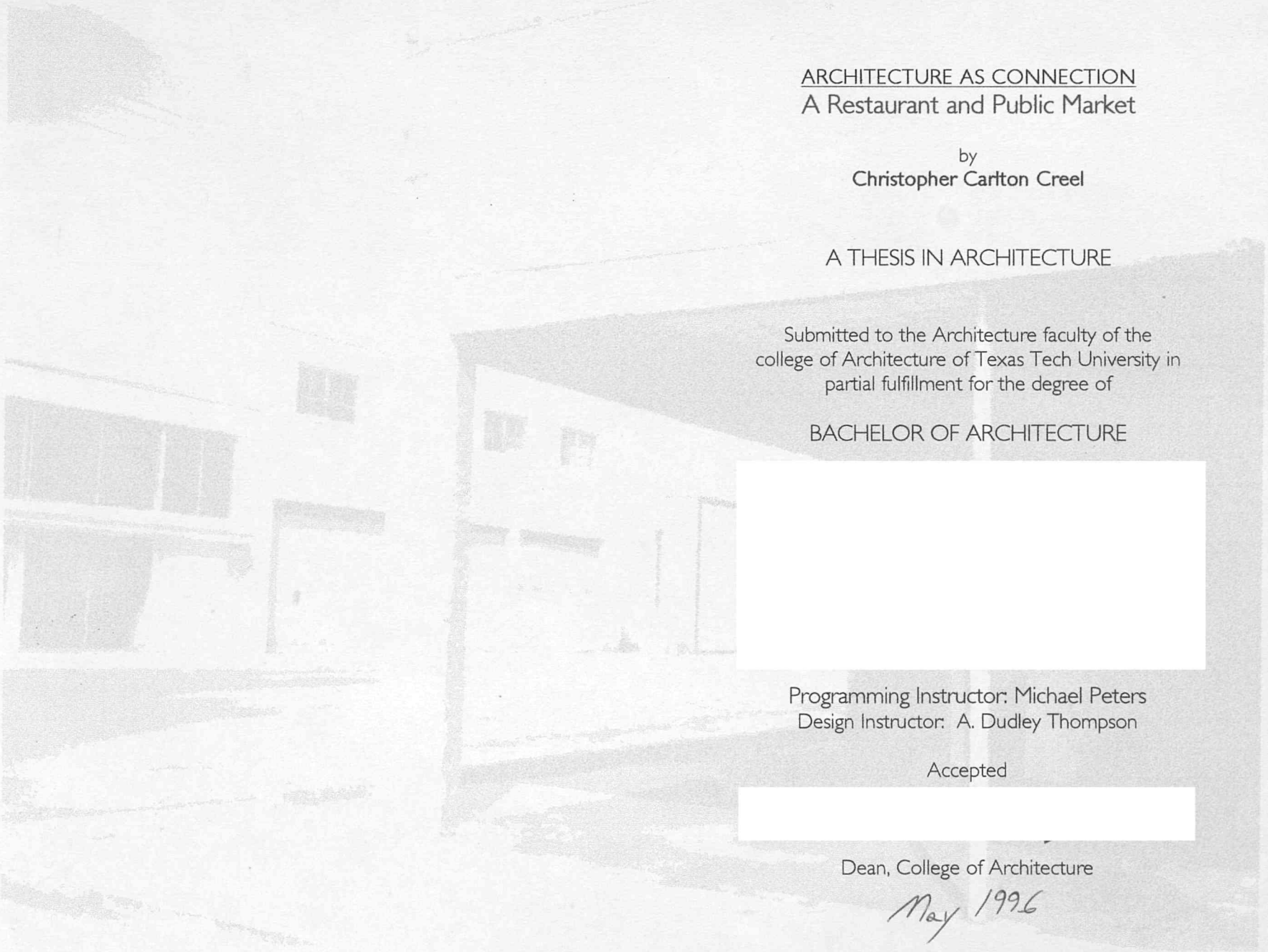

ARCHITECTURE AS CONNECTION
A Restaurant and Public Market

by
Christopher Carlton Creel

A THESIS IN ARCHITECTURE

Submitted to the Architecture faculty of the
college of Architecture of Texas Tech University in
partial fulfillment for the degree of

BACHELOR OF ARCHITECTURE

Programming Instructor: Michael Peters
Design Instructor: A. Dudley Thompson

Accepted

Dean, College of Architecture

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a thesis in architecture

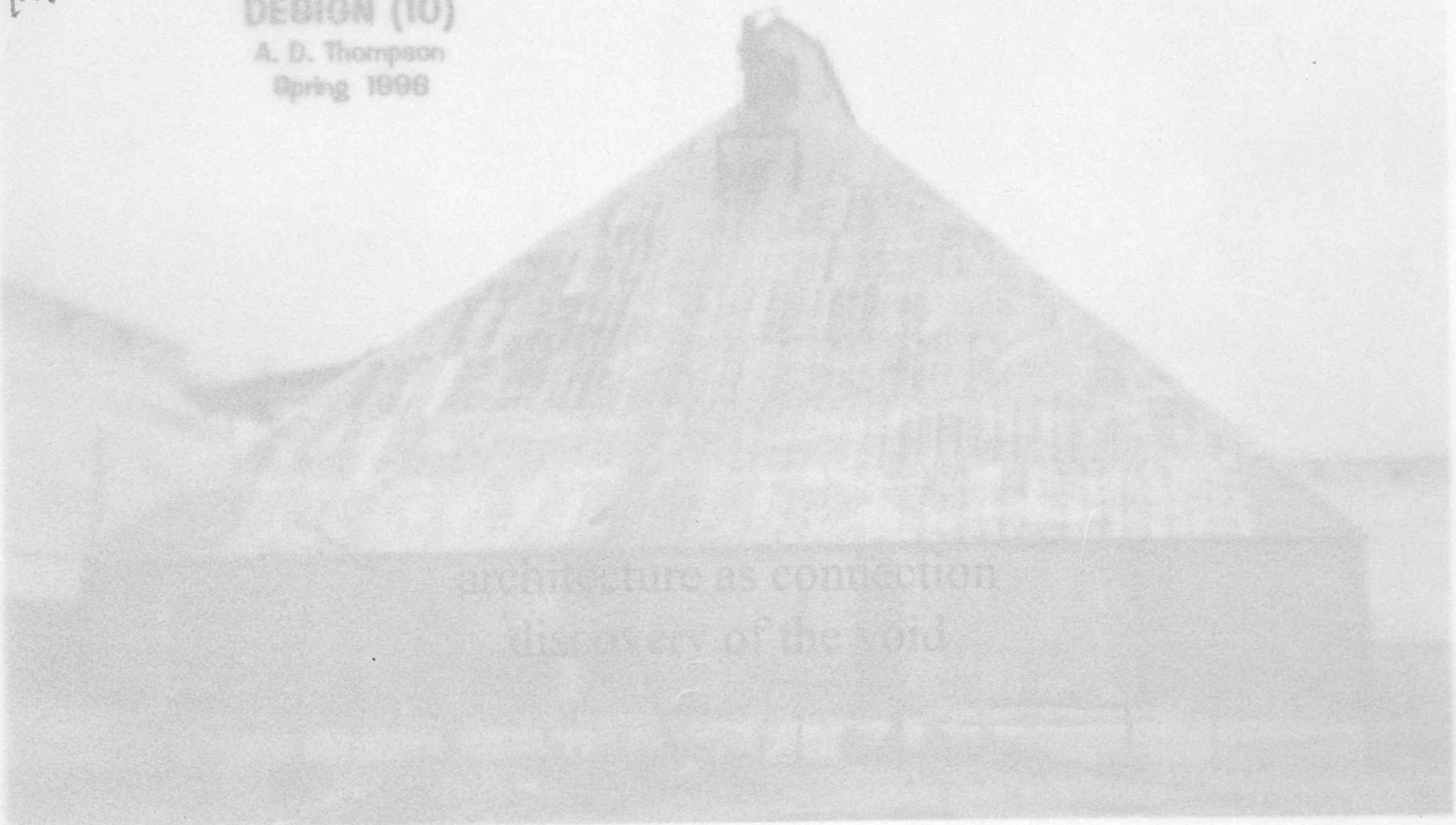
a restaurant and market
for Lubbock, Texas

christopher carlton creel

DESIGN (10)

A. D. Thompson

Spring 1996



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for Lubbock, Texas

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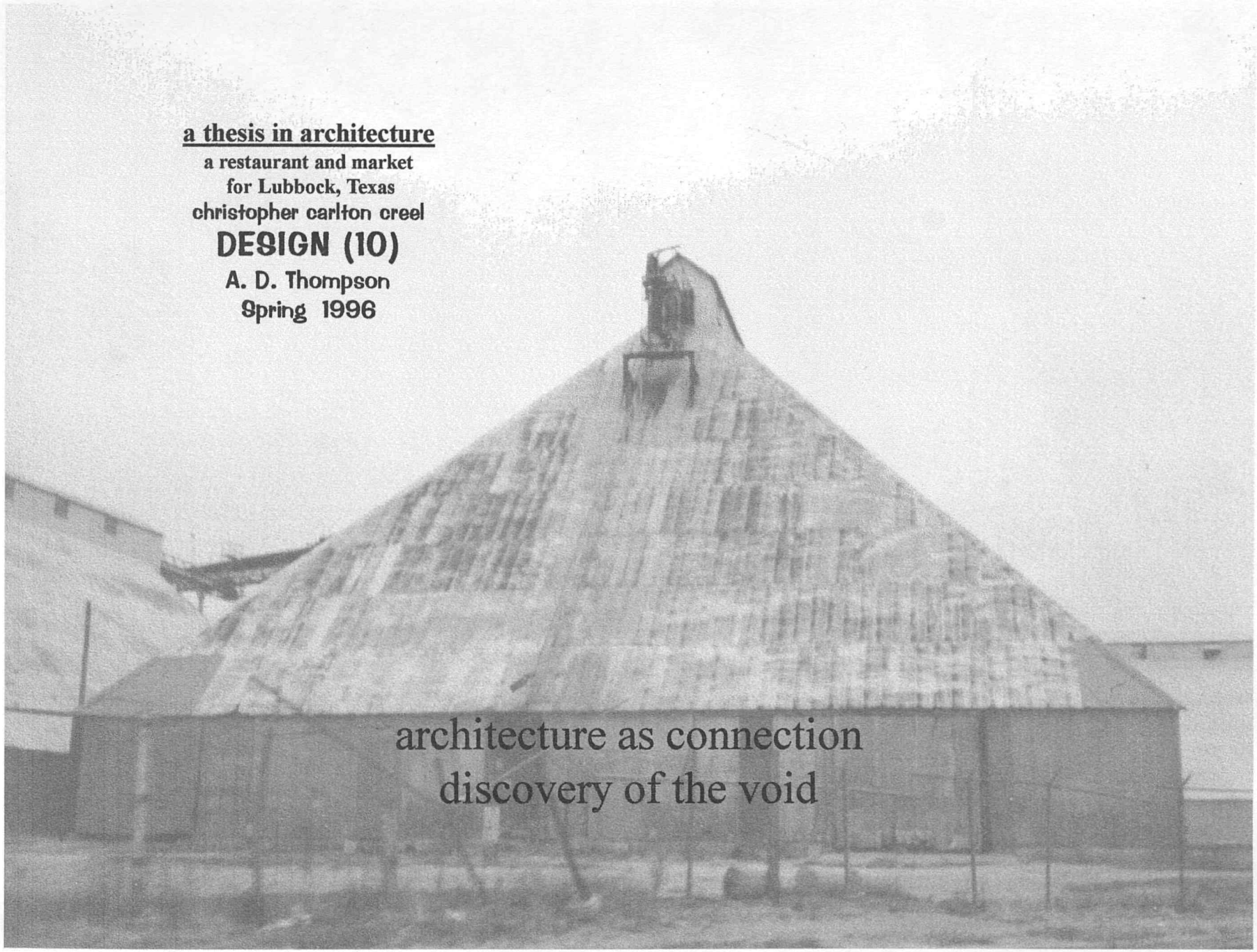

architecture as connection
discovery of the void

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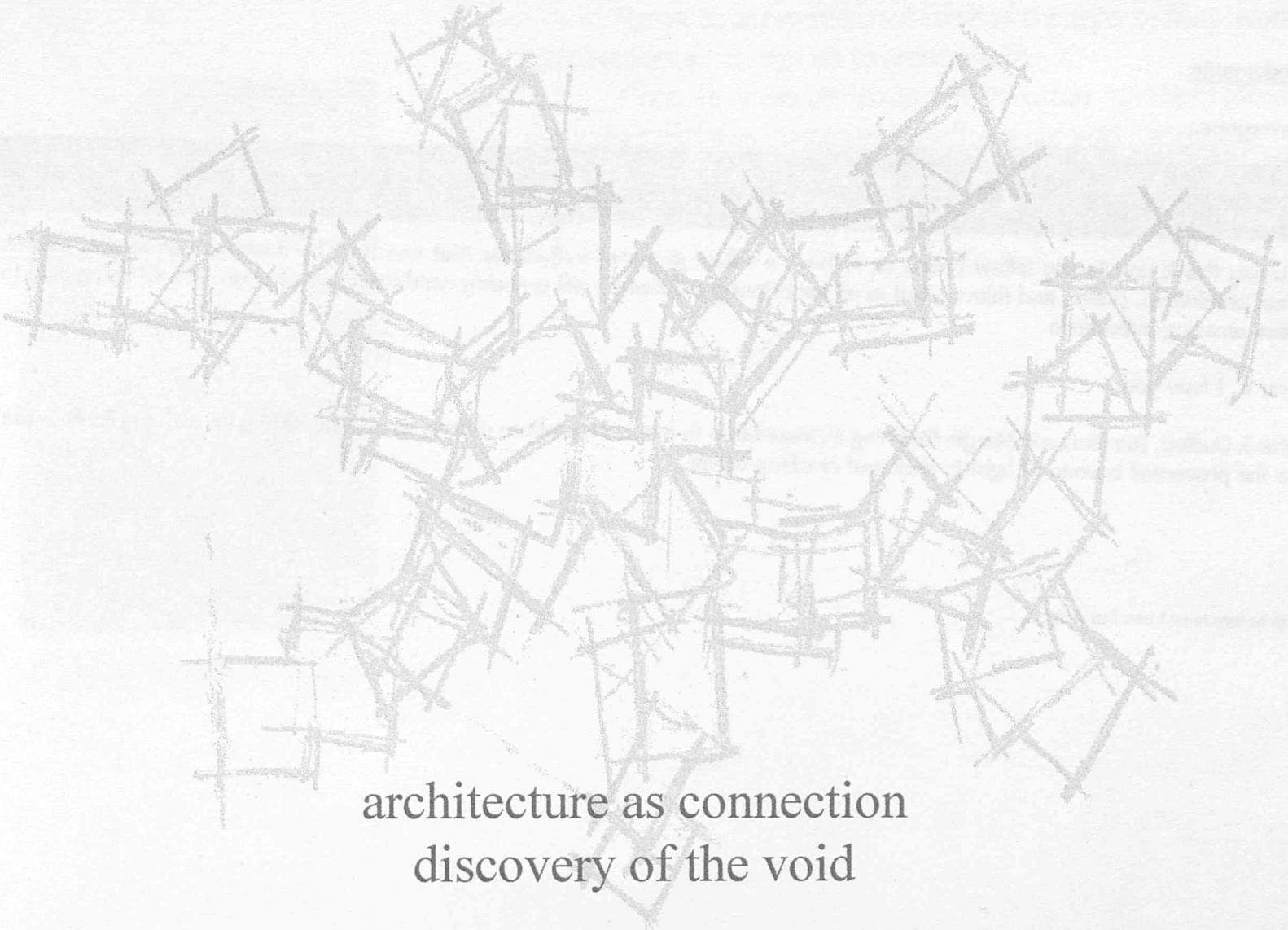


architecture as connection
discovery of the void

Acknowledgments

I thank everyone...

More specifically, I thank my family, my mother the artist, my father the engineer, and my little brother the skater, for inspiration and never ending support.

I have to say thank you to my fellow peers, or at least a select group of individuals that can best be described as rebels, pirates, monks, visionaries, pranksters, poets, and thieves, but most importantly students. I will probably need therapy to live on without being able to be close to all these amazing individuals.

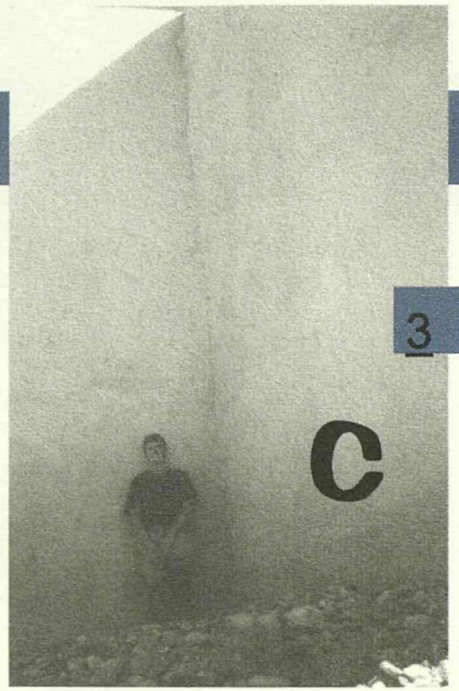
Thank you V, I love you.

I must thank Dudley, Rumiko, and Margie for being an inspiration to me and countless others, as well as putting up with my foolishness at times. They are the proverbial beacon of light in dark and crashing waves.

p.s. The phantom is not one but many...

This will be an expression of some of the aspects that I have found to be important in regards to architecture.

Places I consider as forms of architecture have been those that I remember realizing aspects of myself and the world around me in. I still connect to those places and the messages they had to tell me through my memories. This project will be designed to do the same.



C.C. in Ranchos De Taos, 1995

c o n n e c t i o n

By connecting to various aspects of the surrounding environment, it is possible to express place and contextual identity.

Once place is established, it is possible to cultivate personal and social identity, allow for meaningful experience through space-time relationships, and bring about opportunities for meaningful memories of place.

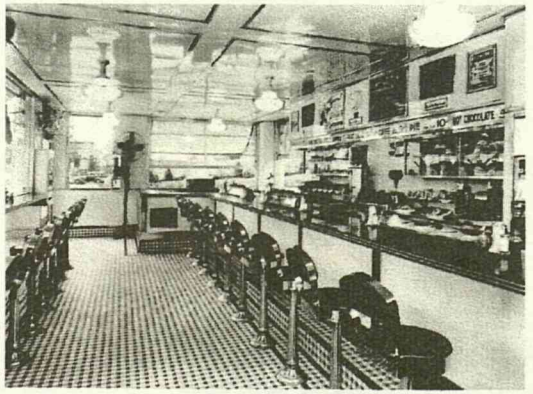
By developing areas of the dormant city-scape with meaningful pedestrian-oriented sequences, large scale image oriented forms, adaptive reuse methods, and opportunities for registration of the temporal qualities of nature, it is possible to bring to life matrix of connections that will unify person and place.

"Architecture is to make us know and remember who we are."
-Sir Geoffrey Jellicoe

It is the architect's responsibility to create a sense of place "in space, time and the order of things." Through the architect's work one should be better able" to perceive and assimilate the delights and complexities of an untheoretical world.
- Charles Moore

FACILITY TYPE

The proposed vehicle for this thesis is a Restuarant and Public Market that will be used as a public junction, or gathering place. It will be an expression of connection by being a multi-purpose facility that will reach outward to surrounding built environment. It will be shaped by looking to existing compositions and by re-using materials from existing industrial buildings from a nearby East district that will tie the past and future together. Also proposed are sequences of architecturally landscaped paths connecting the site to the surrounding area.



CONTEXT STATEMENT

This project act as a connection within an isolated urban area. It will initiate commercial growth as well as a sense of place and community within a dormant area of mid-town Lubbock, while acting as a landmark that will tie users to a place. It will also address aspects of organic architectural design methods, by adaptive re-use, by using existing materials, and passive climactic design techniques. This project will act as a bridge between person and place.

"If you don't know where you are, you don't know who you are."
-Wendell Berry

A major part of the American culture is motion, more likely, a displacement of being, a restlessness. This country was founded on the idea of expansion, the pioneer spirit. Lubbock, like many other American cities, expresses this ideology of a rootless existence, by it's disregard for an existing cityscape for new untouched horizons. The movement toward suburbia, and away from places with history, is evident here.

"Go west young man."

Wallace Stegner writes that Freedom, especially free land, has been largely responsible for this American ideology.[1] Nothing in our history has bounded us to a place like feudalism once bound the Europeans, or how a small overall quantity of land shaped the Japanese view of careful land use. Stegner goes on to say that we are indifferent to, contemptuous of, or afraid to commit ourselves to our physical and social surroundings, always hopeful of something better, hooked on change, ... The American home has often been the mobile home.[2]

For the first time in human history, people are systematically building meaningless places.
-EUGENE VICTOR WALTER, Placeways

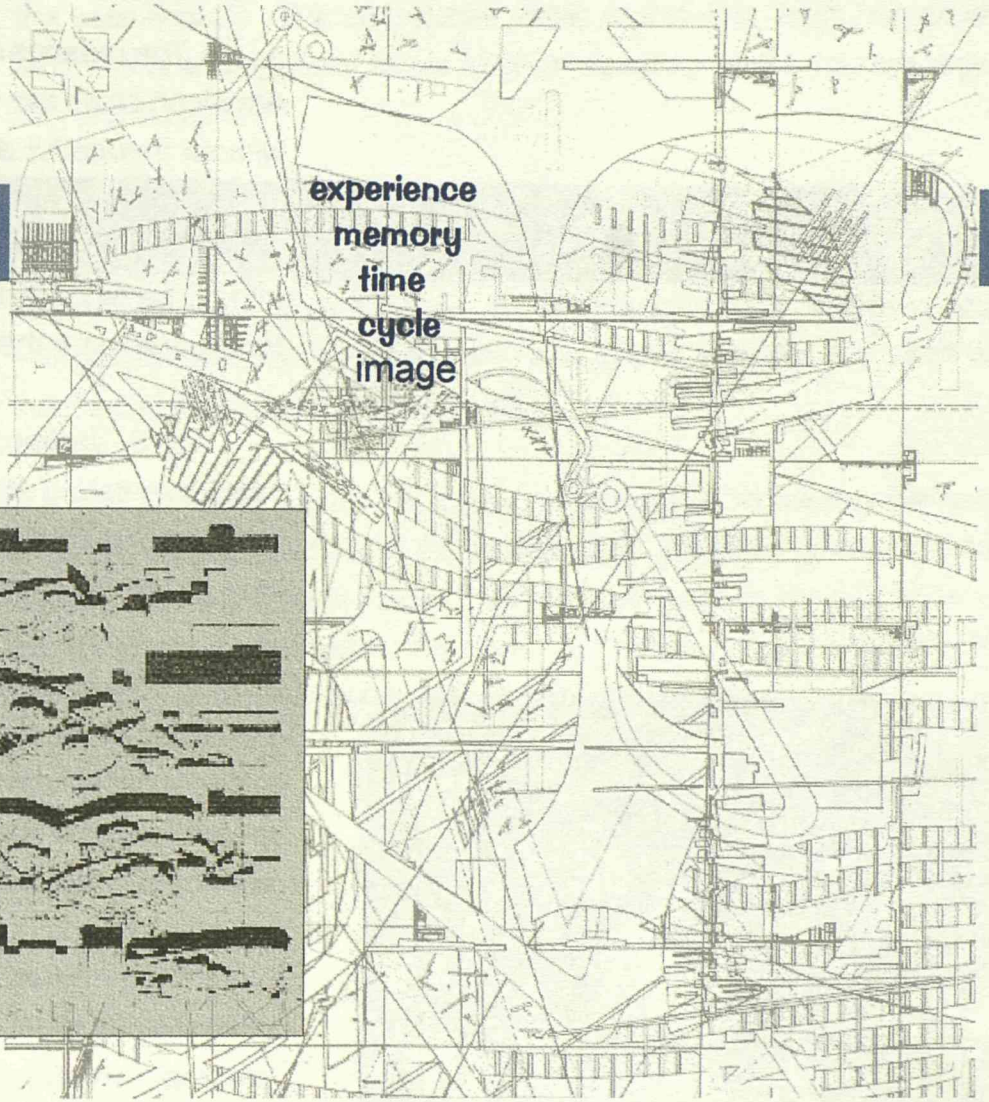
As a result of our ideologies, our detachment from the world around us has made us numb to the concept of place, and as well as architecture in general. If we continue on this path, we will end up lost, and without a sense of place. Therefore, architecture and user need to connect to provide for a meaningful existence.

Isolated buildings are symptoms of a disconnected sick society.
-CHRISTOPHER ALEXANDER, A Pattern Language

Therefore, it is essential that one has a relationship, a kinship, with the world around them both environmentally and architecturally. By not having a contextual relation or feelings of association, one will be, unplaced, floating, or detached from the world around them. A clear image of the built environment , one that is itself connected and in relation to the world around it, gives it's possessor an important sense of emotional security. One can establish an harmonious relationship between himself and the outside world when given the ability to participate in a legible and distinct environment.[3]

We shape our buildings; thereafter they shape us.
- WINSTON CHURCHILL

People need an environment that, once experienced, they can take with them, in the form of memories. This idea of **connections,** mental and physical, through architectural experience is one that should be addressed, and addressed soon. Our sense of identity is at stake.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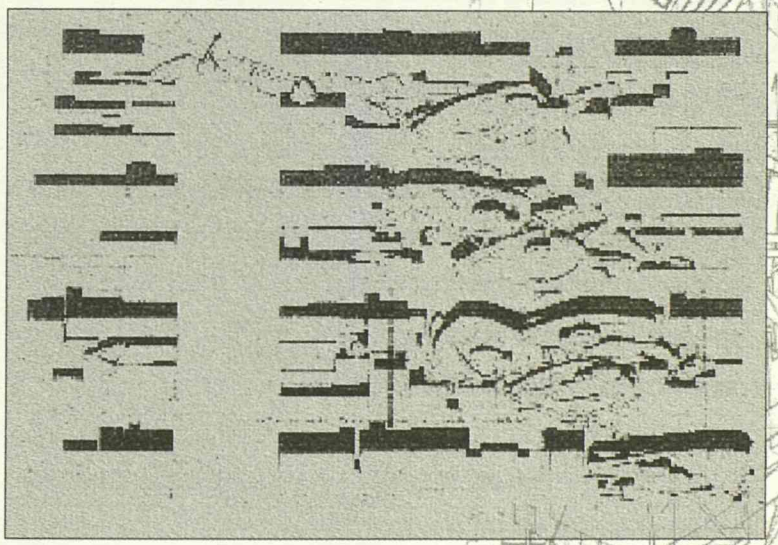
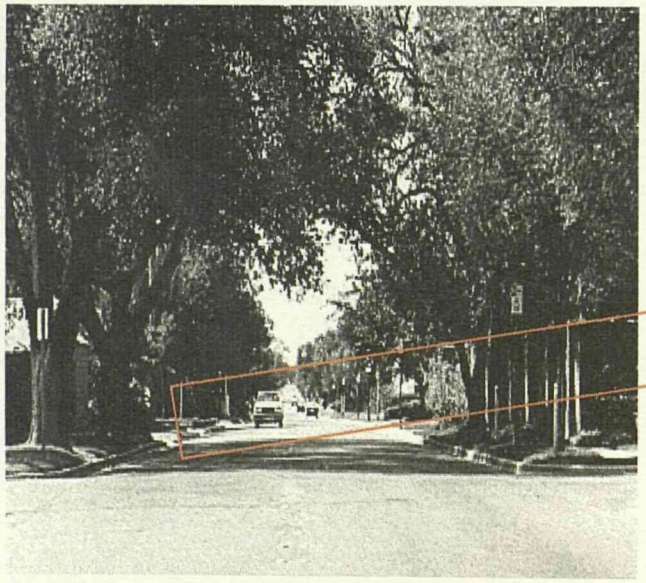


The Automobile and the Vanishing Pedestrian

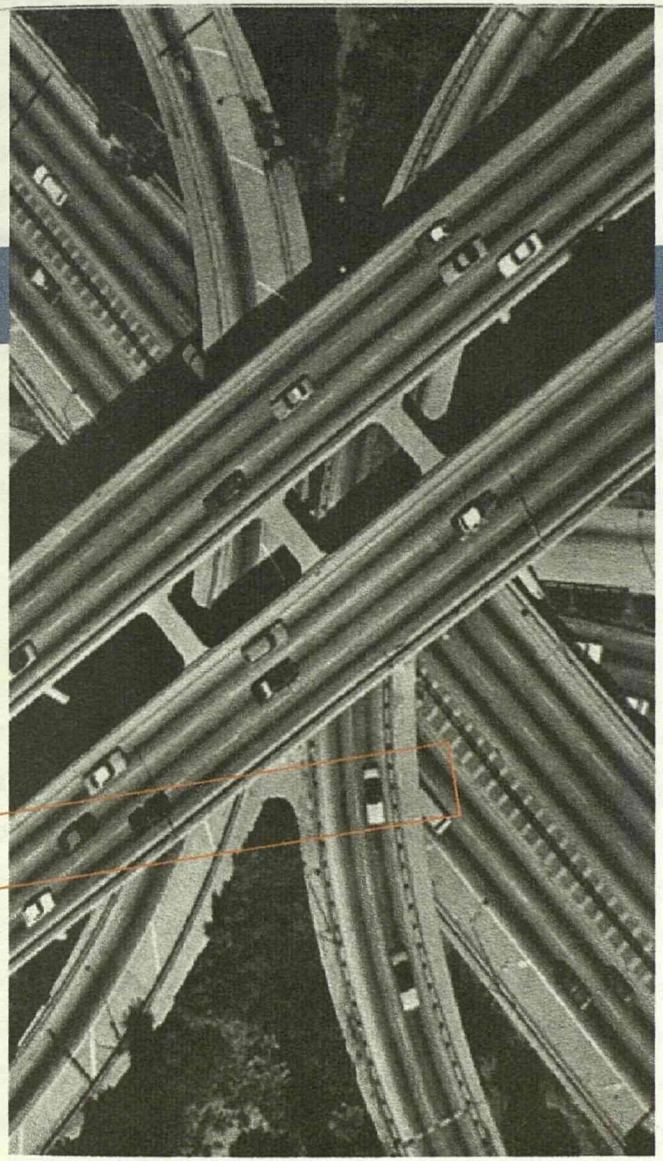
The reasons are complex and vast in number as to why so many American cities are shaped without a sense of place, or in other words, without thoughtful attention to positive human experience in mind. A reason for this could be that for many years now architects haven't been designing with the person in mind, as much as the driving person in mind. The factor that seems to have determined the modern American landscape more than any other specific reason is the Automobile.

J. B. Jackson, founder of *Landscape* magazine, writes that the really interesting attraction, in regards to modern U. S. cities, is the priority with the thoroughfare - street or boulevard or limited - access highway - over the architectural elements in the city.[4]



This is something that is very different from early American or European cities, that were designed for the pedestrian and that scale of experience, not the individual moving by at fifty five miles per hour that is more focused on the road than on the world around them, or at least we are hopeful that is the case.

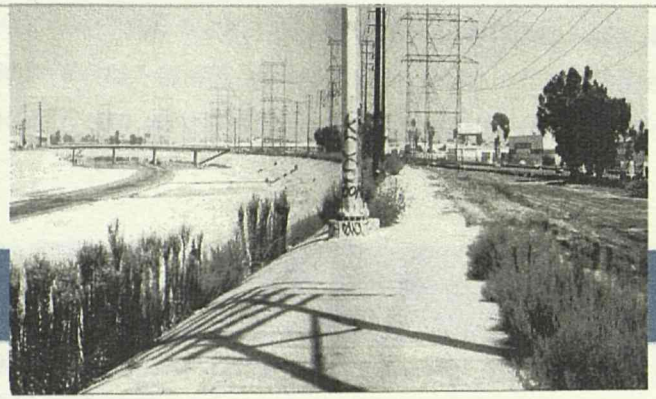
The human system of perception, however, is setup to experience movement at a rate of less than five miles per hour. How can one associate visually with the built environment around them? This is not to say that there aren't meaningful sequences that help to define place from within a car. There are many examples of built and natural elements that are appropriate to the rate of a moving vehicle. There are other means of experiencing the world, however, such as the touch, smell,



and olfactory responses, for example, that an automobile deprives from the user entirely. The automobile, most importantly, limits human contact, this is an important factor in understanding where you are regionally and culturally.

Along with the automobile, of course, came the highway that cut neighborhoods up and gave the ability to live at a greater distance from where one would shop or work. Such distances exist between nodes now that people don't want to walk, and even if they did, it is often difficult to find places that one can walk.

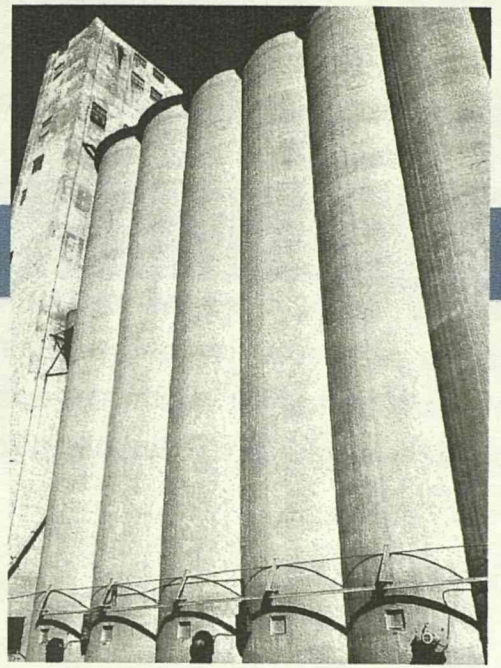
E. T. Hall writes that in Los Angeles, sixty to seventy percent of the total amount of space is devoted to cars (streets, parking, and freeways).[5] An environment made up as such can exclude the pedestrian. In some urban environments, the smog, dirt, noise, freeways, and the lack of pedestrian ways make being outside unpleasant.

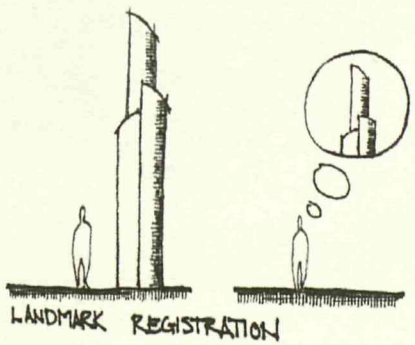


An example of people trying to take back the environment that the automobile has taken over, is the Greenway Plan for Los Angeles. Los Angeles, known for it's use of the automobile and it's attributes, only devotes four percent (Lubbock devotes 5 percent) of it's area to open space and vegetation. Much of the urban environment has been isolated with barriers such as highways and parking.[6] These elements offer the chance to develop what the designers call "green corridors" that would act as a connection throughout the city. These green spaces, once developed, would be used for walking, biking, and jogging trails and would be connected to transit facilities throughout the county. This plan uses existing lost spaces for the benefit of pleasant pedestrian experiences.

response

Therefore, the automobile and it's attributes limit the opportunities to experience the aspects of a place, both within the vehicle and outside of it. It is important to communicate that a city is for the people who inhabit and use it, as well as for the vehicles that drive through it. Such characteristics as blades of grass, paving textures, temperature, sunlight, etc. go on unnoticed without being able to get up close and experience them. For a place to be able to communicate it's identity clearly, it is important for it's characteristics to be usable and within reach. This facility will allow for such situations by creating opportunities for human scaled experience, such as pedestrian walkways and lighting, and allowing for views for the pedestrian inside and outside the facility.



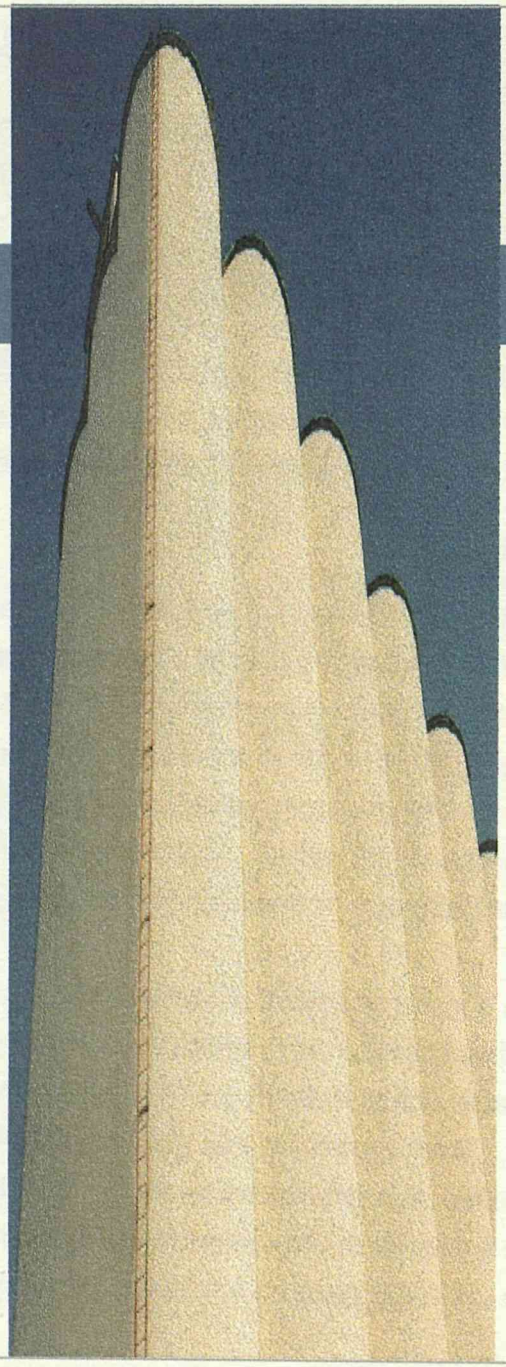


Landmarks: Expressions of Locality

One way to find a place's identity is by looking to it's landmarks. Landmarks are external points of reference. They provide a means of anchoring one visually and mentally to a place. A landmark can be a mountain, a building, a tree, etc. Also, a landmark can be of any size, a mountain range or a light fixture. They are usually an easily defined physical object. Kevin Lynch writes that in order to be a significant landmark that it must be easily identifiable, in other words, it must have a clear form, be contrasting to it's surroundings, and be in a prominent spatial location.[7]

Landmarks help place us in time and space. They help us remember where we are and where we are going. Over time, landmarks can become more powerful with the amount of use. One might remember a place solely for it's landmarks, even if one lives on never to be in that place again or the place changes completely. The place exists, or lives on in the mind, by the use of a landmark. A landmark can help one connect to a place visually initially, and mentally after in the form of memories.

Grain elevators are a good example of landmarks. Their height towers over their surrounding landscapes, distinct in their form and construction. These facilities also act as indexes for rail lines, ware houses, cotton fields, and farmers. They represent this areas agricultural heritage and use of the locomotive as a movement system. They tell us that a town, or what used to be a town is in the distance. They connect us to a time gone by as well as connecting us to where we are physically in relation to them.



Landmarks make this connection to a place possible.

response

Therefore, it is important to incorporate a series of multi-scaled landmarks (indexes), that one can experience and use as a means of connecting with a place and developing a sense of identity. Examples of these can be smaller in scale such as light fixtures, like that of gas light districts, or horse head pedestrian guard poles that exist in New Orleans. Landmarks can also be larger in scale like entire roof elements, such as grain storage warehouses that tower above the surrounding area. This project will incorporate such elements to help one connect to place.

Adaptive Reuse

Adaptive reuse of existing buildings, or reusing existing materials, offers a long list of attributes. By reusing we are able to save resources, both in the ways of materials and the energy used to produce those materials. This is not to mention the fuel, time and labor costs in order to transport these materials from their respective factories.

Another inherent characteristic of adaptive reuse is that it limits, to a minor degree, the meaningless expansion of cities. Lubbock, for example, has had an explosion of building outward, away from its center, even though the population hasn't increased to match this growth. These newly developed parts of the city will need new utility services, plumbing, and streets, just to name a few. Also, these new areas of expansion, being at a greater distance away, will add to the amount of auto fuel consumption.

This churn and burn attitude that brings about this thoughtless expansion brings about isolation, and sometimes causes physical and mental distances to exist between people within the city. It is not healthy.

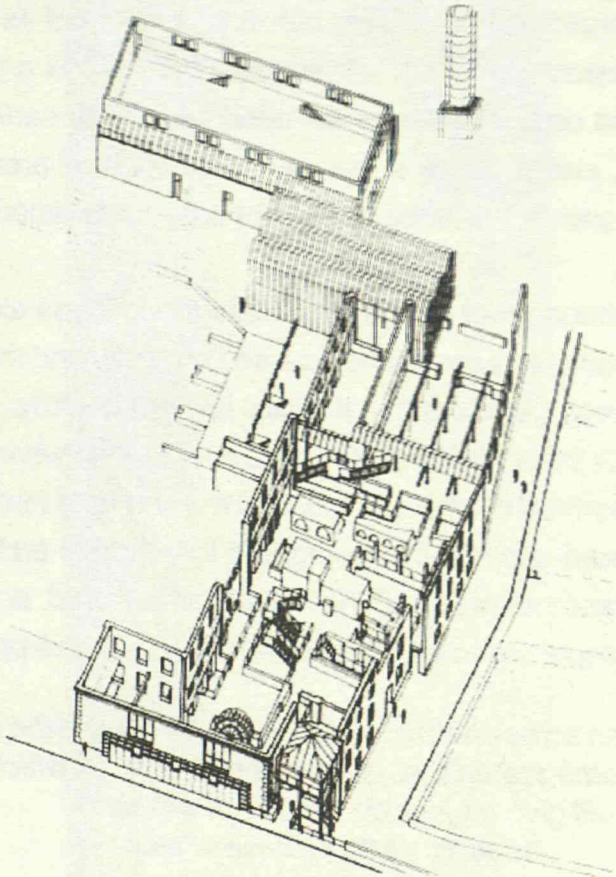
Adaptive reuse is therefore a reliable means of design when one is concerned with economical concerns for both short and long term use as well as a well centered community. In regards to adaptive architecture, however, there is another resource that should be savored, and not taken for granted. This aspect of adaptive reuse is the focus of this project.

The past is hidden somewhere outside the realm, beyond the reach of intellect, in some material object (in the sensation which that material object will give us) which we do not suspect.

-MARCEL PROUST, Swann's Way

By reusing existing buildings or key elements of buildings with history, one has the benefit of using materials that contain within their form more than a physicality or structural capabilities. Buildings with history contain a spirit, a link to the past.

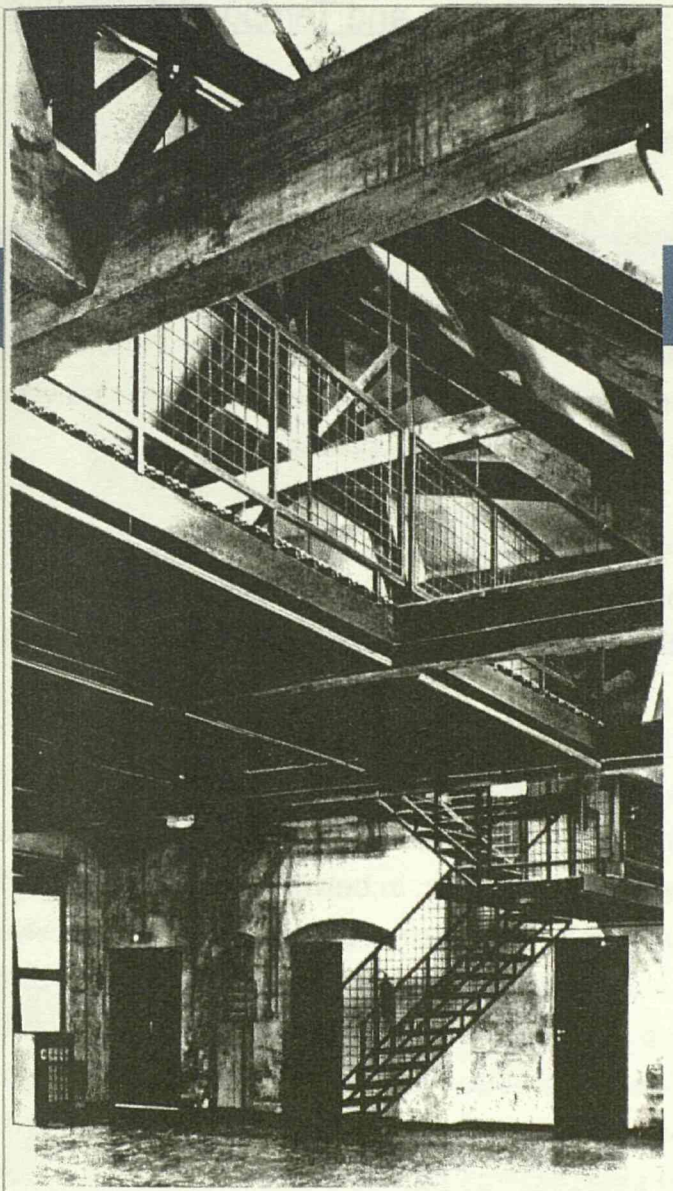
Put simply, buildings will represent an identity over time. They develop a presence, because they exist in one's memory. If people went through a set of daily rituals in these places, these buildings were stages for people's lives. If we forget about these buildings we might, to an extent, forget about ourselves. Some buildings represent peoples lives, memories, and past experiences. If we tear these buildings down, we destroy ties to the past and to a place that exists on the Earth as well as in our minds.



Reuse shouldn't be limited to entire buildings, building artifacts like window frames, mantle pieces, doorknobs, light fixtures and doorways, spatial characteristics, etc. are just as viable. These pieces can carry with them these same meaningful experiences.

Quoting a lecturer on the importance of careful attention to reuse, "America has more to lose, compared to that of Europe, by ignoring the existing built environment. America's built environment is worth more because of it's being the only means of a base of understanding of who we were and who we are as a people. By denying our base (our built past) , we limit our architectural identity now, and deny any possibility of identity in the future.

A example of how designers have reused an existing building to create meaningful architecture of the present is the Regional Art College and Museum of Paper Making in the city of Angouleme. This project dealt with the conversion of a former mill into a Regional Art College and Museum of paper making, along with the creation of a new entrance



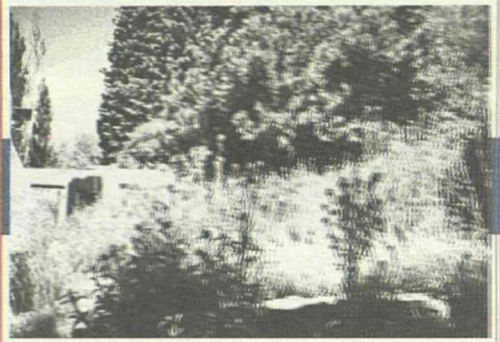
hall.[8] The initial process in the design process was to determine the new uses for the existing building, the question was asked of what did this building want to be? Once this was done, priority on preserving the spirit of the building was always a concern while features of the existing building were improved such as lighting and circulation. This project shows a careful connection established between the past and present by means of thoughtful design.

As architects, we have an ethical responsibility to make the best use of resources in regards to materials, economics, time, and most importantly, the Earth.

Also, we have a responsibility to design with the goal of connecting a person in time and space, in order to achieve a meaningful existence.

response

Therefore, by re-using existing materials, materials with a history or presence, as well as re-using an already existing urban area, architecture can represent this connection of the past and present to bring about a place's identity. This project will use existing materials, such as sheet metal, concrete, brick, glass, as well as existing structural frameworks as a means of constructing a facility. Also this project will be designed within an existing part of the urban fabric to use existing plumbing, roads, and electrical lines, rather than having to use new systems and waste labor, power, and materials.



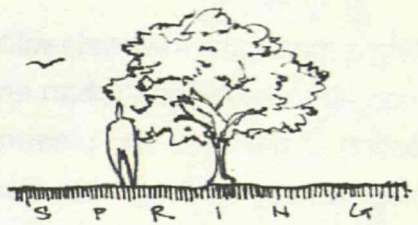
In nature we never see anything isolated, but everything in connection with something else which is before it, beside it, under it, and over it.

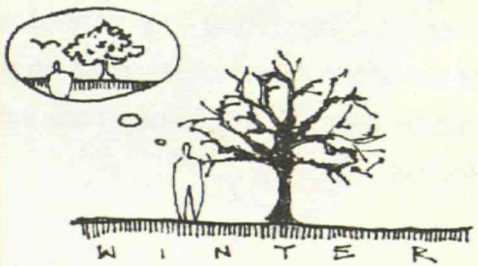
-Johann Wolfgang von Goethe, Conversations with Eckerman

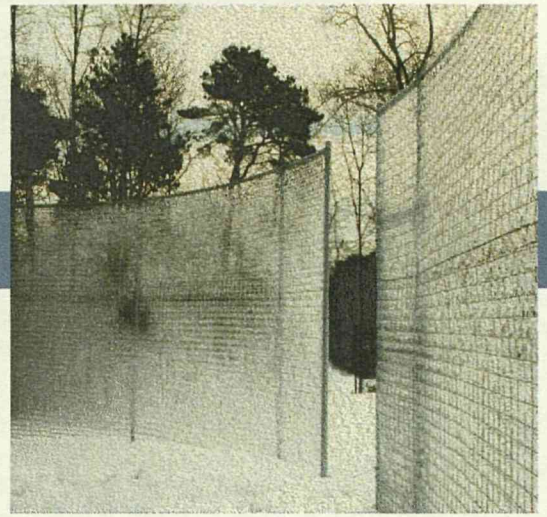
Examining the natural aspects of a region, such as climate, foliage, and topography, and their relationship to space and time is a way for one to connect to the characteristics of a place.

By looking to the various opportunities for connection, or dialog, that exist between the natural aspects of a place and human perception, we can find various relationships that can help one experience a sense of place.

The most obvious connection between man and the natural world is that of time, temporalness. Nature, like that of man, lives, dies, and goes through change, the growth and flux, in between. We register and reflect these changes that occur in vegetation and climate, such as seasonal changes, rainfall, and sunlight. It is also important to realize that these attributes tie us to a place and time, the leaves turning in the fall, the freezing of the puddles in the winter, and the newness of the spring. For example, when it rains in Lubbock, it's flatness is replaced by variances in the topography seen now as puddles, one's clothes and hair take on an added weight, and colors take on a different character due to changes in the quality of light of an overcast day.



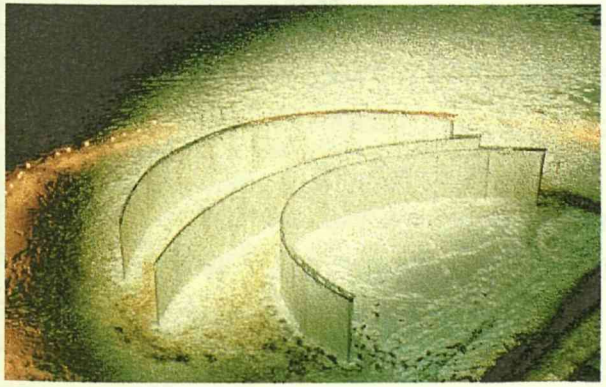




Landscape architect Michael Van Valkenburgh 's projects are examples of a preoccupation with the temporal changes of nature. For example, the Radcliffe Ice Walls and the Krakow Ice Garden are direct poetic reminders of seasonal fluctuations and change. These walls are seven feet tall and are constructed of fine galvanized metal mesh with an irrigation pipe system running along the top. [9] During the winter months, water is emitted from the pipe system which freezes forming walls of ice. During the summer months the walls become trellises for green plant life. These walls express time, change, and the associated symbolic characteristics of nature and the seasons. This project, once experienced, can help connect one to a place by realizing a place's vegetation, climate, and place in time through spatial representation.

response

Therefore, in order to provide for one's experiencing a sense of place through the temporal characteristics of nature, it is imperative to design for spatial and visual registration of the natural processes and associated temporal changes. Examples of these changes can be found in foliage, such as deciduous trees, or water, like ponds or rainfall, and sunlight. This project will provide views to elements such as these that allow for registration of these situations.



Image

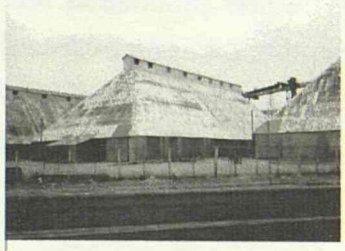
a form that acts as a symbol

Creating an image, or set of images, is an important consideration when taking on the challenge of expressing the characteristics of place.

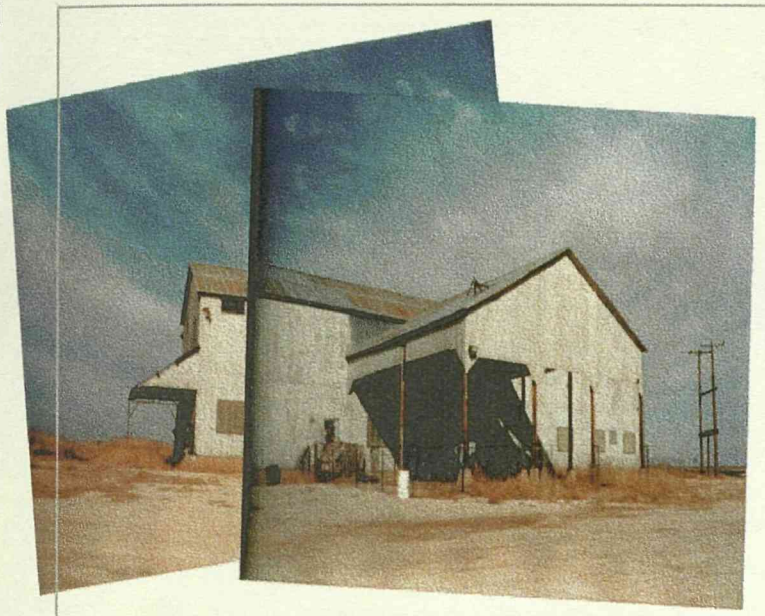
A well defined image would be one that is held in common by members of a society and symbolic of a basic attitude or orientation.

The proper image, one that is clear for of a majority of it's observers, can call up the proper mental pictures in order to act as a projection of place that can be identified with. In other words, imagery based upon specific and key elements and situations that exist around a certain area can help one to recognize place. An image can be considered a reflection, or the mirroring of existing environments. By using imagery to reflect the surrounding environment, an architectural work can help act as a expression of place that can be identified with.

The use of imagery in architecture can also effect the individuals' consciousness. Architect Herb Green writes that once an individual or group of individuals is introduced to the components of images, such as the data of familiar objects- sounds, colors, and shapes, the individual or group is enabled to participate more fully in their personal experience, in their cultural heritage, and in the organic basis of their existence.[10]



More importantly, powerful images and their related characteristics can act as sense cues and bring about memories of past experiences. Such as the way a sound, a smell, or a visual image can bring about clear and vivid feelings and memories. An intense consciousness



The image serves two purposes in human culture. First,... it articulates our own life of felling so that we become conscious of it's intricate and subtle fabric.... Second, it shows that the basic forms of feeling are common to most people. At least within a culture, often far beyond it.
Susan K. Langer, *Mind: An Essay on Human Feeling*

of our being can be brought about from the juxtaposition of the feelings attached to previous experience with the awareness of present existence.

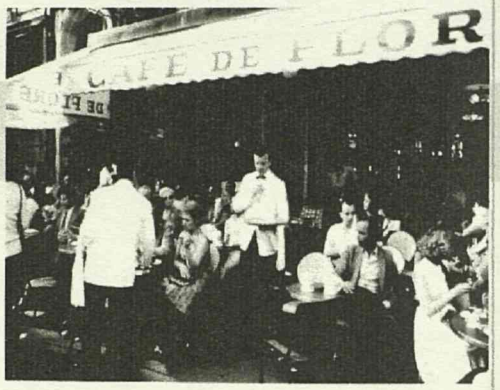
Therefore, by creating an architectural composition based on clear and distinctive images that are easily defined and understood, it is possible to give individuals a work that is easy to identify with. By using imagery that relates to the works' specific context, such as key architectural elements and their related characteristics, it is possible to create a work that can help individuals to identify characteristics of place. Lastly, if this work helps to instill a juxtaposition of past life experiences, such as memories and feelings, with present life situations, one can experience an extreme degree of consciousness and self identity.[11]

Therefore, imagery that is an expression of the surrounding area will be used in designing place. Characteristics that relate directly to the nature of this region and site, such as agriculture, the railroad, the automobile, and the endless horizon will be used as reference for the designing of imagery.

restaurant and market analysis

Restaurant : to restore.

This facility must provide for user and employee functions such as clearly defined circulation, ample amounts of storage, proper amounts of natural and artificial lighting, and the required HVAC capabilities. It must also provide for memorable mental connections by being a facility that is both excitingly new through the use of dynamic forms, while at the same time, being respectably tied to the past by using existing built forms and materials. This facility has a responsibility to it's urban context to be a link, or connection, in a visual chain within the downtown area in order to provide for a memorable visual sequence inside and out of the facility that relates to the city and the region, like the way telephone poles measure a progressive tempo. This facility will also use adaptive reuse methods, such as reusing materials from the nearby industrial and railroad districts as a means of connecting with the past, or a established physical identity.



Market : to incite public gathering for the purpose of trade and interaction.

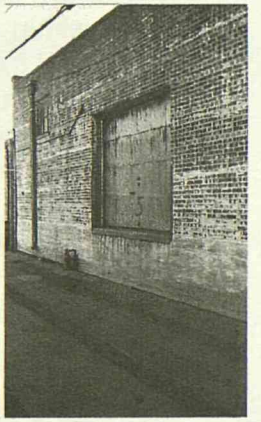
This facility will allow for commerce and dynamic interaction by being situated so that users are able to interact with and watch one another. It must allow for free movement, or open circulation inside and out of the facility. It will be a visual landmark, both for pedestrian and automotive traffic, that will act as a physical and mental connection to the area. These aspects of the facility (restaurant) will be open aired for the most part, providing a transition or foreplay between inside the facility and outside in the garden.

Garden : express growth and celebrate the temporal qualities of nature.

This area is to restore a pedestrian element into the downtown area that can be enjoyed within a group or as an individual, from outside of the area, such as the interstate, as well as inside the surrounding buildings. It will also celebrate place by being designed around the sites vegetation, topography, and climatic conditions while also using sculpture that is an extenuation of the facility and region.

Pedestrian Alley : connector path from existing transit station.

This alley is what is left of a train line that ran North - South from the existing train station North of downtown throughout the depot district, and finally stopping somewhere in the industrial district. This path has historic importance as a connector and is at a pedestrian scale. The newly implanted bus transit station lies on the alley's axis. This alley's pedestrian aspects will be celebrated by adding paving textures, lighting, restroom facilities, seating, and foliage.



RESTAURANT AND STREET MARKET ANALYSIS

It is important to consider these facilities both at once in order to design them as one connected organic entity.

history:

The first **public markets** were open markets without buildings. A town had to be of sufficient size to support a market place and it's location had to meet both the needs of sellers and buyers. For most colonial cities, the best location for it's market was within the town center. Direct access to the city wharf was also imperative. The first recorded instance of a town market in the English colonies was in Boston during 1639. This market, which sat on Great Street (now State Street), existed within the town center, more importantly, Great Street led directly to the town dock. This illustrates the great importance of water transportation. This is because a major source of food supplies were from country people and Indians who used boats and canoes.[2]

Some markets weren't located near water movements systems, like that of the Spanish colonial settlements of San Antonio and Santa Fe. These settlements were laid out on a grid system known as the Law of the Indies plan, so that markets were held in arcades that partially encircled the main plaza, the market square.[4]

Markets houses were eventually needed to replace the open market. This enabled merchants the ability to sell produce in bad weather. The local governments built and regulated market houses renting out stalls to merchants and receiving a considerable revenue in the process.

Street markets were the first design type used to house public markets, their shape being determined by

The **restaurant** , as we know it, is a recent phenomenon. The word restaurant first appeared in the sixteenth century and meant " a food that restores." It was used more specifically to define rich, highly spiced soup, which would restore lost strength. In the eighteenth century, a gastronome, Brillat- Savarin, referred to chocolate, red meat, and consomme as restaurants, and his meaning survived until the late nineteenth century, after which the term went on to mean " an establishment specializing in the sale of restorative foods."[1] These establishments were only for aristocratic well to do patrons. These first restaurants were clean, luxurious in their decor, distinguishing them from the rather spartan , often filthy inns, taverns, and public houses that preceded them. For example, Cafes, which predated the first restaurants were places that sold coffee.[3]

The first café in the world open in Constantinople, in 1550. In 1672, a little stall selling cups of coffee was opened at the Sait-Gemain fair in Paris.[5]

As soon as the Europeans discovered the social aspects of drinking coffee in a public place combined with the delights of conversation, cafes, restaurants, and bistros began to open all over, selling other items as well as coffee.

The sense of place that was created by the restaurants of the eighteenth and nineteenth centuries through a blend of location, scale, color, materials, arrangement of rooms and furniture and a personal style of service can be studied as a means to designing twentieth century restaurants. By studying

(market history continued)

their location and traffic patterns. Street market houses were built in the middle of the street for economy, due to the fact that streets were public property and didn't have to be bought or sold. These building interiors were formed into functional sections and were designed to maximize efficiency and customer convenience.[6]

The structural systems of markets were consistently simple. The most common method of construction was that of a pitched roof that was supported by load bearing walls or a post and beam system since the narrow street width dictated a short span width for the market interior.[7]

Market facilities were usually expandable and served as community buildings, usually connecting to fire or police stations.

As cities expanded outward, however, centrally located markets were left behind for markets that could be in close proximity to suburban areas. As a result, public markets lessened in commercial value and most were destroyed.

New life has been brought into some markets however in an attempt to revitalize city centers as well as preserving a form of social life that many consider especially important today. Most markets that exist today are still financially viable, but they also provide a means to breathe life back into our urban centers.

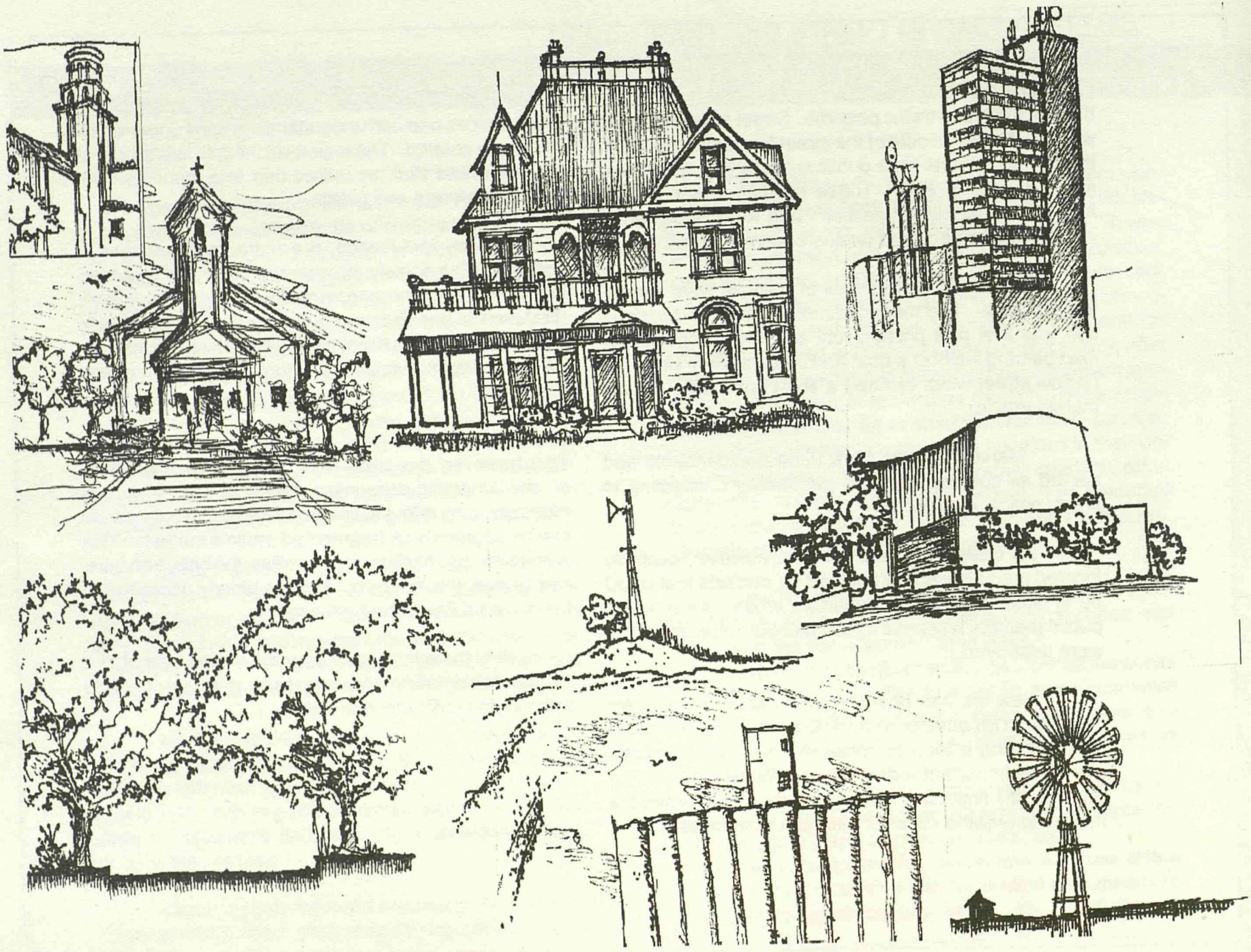
(restuarant history continued)

these spaces one can understand the spirit under which they were created. The important thing to realize is that these facilities that prospered due to a symbiosis between restaurant and patron.

Today in America, the restaurant business is booming. Our society, bombarded by seductive advertising, has become concerned with style and image. Restaurants has changed from their cozy beginnings to becoming instant cultural museums where one can experience exciting variations in form, color, texture, and scale.

Restaurants have become more difficult to design, however, due to the ever changing demographics of the American consumer. American Demographics magazine now refers to the formally definable American market segments as fragmented particle markets. This is due to empty-nesters, step-families, the baby boomers, immigrants, the disabled, and the elderly according to the National Restaurant Association.

It is more important, now more than ever. that a restaurant's environment expresses a style that connects with varying customer markets.



The main **goal** of these facilities **is** to be an extension of the thesis proposed. Architecture should be brought about by reaching out in many directions at once, connecting to many different entities to form a meaningful whole. Form connections to everything imaginable, **to make a whole,** that which we consider as place.

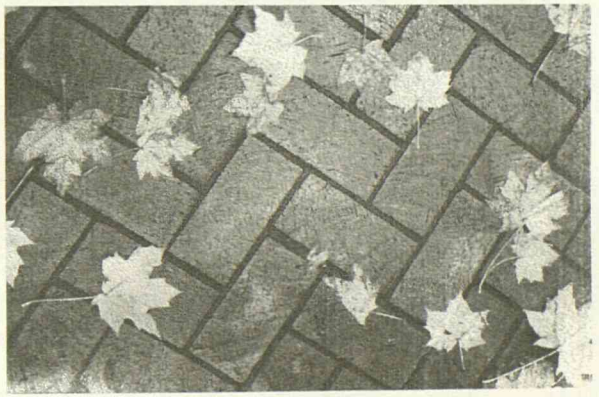
A physical goal for these facilities is to initiate activity and community interaction, and bring about life into a downtown area, to act as **a** dynamic cultural junction. It should reflect, celebrate, and communicate the surrounding area in many different aspects.

For example, adaptive reuse of existing materials and possibly entire buildings from the area, helps to maintain an established built presence. This also symbolizes hopes for the surrounding area, that is made up of dormant buildings. By studying and reusing existing materials that narrate a tale of a particular place that has a past, one can connect with a historical presence.

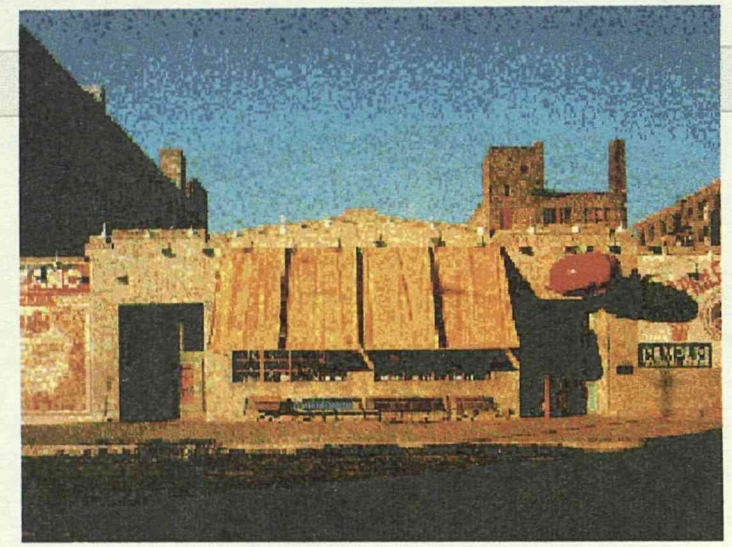
Another example where a particular place is represented is in nature. A **place** can be **defined** and remembered **by** it's climate, types of vegetation, and **it's** topography. These **characteristics** are temporal, ever-changing, and can depict a moment in time. These characteristics express time and space, **and** therefore, if designed in such a way to be examined and experienced **by** sensual registration, one can connect in time with a place in the form of **memories**.

Another major characteristic **of** place lies within **a** knowledge of the individuals that live and what the area is used for. Initiating the possibilities for gathering of many individuals and providing for positive interaction allows for the trading of personal experiences through human interaction. People are shaped by where they are, if one knows the culture of a place, one can identify with that **place.** Therefore, this design will be articulated to entice interaction and reflect cultural aspects of the surrounding area.

Architecture as connection
discovery of the void



Facility Case Studies:



restaurant case study : Scoozi!

This 12,800 square foot Chicago restaurant opened in 1986 and has been a continuous success from it's opening date. The restaurant was located in a auto warehouse with a loft in the middle of an off-beat industrial district.

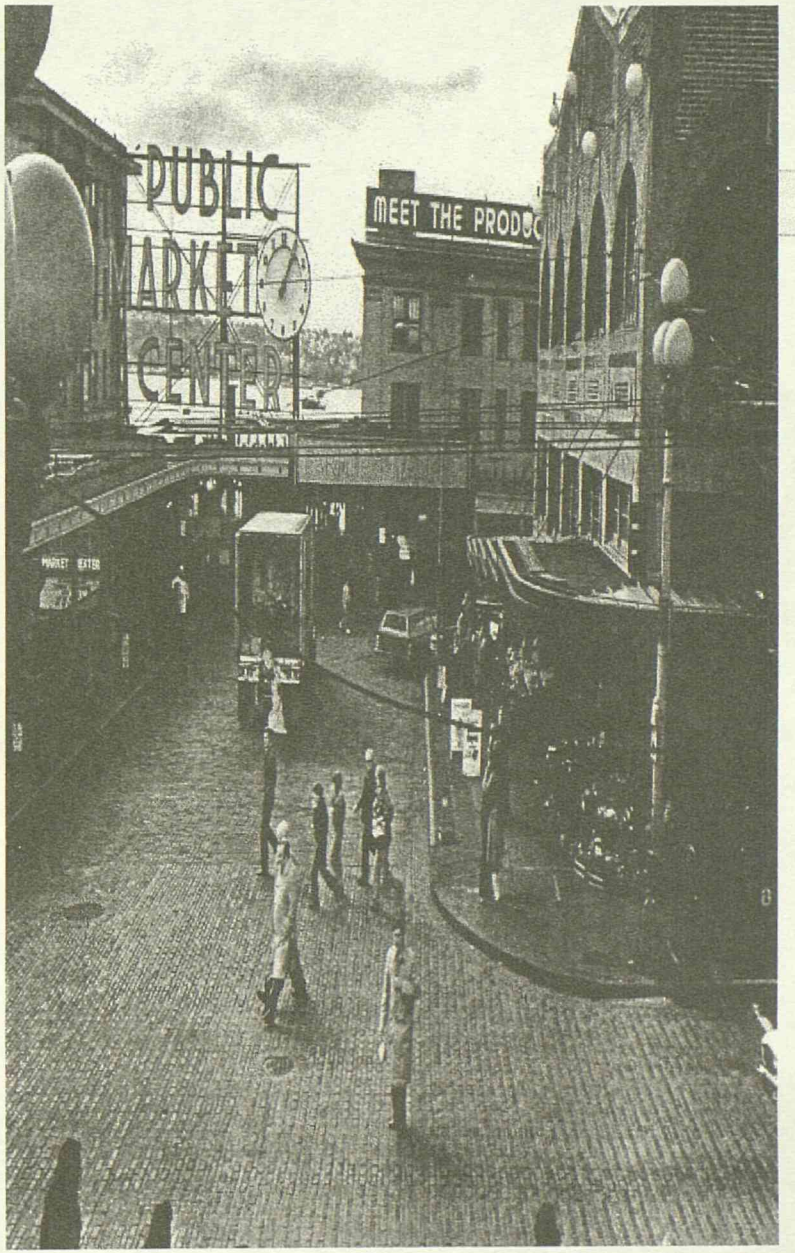
In the re-designing of the existing building a story line was used to help create an image that the restaurant would have to live up to. The story line begins with two restaurateurs stumbling upon an abandoned artist's studio. This studio is a giant hall like those used during the Renaissance which is filled with remnants of past art drawings and posters. The interior shows it's age by it's scuffed floor and crumbling veneer. Since the surrounding area is turning into a artist colony, the restaurants story line connects to the surrounding area.

The design of this restaurant was hung on a story that conjures up images of association. The interior goes on with the story line further with it's Italian artist studio by it's lighting fixtures, decoration, and material usage. This building employed aspects of adaptive reuse, contextual expression, and landmark making design.

market case study: Pikes Place Market.

This Seattle Washington landmark is a dynamic part of the city for both visitors and local inhabitants. The market came about in the 1920's with the intention of eliminating the middleman and allowing farmers to sell their produce directly to the consumer. The logo "Meet the Producer" is still painted above the market from when the market originated. Now the market acts as a place to buy just about anything marketable, such as clothes and crafts as well as food produce.

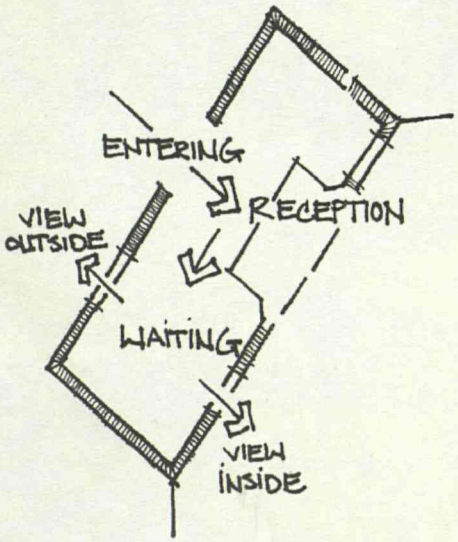
The market also offers the ability to interact with the public. Musicians, magicians, and artists of all kinds find corners all around the area to perform and beg for money. People shopping for tourist merchandise, local inhabitants buying groceries, and those just there to watch these things happen, can find just exactly what they are looking for.



restaurant and market activity analysis

Restaurant Activity Analysis

Spaces should be divided in order to be defined clearly. The first group of activities deal with the public (service) or patron functions, and the second deals with the employee or administrative (servicing) functions.



PUBLIC

Entering

arrival and reception: This activity involves the entrance/exit of the facility and reception of patrons by employees both inside and outside of the facility. A crucial element in the design of restaurants is the tremendous sense of arrival. The space that involves this activity should represent arrival into a place. This will be the first in a sequence of interior spaces continuing throughout the building, therefore it should welcome patrons and allow for clear orientation into the rest of the facility by being open to initial view and a light progression that will provide a sequence throughout the building. This volume should therefore use lighting, colors, and materials that continue along a progression running inside and outside as well as representing the area and it's placeness by being a continuation of what already exists in the area. It should also allow enough space for simultaneous arriving and departing of groups of patrons and employees while allowing for the activity of short term waiting with allocations for seating.

Space Analysis:

- entrance area - n.s.f. - 250 s.f.
- coat room - n.s.f. - 100 s.f.
- phone booth - n.s.f. - 10 s.f

Participants/ Frequency:

- visitors and employees (2 hosts / hostesses)
- continuous activity during business hours

II. Waiting

expectation: This activity needs to be provided a comfortable space that will allow patrons to wait for varying periods of time. Therefore it should allow for different proximal situations such as multiple seating and lighting levels for groups or individual seats for the loner. The space provided for this activity should be designed to allow for view both within and outside of the facility, while being within hearing distance of the reception area. If the waiting area is not designed for multiple situations and comfort tolerances, patrons might not wait for a table and will go somewhere else. This activity is a connection between thereness and hereness.

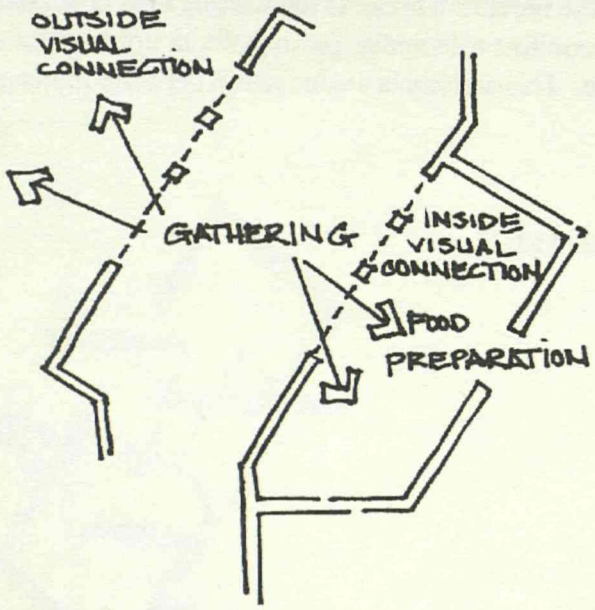
Space Analysis:

main waiting area - n.s.f. - 250 s.f.

Participants/Frequency:

visitors and patrons

all business hours



III. Gathering

congregation: This activity involves the social activities of the facility such as talking, ordering, eating, drinking, smoking, resting and watching others. These various activities are all part of the restaurant experience, but to what degree patrons want to experience these various activities differ. For example, people do not like to be crowed nor do they enjoy the lonely experience of being seated of being seated in a huge area occupied by only a few. Therefore, this facility should offer the patrons the capabilities to experience different degrees of these activities. For example, separations of spaces through the use of level changes, lighting variances, spatial partitions, different seating sizes and types, and noise buffers can help create the ideal conditions for patrons with different wants and needs. Most codes permit 12 to 15 sq. ft. per person for the dining room. Another rule of thumb is 27 to 32 sq. ft. per person if you include the kitchens, restrooms, and support facilities.[8]

Space Analysis:

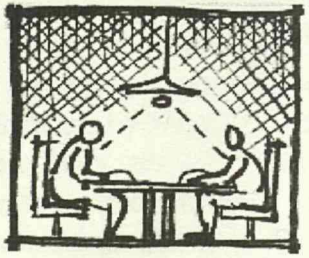
dining room (seating 180) - n.s.f. - 3500 s.f.

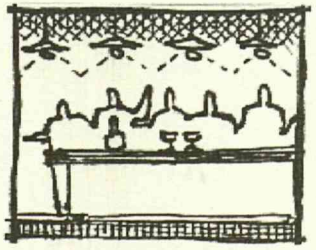
bar area (seating 20) - n.s.f. - 500 s.f.

Participants/ Frequency:

visitors / patrons

all business hours





IV. Cleansing

to rid of impurities: This activity involves restroom activities. It is important that the spaces that are designated for these activities are considered clean and comfortable, because these spaces will represent the quality of service that the establishment offers. Therefore, easily-cleaned, quality materials, ample and well lighted space, and carefully articulated planning for ease of access will be incorporated into this design to create opportunities for experiences that can be savored.

Space Analysis:

restroom (3) - n.s.f. - 400 s.f.

Participants/ Frequency:

visitors / employees at all business hours

V. Exchange

offering: This activity involves market activities such as the exchange of goods, communication of ideas, interchange of values, and the cooperation of society. It will be made up of interior and exterior courts that will allow for the selling of goods, with interior and exterior stalls and counters. It will also allow for clear communication by eliminating the possibility for obstruction to views by allowing proper lighting and open visibility to goods and to the people involved, as well as eliminating possibilities for obstruction to hearing that can come from automobile traffic and other city related noise. This part of the facility will allow for the aspects of talking, resting, watching, smelling and being together or being alone. This part of the design is the connection between inside and outside, the transition, so it will progress from being open and outside to being within various degrees of enclosure. This will be done by designing increasing amounts of structure, skin, and texture, while decreasing amounts of natural light, breezes, and space.

Space Analysis:

market - n.s.f. 3000 s.f.

Participants/ Frequency:

visitors/ employees at all hours

ADMINISTRATION

I. Managing

organization and management: This activity involves the managing services of the facility that assure other activities run smoothly and efficiently. The spaces that involve these activities will have to allow for some storage capabilities and well distributed lighting to create a proper work area. The typical noise from a restaurant can make managing functions difficult. Therefore, designing the spaces outside the range of noise, or using a noise buffer system will be incorporated into the design. It is important to remember that the inhabitants of these spaces will dwell within the facility more than any other individual. Therefore, the spaces should be designed with the thought of user's comfort and usability in mind. Offering the ability to change one's work station by the adding or taking away of characteristics, such as color and texture of walls, flooring carpet, and light fixtures, are specific ways to offer the ability to individualize a space for a specific client.

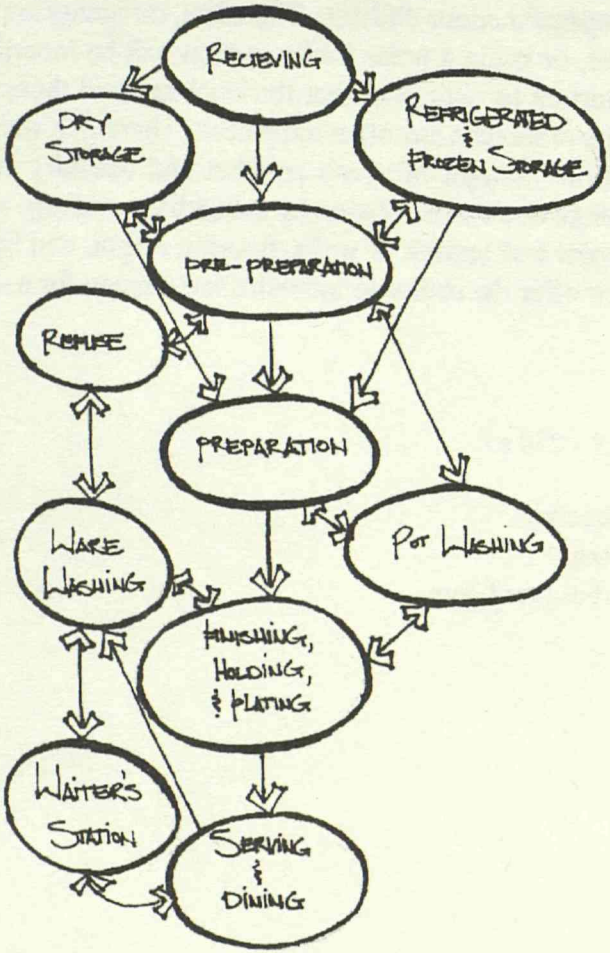
Space Analysis:

offices (2) - n.s.f. - 250 s.f.

Participants/ Frequency:

managing personnel

during and after business hours



Process

preparation: The activities involved in this section involve kitchen and bar related functions as well as storage and preparation areas. The spatial volumes need to be sufficiently sized to enable the staff to prepare and execute the food properly.

The kitchen is the heart of a restaurant. This space will house the activities that are the strongest connection between employee and patron. Therefore there should be a physical connection between the kitchen and the main eating area through means of an exposition style kitchen. This enables patrons the ability to watch the process activities going on in the kitchen as well as allowing employees to watch customers from the kitchen. The kitchen area should be in proximity to the receiving, refrigeration, and dry storage areas. Most kitchens are usually 25 percent to 40 percent of the area allotted for the restaurant, depending on storage area needed.[9] The activities involved are receiving, dry, refrigerated, and frozen food storage, food preparation, ware and pot washing, and refuse disposal. The design and materials used in this part of the facility should be easily cleaned, and resistant to extreme temperatures, both hot and cold, like that of stainless steel.

Space Analysis:

exposition kitchen n.s.f. - 1450 s.f.

storage areas (dry, refrigerated, frozen) n.s.f. - 1200 s.f.

Participants/ Frequency:

employees

during and after business hours

Servicing

to attend and provide: These activities include aspects of employee services, such as waiting, bar tending, and receiving patrons. These activities consist of movement throughout the facility, for example, taking patrons to their table, bringing food, and carrying away dishes. Planning for proper circulation and adjacencies is imperative. If these functions are not designed for adequately, employees will be unable to perform adequately. Bad service makes for unhappy patrons. It is important for convenience to be extended to both patrons and employees. Therefore, circulation for employees and patrons must be articulated to maximize efficiency. Also, adjacency and separation of activities must be addressed with both employees and patrons in mind.

Space Analysis:

bar tending area n.s.f. - 50 s.f.
waiter's stations (2) n.s.f. - 25 s.f.

Participants/ Frequency:

employees
all business hours

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- historical presence
- natural context

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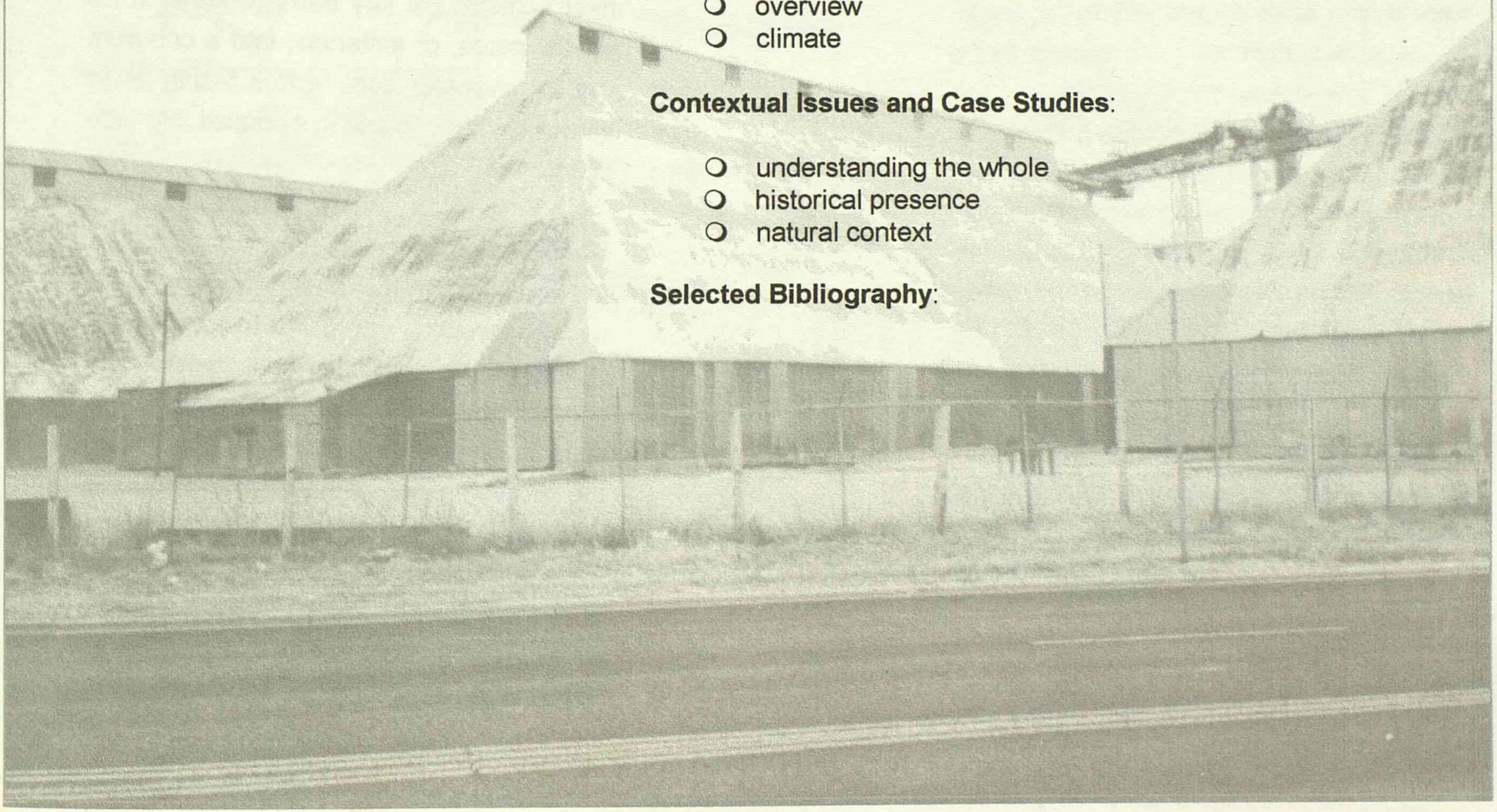


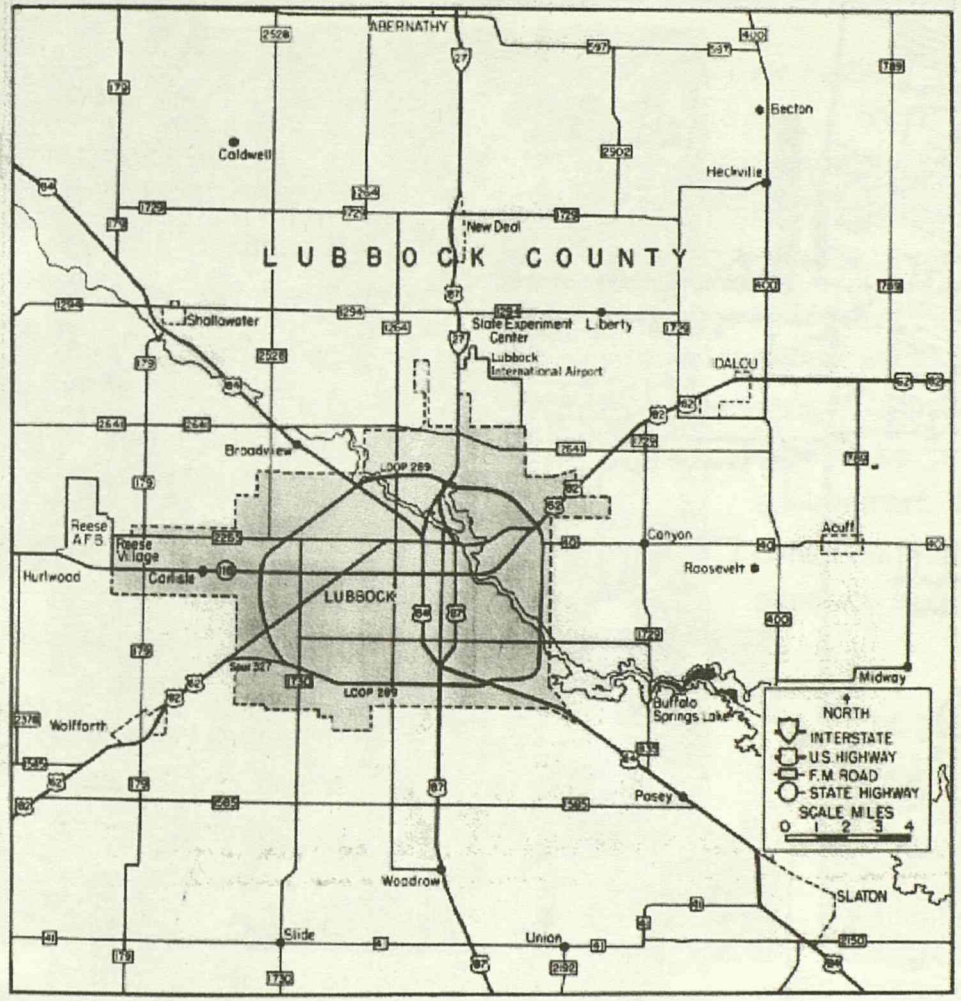
Contextual Description

overview: contexere - to weave together.

In order to identify and understand a place one must know the interrelated conditions in which that environment or setting exists and occurs. This is context. To bring about a context means to weave and connect something's key parts, whether it be words, notes, or materials, into a coherent whole. A major goal of this facility is to contextualize, or place in a context, the individual.

Goals and objectives:

The main goal of this facility is to act as a connection. In regards to context, this facility will be physically and symbolically connected to the surrounding paths, nodes, districts, and landmarks by reflecting existing characteristics of the surrounding area. Such aspects as materials, building heights, themes (farming, the railroad, industry, the grid, etc.), climatic and site conditions, and details will be taken into account and referenced when designing this new facility form.

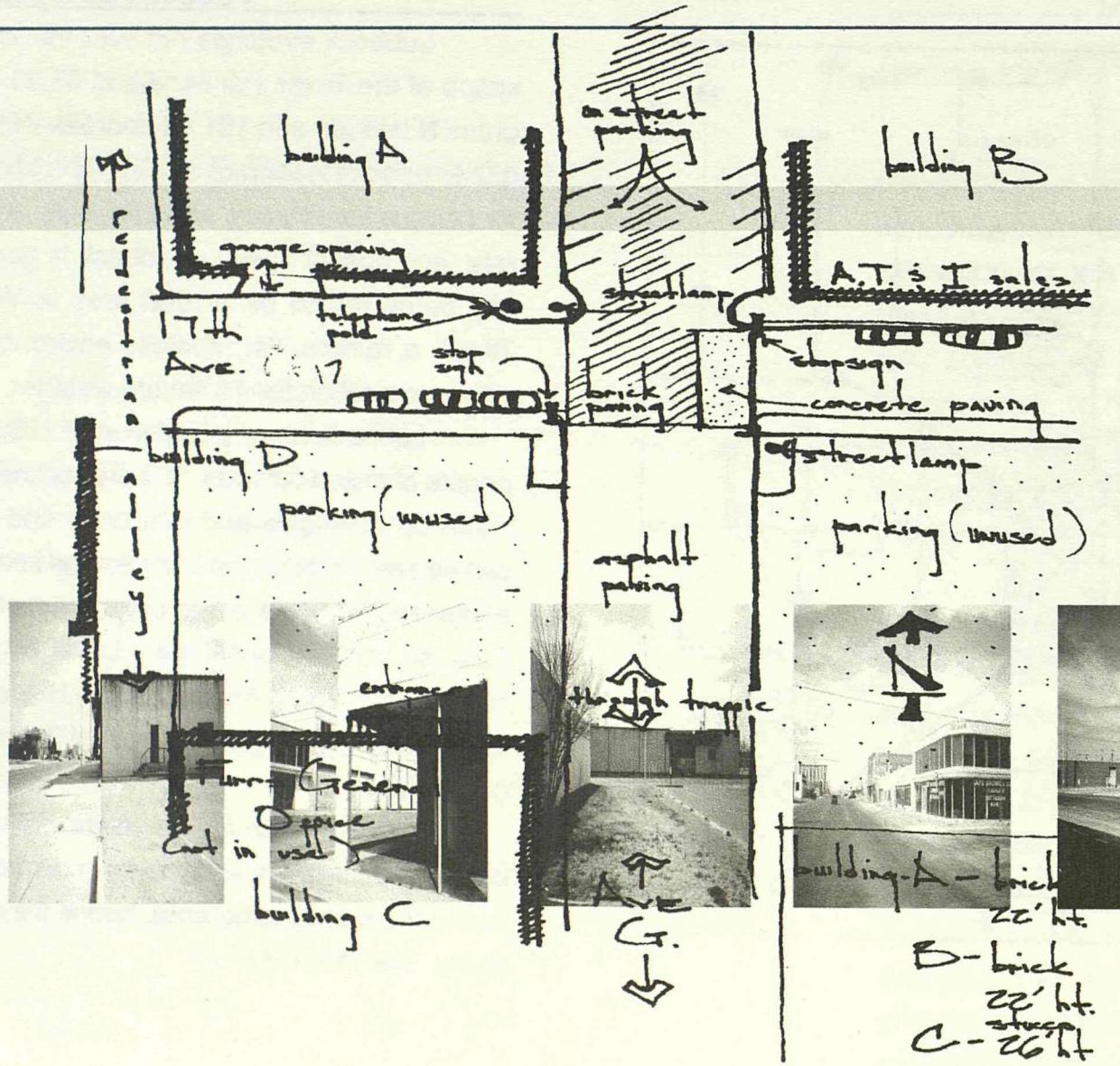


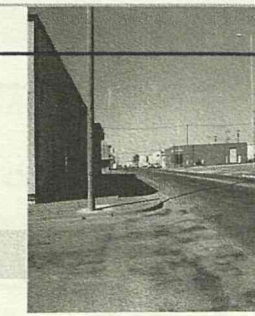
Lubbock as a Place

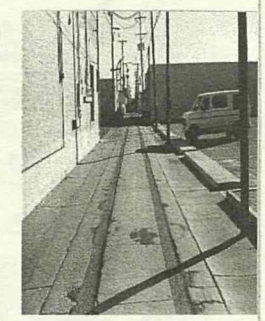
Lubbock stretches out over the landscape of the Texas Panhandle at 33.65 degrees N latitude and 101.82 degrees W longitude at an elevation of 3043 ft. It is known for being a friendly city, with low taxes, crime rate, and cost of living. Lubbock is generally perceived to be a rural area in West Texas, a remote, flat, treeless environment with a reputation for it's severe weather.

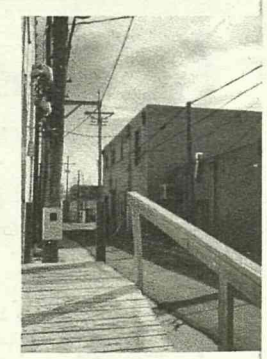
Lubbock has a population of 186,206 people of mixed cultures. It is predominately made up of Anglos and Hispanics and this can be seen through the architectural images expressed by some of the city's attempts at Spanish colonial buildings. Local culture consists of 67.86% Anglo, 22.91% Hispanic, 7.70% Black, 1.225 Asian, and .31% American indian[1]

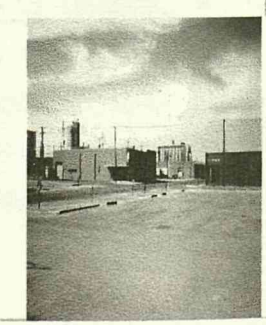
Lubbock acts as the major commercial center for many satellite farm communities in the surrounding area, hence it's nickname, The Hub City.


building A
on street parking
building B
garage opening
A.T. & I sales
streetlamp
telephone pole
17th Ave.
stop sign
brick paving
stopsign
concrete paving
building D
streetlamp
parking (unused)
parking (unused)
asphalt paving
entrance
through traffic
Furr's General Office
(not in use)
building C
Ave G.
N
building-A - brick 22' ht.
B - brick 22' ht.
C - stucco 26' ht
D - brick 34' ht

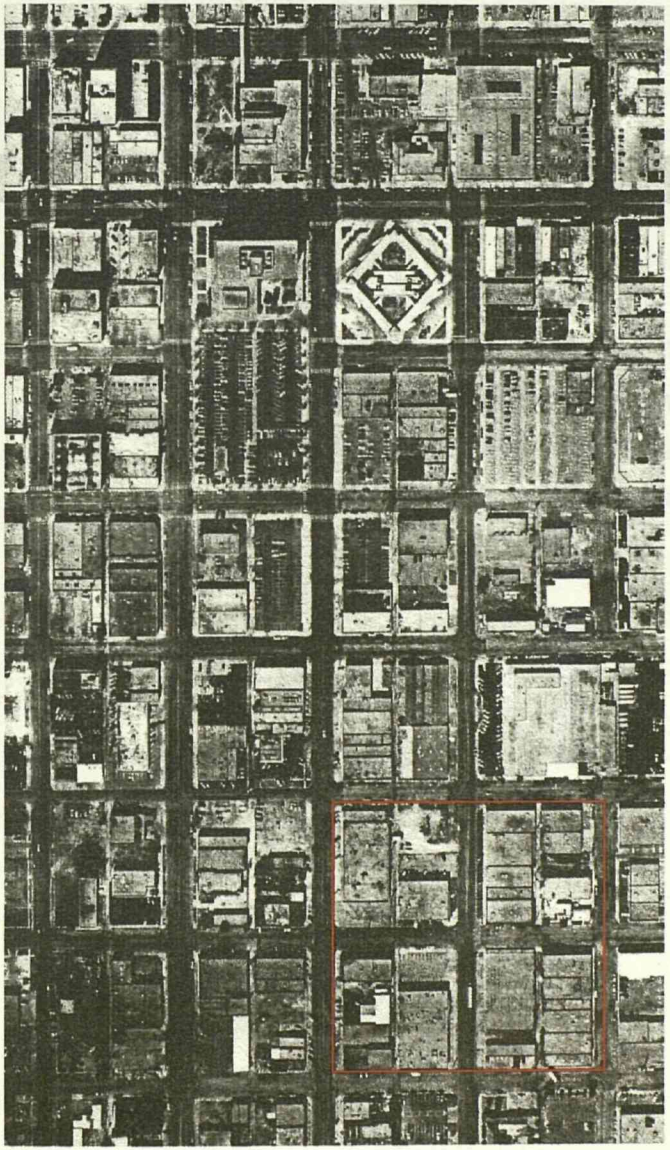








Site Analysis



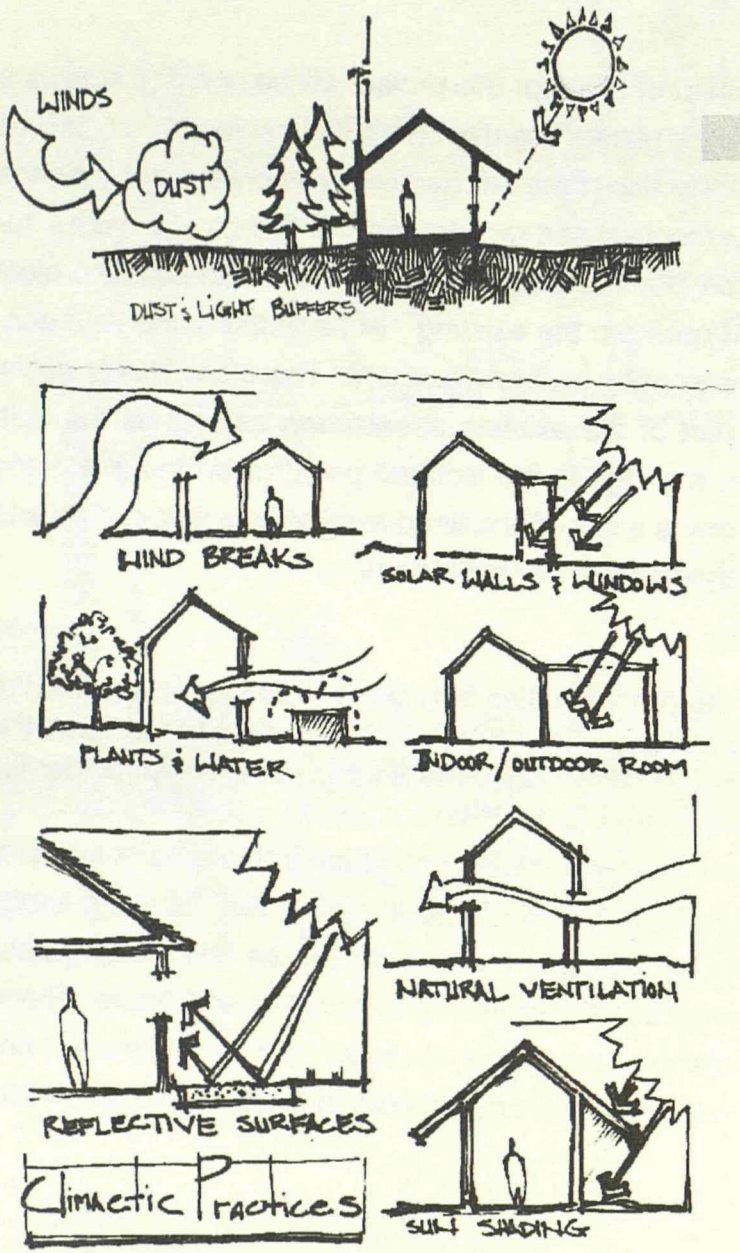
introduction:

The site proposed for this project will be one that acts as a connection to the places' identity on a subconscious level, as well as being a connection to the surrounding area physically by means of sensual perception and registration. To create a powerful facility presence, both as a landmark and a connection, this project should stand out from the existing , while at the some time connecting to the existing built environment. Therefore, this projects' site will be part of the existing streetscape as well as the built environment, a bridge to the isolated parts, given that the place called Lubbock is a city of grid lined axial streets that outline and separate isolated blocks of built forms.

overview:

The site proposed lies between the downtown area to the North, the interstate (I-27) and industrial district to the East, the depot district and 19th street to the South, and a mixed residential and commercial area to the West.

The surrounding area is not a high traffic area at any time of the day. Although, some large trucks as well as some lighter traffic should be provided for considering the few existing businesses in the area that operate during the week work hours. Therefore, this project will not segregate existing automobile ways and new pedestrian ways but connect both in a system that allows for both.



climate:

The climatic conditions for the area are best described ever-changing. It is not uncommon for temperatures to change from 30 to 40 degrees over the course of one day in Lubbock. Extreme temperatures in Lubbock are typically around low 30's in the winter and high 90's in the summer, creating a mild overall climate.

The West Texas region is known for it's high winds and dust storms. Therefore, dust and wind will be taken into account in the design by allowing for wind and dust buffers, such as trees and berms.

understanding the whole:

To understand the contextual environment, it is important to examine the key parts that make up the whole. Kevin Lynch defines these key elements as paths, nodes, districts, and landmarks.[2] A goal for this facility is to take into account these major elements that help to define place and act as a continuation and a reflection of these attributes in the area.

Paths: these are the main lines or systems of movement. An example of paths pertaining to the site are I-27 to the East, which is the main movement system in the area and offers the ability of view to the site and surrounding area. *Therefore*, this project will be designed to be observed from that main movement system. Such design aspects as signage and facility height will help to make this project noticeable visually from I-27.

Another example is nineteenth street that is South of the site, running East - West. This thoroughfare is as of now the main point of access for entering the area. *Therefore*, the facility will address this south side as a main entrance face.

Edges: these are the boundaries between two kinds of areas. An example of this is I - 27 once again. This raised interstate highway separates the industrial district from the site and adjacent districts. *Therefore*, since this facility is about the idea of connection, and bridging the isolation that exists in the area, this facility will reflect the industrial buildings by mimicking the familiar forms, and re-using materials from the industrial district such as sheet metal, brick, and concrete.

Districts: an area or section with distinguishing character. Examples of an adjacent districts are the industrial district, the depot district, and the downtown district. These areas contain characteristics that can help one come to an understanding of the place. *Therefore*, this project will incorporate elements into the design process such as the industrial districts massive volumes, the depot districts historical past and ties to the locomotive, and the vertical aspects of the downtown district.

Nodes: these are best described as points, where the lines or paths meet. Examples of memorable nodes surrounding the area the Civic center, Texas Tech, and the University Medical Center. These key elements are where the roads lead to. This project will need to become a node in itself, therefore it will be designed on a line of movement, that being the street, to use the powerful axis lines that exist in the Lubbock to create a focal point.

Landmarks: distinctive elements that help identify location geographically and culturally. Examples of landmarks surrounding the area are the grain elevators that exist North and East of the site, the high rises that exist in the downtown area North of the site. This project will become a connecting landmark, that being a built form that is distinctive and dynamic in it's form, while being an expression of the existing landmarks in the surrounding area. This will be done by using key materials, textures,
colors, and forms, that exist in the area, in a new, organic, and dynamic way.

(contextual issues continued)

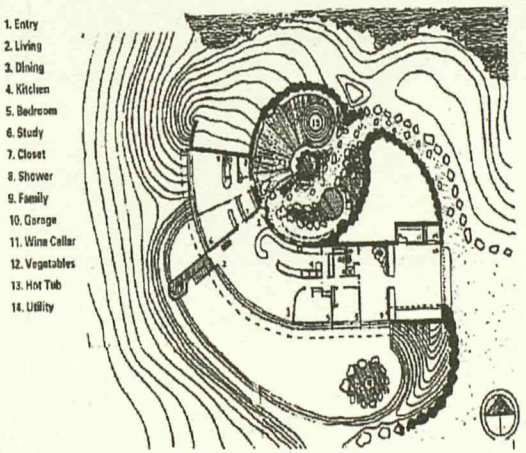
historical presence:

Kevin Lynch once remarked, " Choosing a past helps us to construct a future,"[3] By connecting a historical past to present issues and thereby establishing an emphasis on historic preservation and urban renewal, it is possible to rejuvenate a sense of place. Therefore direct references should be made to an existing historic presence relating to the site without distorting the image beyond recognition. This was done to an extent, with the design of the Texas Tech campus. A Spanish motif was used due to the similarities in the landscape that exist between this region and a region in Spain. This motif also gave the college an image that would be remembered.

Therefore, this project should be an extension of a recognizable past by acknowledging existing images of the area, such as the railroad, the industrial district, and the agricultural aspects of the region.

(contextual issues continued)

natural context:



TOP: *Rockwork uses the products of excavation. This material also provides thermal mass.*
Photo: Alan Weintraub, funding by the Graham Foundation

A places' natural aspects help define place by it's climate, vegetation, and topography. This is especially the case in regards to Lubbock due to it's extremes of these characteristics. An example of architecture that connects directly to various characteristics of the site is Jersey Devil's Hill House was cut into the hill to dodge winds that pass through the area at more than 100 miles per hour. Even through partially sub-terrainian, the residence has been designed to be open to the south sun allowing for an abundance of natural light. Topography shaped the design of the home which was built using on site materials that help it to blend into the terrain while also providing resistance to fire, wind, and earthquakes. Jersey Devil's attention to natural characteristics and weather conditions makes for architecture that connects one to the natural aspects of place.[4]

Therefore, architecture can be a vehicle for human and environment interaction by means of designing around the limits and taking advantage of the opportunities that the natural context can provide. By emphasizes the natural characteristics in the design process it is possible to create a connection between person and place.

(contextual issues continued)

historical presence:

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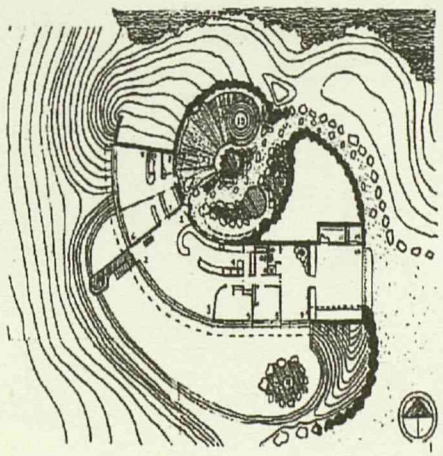

TOP: *Rockwork uses the products of excavation. This material also provides thermal mass. Photo: Alan Weintraub, funding by the Graham Foundation*

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Restaurant and Market:

public	
reception lobby	250 sq. ft
waiting area	250 sq. ft
coatroom/phone	110 sq. ft
rest rooms (2)	400 sq. ft
dining room (seating 180)	3500 sq. ft
bar area (seating 20)	500 sq. ft
market	3000 sq. ft
subtotal	8010 sq. ft
x 1.3	
usable sq. ft	10413 sq. ft
x 1.2	
gross sq ft	12495.6 sq. ft

administration	
service areas	600 sq. ft
kitchen	1450 sq. ft
restroom	400 sq. ft
storage areas	
dry	800 sq.ft
wet	400 sq. ft
offices	250 sq. ft
selling stalls	100 sq. ft
office(s)	100 sq. ft
storage	400 sq. ft
restroom (2)	200 sq. ft
market	3000 sq. ft
subtotal	7700 sq. ft
x 1.3	
usable sq. ft	10010 sq.ft
x 1.2	
gross sq ft	12012sq. ft

total square footage	12495.6 sq. ft
restaurant and market	12012 sq. ft
Total gross sq. ft	24507.6 sq. ft

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Conclusion

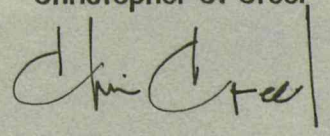
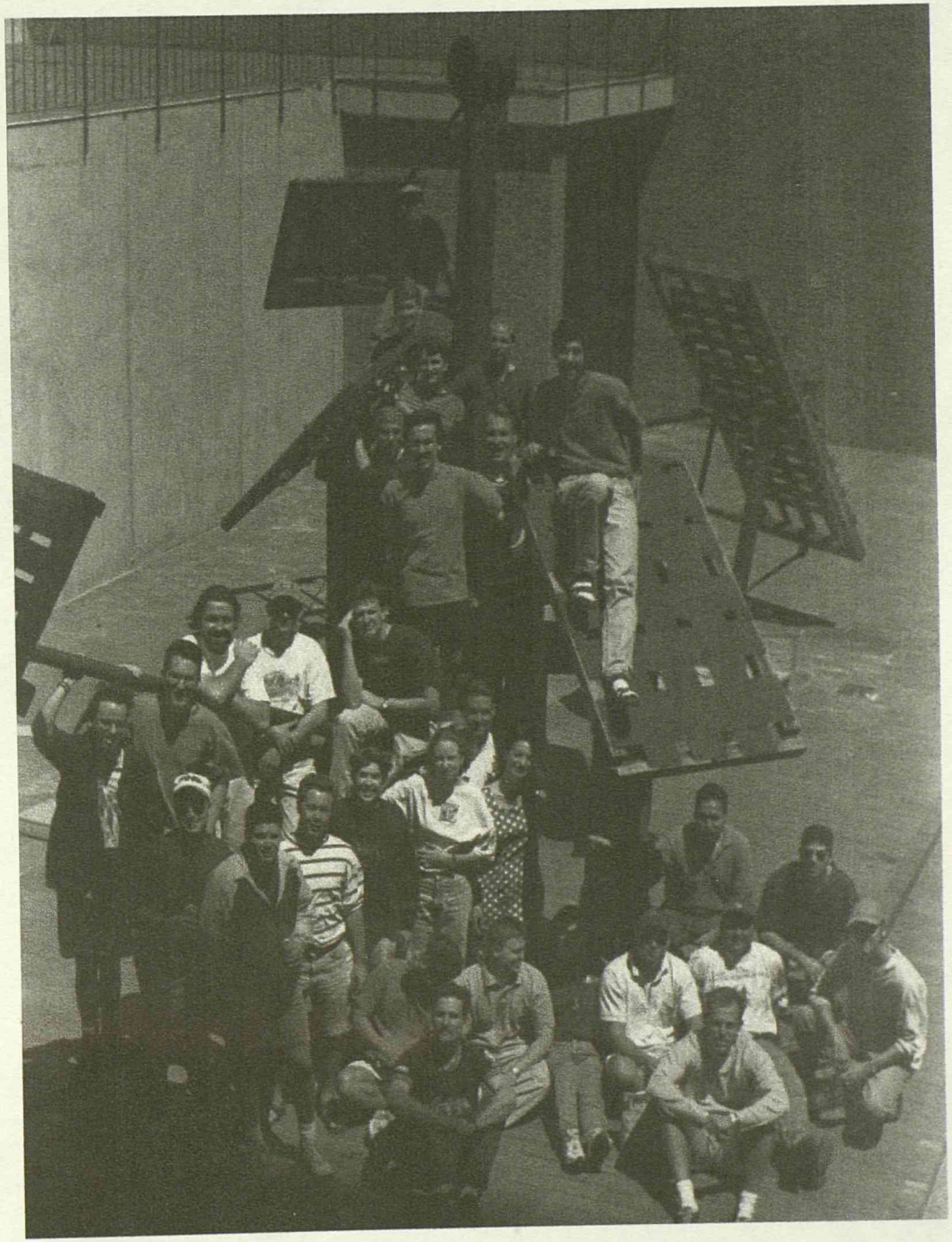
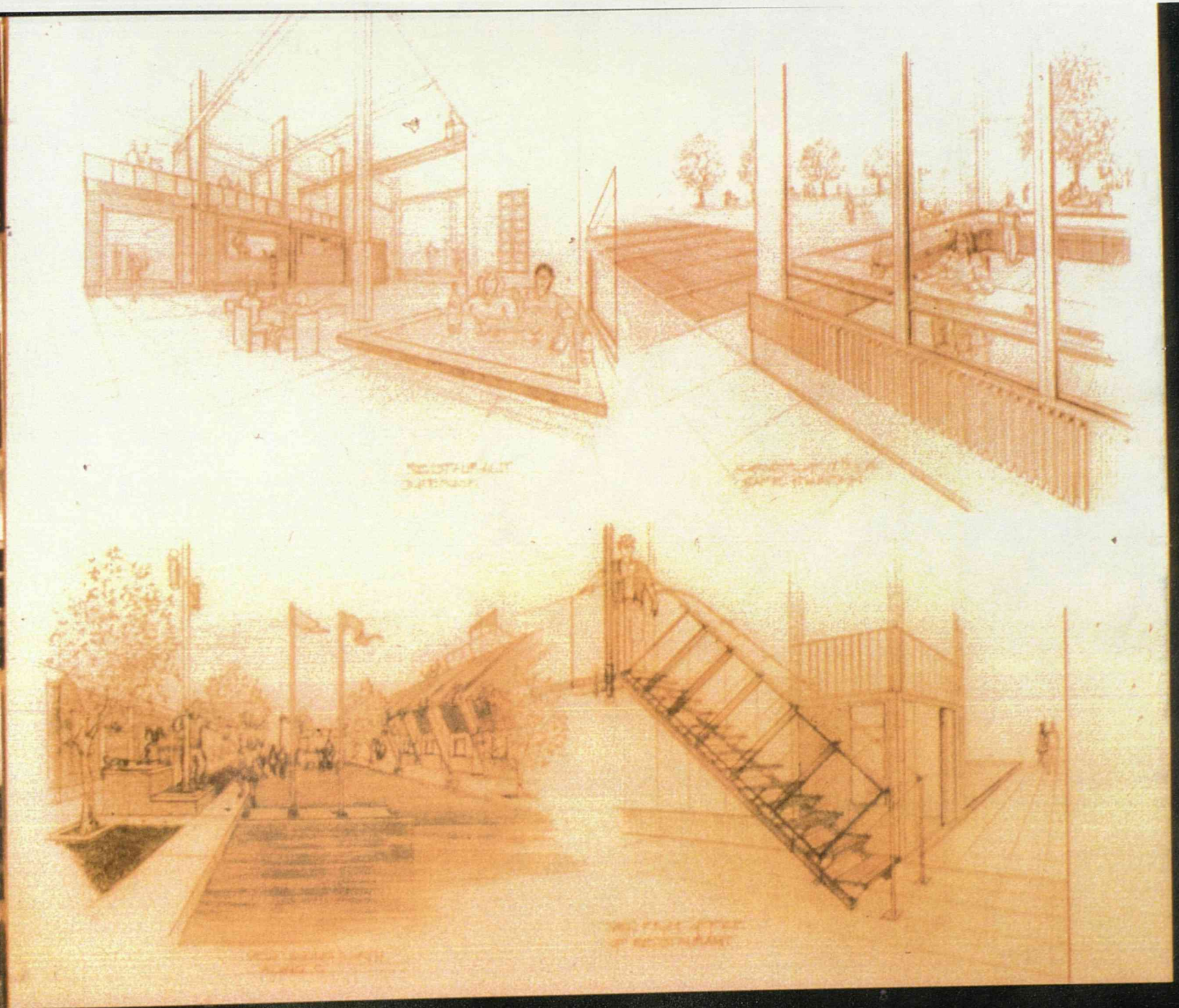
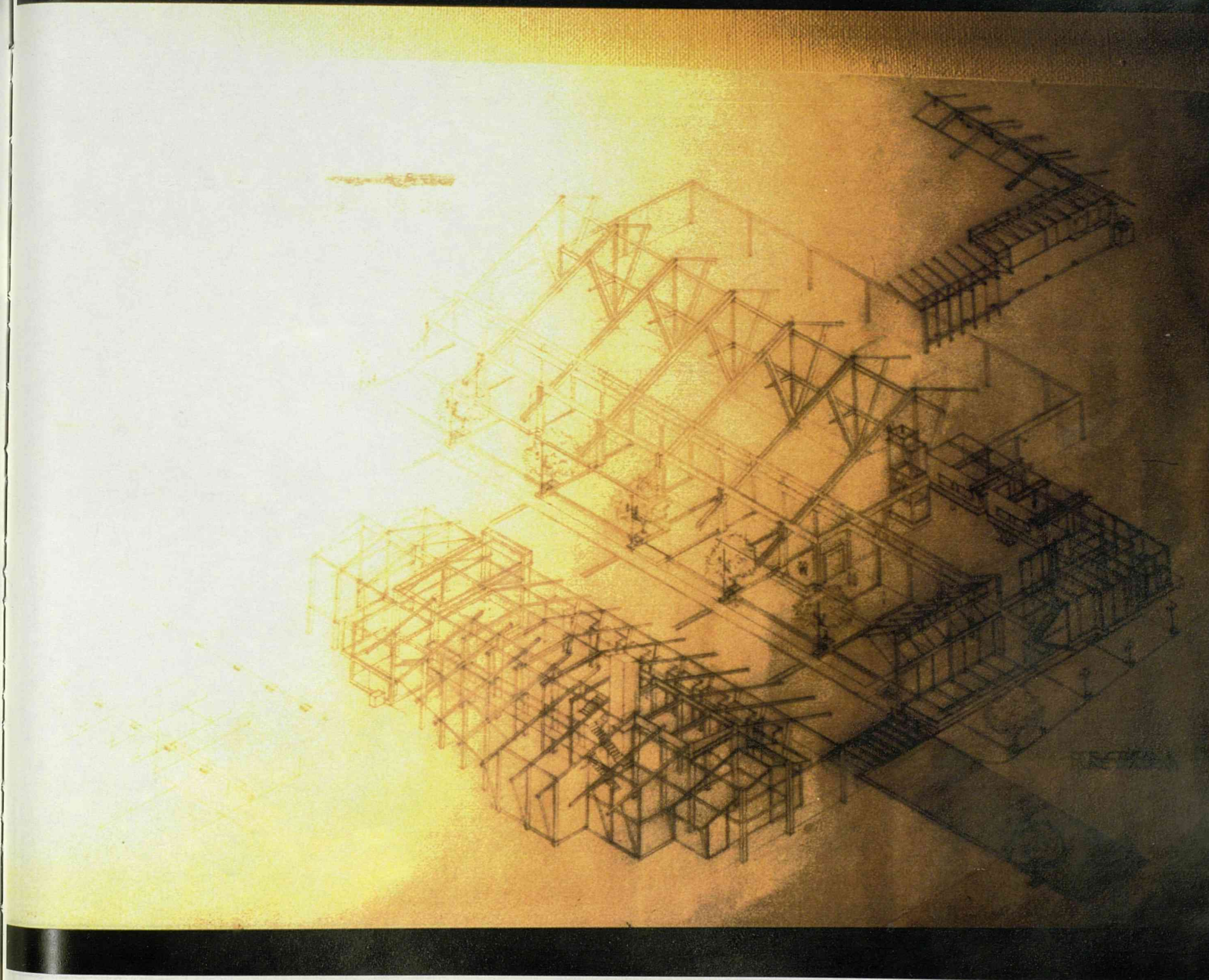
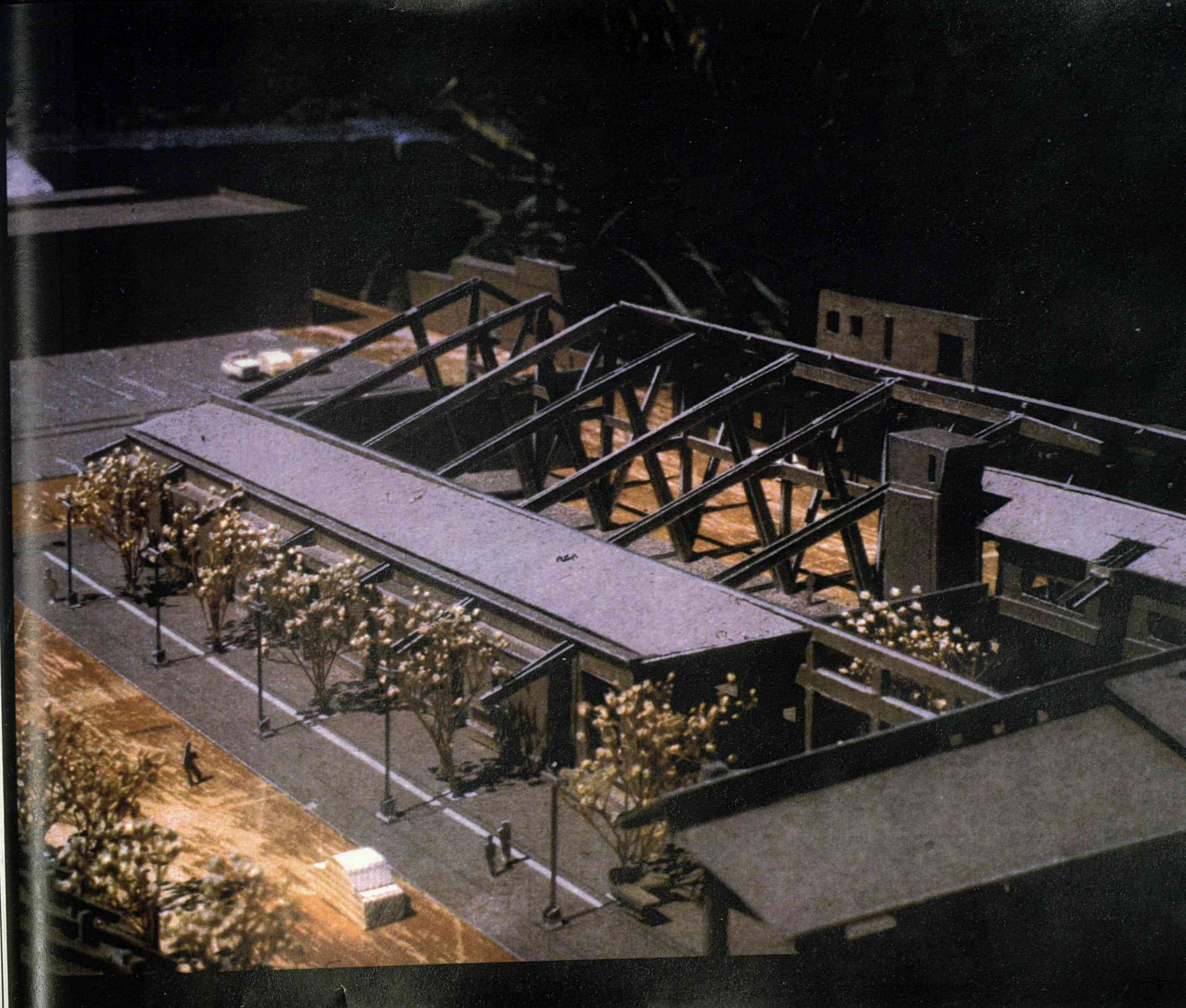
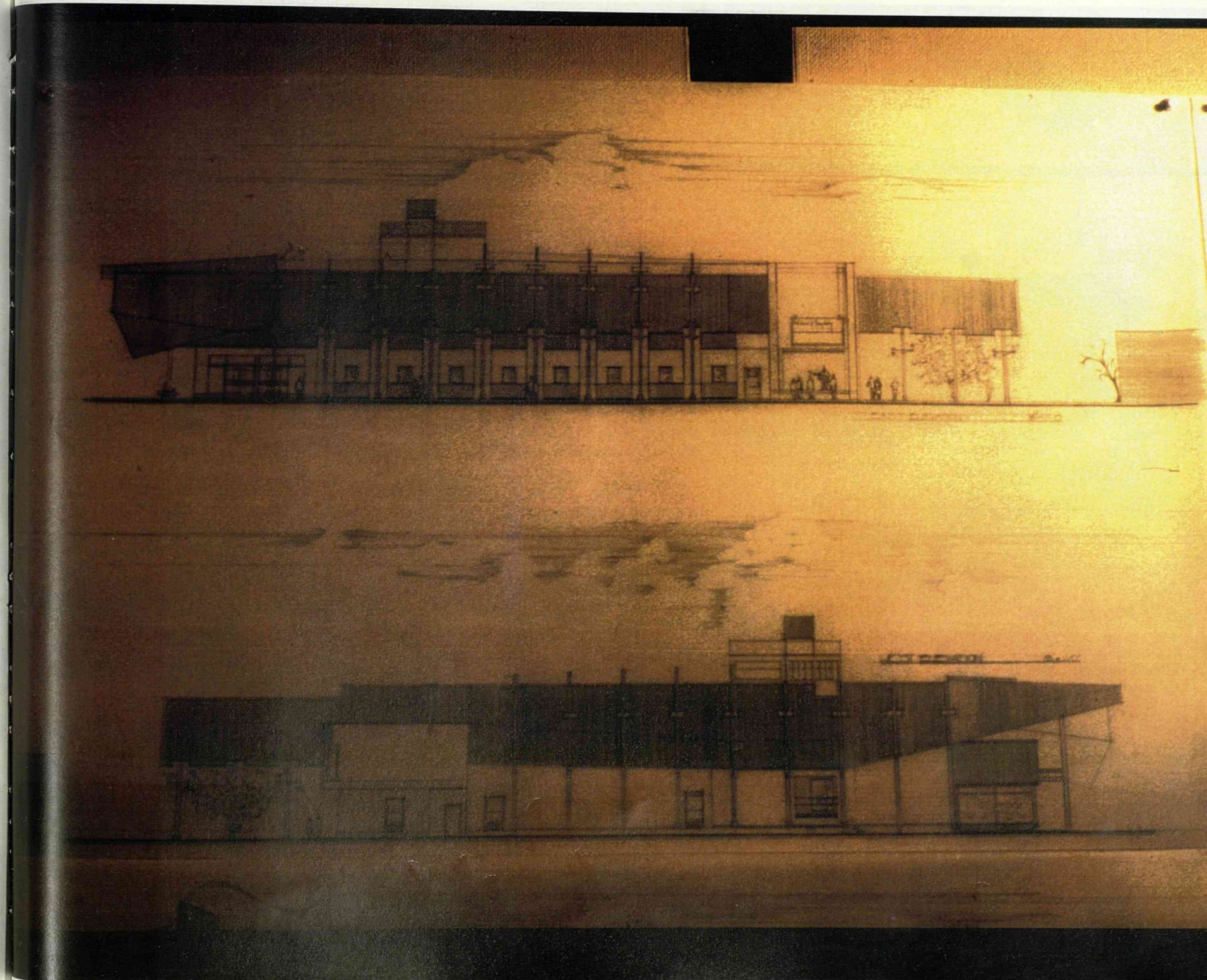
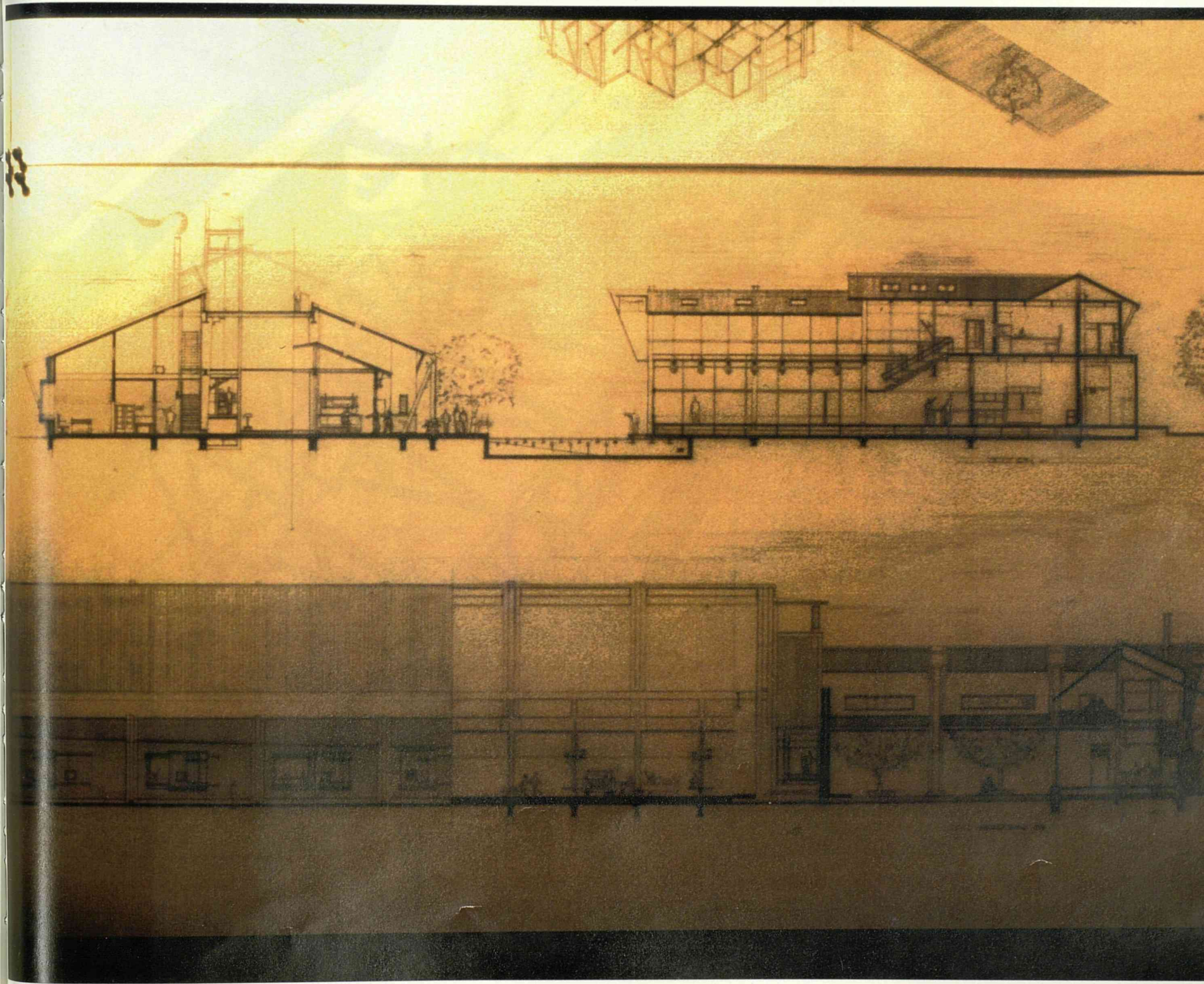
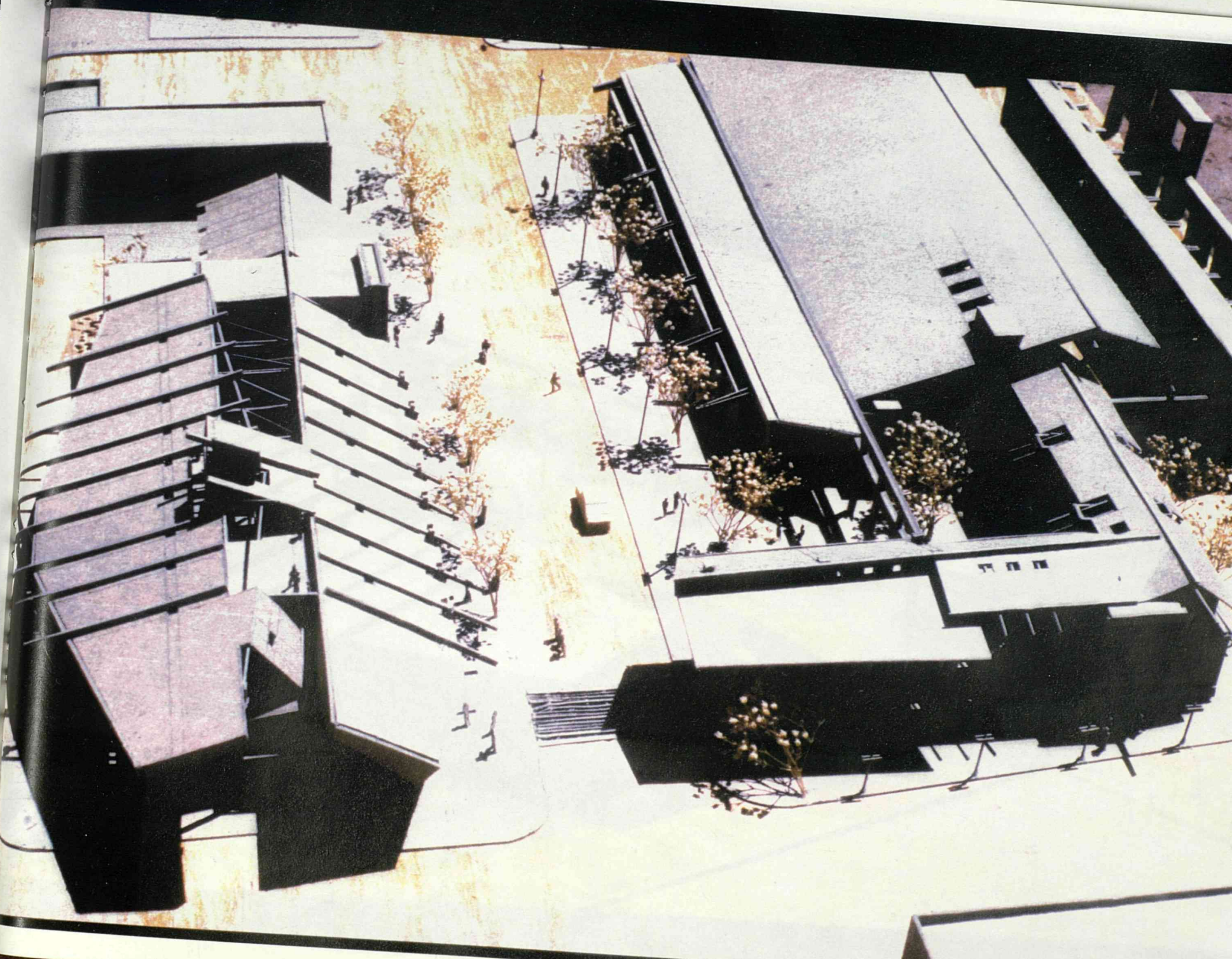
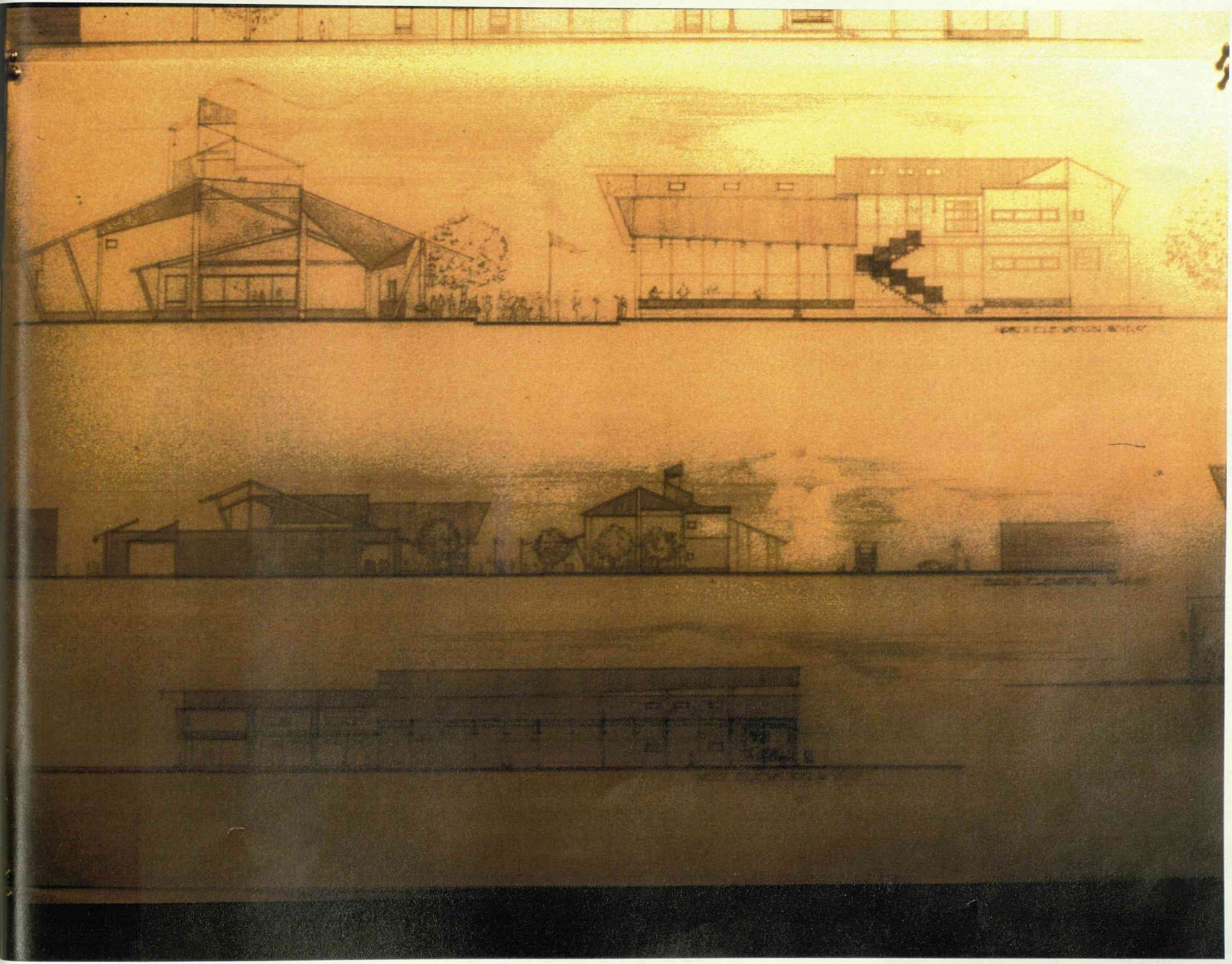
I think I achieved what I had hoped to with my Thesis. But unfortunately, the subtleties of how I design and present my work probably won't be exciting enough (a.k.a. flashy) to call upon the attention of too many. My thesis -Architecture as Connection- put simply, wasn't about the connection at all, that is to say the connector, the physical means, wasn't the focus. It was about the void in between. The analogy of the wine jug became so important to my project (thank you Mr. Heidegger). My project was simply the beginnings of a wine jug, a place for gathering together what is important. In the case of the jug, the void is for the taking and keeping of wine for the purpose of outpouring, the giving of a gift.

The gathering related to my design involved many different aspects-much imagery, light and it's partner shadow, materials and their characteristic textures, but most of all people and their activities.

People and their memories are the important things, not cool looking shapes, or high design forms. We are here to give people meaningful experiences, our job is to bring about a representation of life. (The bringing to life of life) Architecture is war, we have a duty to teach the Beauty Necessity. I don't think it took thesis for me to come across that realization, but it damn sure didn't hurt.

That is really all I care to say, given the fact that this is due in two hours, and if anyone wanted a well done conclusion, as well as documentation, we would have more than the time we are allowed. Anyway I doubt anyone will read this given the fact that the college has screwed up the curriculum and now there will be no more thesis studios, abandoned for the termination project. Oh how poetic.

This shouldn't be a gripe session however. I was fortunate enough to be brought close together to my peers by being involved in the rebellion against all the silliness of West Texas, Lubbock, Texas Tech University, and the college of architecture. THE PHANTOM IS NOT ONE BUT MANY!

Anyway, I have made memories that outweigh the cost of any tuition payment. I lived here. Time to go, I have to pack, and the highway is callin'.

Christopher C. Creel