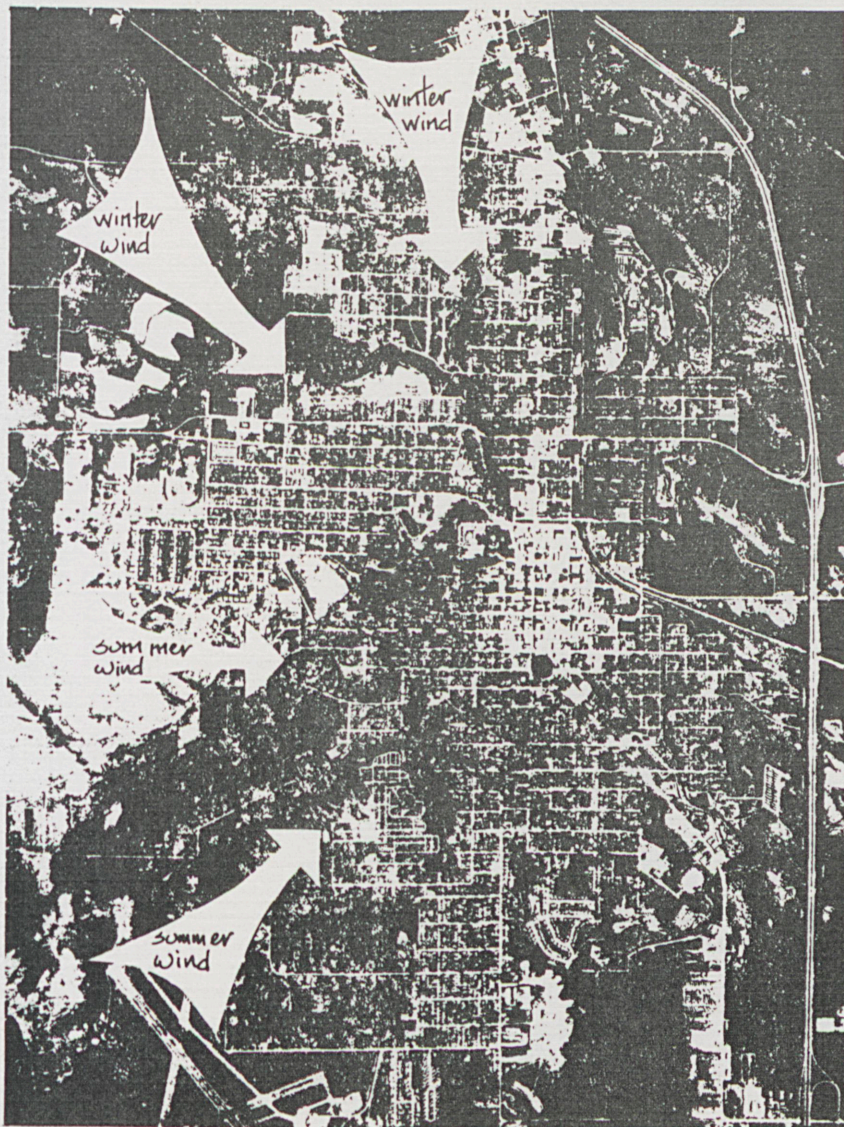
Commercial Strip

Site Location

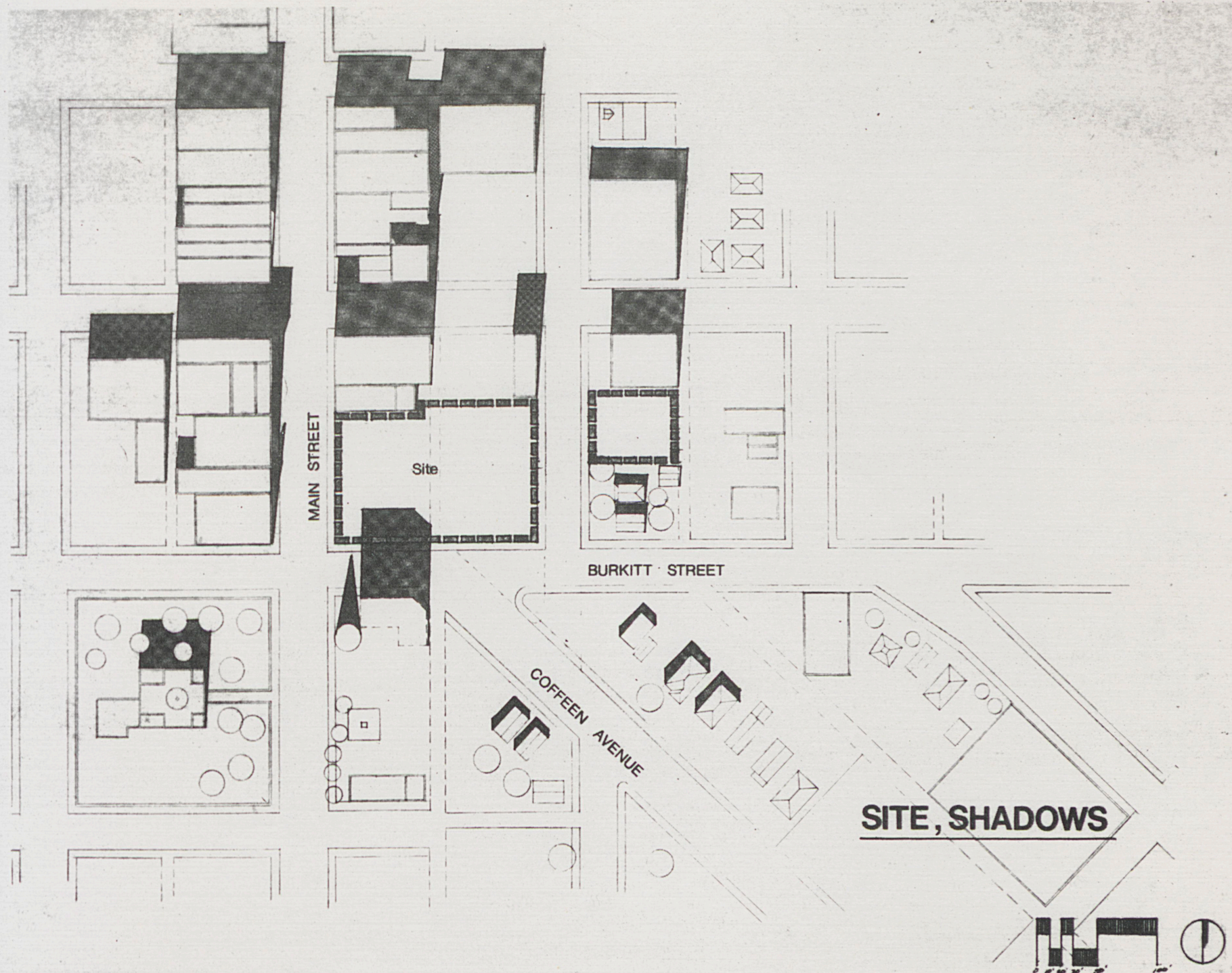


- S- schools, elementary & secondary
- SC- senior citizen center
- H- hospital
- I- information center
- P- city park
- L- public library
- C- courthouse, cityhall

Public Spaces



Wind Direction



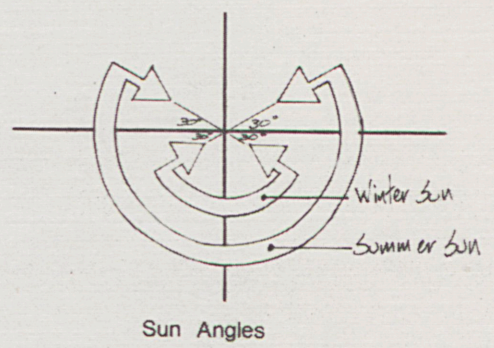
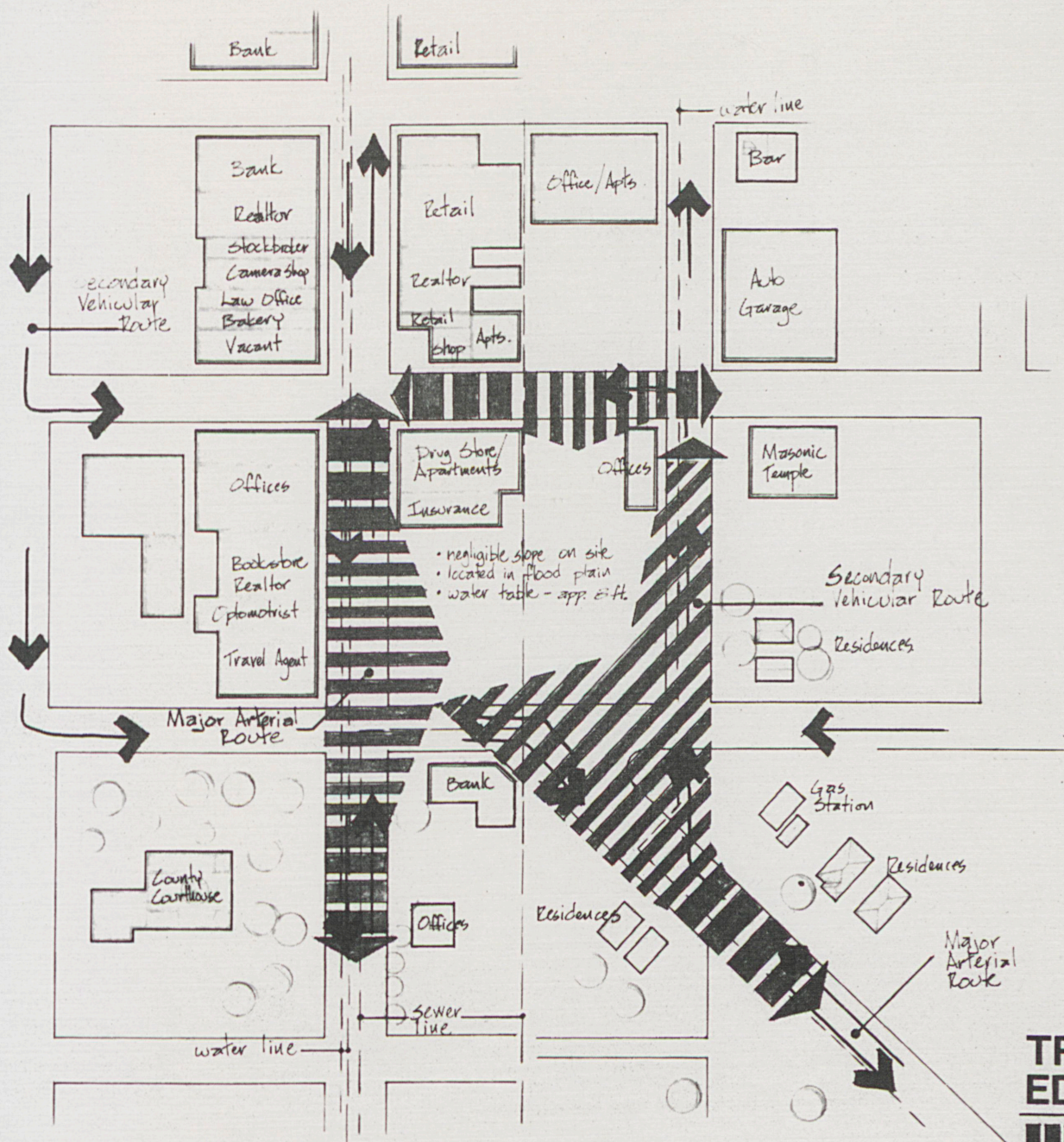
MAIN STREET

Site

BURKITT STREET

COFFEEN AVENUE

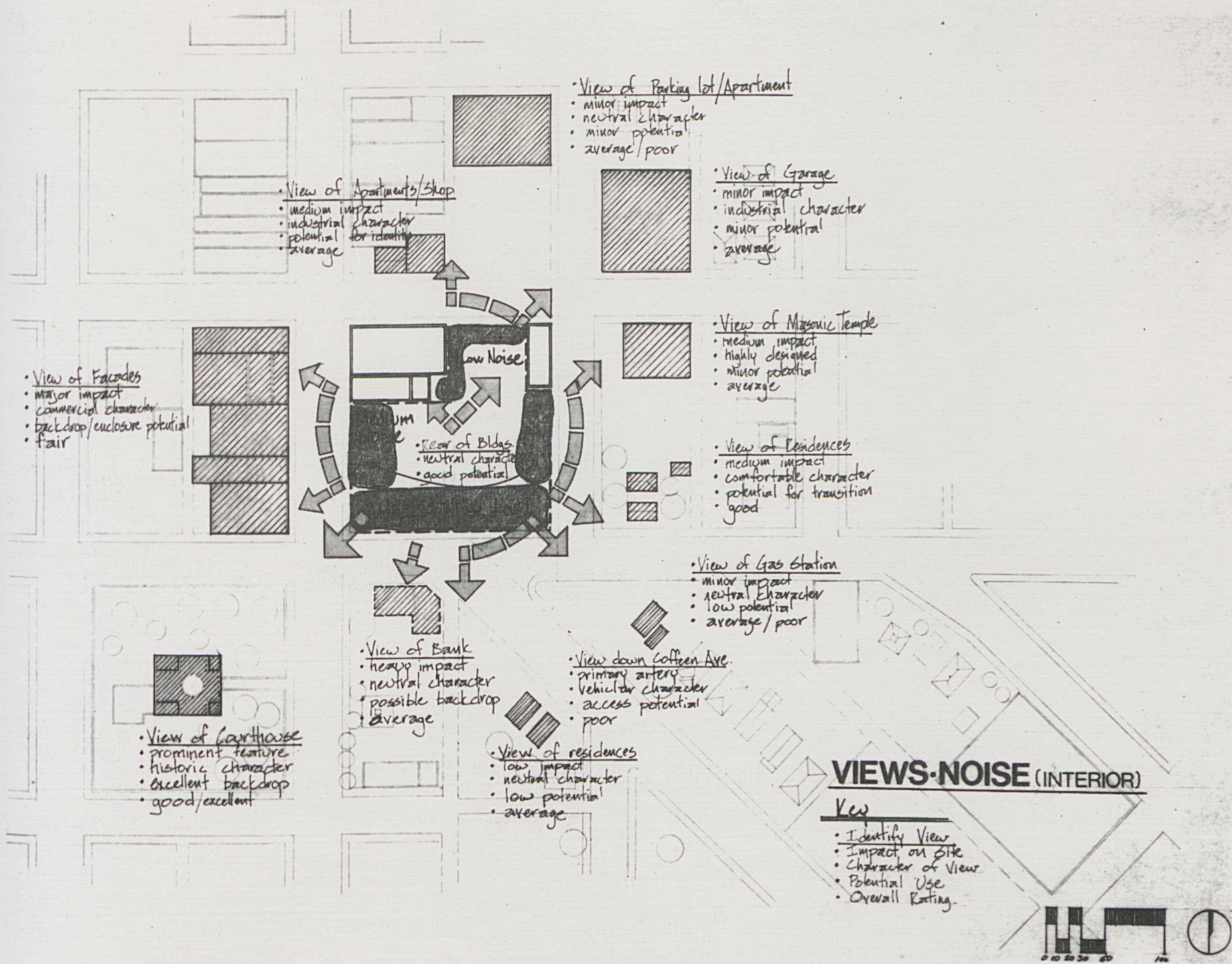
SITE, SHADOWS

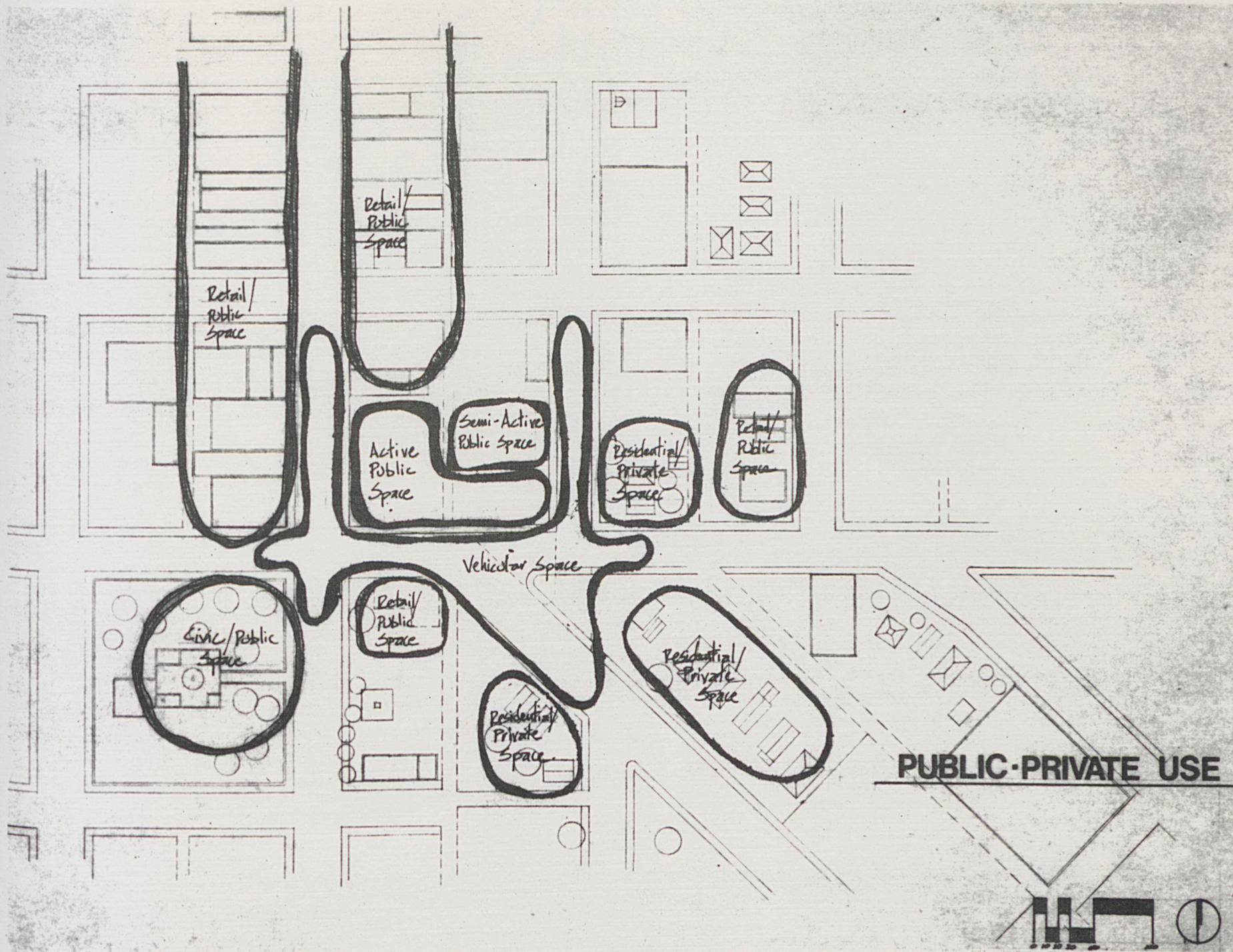


TRAFFIC EDGE, VIEWS (EXTERIOR)

View Corridors into Site







PUBLIC-PRIVATE USE

Climate

44.75⁰ North Latitude
107⁰ West Longitude

Annual growing season -- May to September

Annual Average Precipitation -- 15.89 inches
Annual Average Snowfall -- 69 inches

Average Monthly Temperatures: Precipitation (1975)

January.....	15.7 ⁰ F	.....	.72
February.....	29	.....	.37
March.....	32	.....	.93
April.....	43.8	.....	1.72
May.....	48.8	.....	1.71
June.....	62.7	.....	1.11
July.....	71.1	.....	.35
August.....	61	.....	.60
September.....	52.4	.....	1.41
October.....	44.4	.....	3.16
November.....	32.5	.....	.61
December.....	24.5	.....	<u>.18</u>

12.88 inches

Degree days -- 7903¹⁹

Sheridan Development Plan

Building Codes

Fire Zone #1

Occupancy Group B-2

Fire resistance, exterior walls -- 2 hr. less than 20'
1 hr. elsewhere

Openings, exterior walls -- not permitted less than 5 feet
protected if less than 20 feet

Allowable floor area --

Type of Const.	I-F.R.	II-F.R.	II one hr.	III one hr.	IV const.
Floor area (sq. ft.)	unlimited	30,000	13,500	13,500	13,500

Natural Light -- glazing equal to 1/10th of floor area, minimum

Natural Ventilation -- exterior openings not less than 1/20th of floor area

Water Closet -- provide minimum of one for each sex, must have exterior opening
or be vented to exterior

Seismic Zone #1

Occupancy Load -- approximately 450

Exits -- minimum of two required, maximum distance to exits 150-200 feet (with sprinklers)
doors, 3' minimum width, 6'8" minimum height
-- 9' total exit width required

Stairways -- minimum 44" width

Ramps -- minimum 44" width, maximum slope 1 in 10

Corridors -- minimum width 44" (32" minimum passageway in all circumstances)
clear height 7'

Programming

Large Space

Programming activities within the market involved more than a random identification of the spaces involved. It required that spaces be chosen with the creation of a neighborhood place in mind. For that reason the spaces are gathered into four groups: large, medium, small and supportive spaces. The groups make reference not only to their relative size but also to their role within the market.

Two large spaces exist within the market. One is the hardware shop and the other is the public open space. They are introduced into the market to serve in part as the focal points of the project. Their size and activity preserve the sequence-climax relationship initiated by the other spaces and become major points of destination for travelers along the path.

Just as in many European communities, small temporary shops surround public buildings and arcades, the large spaces will serve as a backdrop for much of the activities that occur. The proximities that occur between the large spaces and the other spaces create not only a favorable scale for the large spaces and activities but also relate well to the scale of those structures that presently exist on the site. They initiate the spatial definition of the site.



Activity: Selling of Hardware
Goods

Character: Active, Public, Noisy
Open, Fixed

Adjacency: small shops, Public Common

Illumination: Incandescent, task & display

Accoustical: Moderate

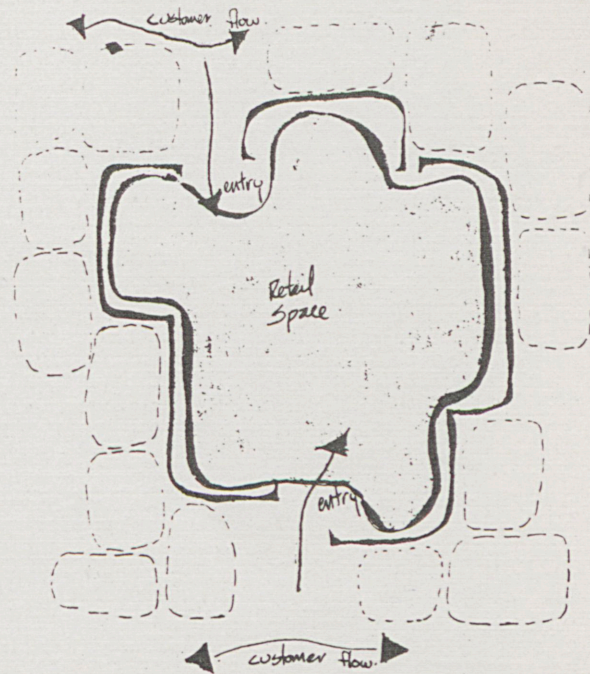
Plumbing: Seperate Water Supply &
Drainage

Mech./Elec.: Individual Venting & Electrical
System

Equipment: Display Stands

Alt. Energy:

Comments: Permanent Node, Semi-
controlled Access, Seperate
Advertising



HARDWARE SHOP

Quantity: one

Net Area: 3500 sq. ft.

Gross Area: 4400 sq. ft.

Medium Space

The medium spaces act as transition elements between the large and small spaces. Their size strengthens the processional quality of scale that climaxes in the large spaces.

More importantly, their nature is more permanent than the smaller spaces, providing a certain degree of enclosure for the interior/exterior spaces. Visible from outside the market as well as from within, they serve as strong identifying elements of the market within the context of not only the city but also the market itself. Their permanence and location provide a constancy in what people perceive as the market's imagery and as such give the market a strong sense of identity.

Activity: Dining. Gathering, Talking.
Relaxing. People-Watching.

Character Active, Public, Ranging
from Noisy to Quiet, Intimate,
Fixed

Adjacency: Bar/Lounge, Open/
Outdoor Space

Illumination: Incandescent, task,
adjustable, subtle

Acoustical: Moderate to Quiet

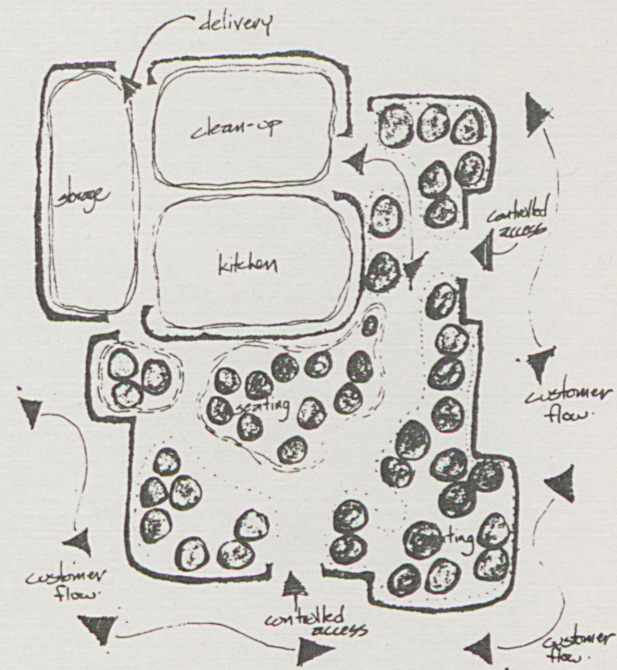
Plumbing: Separate Water Supply &
Drainage.

Mech./Elec.: Venting in Kitchen & Dining
Area, Individual Electrical System.

Equipment: Seating, Tables, Dry & Cool
Storage, Oven/Grill/Washer & accessories.

Alt. Energy: Recycled Heat from
Kitchen

Comments: Permanent Node, Semi
Controlled Access, Separate
Sewerity



RESTAURANT

Quantity: one

Net Area: 1100 sq.ft.

Gross Area: 1400 sq.ft.

Activity: Drinking, Preparation,
Gathering, Relaxing, People-Watching

Character: Active, Private/Public, semi-
Quiet, Semi-Open,

Adjacency: Restaurant, Common Space

Illumination: Incandescent, Individual
task & seating fixtures (adjustable)

Accoustical: Moderate to Quiet

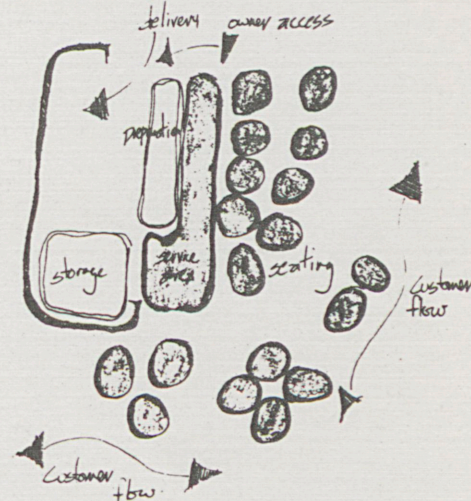
Plumbing: Supply & Drainage in
preparation area

Mech./Elec.: General Venting and
Local Electrical Service

Equipment: Freezer, Dry Storage, Wash-
up Sink, Bar/Counter, Seating

Alt. Energy:

Comments: Medium Space, Compl-
imentary Space to Restaurant,
Seating within Space



BAR/LOUNGE

Quantity: one

Net Area: 300 sq. ft.

Gross Area: 375 sq. ft.

Activity: Dining, Food Preparation,
Gathering, Talking, Relaxing,
People-watching.

Character: Active, Public, Noisy,
Open, Fixed, Many Smells and
Sights

Adjacency: Public common & pathways

Illumination: Incandescent, Individual
task (high level) & dining (adjustable) fixtures

Accoustical: Moderate to Loud

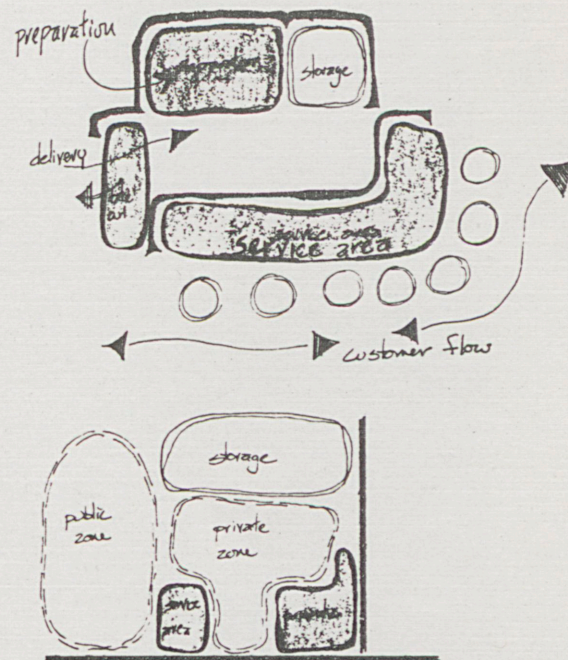
Plumbing: Supply & Drainage

Mech./Elec.: Local Venting & Electrical
Service for Oven/grill.

Equipment: Oven/grill, Wash-up area, Dry
and Cold Storage, Prep Table, Seating & Service

Alt. Energy: Recycled Heat from
Oven/grill

Comments: Medium Space, Active
Secondary Nodes, Seating in Shop
Area



FOOD STAND

Quantity: Three

Net Area: app. 100 sq.ft. (300 sq.ft.)

Gross Area: 375 sq.ft.

Activity: Selling of Meat; cutting, preparing, weighing, wrapping

Character: Active, Public, Noisy, Open
Fixed, Many Smells & Sights.

Adjacency: Poultry, Fish & Dairy Shop

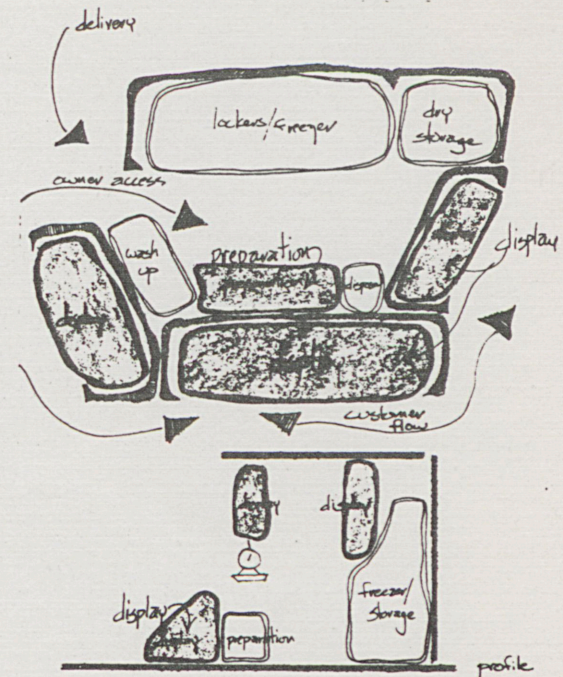
Illumination: Incandescent, Individual task & display fixtures
Accoustical: Moderate

Plumbing: Supply & Drainage

Mech./Elec.: Venting (limited)

Equipment: Preparation Table & Tools,
Smoking Area, Lockers, Cooler Display
Scales
Alt. Energy:

Comments: Medium Space, Secondary
Node



MEAT SHOP

Quantity: three

Net Area: 150 sq. ft.

Gross Area: 600 sq. ft.

Activity: Selling of Fish; preparation, weighing, wrapping

Character: Active, Public, Noisy,
Open, Semi-Fixed, Many Sights & Smells

Adjacency: Meat shop,

Illumination: Incandescent, Individual task and display fixtures
Acoustical: Moderate

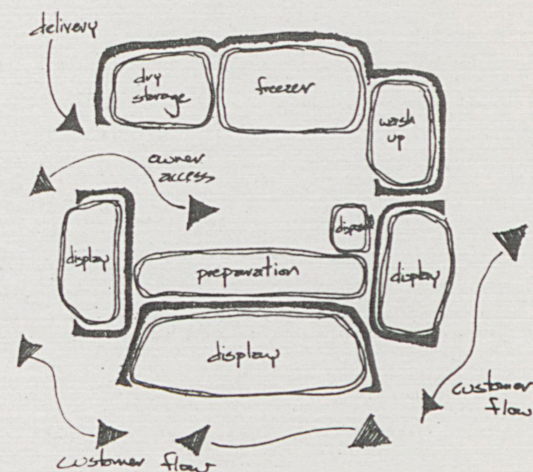
Plumbing: Supply & Drainage

Mech./Elec.: Local Venting

Equipment: Cutting & Wash Areas; Cool and Dry Storage, Display stands, Scales

Alt. Energy:

Comments: Medium Space, Secondary Node



FISH SHOP

Quantity: one

Net Area: 150 sq. ft.

Gross Area: 190 sq. ft.

Activity: Selling of Poultry Products;
preparation, wrapping

Character: Active, Public, Noisy, Open
Semi-Fixed, Many Sights

Adjacency: Dairy, Meat, Bakery

Illumination: Incandescent, Individual
task & display fixtures.

Acoustical: Moderate

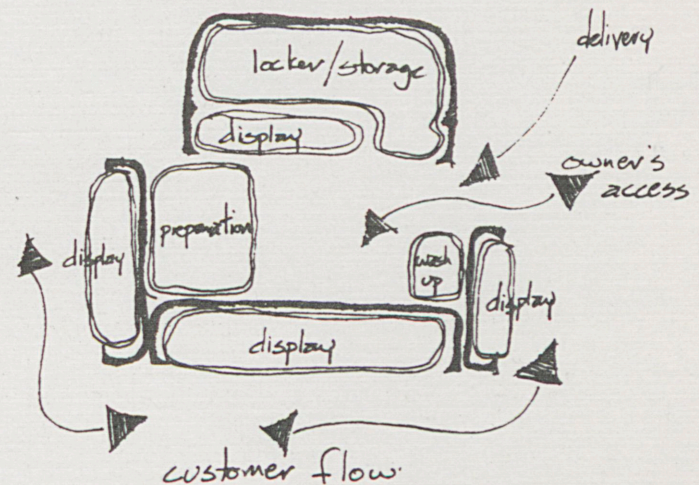
Plumbing: Supply & Drainage

Mech./Elec.: Local Venting.

Equipment: Cutting Area, Lockers,
Cooler Display Area, Scales

Alt. Energy:

Comments: Medium space, Secondary
Node



POULTRY SHOP

Quantity: three

Net Area: 150 sq.ft. (450 sq.ft.)

Gross Area: 575 sq.ft.

Activity: Selling of Dairy Products;
Handling, Wrapping, Preparation.

Character: Active, Public, Open, Semi-Fixed, Many Sights

Adjacency: Bakery, Poultry Shop

Illumination: Incandescent, Individual task & display fixtures
Accoustical: Moderate

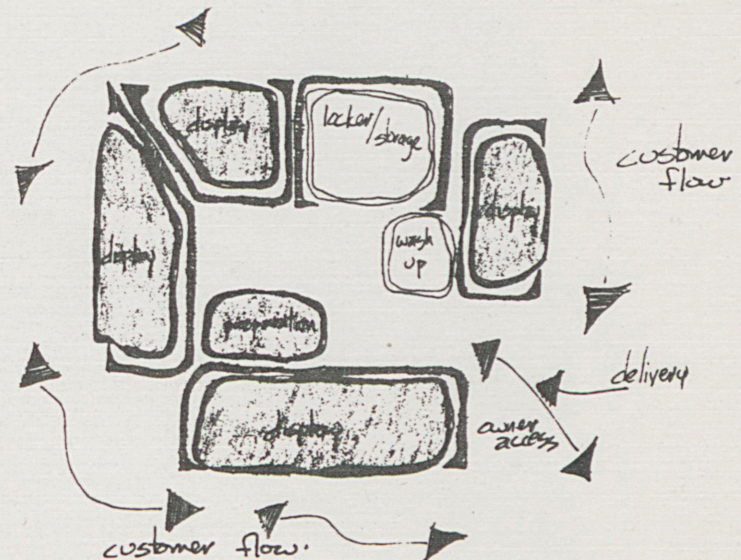
Plumbing: Supply & Drainage

Mech./Elec.: Local Venting

Equipment: Sanitary Containers, Lockers/
Cool Storage, Cooler Display, Scales

Alt. Energy:

Comments: Medium Space, Secondary Node



DAIRY SHOP

Quantity: four

Net Area: 150 sq. ft. (600 sq. ft.)

Gross Area: 750 sq. ft.

Activity: Selling of Bakery Goods;
preparation, baking, decorating
wrapping & eating
Character: Active, Public/Semi-Private,
Semi-Noisy, Partially Closed, fixed,
Many Smells & Sights
Adjacency: Dairy, Poultry, Public
Common, Bookstore

Illumination: Incandescent, Individual
task & display fixtures
Accoustical:

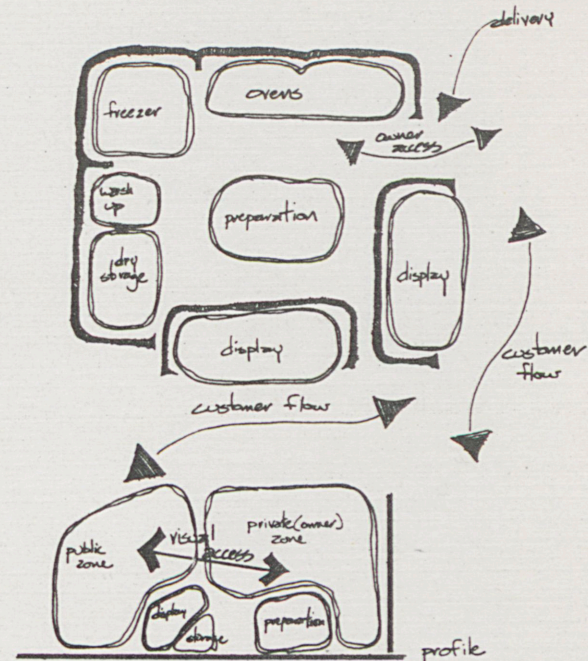
Plumbing: Supply & Drainage

Mech./Elec.: Local Venting for Ovens &
Prep. Area, Electrical Service for Ovens.

Equipment: Double ovens (2), Dry & Cool
Storage, Wash-up Area, Display Stands,

Alt. Energy: Recycled Heat from
Ovens

Comments: Medium Space, Prominent
Secondary Node, Preparation
Area is non-public zone



BAKERY

Quantity: one

Net Area: 200 sq.ft.

Gross Area: 250 sq.ft.

Activity: Selling of Books, browsing, lingering, gathering, talking, reading

Character: Passive, Private/Public, Open, Quiet, Colorful

Adjacency: Newstand, Bakery.

Illumination: Incandescent General display fixtures, Individual task fixtures

Accoustical: Quiet

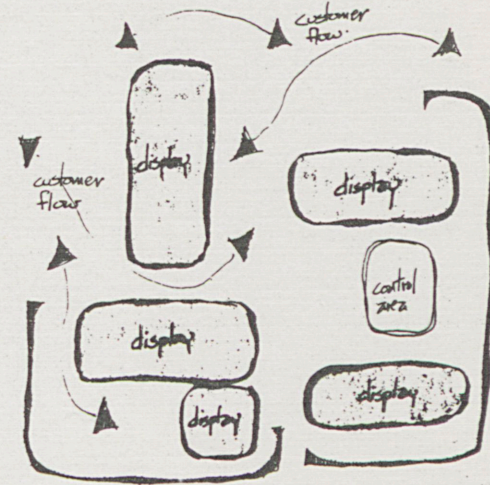
Plumbing: —

Mech./Elec.: General Venting.
Local Electrical Service

Equipment: Display Areas, Flexible Table/Seating

Alt. Energy:

Comments: Space to pause along path. Secondary Node



BOOKSHOP

Quantity: one

Net Area: 350 sq. ft.

Gross Area: 440 sq. ft.

Small Space

The small spaces play a very important role in the project. By their numbers they make up a majority of the activities that occur in the market. Further they establish the overriding character of the market as they relate in one way or another to the other spaces. Their spatial arrangement completes the sense of enclosure that was initiated by the other spaces.

Primarily, their temporary nature gives to the market the sense of change it needs. The types of activities that will occur in these spaces will vary from season to season and day to day; ranging from produce stands to craft stands to concerts, auctions and other public uses. Experiencing change on a seasonal, weekly and daily basis, they provide the responsiveness in an environment that makes it meaningful and desirable. Throughout the pulsating change of the small spaces, the continuity will be preserved by the permanence of the larger spaces and elements and by the framework they have created.

Activity: Selling of Produce, Handling, weighing, preparation, Wrapping

Character: Active, Public, Noisy, Open, Flexible, Colorful, Many Sights, Smells and Sounds

Adjacency: Other Produce Stands

Illumination: Incandescent, Individual and Adjustable task & display fixtures

Accoustical: Moderate to Loud

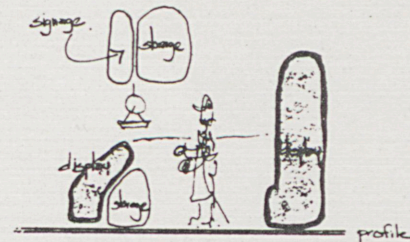
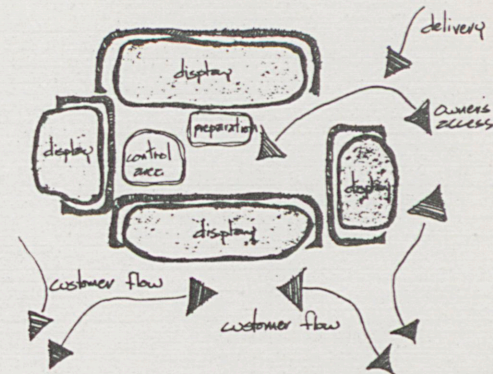
Plumbing: Supply (both tap and spray facilities) and Drainage

Mech./Elec.: General Venting and Electrical Service (local control)

Equipment: Wet and Dry Work Stands, Display Stands

Alt. Energy:

Comments: Small Space, by numbers it creates the character of the space



PRODUCE STAND

Quantity: 35 (varies with season)

Net Area: 100 sq.ft. avg. (3500 sq.ft.)

Gross Area: 4400 sq.ft.

Activity: Workings of Craftsmen,
Artists, Students; Display of
Products

Character: Active, Public, Noisy,
Flexible, Temporary, Many Sights
and Activities

Adjacency: Varies

Illumination: Incandescent, Individual &
Adjustable Task & Display Fixtures

Accoustical: moderate to loud

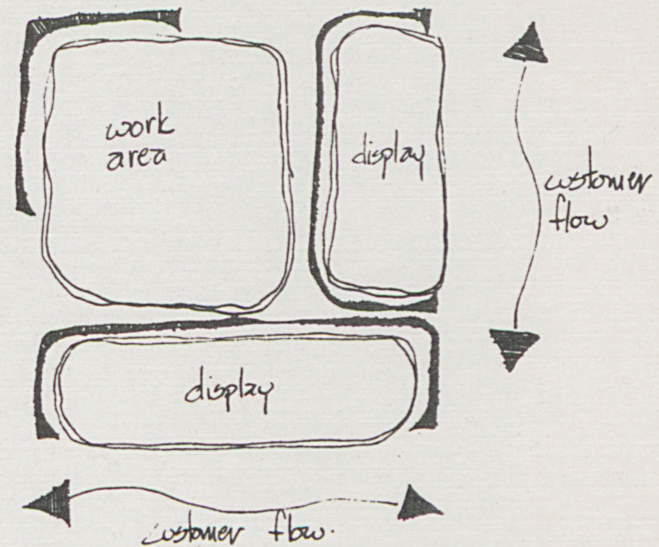
Plumbing: General Supply & Drainage

Mech./Elec.: General Venting and
Electrical Service

Equipment: Varies according to
Individual

Alt. Energy:

Comments: A Seasonal Space which
acts as an infill during colder
seasons, Temporary spaces that
maintain the character throughout
the year.



CRAFT STAND

Quantity: Variable

Net Area: —

Gross Area: —

Activity: Selling of Plants, potting

Character: Active, Public, Open, Quiet,
Flexible, Colorful, Many Sights and
Smells

Adjacency: Restaurant, Produce Shops,
Commons

Illumination: Incandescent task fixtures, grow
lamps & incandescent fixtures for display

Accoustical: Moderate to Quiet

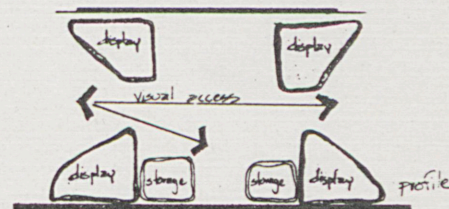
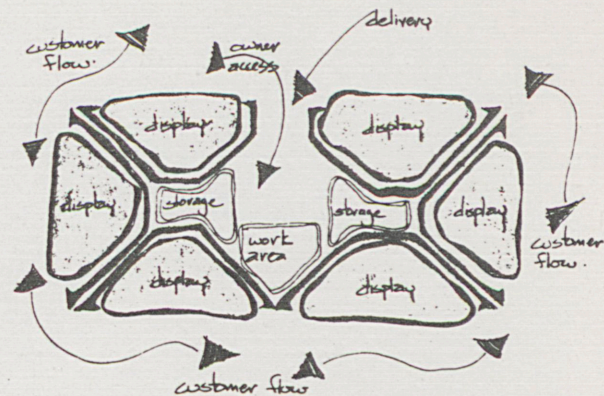
Plumbing: Supply (both tap and spray
facilities) & Drainage

Mech./Elec.: General Venting and
Electrical Service

Equipment: Wet & Dry Work Stands,
Tools & Storage, Faucet/Spray

Alt. Energy:

Comments: Small space that
contributes to the space and/or
shops nearby, provide mobile
stands as need arises



PLANT SHOP

Quantity: one (permanent)

Net Area: 150 sq. ft.

Gross Area: 190 sq. ft.

Activity: Selling of Candies and Sweets, wrapping, weighing, preparation

Character: Active, Public, Noisy, Open, Semi-Flexible, Colorful, Many Sights and Smells

Adjacency: Public Common

Illumination: Incandescent, display and task fixtures, High Level
Accoustical:

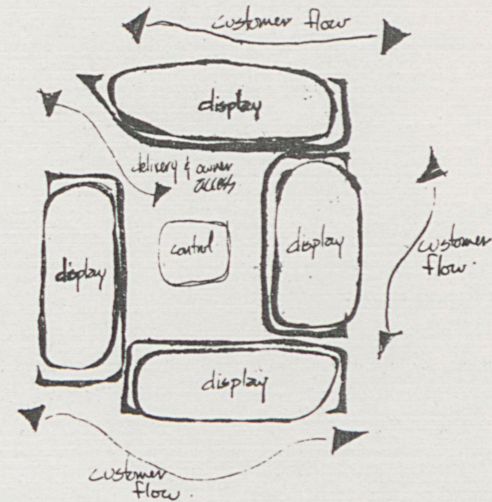
Plumbing: Limited Supply & Drainage

Mech./Elec.: General Venting, Local Electrical Service

Equipment: Display stands, Cool and Dry Storage, Scales

Alt. Energy:

Comments: Small Space, Minor Noise



CANDY SHOP

Quantity: one

Net Area: 150 sq. ft.

Gross Area: 190 sq. ft.

Activity: Selling of Newspapers and Magazines

Character: Active, Very Public,
Open, Extremely Flexible, Many
Sights & Colors

Adjacency: Bookstore, Pedestrian
Thoroughfare

Illumination: Incandescent, display
fixtures

Accoustical: Moderate to loud

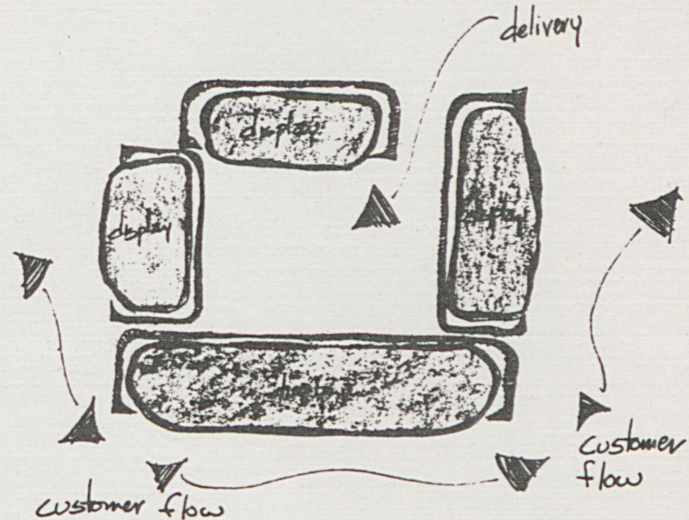
Plumbing: —

Mech./Elec.: General Venting,
Local Electrical System

Equipment: Display stands

Alt. Energy:

Comments: Complementary space
to other shops, Minor Node



NEWSTAND

Quantity: one

Net Area: 50 sq.ft.

Gross Area: 75 sq.ft.

Supportive Space

The supportive spaces are the most technical of all the spaces as they provide the logistical support to the market. In essence they are both the internal control area and the feeder systems by which merchant's products, waste disposal, mechanical equipment and electrical service are handled. While technically oriented, they still play an important role in the physical expression of the market. The supportive spaces develop physical links and a continuity between all of the activities in the market. Their physical expression can aid the clarity of the organization and the orientation of the many elements. The supportive systems provide by themselves many elements that contribute to the overall character. Objects such as lighting fixtures, movable partitions, hardware and drains are all systems that provide the market with its imagery and serve as a backdrop for the expressions of the individual shop owners.

By providing this reinforced imagery, the supportive spaces become the refinement of the expressions made by the preceding spaces.

Activity: Supervision of Marketplace,
Business Transactions

Character: Passive, Private, Quiet,
Fixed, Non-Retail Space

Adjacency: Delivery Entrance

Illumination: Incandescent, Task
Fixtures

Acoustical: Quiet

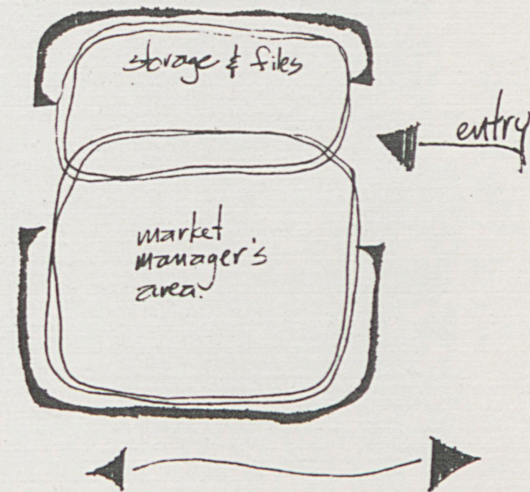
Plumbing: —

Mech./Elec.: Local Venting, General
Electrical Service

Equipment: General Office Equipment,
Dry Storage

Alt. Energy:

Comments: Supportive Space. Business Center, some access to public and merchants but requires some security



MARKETKEEPER

Quantity: one

Net Area: 150 sq.ft.

Gross Area: 190 sq.ft.

Activity:

Character: Passive, Private, Quiet
closed, Fixed.

Adjacency: Public Pathway

Illumination: Incandescent; General
Illumination

Accoustical: Quiet

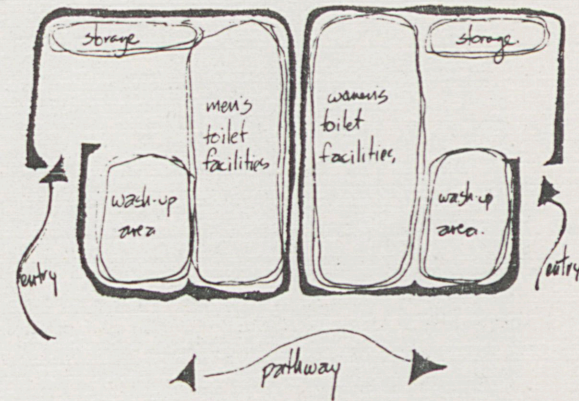
Plumbing: Supply & Drainage

Mech./Elec.: Local Venting, General
Electrical Service

Equipment: Toilets, Urinals, sinks,
mirrors and accessories

Alt. Energy:

Comments: Supportive Space,
Requires a sense of privacy



RESTROOM

Quantity: one for men, one for women

Net Area: 300 sq. ft.

Gross Area: 375 sq. ft.

Activity: Operation of Mechanical Equipment

Character: Passive, Private, Closed
Fixed, Non-Retail Space

Adjacency: —

Illumination: General Fluorescent

Accoustical: Buffered, Low

Plumbing: Drainage

Mech./Elec.: L —

Equipment:

Alt. Energy:

Comments: Supportive Space



MECHANICAL AREA

Quantity: one

Net Area: approximately 10-15% of total

Gross Area: gross sq. ft.

Activity: Delivery of Products

Character: Active, Private, Noisy,
Open, Fixed

Adjacency: Vehicular Access, Interior
Pathway

Illumination: General Incandescent

Acoustical: Buffered

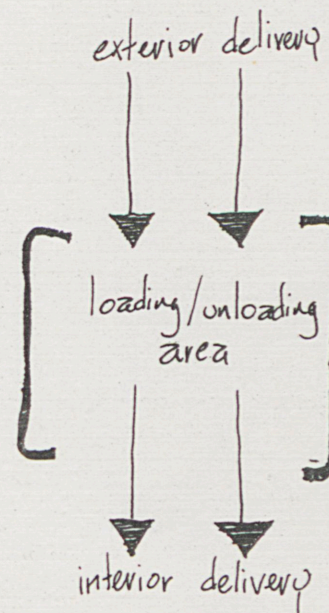
Plumbing: Drainage

Mech./Elec.: General Venting and
Electrical Service

Equipment: Movable Loaders

Alt. Energy:

Comments: Supportive Space, Times
of Delivery to be Controlled



DELIVERY AREA

Quantity: one

Net Area: —

Gross Area: —

Activity: Depositing and Removal of Waste Materials

Character: Passive, Non-Public, Fixed
Noisy, Some Odors

Adjacency: Vehicular Access

Illumination: Incandescent

Accoustical: Quiet, buffered

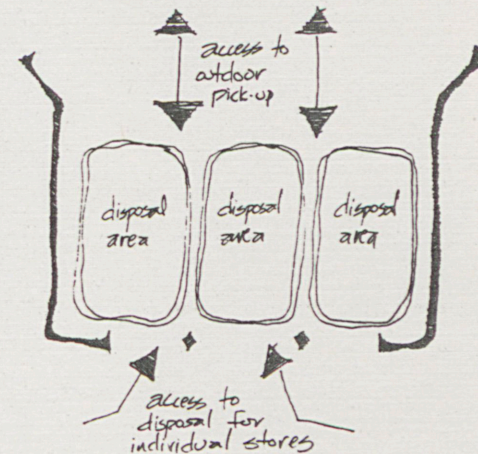
Plumbing: Supply & Drainage

Mech./Elec.: General Electrical Service

Equipment: Waste bins

Alt. Energy:

Comments: Supportive Space,
Requires access to indoors and outdoors, away from public domain



DISPOSAL AREA

Quantity: one

Net Area:

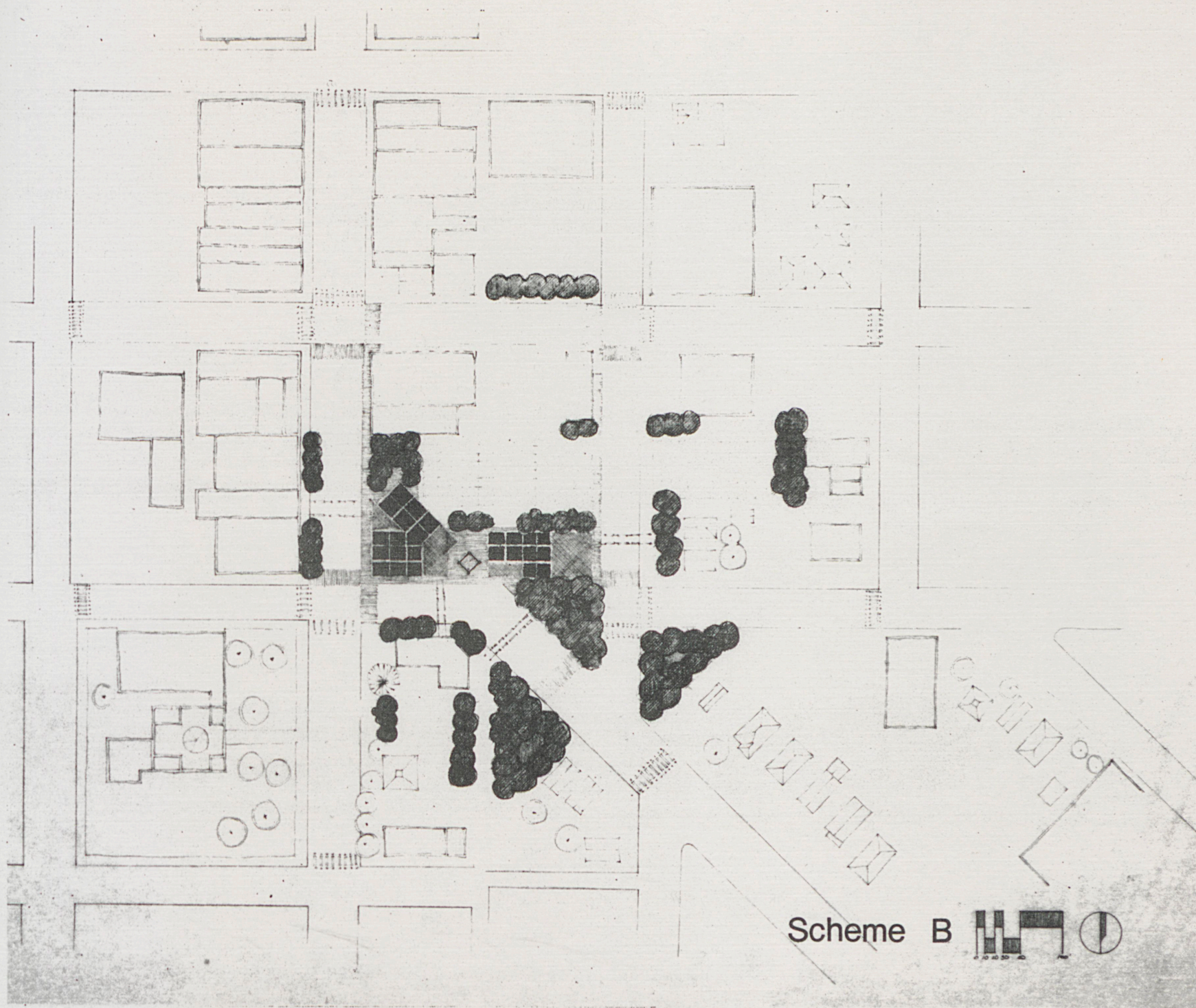
Gross Area:

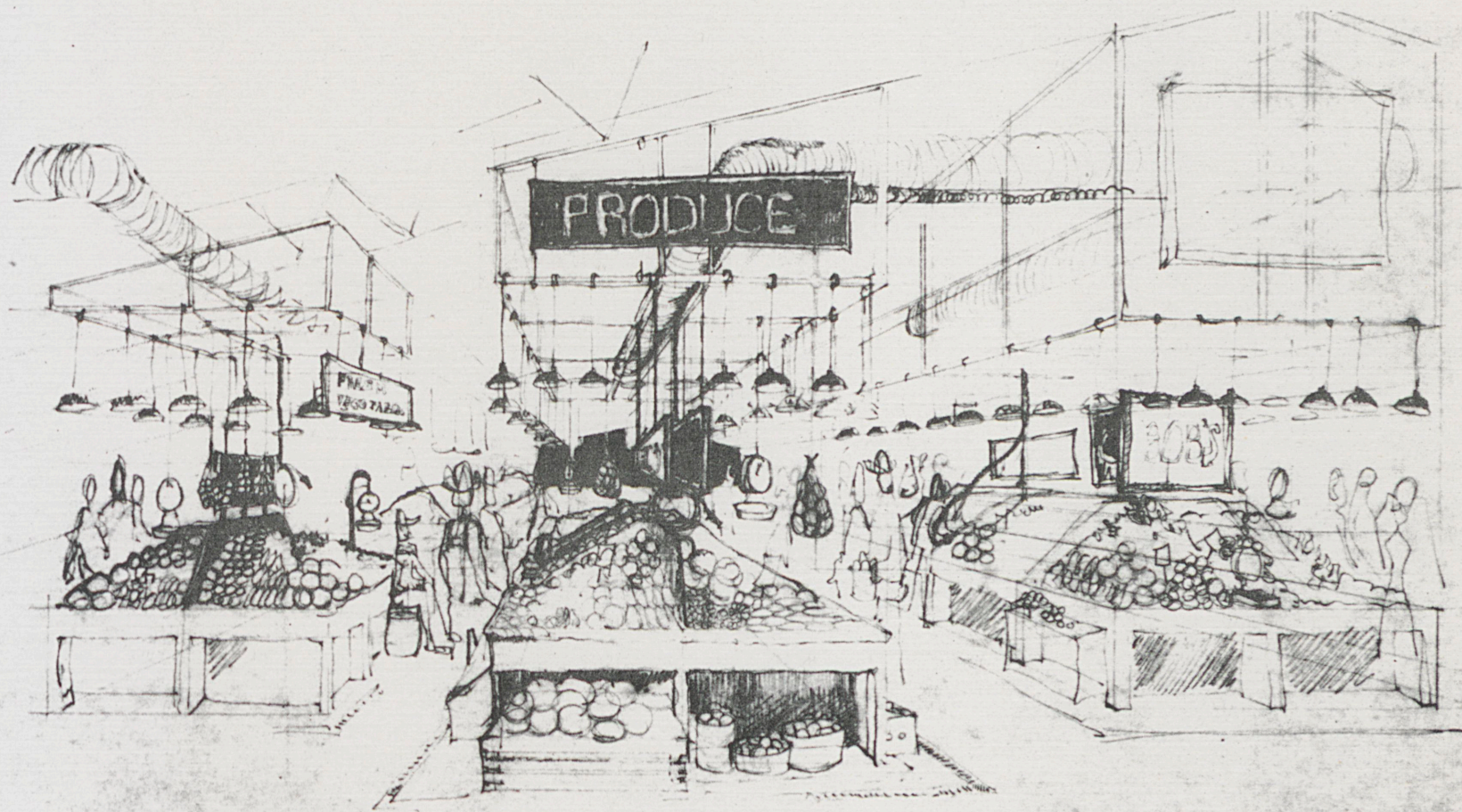
Concepts

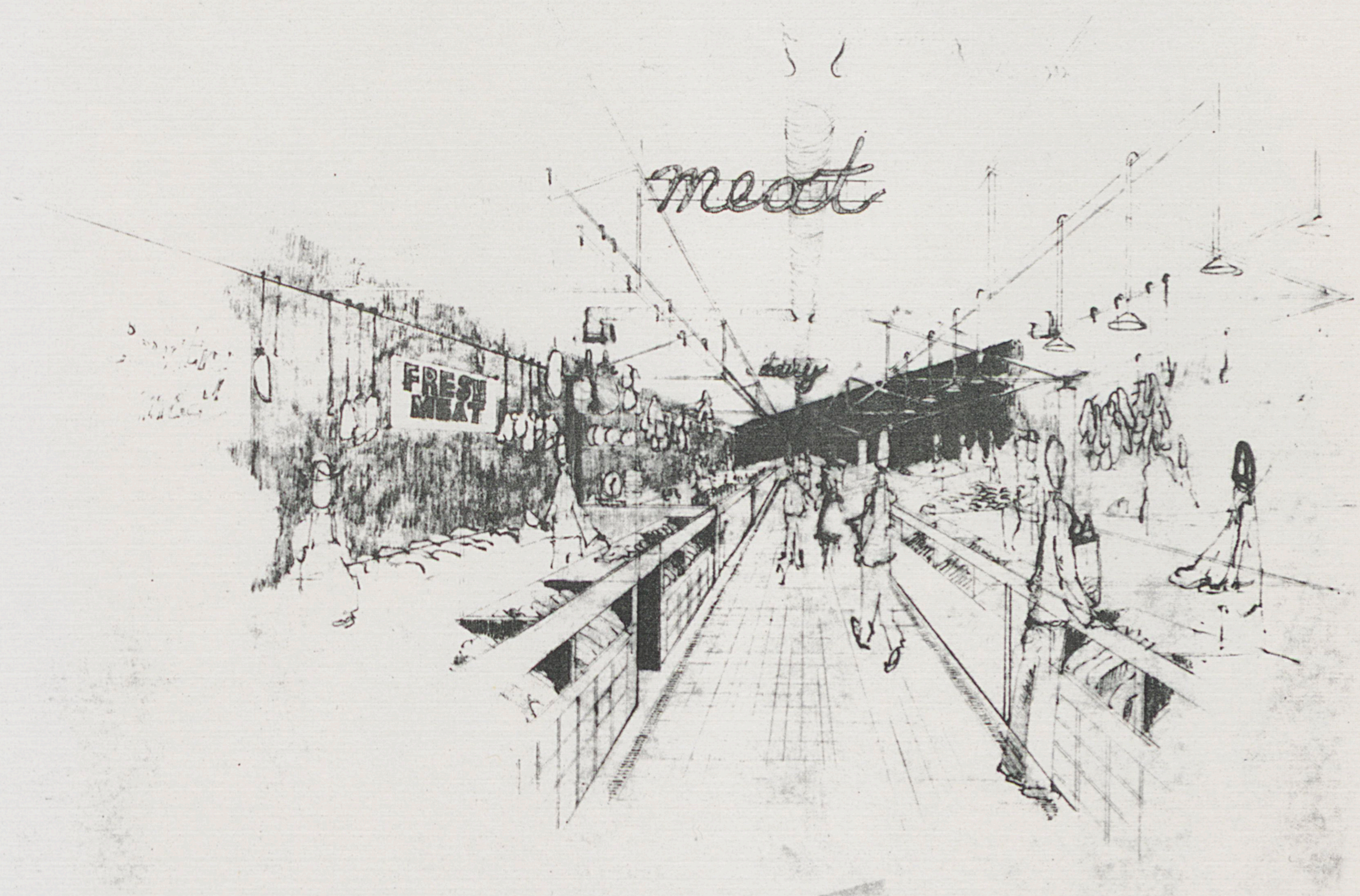
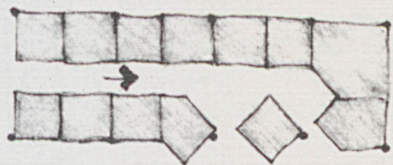


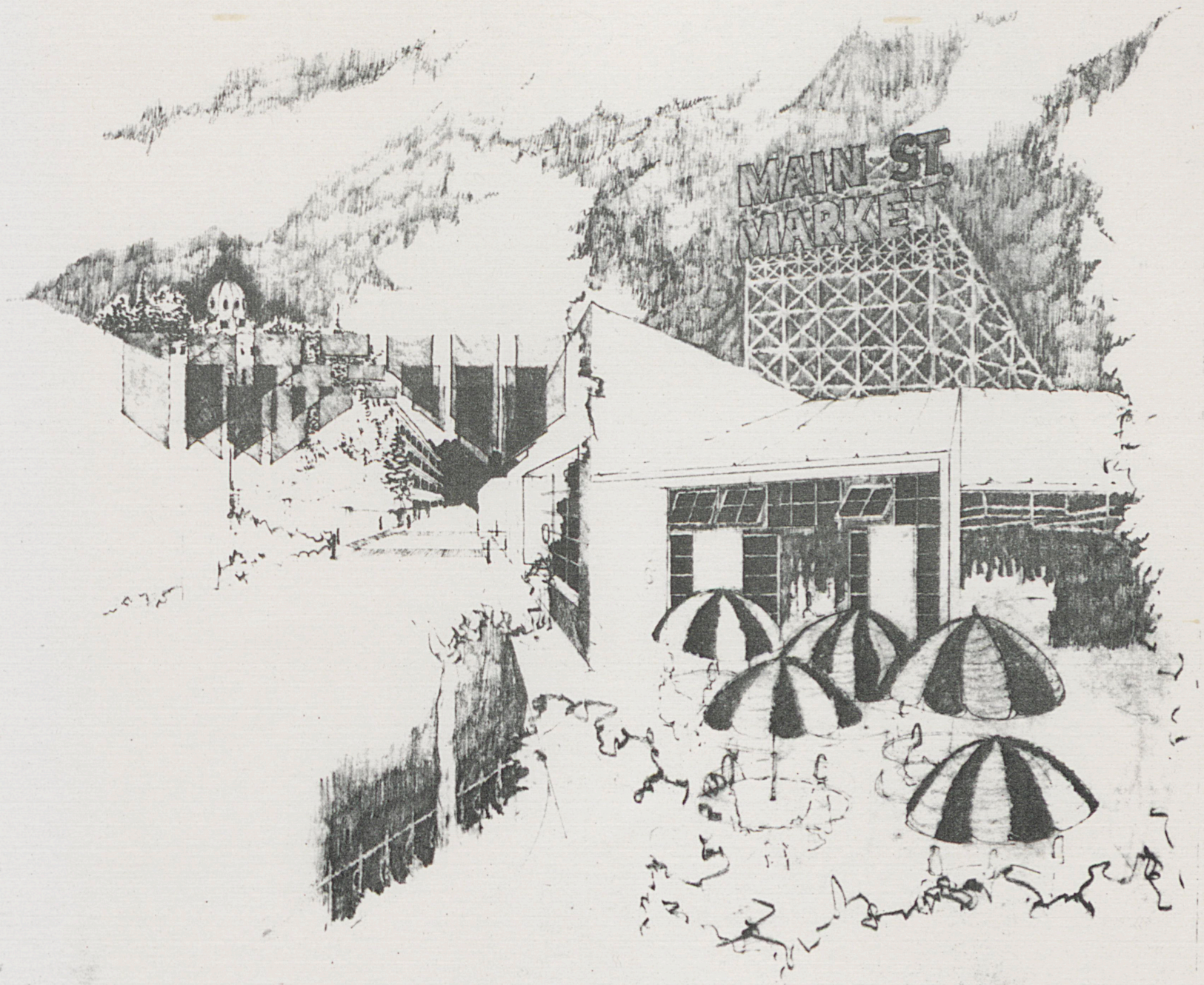
Scheme A.



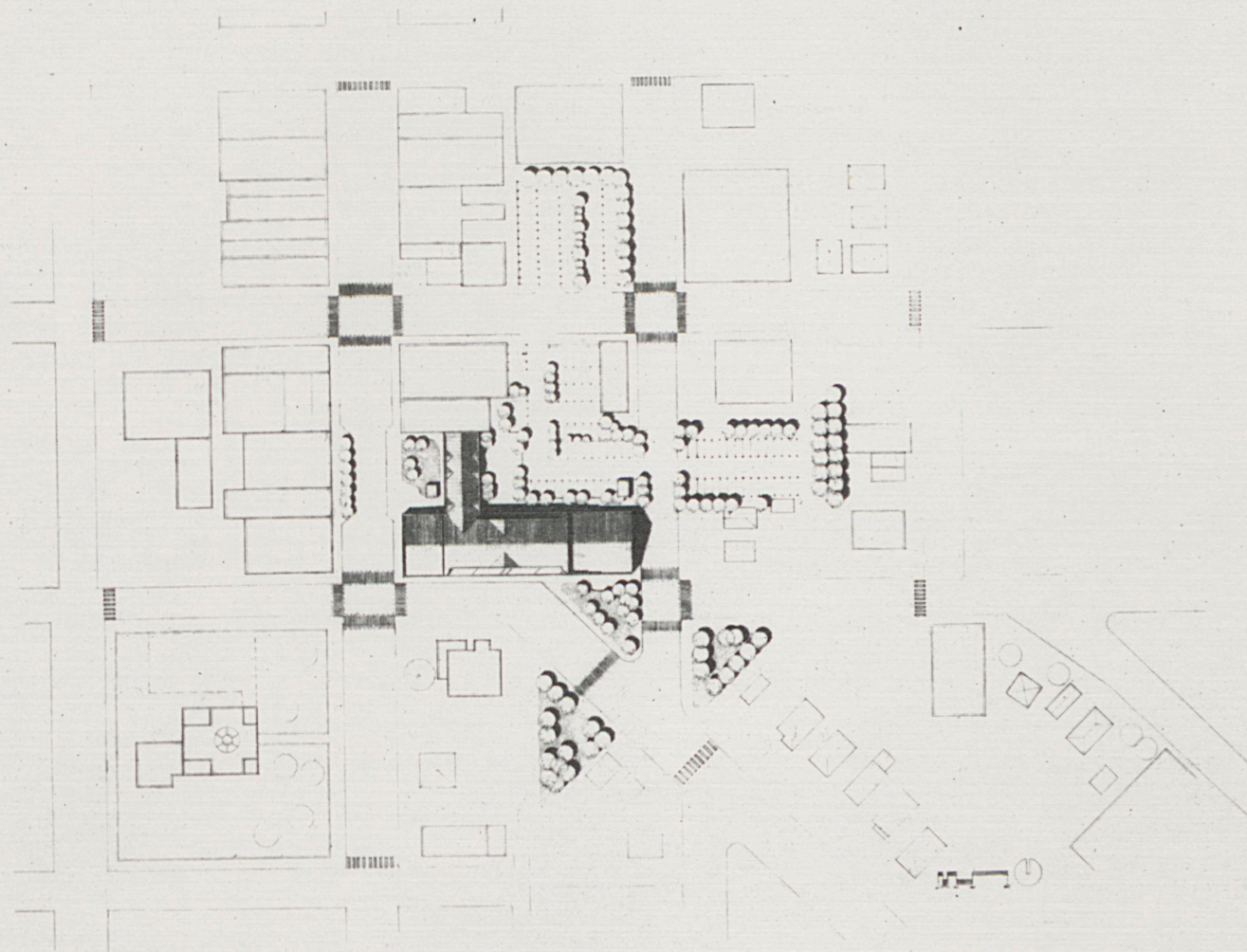




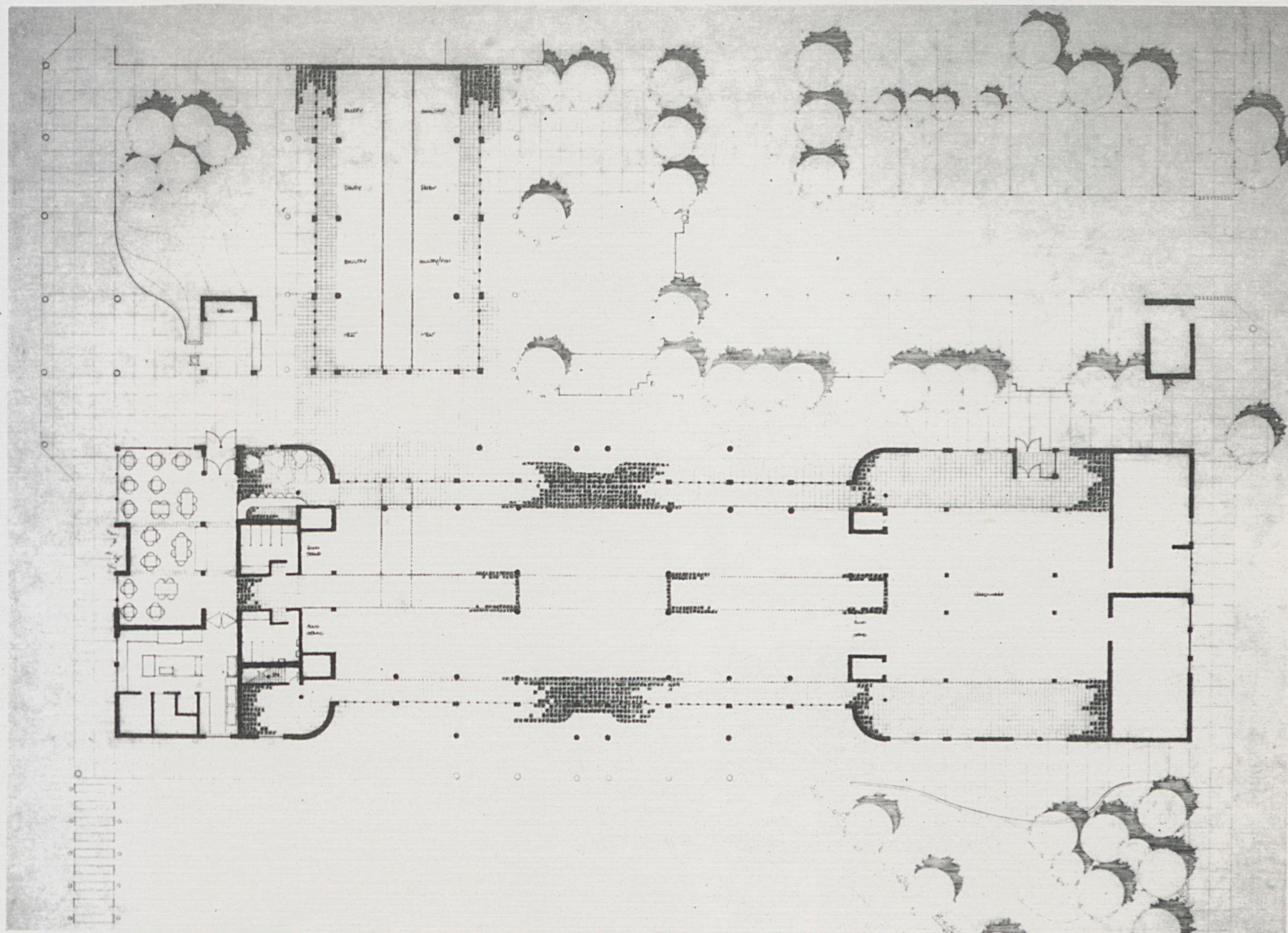


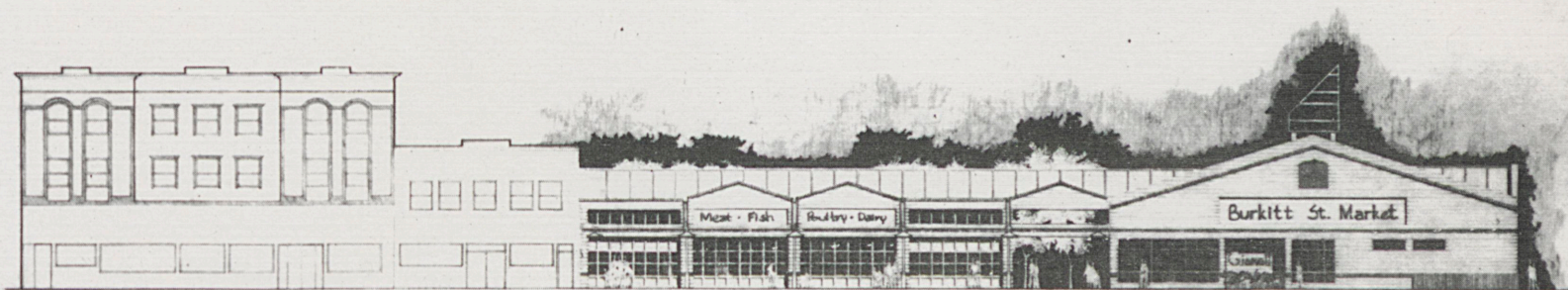


Conclusions



Market Proposal



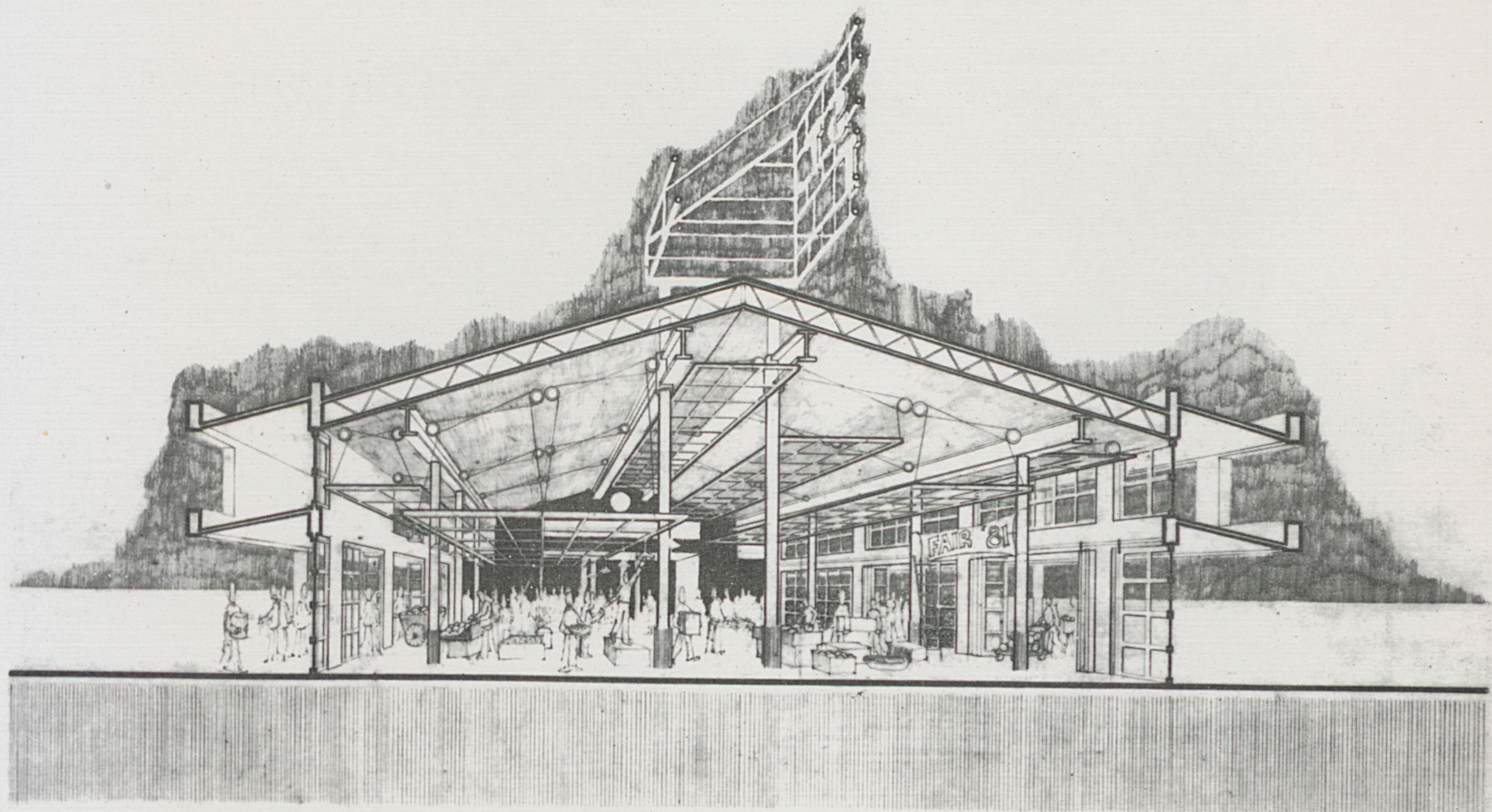


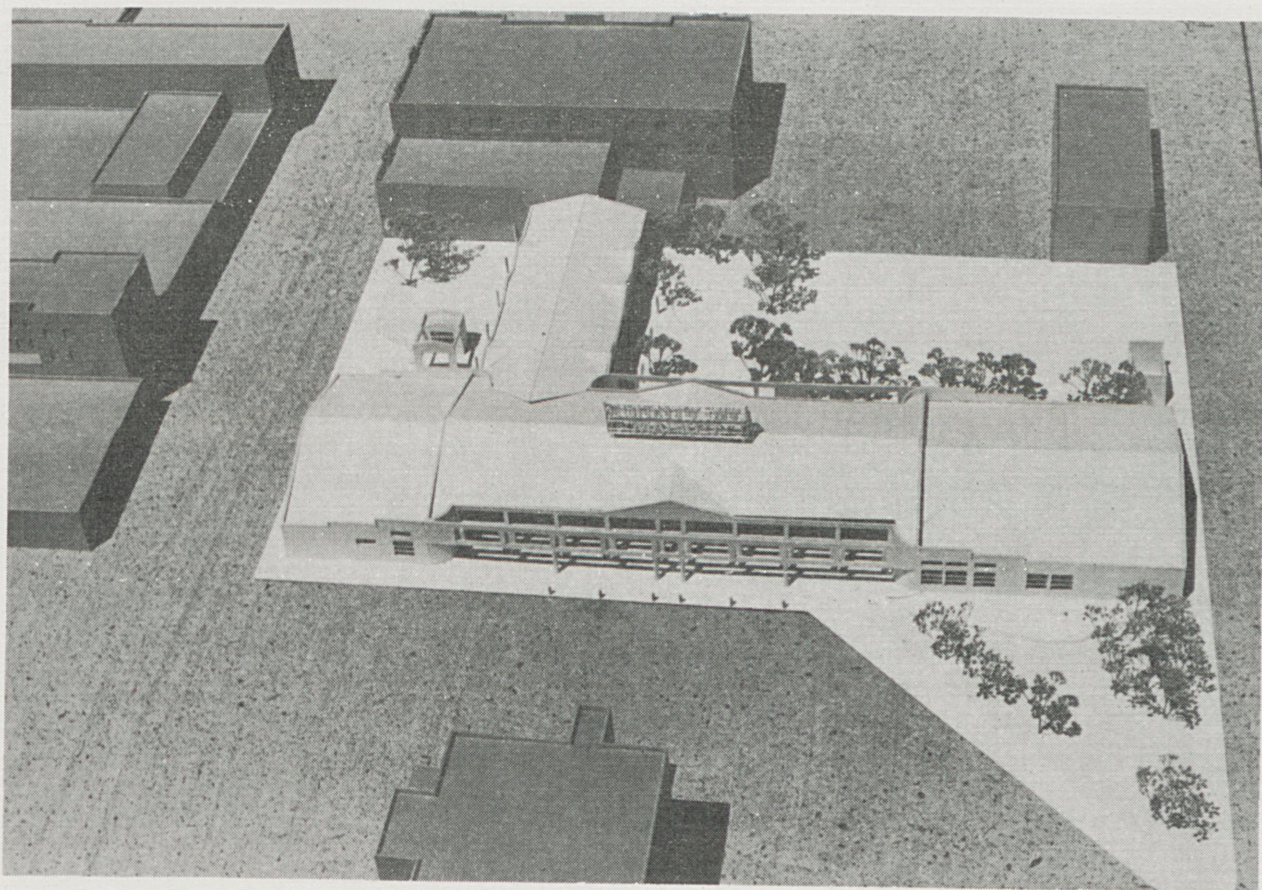
West Elevation

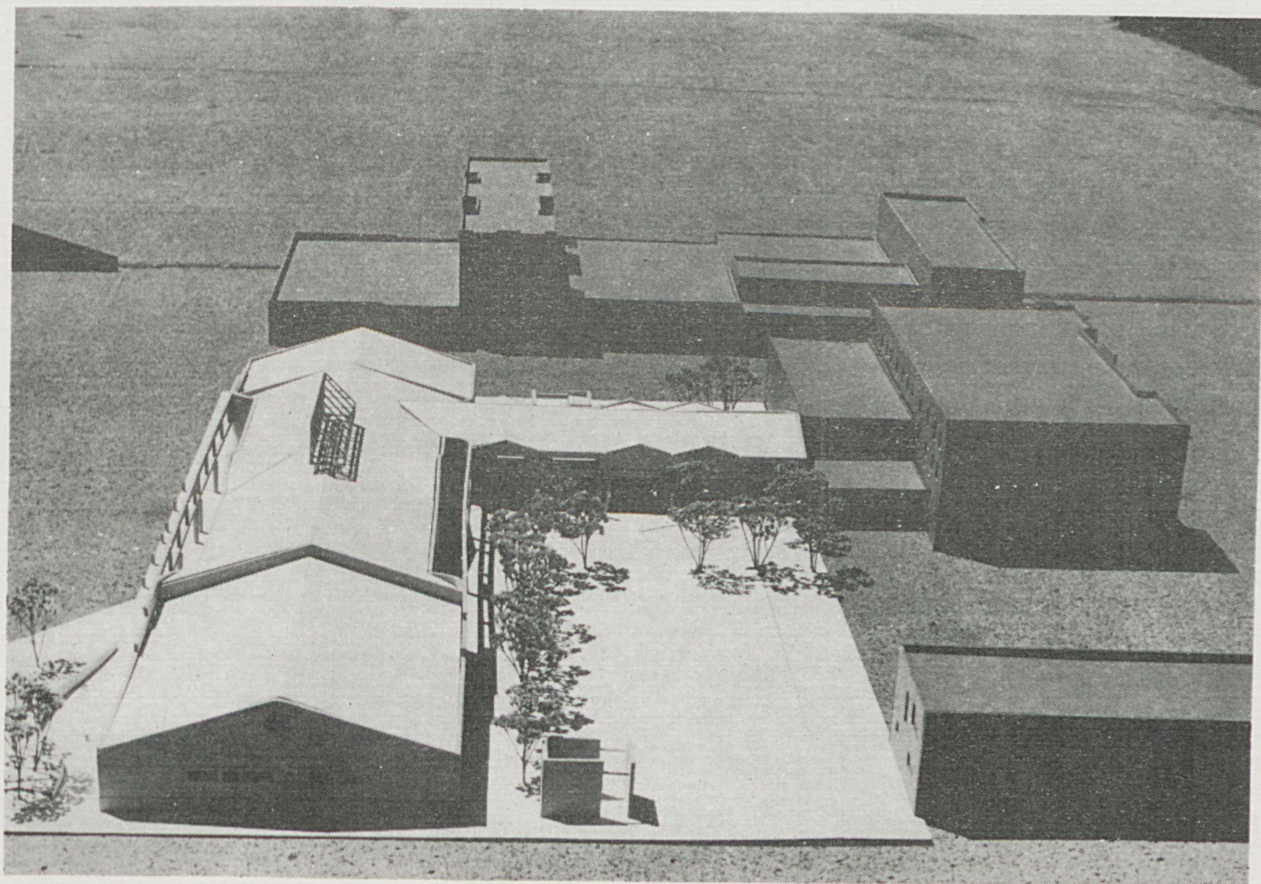


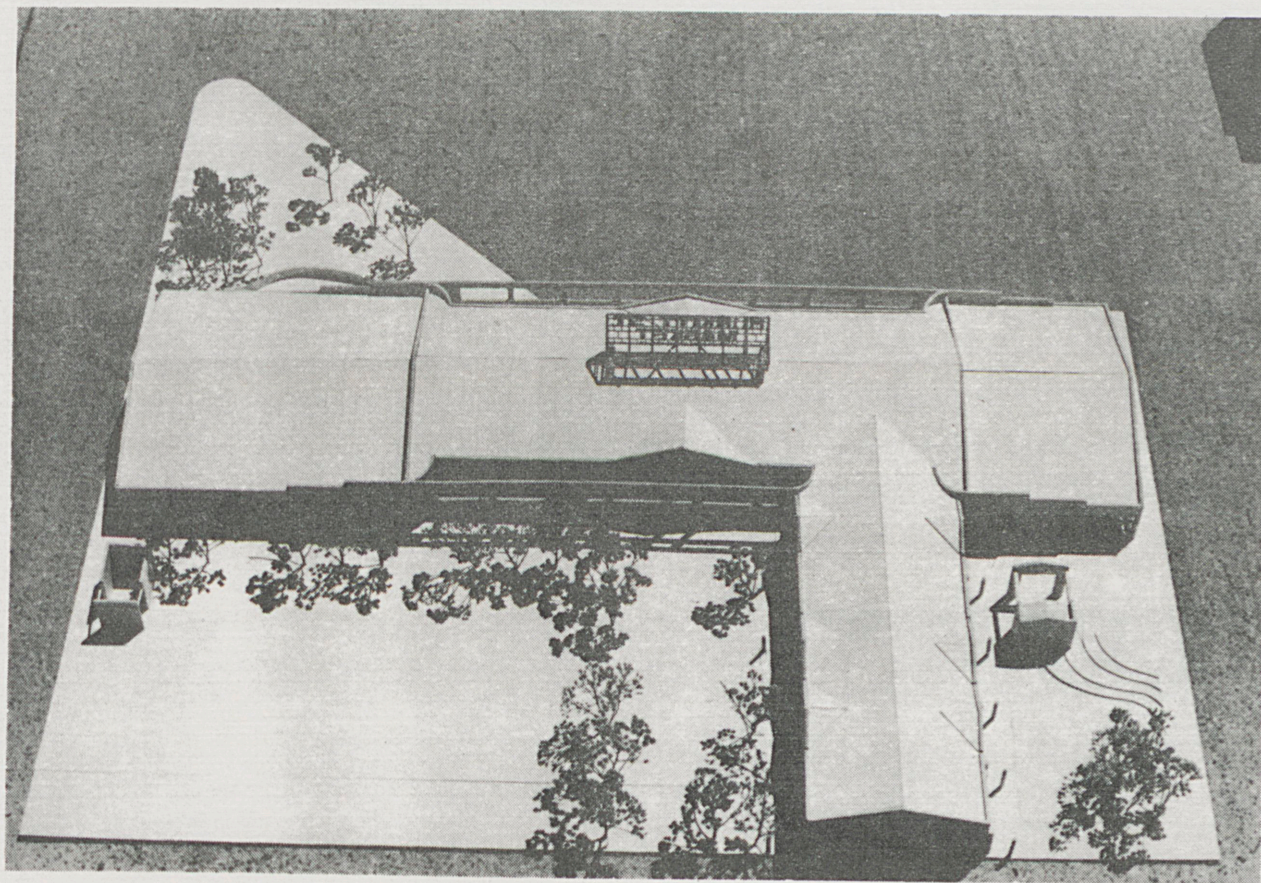
South Elevation

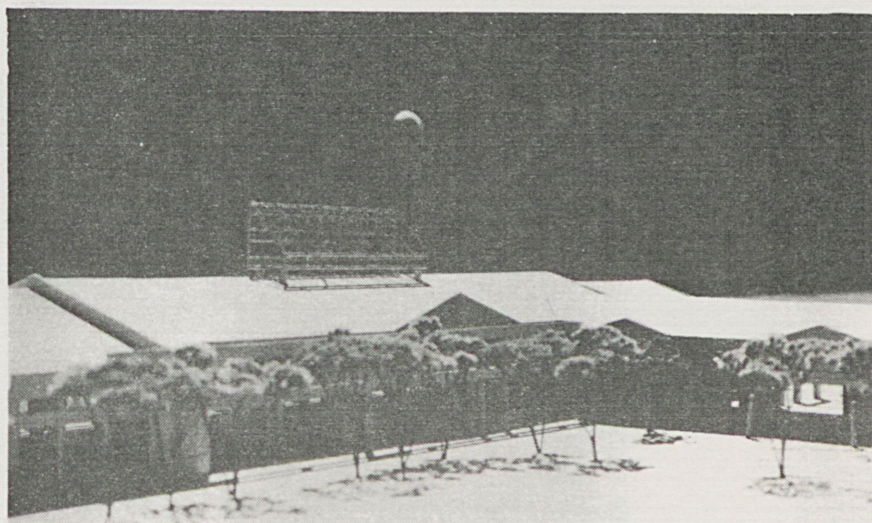
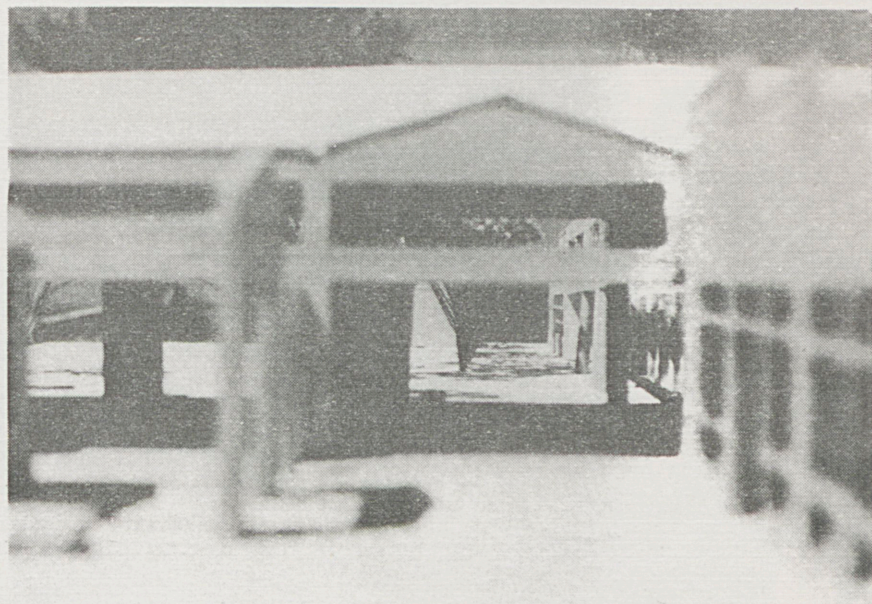


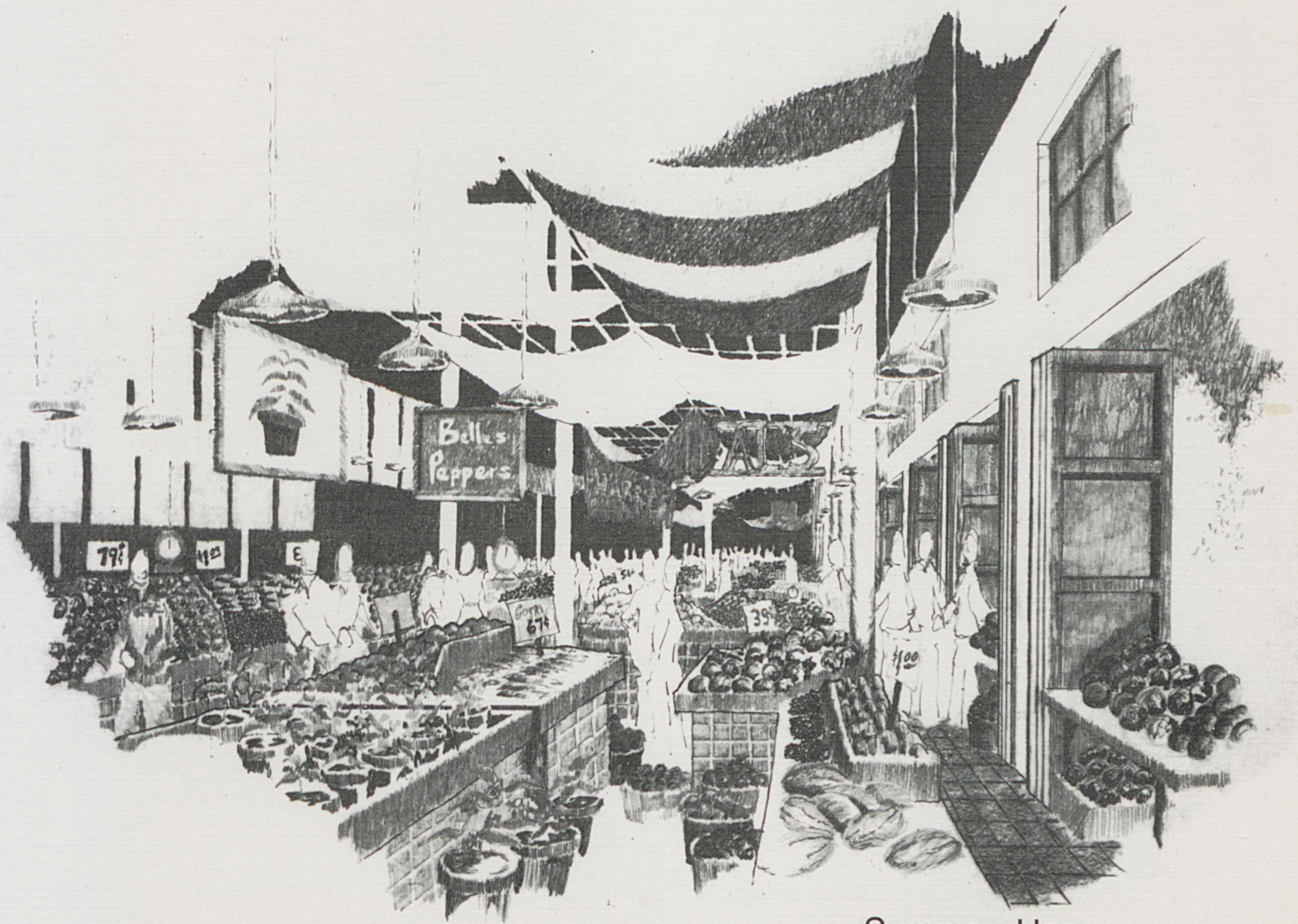




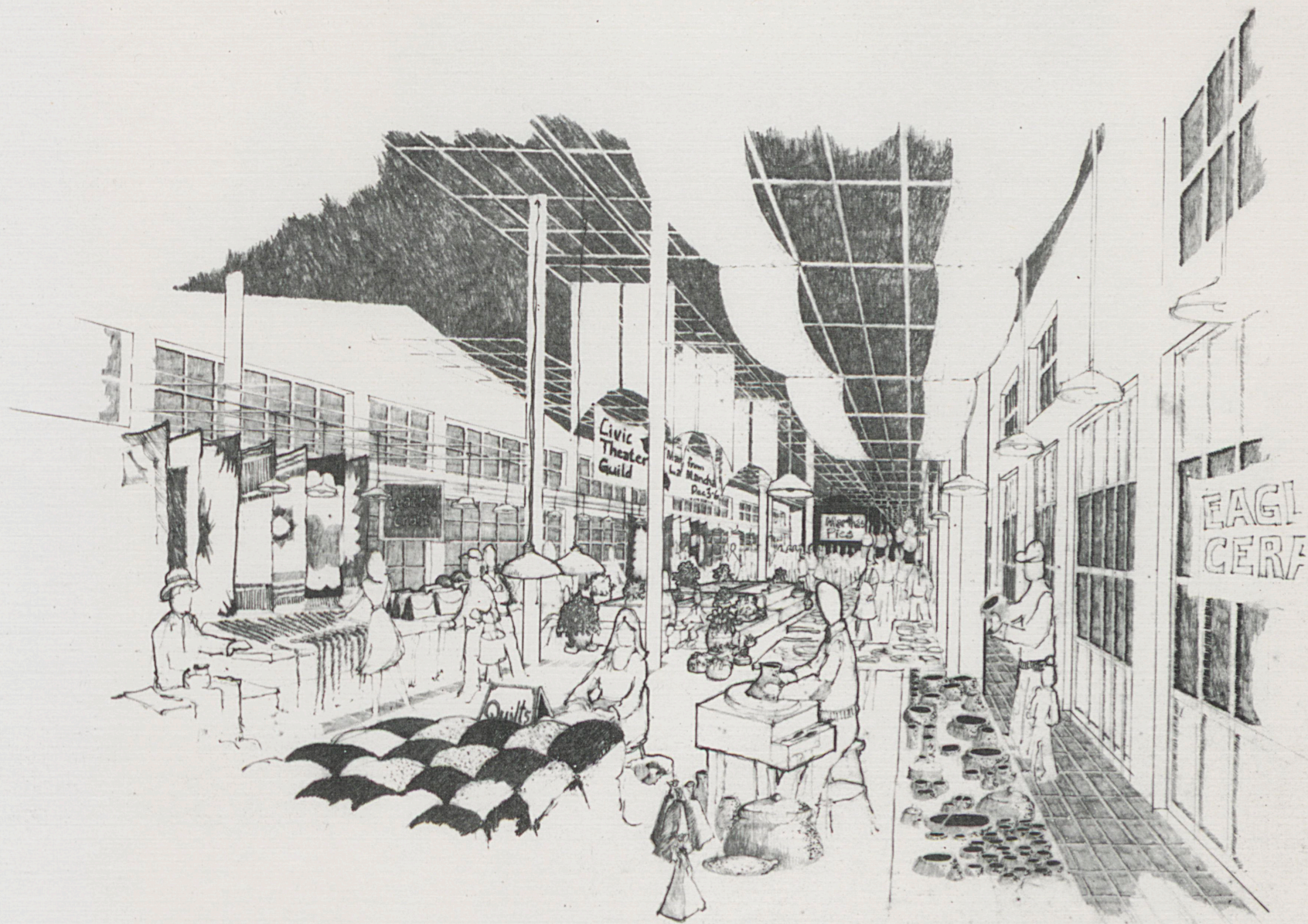




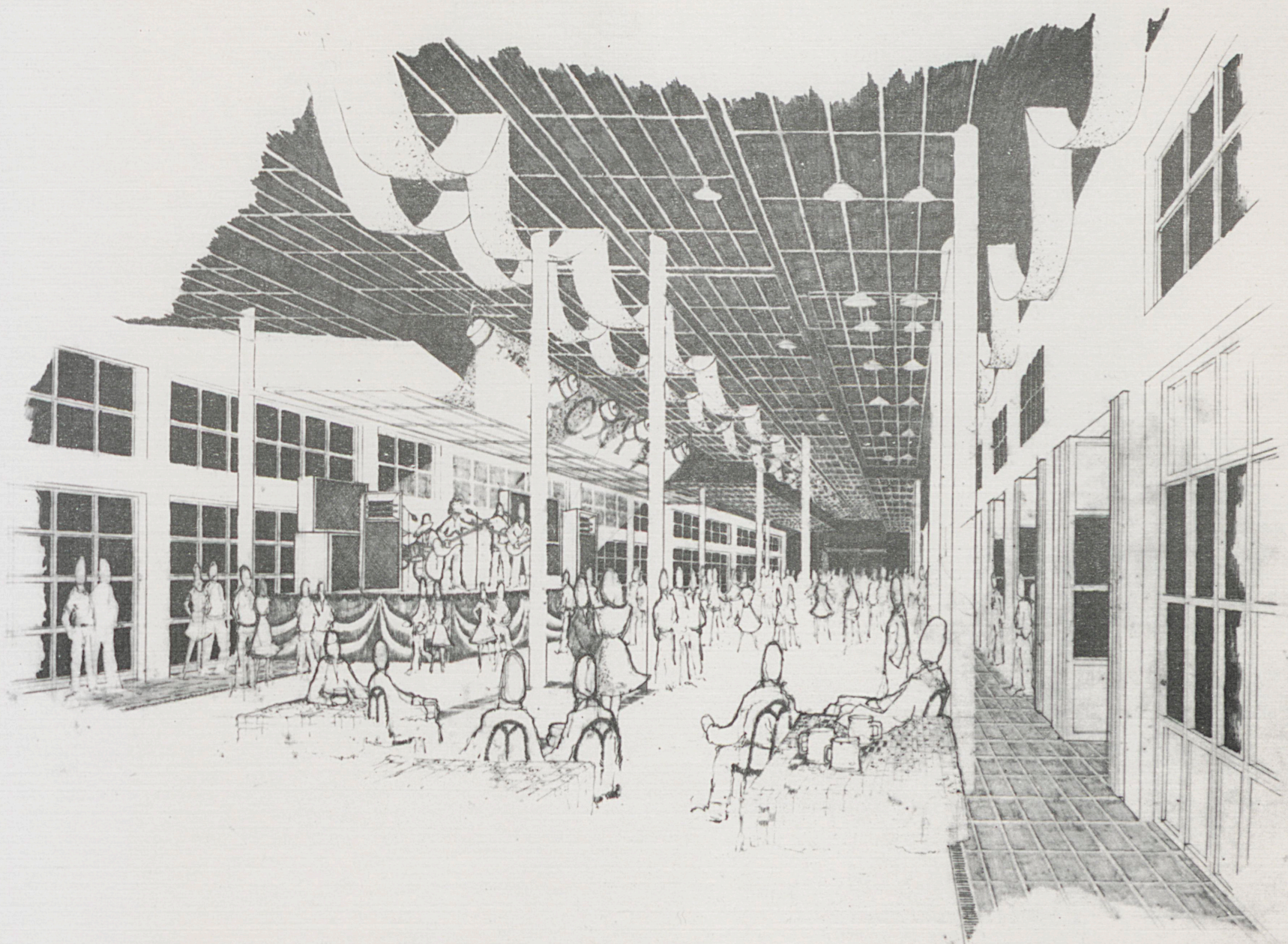




Summer Use



Winter Use



Night Use

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Footnotes

1. The Psychology of Place, David Canter, p. 10.
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3. Genius Loci, Christian Norbert-Schulz, p. 57.
4. Architecture, Space, Form & Order, Francis D. K. Ching, p. 205.
5. The Psychology of Place, David Canter, p. 178.
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7. The Pattern Language, Christopher Alexander, p.
8. Human Aspects of Urban Form, Amos Rappoport, p. 118.
9. Ibid, p. 35.
10. Learning From Las Vegas, Robert Venturi, p. 69.
11. Genius Loci, Christian Norberg-Schulz, p. 175.
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15. The Concise Townscape, Gordon Cullen, p. 25.
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18. Genius Loci, Christian Norberg-Schulz, p. 166.
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Photographic Credits

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2. The Concise Townscape, Gordon Cullen, p. 192.
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30. Ibid, p. 91.
31. Ibid, p. 46.
32. The Image of the City, Kevin Lynch, p. 170.
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