

CARRAS PLACE

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CARAS PLACE

A MULTI-USE THEATRICAL RIVERFRONT COMPLEX

LOCATED IN MISSOULA, MONTANA

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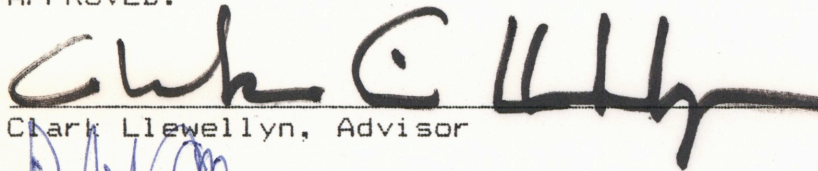
Marie R. Fulop
Montana State University
Bozeman, Montana
June 1988

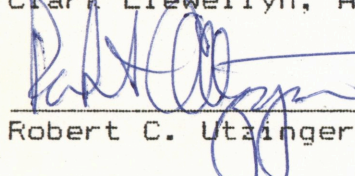
Thesis submitted in partial fulfillment
of the requirements for the degree

of

Bachelor of Architecture

APPROVED:


Clark Llewellyn, Advisor

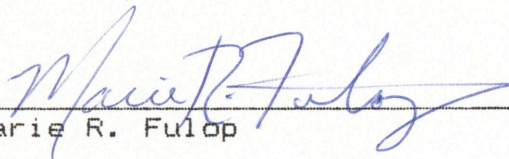

Robert C. Utzinger, Director, School of Architecture

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Marie R. Fulop

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Date

DEDICATION

This book is dedicated to my family including Flint (the dog) for their love and support before, during and after this thesis project and also to my friends on 11th Floor North Hedges who made life a bit easier at Cheever Hall. Thanks to all of you.

THESIS STATEMENT

TO HOLD ONTO WHAT WAS
TO REACH FOR WHAT COULD BE
TO APPRECIATE WHAT IS

TABLE OF CONTENTS

INTRODUCTION -----	1
HISTORY -----	17
RUDAT SURVEY -----	29
CLIMATE -----	40
MAPS -----	46
CASE STUDIES -----	51
IMAGES -----	68
SCHEMATICS -----	73
BIBLIOGRAPHY -----	77
THESIS ONE CRITIQUE -----	78
SOLUTION -----	81

INTRODUCTION

SUBJECT

The subject of this project is to provide a revitalization of downtown Missoula by dealing with two areas of urban renewal:

1. Revitalizing the area of downtown Missoula along Front Street into a multi-use theatrical complex.
2. Revitalizing the linear riverfront park into a people-gathering place.

These aspects of renewal will allow me to deal with both the active and passive issues of urban design through the designing of the theatrical multi-use complex and the riverfront park. In essence, the main status which this project will establish is that of service for the public and bringing them together. Thus, the development of the theatrical complex will assure public attraction during the night and at times during the day. The retail-office complex will assure progress of public support during the day and early evening. The revitalization of the linear riverfront park into more of a focal park will reinforce pedestrian movement along the riverfront and into the multi-use complex. Also, due to the fact that downtown Missoula does not provide for adequate living quarters, residential complex to consist of apartments will be integrated into the design. Thus the whole facility will become the central hub of the downtown area and possibly of all Missoula.

SCOPE

The scope of this project will consist of that area of land bounded by Front Street to the north, Higgins Avenue to the east, North Orange to the west and the Clark Fork River to the south. The complex will deal with the issues of urban design renewal through the focus of six areas within the project:

1. Theatrical complex
2. Retail complex
3. Residential apartments
4. Riverfront development
5. Parking garage

THEATRICAL COMPLEX: Possibly the central focus of the complex, the theatrical facility will offer a performance area for the small performing companies. It will offer seating for 300 people and house the necessary support areas.

RETAIL COMPLEX: The retail complex will incorporate both large and small shops. Intervened within the shops will be functions such as a mini food market, kiosks, and adequate lounging space. It will thus help to provide public support towards shopping in the downtown area.

RESIDENTIAL APARTMENTS: The development of residential apartments will allow people who enjoy living downtown the chance to do so.

Unlike in most cities where the emphasis is placed on trying to bring more permanent residential living quarters into the downtown area, Missoula places its concern on temporary visiting quarters such as hotels. Although the emphasis on visiting already exists in Missoula, there is the need to put the emphasis on living.

RIVERFRONT DEVELOPMENT: Along the riverfront, which acts as an edge to the downtown area, there exists the presence of neglect. The existing development along both shores provide only a narrow five foot wide strip of concrete for the pedestrian. Presently on the site exists Caras Park which was completed in 1985. The development has taken the initiative of extending the park past the five foot strip of concrete toward the downtown area. However, more amenities along this portion of the riverfront could be developed in order to create a centralizing focus for the linear park by creating a people-gathering place.

PARKING GARAGE: The majority of parking lots in downtown Missoula exist above grade and cause an intrusion toward the visual imagery of the downtown area. Thus, the parking for the complex will take place under the complex in the form of an underground parking garage. This will allow less interaction between vehicle and pedestrian and more interaction between pedestrian and site.

PURPOSE

Urban design has always been an issue of concern to me. Perhaps it's because most of the attention is drawn away from the city towards the development of the suburbs or maybe it's because I am one of many people who walk among the downtown area and see the problems left by time: pollution, garbage, graffiti, degrading parking lots, etc. It's just like dust in the wind where neglect is its middle name. Although one hears people talk or complain about it, one also hears them say, "But what can I do about it?" and see them walk away leaving the issue open for another to take over.

It doesn't matter how small or large a city is, the fact remains the same that each began in history to become the lifeline where people could gather and socialize. Yes, but that was in the past.

Today we look at our cities and think of what they were like in the past. We accept the way they are today and thus ignore the deterioration which exists before our eyes because after all, "What can I do?".

Thus, I have taken the path of the observer through the city of Missoula and have seen what has been done and what should be done. Walking along its streets and riverfront, I took note of the debris left by time which will probably remain as long as time permits. I take a look at the vacant parking lots which is such a wasteful use of land space since the land could be used to serve the people and not the car. A thought then appears and I

take yet a closer look at the empty parking lot and ask myself, "Well, what can I do?".

Therefore, the purpose of this project is to provide me with a challenge or opportunity for creative solutions to the urban fabric of Missoula through the development of a multi-use theatrical riverfront complex. Note that this is not a problem-solving task but rather a task which deals with created problem - creative solutions. This is due to the fact that in the past four and a half years at Montana State University I was given various design problems with the challenge of providing a solution to the problem but allowing it to be expressed in a creative way. The beginning years of design taught the basic relation of figure-ground. This relation was then applied into architectural content. Through the years the notion of figure-ground expanded to:

1. The relationship of the parts of the building to the overall complex.
2. The relationship of the whole complex to the site.
3. The relationship of the site to its setting - the ground beyond the property line.

Thus, this why I choose to proceed with an urban design project. It will allow me to deal with the three issues of figure-ground, and mind you that this theory does not just pertain to two-dimensional aspects of design. I will be allowed to address the issue of building to its parts, of the site to the building, and of the setting to the site. In essence, my perspective will proceed beyond the threshold of the complex into the boundary of the site and finally be allowed to infiltrate into the urban fabric.

FOCUS

The focus of my project will place emphasis on the issue of urban renewal through the creation of a people-gathering facility in the downtown core of Missoula, Montana. With the deteriorating progress of neglect which downtown Missoula has been under due to the expansion of business into the suburbs, it will be necessary to provide an amenity to counteract this effect. Thus, an amenity that will draw attention to the downtown core and recapitulate its existence as a city again. The multi-use theatrical riverfront complex will provide these amenities and, in turn, function as a center for public events. Thus, the main issues are: 1. To revitalize the downtown core through the development of a multi-use theatrical riverfront complex. 2. To recapture the presence of people through its design.

GOAL STATEMENTS

1. To create a small theater complex which will be independent of the University of Montana.
2. To create visual imagery along Front Street by reinforcing the existing structures.
3. To enhance the amenities of the riverfront area by providing a people-gathering atmosphere and by allowing for some direct access to the river.
4. To create an economical revitalization to the downtown area by providing retail facilities and office spaces.
5. To create a people-gathering complex that will be used both during the day and night.
6. To respond to the urban concern for the loss of defined space by providing a place of visual imagery for the downtown area.
7. To allow apartments to be integrated in the complex for those residents who enjoy living in the downtown area.
8. To create a "city square" for the downtown area of which Missoula presently does not have and never did in the past.

9. To provide West Front Street with a new identity opposite from what history has labeled it: "...as the location for saloons, prostitution homes, and poor bawdy homes".
10. To create a transitional place which will bring the aspects of city and nature together.

SITE

The site is located in the Central Business District and is bounded by West Front Street to the north, Higgins Avenue to the east, the Clark Fork River to the south and North Orange Avenue to the west. It's length exceeds its width by a ratio of 2.5 to 1. The site has good sun exposure and is accessible to both the downtown area and riverfront linear park. Historically, West Front Street used to house many of the saloons, playhouses, and bawdy homes in the early 1890's while East Front Street took on a more beautiful imagery with its gardens.

Located on the site are the Clark Fork Manor, an 11 story elderly home, and the Wilma Drama Theatre which is on the National Historical Register. Adjacent to the site is the location of the Fox Theatre. Another existing site structure is a chain of small retail shops whose structural supports and aesthetics are in need of a face-lift. Much of the site is covered with a parking lot which remains empty and is such a waste to a property with so much potential. The southeast corner of the site has previously been developed into what is now Caras Park which includes such amenities as an amphitheater, outdoor plaza, and a restroom structure. Along its southern boundary is a five foot strip of concrete which is used as a pedestrian-bicycling path along the riverfront. The site is screened from the river by a row of deciduous trees which acts as a barrier.

The most unique feature of the site is its topography. It exists 12 feet below the street level of the downtown and 16 feet

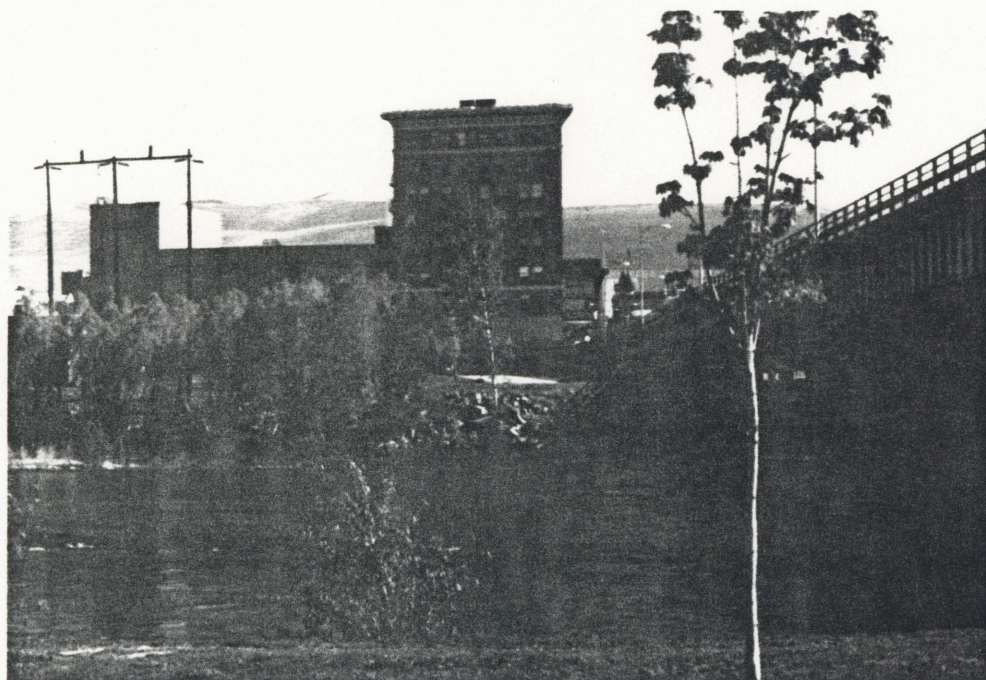
above the river level. In a way it acts as a transition which could link the activities of downtown Missoula to the riverfront, thus, becoming a linkage between the active and passive.



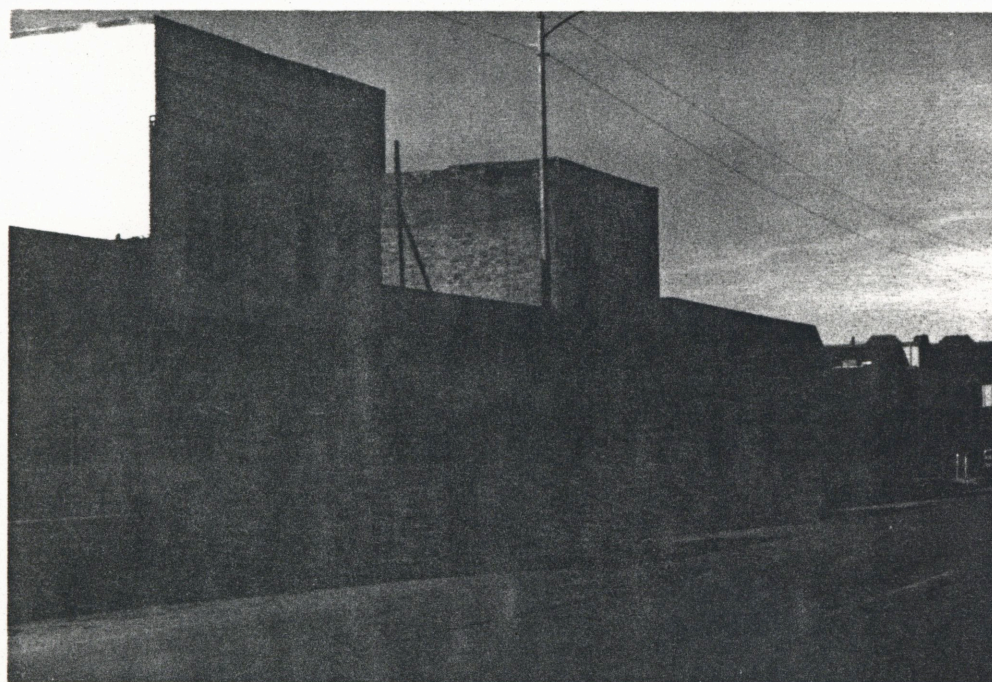
Looking at the site from the south bank.



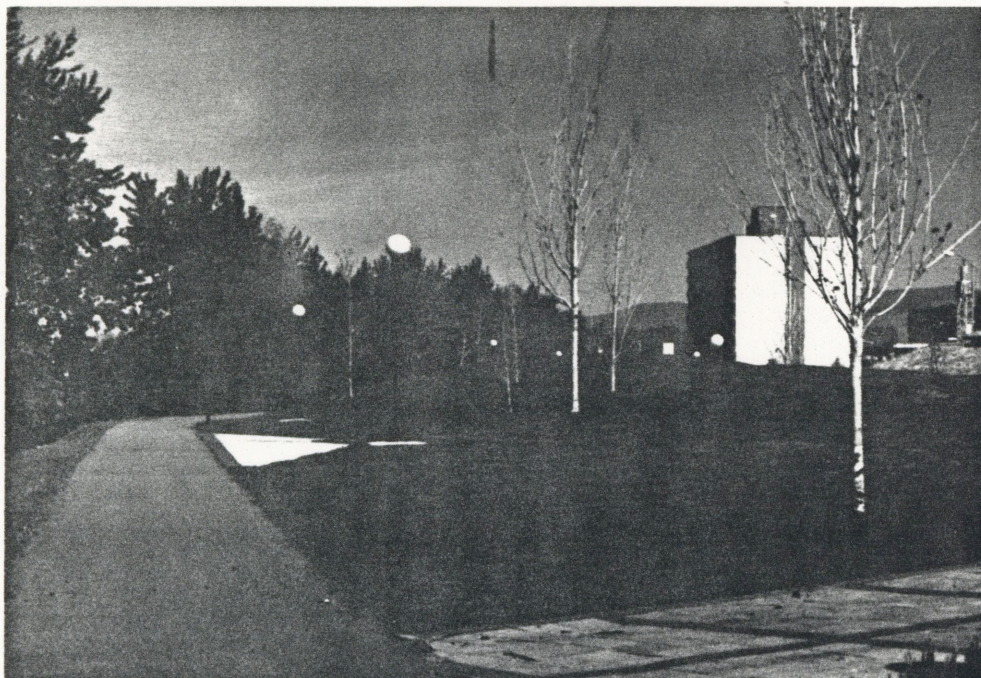
Looking at the existing parking lot from West Front Street.



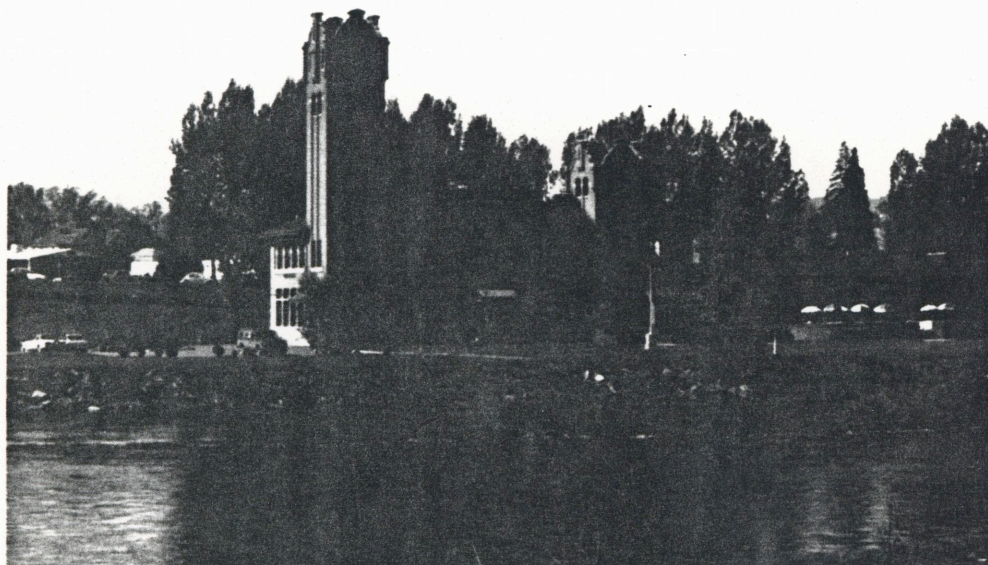
Looking at the Wilma Theater from the south bank.



Looking at some of the buildings along West Front Street.



Looking at the walkway along the north bank.



Looking at the Milwaukee Train Station from the south bank.

PROGRAM

SITE SQUARE FOOTAGES:

Site A -----	180,000
Site B -----	64,000
Total -----	244,000

THEATRICAL SQUARE FOOTAGES:

<u>Public Amenities</u>	
Theatre One - Seating for 300 @ 8ft/prn -----	2,400
Lobby -----	1,000
Box Office - Two @ 50 sq. ft. each -----	100
Coat Rooms - Two @ 150 sq. ft. each -----	300
Rest Rooms - Four @ 200 sq. ft. each -----	800
Total -----	4,600
<u>Acting Facilities</u>	
Stage One -----	2,500
Dressing Rooms -- four @ 100 sq. ft. -----	400
Total -----	2,900
<u>Support Facilities</u>	
Stage-house ----- One @ 500 sq. ft. -----	500
Storage -----	1,000
Control Room -----	200
Offices -----Two @ 100 sq. ft. -----	200
Total -----	1,900
Total Theatrical Complex -----	9,400
Mechanical = 15% of 12,200 -----	1,410
Total -----	10,810

RETAIL SQUARE FOOTAGES

Shops --- Includes circulation factor -----	50,000
Rest-rooms ---- Four @ 300 sq. ft. -----	1,200
Security/First Aid Station -----	200
Manager's Office -----	100
Total -----	51,500

RESIDENTIAL SQUARE FOOTAGES

One Bdrm Apts. ----- 8 @ 600 sq. ft. -----	4,800
Two Bdrm Apts. ----- 4 @ 800 sq. ft. -----	3,200
Laundry Room ----- 1 @ 100 sq. ft. -----	100
Total -----	8,100

TOTAL COMPLEX ----- 70,410

PARKING SQUARE FOOTAGES

Theatrical	(1 per 4 people)		
	-----75 @ 318 sq. ft.	-----	23,850
Residential	(1.5 per unit)		
	-----18 @ 318 sq. ft.	-----	5,724
Retail	(5 per 1000 sq. ft.)		
	-----250 @ 318 sq. ft.	-----	79,500
Total	= 215 @ 318	-----	109,074

TOTAL MULTI-USE THEATRICAL COMPLEX ----- 179,484

METHODOLOGY

The methodology of my thesis will be based on the finding of lost space and the creation of place in the urban context. Space is thought of as a void, usually bounded but not necessarily a whole due to its lack of identity. In order for a space to possess any sense of identity it must attain a "sense of place". Roger Trancik gives his definition of space and place in his book "Finding Lost Space":

"Space is a bounded or purposeful void with the potential of physically linking things, it only becomes place when it is given a contextual meaning derived from cultural or regional content." (112,)

Each place has its own spirit or Genius Loci where the place in essence becomes unique to its surroundings. However, one must also relate its identity to the context that it is in whether the place is situated in the city or in nature or even in both. The latter is the basis for the direction of my definition of place as a transitional place in accordance to the context of my site which is situated between downtown Missoula and the Clark Fork riverfront.

The site is therefore unique in atmosphere in that it has partaken in neither the aspects of the city or of nature but has actually partaken the atmosphere of both. Thus, the site acts as an intermediate between two opposing extremes: city and nature. It will not only act as a link between the two but act as common ground through which the two can interact. In conclusion, the study of defining transitional place as it relates to the context of city and nature will begin to take "place".

HISTORY

HISTORY

In the spring of 1865, three men collaborated as to where the site of their sawmill should be located. The three men were David Pattee, Frank Wordon, and C.P. Higgins, more or less the founders of the city of Missoula. From the construction of their sawmill which stood where the Montana Power Co. stands today, a town slowly began to take form. This small community which included amenities of the sawmill, flour mill, Masonic Hall (a courthouse and place of entertainment), hotel, and carpenter shop was to be known as Missoula Mills.

With the discovery of gold in that same year, economy and expansion grew due to the arrival of the gold diggers who would stop in Missoula along their way to the mines. Among those who arrived were Cyrus and William McWhirk who were responsible for Missoula becoming known as a "Garden City" with the development of an enormous vegetable and flower garden along East Front Street. William McWhirk established a saloon called the "mild drink parlor" along West Front Street. The first bridge was constructed across the Clark Fork River in order to expand the city towards the south. Reconstruction of the bridge was done several times due to floods and it is the Higgins Avenue Bridge which occupies the stretch across the river today.

The complex of the town of Missoula changed drastically with the arrival of the Northern Pacific Railroad. With this new system of transportational modes, the town really began to expand. Along with the vast number of people came new ideas for

entertainment such as dance halls or Honky-tonks as they were commonly referred to as well as saloons and prostitution homes. The majority of these types of buildings took presence along West Front Street which also became the location for many poor people's living quarters or bawdy homes.

Streets began to organize the city layout as more and more buildings became erected. Even on the other side of the river the emergence of streets began to take place. This southward expansion was due to the construction of the University and the Chicago, Milwaukee, St. Paul & Pacific Railroad depot. However, the plan of these southern streets did not coincide with the streets to the north on the other side of the riverfront. The reason for this difference in organization is due to the fact that during this time, that land south of the river was to be another town development to be called South Missoula which never did partake in history.

Among other developments, theatrical performances took a favorable liking towards the residents of Missoula and the surrounding areas. Two of the larger theatre-dance halls were the Gem and the Mascot, both of which were located along West Front Street. In terms of industry, lumbering remained at peak demand since the town first began as a settlement. Missoula had now become the center spot for lumbering and entertainment in the western part of Montana. This recognition was largely due to the coming of the railroad.

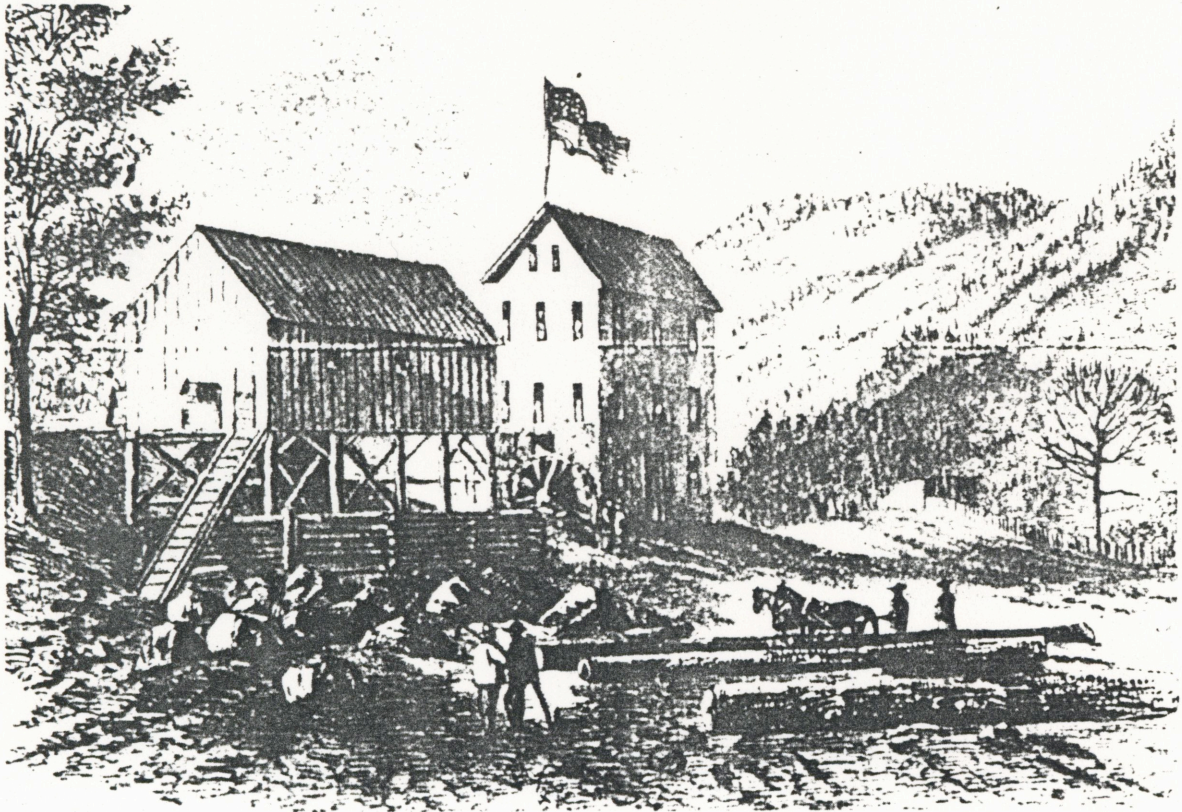
The turn of the century transformed the city of Missoula from a frontier town to a central hub for other surrounding small

towns to depend on due to its entertainment, industry, and university. Among the numerous fires that struck the city - three of which caused reconstruction of the Florence Hotel three times - nothing caused more damage to the city than the disastrous flood of 1908. Most of the downtown area was under water because of this flood. Less severe floods occurred in 1948 and 1964. It was in 1965 that the Army Corps decided to take action. The right channel of the river has since been filled up with land and the construction of 3200 linear feet of levee now prevents any access to the river.

Today Missoula (population 45,000) is vastly expanding to the south and west. It has acquired the role of being a commercial center for the surrounding towns as well as being a stopping point for travelers. Although expansion and development is present into the south-westerly regions, there exists the effect of deterioration which the downtown area is experiencing and whose condition I will deal with in my thesis. Thus, a thesis that will expand upon the notion of urban revitalization.

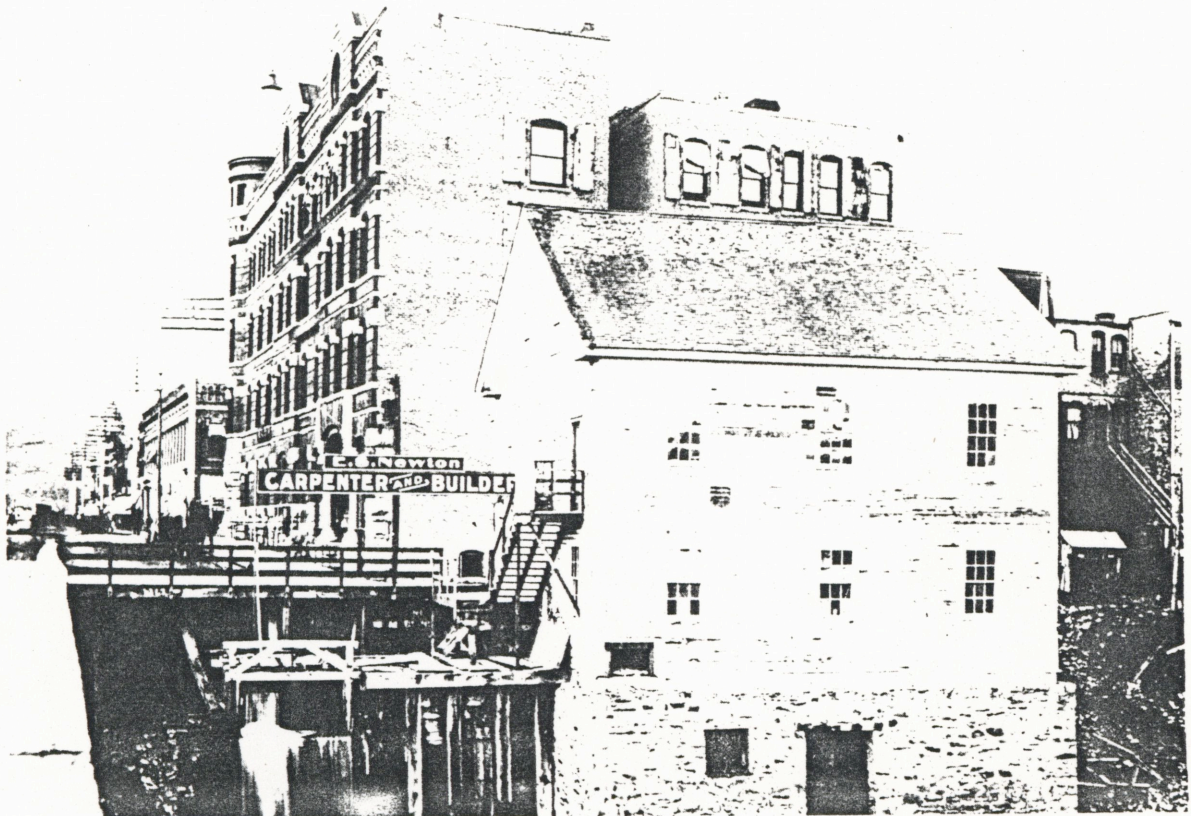
WEST FRONT STREET

Throughout its history, West Front Street, in contrast to East Front Street, has been labeled with the term "Honky-tonk" Avenue where various saloons, prostitution homes, bawdy homes and dance halls were located. Today the atmosphere of West Front Street is not only deteriorating structurally but also visually in the aspects of the buildings. Upon conversing on the future of these buildings with the urban planners of Missoula they were in favor of removing them if proposals for the site were to take place. However, before I decide to go about in this manner I must first determine the advantage which these buildings present: that of presenting a link with the past and a starting point for the future of my design from its existence in the present.



The October 1867 issue of Harper's New Monthly Magazine featured a picture of the Missoula Flour and Saw Mills. David Pattee, Frank Worden and C.P. Higgins, the three original owners of the Missoula Mills Company, built the mills at what is now the north end of the Higgins Avenue Bridge.

Jones Collection



In the early 1900s, the original flour mill was still used as a shop by E.S. Newton, a carpenter and builder. The First National Bank is the large building in the background.

First National Montana Bank

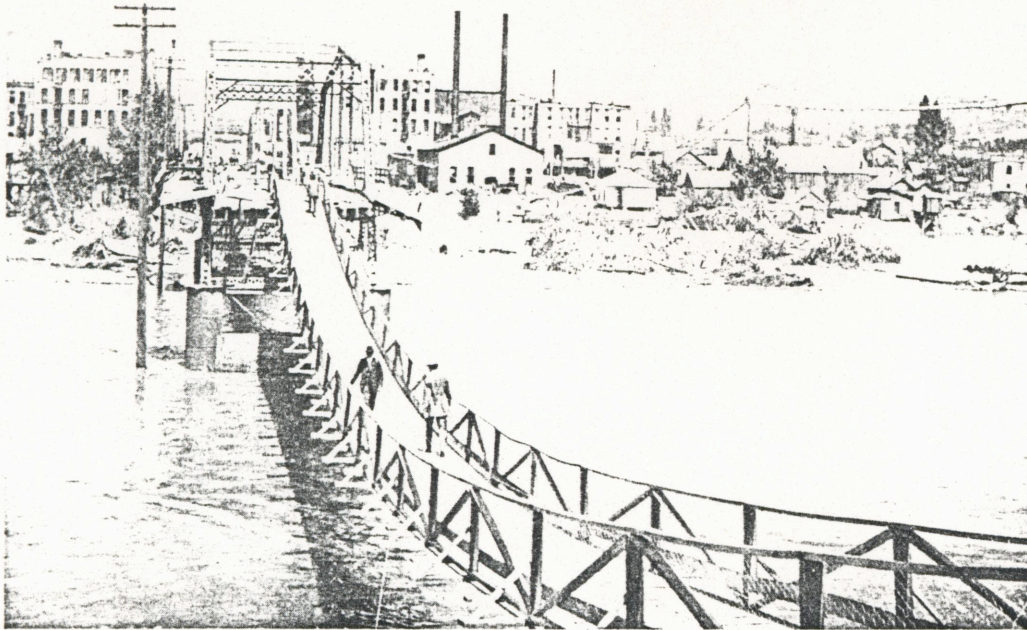


Front Street looking west about 1903.

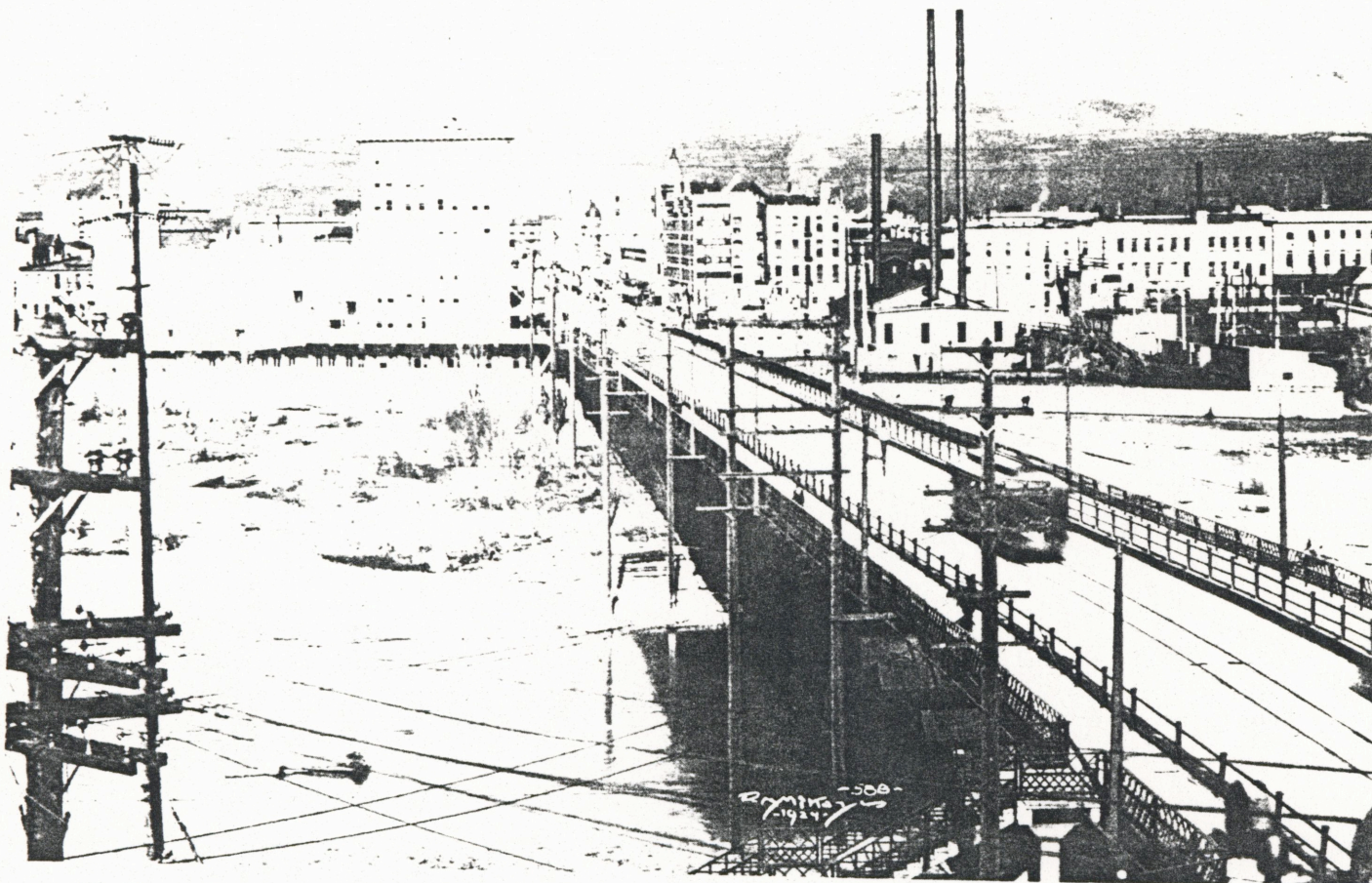
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Front Street
MHS, Haynes Collection

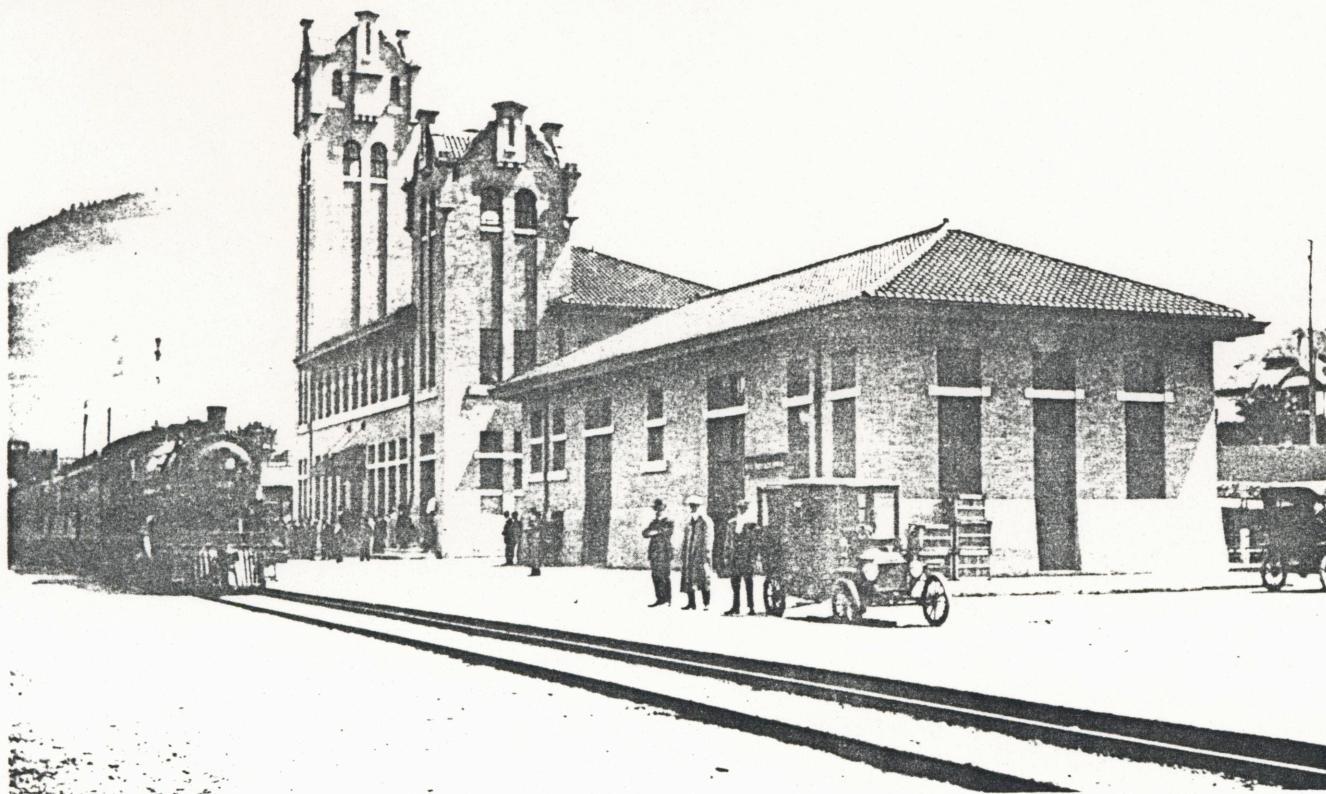




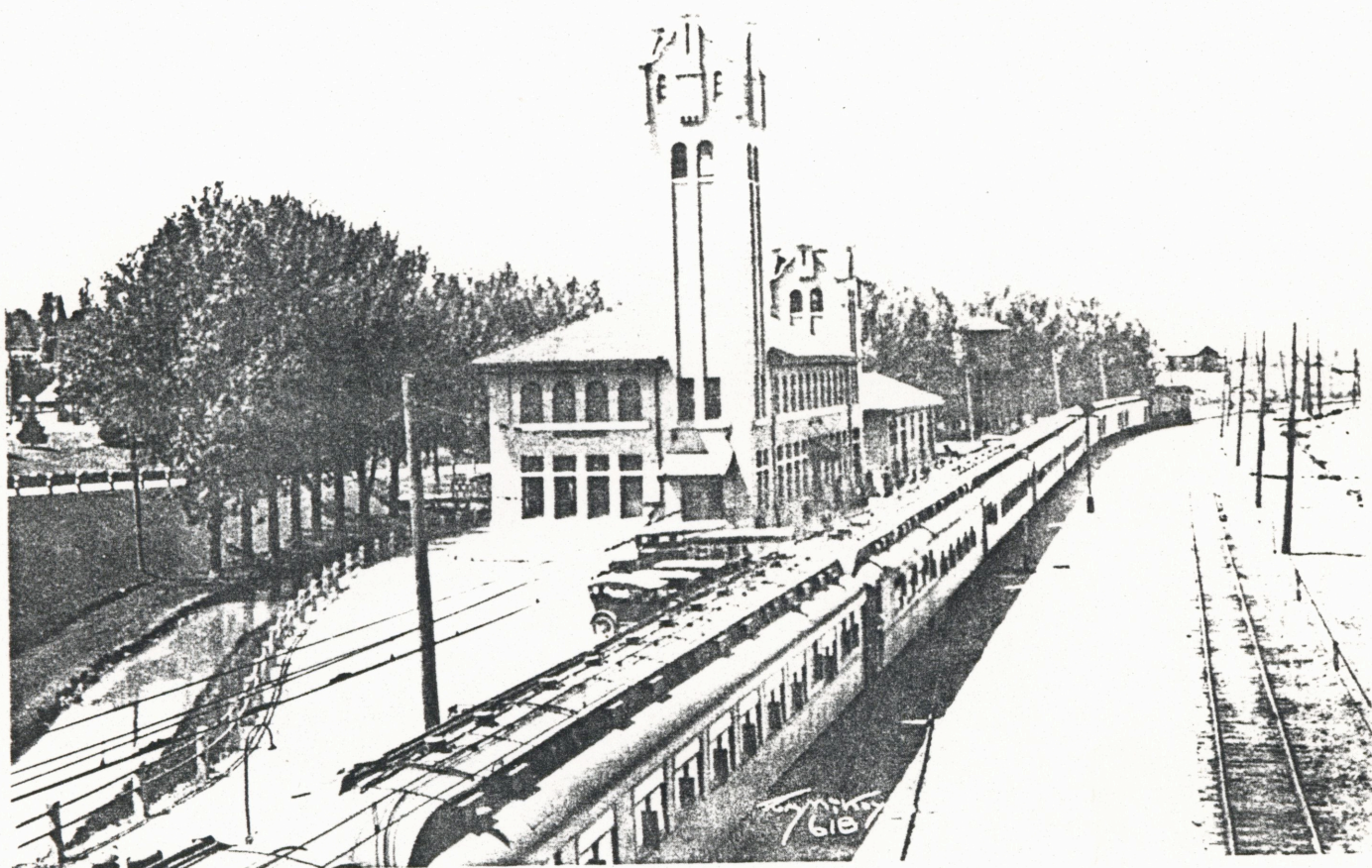
A temporary walkway for foot traffic was constructed a short time after the washout. A new bridge was constructed in 1908-09.



The Higgins Avenue bridge and downtown Missoula in 1924.



The Milwaukee depot in 1910 before electrification.



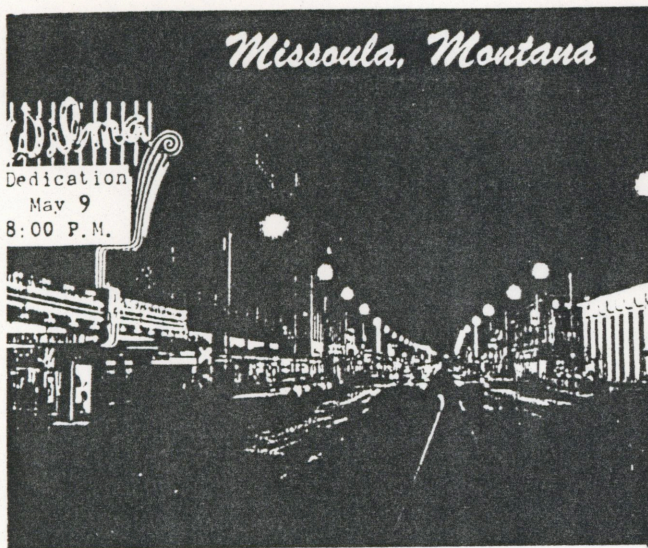
The Milwaukee depot in 1927. The railroad was electrified in 1913, converted to diesel in 1974 and was abandoned in 1980.

McKay Collection



The Smead-Simons Building (now the Wilma Building) in the 1920s. It was built in 1921 and included a theater, apartments, offices and a swimming pool. W.A. Simons, one of the builders, eventually renamed the building after his wife. It is listed on the National Register of Historic Places.

McKay Collection



Your presence is requested
Wilma's 60th Anniversary Party
MONTANA HISTORICAL SOCIETY
Dedication National Register
of Historic Places

Saturday evening, May 9, 1981
8:00 o'clock
Gala Movie Preview

Rodger & Hammerstein's
THE KING AND I
Yul BRENNER Deborah KERR

Reception Wilma Gallery Ballroom
Dancing Musicalogic Band
Buffer King's Table Catering

Benefit: Missoula Humane Society
\$5.00 a person, checks payable
Wilma Theatre
RSVP: (406)543-4166

WILMA THEATRE 60th ANNIVERSARY PARTY

Saturday Evening, May 9, at 8:00
A Major Film Presentation
followed by

A Gala Buffet Supper
and Dancing to the
live music of Prette's Musica-Logic
Band of Fame
In the new Wilma Gallery Ballroom

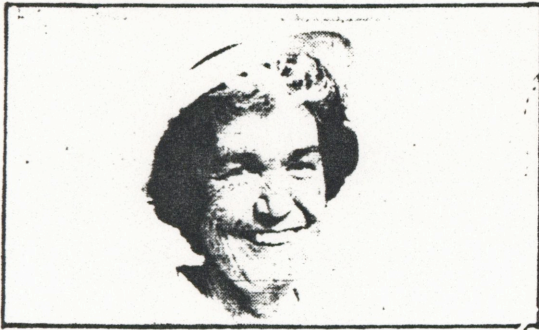
A Benefit for the
Missoula Humane Society
\$5.00 Per Person

Advance tickets at Wilma Box Office or
Rineo's Wilma Building Gift Shop
(street level)
543-7341



Edward Sharp, one of the owners of the Historical Wilma Theatre Building, toast Edrie Vinson of the Montana Historical Society, whose efforts as State Historical Preservation Officer in 1979, was largely responsible for the citation awarded the Wilma Theatre in Missoula. Edrie Vinson coordinated the National Historical Society of Washington D.C. and the Montana Historical Society for approval of the requirements necessary for the Wilma to be listed in the National Register of Historic Places.

EVELYN KING



'Show house' still has its special aura

When I was a kid, attending a movie was a rare treat. The family usually went to Ronan since Pablo didn't have a theater. And the terms "movie" "film" or "theater" weren't used; the words were "show" and "showhouse".

To a child who had the opportunity to see a movie few times a year, visiting the Gaiety Theater in Ronan was akin to a trip to the Land of Oz.

Entering the small-town theater was like stepping into a palace from the "Arabian Nights." The delicious aroma of popcorn was mixed with a mysterious, musty, exotic scent that only seemed to exist in show houses. And oh! The breathless suspense waiting for the lights to dim and the heavy velvet drapes to part. A tranquil scene of deer was displayed on the inner curtain. It was raised in slow motion. Finally, music filled the theater and the magical picture unfolded on the screen.

In those days, most movies were made for adults, not teen-agers. So we went to view my father's favorites; films starring Harold Lloyd, Will Rogers, Kate Smith. I didn't mind. Any show was fascinating. And there was always a short comedy for the kids, usually featuring "Our Gang."

As a teen, I had the opportunity to attend movies at theaters in San Francisco and Seattle. These were magnificent structures, exceeding in reality my childhood image of the Ronan building.

Later, as a student at the University of Montana, I was thrilled to discover the Wilma Theater, which truly was as splendid a "show house" as I had ever seen. To attend any kind of a film, concert or play at the Wilma was truly an event. Many years later, when my own kids were teen-agers, and there were several theaters in town, the magnificent, aging playhouse had the same appeal for them as it did for me. A date at the Wilma was a dress-up event.

Through the years, there were times when I feared the historic building might be razed to

make way for a parking lot. Thanks to the owners, Edward Sharp and Robert Sias, and many interested people in the community, this has not happened. In 1978, the building was placed on the National Register of Historic Places.

Although I attend few movies these days, all these memories were revived recently because I went to a film at the Wilma and felt once again the rush of excitement and anticipation as the house lights dimmed.

Later, I learned more about how central the Wilma once was to the community and the university. The information came through a letter written by the Ivarose Bovingdon, a former Missoula resident, who died earlier this month in Seattle.

The letter was written to Sharp when the Wilma Building was listed on the National Register. Excerpts follow:

"This building will always have a special place in my heart. The years 1931, 32, 33, were very special to George (her husband) and me, as we began our life together there in what was then apartment 404.

"The Wilma Theatre contributed much to the university life in Missoula. When the campus had no Student Union Building, no Music Building and no theatre, many of the University productions were held in the Wilma. So, not only did we splash in your pool and eat in your restaurant, we sang and danced on your stage and played music from your orchestra pit.

"I enjoyed reading about performers who have been at the Wilma over the years. Many of them I remember and can add one in particular: Billie Burke."

The Wilma Theater also has been the setting for stars such as Will Rogers, Ethel Barrymore, Marian Anderson, John Philip Sousa, Carlos Montoya, Mahalia Jackson, Jan Peerce, Ferrante and Teicher and many more. The theater also has showcased generations of local talent through concerts and symphonies; and plays and productions of the Missoula Children's Theater.

The most recent special event was the presentation of the film featuring Lon Chaney in the original 1925 "Phantom of the Opera." Andy Crow presented the accompaniment on the giant pipe organ and also gave an organ concert before the film.

However, Sharp expressed disappointment at the small turnout for the film and concert. He said Missoula possibly has "too much entertainment."

The organ was built in 1925 and first installed in the Orpheum Theater in Spokane. It was moved to the Wilma in 1950. Local people, mainly Andy Crow and John Ellis, were responsible for restoring the instrument to full working order. But the work is not finished. An Organ Preservation Group sponsors the silent movie presentations to raise money to pay for parts and supplies needed to complete the work.

The organ will be featured again when Ellis, of the University of Montana Music School, performs with the Missoula Symphony Orchestra at the Pops Concert on May 15.

I certainly hope the community will continue to support the grand old theater. Like Katharine Hepburn, she can never be replaced.

(If you have some memories of the Wilma, I would like to hear about them.)

Developer would transform Wilma Building into arts center

By PATRICIA SULLIVAN
Missoulian Business Editor

When local developer Bob Brugh looks at the Wilma Theatre, he sees a building that could become a local center for the arts, housing movies, live theater, concerts and fiction and poetry readings.

He also sees the potential for the sale or lease of newly renovated apartments on the top floors.

Brugh, in a presentation to the Missoula Redevelopment Agency on Wednesday, said he's working on a proposal that would see the Wilma in the hands of a non-profit corporation established to encourage the arts. He wanted the MRA to pay for an appraisal and preliminary analysis of the solid-concrete building's physical condition.

Brugh didn't have an estimate on the cost of acquisition, renovation or maintenance. The MRA board tabled Brugh's request, but asked him to return with specifics on costs and income.

The Wilma is now owned by the W.A. Simons Co., whose

president Ed Sharp recently put the distinctive structure up for sale.

The idea of turning the Wilma into an arts center has been around for years, officials said. Although they generally supported the idea of an arts center, they stopped far short of endorsing this particular proposal.

"I think it's important for people who own property to know this isn't some big steamroller bearing down on them," MRA Director Geoff Badenoch said. "At the very outset we should be very sensitive to their fear and trepidation."

Ron Klaphake, director of the

Missoula Economic Development Commission, is not on the MRA board, but he offered some encouraging words at the meeting.

"It is a facility that is a true gem in the community and it's logical to attempt to preserve it and use it for community arts," he said. "At least move forward with something. Somebody's got to take a risk."

Brugh refused to put a dollar figure to any portion of his proposal.

"I've got the popular support, I've got the format to go forward. We now have to deal with the nitty-gritty," Brugh said after the meeting.

RUDAX SURVEY

RUDAT SURVEY OF DOWNTOWN MISSOULA

The main purpose of RUDAT is to bring forth the ideas of not only the committee personnels but also of the actual citizens in a community. In this way involvement from both groups will be able to locate the problems existing in a city and deal with the problem as a society. The following is a direct summary of the problem areas which RUDAT found to be of pertinence in Missoula. However, only those problem areas will be discussed below which relate to the subject of my thesis.

"It is very difficult to talk about musical programs and theatre as separate entities in the Missoula area, because most of the facilities, at present, are used by both the musical community and the performing arts community. For the sake of this report, we will break them down and discuss music first.

MUSIC: There are six different music entities that demand facilities for performer and the spectator. The Civic Symphony at present has a six-concert series. Each concert is held on a Sunday night at 7:30 P.M. and the symphony varies from 85 to 95 players. They are presently using the University Theatre, which they, along with everyone else, consider totally inadequate when it comes to musical performances. The high school and elementary school orchestras are using their own facilities at present. For major performances, they move into some of the high school auditoriums which seat between 800 and 1,000. Recitals in the community, as a whole, seem to be fairly well taken care of by the University Music Department's Recital Hall, as well as the high school facilities, elementary school facilities, and some of

the facilities found in churches and civic buildings throughout the city.

Touring artists create another problem. Most of the touring artists either perform at the University Theatre, Hellgate High School, Wilma Theatre, or, in some instances, at the Field House at the University. All seem inadequate for the music lover when it comes to acoustics and comfort. Band concerts in the city are usually held within the high school that is sponsoring the event; the University Theatre, if it is a University function; or an elementary multi-purpose room, if it is an elementary school activity.

DRAMA: Theatre facilities in the community, for dramatics, seem to be narrowed down, due to the backstage facilities, to the University Theatre and the Wilma Theatre. The University's 1300 seat theatre gets the most use. It is the home for the University Drama Department, is fully equipped, has the widest proscenium of all the houses, and is by far the cheapest facility to use for any group wanting to present drama or performance-type presentations. The entities which make up the drama community in Missoula, who have testified before the RUDAT team, have very much the same problems with few distinct differences. The Children's Theatre does four to six major performances annually in a large house (the Wilma Theatre or University Theatre) and seems to prefer the Wilma Theatre. However, it is economically impossible for it to use the Wilma on a sustained basis. Most of its usage is in the four to five hundred seat house and, in most instances does not need any loft stage. It does, however, have a

very serious problem of lacking a home with a shop, storage, offices, and teaching facilities. Montana Repertory Theatre has very much the same problems as the Children's Theatre, with the exception, of course, of classrooms. Touring companies find it very difficult to come into Missoula because of the scheduling problems between the University Drama Department and all of the musical groups that must use the University Theatre.

TOURING GROUPS: The scheduling of a touring groups is very difficult at best. Touring into the Wilma Theatre, at its present rate structure and some of the inadequacies that are there, make it almost impossible for the touring company to economically use the Wilma Theatre. Small resident companies, such as drama and dance companies, really have no home here in Missoula. There are no storage, teaching areas, etc., provided for small permanent theatres -- there is no place for them to call home.

After touring most of the facilities in the community, it was quite obvious that a first-class musical facility (or even anything close to that) with a seating capacity of more than 500 did not exist. Two days of public testimony reaffirmed this conclusion -- that Missoula in fact did not have adequate facilities for musical productions.

The team again toured all available facilities along the designated river corridor, staying on the downtown side of the corridor. In evaluation of all the facilities on both sides of the corridor, all were about the same in seating and, with the exception of two, had poor acoustics. In evaluating the Wilma

Theatre for musical events, the stage size was found to be too shallow. The proscenium opening is narrow as well as its concrete construction precludes widening. It was also decided that to try to change the proscenium would destroy much of the flavor of this beautiful building.

The last facility to be evaluated was the Fox Theatre located at Orange and West Front Street. The team was pleasantly surprised to find this 1,300 seat house in such good condition on the interior. Preliminary evaluation of the acoustics proved to be excellent for this size of house and the sight lines were excellent as well. The construction and configuration of the stage would allow enlargement. An acoustical shell could be readily accommodated, which would turn the hall into a fine instrument. The front of the house is constructed so that expansion of the present lobby would be economically feasible.

PERFORMING ARTS THEATRE - WILMA THEATRE: On our initial tour of the Missoula area, we viewed approximately six theatres with varying seating capacities but all hovering around the 800 to 1,300 seating capacity. After two days of testimony it was obvious that there was a need for more theatres by the public and performers as well as a need for varying sizes of theatres.

In using the RUDAT criteria of staying on the corridor and on the north side of the river, preferable in the downtown area, the final evaluation of the Wilma Theatre was made and it was determined that the seating capacity was good, sight lines were good, and the acoustics for drama productions were excellent. It has an extremely good loft that, with refurbishing, would have

enough lines to hang almost any show.

Because the theatre was built in the vaudeville days it is an excellent design for theatrical productions. Most of the character of the historic building has been retained and the refurbishing and use of it as a performing arts theatre would mean the retention of a good facility.

The lobby would become adequate with slight modifications. It would become an excellent lobby area with modifications that would open it to a walk on the south side of the theatre and enclosing this elevated walk would create a glass enclosed lobby overlooking the river.

The location is excellent, good parking surrounds it, and it is along the river corridor designated by the RUDAT team. The integration with hotels and elderly housing and the other facilities is perfect. With a reasonable amount of expenditure, this could become a first-rate performing arts theatre.

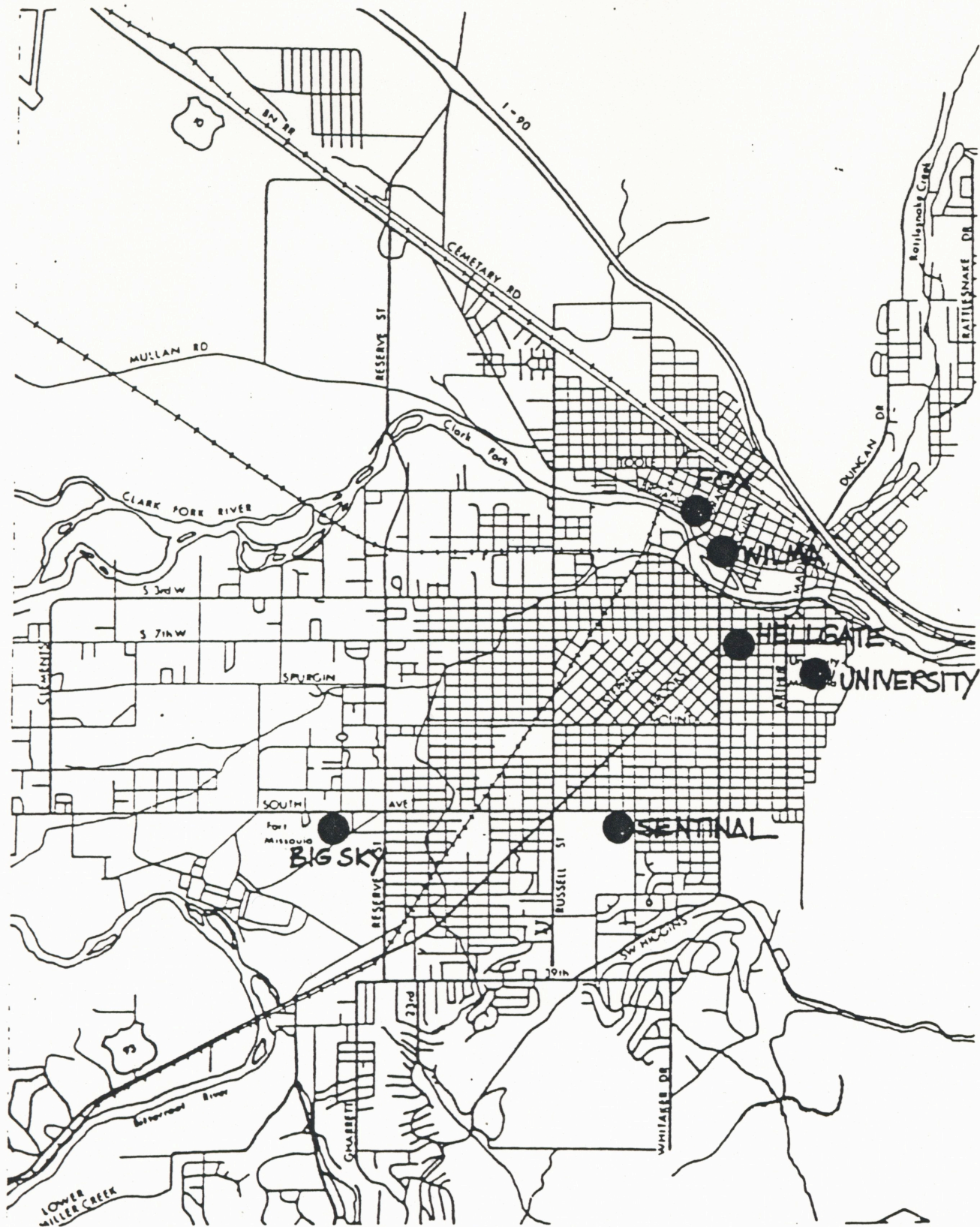
CHILDREN'S THEATER - SMALL RESIDENT DRAMATIC COMPANIES -
SMALL LOCAL DANCE COMPANIES: The smaller performing companies in the Missoula area have a unique problem in that there are many, many areas that they can use but obviously cannot afford. Other than giving them outright grants to rent property, there is probably no other way for them to find a home. The most lucrative ones will always survive and those that are struggling, as in all cities, will fall by the wayside.

The ideal situation would be for the Missoula Children's Theatre and the small dance companies to be able to afford to move into vacant store fronts on the south side of Front Street

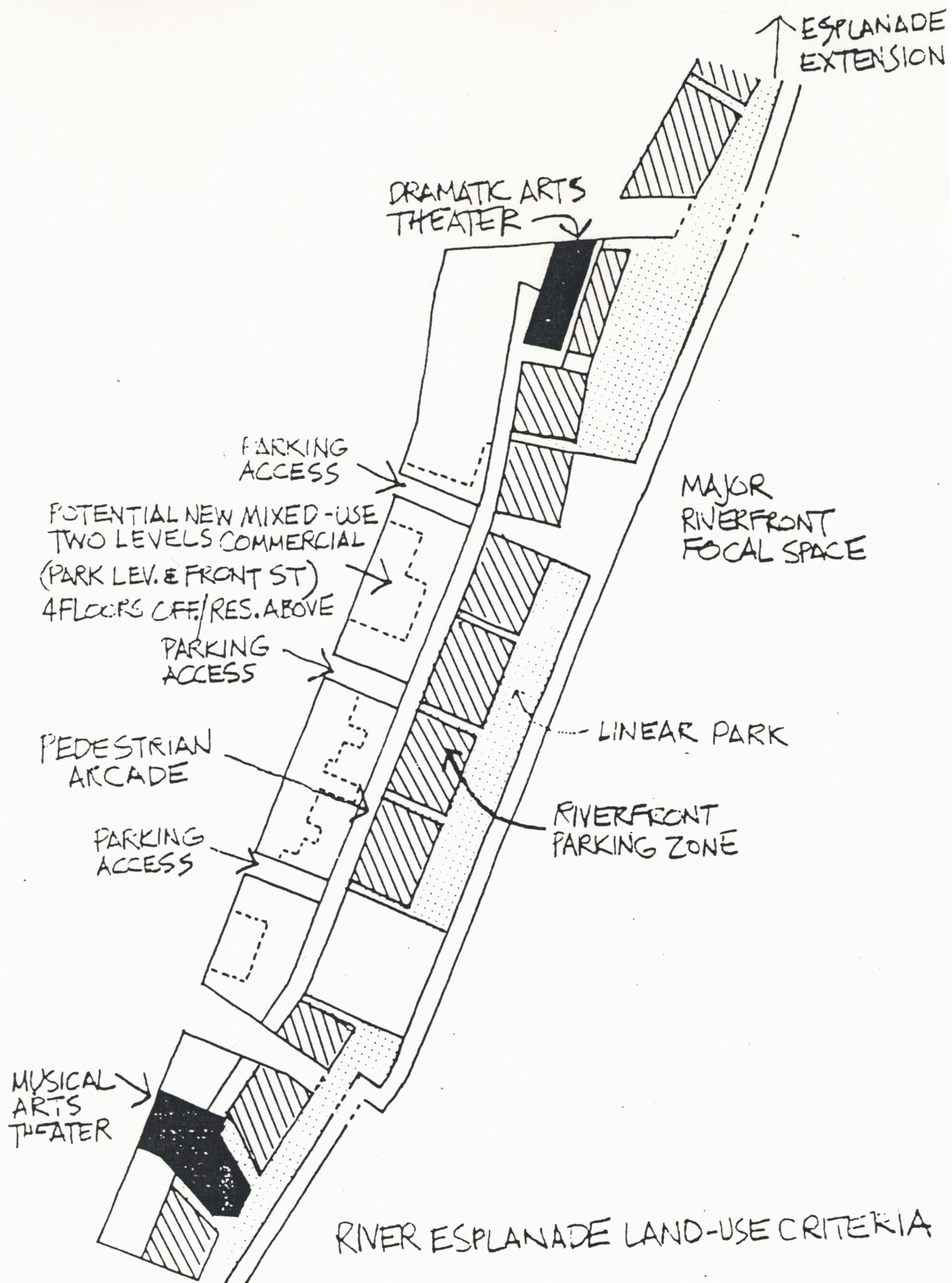
between Ryman and North Orange. This would be conducive to the corridor-type plan of RUDAT and also would create a theatre atmosphere to enhance their programs.

Until that property is developed by commercial entities, Missoula should make every effort to help these groups settle in these store-front properties. New development should be encouraged to provide ground floor commercial space on the street along the pedestrian link and that space should be suitable for continued accommodation of the Children's Theatre".

The following pages provide a schematic scheme which the RUDAT team has concluded from their analysis.



MAJOR PERFORMING ARTS FACILITIES



RIVER ESPLANADE LAND-USE CRITERIA

POSSIBLE
MARKET PAVILION
@ CITY SQUARE

DRAMATIC ARTS
CENTER

POTENTIAL NEW MIXED-USE
BUILDINGS OVER COMMERCIAL

PEDESTRIAN ARCADE
ALONG STREET LEVEL
COMMERCIAL
(LITTLE THEATER
ALONG LINK)

"CITY SQUARE"
@ BELLTOWER

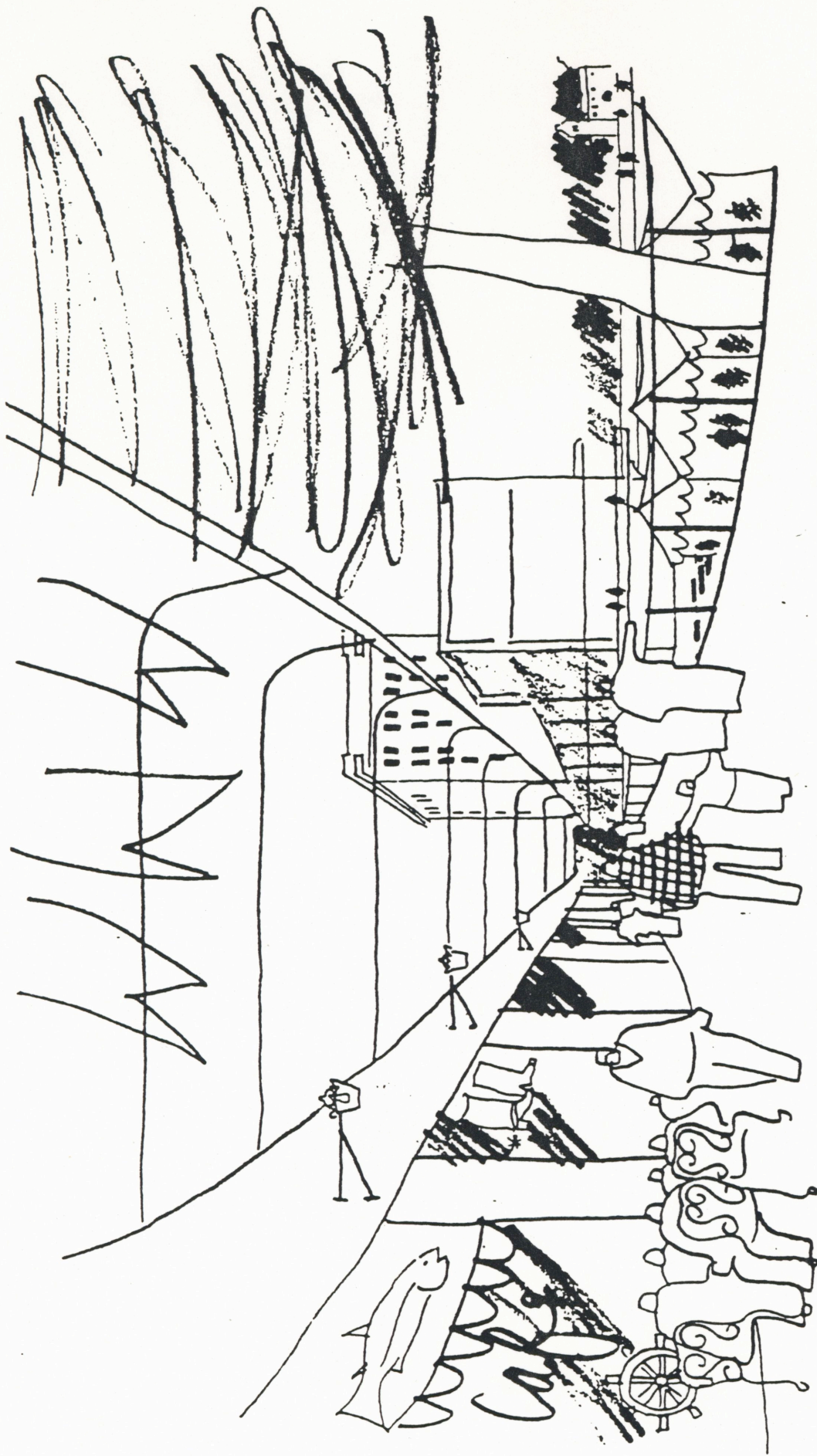
MAJOR
RIVERFRONT
FOCAL SPACE

RIVERFRONT PARKING
AND PARK

MUSICAL ARTS
BUILDING

EXISTING
ELDERLY
HOUSING

RIVER ESPLANADE DESIGN ELEMENTS



THE PEDESTRIAN ARCADE AND ESPLANADE
LOOKING TOWARDS THE DRAMATIC ARTS CENTER

COMMENTS ON THE RUDAT SURVEY

After reviewing the schematic scheme for the Riverfront Esplanade, I have made an analysis as to the positive and negative effects presented by the scheme:

PROS:

1. The scheme incorporates the ideal of a mixed-use complex which downtown Missoula is in need of in order to fight the competition presented by the suburban development.
2. The scheme provides a link between the two theatrical complexes - the Wilma Drama Theater and the Fox Music Hall - with the pedestrian walkway and it also provides for an intermediate theatrical complex.
3. The scheme incorporates the need of the "city square" to act as a focal point for the downtown and riverfront areas.
4. The scheme does provide for an ample amount of parking spaces.

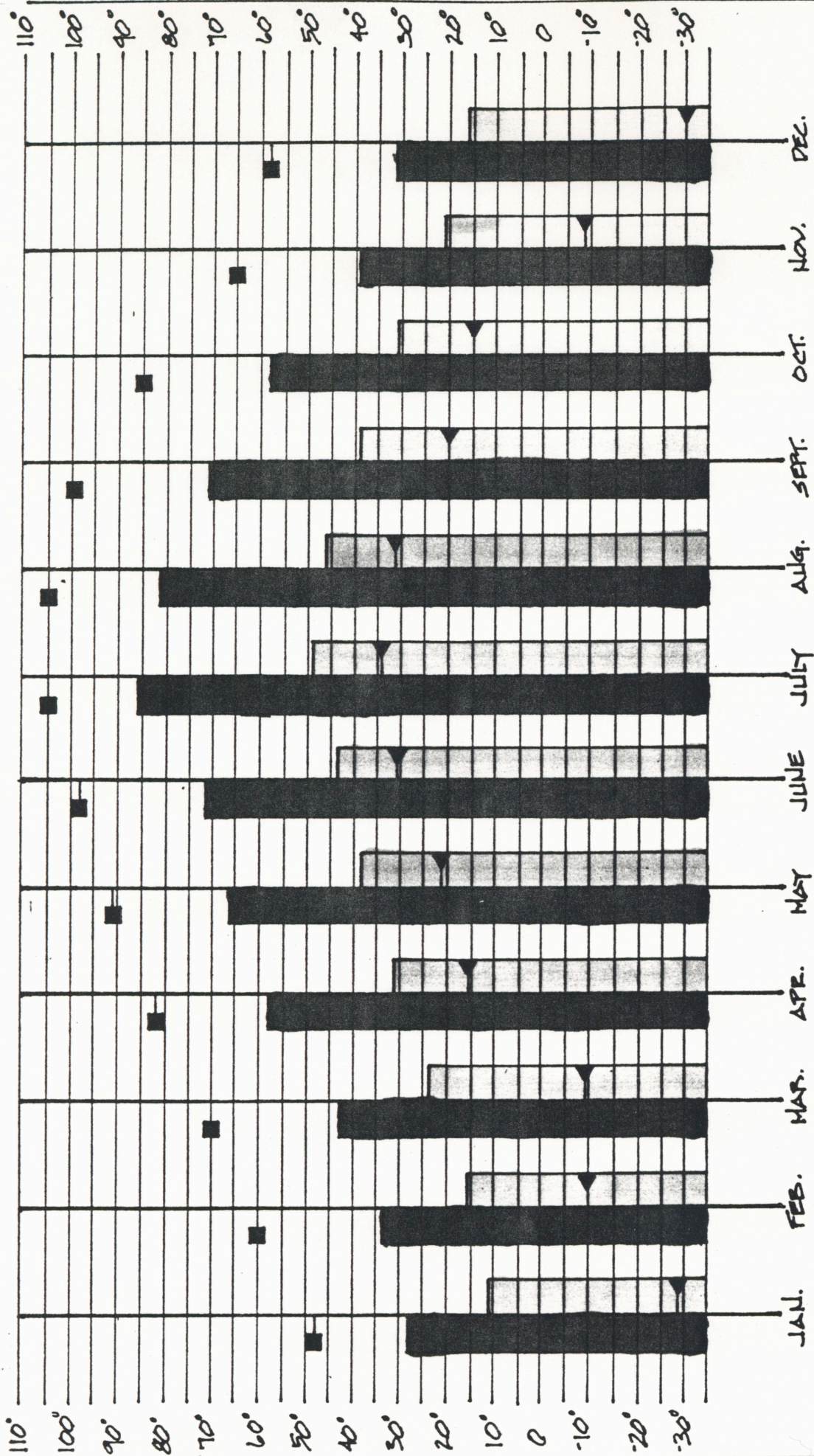
CONS:

1. The scheme provides a frontal block along Front Street which prevents the design from infiltrating into the downtown area.
2. The incorporation of the "city square" functions only as a focal to the riverfront and not the downtown since the buildings block the view of the square from the downtown area.
3. The location of the parking lot acts as a barrier between the complex and the riverfront development and thus the two are prevented from integrating together.
4. The layout of the parking lot also prevents the complex from viewing the riverfront directly since the views overlook the parking lot first and then the riverfront.
5. The scheme layout becomes very static and reinforces the idea of linear instead of spatial progression which is the idea behind a people gathering place.

CLIMATE

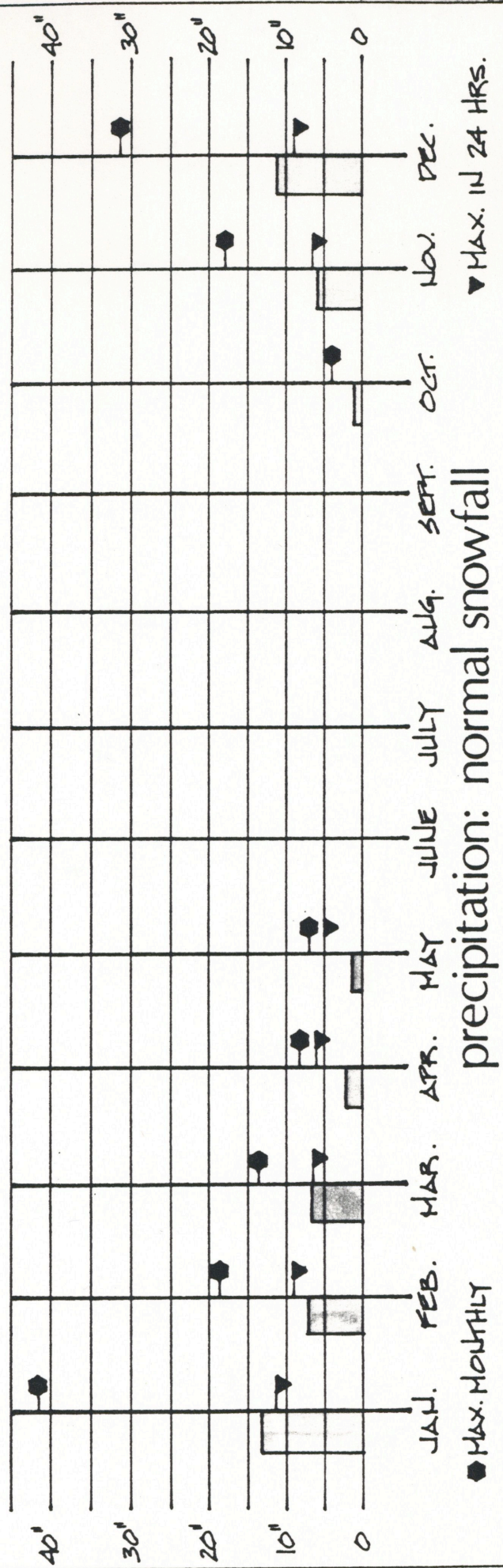
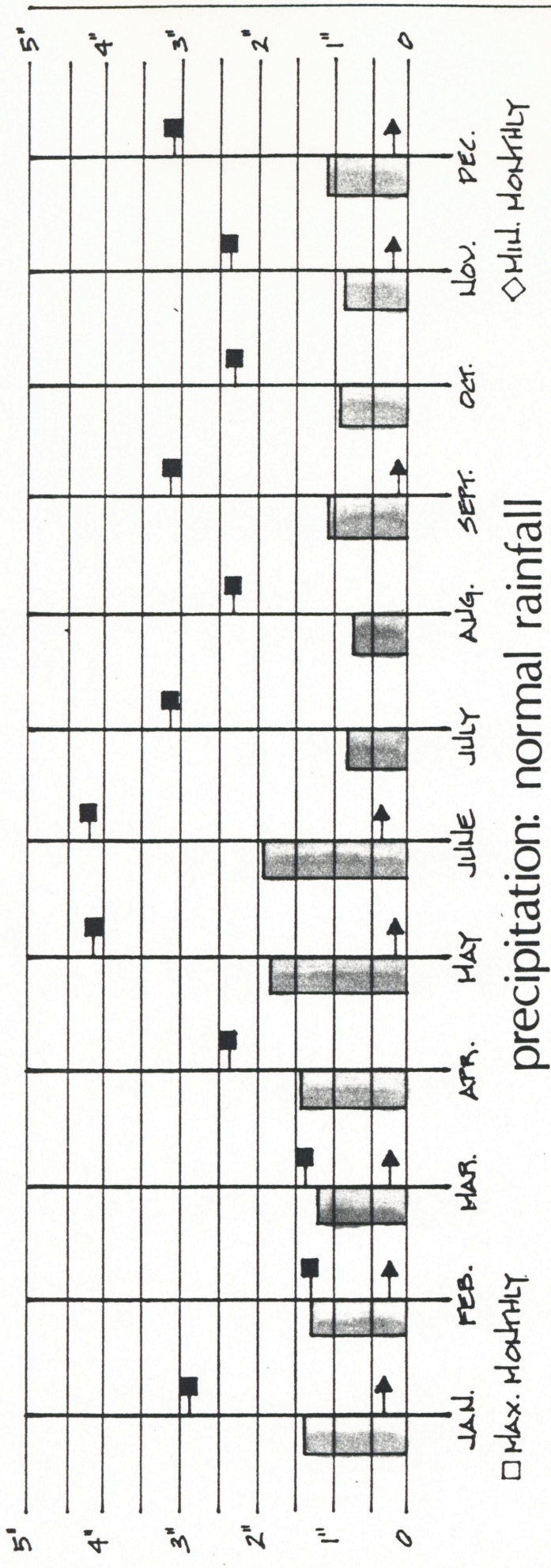
CLIMATE

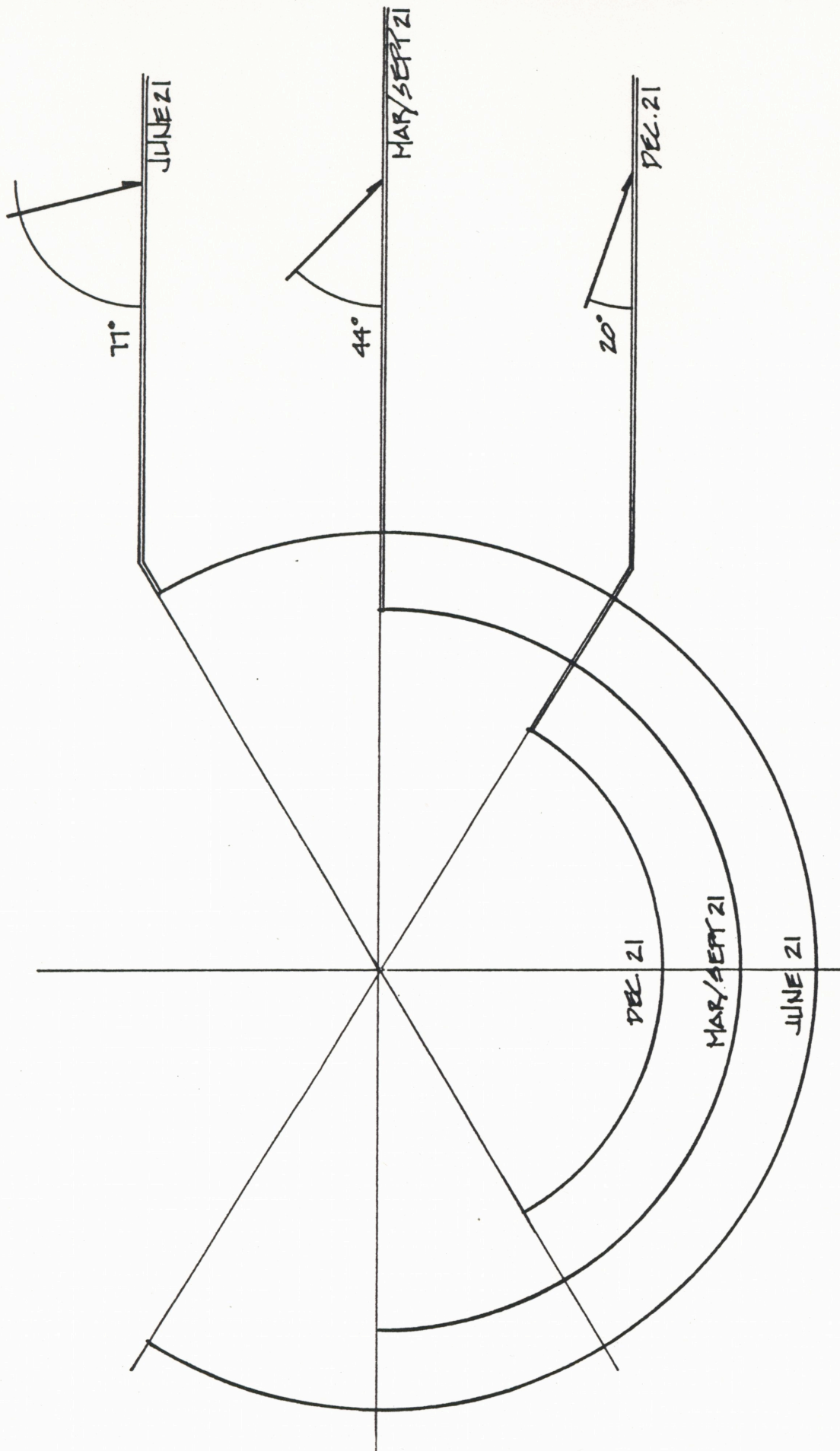
The city of Missoula is surrounded on all four sides with various mountain ranges. At an elevation of 3190 feet and located on the western side of the divide, Missoula experiences mild temperatures during both the winter and summer seasons. Missoula does experience numerous cloudy and foggy days especially during the winter season. The winds most often prevail from the northwest at a mean speed of 6.6 mph except during the months of January and December where they prevail from the southeast at a speed of 5 mph. Although Missoula gets very little rainfall it does receive an ample amount of snowfall. The following pages will provide a detail analysis of the climate in terms of temperatures, precipitation, and wind and sun forces.



■ MAX. DAILY TEMP.
 ■ RECORDED HIGHEST
 □ MIN. DAILY TEMP.
 ▼ RECORDED MIN.

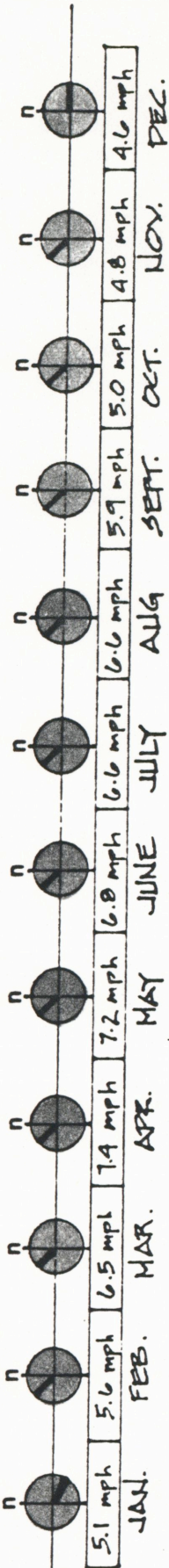
daily temperatures



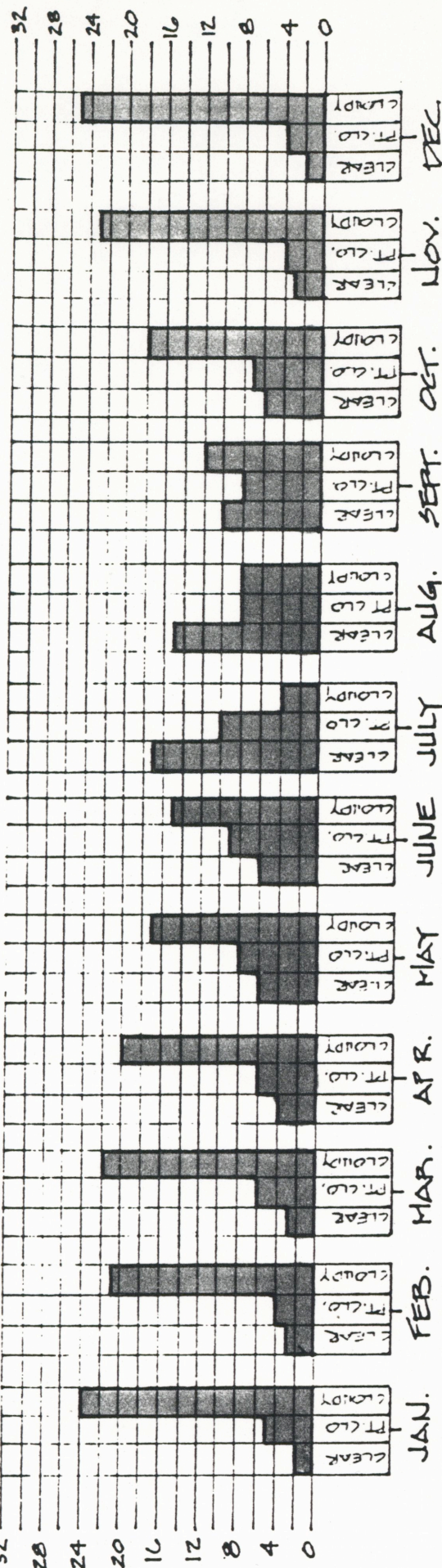


sun azimuth & angles

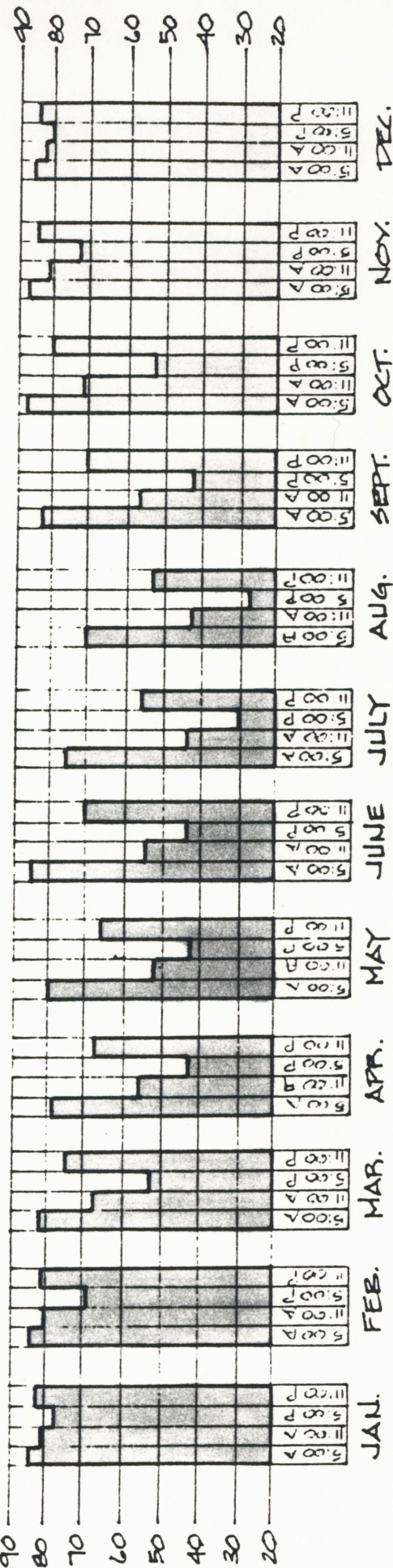
WIND-direction & speed



CLOUD COVER-days

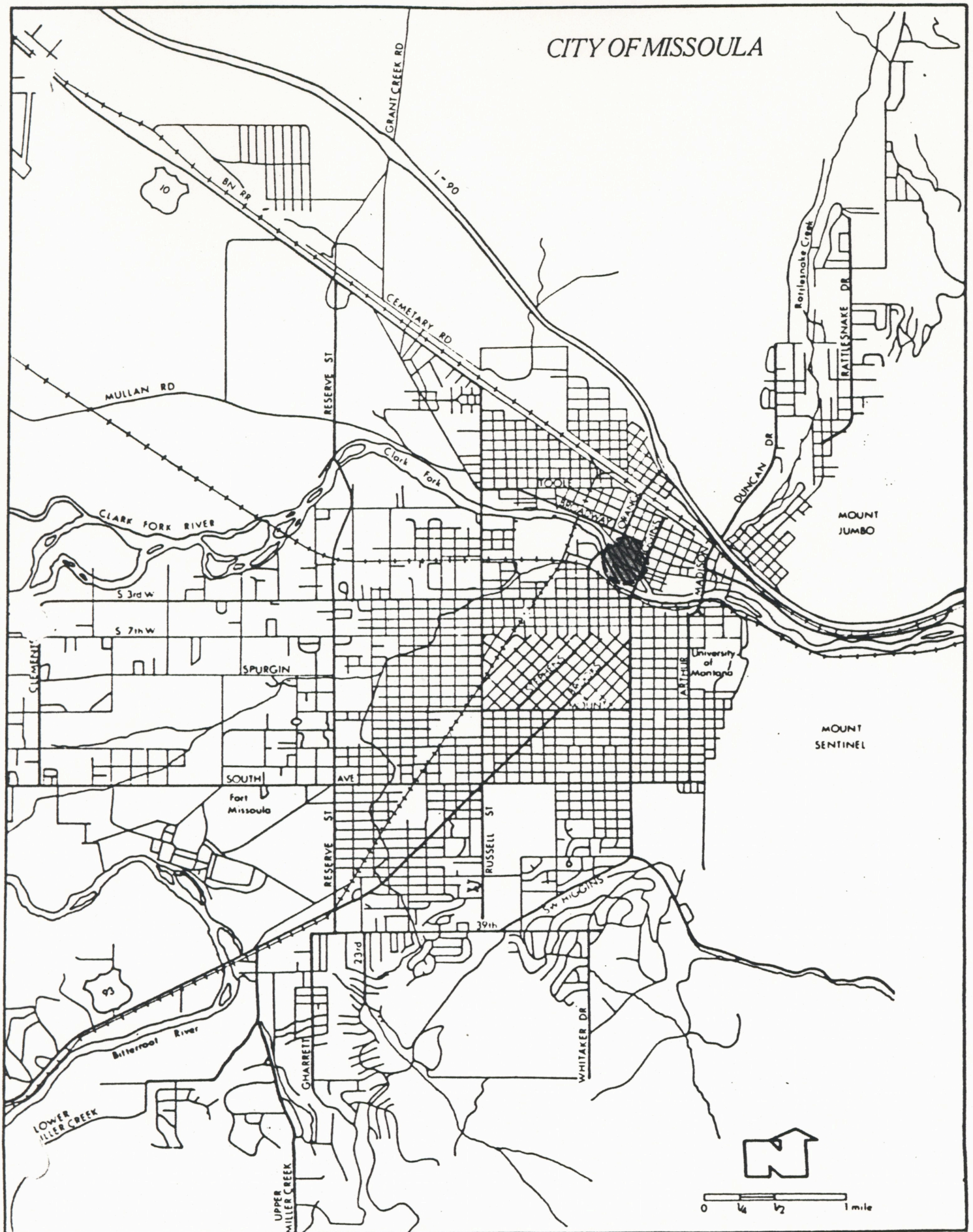


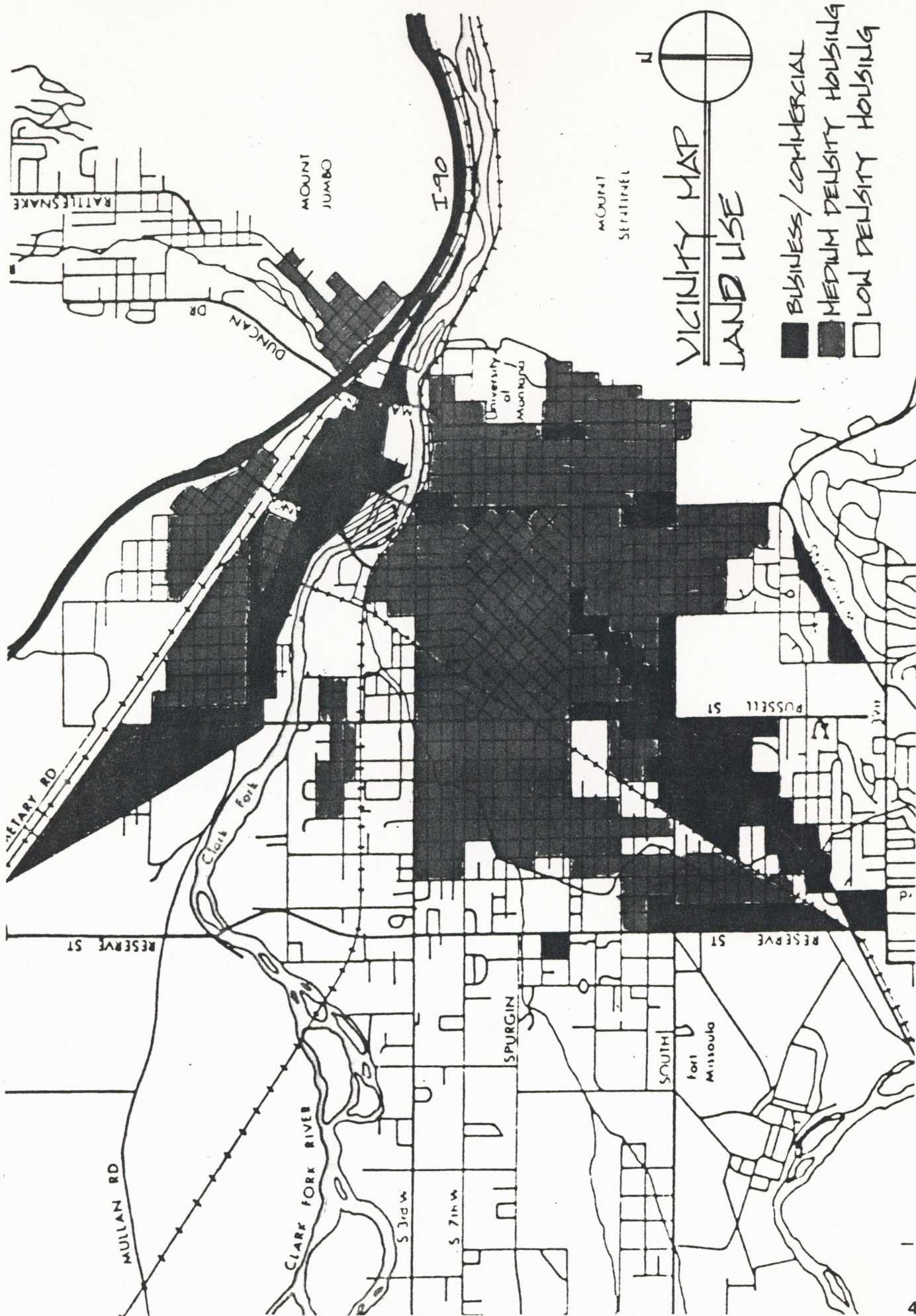
RELATIVE HUMIDITY-%



wind, cloud cover & relative humidity

MAPS



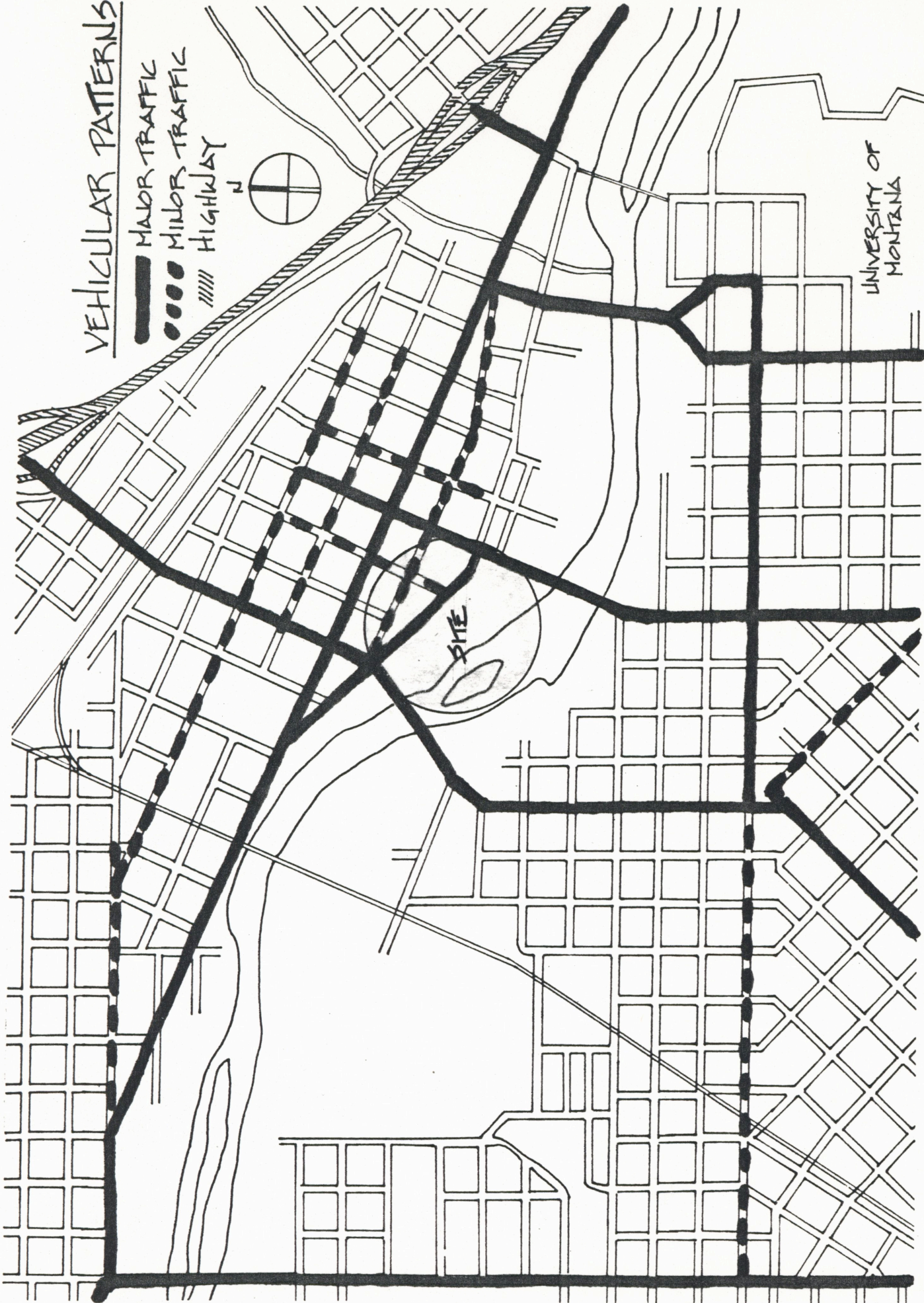


VEHICULAR PATTERNS

MAJOR TRAFFIC

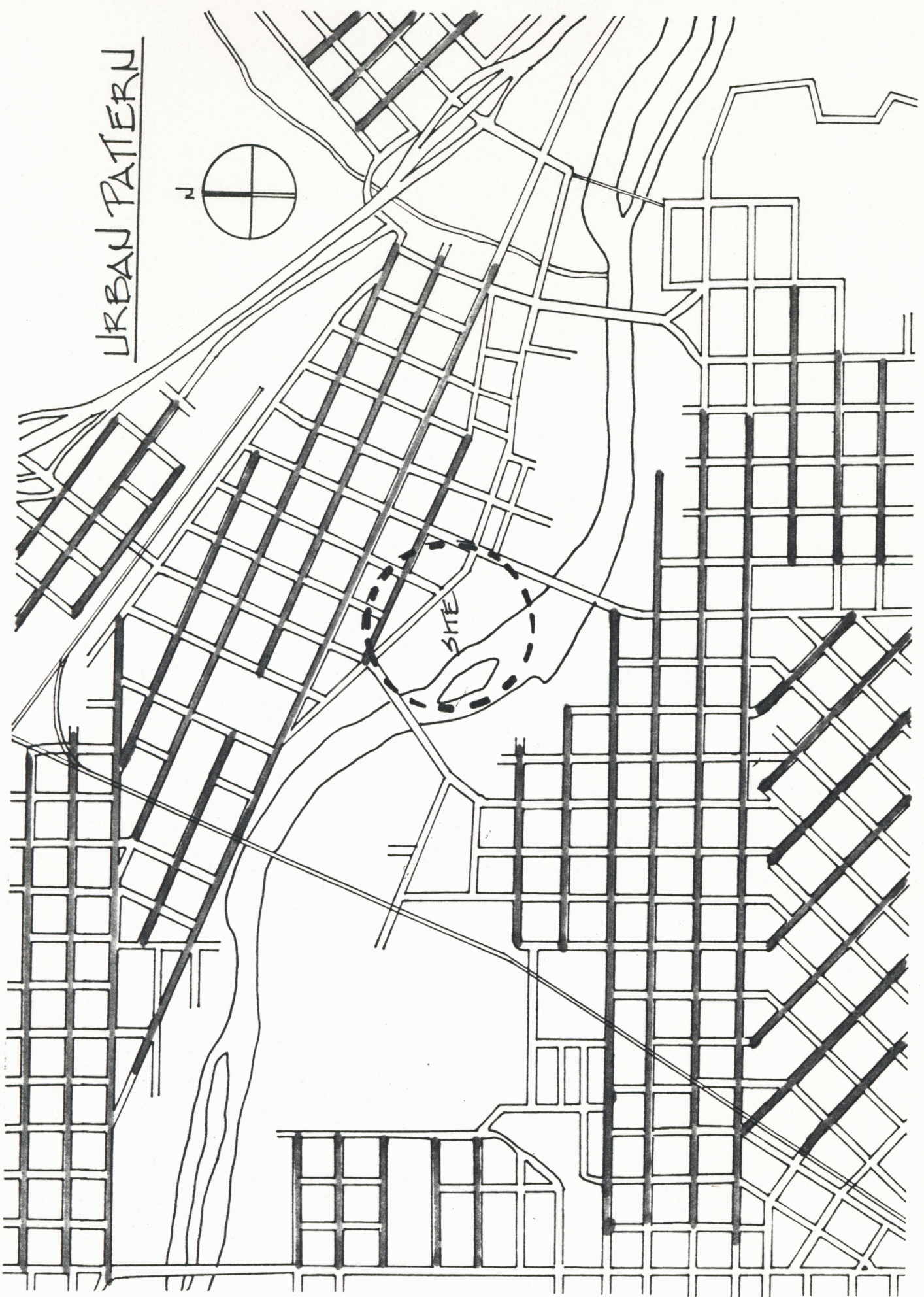
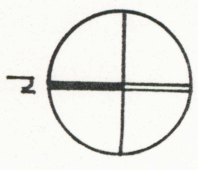
MINOR TRAFFIC

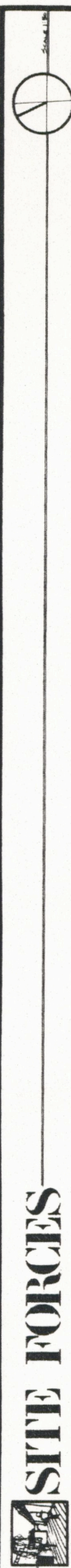
HIGHWAY



UNIVERSITY OF MONTANA

URBAN PATTERN





CASE STUDIES

For undergraduate enthusiasts

RPI Playhouse
Troy, New York
Bohlin Powell Larkin Cywinski,
Architects

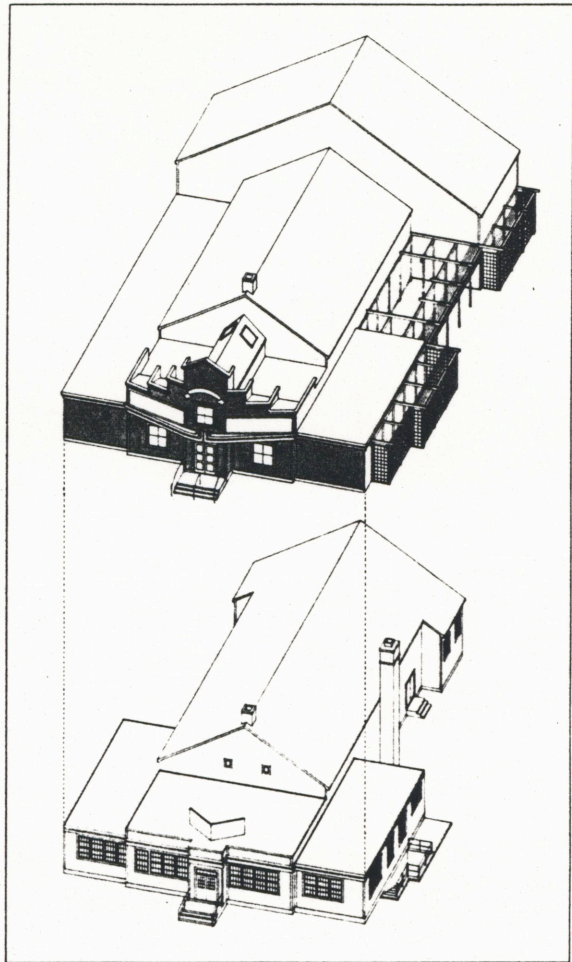
The RPI Playhouse is as much club as performing arts center, where the undergraduate members tend to hack around as they prepare one production or think about the next. In the absence of a drama school, the players number mostly engineering students, who pursue their avocation with enthusiastic ambition—this season's offerings include *Sweeney Todd* and *West Side Story*.

After examining such alternatives as a new building, the university and architect Peter Bohlin concluded that the most practical course would be to renovate the World War II USO building taken over by the RPI Players some years ago. The crying need was more space. Even for undergraduate amateurs, the theater's backstage had to be called pitiful, with inadequate dressing rooms located directly above the stage. Bohlin heightened the roof over the stage to create fly space (see axonometric drawings at right). In addition, a small wing on the left was extended to meet the stagehouse for dressing room and wardrobe.

In the auditorium, the 300 seats sufficed, though the chairs are new. But working facilities in this area, like those backstage, had to increase. A new mezzanine at the back of the house, supported by two new wood columns, contains two control rooms, one for sound, the other for lights (see overleaf). The university staff theorizes that these rooms constitute a major draw for nonacting engineers who like to play at special effects.

However modest the theater, it seemed only fair that both actors and audience should be conscious of the building's specialness. Bohlin attacked this problem differently on interior and exterior. Inside, using very modest means—paint, inexpensive carpet, architect-designed couches—he depended on the fireplace and hushed pastels for a hint of the grandeur associated with theater attendance. The same pastels appear on wainscot, on sconces, and on the carefully composed moldings around proscenium and the mezzanine.

The architect handled the exterior color scheme more boldly: what had been an extremely plain building acquired a bulging barn-red front with white-trimmed gables. The rest of the building is painted a less assertive sage green. The declarative red clapboard, the new pergola on one side of the building and the general liveliness of the facade have implications for the site that are not yet wholly evident. A much-trafficked pedestrian bridge at one corner of the playhouse carries students from housing on the other side of 15th Street to academic buildings back of the theater. Further, a very large Center for Industrial Innovation, designed by Mitchell/Giurgola and now under construction, will set this corner of the campus apart. The pergola will become part of a new plaza fronting the refurbished faculty dining hall.

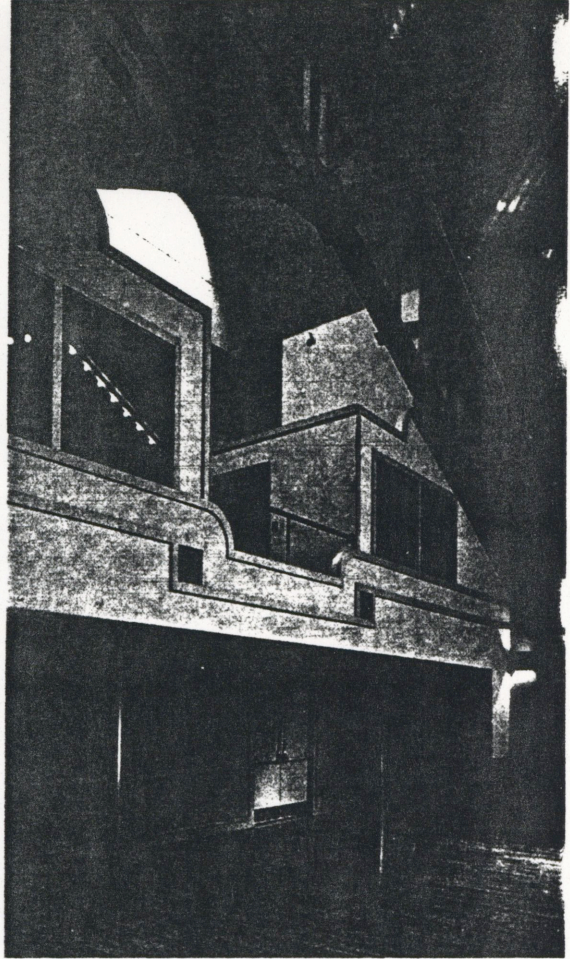
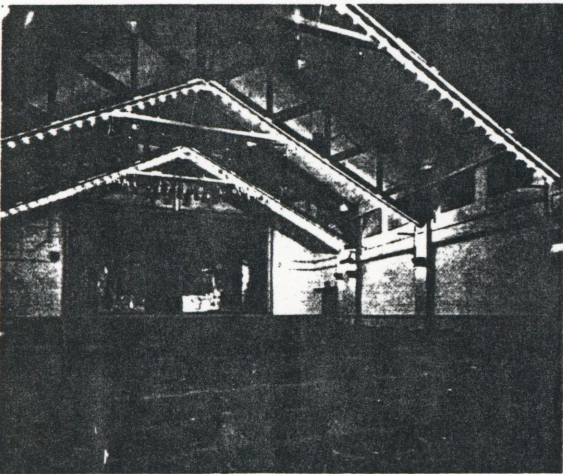
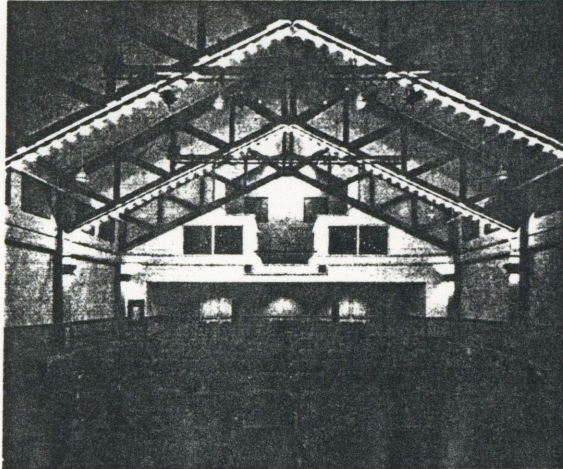


At the same time the RPI Playhouse acquired its jaunty facade, it gained much-needed new space. The most important new addition was a stagehouse that increased height and breadth at the back of the old building (above), which now contains a scene shop and adequate space in the wings for actors' entrances. The playhouse also acquired a trellised deck and pergola at one side (immediate left) that presently

serves as a lounge at intermission and in future will face a plaza at one end of the pedestrian bridge (see site plan). Construction cost about \$800,000, including theater equipment and fees.

beginnings and modest present. In front of the stage, an identical truss was added to double support for the new and larger stagehouse (see double pilaster in photograph at bottom below). At the back of the auditorium, a new mezzanine contains control rooms—sound on the left, lights on the right (photo at right below). Architect Bohlin raised

give a small measure of importance to an existing fireplace (opposite). The calm pastel color scheme indoors contrasts deliberately with the vivacity of the facade.



RPI Playhouse
Troy, New York

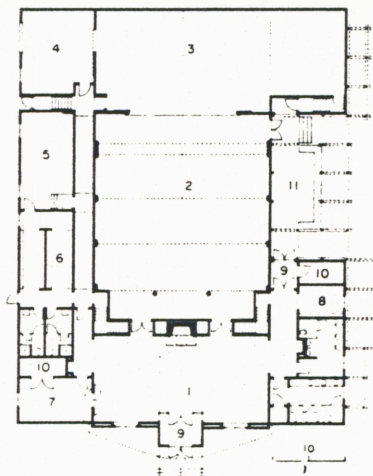
Owner:
Rensselaer Polytechnic Institute

Architects:
Bohlin Powell Larkin Cywinsky—
Peter Q. Bohlin, FAIA, partner-in-
charge; Rob Lewis, project manager;
David Wilson, John Coleman,
Margaret Bakker, James Derers,
project team

Engineers:
Evan Biggs Associates (structural);
Vinokur Pace Engineering Services
(mechanical/electrical)

Consultants:
Brannigan-Lorelli Associates
(theater); Jaffe Acoustics (acoustics)

General contractor:
Beltrone Construction Company



1. Lobby
2. Auditorium
3. Stage
4. Scene shop
5. Wardrobe and Green Room
6. Dressing
7. Box office
8. Coatroom and vending
9. Vestibule
10. Storage
11. Deck

ADD Inc.



Pickering Wharf, Salem, Mass., is to be given new vitality through a mixed-use complex with a respect for traditional scale, expression, materials, methods.

Program: Provide a waterfront commercial, residential, and theater development on the former site of an oil company tank farm. Area is to attract not only tourists, but a successful year-round shopping and living community as well.

Site: 4½ acres on the waterfront in Salem, Mass.

Solution: An assemblage of free-standing gable- and hip-roof structures evocative in form, character, and materials of 18th-Century wharfside Salem. The buildings house a variety of street-level shops (40,000 sq ft), with housing above (47 one- and two-bedroom and loft dwellings), three restaurants, and a 20,000-sq-ft theater facility for a multi-media production. Many shops are designed for crafts, with residences directly above, to encourage Salem tradition of live-in shopkeepers. The theater will be both entertaining and educational, with winter activity primarily for school children.

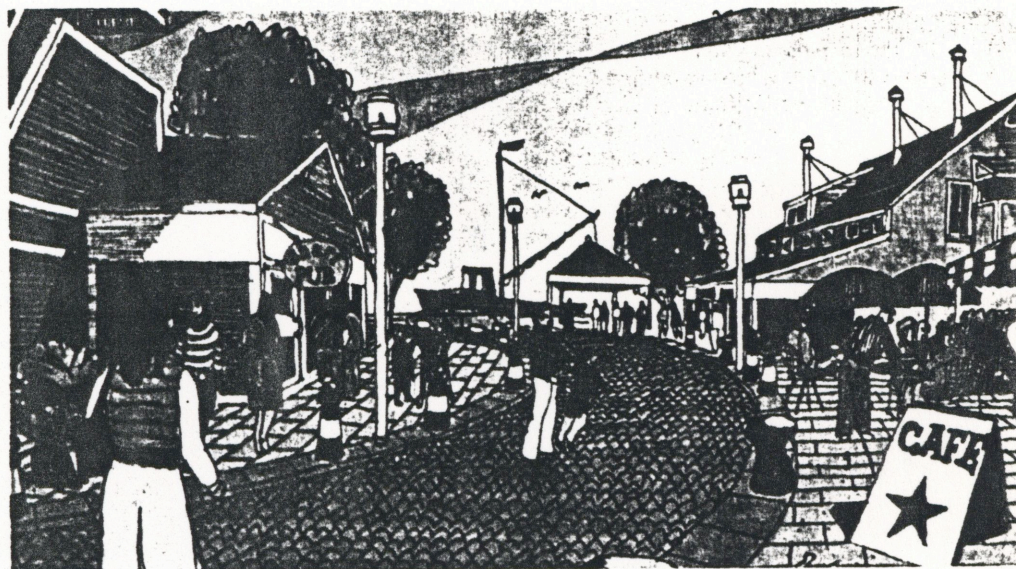
Materials and construction: Buildings, clapboards, shingles, and brick; ground surfaces, granite cobbles, grass, brick.

Jury comments

Harkness: It's an extension, a continuation of what's happening in Salem, rather than starting something altogether new.

Hodgetts: That's disciplined as planning; I don't read it as mannered like some of the others, but as an alternative vocabulary.

Dinkeloo: I think it's too chi chi. You'd get architects in, and they'd want signs just so, and all that. In spite of my great regard for Venturi (I agree and disagree with him), you can't create these things; they have to create themselves. I think it'll end up a cutesie-pie tourist trap, like Nantucket.



Hodgetts: Those things have always been designed. The thing which has put the bash on that kind of very, very small scale fine-grain development is the modernist ethic which says you have to use resawn this or that to make it "modern," which I think is less good.

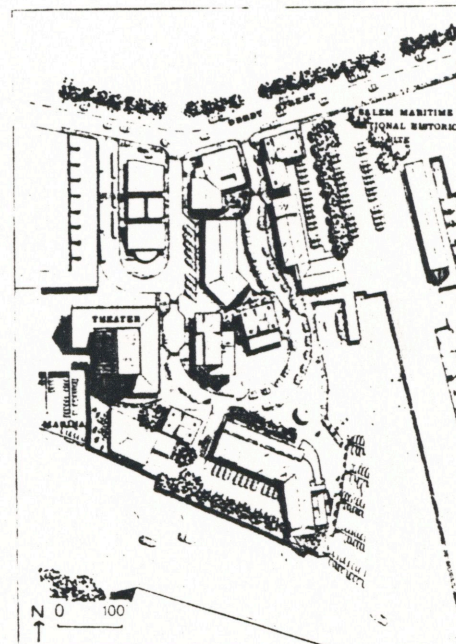
Harkness: We're really talking about an old vernacular, an extension of a place with a great amount of history.

Credits

Architect: ADD Inc. Architects, Cambridge, Mass.; Philip M. Briggs and Wilson F. Pollock, Jr., principals; Jim Van Sickle, project architect; Michael Hass and Michael Hickok, project team.

Consultants: Gillum-Colaco Structural Engineers, structural; C.A. Crowley Engineering, Inc., mechanical; William Pressley, landscape; Geotechnical Consultants, Inc., soils; White Oak Design, Inc., mixed media.

Client: Heritage Trust.



Denver distilled

Tabor Center
Denver, Colorado

If the shade of Horace A. W. Tabor—early Denver miner, speculator, man-about-town—lingers near the site of the six-story skyscraper (its first) he presented to the city before going bust in the Silver Panic of '93, it is pointing with pride. For the 1880s Tabor Block has been resurrected as the 1980s Tabor Center, whose lively galleria, decorous park-front hotel, and the first of a planned pair of office towers—all rising from a 1,900-car underground garage burrowed through a cross-street *cum* bridge—comprise a complex so rooted and right in its reification of the city that the sleek but anonymous new buildings in its cohort seem to fade to the transitory artifice of a stage backdrop.

The effect is serendipitous but not fortuitous. Even as the firm began site studies and schematics for the project, the Urban Design Group, led by principal John Novack, was attuned to its pivotal importance as a capstone to development in the business district and a bridge to the fast-gentrifying "lower downtown" precinct of no-nonsense 19th-century brick warehouses. The last parcel in the Denver Skyline Urban Renewal Project, born in the early '70s, and heir to its previous successes, the two-block site lies between the spirited 16th Street pedestrian mall and skyscraper-packed 17th Street, Denver's "Wall Street." On the block to the east the water play, greenery, and mini-plazas of Skyline Park animate the 21-story D & F Tower, a landmark ode to the campanile of St. Mark's that is the last remnant of a circa-1910 department-store and was until the 1960s Denver's tallest building.

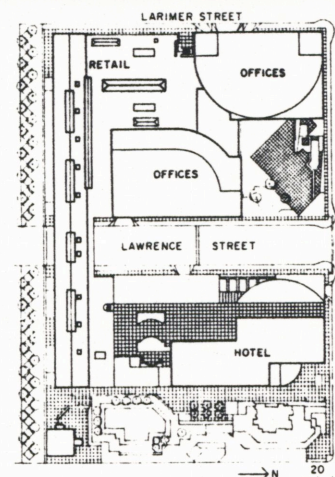
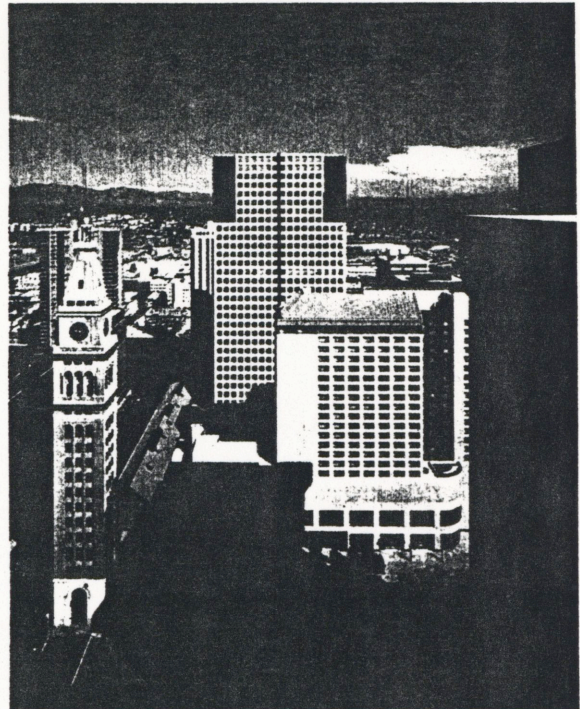
With these givens, the master plan was virtually self-evident. Where but the mall for the retail galleria? The park setting for the hotel? Or the *de rigueur* 17th Street address for offices? And the massing similarly fell into place: the galleria long and low, the 19-story hotel merging with the heights of its near neighbors, the taller office towers edging 17th Street to preserve the mountain outlook of lower elements while punctuating the downtown skyline with an emphatic full stop.

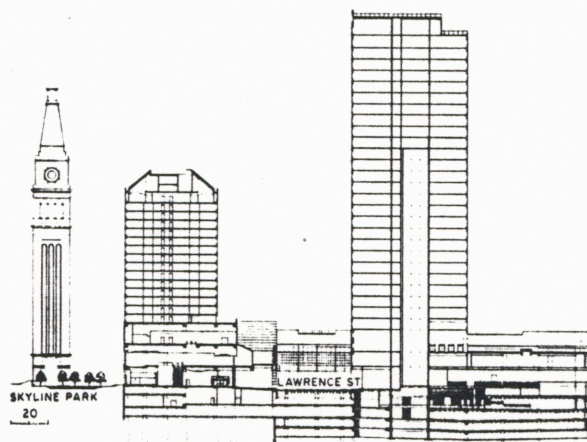
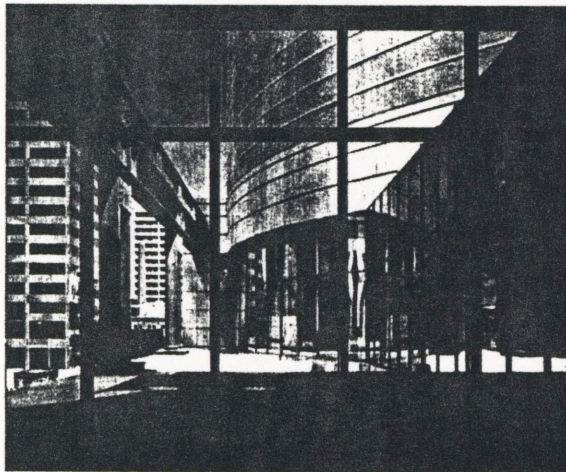
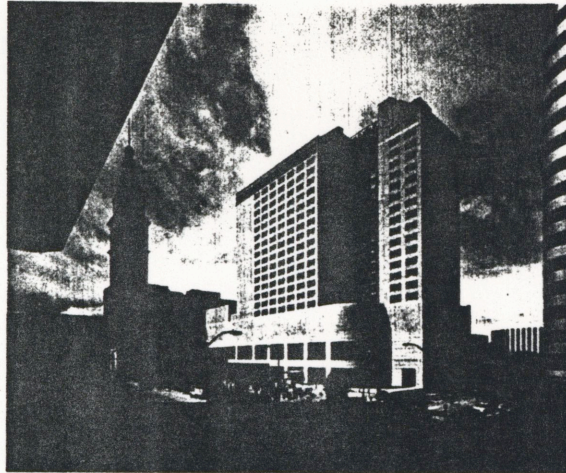
But the planners were aware too that the project's impact would derive not only from its critical location but from its magnitude—at \$360 million and 1.8 million square feet the largest building package undertaken in the city. Rendered as an architectural solo, Novack believed, the composition would lack resonance and color. So at UDC's urging Kohn Pedersen Fox, as design architects for the project's office component, added to the ensemble a strong antiphonal voice.

Unmoved by the placeless profiles and ink-wash palette of the modern milieu, the design team instead sought its contextual cues in an earlier Denver with a stable, if eclectic, tradition of masonry building. And they were sunstruck from the outset by the combination of imperious sun and lucent atmosphere that etches the city with relentless clarity. Of the lessons gleaned from Old Denver, the play of sun on surface—the light-gulping softness of sandstone, the sheen of terra cotta, the glow of metal—was the paramount inspiration for the elegant rhetoric of materials that is Tabor Center's residing genius.

Direct allusions are few, although the weathered buff brick and creamy terra cotta of the D & F Tower are echoed in the quiet warmth of the hotel and office structures' masonry facades, while the crisp cast-iron storefronts at the base of the famed Brown Palace hotel suggested the forthright exposed-steel vernacular of the glazed market shed that houses the shopping arcade and the similarly detailed entries to hotel and office lobbies. More important, the complex is fashioned of prosaic materials—brick, concrete, metal, glass—transformed by the virtuoso handling of their juxtapositions and by the designers' sensitivity to the city scene. At pedestrian level the buildings are consistently transparent—a latticed web of vision glass framed in glare-avoiding painted metal and shielded at the bases of the hotel and office towers by sturdy rusticated concrete piers. As the shafts rise, the lattice and piers solidify to punched masonry. On the office towers, where it bounds curving reflective-glass curtain walls, the masonry retreats as it approaches the uppermost levels, finally dissolving to shimmering all-glass crowns for the Queen City's skyline. *Margaret Gaskie*

© Douglas Kahn, courtesy Anthony Pellecchia Associates





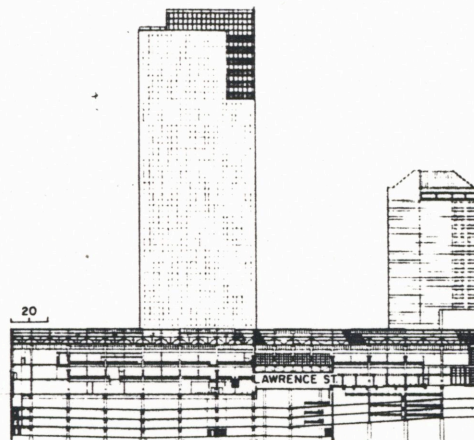
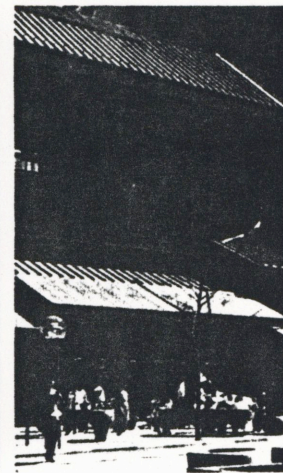
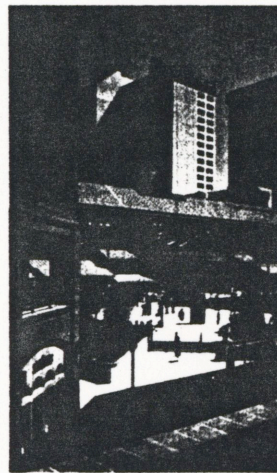
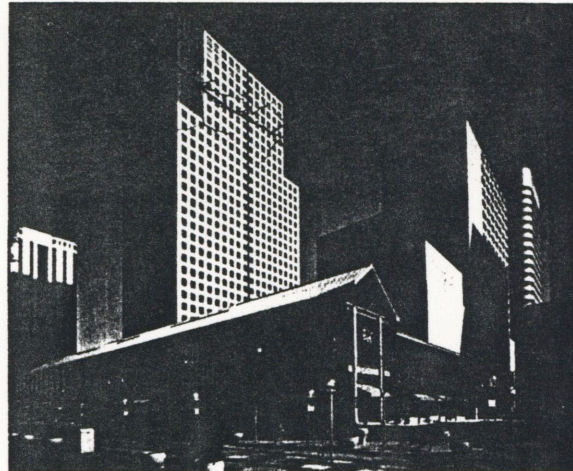
Although the Westin Hotel at Tabor Center was conceived as a top-of-the-line businessman's hotel with a full complement of meeting facilities, the client also urged an inviting residential image and a scale in keeping with the urban bonus of the strip park at its front door—desiderata made more problematic by a program calling for 430 rooms plus 17,000 square feet of public space on a 1 1/2-acre site.

To accommodate it, the 16 upper room-floors were massed in a compact shaft rising from a low three-level podium that consolidates the public areas and ties the hotel to the retail galleria with a parkside restaurant cluster extending through its base. The registration lobby, lounges, and hotel restaurants are on the second level above a small entrance lobby; function rooms, including an auditorium expressed on the rear facade as a shallow arc, are concentrated on the third level. Although the formal entrance is from a plaza abutting the park, most guests arrive via a rear porte cochère (photo opposite). Masked by a continuation of the sturdy mock arcade that marches along the hotel base, the auto entrance is nonetheless clearly announced by a surmounting exposed-steel frame of paired columns and beams painted Pompeian red (below left).

A similar but more self-effacing construct marks the front entry (above left), but the park facade's most magnanimous gesture is a row of blue-canopied restaurant fronts walled by glazed overhead doors that convert them to sidewalk cafés.

The two lower levels of the hotel podium are clad in buff concrete scored to resemble stone, while the third level, like the shaft above, is of the same buff brick used for the D & F Tower. Above and below the punched windows, precast concrete bands ribbon the facade, recalling the landmark's trim and disguising the joints of the preformed panels that brought brick within the tight budget. The shaft is further articulated by deep reveals whose shading visually reproporions over-wide room windows. The difficult massing of the slip-core tower is resolved by accenting its discontinuities with offsets signaled by green-glazed curtain walls and abrupt roof cutoffs.

To most Denverites Tabor Center means neither the office tower nor the hotel but The Shops. Since opening a year ago, the retail pavilion has proved itself an irresistible downtown magnet, as evidenced by sales almost triple those projected as well as by daily throngs of shoppers and lookers. Set at the end of the pedestrian mall traversing the downtown shopping corridor and directly opposite Writer's Square (photo below left), the shop-lined plaza that foreshadowed it, the galleria is poised to forge a link with the shops and cafes, professional offices, and even apartments that are rapidly rejuvenating the historic warehouse district to the west. To keep its scale and demeanor appropriately modest and reinforce its transitional role, the pavilion was conceived as an "open market" with traditional high-pitched roof and bold steel skeleton. Though the 120,000-square-foot shed spans two city blocks, a drop in grade bisects it into two- and three-story segments, with a natural break at the through street (see section). Thus while the roof line is held by a continuous latticed grid above a narrow sign band, the expanse of the lower facade is livened by the varying heights of shed roofs and bright awnings over entries and projecting kiosks. To introduce natural light and render the marketplace invitingly permeable to view, UDG turned to an atypical single-loaded corridor scheme that places shops on only one side of the public circulation areas, allowing the use of a fully-glazed outer curtain wall that integrates the galleria with the mall, lends it a rare sense of outward orientation, and, augmented by skylights, floods the spaces with daylight. Although the arcade abounds with the standard kit of potted trees, fountains, sparkle lights, streamers, and the inevitable clock and "feature elevator," its insistent festivity is the more convincing for being played against the candid clarity of the bared-steel enclosure and the muted background of white, mauve, and earth tones that spice the curtain wall's sage-green frame. The sum is a lively, light-filled marketplace happily combining human scale, vitality, and sheer fun with expansive space and robust form.





A NEW MARKET COMPLEX WITH THE VITALITY OF AN OLD LANDMARK: HARBORPLACE IN BALTIMORE

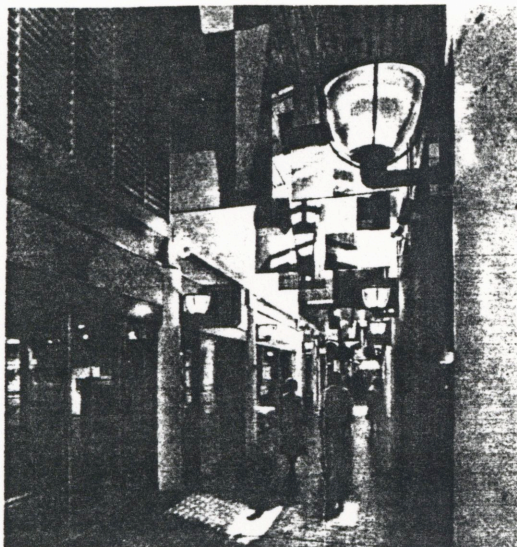
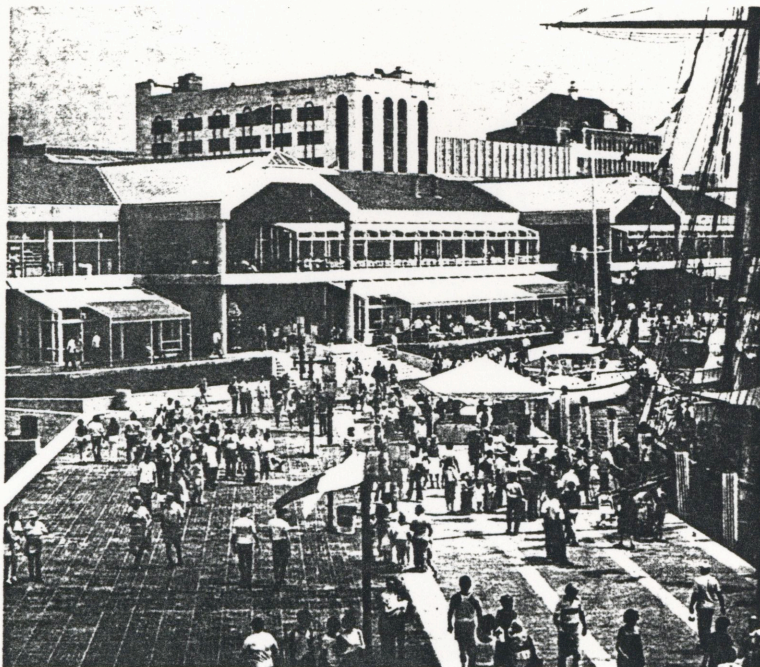
Baltimore has poured a lot of energy and money into building a new center for its business district near the harbor. Starting in 1958, some \$180 million of private and public pre-inflationary monies were spent on the 33-acre Charles Center alone. Current plans for the downtown area project an ultimate investment of \$1.25 billion. But until now, the missing ingredient has been a sense of marketplace liveliness that would provide a focus, and unify downtown.

Harborplace is such a focus. Thanks to architects Benjamin Thompson & Associates and the developer, the Rouse Company, two new waterside pavilions are already functioning as a traditional marketplace—an active town center, although problems of access across the busy surrounding streets have yet to be resolved. Almost 250,000 square feet of restaurants, cafes, retail stores, stands and kiosks are producing at last a vivid street life. And the fact that they can do this is a major part of the story of their design. It is a story that proves that—in the right hands—completely new construction can fulfill historic roles, without necessarily bringing along the historic trappings.

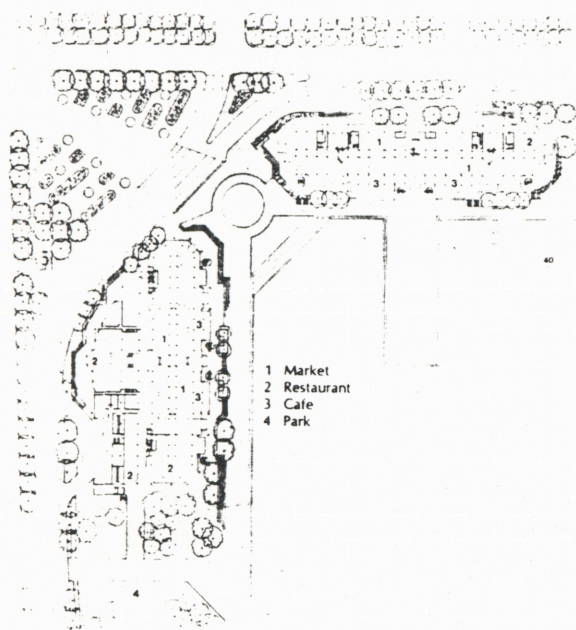
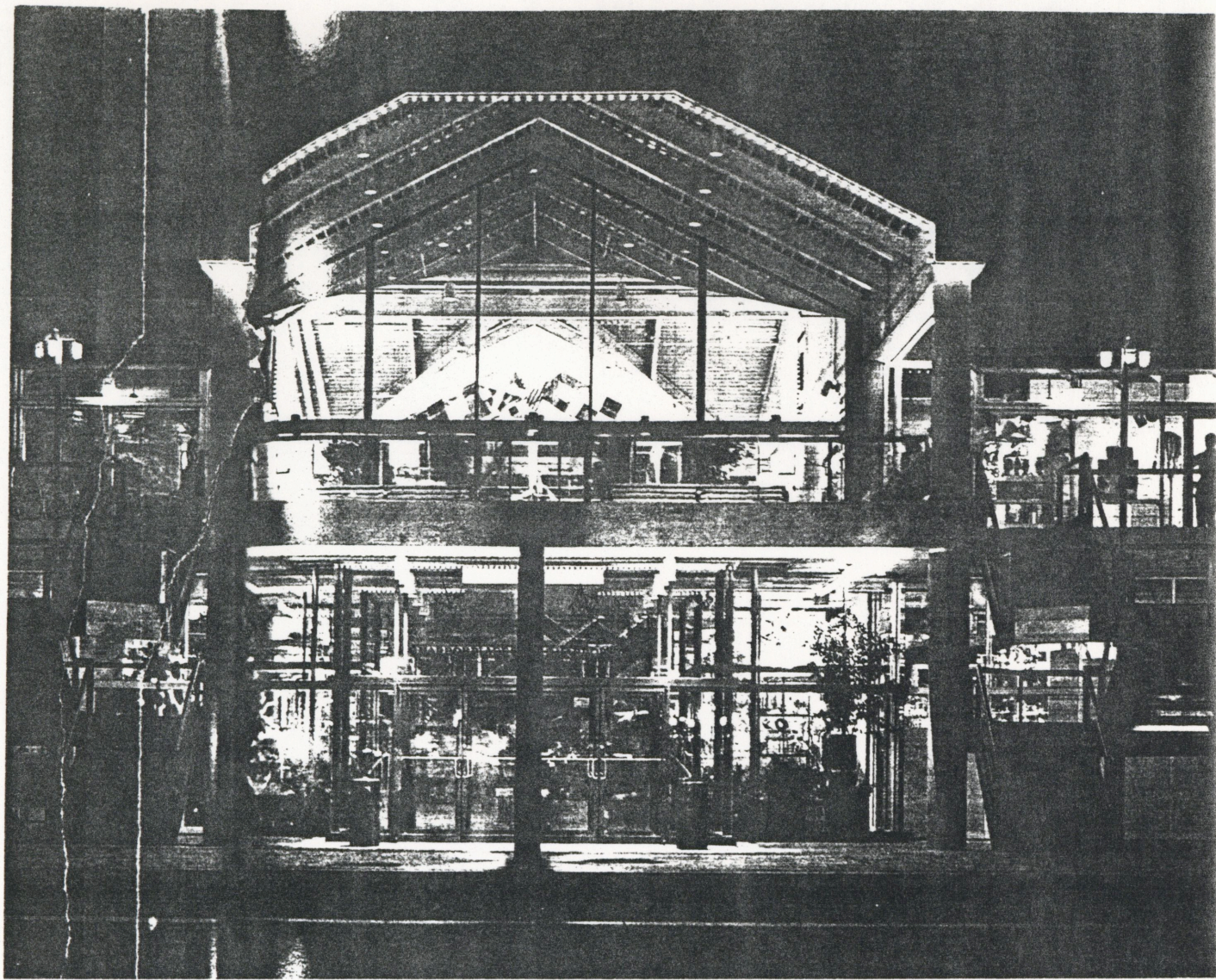
In form and scale, the two new buildings of the complex have a strong resemblance to the wharf buildings that once occupied the site (bottom photo). Even the pennants that fly from the new roofs are replicas of those once used to signal which ships were berthed at the moment. According to Jane Thompson, "We remembered the tradition of commercial waterfront construction: shed-like warehouses and covered piers, ferry terminals, yacht clubs and waterfront grandstands for viewing races and regattas. We also remembered the great tradition of America's major city parks, once animated by dramatic greenhouses, horticultural halls and exposition buildings. There is no attempt at an architectural 'style' here. If anything, it is post-post modern. There are no tacked-on decorations. Everything you see comes from basic considerations of how the project would work best for its modern purpose."

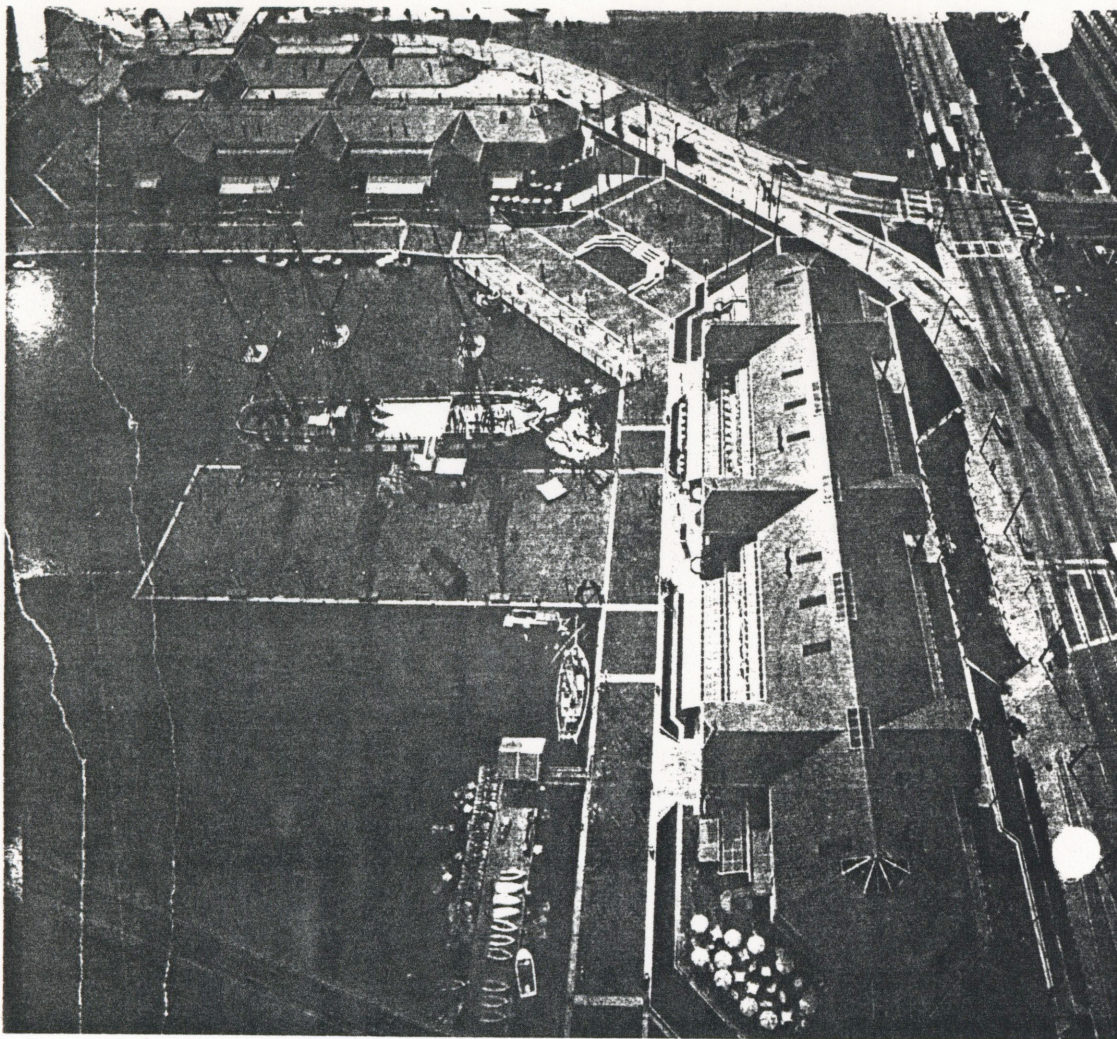
For instance, the "porticos" that interrupt the linearity of the shed-like roofs make places for people to see through the buildings, and encourage them to come in from both sides. The transparency of the exterior walls allows views of interior activity, and—at the porticos—helps to carry through one of the basic design considerations: "to embrace the shore without blocking it." The promenades that connect these porticos at the second-floor levels reinforce the nineteenth-century proportions, and fulfill both the historic and modern functions of giving people places to view the passing scene, while they stroll or relax in outdoor cafes. The sloping roofs of the exterior "greenhouses" came from the need for temporary structures over utility easements in some locations. The high sloping roofs of the main buildings conceal mechanical equipment.

Roughly the size of Thompson and Rouse's prototypical (and enormously successful) Faneuil Hall Marketplace in Boston (RECORD, December 1977), Harborplace has already achieved a comparable volume of business. It is an instant commercial as well as social success. All of this is due to some very careful and by now expert decisions by both architects and developers. A variety of businesses was encouraged, and those most different from each other were often placed side by side. The architects call it "a mixed-use marketplace." There is a distinct differ-



The concrete and steel-roof framed pavilions are a major part of an ambitious people-oriented waterfront development planned by Wallace Roberts & Todd. This includes a park that is to stretch from the western building (left in aerial view and sketch perspective) around two sides of the harbor. It is to be lushly planted with trees. And according to Benjamin Thompson: Both the trees to be planted in front of the new buildings and the color of the new standing-seam aluminum roofs are meant to carry the future belt of green along the shore on this side of the harbor. The historic frigate S.S. *Constellation* is permanently moored, and the wide plaza between the two new buildings is meant to open diagonal vistas to the harbor and the frigate from the center of town.





ence, however, in the commercial thrusts between the two buildings which constitute the market.

The northern pavilion has a narrow central corridor that widens where it meets the vertical circulation inside the porticos. The purpose is both social and commercial: to bring people close to each other and the merchandise. This pavilion houses established specialty shops and some of the more formal restaurants and cafes.

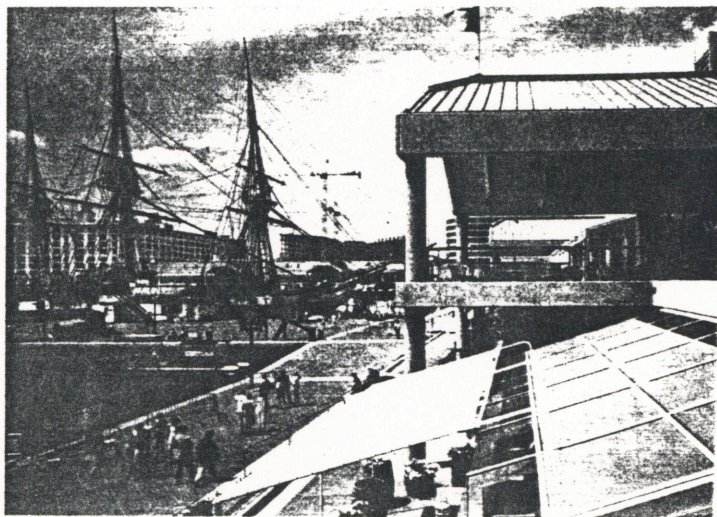
More open in plan, the western pavilion mostly houses food: quick service stands and kiosks, produce, fish and meat markets, more restaurants and various food specialty shops. In order to ensure the sale of less profitable produce, fish and meats, a raised low-rent aisle especially for their display runs down the center, and ties in with fast-food operations on the sides. One section of this pavilion is devoted to craft sales, and can be rented on a trial basis with one-month leases. Here, the architects have supplied complete facilities, while the spontaneous natures of some of the businesses, such as a kite store, have supplied some of the more novel graphics.

With such a mix in the western building there was a chance that both the quality of the stores and their graphics might not be up to standard. But the commercial and visual planning success at Harborplace results from careful control of what businesses may lease and how they should look when they get there. According to Thompson's associate-in-charge Bruno D'Agostino: "The rush to get occupants in may have helped us even on the long-term shops. All of the storefronts, basic stands and storage facilities were provided by the developer as we designed them. Unlike the practice in shopping centers, there was a basic framework for individual additions and

modifications. These facilities were sold to the tenants as they moved in.

Where did all the seemingly pent-up demand at Harborplace come from? According to Sandra Hillman, director of the Baltimore Promotion and Tourism office, fully 50 per cent of the people who came to the adjacent World Trade Center observatory are from out of town. Clearly, the critical mass of such attractions grouped together can become a tourist magnet—and will become more of one when a new aquarium is completed on a nearby site next year.

Considering its vast popular success, it is surprising that there was so much opposition to the project before it was built. According to Ben Thompson: "We exhibited a model for three months before a referendum





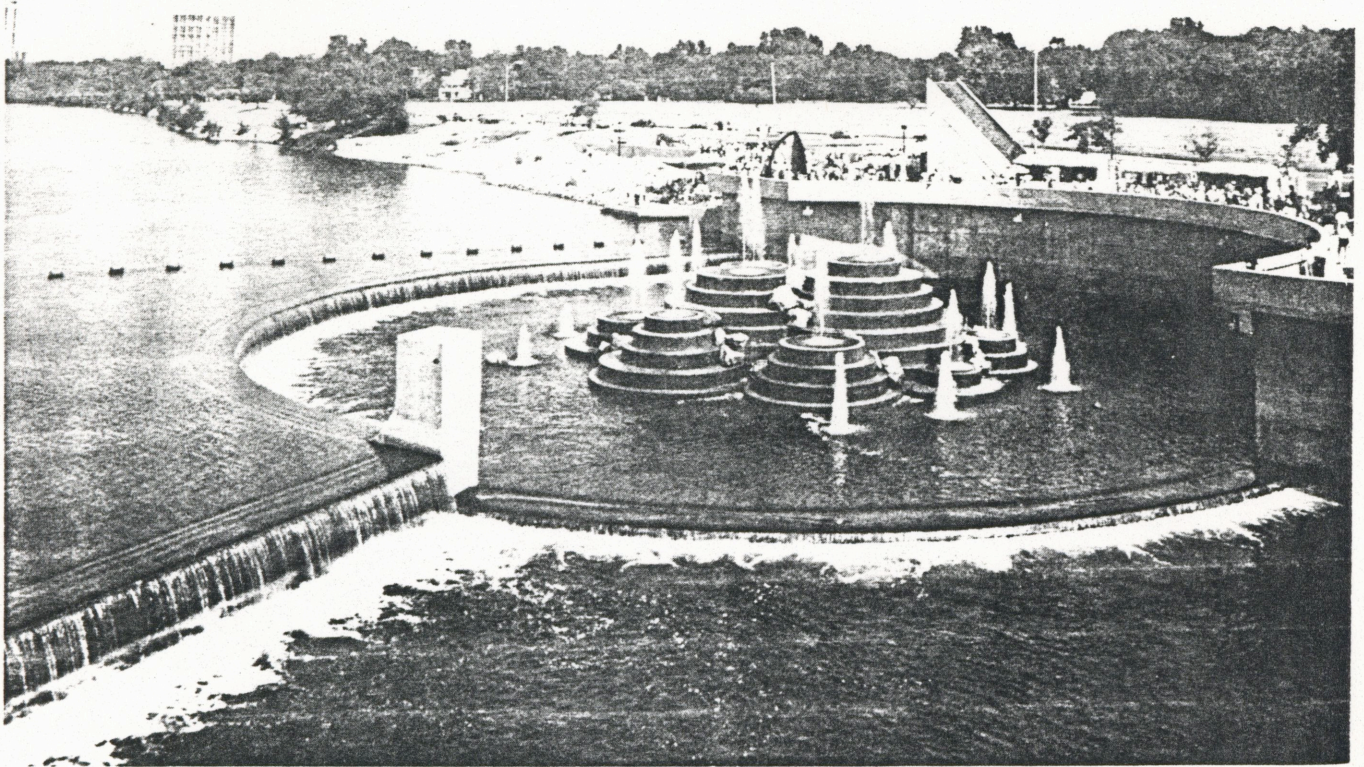
occurred in an anti-construction atmosphere. A lot of people thought there shouldn't have been any construction on the site at all—that it should be left open for the people." But it is clearly not just the architects and the developer who won the referendum; it was people as well. Overnight, Harborplace has become the major cultural and recreational activity in a downtown that desperately needed one.

HARBORPLACE, Baltimore, Maryland. The Rouse Company. Architects: *Benjamin Thompson & Associates, Inc.*—partner-in-charge: Bruno D'Agostino; project architect: Charles Izzo; interior architect: Wendy Tinker; project team: E. Diehl, J. Thompson, J. Platt, K. Shapiro, T. Quirk, J. Van Sickle, D. Chilinski, R. Bernstein, B. Millham, I. Bereznicki. Engineers: Gilum-Colaco (structural); Robert G. Balter Co. (soils); Poole and Kent (plumbing); Joseph R. Loring & Associates (mechanical-electrical). Lighting consultant: Valley Lighting. Landscape architects: Wallace Roberts & Todd. Photo murals: Ashton Worthington. General contractor and cost consultants: The Whiting-Turner Contracting Company.



BLAIR FOUNTAIN, RIVER SCULPTURE

By Athena Tacha



FOLLOWING A SUCCESSFUL FUND-raising campaign by Mayor James M. Inhofe in 1979, the city of Tulsa employed W.R. Holway and Associates to design a low-water dam across the Arkansas River, along a pedestrian bridge. The dam creates a shallow recreational lake upstream and is complemented on its east and west banks by promenade decks, gardens and sitting areas. A prominent feature of the extensively landscaped east bank is an adjacent basin, 155 feet in diameter, wherein sits *Blair Fountain*.

Zink Lake is two miles long and covers a 250-acre area close to the center of Tulsa. The dam, a gentle ogee-shape weir 1400 feet long, is designed with three 50-foot-long hydraulic crest gates; these provide flood control and permit recycling of the lake. Smaller sluice gates have been installed to allow fish migration upstream.

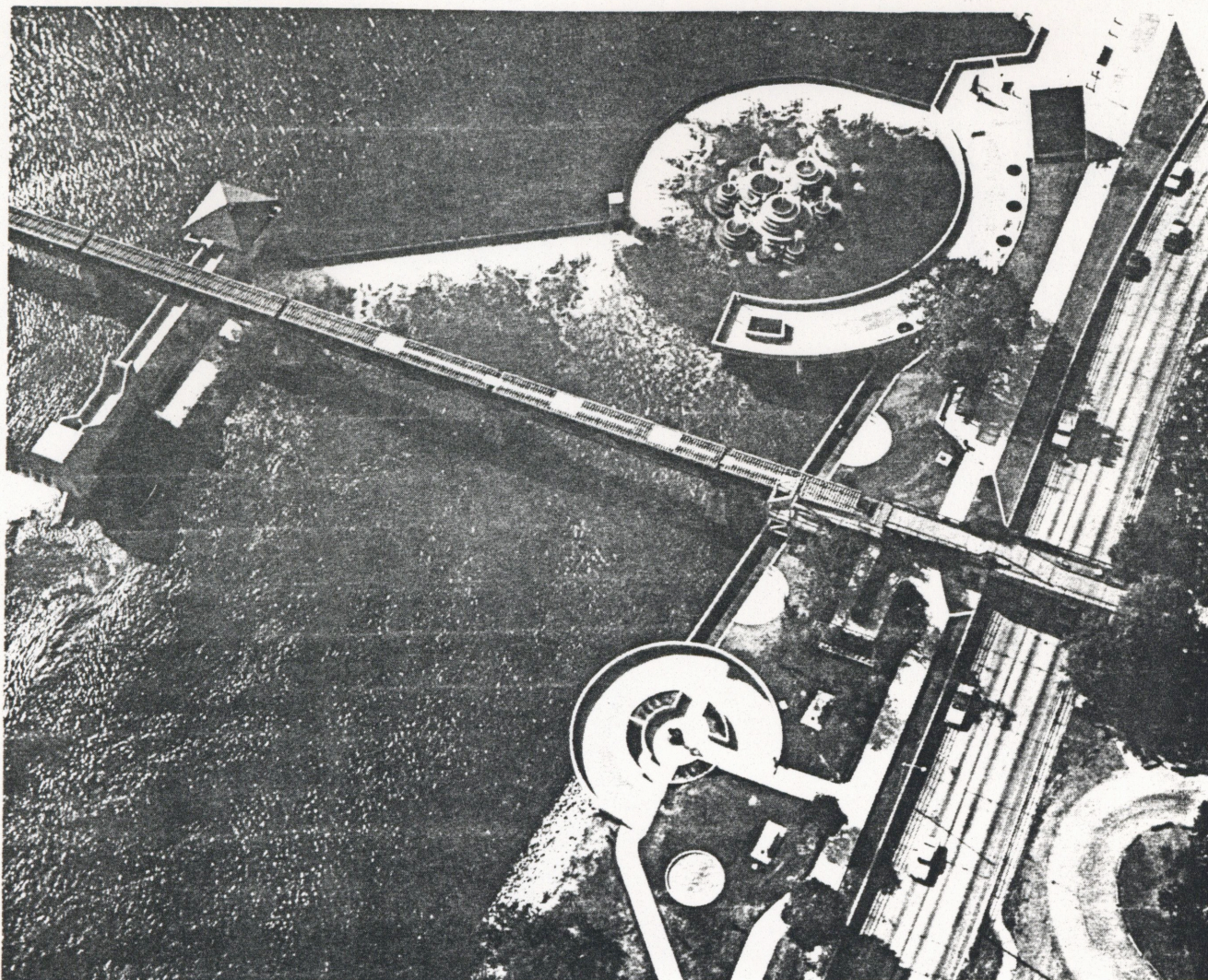
In order to take aesthetic advantage of the river's continual flow, the east section of the dam had been terraced with four waterfalls. Five-foot and three-foot waterfalls ring the basin in which *Blair Fountain* is located; a 200-foot-long, eight-foot-high waterfall connects this fountain area to an observation platform in the middle of the river. A fourth, two-foot-high fall runs below the round basin, before the flow continues downstream.

In early 1982, I was selected from among three finalists of an invitational competition to design the basin's fountain. Its form was inspired by natural flow patterns, such as the interpenetrating, concentric waves generated by drops falling on water or the curved terraces of mineral deposits built by water dripping slowly over a slope for millennia (e.g., the Minerva Springs

at Yellowstone).

The related phenomena of volcanoes and bubbling mud-pools, which have always fascinated me, also were in my mind. However, the idea for the design can be traced to an earlier work entitled *Interactions* (1980), which was my initial proposal for a commission at the University of Arizona in Tucson. It was the predominance of circular elements in the architecture of Tulsa's riverside park that urged me to reconsider the *Interactions* idea and adapt it into a fountain.

Water has been a prime source of inspiration for much of my art; often I have tried to incorporate it as an actual element in my step-sculptures, but this usually was prevented by budget limitations. *Blair Fountain*, which was generously endowed by an anonymous donor, offered me the opportunity to use water in a grand



manner, similar to its past use in the great fountains and waterfalls of Tivoli, Bagnaia, Frascati, Versailles and many others. In Tulsa, I was able to combine with equal emphasis the rising aspect of water — jets — with its gravity-pulled aspect — waterfalls.

The fountain consists of 11 round pools at different levels, each surrounded by concentric stepped terraces two feet tall. The highest pool rises 16 feet above the water; the lowest rises four feet. From the center of each pool, as well as from eight locations in the surrounding basin, tall jets of water spring up when the wind-speed is less than 30 miles per hour. However, at all times the pools overflow, their waters constantly cascading down the concrete terraces and into the basin through which the river flows.

At the meeting points of the stepped terraces, 72 large limestone rocks, wedged in the nooks at different levels, break the water's flow over the concentric steps. A few larger rocks have been placed in the basin, as

if, carried by the waters, they had tumbled down from the terraces' slopes. Since the fountain recycles the river water, brown silt will eventually color the concrete with a beige earth tonality. Then, during the winter months when the waterfalls and jets are turned off, the structure will appear as a sculpted island.

Blair Fountain is designed to be perceived — and enjoyed — from many points of view. One of the primary vantages is from the pedestrian bridge which overlooks the dam and lake and is traveled heavily by those who come to the riverfront for relaxation and jogging. The closest and most important view is from the semicircular promenade deck along the east bank. Rising 18 feet above the round basin, the deck is only about 40 feet away from the fountain.

A third and quite different view is achieved from the lake, whose water is five feet above the basin. Still other, unexpected vistas are offered from various points along the east riverfront park or from the much-traveled road

along the bank. And the scenes change entirely at night, when the fountain is lit by numerous spotlights positioned at intervals under the rail of the promenade deck.

In addition to this 30-foot-wide deck, which wraps around the fountain's east side, the riverfront park includes a boardwalk at water level; an observation platform, cantilevered at the apex of two waterfalls; and bleachers on both banks for viewing sailboat activities and waterfront concerts. The new recreational park is expected to attract many thousands of people annually for special events such as the Great Raft Race, Aquafest, Oktoberfest and Heritage Days, as well as for daily jogging, cycling, sailing and picnicking. □

RIVER CORRIDOR

MERIT AWARD

Urban Design

Wichita, Kansas

Landscape Architects:

Oblinger-Smith Corp.

Architect:

John Gates, Oblinger-Smith Corp.

Owner:

Urban Renewal Agency of the
Wichita, Kansas Metropolitan Area

Contractors:

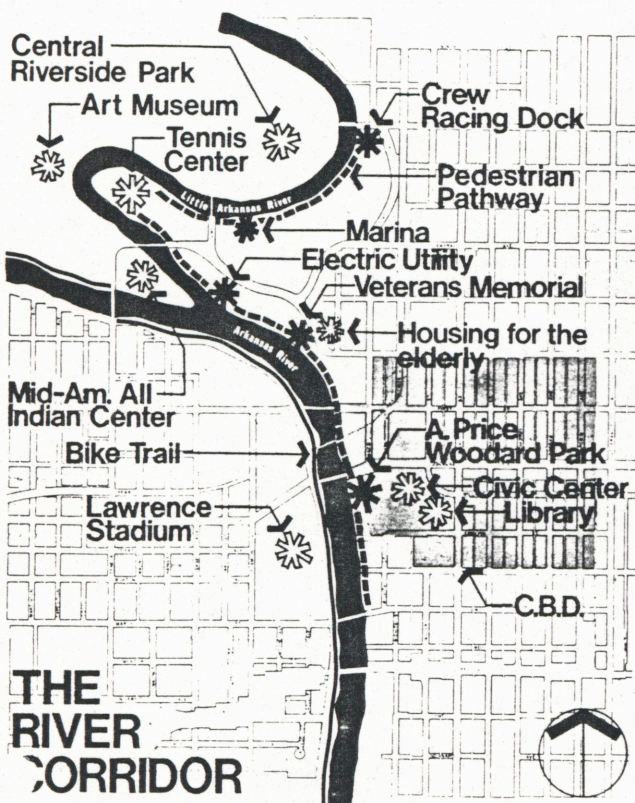
Martin K. Eby Construction Co., Inc.
Utility Contractors, Inc.
Rainbow Construction Co.

Consultant:

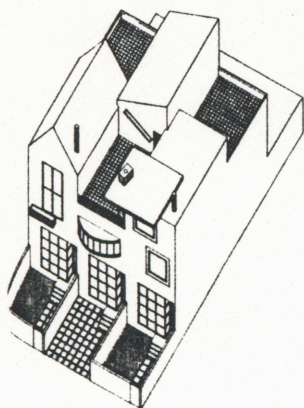
John G. Firsching
Supt. of Landscape & Forestry
Wichita Park Board

In 1968, the Urban Renewal Agency of Wichita, Kansas Metropolitan Area undertook a study of the Arkansas and Little Arkansas Rivers. Working with the concepts of a river as a corridor of multiple uses and applying the concepts to existing physical features, the master concept of a loop system of transportation-oriented recreational facilities was developed. This loop proposal best illustrates the linear aspects

of the concept and the potential for movement in relation to recreational needs within our natural resources. A system of regional parks with campgrounds would be connected with a system of continuous bike-ways, hiking trails, bridle paths, and parkways. To be able to hike to the country from the heart of the city brings a recreation resource close to those whose needs are the greatest.



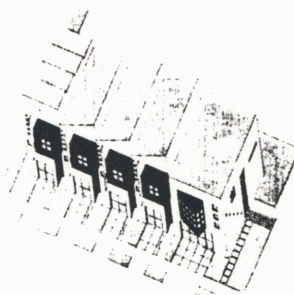
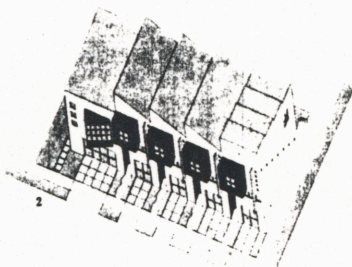
Those new kids in town



"Show me another firm that has produced a portfolio of townhouses this interesting," challenges Bernardo Fort-Brescia, co-principal of Arquitectonica, the firm responsible for the portfolio of townhouses Fort-Brescia holds in such high esteem. And though we may wonder at the 33-year-old architect's not-uncharacteristic immodesty, after scrutinizing the eight residential enclaves in this portfolio, we must confess alternative firm names do not leap instantly to mind. Like it or not, Fort-Brescia has a point: these townhouses are, at the very least, "interesting." For whether you count yourself friend or foe of the particular brand of ecstatic Modernism that Fort-Brescia and partner Laurinda Spear have devoted their first seven professional years to blitzing home-base Miami with, it does possess a seductive visual allure that is hard to resist. True, this current chapter in Arquitectonica's scrapbook registers a reduction in scale from those first stop-your-heart condominium towers along Brickell Avenue, but they deliver no less emphatic an esthetic punch.

There's appreciably more to this particular Arquitectonica story than eight new colorful facades making merry—this time in Texas—on once-quiet streets in Houston, Austin, and Dallas. As a collection, these townhouses acknowledge a growing trend toward the densification (and frequently gentrification) of modest single-family-house neighborhoods that 20 years ago were considered suburban, but, after decades of urban growth, awoke in the '80s to find themselves enviably close to downtown. And since no one's idea of a good time is a 90-minute commute in rush-hour traffic, these neighborhoods are now coveted by ever-acquisitive yuppies who want to be near the commercial and cultural action, and, consequently, by the quick-witted developers who prefer to keep the lag between demand and supply as short as possible. The bottom line is that the old neighborhood is changing: The Smiths' three-bedroom Colonial is gone, replaced by five \$250,000 townhouses—and 10 cars.

But if change is a demographic fact of life, the method by which to effect change is surely subjective. For instance, Fort-Brescia believes that Arquitectonica's townhouses have had an extremely positive effect—"they've generated a whole new generation of developments that are much better than they used to be"—whereas there's at least one skeptical Texan (see veteran Houston observer Douglas Milburn's critique, page 133) who seems to eye these latest Florida exports as more Miami vice. *Charles K. Gandee*

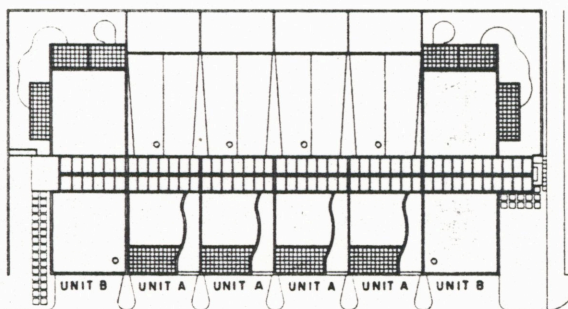
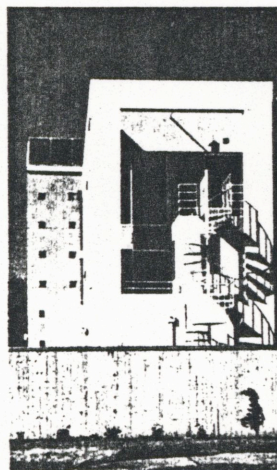
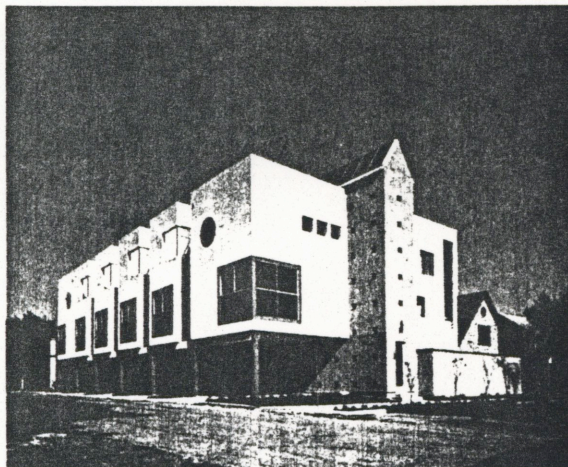


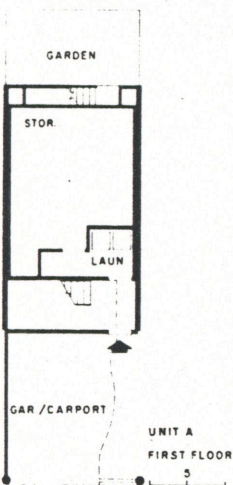
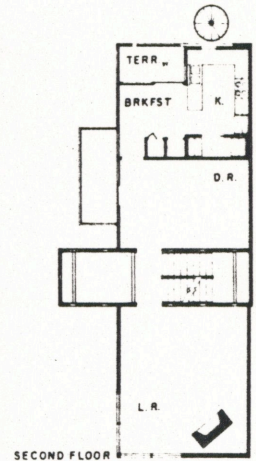
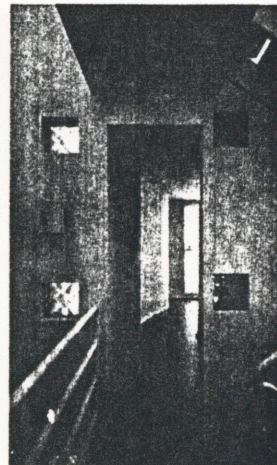
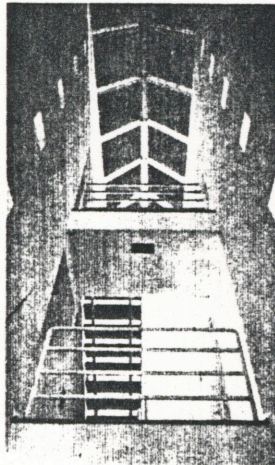
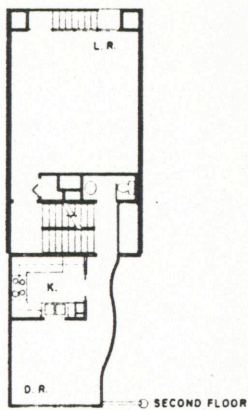
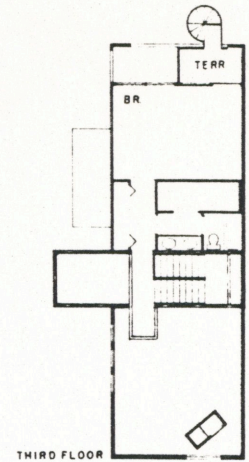
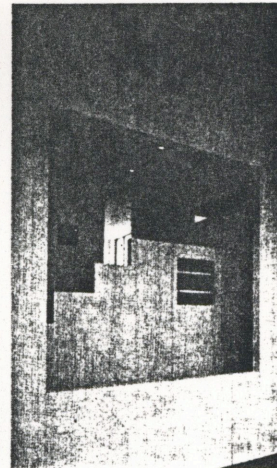
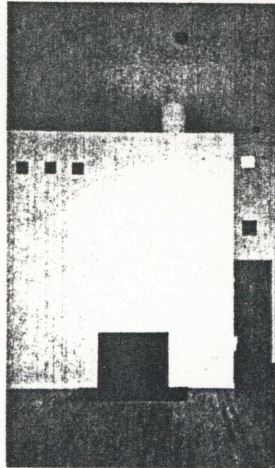
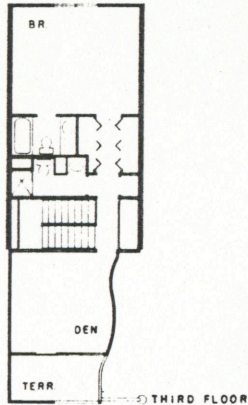
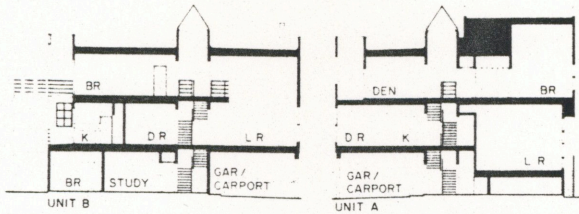
1. Rodrigo Townhouses, Houston
2. Haddon Townhouses, Houston
(RECORD, August 1984)

Milford Townhouses
Houston, Texas
Arquitectonica International, Architect

Shoehorning 11,600 square feet of housing onto a 52-by-125-foot site is a bit like trying to fit the unrealistic customer who insists she's a delicate 5, when you know she's a perfect 9. The shoe will go on, but not without considerable effort and discomfort. In simple fact, the program for the Milford Townhouses was something less than ideal—especially considering that the neighborhood is primarily comprised of modest single-family houses. But real estate is real estate, and the 6,500-square-foot corner lot is situated in a coveted transitional zone between a venerable boulevard of million-dollar houses and a trendy commercial strip leading into Houston's museum district. Arquitectonica's answer to the problematic program and site neatly flanks four 1,700-square-foot townhouses with two 2,400-square-foot townhouses. A mandate for on-site covered parking raised the street-side half of the complex up on piloti (facing page), while the private rear half of the complex was allowed to remain on terra firma (below right). The distinction between the "almost Brazilian Modernism" of Milford's front and the almost caricatured suburbanism of Milford's back is boldly drawn with a linear skylight that pops out at one end, looking very much like some vestige of a moment's fascination with the neo-rationalism of Aldo Rossi (above). But the lengthy skylight is more than architectural conceit: it opens a vein through the center of the six Milford Townhouses, drawing sunlight into the heart of units that otherwise would have been the dark, dreary railroad flats the site almost seemed to demand. And a dark, dreary railroad flat is not what any self-respecting yuppie envisions for his or her new \$275,000 digs.

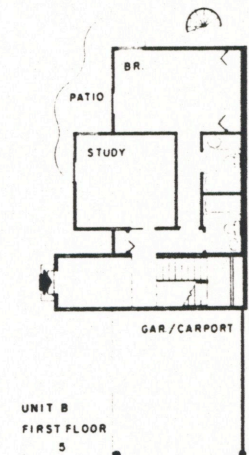
© Richard Payne photos



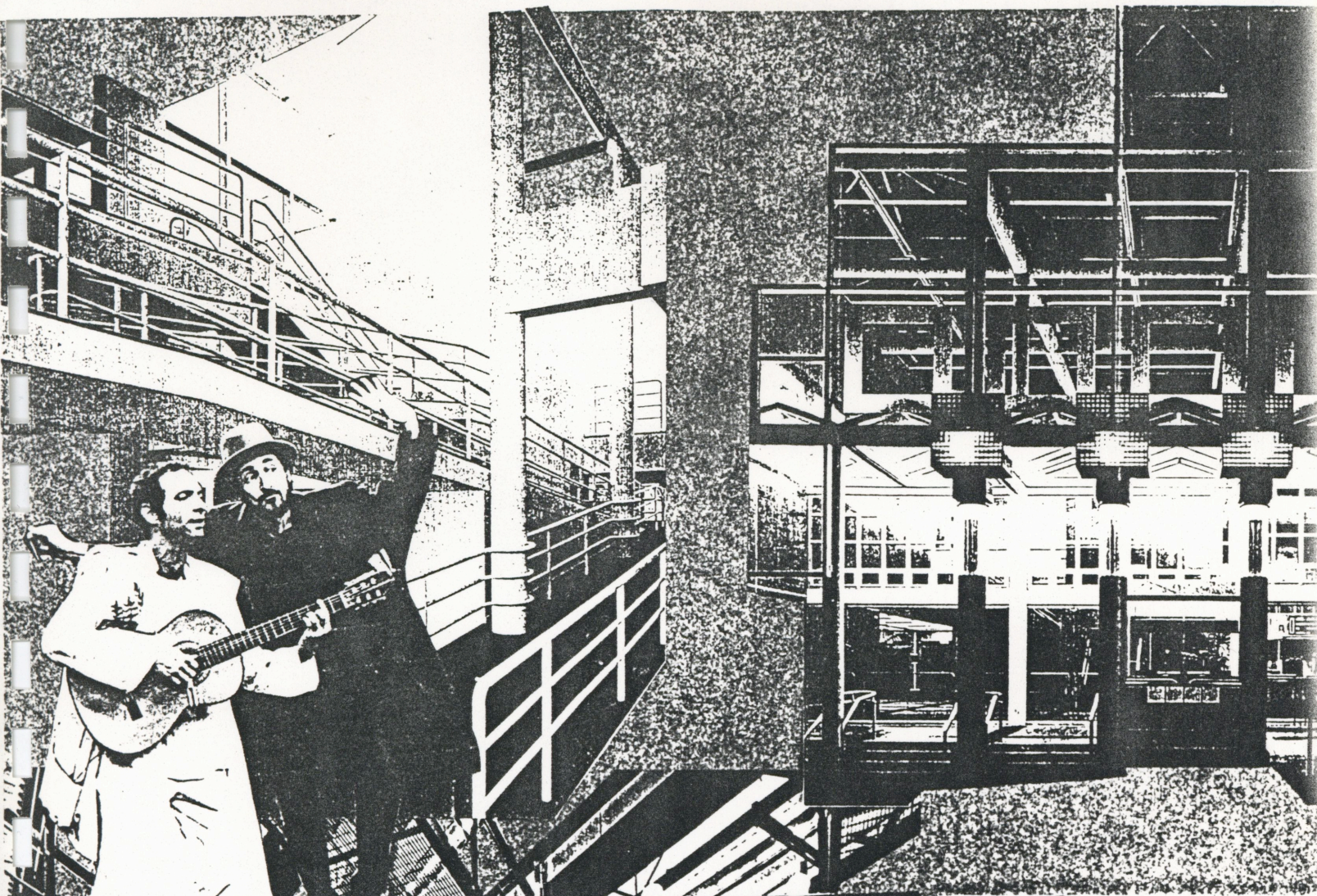


Since architects Fort-Brescia and Spear realized that the parked cars guarding the front doors of each of the Milford Townhouses were less than hospitable, they made sure that once inside, visitors would receive a reward for their earlier affront. One enters and is instantly greeted by a flood of sunlight streaming down from the linear skylight (photo above) that bisects the townhouses and caps the vertical circulation zone of each unit (section top). "We would like people to forget what they had to come through [the cars] to get in," offers Fort-Brescia somewhat apologetically. The natural light almost does the job. And even if it doesn't quite, however, the double-height living rooms with their glass-block-perforated walls allowing sun to seep in from the adjacent skylit circulation zone surely will (facing page).

Milford Townhouses
Houston, Texas
Owner:
Principium, Inc.
Architect:
Arquitectonica International
Corporation—Bernardo Fort-
Brescia, Laurinda Spear, principals
and project designers; Jenifer Briley,
project manager; Robert Tolmach,
project coordinator
Engineer:
Cunningham Associates (structural)
General contractor:
Principium, Inc.



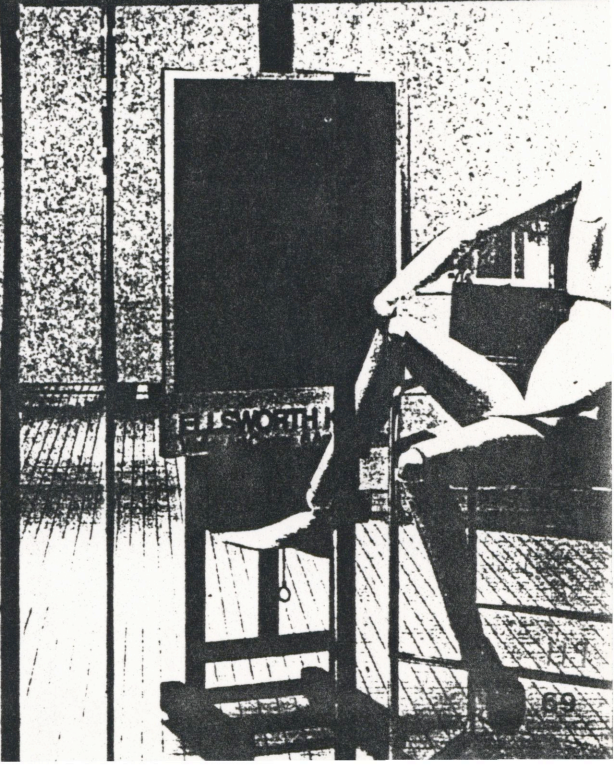
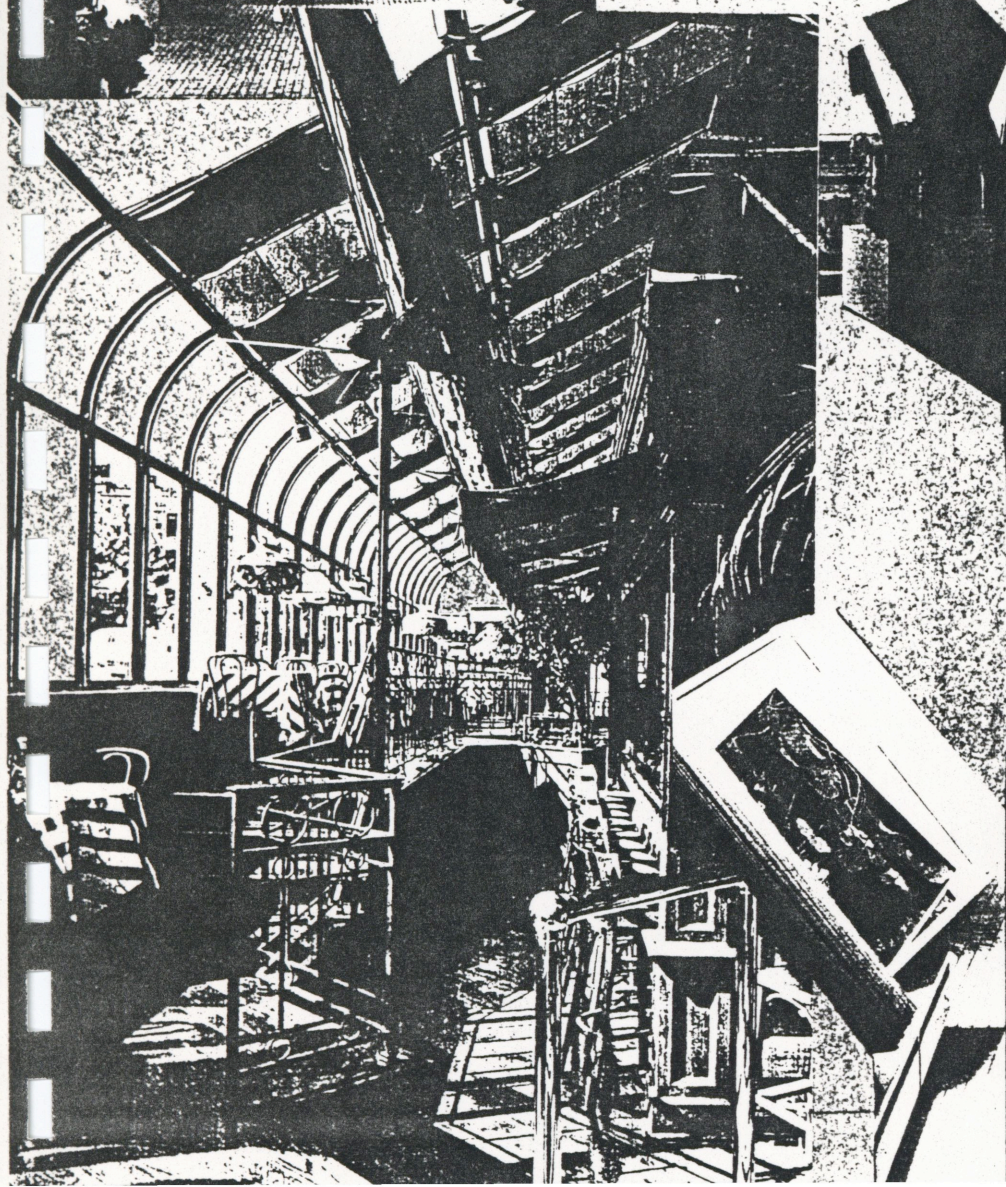
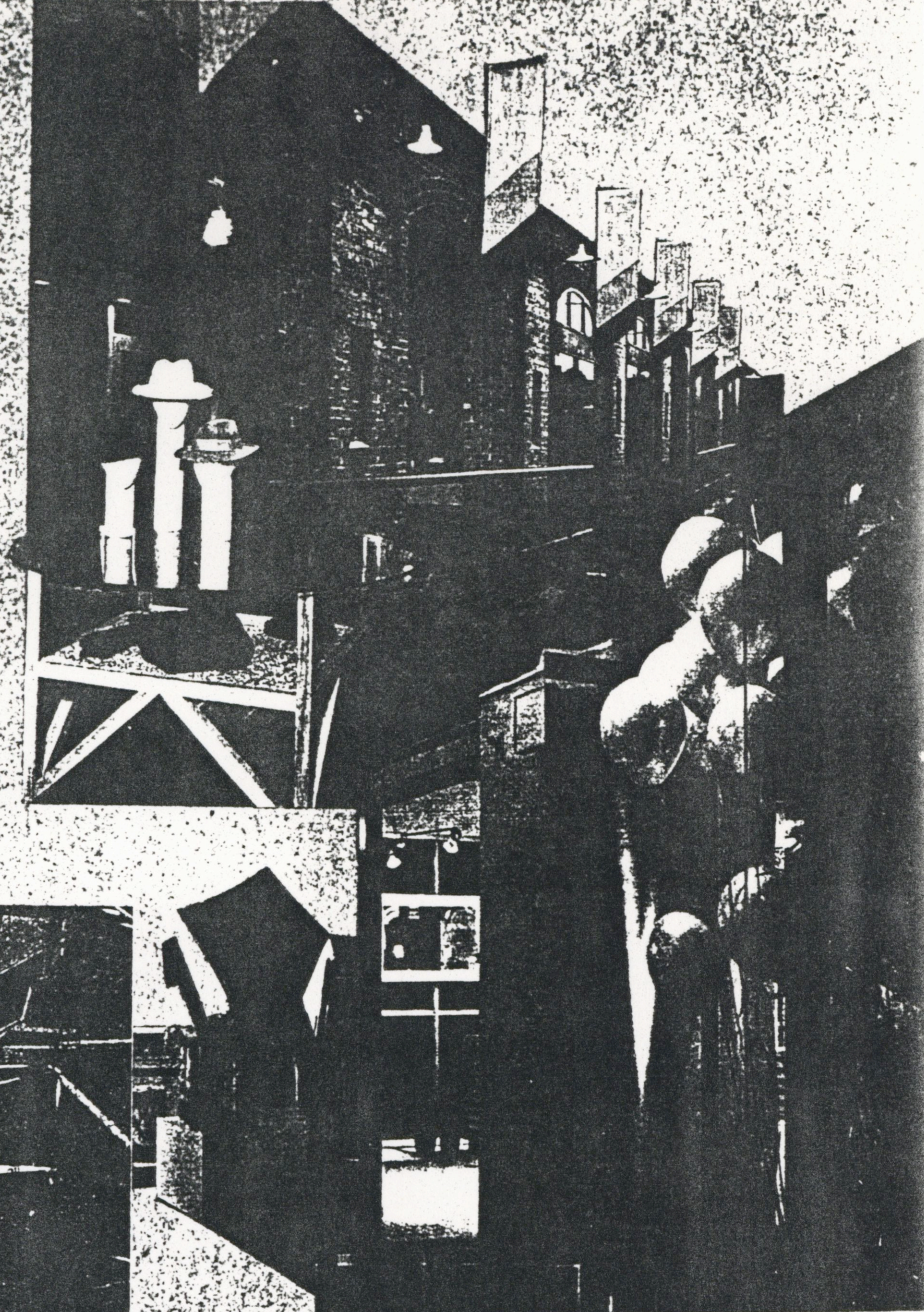
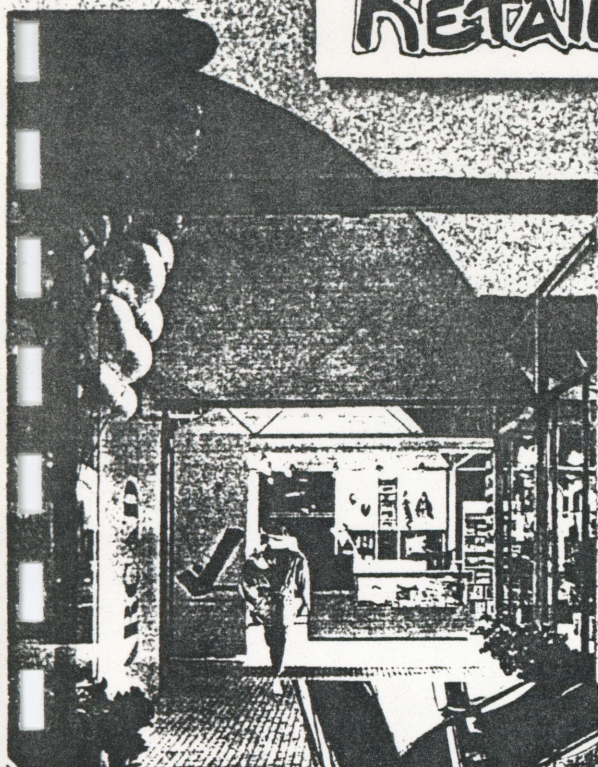
IMAGES



THEATER

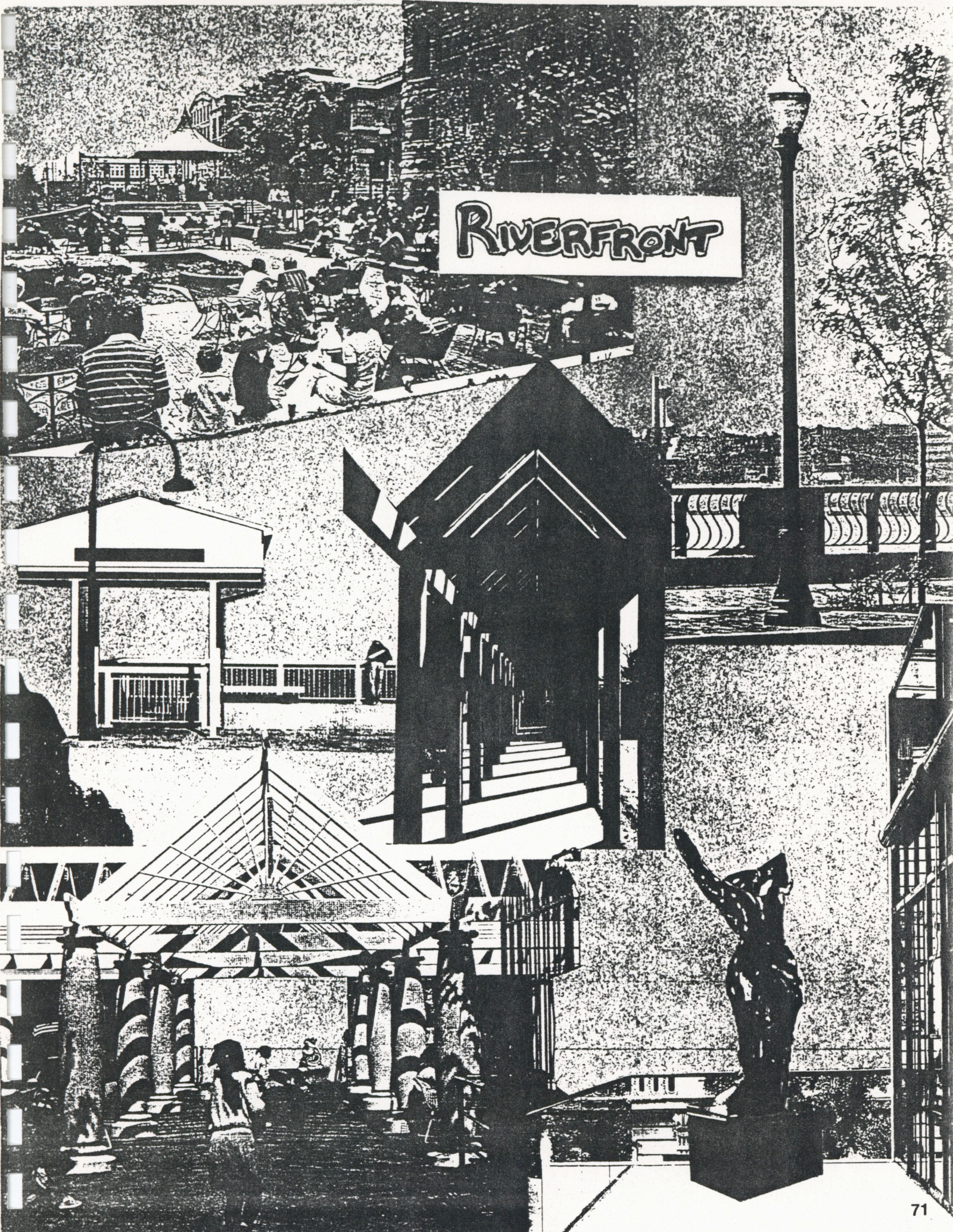


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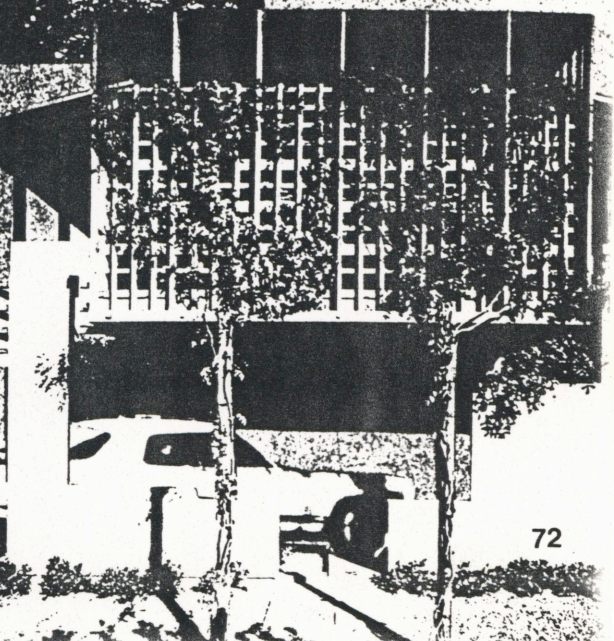
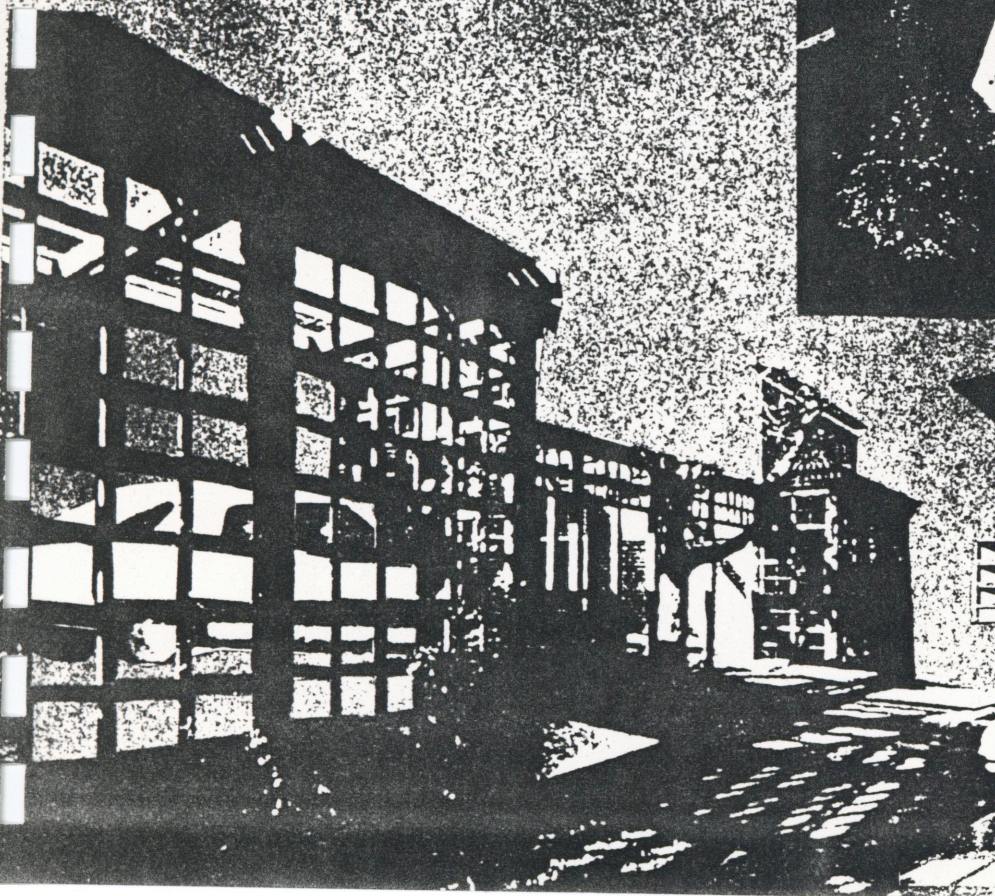
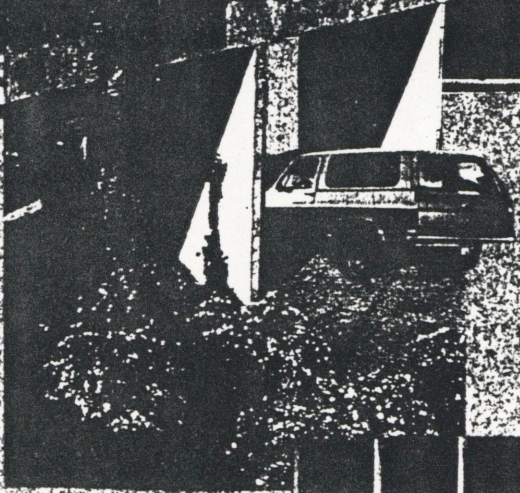
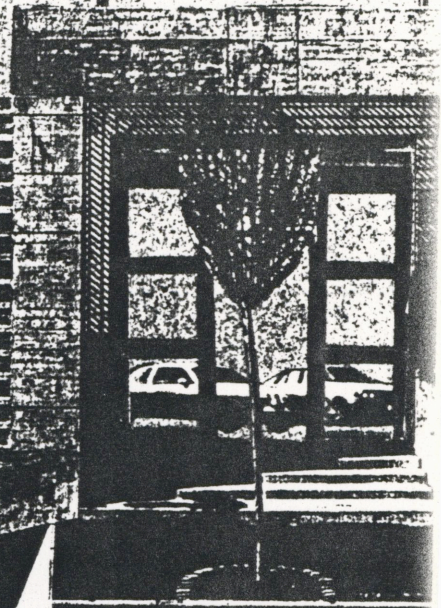
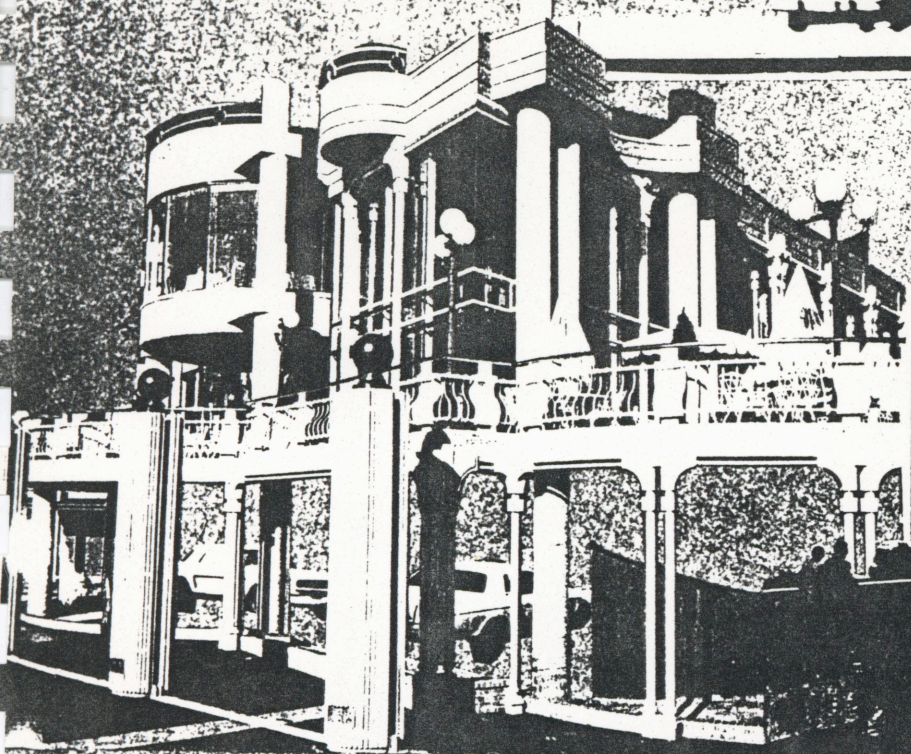
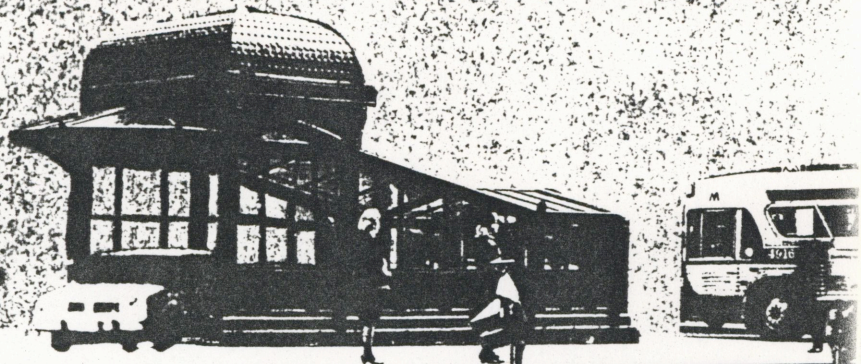


RESIDENTIAL



RIVERFRONT

PARKING



SCHENK ATLICS

SCHEMATICS

SCHEME 1: Dominate

- Concept: The datum (path) is dominant and causes a separation of the complex.
- Purpose: This allows the ideal of natural path to flow from the riverbank through the site to the city without any obstacles.
- Focus: The open green-space becomes the focus of the complex.
- Transition: The natural landscape transforms to terrace landscape and then becomes concrete landscape at the city level.

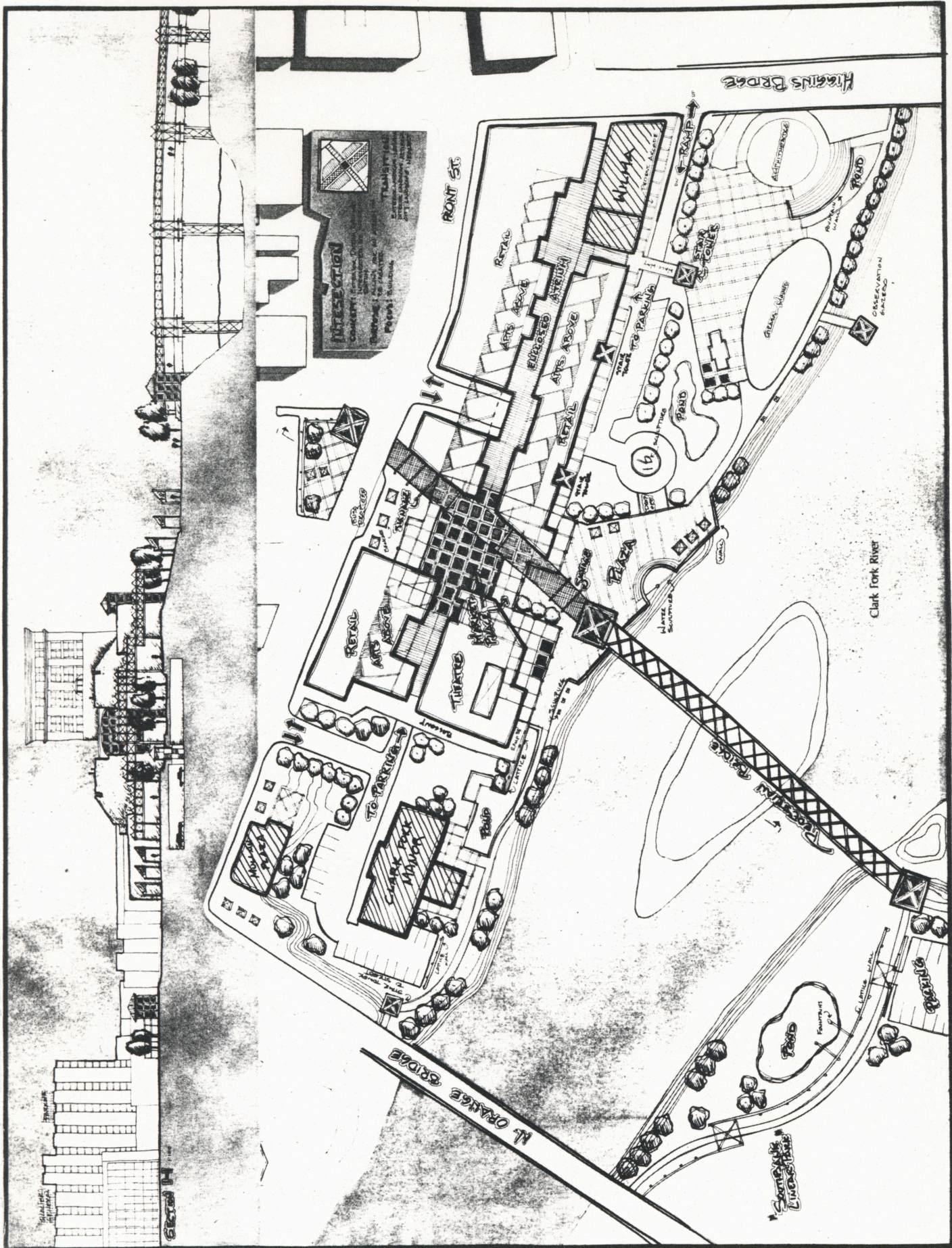
SCHEME 2: Intersection

- Concept: The exterior datum becomes intersected by the interior datum of the complex.
- Purpose: This allows the ideal of natural path to become an atrium in the form of an enclosed linear path.
- Focus: The building becomes the dominant feature on the site.
- Transition: The natural exterior landscape becomes artificial interior landscape which becomes neglected landscape at the city level.

SCHEME 3: Division

- Concept: The path radiates at a focal point and allows the essence of the urban grid to take place.
- Purpose: This creates a "mini-city" in terms of dividing the site into separate "blocks".
- Focus: The focus would be the plaza area along the riverfront at which point the datum radiates from.
- Transition: Along the riverfront the vehicle is excluded. In the complex the vehicle is allowed but not at the level of the pedestrian. Finally, at the city level the vehicle becomes the dominant factor and the pedestrian must abide to its rule.





SCHEME 2



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BIBLIOGRAPHY

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THESIS ONE CRIT

THESIS ONE CRITIQUE

The following is a direct summary of the issues that were brought up during my critique. The jury consisted of the following: Clark Llewellyn (Advisor), Pete Kommers (Committee Person), and Bob Utzinger (Third Juror).

BOB: "Is the bridge needed? What purpose does it serve? We create a man-made edge which takes away from the wild character of the river. Bridges really destroy this. It creates a linear passage which distracts from the wild river. Leave it as natural as possible but provide an opportunity for structural walking. Idea of refraining from too much development. Maybe a small bridge connecting the island to both sides might be a possibility. Make the island rather than the bridge a focal point. It's the level of your bridge that isn't liked. The only need for the big bridge is if something major is occurring on the other side".

CLARK: "If there is anywhere that it will be urban it's here in this area. Walking across the bridges that exist now you never get to see the river due to too much traffic and guard-rails. A more pedestrian scaled bridge gives a reason to be on both sides".

PETE: "Dealing with the other side really expands the project a great deal. I think the project is very large so far. All three schemes are more or less the same. The basic connection between Front St. and the river is the same. Not too much continuation of the idea of reinforcing the edge along the downtown streets of Missoula. Change the sense of how you deal with the street edge. What should the character of the edge be? The natural transition to the river could be developed more - spaces are, in the schemes, carved up and less natural. We really experience the river not at the city level but behind the edge. Maybe the paths develop the transition between the city and nature. What is the important terminal connection across the street? Only a bus drop-off? No major relationship to the city. Need to respond to other alternatives".

CLARK: "The bridge becomes as important as the two bridges because of the current urban structure. The bridge will create a strong point".

PETE: "Other reasons besides a bridge could be created for drawing people to the site. Need more serious alternatives. Missoula used to be called the "garden city". A whole lot of plant development in the city used to occur and it made the city

very rich. This is something that could happen in this area. Create a destination which has to do with a garden-park. A pedestrian destination rather than a linear corridor across the street. Did you decide to include any vertical elements such as a clock or stair tower which could become a focal point? This is another important element which could become transitional but you must be careful because it needs to have the same level of character and purpose as the existing elements".

CLARK: "What does Front St. become? Here in your schemes the edge is not reinforced along Front St. Both the front and back of the site are as important as the middle. All of the circulation so far doesn't take you into the site but just goes through the site or around it. Front St. is confusing in the schemes. You've gotten rid of all the edges but if you look at the streets such as Higgins with its edges that lead to the river then Front St. should maybe act in this manner. This would be more in character with the existing urban structure of Missoula".

BOB: "Are you organizing layers in your schemes?"

PETE: "Parking under the complex is a good strategy. Maybe bring the vehicular movement down into the area. Create a river terrace along the river rather than through it. Cut into the land and terrace down to the river but don't cut too far back since the river floods occasionally. Work with a city edge up along Front St. and maybe with more of a garden-park edge along the riverfront".

BOB: "Create a skating rink or fountain so there is a focal point which relates all of the area together. The pond becomes part of the river and goes through the same characteristics as the river. Right now it is simply another element. All of the elements have no sense of hierarchy or composition. There is a need for hierarchy".

CLARK: "Need more schemes. Keep Front Street's edge strong. Then behind the edge create a different character".

BOB: "Simplify and down-scale. Improve but don't change a whole lot. Instead of two layers of buildings maybe just one layer of buildings with two soft edges. This down-scales the project a lot and makes the building footprint smaller. Maybe you could build vertically".

PETE: "There is a lot to do. It's really a project of city spaces. It's a complex problem. Some spaces need to be studied from down on the site rather than through sections. Need to look at alternatives but you can do this quickly. Your graphics have loosened up and are much more expressive. There's a lot of information in a short amount of time".

CLARK: "If you try to do too much you'll end with too little. Composition is in the design of urban spaces".

BOB: "There is a sense of too much stuff happening on the site. I think you need more vertical scale. Horizontally there is too much".

CLARK: "Intensity is lacking that use to exists in the downtown area".

PETE: "The island is a nice place to go to but you don't want to overdevelop it. Intrude onto the island but with a lighter touch".

BOB: "The reason for being near the water is because of its natural shape. Architects tend to want to touch this feature of water".

CLARK: "A little urbanization would be nice though. We have a lot of natural area to walk along. Like I said, this could be the place where a little urbanization does take place. For example, look at the Portland River where the activity along the river becomes more enjoyable than the river itself".

BOB: "One problem is that the river is below the level of the site. It's a dangerous river which goes through a lot of fluctuation. Create a focal point away from the river like a pond since this would be easier to control than the river".

PETER: "This clearly isn't simply a theater problem but it has become a much larger issue".

BOB: "It is a complex architectural mixed-use problem with all the complexities of a major city. Design the whole complex and not the details of the parts".

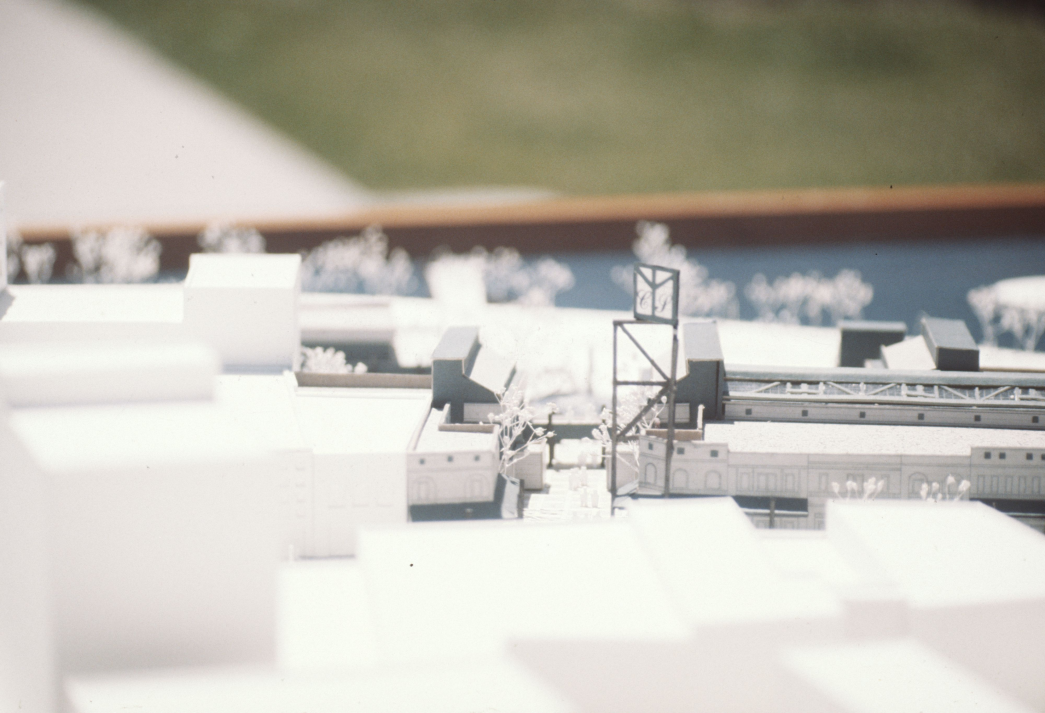
CLARK: "There is no single answer to your solution no matter what you do".

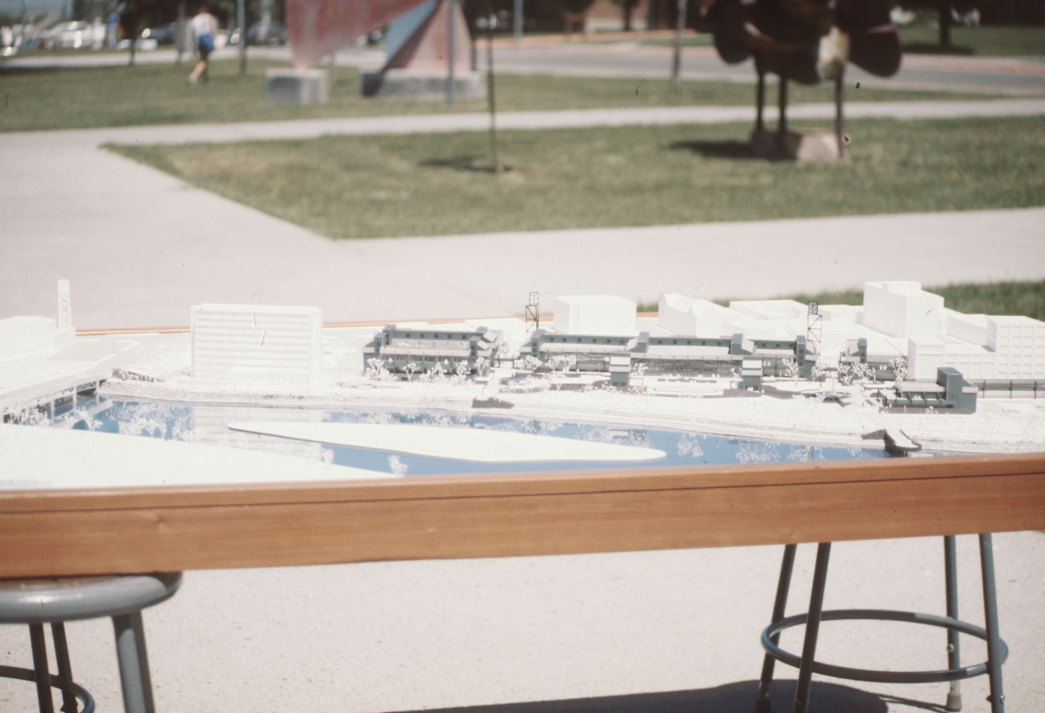
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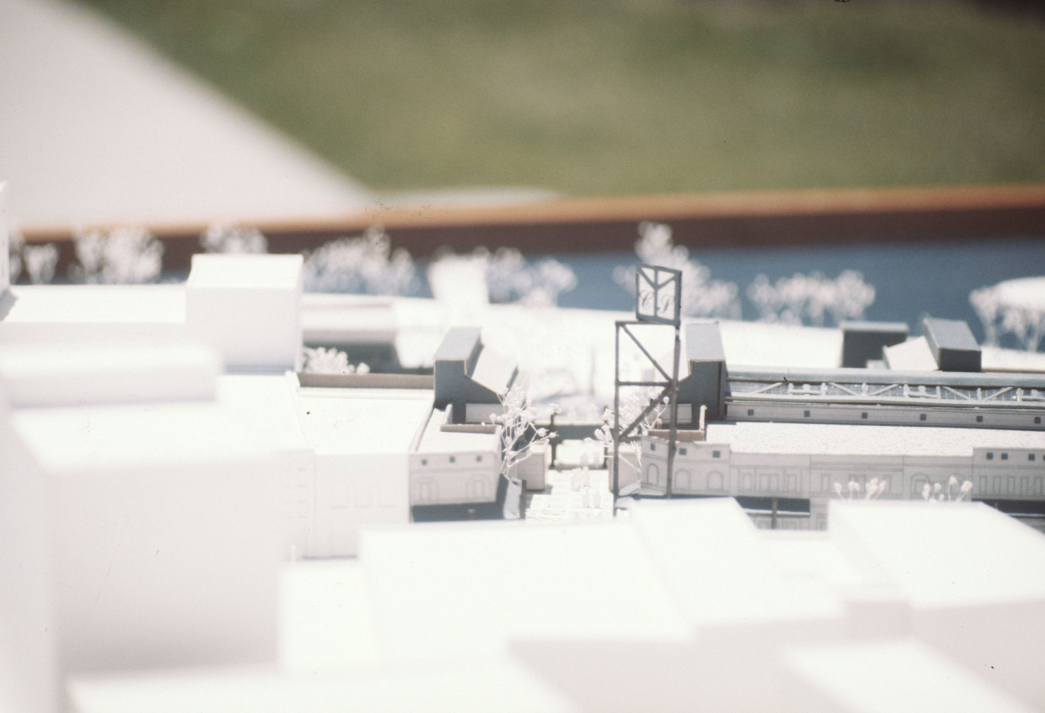
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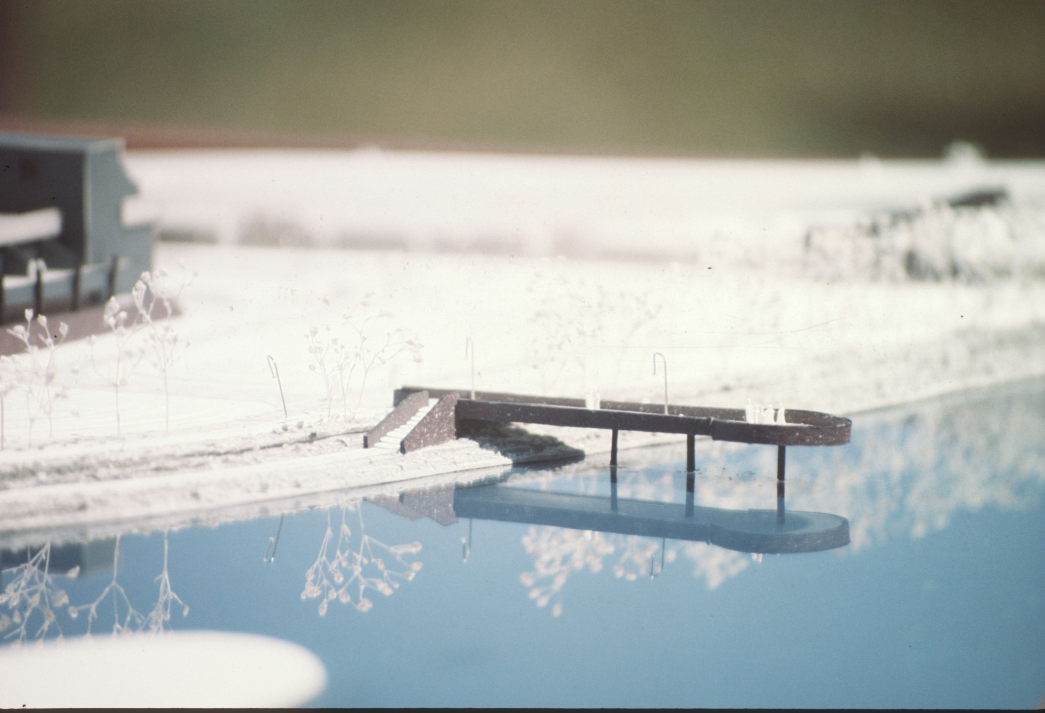
Before I could begin to design the complex I had to have a starting point from which the complex could expand upon but relate to as well. After reviewing the statements from the jury and visiting the site again I concluded a concept from which my project would be based upon: To create a sense of transition by introducing the "new" to the old (West Front Street) and the "man-made" to the natural (riverfront) in the aspect of place and not path. In order for this "place" to take a stand amidst the existing context of downtown Missoula it would be necessary for it to have a character of its own but one which would not allow it to detract from the city but rather influence it. The following pages provide for slides showing the results of my solution.













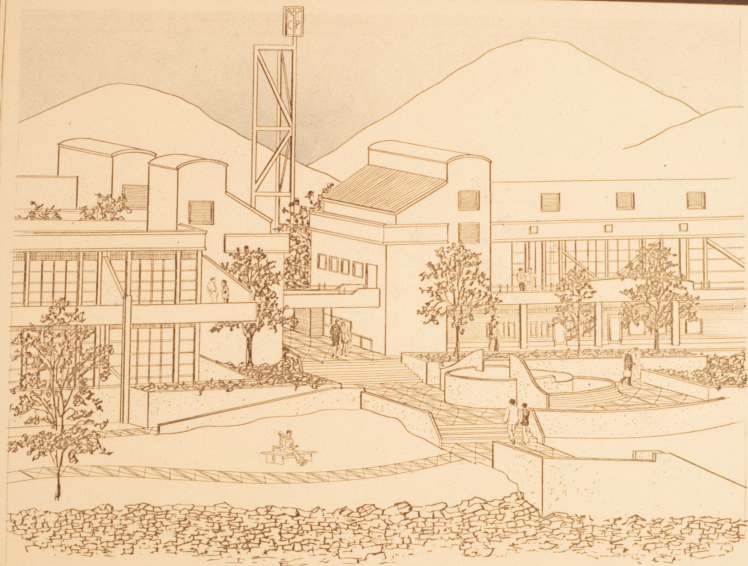








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RIVERFRONT

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