Adaptive reuse of the Pythian Building: The Grand Theater and *Vivere Ristorante*

by

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This is to certify that the Master's thesis of

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PREFACE

As a native of Singapore, I am fascinated by the life, culture, history, and architecture of a country such as America. Like Singapore, America is a well developed country that contains a colorful heritage. Even though the two countries have little in common, one thing the people share is a passion for their history and heritage. The effort to preserve American history is found in many historic structures which still stand and are well maintained. Therefore, I have chosen for my thesis a historical American building as the subject for the study of adaptive reuse of old buildings. The issue involves preserving the present condition of a historic structure and the remodeling of interior spaces without destroying the integrity of the original significant interior components.

My cultural background and history contribute greatly to my curiosity and interest in American architecture. A small island, modern Singapore is about the size of Des Moines, Iowa. It is a country where East meets West, a Garden City with verdant landscape and exotic flowers. Land is limited and expensive; therefore, buildings are constrained to rise vertically instead of horizontally. Architecture and interior forms and shapes are confined within certain restricted specifications. Design of residential houses and high-rise buildings are restricted to certain styles, scales, colors, materials, and volumes. A multi-racial, modern metropolis with an eclectic melting pot of traditions, lifestyles and architecture, Singapore's population is approximately three million. Unfortunately, Singaporeans seem to be unaware of these distinctive ethnic styles of architecture which are a part of our colorful heritage.

Only as recently as four years ago was an emphasis placed on the conservation of Singapore's architectural heritage. The term "conservation" means the act of preserving

something, or keeping something alive. It encompasses restorations, reconstruction, and adaptive reuse, sometimes referred to as the "recycling" of an old building. Unfortunately, many old buildings in fair condition are being torn down instead of being preserved or restored. For instance, the pre-war shop houses in front of the Boat Quay, have interiors that have been senselessly demolished to accommodate new uses. Most of the interior spaces have been remodeled and reconstructed according to modern standards. Few reconstructed pre-war shop houses are being rebuilt according to the original design; instead, the architectural fabric of many of these structures have been rebuilt to look alike. This inappropriate way of treating historical structures is a common mode of approach in many parts of the world.

There are a significant number of buildings which are currently undergoing preservation and restoration, as well as reconstruction and adaptation for new uses. Three years of graduate study in historic preservation have taught me appropriate methods of historic structure preservation and reconstruction.

The intent of this research on adaptive reuse is to call on professionals to treat important architectural heritage appropriately so urban renewal will not destroy historical structures and other memorable urban spaces.

I am also delighted and honored to have a group of committee members with varied expertise to assist me in my research. Professor Robert Harvey, together with Professor Mary Anne Beecher, have offered invaluable information regarding Historic Preservation. Dr. Chiu-Shui Chan, with his expertise in Computer-Aided Design, advised me throughout the entire design process and I am very thankful for his support and time. I would especially like to thank my major professor, Professor Cigdem T. Akkurt, for her design expertise, patience,

guidance, and encouragement in the completion of my research. I also would like to express my gratitude to my friends, Saral Surakul and Meng-Kok Tan for their help, moral support, and encouragement; my editors, Loilta Benjamin and Dawn Morrison who have been patient and helpful . Lastly, I would like to thank my parents for their love and support during these four years of education.

CHAPTER 1. INTRODUCTION

It is estimated that 90 percent of all buildings in the United States that will be in use at the end of this century are already built. More than 500,000 are listed on the National Register of Historic Places - some of them will need significant alterations to preserve their utility or conversion for a different use. [1]

> It is no longer a radical idea to talk of saving older buildings, no longer an odd viewpoint to suggest that in many old buildings, there may be whole new lives waiting to begin, and that lives may even turn out to be more profitable, economically than the building's previous ones. [2]

Across the world in Singapore, dozens of conservation projects have begun; however, attention is given only to the exterior of the building, not the interior. The exteriors of old structures are usually well-conserved but the interior elements are being removed to suit modern needs and comply with building codes without consideration for the significant interior features. Interior components such as plans, spaces, architectural features, and various finishes and materials which contributed to the building's character of that time are being removed and replaced with incompatible materials.

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[1] Peter H. Smeallie, *New Construction for Older Buildings*, (New York: John Wiley & Son, 1989), 35.
[2] Barbarlee Diamonstein, *New Uses, Old Places: Remaking America*, (New York: Crown Publishers Inc., 1986), 9.

This problem is not indigenous to my country. Recently, the rehabilitation of American Midwest downtowns has become a crucial topic of social, architectural, and urban concern. Hectic city life and the high cost of living have forced many people to the suburbs or small towns to seek affordable housing and community living. This has generated more business in downtown main street. Many storefront units have been recycled to accommodate affordable living; however, significant interior and exterior features of these historical buildings have been demolished. This is the result of storefront owners who have not sought appropriate advice from the preservationist and instead have employed builders who have no experience or skill dealing with historic structures. Configurations of stairways, fireplaces, doors, and windows have been drastically altered and the original characteristics of the buildings have, in many cases, disappeared altogether.

Purpose of the Thesis

The focus of this study is to analyze the relationship between the new interiors and the old architecture by applying appropriate design treatment to connect the two without destroying the significant historical values. For this thesis, a historical main street block in a Midwestern town that has interiors that conform to modern living standards but that still maintains the significant old structure features has been chosen. The purpose of this thesis is to inform designers, architects, and storefront owners of appropriate ways to transform the interiors of historical structures for modern needs without destroying building characteristics. Moreover, to emphasize the ability of using computer technology, such as CAD, as a conceptual design tool to communicate this thesis project.

In order to maintain the integrity of the community and to preserve the cultural heritage of a city, it is the responsibility of the citizens to identify and recognize the importance of preserving historic fabric.

Scope of Thesis

The scope of the thesis covers the redesign of the space in the Pythian Building in main street Eldora, Iowa. The Pythian building is a four-bay module, eighty-four feet wide, with a two story storefront above a basement. The structure contains three main areas: the lower east level is occupied by the Grand Theater and will be redesigned; the lower west level which was previously a storefront and will be converted into a restaurant and bar, and the upper level of the building will be converted into office spaces but will not be included in the design concern.

This thesis encompasses two functions in the Pythian Building. One is the focus on the rehabilitation of the theater. The other is the existing storefront to be designed as a restaurant. To achieve this, proper restoration procedures will be carried out on the exterior of the building. Interiors of the building will be renovated with consideration for historic preservation and adaptation for modern use. The old theater building will be upgraded to new building, fire, and accessibility standards. Due to limited knowledge of building structure, my design will not involve any structural changes.

Research Objectives

- To understand the adaptive reuse of a historic structure without destroying the significant historical elements of the building.
- To acquire an awareness of the relationship between the old exterior and the new interior structures.
- To apply appropriate rehabilitation design to the interior of a movie theater and restaurant plan.
- To explore different design solutions, using CAD as a design tool.

Methodology

The methodology of this thesis is subdivided into two parts: Research methodology and Design methodology.

Research Methodology

Research methodology is focused on the study of: 1. Historical analysis, and; 2. Preservation Analysis.

1. Historical Analysis

The historical analysis of my research covers the development of early theater and restaurant structure design. The history of this study will contribute to the process of the new theater and restaurant design. Specifically, the reconstruction of the facade will need historical reference so the significance of the building types in the particular period can be understood.

2. Preservation Analysis

The "Preservation Briefs" issued by the National Trust for Historic Preservation are used as guidelines for the adaptive reuse process of the Pythian Building. It is important to understand the appropriate way to remodel a historic structure. The briefs will help to establish the priority for preserving and upgrading historic structures for contemporary use.

Design Methodology

The design methodology discusses the process of design concept from conceptual stage to final solution. Design methodology is focused on the study of: 1. Computer Analysis, and; 2. Creative Analysis

1. Computer Analysis

Using a computer as a conceptual design tool to study and explore different possibilities of planning for interior spaces. Two-dimensional and three dimensional representations such as plans, elevations, sections and perspectives are studied and explored. All interior furniture is represented as solid blocks. The use of computer applications as part of the design process is solely for spatial study as well as to mold the design concept. On the exterior of the building, computer applications are used for the documentation of three different stages: the original, the existing, and the proposed design.

2. Creative Analysis

In the creative analysis, the site and location of the building, as well as the architecture are studied before interior space design begins. The old interior and exterior features of the buildings have been highlighted in the way that they are being integrated into the new construction. In that way, they will become the accent of the modern environment.

Design processes are being explored through conventional means. Conceptual sketches are first studied and then drawn on yellow trace. For the final presentation, manual and computer generated drawings will be combined to illustrate plans, elevations, and details of the entire design solution.

CHAPTER 2. LITERATURE REVIEW

Many historic houses and buildings undergo conservation. As town square storefronts revitalize, many architects and designers seem to neglect the appropriate way to treat old buildings. Buildings are a tangible part of one's cultural heritage as they can be touched, seen and sensed. According to *The Image of City* written by Kevin Lynch, the intention of conservation is to preserve the link of the rich cultural heritage of the past with the present. Maintaining ethnic old buildings reminds us of our roots.

Historical buildings are physical evidence of hopes, aspirations, and achievements of our pioneers. Thus, we need to look after historical built-form to retain our cultural significance. This does not, however, suggest that everything should be conserved; there is a need to be selective . Many significant buildings have reflourished into new uses. Unfortunately, a number of them are done inappropriately, either demolished or replaced with inferior replicas. Old structures have given way to new construction. Commercialism is often chosen over history and it seems that this unsentimental approach to the past has been a norm.

The literature review of this research project is based on three major categories. First, the literature reviews the evolution of movie theaters and restaurant industries in historical context. In these sections, definitions of different past and present interior and exterior theater and restaurant architecture are included. Secondly, preservation analysis techniques are reviewed to be used as a guideline to rehabilitate or restore an existing structure to suit contemporary needs. Such measures create a new interior space without disrupting significant features of the architecture. Lastly, case studies done by architects and designers are conducted of the current historical building being converted into new uses.

Evolution of Movie Theaters

The history of the movie theater industry is based on several resources: *The American Film Industry* by Tino Balo; *The Vaudeville Theater: Building, Operation, Management* by Edward Rento; *The Movies in Our Midst* by Gerald Mast; *Nickelodeon Theater and Their Music* by Gene Bowers; *On Film: A History of the Motion Picture* by Frank E. Beaver, and; *History of the Transformation of Cinema* by Charles Musser are sources which relate to the evolution of Movie Theaters. They provide a vast information of movie theater built-form and how movie theaters affect today's industry. A majority of them describe the film production and distribution process and the invention of different equipment. From the original Kinetoscope box to movie house Kinetoscope parlors to today's cinemas, they also discuss the business aspect of the film industry which indirectly influences the vernacular architecture of movie theaters.

The Show Starts on the Sidewalk: An Architectural History of the Movie Theater by Maggie Valentine provides an overview of motion picture theater history, including where the first movie businesses took place in the United States, and also contains information of different archetypes of theater buildings in different centuries which have become visual centerpieces of major commercial streets in every American city and most small towns. Valentine also relates both interior spaces and exterior facades of each different built-form of theaters.

In addition to research from books, journal articles such as "A Million and One Nights" from *Los Angeles Times*; "Evolution of Architectural and Other Features of Motion Picture Theaters" from *Architect and Engineer, and;* "The Nickel Madness" from *Harper's*

Weekly are also valuable resources. These journals provide various information about the movie business such as price per movie and demographics of movie-goers.

Social status also affects the building form of theaters. Before storefront theaters, going to the movies was an expensive treat and theaters catered to selected social groups. The vaudeville palace was meant for prestigious people for entertainment. It could be found in private clubs as an indoor theater; it also housed a roof garden, a café, library, barbershop, and a Turkish bath.[3] Only the wealthy were allowed to associate in these theaters. In comparison with the storefront vaudeville theaters, like the Grand Theater which catered to the middle-class, the interiors of vaudeville palaces were enormous, glamorous and elaborate. Thus, it certainly had a great impact on theater design in the movie industry.

Due to the information gathered from the above journals, it clearly indicates that the vaudeville palace will not be appropriate in the small town of Eldora, Iowa. Knowing this, the architect Harry Edgar Hunter designed a scaled down storefront vaudeville theater to accommodate the community of Eldora in 1914. The above journals are valuable to the research but the main resources of the literature review is *The Show Starts on the Sidewalk: An Architectural History of the Movie Theater.*

Maggie Valentine, one of the few authors who conducted surveys and researched buildings of the motion picture industry, has found that the American movie theater developed into a unique building type during the first half of the twentieth century. Valentine believes that research should have been done on the history of motion pictures, but only in areas such as the production and distribution process. Most of the encyclopedias of architects and

[3] "A Million and One Nights," *Los Angeles Times*, (10 April 1902), 425.

building types, architectural dictionaries, and indexes ignore theaters and their designers. Very few surveys on the architecture of movie theaters have been done.[4] The background information provided by Valentine has contributed to the historical and design aspects in the remodeling of the Grand Theater in Eldora. It helps to guide the design processes by distinguishing what is significant in the Grand Theater. Besides the built-forms information provided by Valentine, she also explored the evolution of the American motion picture as described by architect S. Charles Lee. His most distinctive work was expressed in the Chicago movie theaters of 1920 to 1950. In the early design stages, Lee was associated with a group of eastern and midwestern architects; thus, his work is similar to many of midwestern theaters[5]. The Grand Theater, which was remodeled in 1937, resembled some of Lee's work in the 40s.

Evolution of the Restaurant Industry

For the literature review of the restaurant industry, the sources of reference are mainly *Orange Roof, Golden Arches* by Philip Langdon; *Journal of American Culture* by Helen Tangires, and *The Literary Digest,* which provide the history of the restaurant industry and social economic development which affected the architecture of the restaurant.

According to Langdon, the chain restaurant first started as the result of the expansion of travel, the boom of the industrial age, the burgeoning size of cities, and the convenience of eating out. The architectural forms of restaurants were first built for purely functional

[4] Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theater*, (New Haven and London: Yale University Press, 1994), i.
[5] Valentine, 20.

purposes, aesthetics and comfort were not the main consideration. Before 1920, restaurants were constructed with economy as the main consideration. By the late 1920s and the 1930s, many restaurants owners decided to improve their restrained facades, which had contributed more to the continuity of design along the street than the corporate.[6] Interiors were improved, while good service was ignored. Comfort, aesthetics, and ambiance of well designed restaurants became crucial as restaurant architecture became important. The food served in the restaurants and the built-form needed to be tied together.

The *Journal of American Culture* and *The Literary Digest* provide the descriptions of the restaurant industry before the 1960s. These articles also illustrate the different building types of the restaurant, starting from the pushcart and progressing to the modular restaurants. Tangires described how the restaurant first originated from peddlers with baskets that were suspended from their shoulders. Economics and social changes affected restaurant design; progressive change gave American cities and small towns a unique character.

Preservation Analysis

Many storefront owners regard appearance as secondary; instead, they pay more attention to the running of a business. Too often, the building is neglected or mishandled, even though experience and time shows that appearance is important to a healthy downtown business. Merchants start working on the storefront facade to attract patrons. Unfortunately, the renovation only functions well as an individual advertisement tool. In reality, the remodeling of a storefront destroys the continuity of the structure on main street, just as it did

[6] Philip Langdon, *Orange Roofs, Golden Arches,* (New York: Alfred A. Knopf, Inc., 1986), 3.

for the Pythian Building.[7] Many owners renovate their buildings without concern for their neighbor's environment or without respect to the significant features of the buildings. New materials being introduced are often incompatible with existing components. Owners of the retail stores alter both interior spaces and exterior facade drastically and as a result integrity is lost. In this section of the research, the focus is on Preservation Analysis which discusses appropriate ways for treating historical buildings. The National Trust for Historic Preservation and the National Main Street Center are the main resources. Both organizations have strict rules and regulations for owners who wish to rehabilitate old structures for new uses. Those rules are outlined in the "Preservation Briefs," *Mainstreet Storefront Guidelines* and The Secretary of the Interior's "Standards for Rehabilitation." This study will provide guidelines for the remodeling of both interior spaces and exterior facades in the Pythian Building. In this section the preservation analysis is subdivided into two parts: A. Storefront Guidelines, and; B. Rehabilitating Guidelines.

A. Storefront Guidelines

The article "Keeping Up Appearances" in *Main street Storefront Guidelines* furnishes information on exterior improvements when it is appropriate to renovate an older commercial district for contemporary needs. The physical appearance of a historic building on main street is an important element for the success of downtown revitalization.[8] The exterior elements of a building not only function as shelter against weather but also contribute to the aesthetics of

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[7] "Keeping Up Appearances," *Mainstreet Storefront Guidelines*, (Washington DC: National Trust for Historic Preservation, 1983), 1.

[8] "Awnings and Canopies on Mainstreet", *Mainstreet Guidelines*, (Washington DC: National Trust for Historic Preservation, 1987), 11.

the building. Just like clothing, the facade of the building represents the style or period when it was first built. The storefronts, upper facade, windows, cornices, signs, awnings, and architectural details together give the building a unique appearance. In addition to color, size, scale, and materials of these elements, they enhance the overall character of the buildings. Thus, successful revitalization requires sensitive rehabilitation, restoration, and maintenance.

The above article is based on simplicity and quality of design. It is intended to help make improvements that are appropriate to older commercial districts and also gives ideas for prolonging the life of old buildings. Dating from the 19th and early 20th centuries, storefront buildings are remarkably similar--a consistency that creates a strong visual image for the downtown.[9] Because they were composed of similar parts, the blocks have a consistent, organized and coordinated appearance[10] (Figure 1). Any facade is visually related to its neighboring structures.

A facade is composed of three main parts: the storefront with an entrance and display windows; the upper facade, usually with regularly spaced windows, and; the cornice that caps the building (Figure 2). These parts are often compatible enough to be interchangeable. In order to obtain a harmonious blending of the new elements with the existing, one needs to be sensitive towards the replication and selection of color, styles and proportions which complement the existing. A commercial building from the mid 1800s could have easily been

[9] "Keeping Up Appearances Storefront Guidelines," 2.
[10] "Keeping Up Appearances Storefront Guidelines," 2.

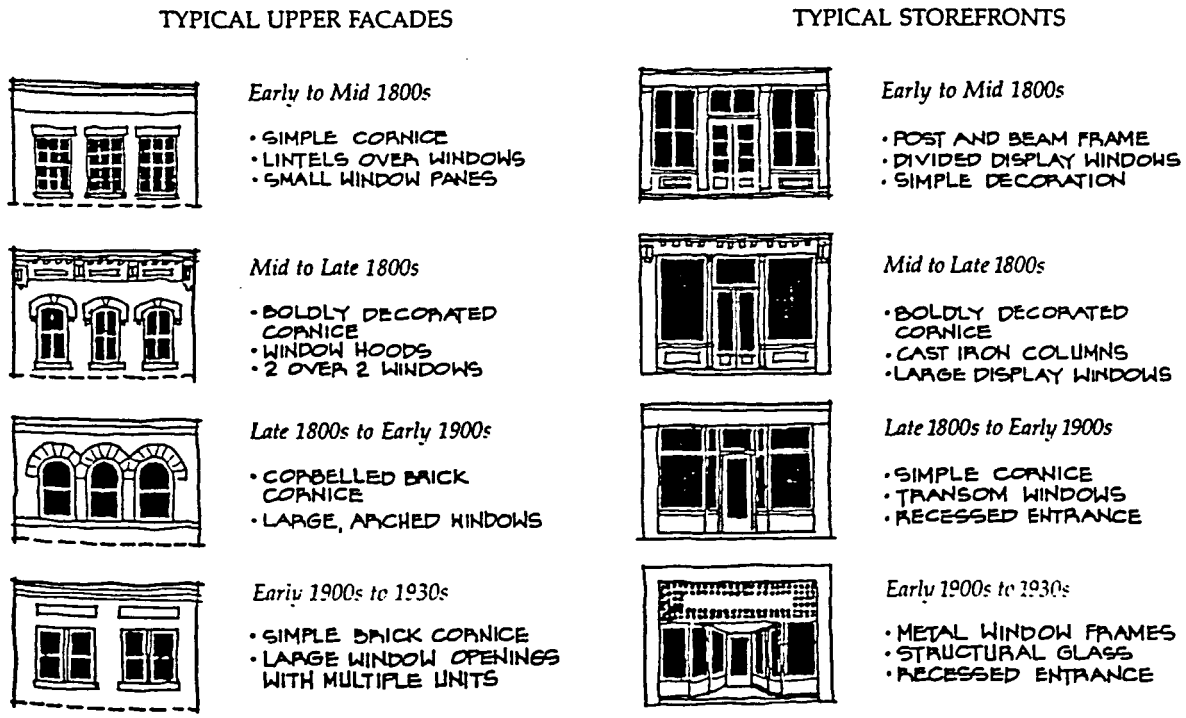


Figure. 1. Typical facades dating from 19th and early 20th century (from "Keeping Up Appearances," 1983, p. 3).

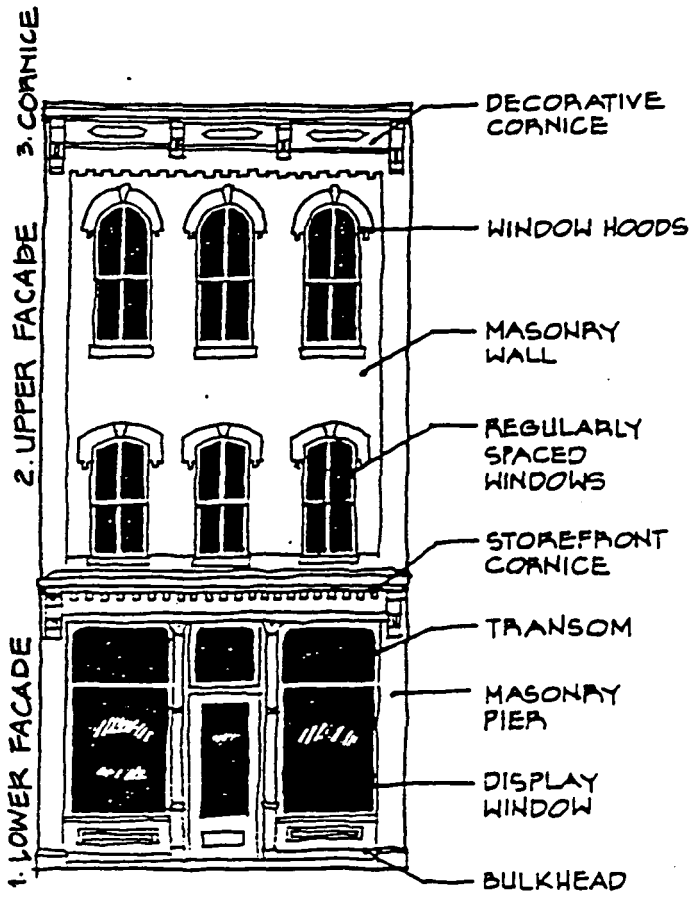


Figure 2. Three compositions of a typical storefront: 1. Lower facade. 2. Upper facade 3. Cornice. (from "Keeping Up Appearances," 1983, p. 2).

modernized by inserting a new 1900s storefronts. Although the styles and details would have changed, the proportions would have remained the same.

Minor changes in facade may be applied to the building but changes happen gradually and have accumulative effect on a building's appearance. Eventually, the building loses its original identity (Figure 3).

Storefront Design

Traditional storefront design has a well-defined opening that the original storefront filled. The area is bounded by a pier on either side, the sidewalk on the bottom and the lower edge of the upper facade on the top.[11]

Many renovated storefronts today stray out of their natural place within the facade and do not look contained but instead appear pasted on. The major considerations of designing a storefront are subdivided into 4 main points:

1. Contain the Storefront. A storefront should be designed to fit inside the original opening and not extend beyond it. It should be contained within a well-defined opening; thus, a storefront might be set back slightly (6 to 12 inches) from the front facade (Figure 4).

[11] "Keeping Up Appearances Storefront Guidelines," 10.

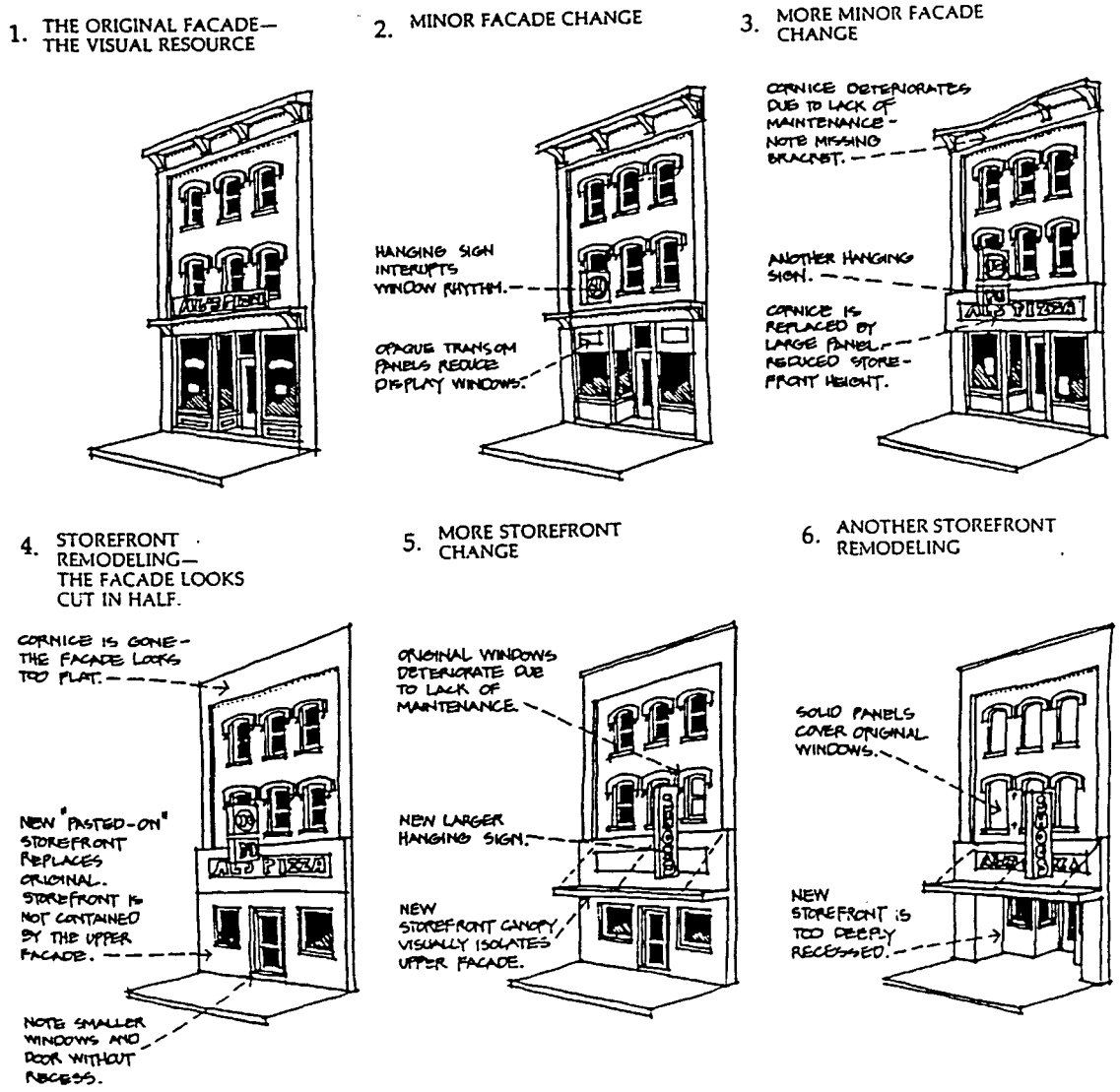


Figure 3. Minor changes in facade over the years, gradually lost its original appearances (from "Keeping Up Appearances," 1983, p. 7).

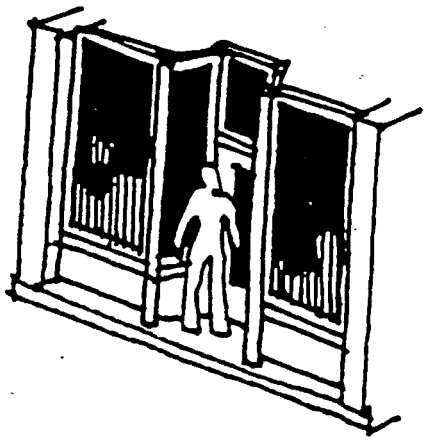


Figure 4. Storefront should be contain within a well defined opening (from "Keeping Up Appearances," 1983, p. 9).

2. Make it Transparent. To provide maximum light and display, the storefront windows should be almost entirely transparent. These large glass areas create a visual openness that is part of the overall (Figure 5) proportional system of the facade.

3. Storefront Materials. Materials of the historic fabric can be very crucial where the appearance and color of the structure are affected. The materials used should be compatible, simple and unobstructed. The frame of the facade can be wood, cast iron or anodized aluminum; display windows should be clear and transparent. Transom windows, both tinted and stained, should not be obstructed as they allow more light to penetrate into the space. The entrance door should be transparent with a large glass panel. Materials used can be wood, steel or aluminum. Bulkheads of the facade can be panels of wood, tile, or aluminum clad plywood; cornices made can be from wood, cast iron, or sheet metal and they

Figure 5. Storefront should maintain transparency (from "Keeping Up Appearances," 1983, p. 10).

also serve as the storefront cap. The piers of the facade should be built with the same materials as the upper facade, or stucco painted to look alike can be used instead.

Elements and materials, such as small window panels, colonial doors, storefront shuttles, a mansard roof with wooden shingles, rough textured wood siding, fake bricks or stones, and gravel aggregate materials are not appropriate and should be avoided. Many cases where missing pieces need to be replaced, selection of new materials combine with the existing has to be compatible too.

4. Keep the Facade Simple. The basic storefront should include large display windows, a recessed entrance, a cornice or a horizontal sign panel at the top of the storefront to separate it from the upper facade. The low bulkhead situated at the base is used as protection for the windows and also defines the entrance of the facade [12] (Figure 6).

Besides the design consideration, a successful storefront also encompasses selections of color, signage, and awnings.

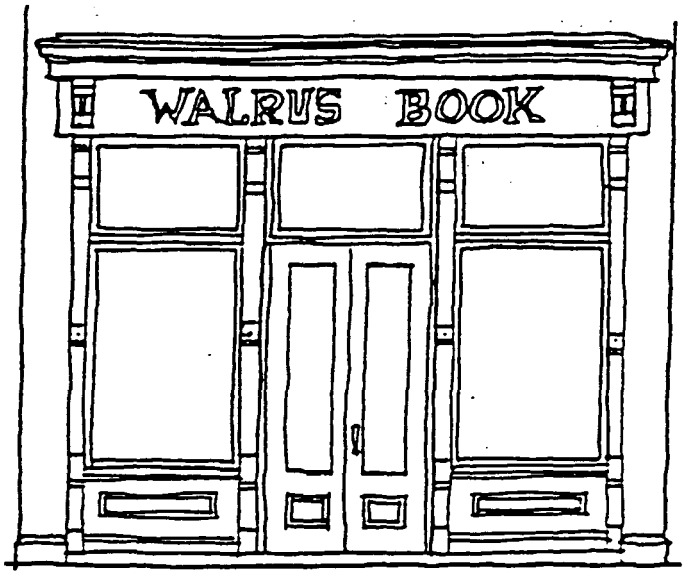
Color

Painting a historic storefront can be a dramatic improvement to the building. It is crucial to select the right combination of color which can unify the components of the building within the facade as well as relate the building to others on the street.

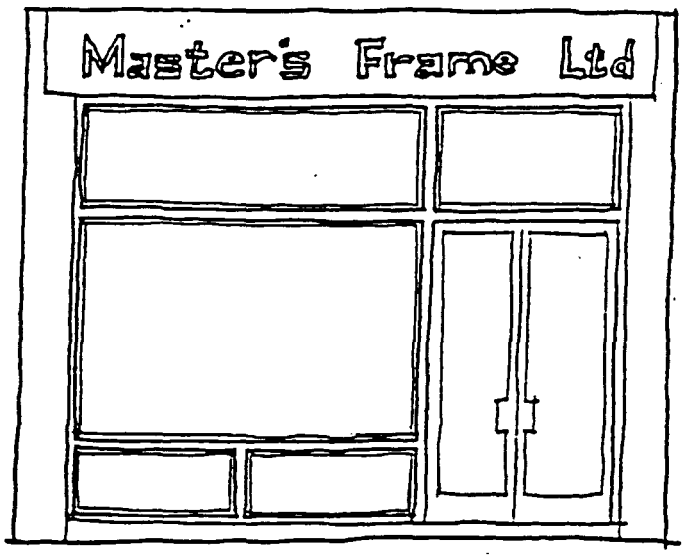
Usually three colors are sufficient to highlight the facade. The base color appears on the upper wall and piers flanking the storefront. This color will be natural brick and will not require paint. If the building has been painted, a color should be selected that relates to the surrounding structure and is appropriate for the style.[13]

The major trim color defines the decorative elements of the building, tying together the upper facade trim and the storefront. The major trim refers to elements such as the building cornice, storefront frame, and columns and bulkheads. The minor trim color should enhance the color scheme established by the base and major trim. A dark shade of the major trim can

[12] "Keeping Up Appearances Storefront Guidelines," 11.
[13] "Keeping Up Appearances Storefront Guidelines," 10.



TRADITIONAL STOREFRONT



CONTEMPORARY STOREFRONT

Figure 6. Facade should keep simple. (from "Keeping Up Appearances," 1983, p. 11).

be used as the color of the minor trim to highlight the window sashes, doors, selective cornices and bulkhead details. The color selected is to unify upper and lower portions of the facade.

Signs

This is one of the main elements to be considered in the revitalization of the storefront. It contributes to an overall image of the facade. A successful sign can reinforce the image of the downtown and serve as an advertisement tool for the business. A sign should be easy to read as well as direct a message. The fonts and style of the sign should tie in with the design and image of the business it represents. Usually, a storefront should not have more than two signs--one primary, the other secondary. The primary sign is placed above the transoms windows for the bypassing automobile. The secondary sign is also a hanging sign. It can be referred to as a pedestrian sign when it hangs eight and a half feet above ground level (Figure 7). Sometimes, the hanging sign is hung on the upper facade to attract faraway patrons. This type of sign is usually illuminated with flashing lights. All signs should be placed in a way that they do not obstruct display areas, including painted signs on the display windows. Sign colors should complement the color of the building with light color letters on a dark background.

Another type of sign is an awning sign. This sign serves with contrasting letters painted or sewn onto the valance, letters are usually six to eight inches tall.

Figure 7. Pedestrian sign should hung eight and half feet above the ground (from "Keeping Up Appearances," 1983, p. 13).

Awnings

Besides using awnings as signs to advertise the merchant, canvas awnings are important design elements in the traditional storefront. Awnings provide shelter, add color and serve as a transition between the storefront and the upper facade. The awnings also reinforce the frame of the storefront.

A standard sheet level awning should be mounted about seven feet above the sidewalk above the valance (Figure 8). It should also project out at a depth of about four to seven feet from the building. A 12 inch valance flap is usually attached to the awning bar which also serves as a sign panel.[14] Awnings should not cover the piers or spaces between the second story window sills and the storefront cornice or sign panel. Sometimes an awning is

[14] "Keeping Up Appearances Storefront Guidelines," 9.

mounted between the transom and the display windows, allowing light into the store while sheltering the merchandise and pedestrians from the sun.

B. Rehabilitating Interior Guidelines

Design of a structure in a historic setting can be approached from two points of view: from outside of the building and from the inside.[15]

While the exterior of a building may be its most prominent visible aspect, or its "public face," its interior can be even more important in conveying the building's history and development over time.[16]

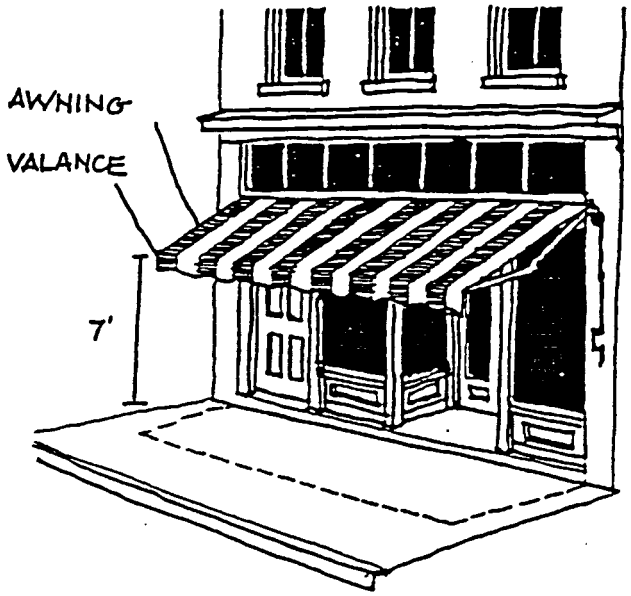


Figure 8. Storefront awnings (from "Keeping Up Appearances," 1983, p. 13).

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[15] Smeallie, 111.

[16] H. Ward Jandl, "Rehabilitating Interiors in historic Buildings—Identifying and Preserving Character-defining Elements," *18 Preservation Briefs*, (U.S. Department of the Interior Preservation Assistance Division, National Park Services, October 1988), 1.

The exterior of a facade can be easily preserved or restored to a certain period or style but the interior space of old buildings frequently changes to reflect new uses, new ownership, fad customs, technological advances, and personal preference. Technological changes that have occurred in heating and air conditioning over the last few decades have had a great effect on the flexibility of interior space in new and old buildings.

Merging the new technology and design with the old structure can be very challenging, especially when the old building contains significant features from a certain period. Virtually all conservation projects involve some degree of interior alteration, even if the intention is to use the buildings for their original purpose. Before any renovation or remodeling job, it is important to identify and evaluate the importance of the interior elements.

Researching the history of the building is the first main step. The research will reveal why and when the building achieved significance in the district. This information will also help identify tangible architectural components in the interior that have historic character or significance toward specific events or periods.

The following guidelines for altering interior space have been prepared by the U.S. Department of Interior Preservation Assistance Division and National Park:

1. Floor plans that are important in defining the overall historic character of the building need to be retained or preserved; especially primary spaces. Interiors of buildings can be defined as primary space and secondary space. Primary spaces are always important to the character of the building and should be preserved. Public places and sights include foyers, corridors, elevator lobbies, assembly rooms, stairwells, and parlors. Secondary spaces are

referred to as more utilitarian in nature and include areas and rooms that service the building: bathroom, kitchens, storerooms, service corridors, and in some cases, offices.

Floor plans help distinguish the distinctive style and characteristic of an architecture, particularly those that are consciously asymmetrical in design. In some cases the size and shape of the space might be distinctive.

When altering the interior space it is usually advisable to add rather than subtract from the space. Adding or inserting new partitions for functional or structural reasons may only cover up historic features, not destroy them. Therefore, it is always encouraged to add rather than subtract from a historic building. Once the subtractive process has been applied, replacement is difficult, and in most cases, impossible unless proper documentation has been recorded.

However, if an interior has been modified by additive changes and these changes are not appropriate, they can be easily removed and the interior returned to its historic appearance. For instance, the insertion of a new floor or mezzanine should be considered only when they will not damage or destroy the structural system or obscure the character- defining spaces, features or finishes; however, avoid "furring out" perimeter walls for insulation purposes. This requires unnecessary removal of window trim and can change the characteristics or proportions of the building.

2. Avoid making new cuts in floors and ceilings where such cuts would change the character-defining spaces and historic configuration of such spaces. Installing dropped ceilings where high ceilings are part of the building's character is appropriate.

Interior features and finishes that define the overall historic character of the building need to be retained or preserved. Such items are columns, doors, cornices, baseboards, fireplaces and mantels, paneling, light fixtures, elevator cabs, hardware, flooring, wallpaper, plaster, paint and finishes such as stenciling, marbleizing, and graining, and other decorative materials that are accented interior features.

Similar to the features and finishes, visible features of early mechanical systems need to be retained and preserved. Examples of these systems include radiators, vents, fans, grills, plumbing fixtures, switch plates, and lights. If new heating, air conditioning, lighting, and plumbing systems are installed, they should not be done in a way that destroys the character-defining space, features, and finishes.

1. Stairs are the main feature of a historic structure. All stairs need to retain historic configuration and location, especially those that contribute to the character of the building. If a second stair needs to be added due to the means of egress, consider constructing a new stair in secondary space.

The above ways of dealing with historic interiors are suggestions from the "Preservation Briefs." These guidelines have been developed to assist building owners and architects in remodeling interiors. The following section of the literature review will discuss case studies of historic buildings converted to new uses.

Case Studies

There are three case studies in this section. All of the studies will contribute to the redesign of the Pythian Building. The first one indicates the transparency of the storefront,

helping to bring more customers to the store. This addresses the issue of storefront facade. The second case study is an adaptive reuse of a significant theater where involved renovation and restoration of the interior and exterior spaces suit the modern need. The Grand Theater in the Pythian Building will be redesigned in accordance with building codes for contemporary use. The third case study is another adaptive reuse of a restaurant but the building is not significant. This study will be a good example of the retail store in the Pythian Building where the interior integrity has been lost.

Case Study 1 - Rehabilitation of Storefront "The Gap"

The Gap, a blue jeans and casual wear store, situated on Chestnut Street in Philadelphia, rehabilitated their storefront to achieve the transparency of the displayed area. Before the rehabilitation, the three story brick facade in the Neo-colonial style was rather unpretentious. The large storefront on the first floor had heavy cornice and bronze tinted glass which blocked the daylight; but, at the same time did not allow patrons to stop and view merchandise through the display windows. Like the storefront of the Grand Theater, the three entrances had black wooden doors which totally blocked the natural light and impaired the visual transparency of the entire storefront. Thus, the entire storefront looked massive and isolated from the entire facade. In the Gap store, the bronze tinted glass had destroyed the continuity between the upper facade and the storefront. Another disadvantage of the storefront design was the entrance which was flushed with the sidewalk instead of recessed into the store. Shoppers bypassed the store without even noticing it. Moreover, signage for

the merchandise was not visible for the shopper due to the bronze tinted glass of the display windows.

On the upper facade of the building, some panels of the bay windows had once been replaced by modern slash windows. The windows had clear glass but the eight old panels were double hung, crashed with the new modern slash windows (Figure 9). The architect who worked on this project was from the firm *Walker Group* of New York City. His idea of revitalizing the storefront was to treat the building as a single entity rather than to have it function as a single storefront, a method divided by its uses.

After the rehabilitation, the entire front facade was cleaned and patched. The second floor bay windows were restored to its original small paneled double hung style. The bronze tinted display glass was replaced by the transparent glass and natural light was allowed to illuminate the store; at the same time, the clear display glass tied in well with the bay windows on the upper facade and lightened the appearance of the storefront.

Looking at the entire structure in the present, the entire facade has continuity. The clear windows from the upper facade and clear display windows act as a transition and visually it is much more inviting to the shoppers (Figure 10).

Case Study 2 - Adaptive Reuse of Art Deco Movie House into a Multi-Use Theater

The Paramount movie theater, in Aurora, Illinois, was once part of the Paramount Art Center. It was once a grand Movie House which held a capacity of 2,000 seats, located on Stolp Island at the core of downtown Aurora. Formerly, it was a film palace with a stage for

Figure 9. The Gap—before rehabilitation (from Design Guidelines, p.50).

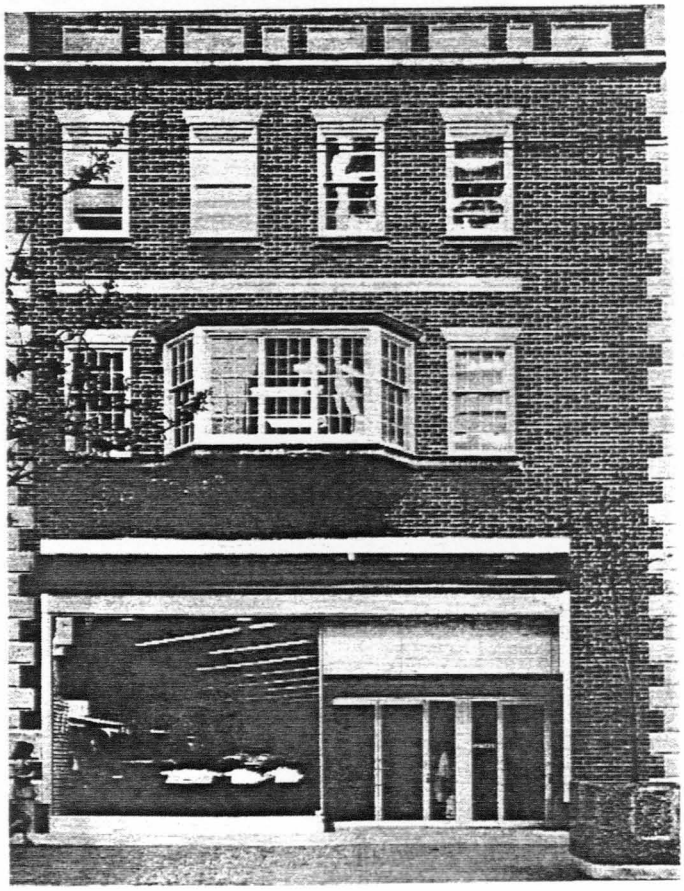

Figure 10. The Gap – after rehabilitation (from Design Guidelines, p.50).

Vaudeville. The palace was designed by two famous masters of Art Decor style architects - C.W. and George Rapp in 1931.

The entire building, had not been remodeled for more than fifteen years and it posed many problems. The work done to this building was not purely a restoration and rehabilitation but also an adaptation. The building was bought by the city of Aurora in 1976 and reopened in 1978.[17] The intention of the architects was to readapt the existing movie house into a multi-theater. Some of the significant elements needed to be modified to accommodate the need of the multi-theater.

To adapt the movie house into a 1,900 seat theater for symphonic performances, small musical ensembles, and dance and Broadway shows, it was necessary to enlarge the old stage considerably, both in width and in depth. Many alterations were made to this magnificent structure. The architects removed the original plaster proscenium and extended the width of the stage, creating a new frame defined by a pair of existing pilasters on either side of the apron. They extended the rear of the stage beyond the fly tower and built new dressing rooms on the perimeter and above this extension [18](Figure 11).

Above the auditorium seating, a wide slot for stage lighting was cut into the existing suspended ornamental plaster ceiling of the auditorium and new rigging was added over the thrust stage (Figure 12). This alteration changed the original character of the movie house.

With regard to the acoustical concern, Charles Boner Associates' consultants treated the structure respectfully. The hard reflective panels were placed behind the formerly sound

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[17]David Naylor, *Great American Movie Theaters*, (Washington, D.C.: The Preservation Press, 1987), 44.

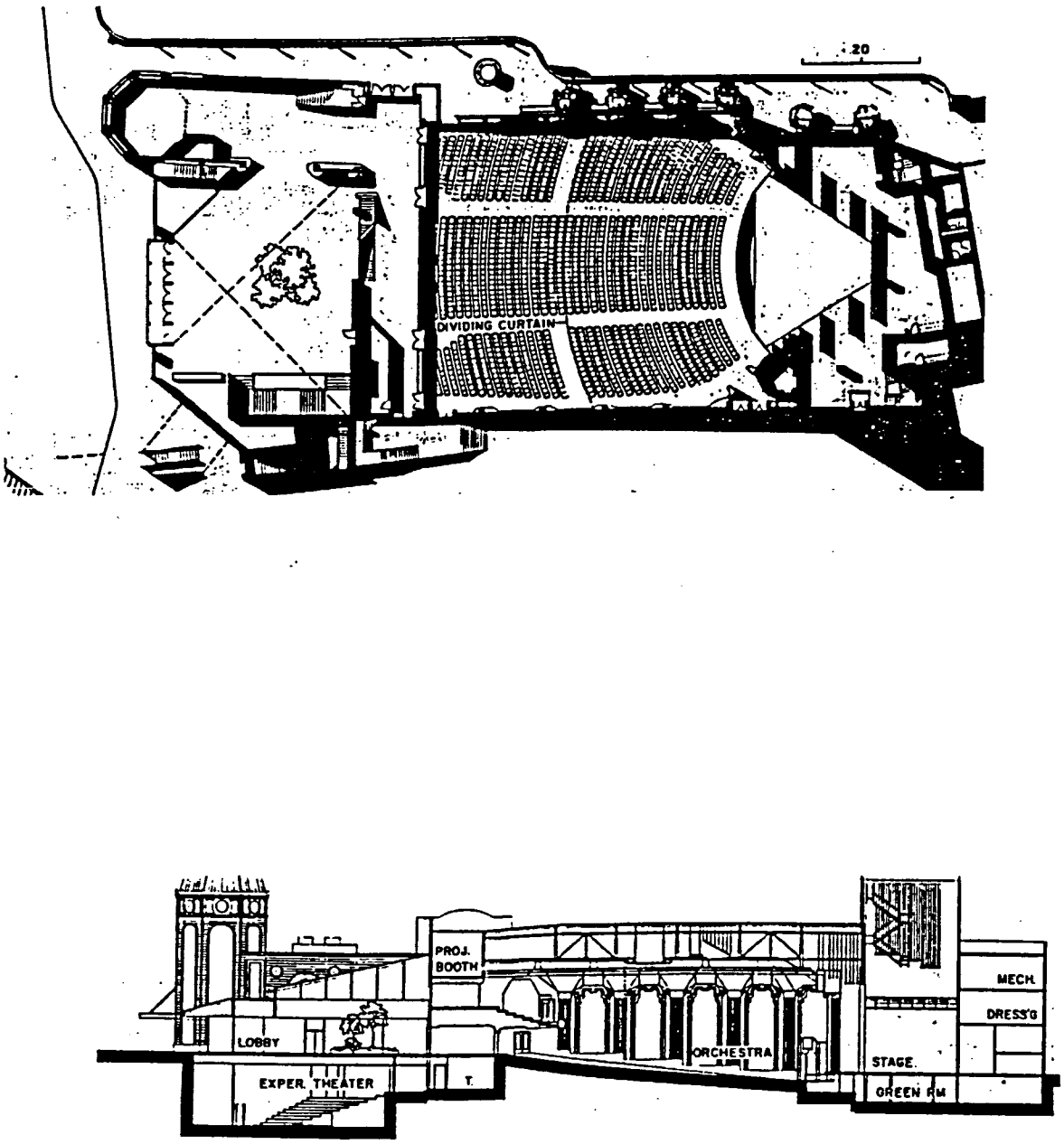

Figure 11. Plan and section of newly renovated Paramount (from Pildas, 1980, p. 120).

Figure 12. Auditorium of Paramount Theater (from Pildas, 1980, p. 121).

absorbent murals between the pillars. Absorbent panels were placed at the rear wall of the house. Hence, the murals were not covered by the panels.

The ornaments of the grand lobby and the auditorium were well restored in the palette of colors and materials of the Art Deco period. The painted views of Venice were overhung with tress bearing Art Deco flower-bursts and bells. Stylized volutes, wings, and sun rays were restored to their original design (Figure 13). The architects improved the sight lines by altering the floor and balcony profiles. The original movie seating was restored and realigned for a theater audience with a provision for 36 wheelchair patrons in the center of the main floor of the house, which contained no steps. Telephone booths and drinking fountains were installed low enough to be used by people in wheelchairs. Washrooms were made handicap accessible and the main floor emergency exits were ramped. Handicap parking stalls were reserved and the curb near the theater entrance was also ramped.[19]

The exterior facades were restored. The patterned bricks with inset terra cotta panels ornamenting the entrance and the side exits were replaced. The bricks and terra were cleaned and repaired. In addition, the marquee and sign were replicated and reconstructed to replace the deteriorated signs [20] (Figure 14).

The renovation is very well done but it is not a good example neither of a restoration project or rehabilitation work as many interior historic features need to be altered to suit the new needs.

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[19] Pildas Ave, *Movie Places* (Clarkson N. Potter, Inc., 1980), 122.
[20] Naylor, 44.

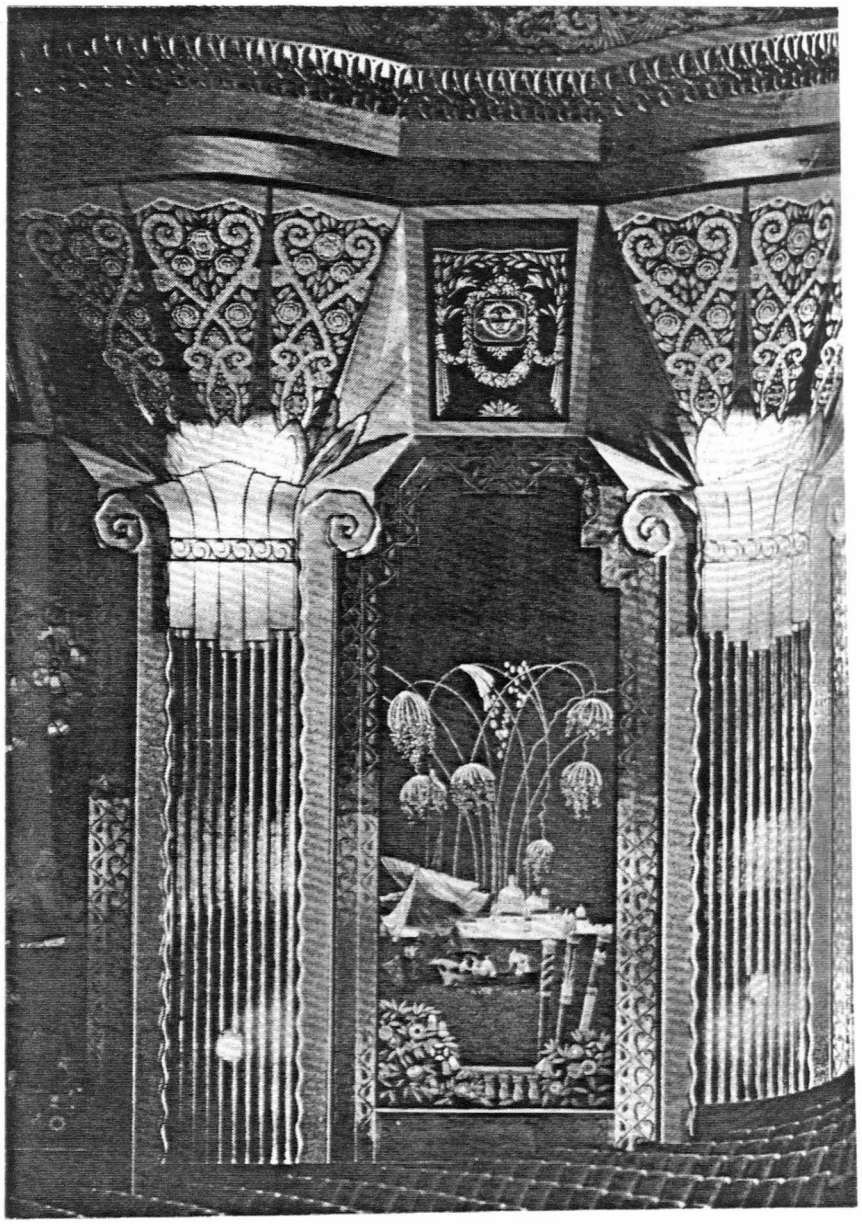

Figure 13. Hybrid of Classical and Art Deco style--Ionic column merge with the sun rays from Pildas, 1980, p. 123).

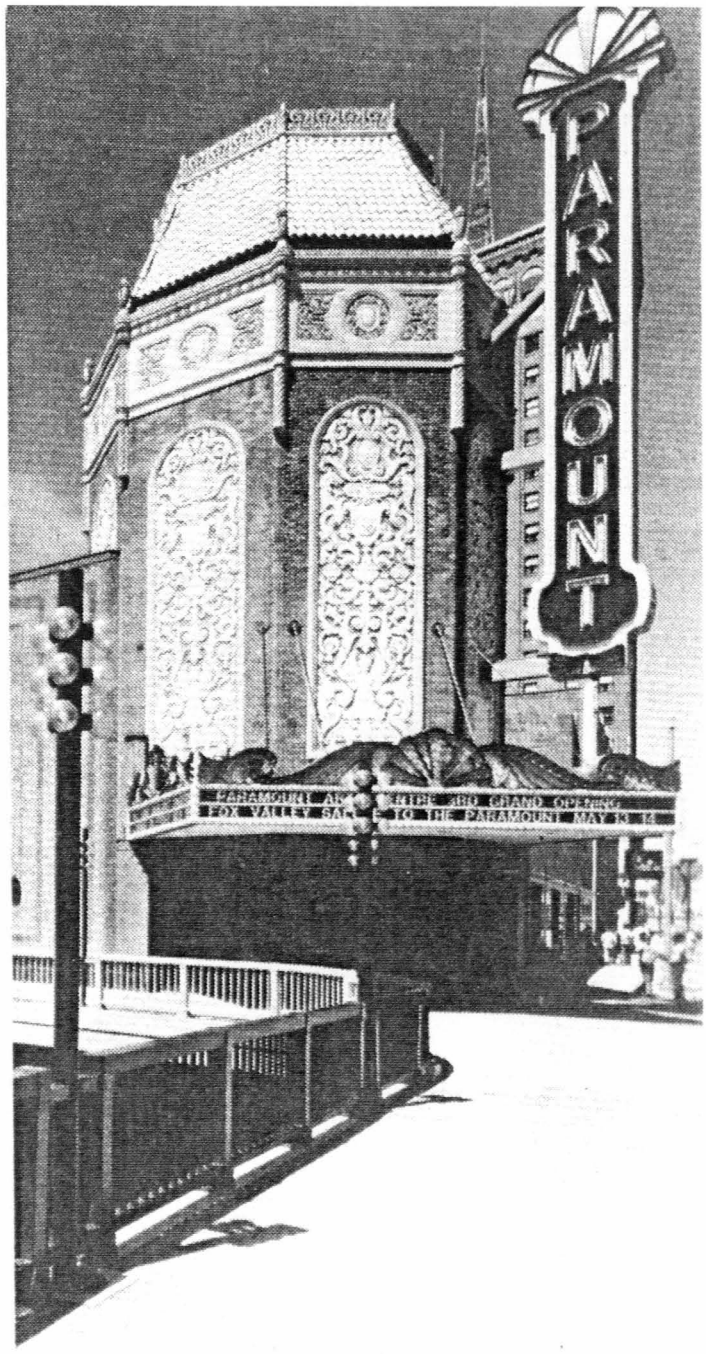

Figure 14. Paramount's marquee and sign (from Pildas, 1980, p. 120).

Case Study 3 - Adaptive Reuse of Downtown Garage into a Italian Restaurant

Scoozi is a transformation from a 10,000 square-foot Zebart rust-proofing garage into a country Italian restaurant, seating 300 (Figure 15). It is situated on the River North which is filled with restaurants, galleries, small offices and other professional spaces. It was once an industrial and warehouse district. The building itself does not have any historically significant features which gave the architects and designers the freedom to play with concept without having to worry about historic value.

Like the retail space in the Pythian Building, the interior spaces have been altered many times, and the original configuration of the plan is no longer the main issue. The function of the spaces does not need to be retained as with the retail store's. For Scoozi, the design teams included architects Bill Aumiller and Keith Youngquist, and interior designers Jordan Mozer and Trudy Glossberg. They did a wonderful job of transforming the run-down garage into an Italian restaurant (Figure 16). On the outside facade, the design team decided on a sun-bleached, aged front but the inside was transformed into the illusion of an abandoned artist's studio. The exterior was given a stucco-like finish with Italian advertisements painted directly onto brick (Figure 17). On the interior, artist sketches over the deliberately cracked crumbling walls, and faded Italian posters were glued to the back of booths[21] (Figure 18). Ductwork and wiring were exposed above the original lattice trusses, and Italian furnishings and lighting fixtures were mixed throughout the interior. To make the effect look authentic--as if the restaurant had simply moved into an unrestored setting- nothing is symmetrical.

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[21] Virgina Croft, *Recycled as Restaurants - Case Studies in Adaptive Reuse,* (New York: Watson Guptill Publication,1991), 168.

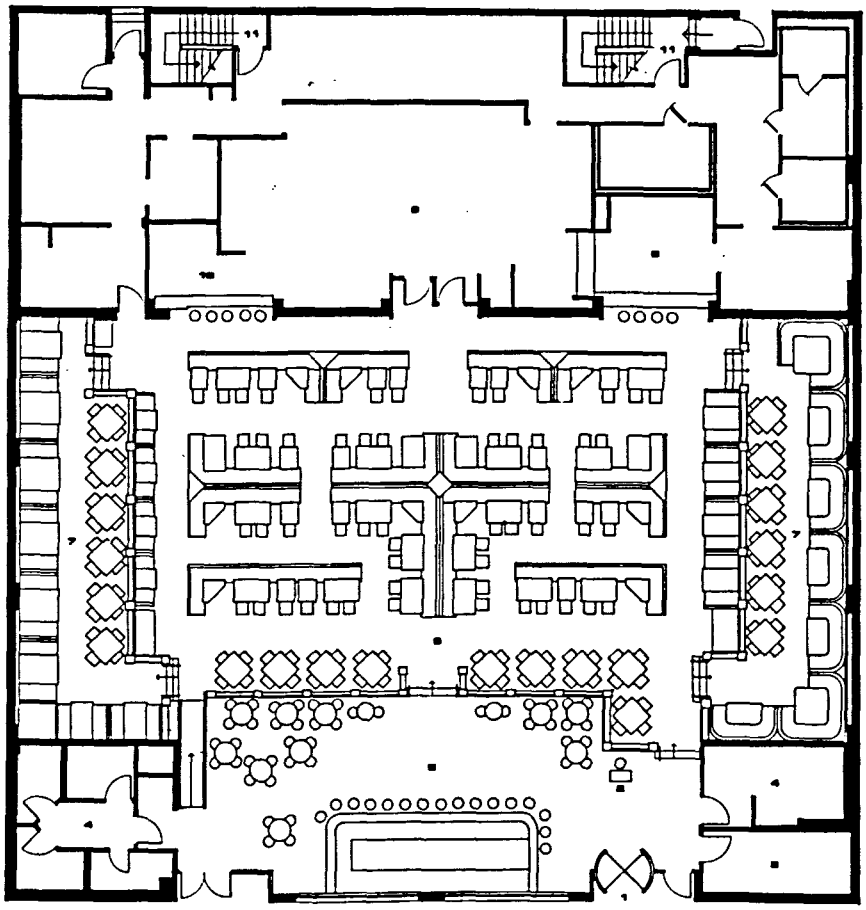

Figure 15. Floor Plan of Scoozi restaurant (from Croft, 1991, p. 167).

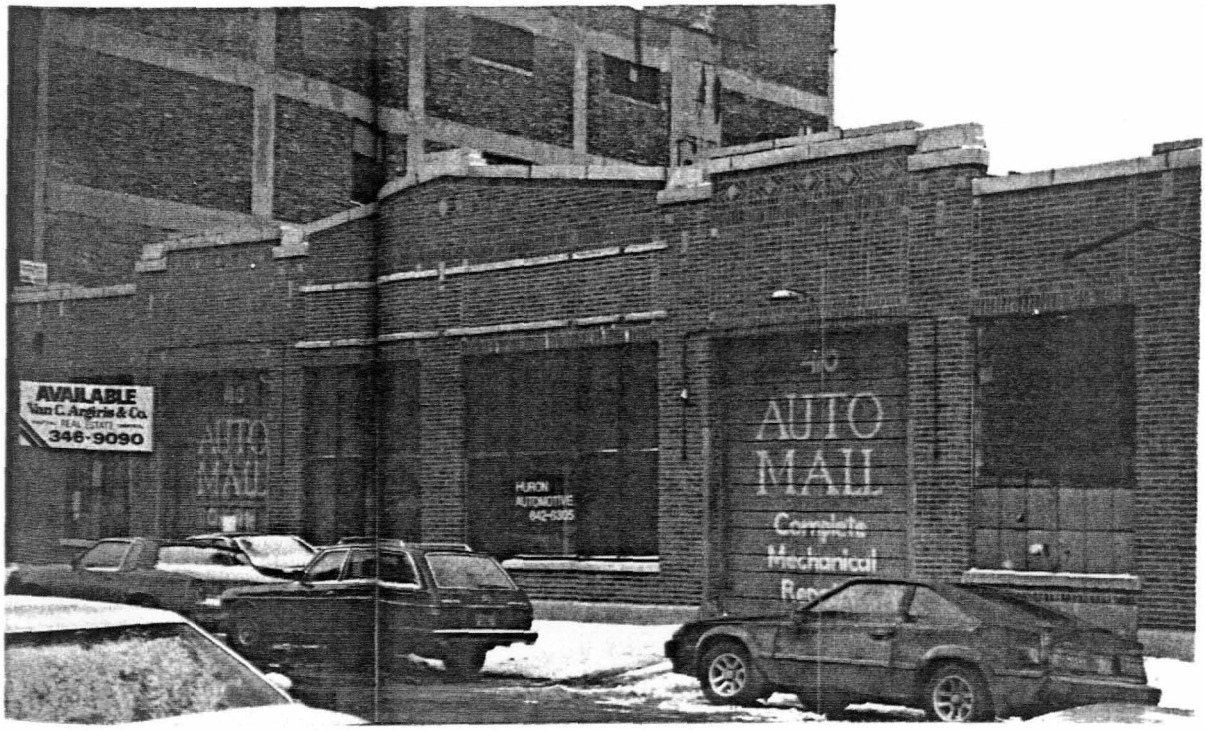

Figure 16. Run down garage before transforming into Italian restaurant – Scoozi (from Croft, 1991, p. 166).

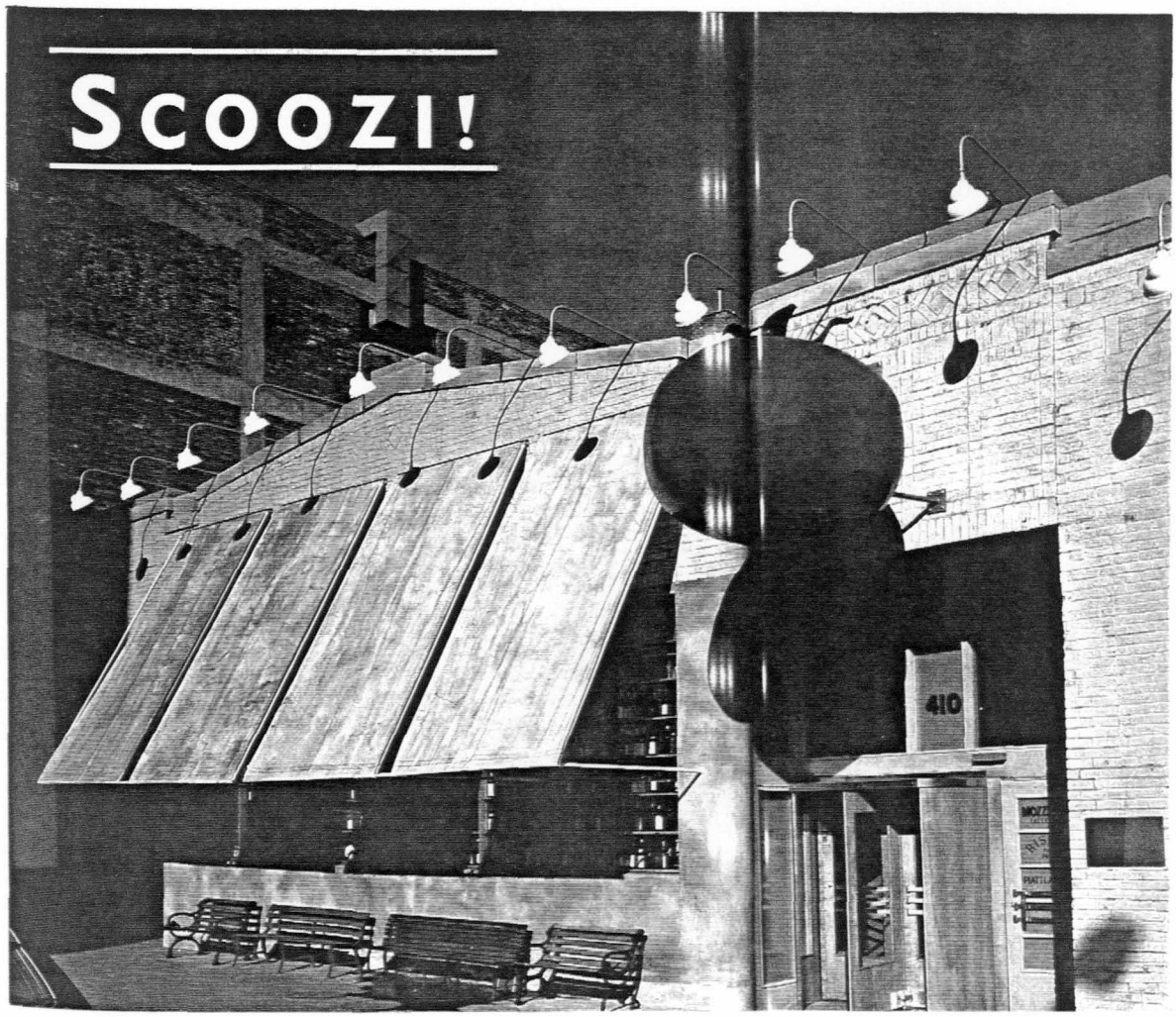

Figure 17. Exterior facade of Scoozi (from Croft, 1991, p. 165).

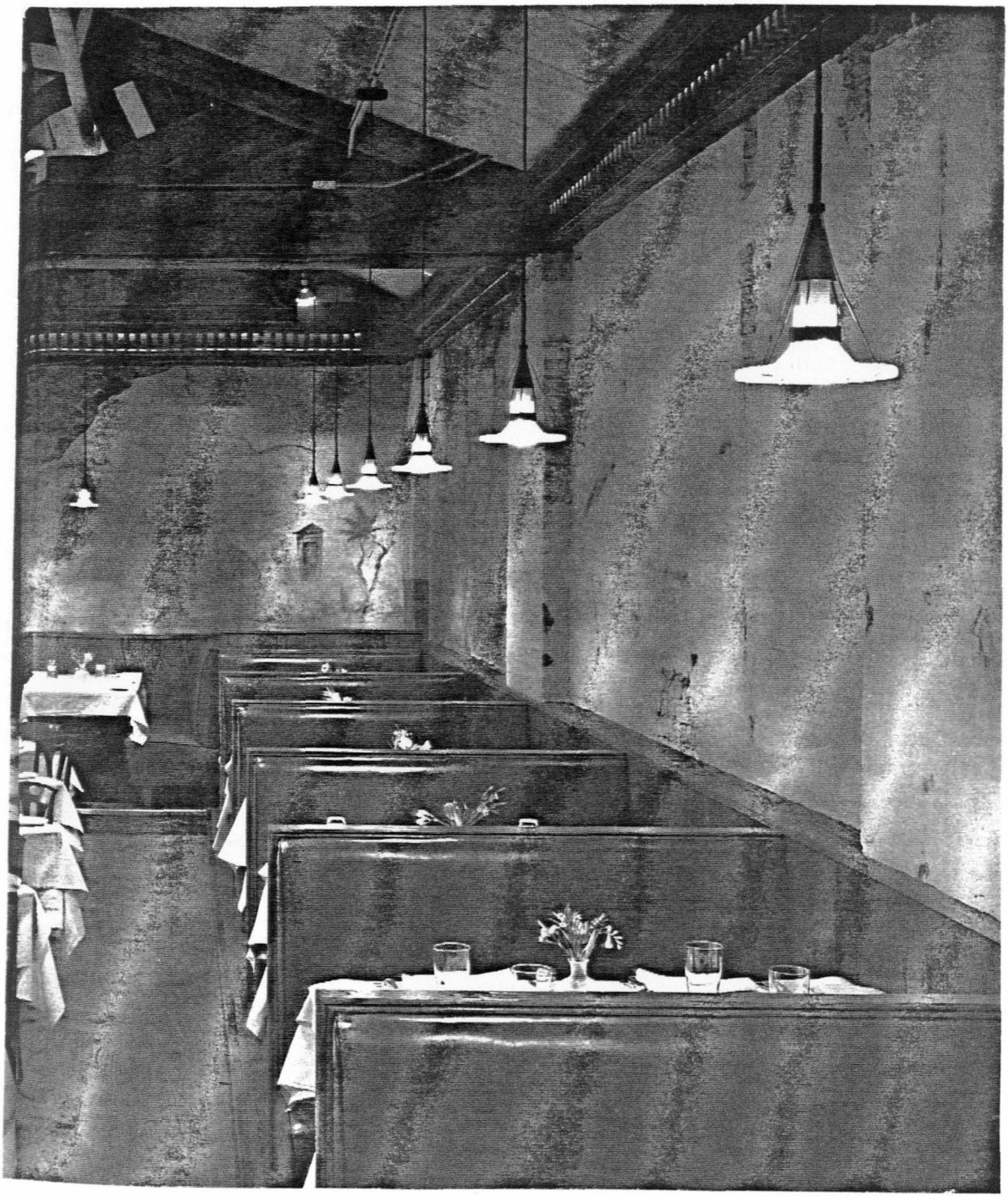

Figure 18. Interior walls – artists sketches over the deliberately cracked crumbling walls (from Croft, 1990, p. 170).

Patterns, colors and furnishings were randomly repeated. The prominent hanging tomato became an identity for the restaurant instead of a typical sign. The only sign, on the main entrance, was painted in old fashioned lettering, announcing that the restaurant was Italian. The large bright mustard canvas awnings shaded the sun away from the large display windows. Streets lamps were hung above the awning to illuminate the store. On the front exterior walls, two garage doors were removed and entrances created within the original openings. The main entrance, located to the right, contained a revolving door and a single door. The entrance on the left served as an emergency exit.[22]

The restaurant was well planned. The bar was the first space to welcome the patrons into the restaurants. The bar was separated from the main dining area through the railings below which were not visually blocked. A few steps up was the central dining area which was a configuration of booths and tables. Along each of the side walls, booths sat on platforms, which allowed everyone in the restaurant a view. The floor on the main dining area was laid three feet which not visually block. Walked up a few steps to the central dining area which is with broken tile in three basic colors which were composed of thirteen different tiles with three different marbles. All furnishings and lighting fixtures were chosen to complement the Italian theme. A mixture of traditional and modern Italian lighting fixtures were hung from the ceiling, augmented by the inconspicuous cans and track lighting[23] (Figure 19).

Scoozi is a very successful adaptive reuse project where design teams demonstrate innovative reuse of an ordinary space. Although the building has no historical or architectural

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[22] Croft, 169.
[23] Croft, 169.

Figure 19. A mixture of traditional and modern lighting fixtures (from Croft, 1991, p. 172).

significance, it was a sound structure that offered a number of good features that could be capitalized.

CHAPTER 3. HISTORIC BACKGROUND OF MOTION PICTURE THEATER AND RESTAURANT INDUSTRY

The motion picture theater and restaurant industries have developed throughout the country over the period of a century. Many of the existing structures which are being preserved in appropriate ways are still in good condition. In the adaptive reuse process it is necessary to become intimate with the historical details of a structure. To make informed design choices for the Pythian Building in Eldora, this chapter will discuss the historical background of the motion picture and restaurant industries in America.

An Overview of the Motion Picture Theater in Historical Context

The American movie theater developed as a unique building type during the first half of the twentieth century. It contains an emotionally charged atmosphere in which millions of Americans learn about life, culture, politics, romance, and sex through what is shown and implied and what is said and suggested on the screen. In general, movies contain archetypes which represent ideas, possibilities, and pitfalls.

During the 19th century, movie theater attendance was consistently higher in the United States than anywhere else in the world. Every American city contained more movie theaters per capita than cities in other countries of the world. During the last decade of the 19th century, movie theaters provided outlets for people seeking to escape from the harsh realities of the economic depression. [24] Movie patrons were overwhelmed by the invention of silent movies and were not concerned about the appearance of theater architecture. As a result, early movie theaters were established in spaces found in existing buildings. A retail store in downtown main street could easily be converted into a room for film projection.

It was between 1896 and 1912 that the movie business moved into the Neo-classical vaudeville theaters and storefront buildings. In the first half of 1920s, no structures were yet

[24] Valentine, 18.

built to house motion pictures so Neo-baroque palaces of World War I were recycled into movie theaters to meet the demand for motion pictures. It was only in the last half of the 1920s that many exotic buildings were specially constructed to serve as movie theaters. Neo-revivalism and Modernism reflected the new social freedom of the period and revealed twentieth century aesthetics. As a result, the movie theater was transformed into a completely unique type of architectural building.

In line with other established sources of amusement, such as live performances, movies today remain a form of popular entertainment, being affordable and entertaining for all age groups. They also help to bring family ties closer by engaging family members in the same activity. Movies represent a tangible experience of the American Dream in many aspects, and are an expression of the good life. In addition to creating an atmosphere appropriate for synesthesia, theaters are remembered decades later for the sensory pleasures they provided.[25]

Kinetoscope Parlors

The movies originated at the end of the 19th century, during one of the most remarkable periods of scientific and industrial growth in the history of mankind. It was Thomas Alva Edison, the great American inventor, who claimed the invention of the first moving picture machine in 1870, the Kinetoscope. Actually, it would be more accurate to say that Edison coordinated the ideas of other inventors, refined the equipment, and promoted the Kinetoscope.

The Kinetoscope is a box-like viewing machine, about four feet high and two feet square. It contains a battery-run motor and is equipped with an earphone. To use the Kinetoscope, viewers dropped a coin into the machine and then could watch a minute-long moving picture through a slit on the top of the box [26] (Figure 20).

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[25] Valentine, i.

[26] Tino Balio, *The American Film Industry,* (Wisconsin: The University of Wisconsin Press, 1976), 33.

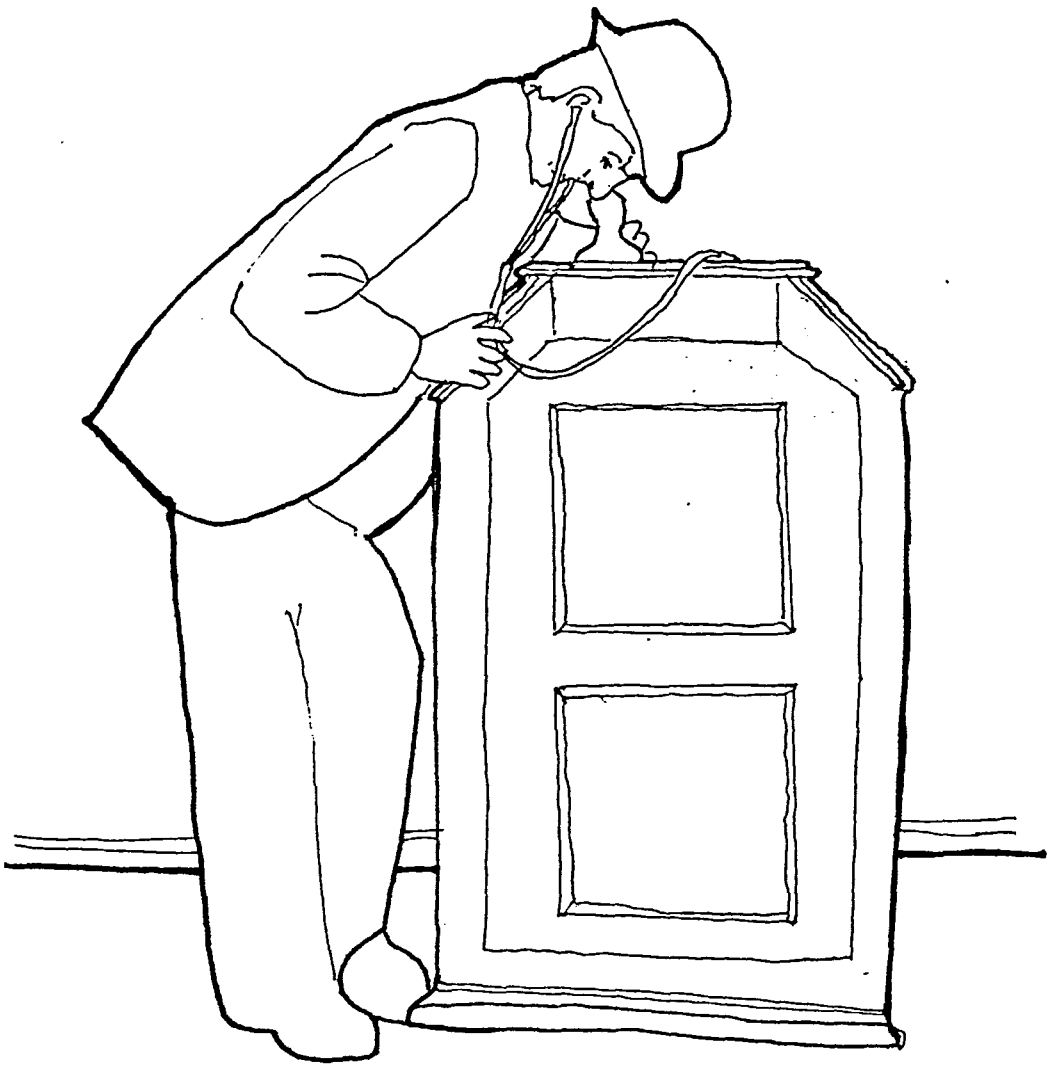

Figure 20. Kinescope invented by Thomas Alva Edison in 1890 (trace from Balio,1976, p. 34).

When the Kinetoscope was first invented, many of the films produced at that time did not have a proper viewing area. Kinetoscope parlors , also called "peep-show parlors," were set up in department stores, hotels, retail stores and even in vaudeville houses (Figure 21). For a quarter, a viewer could peep through to see a variety of Edison's short films. The space was set up with two row of Kinetoscopes placed near side walls and the central space was often left open to form an aisle.[27] The decoration was simple: white washed walls with plaster for a pseudoscientific ambiance. This new entertainment medium led viewers into the realm of fantasy with visual effects and had created an impact in the entertainment industry that still exists today.

Vaudeville

The year was 1894 and the response to Kinetoscope parlors was overwhelming. The creation of the Vitascope by a young inventor named Thomas Armat became a new fascination for audiences. Armat brought the movies from a box to a large screen with the Vitascope which was able to project images onto the screen. Now viewers could enjoy the motion picture with others. The invention of the Vitascope led to the use of the Vaudeville Theater for the motion picture..

The Vaudeville Theater was originally built to stage live performances, such as variety shows and concerts. These variety shows were comprised of singing, dancing, comedy skirts, and novelty acts. Motion pictures were introduced to vaudeville as one item a series of acts. Films of the time lasted approximately 15 minutes and it was necessary to assemble a minimum of ten subjects in this time slot. Silent films were accompanied by either orchestras or a piano, depending on the size of the theater. Like the small Grand Theater in Eldora, a four feet wide orchestra pit was built in front of the stage, to accommodate a small piano

[27] Valentine, 16.

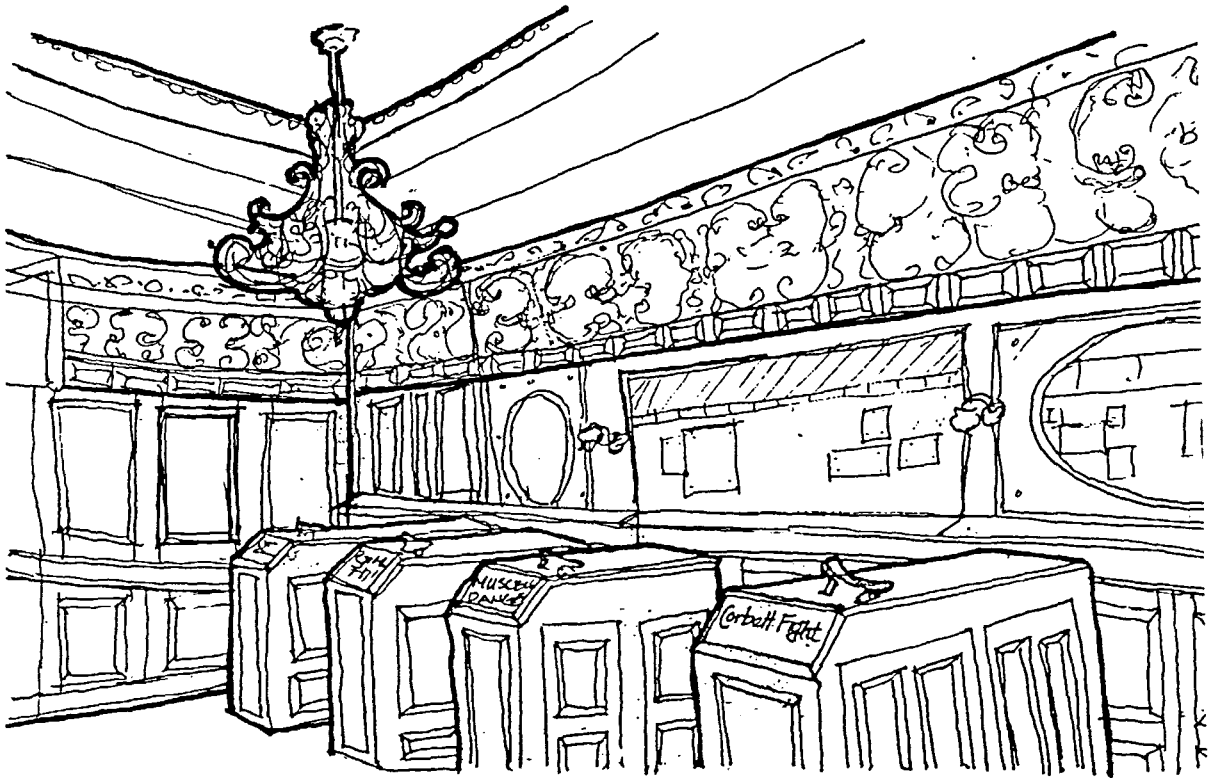

Figure 21. Kinescope Parlors built in 1894 at Broadway in New York City (trace from (trace from Balio ,1976, p. 36).

during the acts. The popularity of the Vitascope was eventually replaced by the Biograph in early 1897.[28]

On 29 June 1896, B.F Keith's Union Square Theater in New York was the first Vaudeville house to introduce the Biograph to project motion picture on stage. The Vaudeville theater was often a typical beaux-arts building with brick or stone facade (Figure 22). It usually had a simple marquee located at the top of the building and a sandwich-board set in front of the theater advertising the show of the day. The ticket booth was located along the recessed wall of the outer lobby or within the lobby, similar to traditional live theater design.[29] Huge roof top signs lighted at night were used to create excitement and to announce the name and the location of the theater (Figure 23). The Neo-classical style applied to the architecture created a strong sense of symmetry, balance and order. The elaborate details were deliberately made ornate and grandeur to attract high-class audiences. The Colonial Theater in Chicago is a good example of a typical vaudeville theater. (Figure 24). The structure was crowned with a pediment and decorated with dental molding which was stamped around its circumference. Within the pediments, three dimensional figures were crafted to create a focal point on top of the structure. Pairs of huge ionic columns, supported beneath the crown, framed the arched opening to reveal the grandeur of the entrance. The overall proportion of the building was way beyond human scale. Using the sandwich-board set in front of the building as a measuring scale, the structure was almost ten times taller than a human being.

The Vaudeville theater later expanded its circumference into a Vaudeville Palace and was found in grand luxurious hotels. A Vaudeville Palace, in addition to having all the features of a Vaudeville theater, also housed a roof garden, cafe, library, barbershop and a Turkish bath. It could also hold approximately twice as much of an audience compared to the

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[28] Musser, Charles, *History of the Transformation of Cinema, 1907-1915,* (New York: Charles Scribner's Sons 1990), 109.

[29] Valentine, 18.

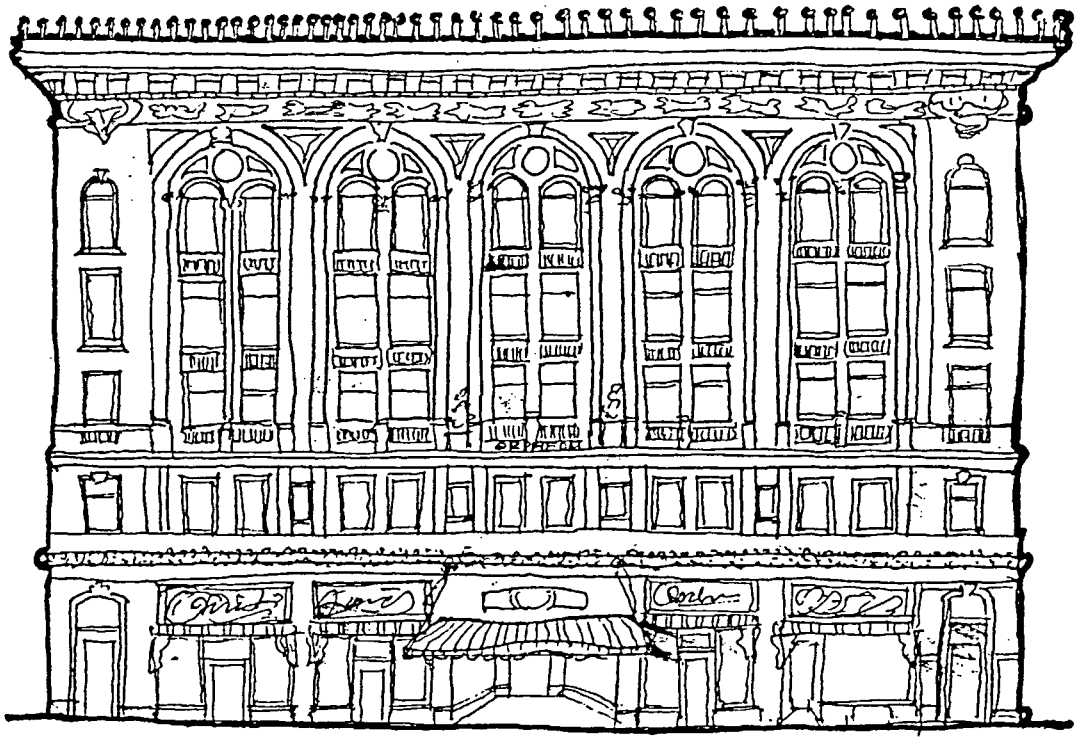

Figure 22. Orpheum Theater, Los Angeles, ca 1920 (trace from Valentine ,1994, p. 18).

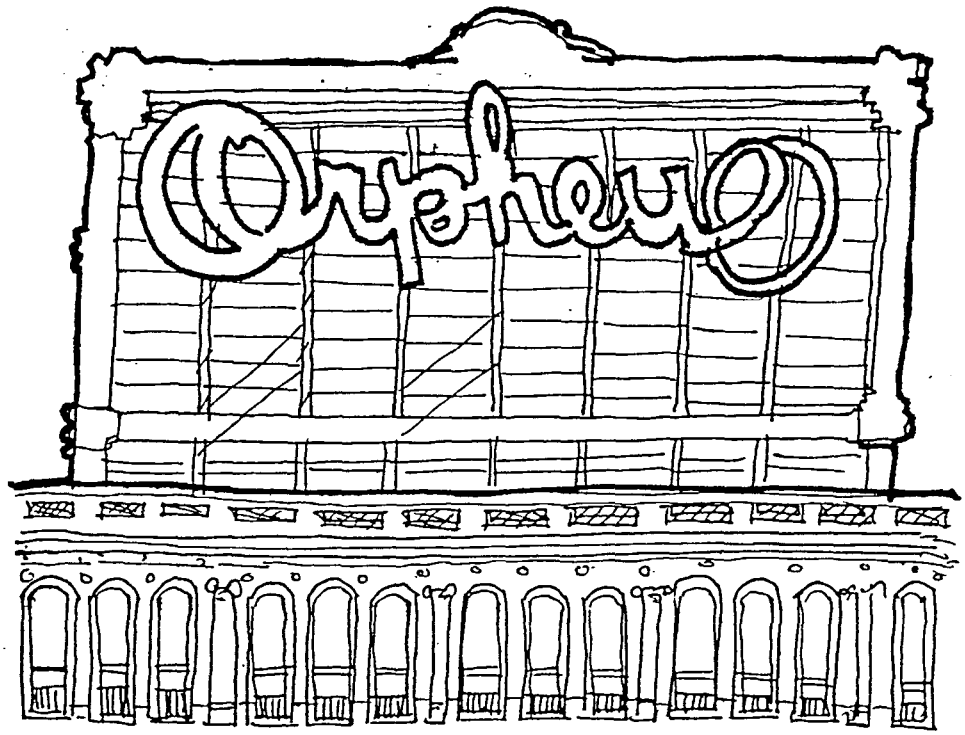

Figure 23. Huge marquee on the rooftop of Orpheum Theater, ca 1911 (trace from Valentine, 1994, p. 19).

Figure 24. Colonial Theater, Chicago, 1903. Vaudeville Theater (trace from Valentine, 1994, p. 19).

smaller Vaudeville theaters.[30] For example, the E. F Proctor's Pleasure Palace in New York had all the features and services found in private clubs. At first, these luxurious theaters were meant to accommodate royal and wealthy families. In 1918, a guide to building and managing a vaudeville theater reminded its readers the following facts:

> In particular does the Vaudeville House draw from both the classes and the masses. A theater should represent to the less forwarded of its patrons, something finer and more desirable than ordinary surroundings; and to the better class, it should never present itself as inferior to the environment to which such persons is accustomed.[31]

After a year, vaudeville producers could not survive in the entertainment industry as live performances required a lot of capital. Vaudeville houses were converted into motion picture theaters because movies and radio were considered cheaper forms of entertainment. Motion picture theaters were soon built in every downtown area and today many of the renovated ones still function as movie theaters.

The scale and the architectural style of theater building types reflected their communities. The larger sized theaters with excessive ornamentation and huge orchestra pits were usually seen in the prominent downtown areas of major cities. In towns with smaller communities, the theaters appeared scaled down and films were accompanied by pianos. In the Grand Theater, architect Harry Edgar Hunter originally built this entertainment center to serve the population of Eldora. Therefore, the theater appears to be more scaled down compared to the grand Vaudeville in larger cities.

In larger sized theaters, the interiors were extremely elaborate with marble ticket booths, mirrored foyers, oil paintings, plush or velvet auditorium seats and personal services, which boosted attendance. The lobby had a cathedral ceiling, and was built in a very open and

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[30] Valentine, 21.

[31] Edward Rento. *The Vaudeville Theater: Building, Operation, Management*, (New York: Gotham Press, 1918), 116.

transparent way where one could expect to see what was inside the theater at a glance. The expensive box seats were poised on the side wall where the upper-class audience could easily be seen with a sense of superiority. The seats were not meant for having good views of the shows but for portraying people from a wealthier class. Such seats were located at a higher position than those reserved for the poorer classes. The Vaudeville theater was originally built for wealthy families to enjoy live performances. The admission ticket to each performance was at least between five to six dollars each for ordinary seats and much more for box seating.

Compared to larger sized theaters, the Grand Theater's interior is much simpler and less ornate. The ticketing booth is covered with mosaic tiles instead of marble. The lobby is smaller in size with just enough room to let the patrons purchase tickets and wait to enter the auditorium. Inside the auditorium, the walls are covered with boards and no carpet covers the auditorium space.

Storefront Theater

The motion picture entered its second era in America when it moved out of the Vaudeville houses and into little storefront theaters. Initially, entrepreneurs rented vacant stores to operate as temporary movie theaters. These vacant stores were the typical beaux-arts buildings situated on the main street in the commercial district. Usually the building had a brick front facade and the structure was secured by cast iron posts. Like the other stores on main street, the signage was made to blend in with the block of the retail district (Figure 25).

According to Valentine, a typical storefront theater sign was composed of a 2' x 8' x 2" piece of plywood painted with block lettering and hung above the theater as a sign. Inside the theater, rows of folding chairs were lined up as seating and grouped together into three sections, one at the center and two at the sides; in between, aisles separated the center section and the side. The Grand Theater's seating arrangement was also grouped in the same way.

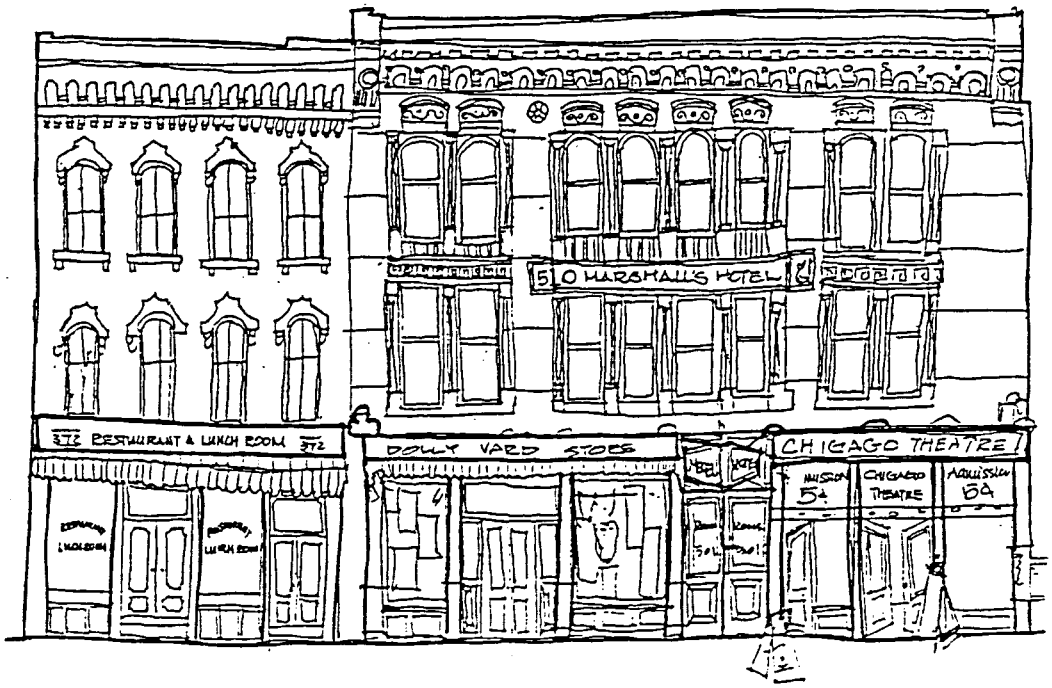

Figure 25. Storefront Theater : The Chicago Theater on South State Street in 1906 (trace from Flagg, 1919, p. 101).

As described by Valentine, the storefront theater did not have a permanent screen. Instead, a muslin sheet hung on the rear walls as a screen and a box acted as a ticket booth; both were set up near the doorway and the theater was ready for business.

In the early stages, the structure was simple and the only prominent area was the entrance that extended out from the building (Figure 25). It was usually marked with a low, suspended canopy that was overhung and tensioned by wrought iron. Similar to the storefront theater, the Grand Theater has a black and white canopy, tensioned by the wrought iron and attached to the lower level of the south facade. The storefront theater's operations room was small and simple and only two or three employees were hired to run the entire show. The cost of operating a movie was low; therefore, the price of the admission ticket was very affordable at ten cents per show. Viewing a movie this way was inexpensive compared to the vaudeville in which an admission ticket was equivalent to half a month's salary of medium working class pay.

The first storefront theater devoted solely to movies was Tally's Electric Theater at 262 South Main Street in Los Angeles, California that opened in April 1902 (Figure 26). It was also the first theater to make a change to the box-like structure of the facade. The *Los Angeles Times* advertised the theater as follows:

> NEW PLACE OF AMUSEMENT
>
> Up to date high class moving picture entertainment, especially for ladies and children see the capture of the Biddle Bros., New York in a Blizzard, and many other interesting and exciting scenes. An Hour's amusement and genuine fun for 10 CENTS ADMISSION[32]

[32] "A Million and One Nights," 425.

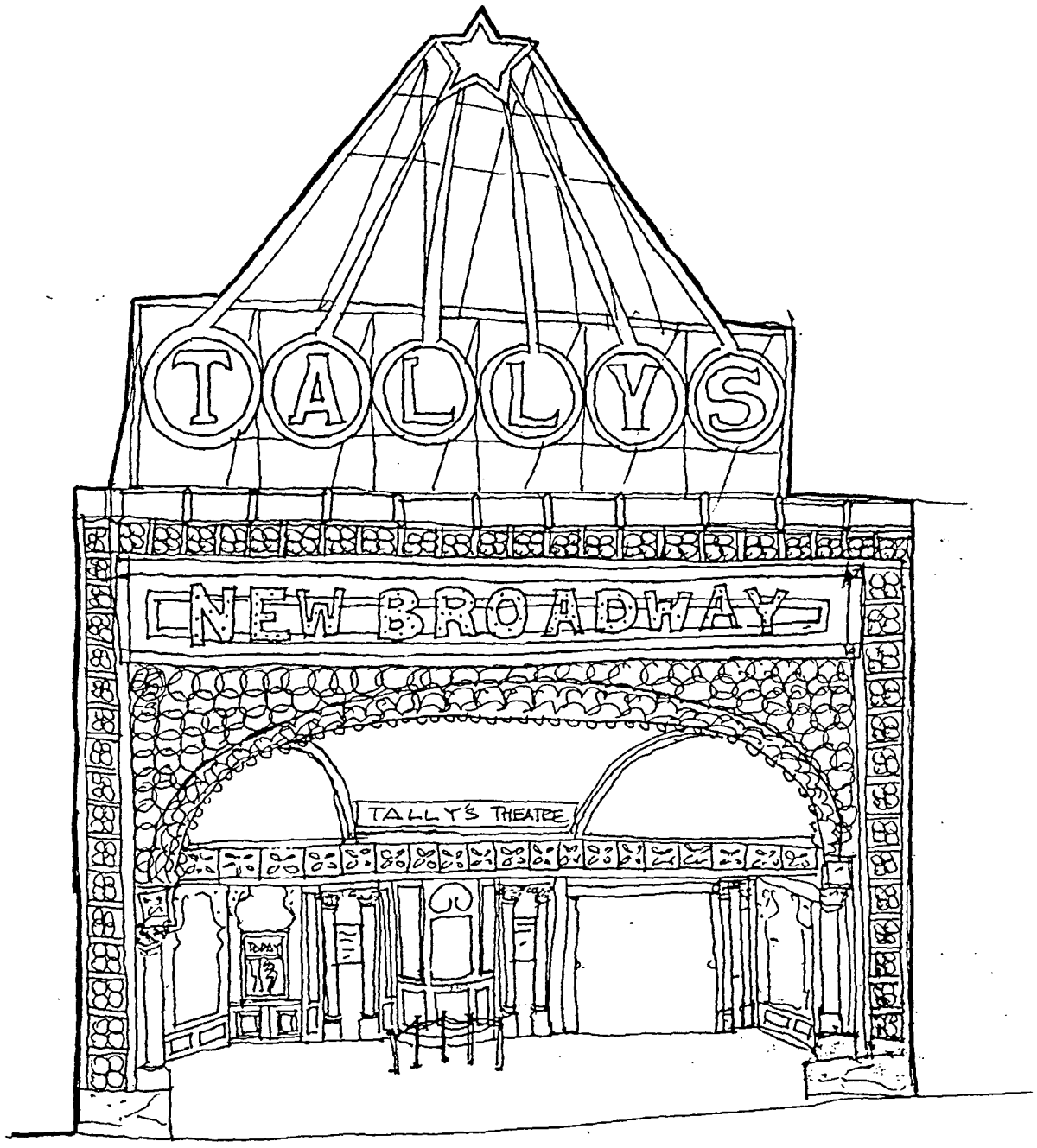

Figure 26. Tally's New Broadway Theater in 1910. It was the first storefront built in 1906 at South Main Street, Los Angeles, California, (trace from Mast, 1982,p.30).

Soon these storefront theaters (Figure 25) became permanent fixtures rather than temporary space rentals. Many owners and entrepreneurs reinvested their profits in the improvement of buildings and shows. The innovations included a pleasant environment such as comfortable seats, better acoustics and sound effects and narrators for silent films. The on-stage performances like singing and acts accompanied by "stunt" organs to produce sound effects, was one of the additional features added to entertain audiences.[33]

By the year of 1912, most remodeled storefront theaters no longer served as the prime area for the movies as new small theaters were built for motion pictures. In fact the Cameo theater in Los Angeles, which opened in 1910, was designed and built to operate solely as a motion picture theater. It was continuously operated for over eighty years until the year of 1991.[34] In contrast to the historical storefront theater, the motion picture theater was built for retail purposes. In order for it to operate as a movie theater, it was limited as far as alteration was concerned. Renovation would change the integrity of the structure, yet not maximize its purposes.

The Air Dome Theater

While the storefront theater was blooming, another new form of theater was born. It was an open air theater, also known as an air dome theater. Built as a roofless structure, it catered to summertime entertainment, and was enclosed by four exterior walls as facades (Figure 27).

Within the enclosure, seats were placed on the ground, sandwiched between the projector and the screen. The obvious disadvantages were the stale air produced by the machinery and the poor ventilation that could compound discomfort during warm weather.

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[33] Edwin H. Flagg, "Evolution of Architectural and Other Features, of Motion Picture Theaters," *Architect and Engineer*, (May 1919), 100.

[34] Valentine, 23.

Figure 27. Airdome Theater, Danville, Illinois, ca 1910 (trace from Valentine, 1994, p. 24).

On the other hand, the open-air theater was very economical and less of a fire hazard than enclosed theaters.

The Nickelodeon

In 1905, after the motion picture moved out of the vaudeville house and into the store theater, another innovation hit the market. Harry Davis and John P. Harris, both real estate operators, turned a vacant storeroom from the Grand Opera House in Pittsburgh into a ninety-six seat motion picture theater. The exterior of the building was not much different from that of the storefront theater (Figure 28). The glass front and frame for the doors and windows were removed to allow visibility and accessibility. The typical enclosed storefront windows were removed and set back at least six feet to accommodate a lobby or vestibule along with the box office. Because the admission charge was only five cents, these types of theaters were called Nickelodeons or Nickelets.

Figure 28. Exterior view of Harry Davis original Nickelodeon in Pittsburgh, 1905 (trace from Mast, 1982, p. 41).

The interior was cheaply decorated with stucco and burlap and painted to convey a sense of pseudoelegant design. The plan was a small standardized 20'x80' area with a center aisle leading to the screen while the projector was located at the rear side of the building. Opera seats arranged in rows served as seating, and a white line of sheets formed a screen[35] (Figure 29). Food was not allowed to be brought inside the auditorium but vendors could sell popcorn, peanuts, and candy in the lobby of the nickelodeons. In between films, slides were projected onto the screen to inform patrons with messages such as: "Ladies, remove your hats" or "Gentlemen- No Spitting."

[35] Eugene Lemoyne Connelly, "The First Motion Picture Theater," *West Pennsylvania Historical Magazine*, (March 1904), 23.

The first movie shown in a nickelodeon theater was "The Great Train Robbery." Thousands of customers paid to watch the 15 minute film. By 1907, attendance at the nickelodeon theater was estimated as high as ten million admissions each day.[36]

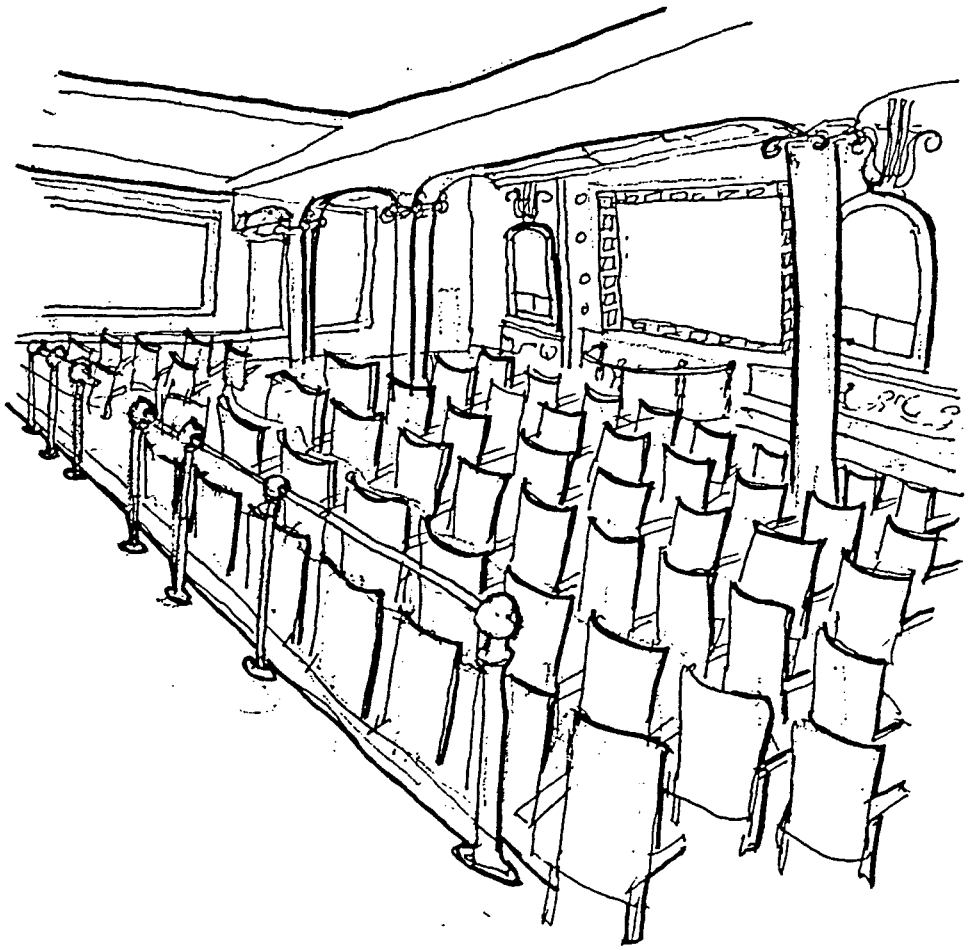

Figure 29. Interior view of Harry Davis original Nickelodeon in Pittsburgh, 1905(trace from Valentine, 1994, p. 22).

[36] Gerald Mast, *The Movies in Our Midst*, (Chicago: The University of Chicago Press), 41.

The Nickel Madness; the Amazing Spread of a
New Kind of Amusement Enterprise Which is
Making Fortunes of Its Projectors.

The newspaper clip above appeared as a headline in *Harper's Weekly*.[37] Within a year, thousands more nickelodeons occupied former stores and new buildings across the United States. By the year 1910, there were ten thousand nickelodeons. They were in such high demand that the gross revenue of a single theater per week could be figured by multiplying three and a half to four cents by the population of any given city.[38]

Due to the growth of the nickelodeons and the demand from the public, the film industry made films available on a rental basis or by film exchange. Film distribution became more efficient and less costly. Previously, films had to be ordered from a catalog and purchased by the foot, requiring major investments to keep new titles before the public. In order to recover the expenses, theater owners ran the same film until it disintegrated. This problem was solved when the film industry began exchanging films.

The facade of the storefront theater was the root of the nickelodeon. Many of the early nickelodeons were very similar to the storefront theaters. It was at a later stage that designers used electric lights to highlight the building and advertise the shows. The forms and shapes of theaters began shifting toward the organic rather than the classical. Neo-baroque architectural style was applied to the design of the theater buildings. Prefabricated ornamentation became the main decoration of the building. Above the entry hall, the signage was decorated with blinking colored bulbs to advertise the location of the theater. Sometime, ornate vertical signs were mounted onto the facade facing the sidewalk to entice the patrons long before they reached the theater.

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[37] Barton W. Currie. "The Nickel Madness," *Harper's Weekly*, (24 August 1907), 51.
[38] Gene Bowers, *Nickelodeon Theater and Their Music*, (New York: Vestal Press, 1986), 43.

Advertising was an important tool of the motion picture theater, as foreseen by many theater owners. Over the years, the exterior of the building was beautified but the interior remained the same.

Small-Time Vaudeville

Unlike Vaudevilles, nickelodeons were usually found on side streets where rent was cheap. They were get-rich-quick schemes for owners because they required little capital and almost no maintenance as physical environment was not the main concern. The groups of audiences watching the movies were usually different from the audiences of the live theater. Live performance theaters hosted wealthy families whereas the movie theaters catered to all classes. In order to reverse the host-and-guest relationship between live and film performances, small time Vaudeville acts were introduced in between the motion picture. Each show consisted of several reels of films and short Vaudeville acts that lasted approximately fifteen to thirty minutes between the films and served as intermissions. To attract both nickelodeon and Vaudeville devotees, the admission ticket ranged from ten cents up to fifty cents per seat. Patrons would only pay for the price of one but were able to enjoy both live and film performances.[39]

Small-time Vaudeville theaters were larger than nickelodeons. They had a capacity of five hundred to a thousand seats. During the 1910's, architects were commissioned to create new buildings and at the same time recycle the Vaudeville theater and other large auditoriums. Large theaters were not new; in fact, they were the 19th century Vaudeville Palaces being reused as motion picture theaters and renamed as Movie Palaces. These Movie Palaces continued to feature live entertainment but included silent movies for a more theatrical experience.

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[39] Valentine, 28.

The movie palaces overwhelmed all other theaters by combining live entertainment, courteous service, and generous seating capacity. Palaces were huge (with at least two to six thousand seats), complete with balconies and mezzanines. Interiors were more ornate and luxurious, with lobbies decorated that contained rich materials like marble, plated glass mirrors and mosaic floors[40] (Figure 30). They were frequently referred to as cathedrals or shrines as they combined religious, royal, and theatrical imagery. The ceilings were decorated with elaborate murals of gods or classical heroes. The halls were filled with the resonant chords of huge organs which played the background music along with the silent movies before the invention of the talkies.[41]

According to Mast, who wrote the article on "Moving Picture World," the introduction of talkies in 1920 increased the movie attendance in the United States by one hundred percent. This new invention made live shows seem unnecessary and costly. Plans were thus made to alter or eliminate the orchestra pit. A stage house was no longer used, and the organ was not needed and hence not installed.

Moving Picture Theater

The motion picture entered a new era in America when it changed its exhibition pattern from a one-hour program of one-reel films to a two-hour-plus program of a feature film. The appearance of feature-length films coincided with the development of "feature " motion picture theaters during the last half of the 1920s.[42]

Theater buildings were being constructed, given careful consideration to safety, maximum capacity, heating and cooling ventilation and level of comfort. The design of theaters was now based on functional requirements and scientific and technological innovations. Buildings being designed were more organic than rectilinear. In Valentine's

[40] *Moving Picture World*, 441.
[41] *Moving Picture World*, 442.
[42] Gerald Mast, 101.

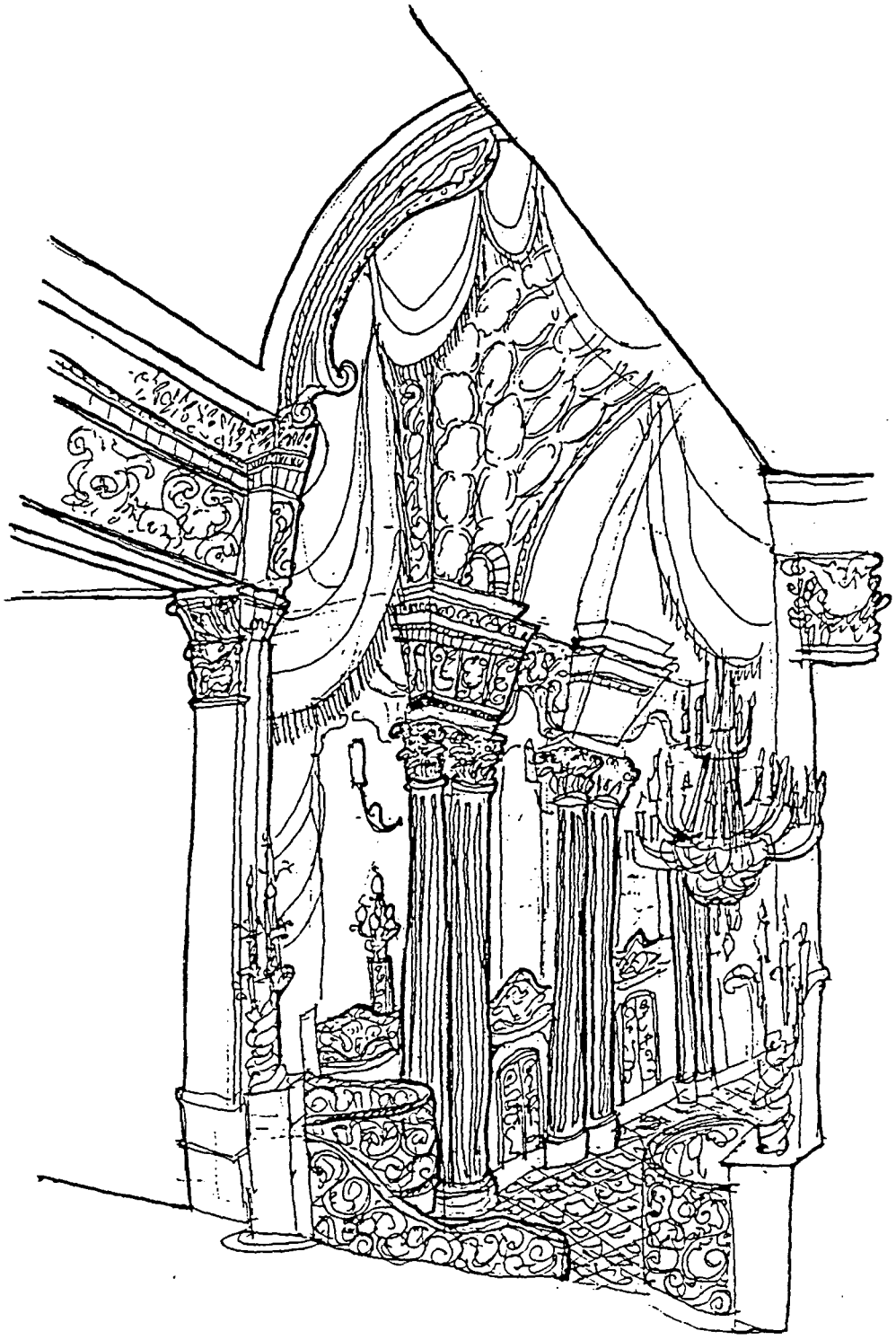

Figure 30. Los Angeles Theater, (Movie Palace), Los Angeles, 1931 (trace from Valentine, 1994, p. 64).

opinion, the exotic revival slowly gave way to a modernistic Art Deco (Figure 31). Modernism replaced Neo-revivalism and a non-historical approach started to take place in architecture. The modernists believed that ornamentation was a crime and honesty meant the expression of materials. Frank Lloyd Wright, Bauhaus artists, and others, designed buildings that were definitive of sleek lines and contained little historic reference. [43] The Bauhaus philosophy taught that history and style must be ignored and that new architecture should be allowed to emerge based on contemporary needs and possibilities. This trend coincided with the period in which motion picture was began developing its own building types. The architectural forms of this type of theater became important work. The one-story box-like storefront buildings and the movie palaces were slowly replaced by the two to three stories building theater.

The exterior of the motion picture theaters was designed to attract attention through elements such as lighting, physical form and size of the structures, and ornaments. Lighting is a good example of technology applied to the movie theater. The facade lighting was the major element used in the movie theater to lure patrons at a distance from the building. The invention of neon lights were used to illuminate the theater and at the same time served as ornamentation of the structure. For instance, the canopy of the Grand Theater wrapped around with strips of bands of neon lights and was used to advertise that the theater was in business. The most prominent lighting feature, though, was the marquee.

The marquee was one of the most important and distinctive features of a movie theater. It was, and still remains, a landmark, extending from the facade so that the building stood out physically and aesthetically from all others on the street. Before 1920, the marquees of theaters were usually dark, flat and grandiose. They were specifically made enormous in size to catch attention from a distance and lighting was not incorporated into the design. During that period, lighting devices were not meant to be used in an outdoor environment.

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[43] Valentine, 171.

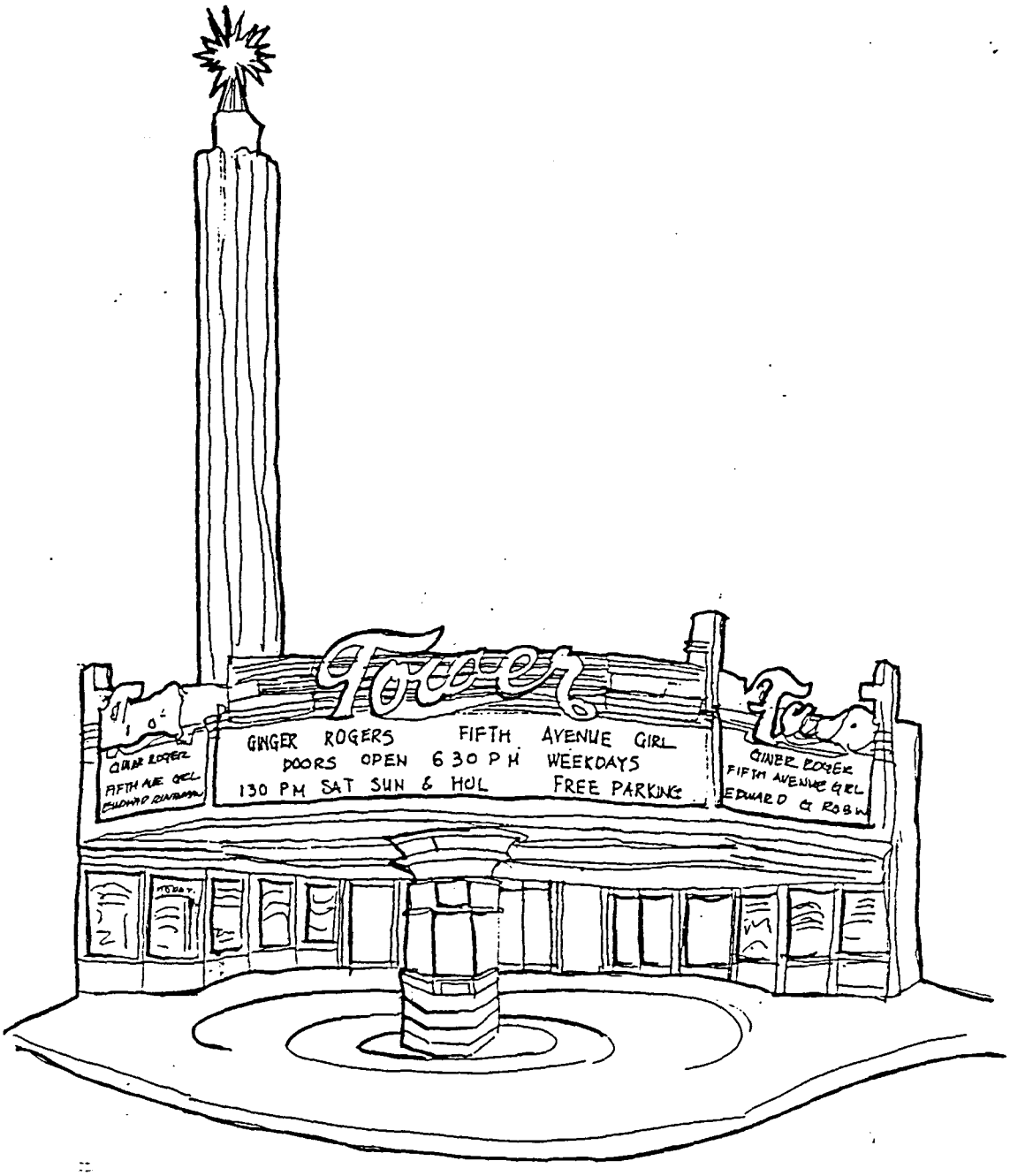

Figure 31. Tower Theater, Fresno, California, 1939 (trace from Valentine, 1994,p.61).

In the 1920s, engineers improved lighting devices and that allowed designers to creatively include lighting as an element of the structure. Blinking lights were commonly used on the exterior of the building to light up the facade of the theater, as well as be an ornament to enhance the structure. When it was in use, the facade sign on the upper facade of the Grand Theater had a flashing effect to lure the patron from a distance. Later, signs were transformed into tall "electric tiaras" with bold and bright lettering. Some of them were outlined with moving lights known as "flashers" and "chasers."

Besides using a lighted marquee, well-lit and carefully placed poster cases, framed in lights, chrome or aluminum lined the curved front of the theaters. Neon tubes were concealed in the poster cases and combined with mirror-based lamps that recessed into the ceiling to illuminate the outer lobby.

The outer lobby was usually "soft" instead of square; that is, it had no hard edges (Figure 31). Undulating lines and rhythms enticed customers to come inside and served as a silent seduction. All the lines of the theater, from the terrazzo to the walls to the soffit lighting, embraced the patron in geometric, floral patterns, and symbols of sunbursts of light and color. Every single element was tied in by the streamlined style.

Streamlining was the style of the future. It evolved from the industrial design of transportation machines. The revolutionary impact of the 1930s on architecture and design could be seen by comparing the design of buildings and automobiles between 1931 and 1939. Entire buildings were built as a single piece and resembled the moving machines--automobiles, trains, and airplanes. The concept of "speed" was borrowed from industrial design and served as an inspiration for architecture of the time. A common motif used in this type of architecture included horizontal bands of thin parallel lines which repetitively wrapped around movie theaters of the era. These bands resembled the trail left by a speeding automobile (Figure 31). Materials being used to construct the aerodynamic structures were glass block,

polished aluminum, and chrome tubing--all hard, shiny, and slick. Each accentuated the novelty and luxury of the building.

The psychology of entertainment during the 1930's translated into comfort, security, and optimism. The architecture had changed from boxy and static forms with delicate details to horizontal configurations with broad sweeping lines. The streamlined styling provided an optimistic expression of faith for the future. Streamline Moderne "moved" forward in sleek, aerodynamic lines as it was a symbol for future.[44]

Movies continued as a popular entertainment when the United States entered World War II in 1941. They were, in fact, it was a welcomed escape from the harsh realities of life and theaters became community centers for war-weary populace. During that period, no theaters were built but streets were already lined with them even before World War II started. Movies, however, were not the main viewing element during this time.. Instead, theaters were used by the media to broadcast news. Newsreel theaters made international events and personalities come alive for the viewers from 1910 until 1950 when television news took its place.

The invention of television did not really affect movie theater devotees. Even today movie theaters are one of the leading forms of entertainment; [45] however, the exotic, glamorous architecture of the theater building has been scaled down and the result is a monotonous, fast-food style of design.

The facade of the multiplex theater is reduced to a back-lit plastic sign - one could hardly call it a marquee -listing the names of a dozen movies inside. The box office is no longer an island, having been moved against the facade, and has been reduced to dispensing computer-generated tickets for several auditoriums.. The lobby is bright and easy to find and

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[44] Valentine, 147.
[45] Valentine, 163.

the auditoriums are furnished by black plastic with cushioned seats. Except for the aisles, floors are seldom carpeted so they are practical and easy to clean.

From the 60s to present, the design of motion picture theaters has been standardized to the form of multiplex theaters. The design of multiplex theaters is simple. They do not have much detail or style as fanciful aesthetic is no longer the priority; instead, interior comfort and variety of shows are the main concern.

An Overview of the Restaurant Industry in Historical Context

The second section of Chapter three focuses on an overview of restaurant types starting from 1800s to the present. This part of the research will provide an overall historical context for the restaurant industry which will contribute to the design for converting a retail storefront into an Art Deco Revival restaurant.

Long before the automobile was invented, before streets were paved with asphalt, Americans had already started eating out.[46] During the last three decades of the 1800s, urban populations were multiplying, industry was growing, travel was becoming increasingly extensive and factories and offices were booming, making it necessary for more Americans to eat out at meal time. As a result, food business became a promising market for restaurant owners. Restaurants expanded well beyond their original scales during the end of the 19th century. Besides well cooked food served in the dining space, spaciousness, mood , atmosphere, setting and site also became important considerations in ensuring the success of a restaurant business. Architecture and Interior ambiance played an important role in the evolution of the restaurant industry.

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[46] Langdon, 5.

In cities of the United States, the early food business, started during the 1870s and were targeted American workers who had to eat out. The first lunch vendors were peddlers selling lunches from baskets suspended from their shoulders or necks.[47] Food in the baskets was pre-cooked and brought to the site for workers who needed a quick bite or a meal between shifts. By the mid 1870s, the food peddlers were soon replaced by a pushcart or a horse-drawn wagon.[48] Pushcarts and horse-drawn wagons had the advantages that they could provide more food and were, at the same time, less labor intensive.

A pushcart was a two-wheeled wooden vehicle with a handle attached at the rear side of the stall. The four faces of the cart were painted with a letter sign stating the type of food the vendor was selling. It was a less costly meal alternative compared to the horse-drawn and motorized wagons. Moreover, it did not use a lot of space compared to a horse-draw wagon. Newly arrived immigrants and average citizens could therefore own a pushcart and make a living selling food.

The horse-drawn wagon first appeared in 1872, traveling on the streets of Providence, Rhode Island.[49] It was referred to as a "four-wheeled vehicle." It had a window opening to serve light meals and regular midday meals between breakfast and dinner (Figure 32). Some wagons operated from dusk to dawn, dispensing food near factories, ball parks, race tracks and other places where people worked or congregated.[50] A majority of the lunch vendors enjoyed the benefits of lunch wagons over pushcarts mainly because lunches were prepared on the spot, and wagons were able to transport large quantities of food to cover a large territory.

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[47] Helen Tangires, "American Lunch Wagons," *Journal of American Culture,* (Vol.13, 1990), 91.
[48] Tangires, 91.
[49] Langdon, 17.
[50] Langdon, 9.

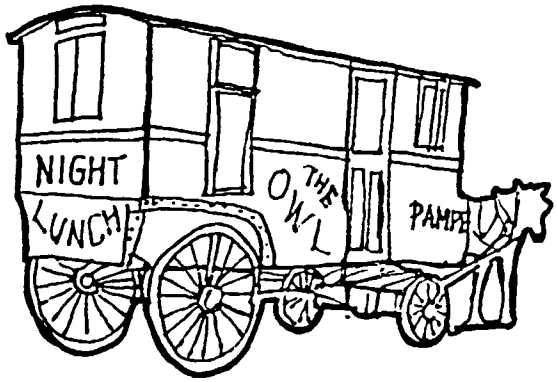

Figure 32. Horse-drawn Wagon (trace from The Literary Digest, 1932, p. 43).

A horse-drawn lunch wagon was the earliest lunch wagon. It was also called a "dog wagon" because of the success of selling hot dogs. The earlier horse-drawn wagon was small and compact, and could only accommodate a preparation area with a window opening to pass food to the customer.

By 1884, operators began introducing wagons wide enough for customers to step up into them and protect themselves away from snow, wind, and rain while they ate. It was built like a one story house and equipped with an eating area that had limited seating capacity at one end and a tiny kitchen in the opposite corner. The kitchen also had a window counter for handing food to customers who preferred to stay outdoors.

By the early 1900s, the development of the internal combustion engine replaced the horse-drawn wagon with the motorized lunch wagons or dining cars. Both resembled a horse-drawn wagon except that they were larger and lengthier inside. Early motorized lunch

wagons were more elaborately decorated (Figure 33), with mahogany-framed windows and stained glass signs, and were equipped with a steam-driven popcorn maker.[51]

The dining car was lengthier than the lunch wagon (Figure 34). Modeled after a railroad dining car, the materials used to construct the dining car were mainly steel, giving a very industrialized look to the vehicle. Lunch wagons and dining cars were also known as "the owls" as their operating times were usually late at night to cater to the working class clientele. Food served was simple to prepare and relatively inexpensive and included such delights as doughnuts, sandwiches, beans and pies. A meal cost approximately thirty to thirty-eight cents.[52]

Eventually, most lunch wagons and dining cars quit making daily journeys through the streets and settled instead on small plots of land in close proximity to railroad stations, factory districts, ferryboat and steamship landing piers, freight stations, apartments house districts or suburban traffic lines. They evolved into factory-made buildings known as dining cars or "diners."[53] By about 1910 the demand for a larger menu and greater seating capacity resulted in a new interior layout, with the kitchen placed against a long wall and an eating counter running down the cars center. Customers, sitting on round metal stools, faced the cooking operation (Figure 35).

[51] Tangires, 95.
[52] "Coffee and in the Doggy Dog-Wagon," *The Literary Digest,* (Feb 20 1932), 43.
[53] Langdon, 9.

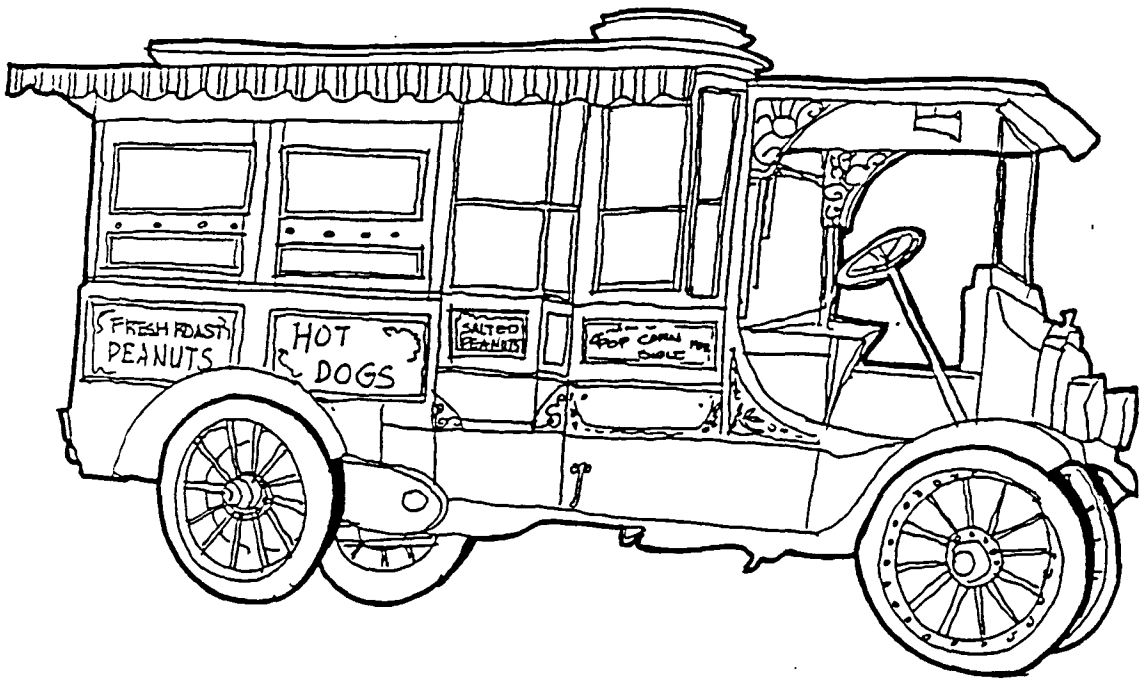

Figure 33. Motorized Lunch Wagon (trace from Tangires, 1990, p. 13).

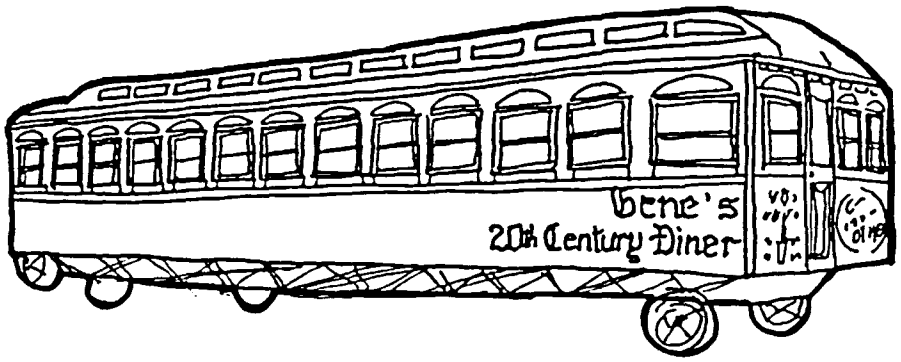

Figure 34. Dining car (trace from The Literary Digest, 1932, p. 42).

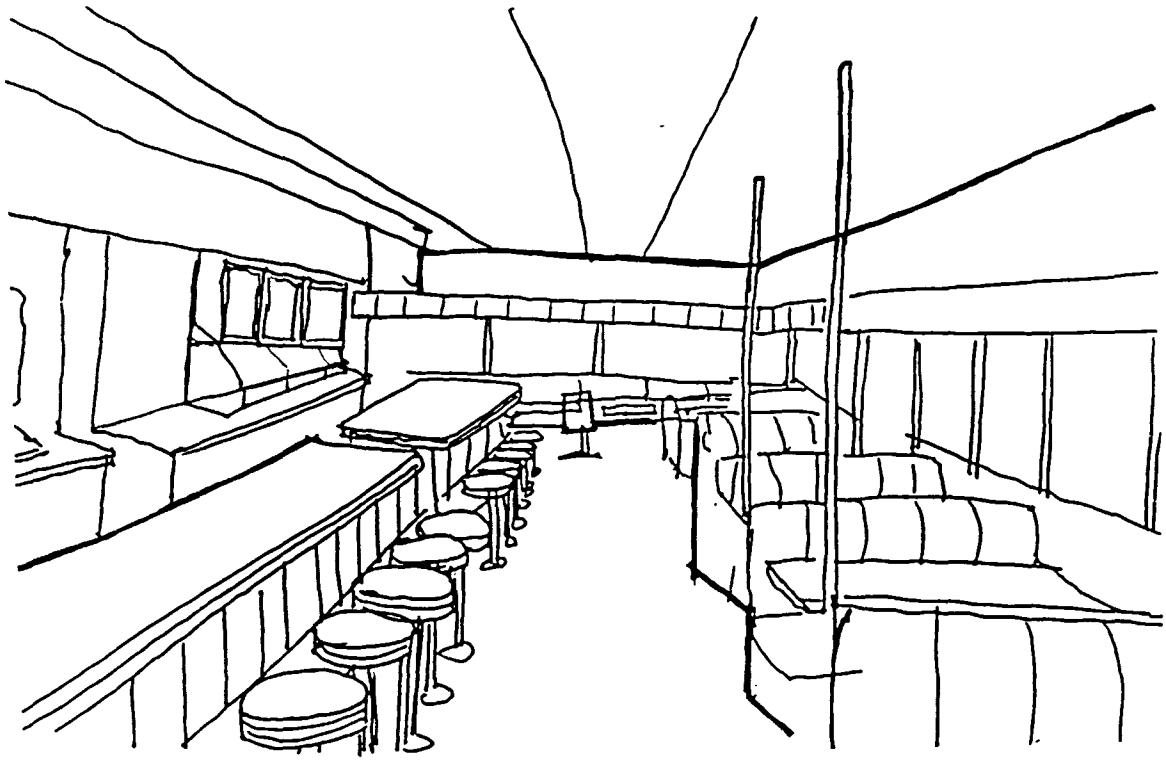

Figure 35. Diner Interior, stainless steel, booths, padded seats (trace from Tangires, 1990, p. 16).

While Diner businesses were booming, other forms of restaurant businesses established their stores during this period. A majority of the restaurants were soda fountains, coffee shops, and lunchrooms and they served only light meals. Cafeterias, however, provided large meals and accommodated a large seating capacity.

The cafeteria was another type of eating space that evolved in 1906. Due to the demand for more comfortable and efficient eating spaces. The cafeteria was the first attempt to get patrons to assemble in a line and put together their own meals in a continuous, moving operation from start to finish. Initially, they started as small restaurants but later grew to accommodate the steady increase in the number of patrons. The floor space was enlarged tremendously to hold an ample kitchen, a spacious seating capacity, and a service counter that was often 75 feet long. Sometimes it occupied an extensive ground floor and mezzanine, while at other times a commodious basement.[54] The larger kitchen enabled cafeterias to provide big, hot meals which suited public demand.

By the early 1930s, mechanical and electrical power were easily available, making it possible for entrepreneurs to create the automated cafeteria. In an automated cafeteria, food was cooked in advance and placed on a revolving belt that passed by the customers. Customers therefore had the satisfaction of seeing what they were getting before making a purchase.[55] This design was much more efficient in that employees did not have to wait on customers and customers did not have to wait in long lines. They simply stepped up to the rows of glass cases enclosing the revolving belt and dropped coins into the slots to get the desired food. The heated or refrigerated compartments had shiny, nickel-plated fittings which

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[54] Langdon, 14.

created an impression of clean, sparkling conditions and also gave customers the perception of effortlessness.

In addition to cafeterias, other smaller restaurants also evolved about the same time the diners were established. According to Langdon, the soda fountain is one of them. During the period of 1920s, soda fountains became a much-appreciated part of American life. A small number of drugstores operated soda fountains that served beverages made of a mixture of soda water and sweet syrup. In 1874, the cream soda was born when soda water was mixed with ice-cream and it captivated the public. As businesses grew, business operators segregated soda fountains and drugstores into independent establishments.

Soon, customers demanded soda-fountain businesses to serve other light meals like sandwiches, cakes, pies, sundaes and orangeades (a drink made with orange juice as an ingredient) beside the soda drink. Patrons who came to the soda fountain stores were students and teenagers who claimed that the American soda fountain was the "dry"(non-alcoholic) drinker's best friend.

The interior finishes of the soda fountain were mainly linoleum, cork or rubber flooring, marble, Vitrolite (a trade name for pigmented structural glass), or Sani-onyx (a trade name for a sturdy, snow white glass for the serving counter top). Walls were either painted or papered.[56] By 1912, many soda fountains had evolved into another institution, the luncheonette. Luncheonettes were small restaurants where light lunches were served. They offered a wide range of sandwiches, hot soups and salads.[57]

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[55] Langdon, 16.

[56] Joseph Oliver Dahl, *Soda Fountain and Luncheonette Management,* (New York: Harper And Brothers, 1930), xiv, xvi, 25-26.

[57] Langdon, 10.

About eight years later, luncheonettes and other counter service establishments began advertising themselves as coffee shops.[58] Coffee shops were also known as cafés and were usually small restaurants that served light meals, such as sandwiches, salads and soups. No heavy cooking was done and no alcoholic beverages were provided. Like diners, coffee shops had a long and narrow interior configuration. They had a lengthier counter and stools were arranged in a line running from the front of the shop to the back (Figure 36). Customers faced the person behind the counter and the food preparation area. The small space provided intimacy for small groups of two and three in the café.

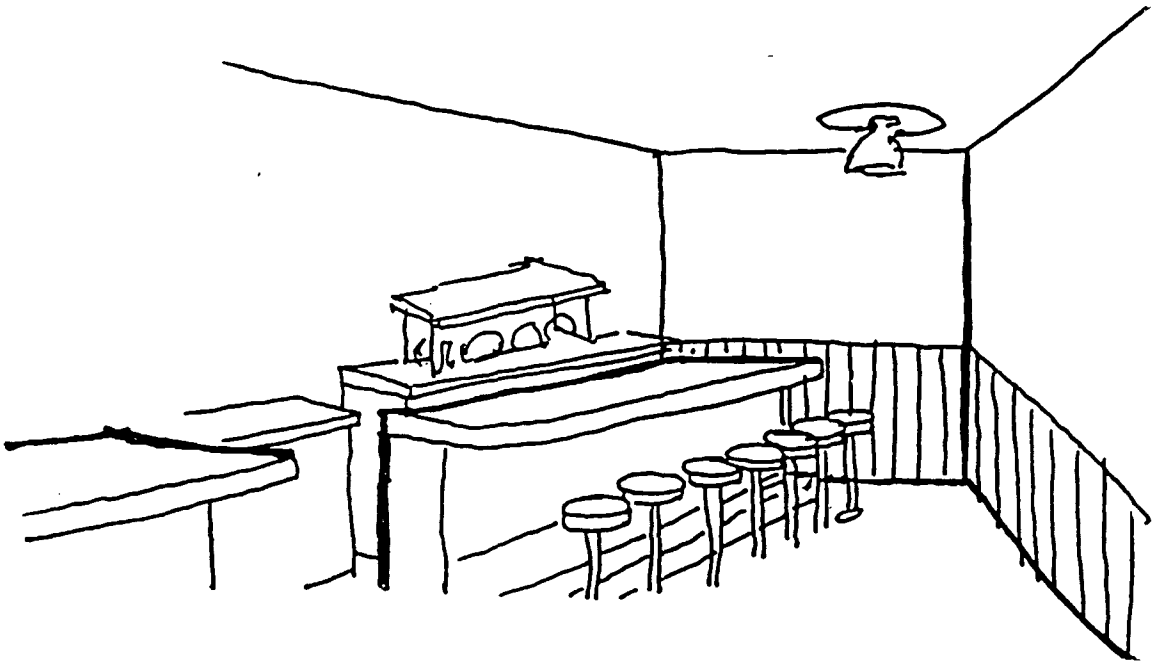

Figure 36. Interior space of a café (trace from Redesigning and American Café, 1940, p. 123).

[58] Langdon, 13.

The lunchroom was another kind of restaurant that provided inexpensive food and fast service. They were often small and cramped; nevertheless the lunchroom achieved enormous success because it was very economical. In terms of architecture, lunchrooms had little potential for achieving distinctive identities. Lunchrooms generally occupied a sliver of ground-floor space in a building that contained other business at both the street level and on the floors above. The building's side walls were usually shared with adjoining buildings. As structures that were not freestanding, lunchrooms were only able to use a part of the facade of the entire building to announce their presence and capture the attention of pedestrians.

Inside, lunchrooms were long and narrow, similar to coffee shop and diner design (Figure 37). Light food preparation was done in front of the customers and heavier cooking was often done out of sight in a kitchen situated at the rear side of the restaurant. Some dining spaces were larger, with rows of tables occupying the center of the lunchroom while others were grouped by tables of four, with bentwood chairs placed on each side of the long center aisle so waitresses could bring the food directly from the kitchen to them.[59]

The competitive nature of the restaurant business forced restaurant owners to improve the comfort of the restaurant's interior to attract patrons. Back supports were added to metal stools and seats were arranged so that friends could face each other while having dinner. Some major changes included the lowering of the tall counter and seats and the addition of the footrest to the bottom of the counter. Restaurateurs also recessed the base counter to provide more leg room. According to Langdon, counters were not arranged as a straight run but as a

[59] Langdon, 10.

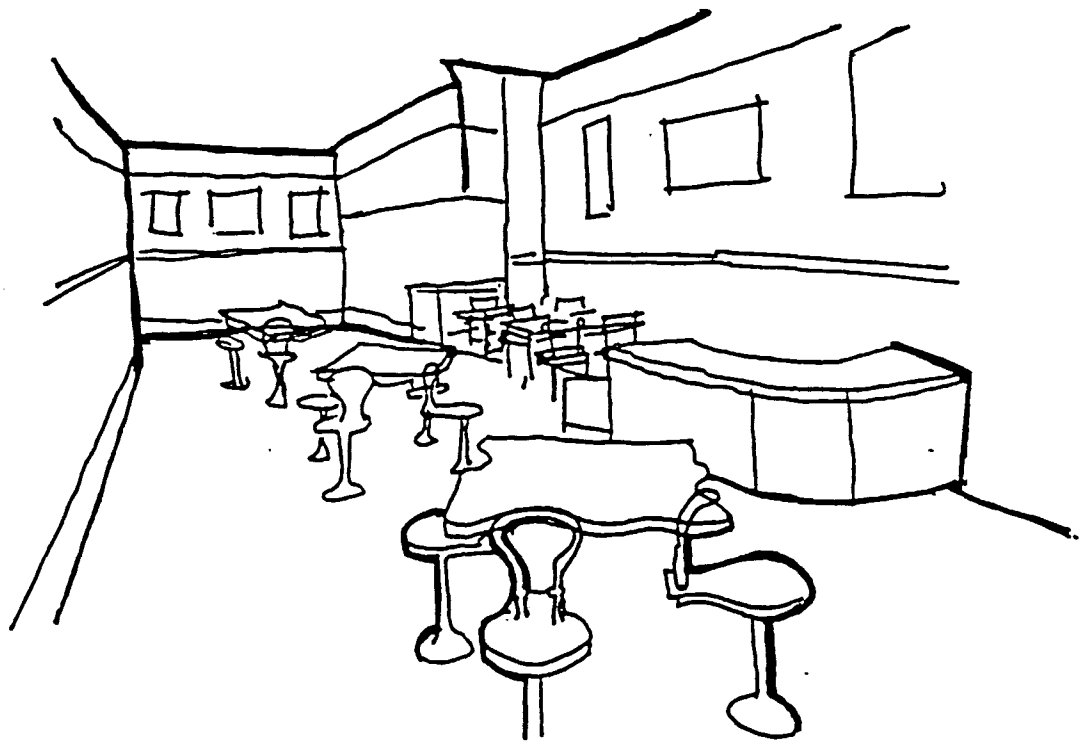

Figure 37. Waldaf Lunchroom, Buffalo, 1919 (trace from Dahl, 1930, p. 28).

series of connected horseshoes. The implementation of the U-shaped counter not only made it easier for customers to carry on conversations, but also enabled the employee standing inside the "U" to serve a half dozen people from a stationary position. The U-shaped counter into the bar area is included in the proposed design of the *Vivere Ristorante* to maximize the capacity of the counter.

U-shaped counters were eventually replaced and by 1930, circular counters were introduced but they required more room. Soon the oval counters were recommended as a standard of the storefront restaurant.

During the first decade of the 19th century, restaurants did not pay much attention to the facade. The only design they were concerned with was the sign. Bright, flashing electric signs were used to attract passer-by, making them stop and look into the restaurants. In addition to lights, an effective sign had good placement, size, color, shape, originality of design, and customer familiarity. A common design was the projecting horizontal sign.

By the late 1920s and the 1930s, restaurateurs became aware of the restrained exterior facade of their restaurants, which contributed more to the continuity of design along the street than to the corporate profile. Many restaurant owners enlarged their windows because plate glass was available and inexpensive. Clear plate glass was used in most of the restaurants front from floor to ceiling to allow passers-by to peer in and see how attractive the stores were. Storefront entrances, like that of *Vivere Ristorante*, were carefully thought out.

The entrance of the *Vivere Ristorante* is recessed six feet back from the front building to pull potential customers out of the hurrying sidewalk traffic into the open space in front of the restaurant. A similar effect could have been achieved using glass panels angled inward in

the direction of the door. Sandwich board has been placed in the recessed space to allow the customers to study the menu.[60] Doors were situated in the center but at times when space was limited, they were placed at the side of the facade.[61]

Storefront facades can be divided into two major types: open and closed. The open front implies a visually open facade with metal frames and big glass panels that allow customers to see the interior space. The *Vivere Ristorante* uses the open front facade idea where two display glasses are placed in front of the recessed entrance. The closed front is like a flat wall, although small windows could be used to cut through it. Historically, a closed curtain was often used to obstruct the view of the store.[62]

By the 1930s, architecture adopted the "Streamline Moderne" design and combined it with Art-Deco ornamentation using modern materials such as stainless steel and Formica. Buildings were designed in a bullet-like shape with wrap-around windows, and essentially defined "motion technology." Structural glass and porcelain-enameled metal panels were used extensively on walls to make them look smooth and gleaming. Stainless steel was used as a futuristic accent and glass blocks were built into huge, glowing, translucent structural windows.[63] Interiors were organic in areas where curved walls were built by glass blocks extensively in the space.[64] In the case of *Vivere Ristorante*, the west side of the service station walls are composed of curvature to accentuate the character of the Art Deco theme.

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[60] Bryan and Norman Westwood, *Smaller Retail Shops,* (London: The Architectural Press, 1937), 17-20.
[61] Morris Ketchum, *Shops and Store*, (New York: Reinhold Publishing Corporation, 1948), 148-169.
[62] Ketchum, 150-154.
[63] Chester H. Liebs, *Main Street to Miracle Mile, American Roadside Architecture*, (Boston: Little, Brown and company, 1985), 57.
[64] Peter Growland, "Coffee Shops," *Arts and Architecture*, (Febuary 1983), 46.

The 1930s were marked by buildings constructed mainly of glass, steel and concrete. Large neon signs were integrated into the facade not just as the sign but also as part of the architectural elements and served as spectacular landmarks.

Diners were one of the popular restaurants types in the late 30s. The architecture of diners captured the fancy artists, authors, movie-makers and the general public during this period. Its building type reflected a Streamline Moderne design and had elements like the bullet shape, stainless steel construction, and neon lights that were wrapped around the facade of the building which made it highly reflective and very futuristic looking (Figure 38). Over

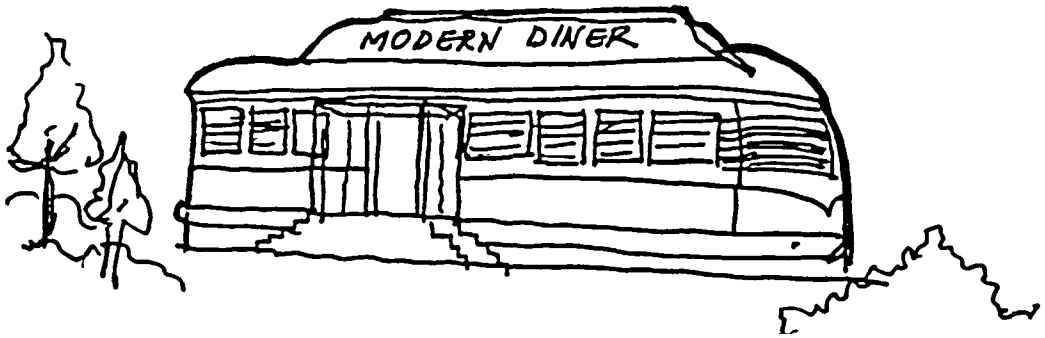

Figure 38. Bullet shaped Diner (trace from Diners, 1990, p. 23).

time, diners developed into a more permanent appearance. They had big exterior windows instead of tiny ribbon ones, higher ceilings, and brick veneer walls. Stainless steel was still the main interior finish of the structure. Many diners were incorporated into large restaurants as dining rooms and games rooms were added into the restaurant.

Besides diners, another restaurant venture was established during the 30s. With the automobile business booming, the tendency was toward a car per household. People with cars were lazy and preferred to stay in their cars even during meal time. In order to cater to this growing class of consumers, another type of restaurant evolved which served barbecued pork--the drive in Pig Stand.[65] It was the first restaurant designed and constructed solely to serve people in automobiles.

Between 1920 and 1930, there were many unique and sometimes comical looking buildings designed to look like various objects including teapots, ice-cream cartoons and other house hold objects. Throughout America, giant versions of everyday objects appeared on sites and drew much attention. As a result they appeared along the highways outside cities.

The restaurant chain continued to evolve in the 40s but design trends slowed down. Instead of the 30s Art Deco style and loud design on the facade, architectural trend shifted toward a rectilinear modernism of flat and box like buildings known as the International Style[66](Figure 39). This is known as the reductionism approach that says that hard right angles and unembellished surfaces should be applied onto the building instead of put into the details.

In the 1950s, the space age concept influenced architects and designers. Exaggeration and distortion ruled the design trend. Some coffee shops adopted a flat tilting roof known as

[65] Langdon, 81.
[66] Langdon, 42.

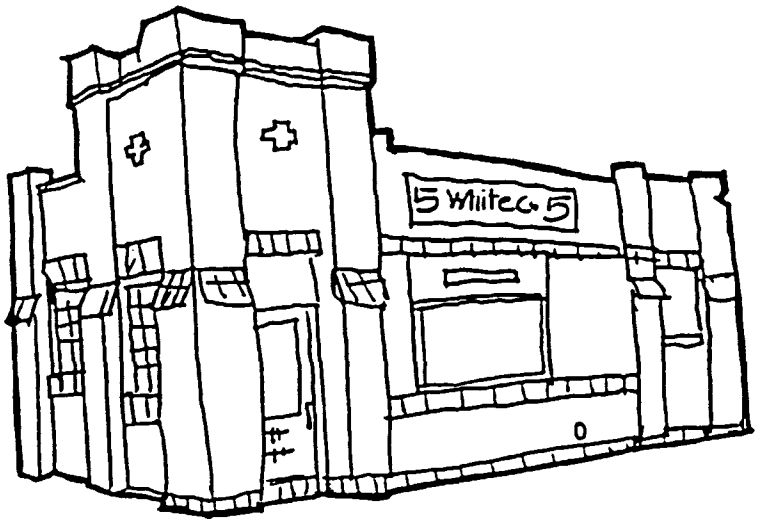

Figure 39. White Castle, Broadway, new York, 1930 (trace from Orange Roofs, Golden Arches, p. 43).

"anti-gravity architecture" (Figure 40). Daring cantilevered roofs poised on rough-hewn stone pylons or battered stone walls rising out of luxuriant vegetation (Figure 41). Space age plastic fixtures ornamented natural stone walls. In the interiors colors such as oranges, pinks and reds were used as they were believed to stimulate the appetite and encourage people to eat faster. Counter stools were thickly padded and often had contoured backs that were set further apart than the diner stools to provide more room and comfort.

Booth seating and straight or U-shaped counters were popular in restaurants of this era.[67] A majority of the coffee shops and restaurants were usually open twenty-four hours and many were equipped with drive-in service. Tourists and truck drivers were their major customers.

[67] Langdon, 123.

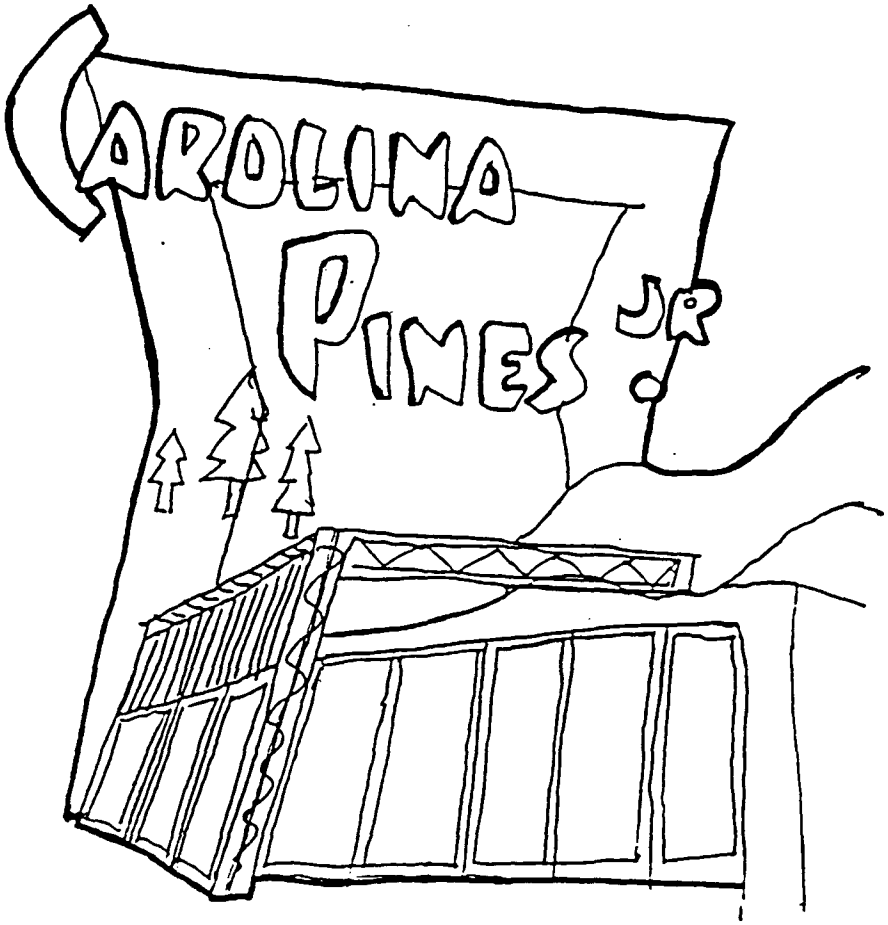

Figure 40. Carolina Pines, Los Angles, California, 1955 (trace from Googie, 1985, p. 35).

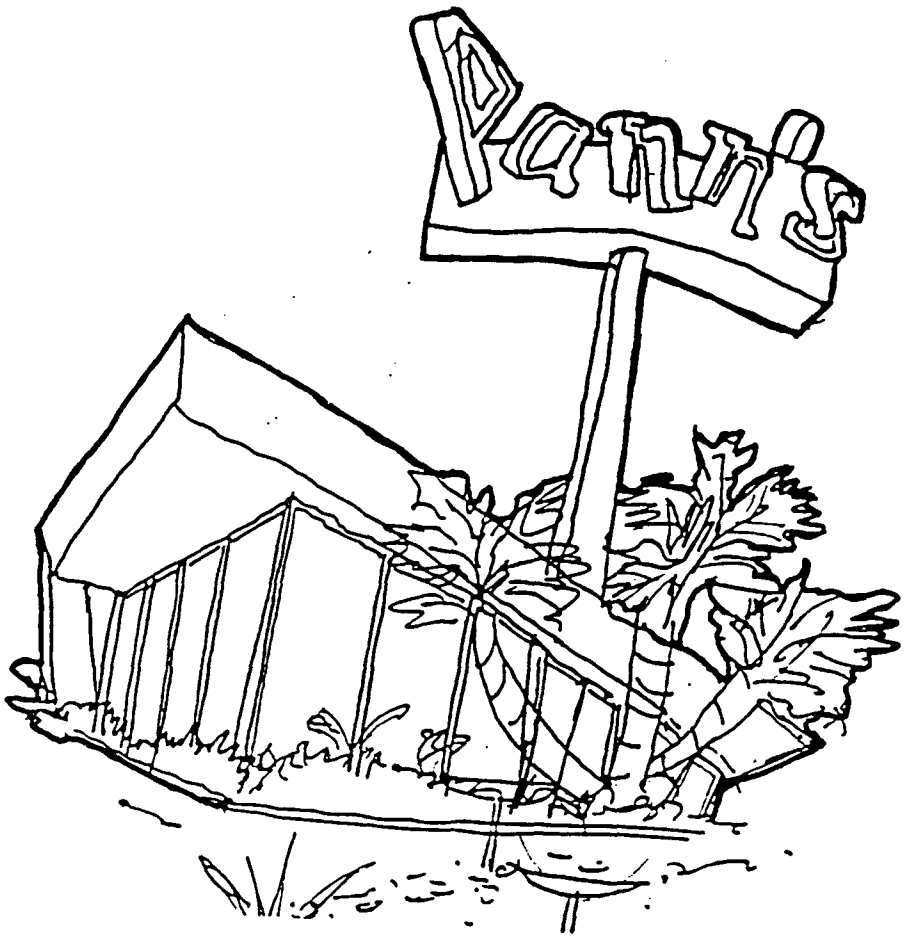

Figure 41. Pann's Inglewood, California, 1956 (trace from Googie, 1985, p. 42).

There was no need for harmony in the architectural profession in the contextual sense during the 1950s. Many architects were not sensitive toward neighboring structures as they only received incentives from individual owners and not neighboring communities. As a result, structures were very individualistic and aggravated the chaotic look of the roadside.

In the late 1960s, the architectural profession tuned in to environmental awareness and began using more tranquil colors and natural materials. In Langdon's opinion, wood, brick, and shingles were widely used. Roadside architecture became refined and much more scaled down. Colors were earthier and natural tones were used instead of bright flashy colors. The purpose of this major shift was to generate a friendly, comfortable, home-like interior that restaurant owners believed would bring in more customers.

By the 1970s, and 1980s, restaurant themes became an important design issue. The themes tied in well with the food served in the restaurants. Restaurants in the 80s were more creative, making it more fun to dine out. Many restaurants strived to attract young customers by creating nostalgic atmospheres such as old-fashioned soda fountains or a neighborhood bar and grill. Restaurant design that had a residential setting were still appealing among customers. In the late 80s, consumers had a strong interest in health food; therefore, food preparation on the spot was once again introduced back into the restaurant. Many old restaurants were remodeled or readapted into new environments. The revival of the original style and Post-Modern theme was a popular trend among architects and designers during that time.

In conclusion, restaurants had their own architectural expression and marketing strategy that evolved with the need and want of the clientele. In the early 1920s, the kind of food served and prepared in the restaurant was more important than aesthetics. During the 30's, the exaggerated streamlined exterior facade and interior comfort became an important issue. In the 40's, the International Style was the main trend of architecture. In the 50s, bright, glaring structures were individualistic and they was no attempt to blend the architecture and design of these structures with that of the neighboring buildings. It was during the 60s, a period of environmental awareness, that architecture was scaled down. Color applications were toned down and earthy, natural hues were popular. Gradually, aesthetics, comfort, services, and quality of food became important factors in ensuring the success of a restaurant business in the 70s, 80s and 90s. Consequently, restaurant design is similar to fashion, running in cycles. Today's pushcart vendors can still be seen on city streets, classic diners still appear on the roadside, and cafés, soda fountains and coffee shops still function in the storefront.

CHAPTER 4. HISTORIC AND PHYSICAL ANALYSIS OF THE PYTHIAN BUILDING

This chapter focuses on the description of the town Eldora and the history and physical description of the Pythian Building, including its location, interior space and exterior architecture design, as well as modifications and alterations of the past and present of the entire structure.

History of Eldora

Eldora, founded in 1853, is a small town located in the eastern part of Hardin County. It was platted along the west side of the Iowa River where it joins three creeks: Pine, Cedar and Bear. Eldora was an enriched land filled with rich prairie soils for potential farmsteads. Due to the richness of the land, numerous farmers and immigrants brought their families to settle in this town.[68]

Eldora was first settled by Samuel Smith in the fall of 1850 in Section 29 which was two miles southeast of Eldora. Mrs. Lois Edgington, wife of Col. Samuel R. Edgington, was asked to name this new town in Hardin County. She named it Eldora to commemorate her baby daughter who had passed away not long after they had moved there. The Edgingtons were the first settlers and the first merchants in Eldora. The brick building situated at the northwest corner of the town square on Edgington street was the first store owned by the Edgington Brothers. At that time, they were dealers in general

[68] Hardin County Historical Society, *History of Hardin County, Iowa,* (Dallas, Texas: Taylor Publishing Company, 1981), 35.

merchandise, including dry goods, crops, and live stock which was shipped to the eastern and southern markets by wagons and trains.[69] Edgington was one of the well established business streets in the town square of this busy trading community.

Today, Edgington Avenue remains one of the busiest commercial streets in Eldora and merges with Highway 175 to become a main street into downtown. Banks, law offices, retail stores, a pharmacy and a theater are situated along the street. The Pythian Building is situated on one of the prominent corners of Edgington Avenue. The Grand Theater was one of the storefront vaudeville theaters located on the north-east side of the building. It was once a popular silent movie theater where piano music was furnished by local musicians. The theater reopened this past summer, 1996 solely as a movie theater and was not readapted to its original function. Besides the Pythian Building, there are three main buildings distinctively located on the town square.

Located on the east side of the public square is the handsome three-story brick Winchester Hotel, which was built in 1890 but later abandoned. The Hardin County courthouse and Eldora Library are the only historic buildings that are well-maintained. Both structures are listed under the *National Historic Register* in Eldora.

Today, Eldora is a landmark in Hardin County seat and serves as a key destination along the Iowa River Greenbelt providing recreational and environmentally-based tourism. It has made the gradual transition from an important agriculturally-based county trading center to an up-to-date modern business center. The business complexes attract area customers and promote a relatively stable and well-balanced economy. It has expanded its industries,

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[69] *History of Hardin County, Iowa*, 612.

especially hospital and health services. Eldora provides quality nursing care for the elderly at established center as well as ambulance services and drug rehabilitation facilities. In addition, Eldora has low-rent housing, recreation facilities for all ages, a well trained police force, and modern fire equipment manned by well-trained volunteer firemen. Modernization and industrial changes over the past 80 years brought extinction to some businesses but also created new ones. Others shifted with the times to meet the needs of contemporary living.

The town square of Eldora has changed tremendously (Figure 42). Boardwalks in front of business establishments have been replaced with concrete sidewalks and paved streets have replaced dirt roads. Carbon-arc lamps, lighting the business and residential areas, have been replaced by electric and sodium-vapor lights .[70] Shops located on the four streets surrounding the Hardin County Courthouse--Edgington Avenue, Washington Street, 12th Street, and 14th Avenue (Figures 43, 44, 45, 46)-- still exist but the businesses have changed throughout the years.

Historic Profile of Pythian Building

On November 19, 1914, a new block of commercial building on the northeast corner of the town square of Eldora was completed and became known as The Pythian Building (Figure 47). It was a vernacular commercial structure, situated at the junction of highway 175 south which merged with Edgington Avenue and 12th Street (Figure 48).

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[70] *History of Hardin County, Iowa*, 35.

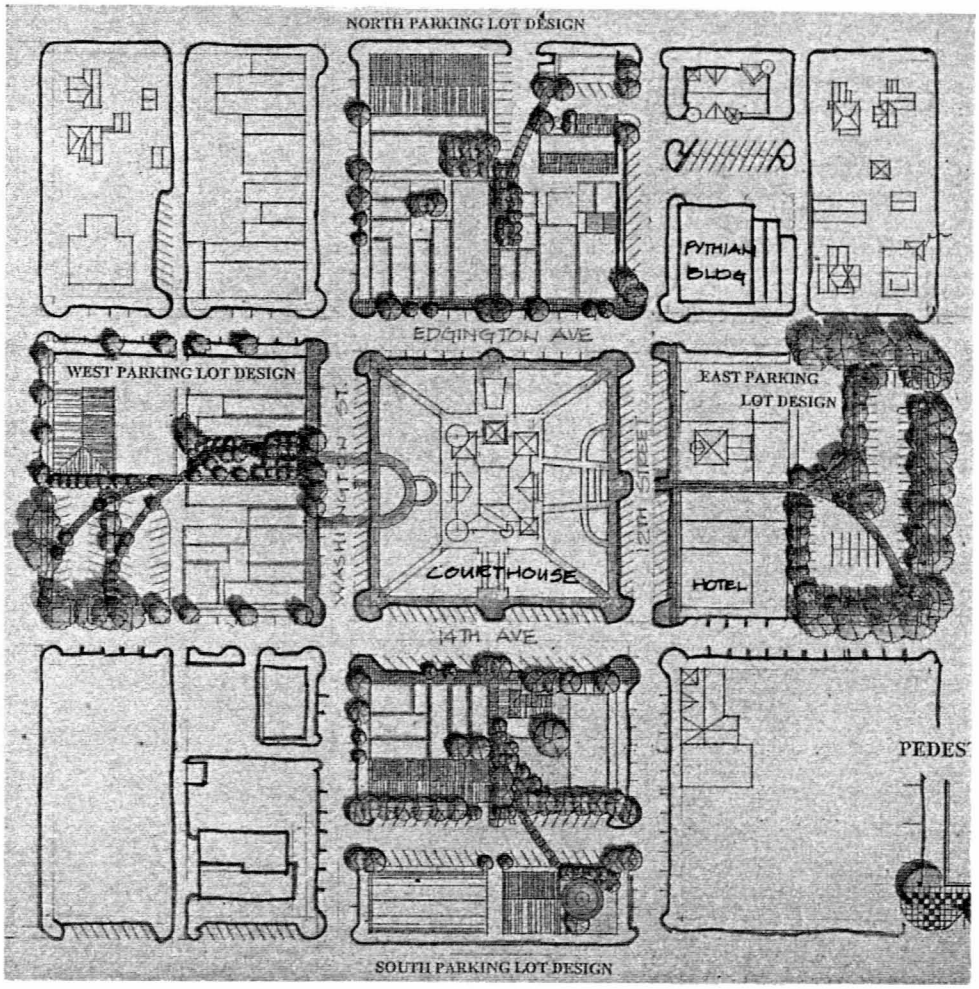

Figure 42. The town square of Eldora – Site plan.

Figure 43. Edgington Avenue - North side of the courthouse. Refer to the site plan on Figure 42.

Figure 44. Washington street - west side of the Courthouse. Refer to the site plan on Figure 42.

Figure 45. 12th Street- East side of the Courthouse. Refer to the site plan on Figure 42.

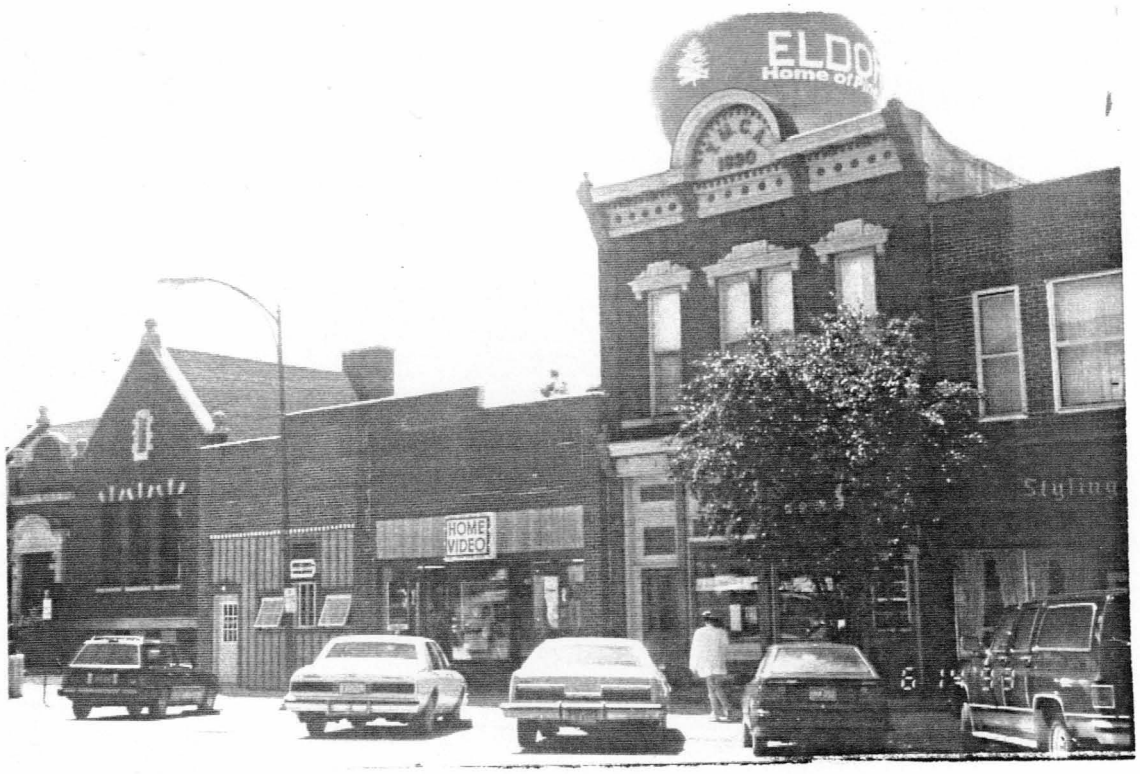

Figure 46. 14th Street- West side of the Courthouse. Refer to the site plan on Figure 42.

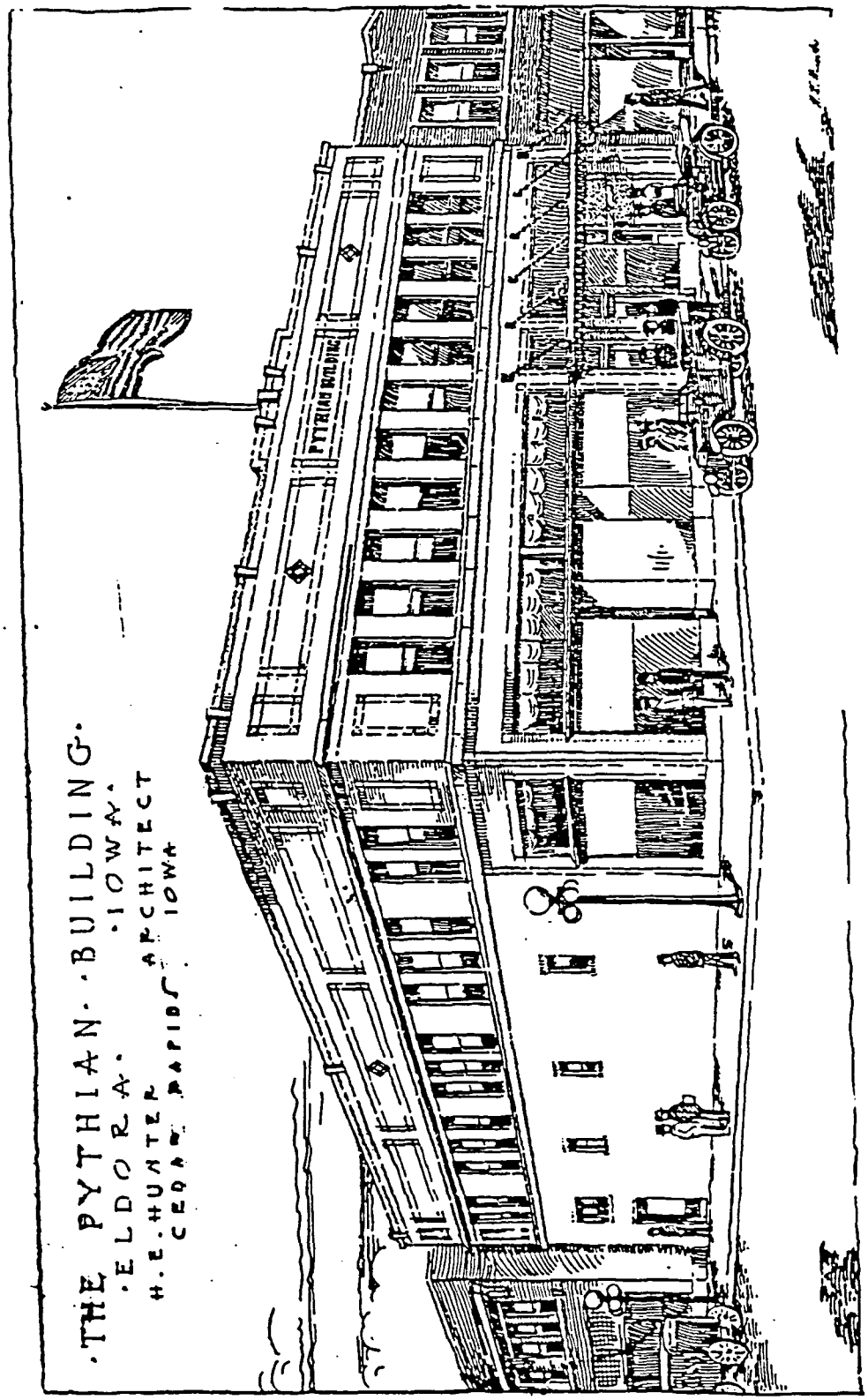

Figure 47. The Pythian Building,1914. (Sketches from architect H. E. Hunter).

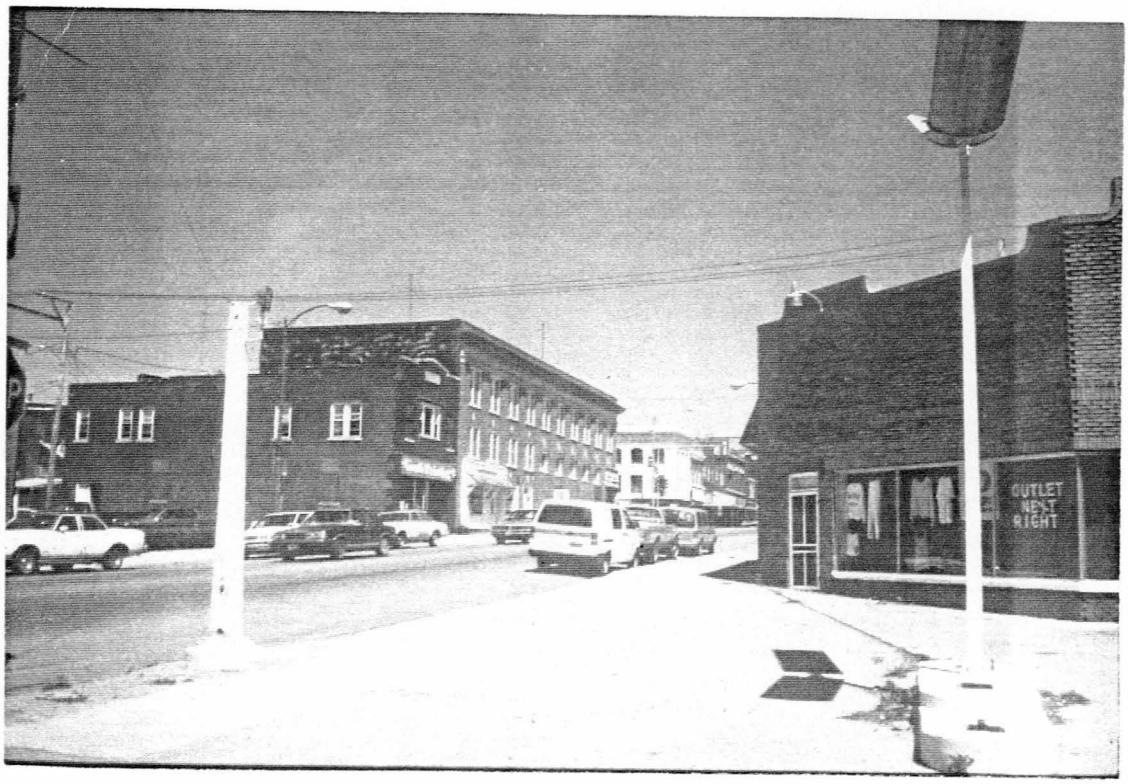

Figure 48. Highway 175 South/ Edgington Ave. Major road to enter to the town square.

The Pythian Building was first owned by the Knights of the Pythias in 1914, a private organization which sold stocks. The architect Harry Edgar Hunter, who worked for an architectural firm in Cedar Rapids, Iowa, was employed by the organization to design the Pythian Complex. The designer was somewhat influenced by the Ecole des Beaux Arts style in Paris which encouraged an academic approach. This approach emphasized classical characteristics including unity, order and balance but rejected decorative ornaments such as additive composition from the Victorian Era.[71] The buildings of this period were box-like structures with brick facades, and the design concentrated mainly on the utilitarian and functional aspects of space. The theory was to build these commercial buildings in standard, simple and plain facades while keeping their identity.

The Pythian Building was one of those commonly seen commercial buildings on the main street (Figure 49). The building expression was plain and simple. It was a two part

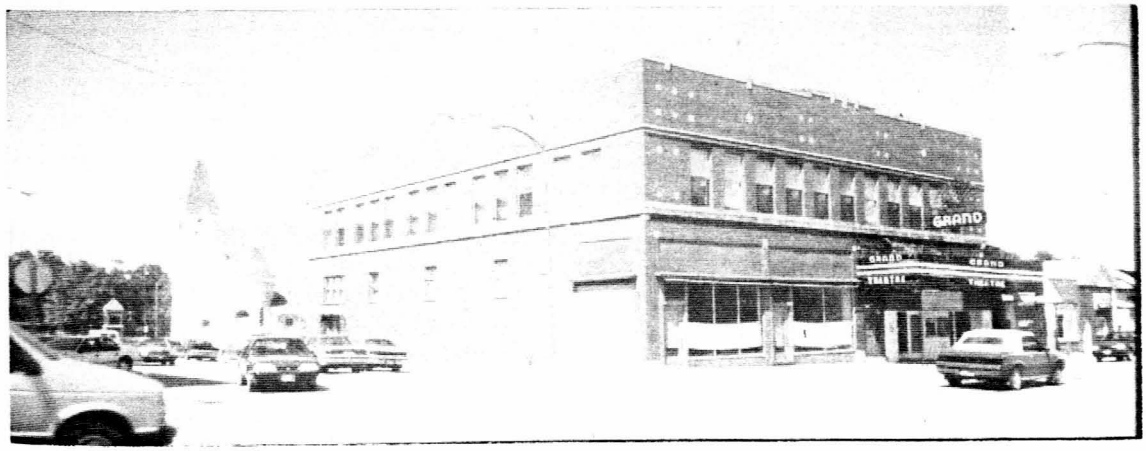

Figure 49. The existing Pythian Building in 1994.

[71] Richard Longstreth, *The Buildings of Mainstreet: A Guide to American Commercial Architecture,* (Washington DC: The Preservation Press, 1991), 39.

commercial brick building subdivided into two parts: the upper level of the complex was occupied by the organization and the lower level was rented out as business retail space and a movie theater (Figure 50).

According to the blue-prints of Hunter, dated in May 23, 1914, the Pythian company utilized the second level as their offices spaces. At the same time, it provided space for their members to gather and socialize. Altogether, there were five offices. The remaining areas such as the parlor, billiard room, club room, lodge room, and banquet room, were used as social gathering spaces [72] (Figure 51).

In Hunter's drawings, the lower level of the retail area was designed specifically for the Brown Dry Goods Company. It consisted of three spaces: the main store room, the loft area, and the basement. The company carried apparel, including women's and children's clothing and accessories in the main store room. The loft area was used as a grocery and department store while the basement served as a storage area [73] (Figure 52).

On the lower east level, a storefront theater was built to serve the community. In this theater silent motion pictures were projected onto the screen, with the accompaniment of piano music played by local musicians. The theater auditorium could hold at least three hundred people. The Grand Theater was considered inexpensive entertainment compared to the live performances in the Wisner Opera House that faced the Grand Theater. Patrons could enjoy a one-hour movie with the purchase of an admission ticket at ten cents per show [74].

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[72] Harry Edgar Hunter, *Blue Print of the Pythian Building*, May 23, 1914.
[73] *Blue Print of the Pythian Building*, 23 May 1914.
[74] *The Hardin County Ledger*, 19 October 1914, 5.

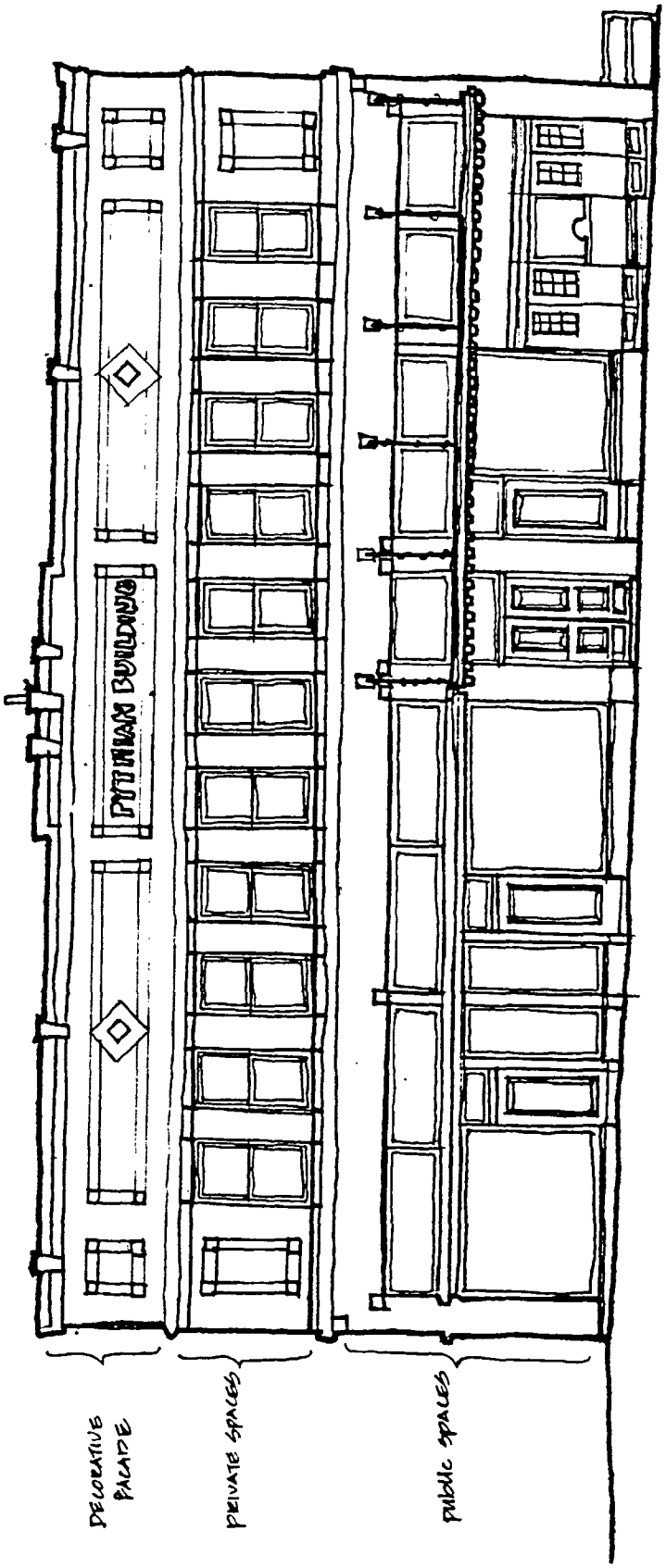


Figure 50. The South elevation of Pythian Building, 1914. -- the front elevation.

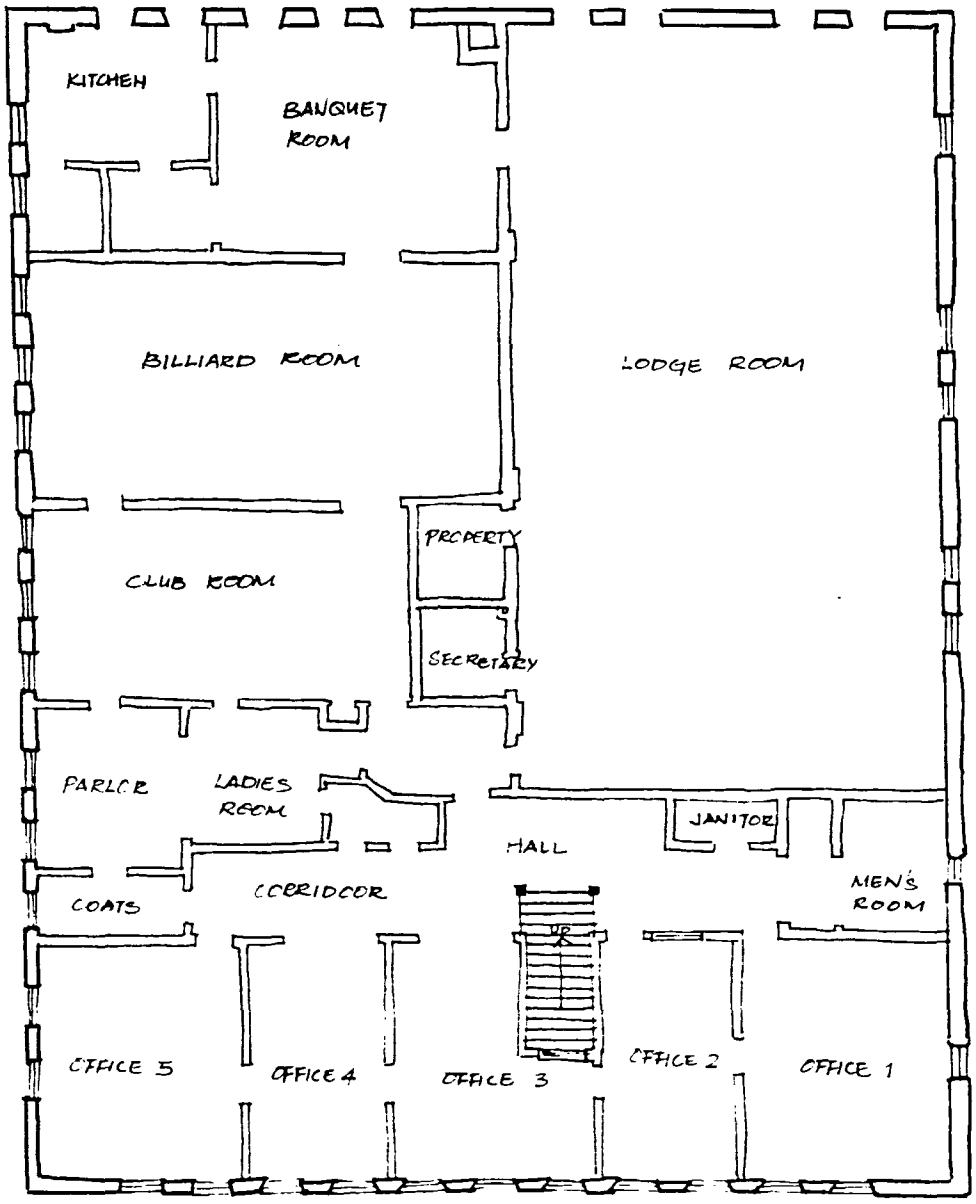


Figure 51. The original second level floor plan in 1914, an office owned by the Pythian Company (trace from blue print, Hunter, 1914).

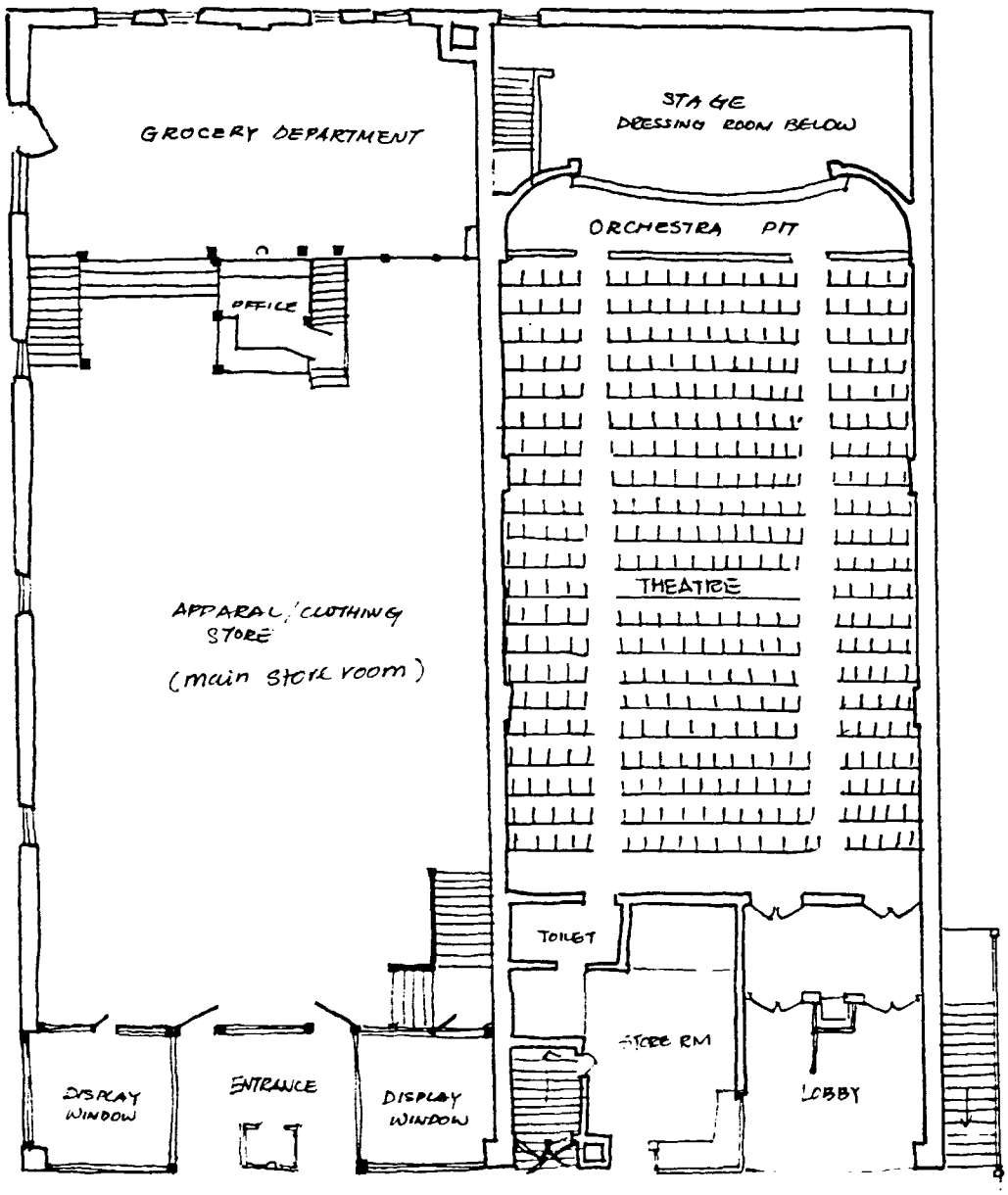


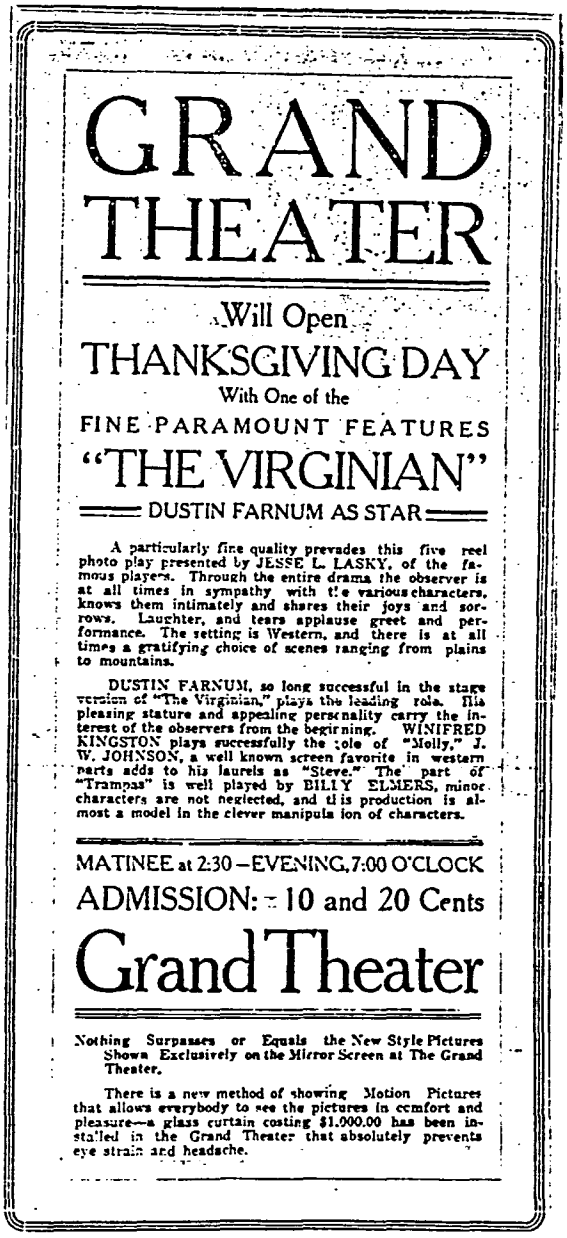
Figure 52. The original first level floor plan 1914 (trace from the blue print, Hunter, 1914).

(Figure 53). For live performance theater, audiences had to pay at least fifty cents peradmission; sometimes, the patrons had to pay up to a dollar a show. [75] The Grand Theater catered to a community where people from all classes could afford entertainment without spending large amounts of money. The movies were usually shown twice daily: one in the afternoon at 2:30 p.m., and the other in the evening at 7:00 p.m.. It was an ideal place for a family to go as it was very affordable and provided a sense of community in which everyone could share the "lobby experience" at the same time.

> An Ideal Family Theatre, safe, clean, comfortable,
> well ventilated -- good place to send children.[76]

Throughout the years, there were not many changes on the facade of the Pythian Building. There were a lot of interior modifications made to suit the needs of the community or of the store's function. One example is the design of the original grocery store located at the lower west level of the complex. Over the years, it was converted to a department store, furniture store, funeral home, restaurant, office space, and video shop.[77] The integrity of the interior spaces were senselessly demolished.

[75] *The Hardin County Ledger*, 7.
[76] *The Hardin county Ledger*, 8.
[77] Interview through the local residents, 17 June 1994.



GRAND THEATER

Will Open

THANKSGIVING DAY

With One of the

FINE PARAMOUNT FEATURES

"THE VIRGINIAN"

DUSTIN FARNUM AS STAR

A particularly fine quality prevades this five reel photo play presented by JESSE L. LASKY, of the famous players. Through the entire drama the observer is at all times in sympathy with the various characters, knows them intimately and shares their joys and sorrows. Laughter, and tears applause greet and performance. The setting is Western, and there is at all times a gratifying choice of scenes ranging from plains to mountains.

DUSTIN FARNUM, so long successful in the stage version of "The Virginian," plays the leading role. His pleasing stature and appealing personality carry the interest of the observers from the beginning. WINIFRED KINGSTON plays successfully the role of "Molly." J. W. JOHNSON, a well known screen favorite in western parts adds to his laurels as "Steve." The part of "Trampas" is well played by BILLY ELMERS, minor characters are not neglected, and the production is almost a model in the clever manipulation of characters.

MATINEE at 2:30 – EVENING, 7:00 O'CLOCK

ADMISSION: 10 and 20 Cents

Grand Theater

Nothing Surpasses or Equals the New Style Pictures Shown Exclusively on the Mirror Screen at The Grand Theater.

There is a new method of showing Motion Pictures that allows everybody to see the pictures in comfort and pleasure—a glass curtain costing $1,000.00 has been installed in the Grand Theater that absolutely prevents eye strain and headache.

Figure 53. The advertisement on the Hardin County Ledger, published on October 19th, 1914 - the grand opening of the Grand Theater and the price of admission ticket.

Existing Exterior and Exterior Alterations of the Pythian Building

The Pythian Building is designed as a two double bay brick storefront and merged into a single structure. It has a massive red brick facade with limestone trim accentuating the architecture. The eclectic architecture combines the most picturesque Beaux Arts and Art Deco styles. The complex is a two-story building with a full basement. The private spaces are located on the upper level and public spaces at the street level. The frontage is on the Edgington Street, extending to a width of 84 feet, a depth of 99 feet, and it occupied 4 bays of a typical 21 feet storefront. Due to the size of the facade, the front elevation has a three-part organization: show windows, commercial entry, and residential entry at the street level [78] (Figure 54).

The south elevation is the main front facade. At the upper portion of the building, there is a false facade approximately 7 feet tall and 77" wide. It serves mainly as a decorative element of the building. It gives a false impression of the roof line being flat; in reality, the tinned roof is sloped inward and toward the center of the building [79] (Figure 55). The key stones attached onto the sandstone trim and the 9"x9" cut stones are equally spaced between the bricks as ornaments to contrast with the brick walls. The copper sign stating the Pythian Building is centrally bolted onto the brick walls as an identity and is the focal point of the building. On the upper level of the building, there is a row of eleven one-over-one, double-hung sash windows laid equally between the piers. On the west facade, windows grouped in

[78] Jan Jenning & Herbert Gottfried, *American Vernacular Interior Architecture,* (Ames, Iowa: Iowa State University Press, 1993), 377.
[79] *Blue Print of the Pythian Building,* 23 May 1914.

Figure 54. The existing front elevation of The Grand Theater – showing three entry ways.

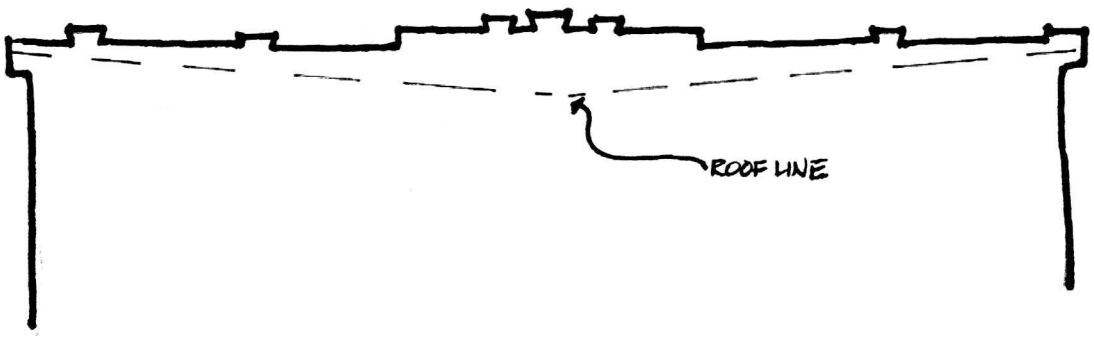


Figure 55. The roof of the Pythian Building – sloped inwards and towards the center where water drained through the center hole.

two are located at both ends of the elevation, and others are designed as groups of three which create a nice repetition of form.

At the corner of the South and West facades, the pattern of bricks laid resembling the size of a window is framed with four limestones as part of the decorative motif. It also acts as the termination point for the windows.

At the street level of South facade, there were two main storefronts on the building. The retail area located at the left was a two bay module and consisted of a width of 42 feet. It had two 13'-6" x 10'-6" display windows which were subdivided into three glass panels. There are two main entrances located on the retail store. One entrance is located at the west side of the store the other is situated at the center of the facade. This configuration was not the original design.

The original storefront entrances in 1914 were recessed square entry ways (Figure 56). Both entrances were located at the center of the store, lying side by side. There were two large glass panel display cases approximately 12'x12', with centralized doors attached to them. One of them was located on the east corner of the store and had two glass panels. The other faced the corner of south and west. The opening that faced the west elevation was filled with glass block.[80] Above the windows and entrances, transom windows were laid across the band of the store which allowed more daylight to enter into the store. On the west elevation, there were four set of windows that were equally placed, however, the last set of windows were actually one-over-one, double-hung windows. They were situated above the secondary entry

[80] *Blue Print of the Pythian Building,* 23 May 1914.

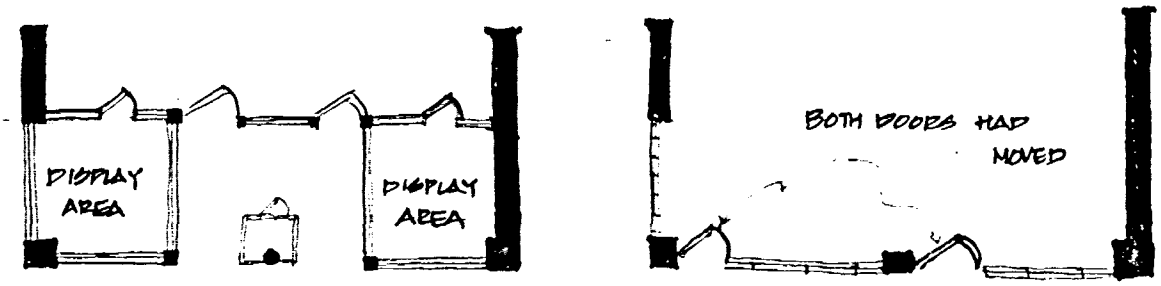


Figure 56. The original storefront, 1914 and the existing storefront, 1994.

way at the left end of the west elevation (Figure 57). This entrance made the loft area more accessible.

The west storefront of the Pythian was originally built to house a vaudeville theater - The Grand Theater. It was located at the right lower level of the complex. The entire exterior and interior was renovated by the Younker company in 1937 using an Art Deco theme. One of the most prominent features is the black and white canopy, extended approximately eight feet out from the front facade. The canopy is five feet thick and has two white bands surrounding the circumference, contrasting with the black background of the wooden awnings (Figure 58). Above and below the two bands, the name Grand Theater lettering was specially designed to merge with the Art Deco stylistic appearance. Another projecting sign mounts on the upper level of the facade and can be seen from passing automobiles. The sunburst sign, with a king crown welded at the center, illuminates in the dark and attracts incoming traffic on Highway 175. Both the sign and the canopy were added in the early 40s.

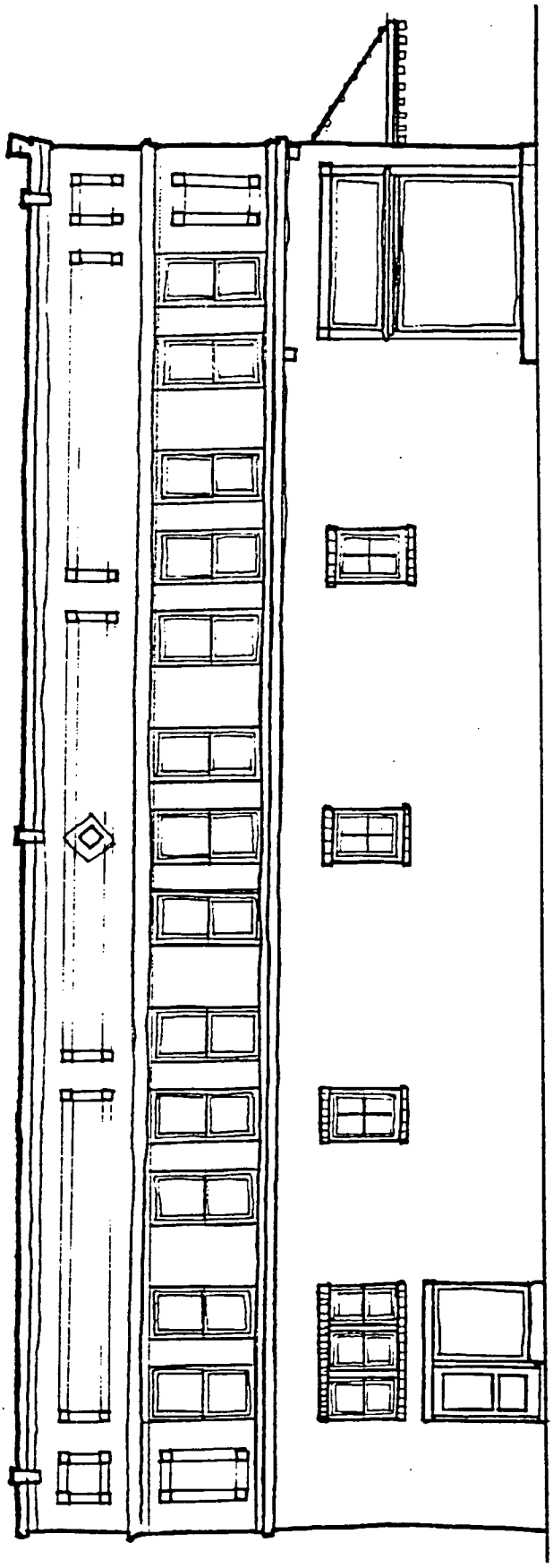


Figure 57. The West elevation of the Pythian Building in 1914. – showing the secondary entrance at the West side of the building.

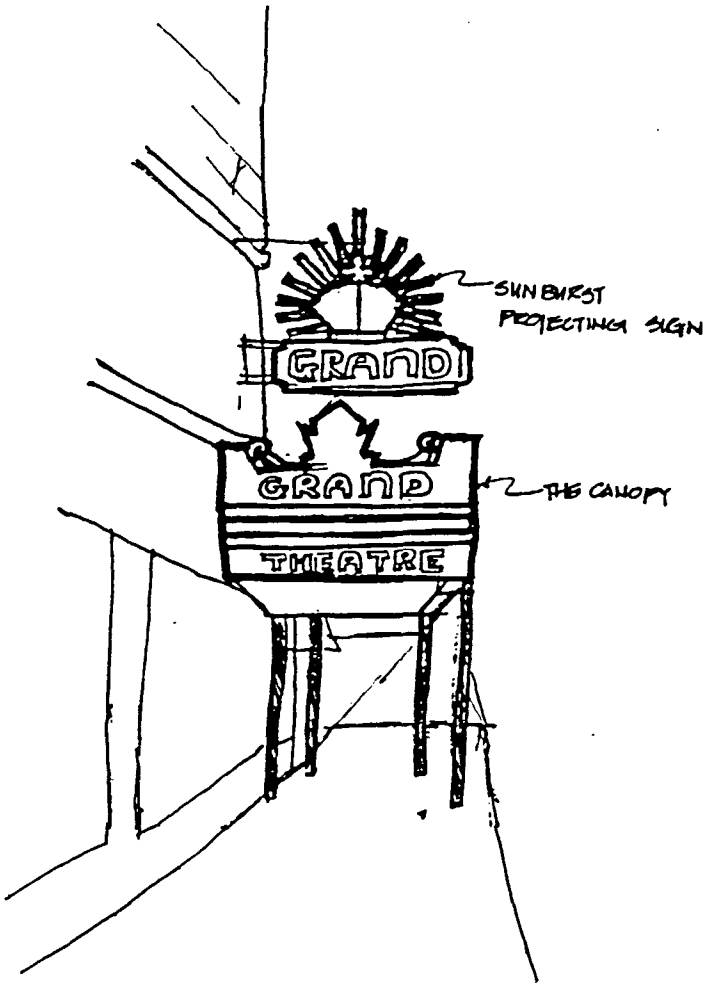


Figure 58. The sunburst projecting sign mounted on the upper facade and the marquee shaded the storefront.

The original entrances and ticketing booth of the theater were removed and reconstructed (Figure 56 shows the original configuration and the existing entrances and ticketing office). The lobby and entrance have both been renovated at least twice. In 1928, Hunter was asked to remodel the lobby space in the Grand Theater. The designers moved both of the entrances toward the front so they flushed with the facade. At that time, the lobby and entrance occupied only half of the storefront. Today the new entrances are flush with the front facade and the location of the doors differ from the original design. There are three entrances to the Grand Theater: two double action panel doors at the end of the corner and a one panel door next to the box office.The ticketing office housed in the center is constructed with white and black mosaic tiles with a letter G laid on the wainscot of the booth. Next to the booth, a glass display panel shows the current movie posters to keep patrons informed (Figure 59).

Overall, the building has not lost its character. No doubt, the interior spaces have been altered many times but the significant features of the Pythian building still remain intact. Most importantly is that the facade is in good condition.

Existing Interiors and Modifications of the Pythian Building

The interiors of the Pythian building are not very promising. There has been a lot of interior modifications and alterations over the years. Walls have been subtracted and added into the space without proper documentation. Configuration and function of interior spaces have been altered. Many interior furnishings have been removed.

Figure 59. The present location of the ticketing booth -- centrally located and flushed with the lower facade.

The upper level of the building was once an office space owed by the Pythian company. In the early 60s, it was remodeled into apartments. There were a total of five apartments. Three of them had two-bedrooms, while the others were one-bedroom apartments. All of the apartments consisted of a large living/dining area, kitchen , bathroom and a shared laundry facility at the rear side of the building. All the interior walls and ceilings were plastered and painted in an eggshell color. Hardwood finished floors were laid in all areas except spaces like the bathroom which was covered with terrazzo tiles, and the kitchen, which was covered with vinyl flooring. The structure of the upper level is in good condition and even though the toilet, sink, and bathtub were installed in the early 1960s, they still remained intact within the space.

The retail spaces house approximately 2058 sq. ft., including the basement and loft areas. The main floor (storeroom) and loft area are covered with asbestos tiles but both in sound condition (Figure 60). The basement is damped and stained by efflorescence on the walls and floors. Rust stained pipes and peeling paint decorate ceilings and walls (Figure 61). On the main floor, half of the ceiling still has the original square metal pressed ceiling plates. The other were plastered over after being destroyed by a fire many years ago. In the proposed design of this space, the metal ceiling will be reconstructed to fill in the entire ceiling with the original metal pressed ceiling. The original plates were stamped with a rosette drop-block pattern and painted with off white enamel paint. At the intersection of both ceilings and walls is a cornice that gives a clean finished look of the decorative elements. The intricate rosette pattern of the metal plate ceiling gives the interior space its own character (Figure 62).

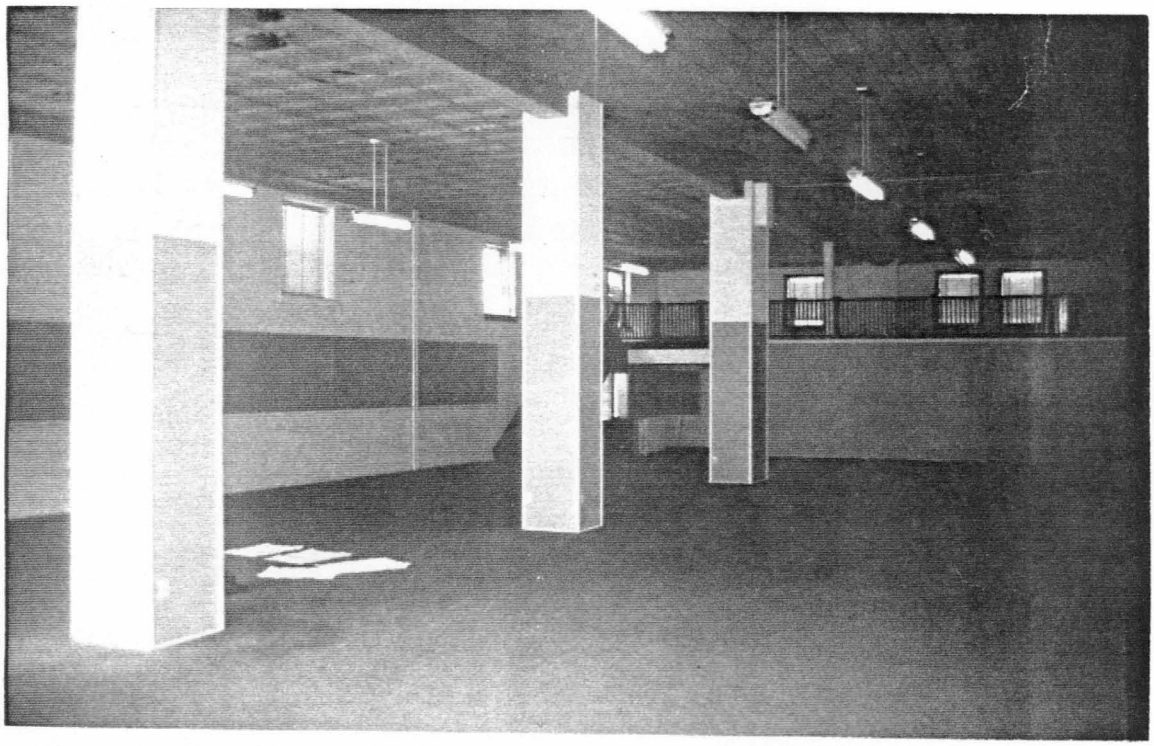


Figure 60. The existing retail storefront of the Pythian building, 1994 – original posts are being boxed up by plywood.

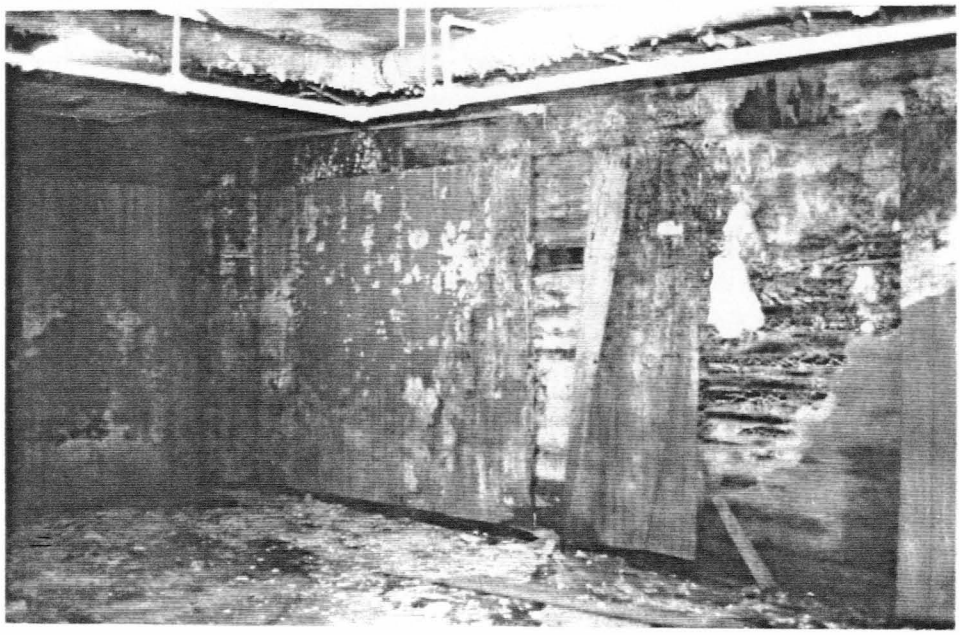


Figure 61. The present condition of the basement under the retail area, 1994.

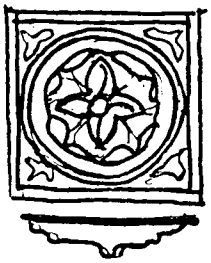


Figure 62. The original metal plate ceiling tile.

Repetition of the ceiling plates are carried throughout the ceiling of the loft. It has a ceiling height of six feet six inches and wooden balustrades surrounded at the south side of the floor. Presently, all of the floors are covered with green loop carpet except the basement's flooring which is laid with ceramic tiles. Originally, there were two stairways leading to the loft area. The one located at the north-west end of the room also led to the basement and still exists. The one built in the center of the store, directly next to the office, is no longer there (Figure 52).

The walls in the retail shop have all been plastered and painted except in the basement area where some walls are exposed showing the original bricks and others are paneled with veneers. Presently, this shop is rented as a video and game store. According to the preservation briefs in Chapter two, since the retail space has been drastically altered and has lost the integrity of the interior spaces, it is not necessary to restore the store to its original state or reuse it as it was originally intended.

Other parts of the Pythian complex are still vacant. The Grand Theater has been vacant for at least nine years. Charles Creeps, the previous owner of the Pythian Building,

says that the motion picture business in Eldora was not very profitable when the invention of cable television hit.

During its time, the Grand Theater was a typical storefront movie theater. It had flush side entrances where the ticketing booth was aligned with the entryways. The initial lobby space was 196 sq. ft. It was designed to be opened to the public and the entrances were recessed 14 feet away from the facade. The double doors were moved to the front in early 1928 when the lobby was renovated. The lobby became enclosed inside the theater. Since then, the entrances have stayed at the front edge of the building.

Presently, the lobby and entrances are wider than the initial space, occupying the entire storefront. The store room/operations room, which is next to the lobby space, was previously removed. The seats of the auditorium were also removed at one time. The auditorium once contained 382 seats, with two center aisles between the seats. The seats were specially placed at an angle and location where every audience would be able to view the screen. Some seats were made intentionally smaller by an inch to accommodate the design. About 124 of the seats were 18" chairs and the rest were 19" chairs. It was last heard that these seats were sold to another storefront theater which needed to replace their chairs. The Proscenium stage and a few wall bracket light fixtures still remain.

The Proscenium stage, is also known as the picture-frame stage, allows the audience to observe the action of the play through the frame of the proscenium arch (Figure 63). The keystone still remains in good condition and is hung centrally on the top of the stage and metal embossed bands wrap around the face of the opening.

The cement floor is sloped toward the 5'-5" deep orchestra pit, which is placed between the apron and the audience, directly below the stage. The stage was built not only for the purpose of presenting a variety of musical numbers and programs for intermission

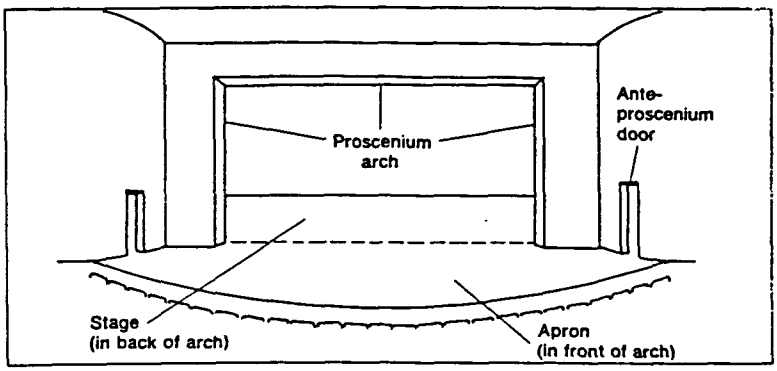


Figure 63. The Proscenium stage.

acts (Figure 63), but also to obtain a shadow box effect when the stage was darkened (see Chapter three). This shadow box arrangement afforded relief to the eye by placing the picture farther from the spectator. Six of the fan shaped pocket bracket mounts on the walls are still in good condition (Figure 64).

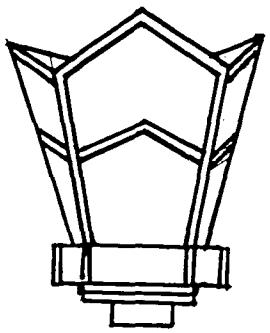


Figure 64. The light fixture mounted onto the column inside the auditorium.

The plastered columns and ceiling are painted with pattern foliage resembling the Art Deco motifs of the early 40s. The walls are covered with acoustic boards bearing efflorescence stain (Figure 65). The cement floor left small holes and screws on the surface. A spiral stairway is located on the east side of the lobby and leads the way to the loft area. This stairway was not in the original floor plan. It was added when the storeroom at the ground level was demolished (Figure 66). Since the theater needed an operations room to store the projector, half of the loft area was used for this purpose. The other half of the area was used as balcony seats. The operation room housed the same square footage as the old storeroom at the street level, occupying 196 sq. ft. (Figure 67,68). A restroom was not installed in the loft area, but was reallocated down to the basement. The two dressing rooms in the were converted into ladies lounge and men restroom. Currently, both of the spaces are filled with efflorescence and the heating pipes are rusted due to the moisture rising from the ground. Patches of algae were present in places where the paint had been peeled off. Cracked and clipped plaster walls (due to the ground settlement through the years) are rusted cast iron railings and sacked threads on the stairways. Major repair work needs to be done before the theater could return back to business.

At present, the exterior of the Pythian building is sound, but the interior spaces and structure are deteriorating. In order to save the building, reconstruction and major repair work needs to be carried out immediately.

Figure 65. The Grand Theater's Auditorium existing condition – efflorescence stained on the walls, 1994.

Figure 66. Stairways lading to the mezzanine – paint peeling off from the wall.

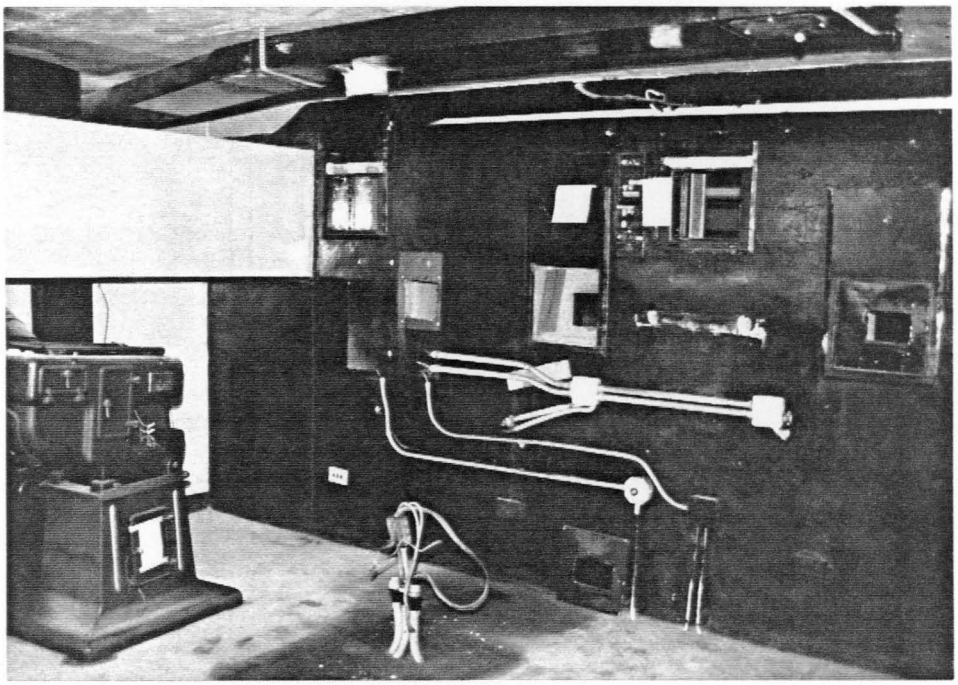


Figure 67. The present projection room, 1994. – mezzanine level.

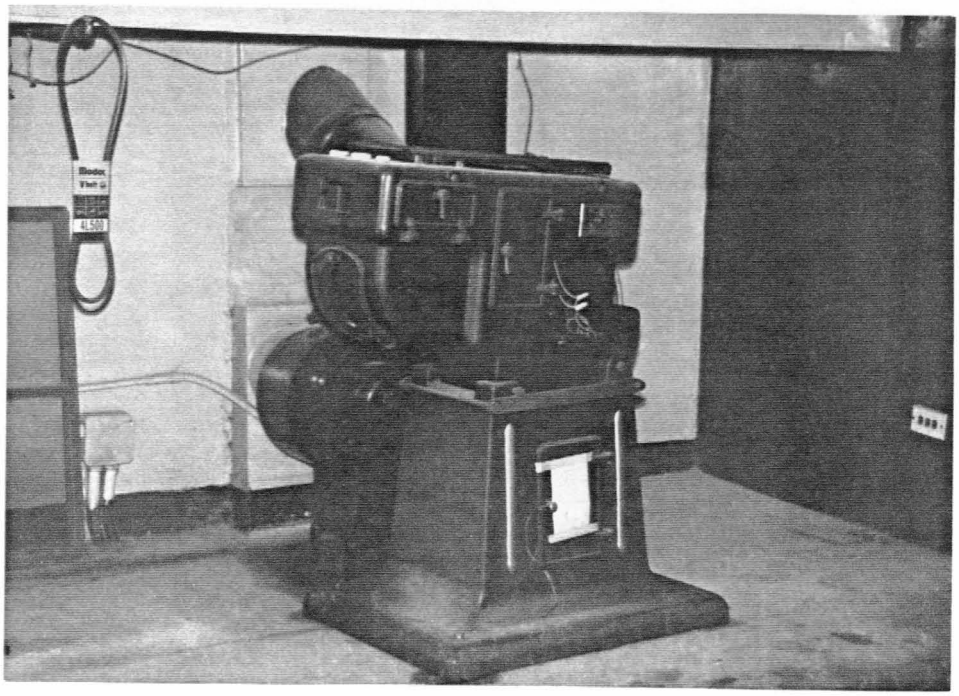


Figure 68. The existing projector of the theater.

CHAPTER 5. ADAPTIVE REUSE OF THE PYTHIAN BUILDING

Concept Development

This study of the Pythian Building was prompted by the survey conducted in the summer 1993. A group of Iowa State University design students, under the supervision of two professors, Professor Bob Findlay and Professor Jerry Knox, formed the Iowa Community Workshop. As a team, the students undertook revitalization of the design of Eldora's town square and Pine Lake State Park. The workshop's revitalization design process prompted the authors involvement with the city and community of Eldora to refurbish the Pythian Building.

The Pythian Building is one of the historic buildings which once provided family entertainment for the community. It is a prominent structure situated on the north corner of Edgington Street which merges with Highway 175; therefore, traffic is extremely busy during the day. As mentioned in Chapter four, Edgington has been Eldora's busiest commercial street since it was first paved.

The Pythian Building consists of two modular storefronts: on the west side is the retail store, and; on the east side is the Grand Theater. The Grand Theater was once a glamorous building where vaudeville acts and movies were held. It provided entertainment and at the same time brought night activities to the town square. Since its closure in 1983, the community has had to travel out of town to enjoy theatrical performances and movies. Business has since declined in the town square which is often deserted after normal office hours. The city and the community have requested that the present retail space on the west side of the Pythian be converted into a restaurant. According to the retail surveys of the

businesses that remain in Eldora's town square, they do not have a formal place to dine. In the "Preservation Briefs" (see Chapter two), the guidelines are specific regarding the conversion of function of space according to its historical significance.

In order to facilitate the need of the city and community of Eldora and to explore the design solutions, the author has conducted appropriate research described in the preceding three chapters:

Chapter 2. Literature Review -- puts emphasis on preservation issues where the new merges with the old, both in the interiors and exteriors.

Chapter 3. Background of Motion Picture Theater and Restaurant Industry – provides a better understanding of the building types before designing the space.

Chapter 4. History and Physical Analysis of the Pythian Building -- gives significant details about the background and culture of Eldora and documents the present condition of the building.

Through these studies, the discovery of significant elements existing in the building has formulated the design concept which is to merge the old and new structures. In other words, the main purpose of this thesis is to retrofit the existing building for modern adaptation (post modern interior), while keeping the existing significant features, specifically the Art Deco theme.

The distinctive elements--the Art Deco theme--were incorporated during the 1937 renovation. Since then, a majority of the features have been hidden but still remain within the building.

Origins of Art Deco

Art Deco first evolved during the period between 1910 and 1939[81] and was introduced at France's *Exposition Internationale des Arts Decoratifs et Industriels Modernes.*[82] To shorten the longish term, the Parisians renamed it "Art Deco".[83] Unlike previous exhibitions, this exhibition displayed Art Deco works that related to the interior spaces rather than to the exterior architecture.

The French Art Deco style originated from Art Nouveau. It is characterized by classical inspiration, the use of smooth surfaces to envelop the three-dimensional form, love of the exotic, sumptuous materials, and repeated geometric motifs, which altogether form the ornate and eclectic theme. Since it evolved from Art Nouveau, its elements are pretty close to the characteristic of Art Nouveau.

Art Deco is more eclectic in nature. It's speculated to have originated in Paris, but designers were not solely influenced by past French style.[84] Instead, the strong foreign influences helped form the eclectic style.

The exotic roots of Art Deco emanated from the Orient, ancient Egypt, and classical antiquity, where animal design motifs had inspired the Europeans for generations.[85] These influences are evidenced in subject matter and production techniques, such as lacquering. Oriental arts and decorations seem to have inspired Western designers[86]-- for instance, the

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[81] Massey, 91.
[82] Patricia, Bayer, *Art Deco Interiors--Decoration and Design Classics of 1920's and 1930's,* (London: Bulfinch Press. 1990), 7.
[83] Jane Preddy, *Glamour, Glitz and Sparkle: The Deco Theaters of John Eberson,* (Chicago: Theater Historical Society of America, 1989), 10.
[84] Preddy, 8.
[85] Bayer, 15.
[86] Bayer, 16.

geometric square grid that was integrated in the *Vivere Ristorante* in the Pythian Building. Precast 2'x2' ionized aluminum plates compose the entire service station wall, which is located at the west side of the storefront.

In addition to the influences of the East, Art Deco designers also took tribal African art as a source of inspiration, as did many abstract artists of the early twentieth century.[87] Art Deco designers took the original forms of masks, furniture, and ritual objects of African tribes and adapted them to their own modern tastes. Artists like Pablo Picasso, who practiced Cubism, also provided influence. The geometric forms that are a main Art Deco element were derived from Cubism. [88]

Art Deco in America

Despite the eclecticism of the early stages of the French Art Deco period, this style did not enter the Streamlined Moderne stage. The chief source of Moderne inspiration was the fast-paced America life style.[89] It wasn't until after the Paris Exposition in 1925 that Americans were impressed by the new French style. Art Deco was enthusiastically received because it was new and America was comparatively young.[90] Several well established, central European designers emigrated to the United States [91] and together with American designers helped establish Moderne in the United States.

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[87] Massey, 105.
[88] Massey, 105.
[89] Massey, 105.
[90] Massey, 105.
[91] David Gerbhard, *The National Trust Guide to Art Deco in America*, (New York: John Wiley & Sons, Inc.), 1996, 8.

American Art Deco is characterized by abstract geometric forms and patterns. Favorite motifs included spirals, sunflowers, sunbursts, steps, zigzags, triangles, hexagons, fragmented circles, and seashells. Exterior elements such as vertical and horizontal lines, contrast of colors, smooth and bright surfaces, and innovative of new industrial materials are all characteristic of American Art Deco

In the 1920s, parts in the form of zigzags, angulars, spirals, wavy lines, and repetitious ornaments were used for skyscrapers that had a mechanistic connotation of gears, cams, and parts in complex arrays. Inside, sunburst patterns and triangular, hexagonal, and circular forms were widely used. In a small town like Eldora, Art Deco forms were mainly reflected in the interiors, like the angular wall sconces and stenciled foliage motifs on the ceiling. In the proposed design solution of the Grand Theater, the author incorporated a floor pattern design consisting of a sunburst pattern contained in a triangular shape on the lobby floor. A reconstructed, hexagon-shaped concession center helps to exemplify the characteristics of the Art Deco theme.

An abstract classicism appeared in the late 1920s and 1930s.[92] The classic-inspired proportions and axial, balanced, symmetrical plans and elevations were the highlight of Art Deco style.[93] In the Grand Theater's lobby, the configuration is highly balanced and symmetrical. Also, the floor plan of *Vivere Ristorante* is orientated in the symmetrical manner.

Another feature of Art Deco is verticality of buildings. According to Gerbhard, the

[92] Gerbhard, 5.
[93] Gerbhard, 4.

verticality of Art Deco was traditionally associated with the Gothic style, which delineated structural elements of piers, pilasters, or columns in Moderne skyscrapers. These tall urban buildings articulated their thin stone-veneered or terra-cotta-clad surfaces with accentuated vertical shafts alternating with usually recessed vertical bands and contained in windows and spandrels. In their Moderne incarnation, columns became narrow vertical bands without bases or capitals.[94] The absence of cornices, bases and capitals provide a vertical conclusion. These columns can be seen in the interior of the public spaces.[95] Vertical lines are emphasized through paneled walls. Two examples of this are the Grand Theater which contains columns in the auditorium (Figure 69) and the *Vivere Ristorante* which has sixteen feet extruded columns.

During the 1930's the vertical lines gave way to the horizontal lines. Horizontal lines dominated the Art Deco design elements. In *Vivere Ristorante*, the cable tensioned railings located in both the mezzanine level and bar areas highlight the Art Deco style in a very subtle way.

Another characteristic of Art Deco was the aerodynamic forms. Streamlined Deco buildings seemed designed for movement—as if they formed a wind tunnel with the ability to cleave the air with their rounded, smooth corners.

Color is also an important part of the Art Deco theme. In the 1920s, Art Deco was very popular in the film industry. The color theme was black and white, representing the show business concept. When Art Deco became a main trend in commercial buildings,

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[94] Gerbhard, 6.
[95] Gerbhard, 6.

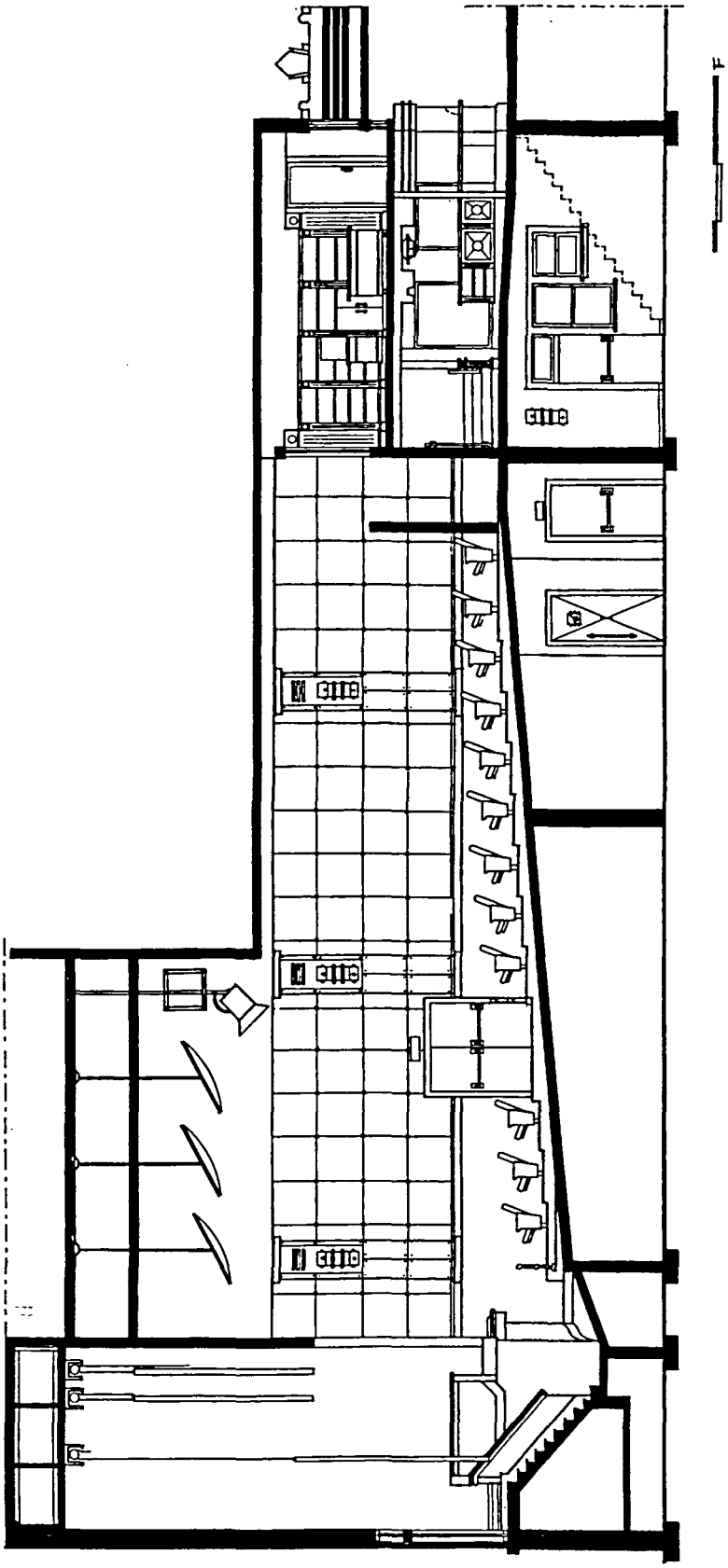

Figure 69. The East section/ elevation of the proposed Grand Theater (manually drafted).

designers typically used contrasted tans and pale shades of green and blue either with shiny metals or with accents of strong "pure" color, like red cobalt blues or yellows.[96]

Art Deco became dramatically popular in the 1930s and 1940s. During this period, technology advanced in the building materials industry.[97] New products, like alloys were introduced in the course of the decade.[98] Mixtures of steel, bronze, nickel, sliver, platinum, lead, zinc, and stainless steel were used for elevator doors, window frames, spandrels, decorative panels, and sculptures. In addition, metals, plastics, veneers, and pigmented structural glass enlarged the realm of Art Deco design.[99] Today, this allows designers to create smooth, reflective, clean surfaces that are typical of the glamour and luxury of Art Deco design.

Today, the classic elegance and high style of Art Deco can be seen not only in Paris and America but also in other parts of the world such as Britain. Instead of domestic architecture, Art Deco was widely employed on commercial buildings.[100] Retail stores, banks, offices, motion picture theaters, service stations, and skyscrapers, were the favorite buildings types of Art Deco. [101] From its rich Parisian beginnings it took root, blossomed, flourished eventually faded, and then revived. Art Deco has become one of the most exciting decorative styles of the century.

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[96] Gerbhard, 6.
[97] U.S. Department of Interior, National Park Service, "The Preservation of Historic Pigmented Structural Glass," *12 Preservation Briefs*, (Washington D.C.: U.S. Department of the Interior Preservation Assistance Division, National Park Services, February 1984), 1.
[98] Gerbhard, 6.
[99] Massey, 114.
[100] Gerbhard, 1.
[101] Gerbhard, 7.

Art Deco Revival and Post Modernismism

The term "Art Deco" did not come into widespread use until the late 1960s[102] due to the value of historicism and the evolution of a new movement--Post Modernismism.[103] Post Modernismism evolved as a rejection of the stark, abstracted, and pure functional form of Modernism which declined history, decoration, and ornamentation. This led to the return of traditionalism and the revival of past styles.[104] Post Modernismism is also referred to as revisionism,[105] which is a path between revolution and conservatism. In other words, Post Modernismism is a revision of modernism with a historical reference.

In the 1970s the Modern Movement had been largely discredited. The simplicity concept was not favored by architects because its design totally discarded historic style and visual immediacy of mass culture.[106] So, architects and designers went back to the past to search for ideas to create a new movement –Post Modernismism. One of the favorable styles is classicism. Art Deco shares some similarity with Post Modernism, specifically classical values. The design elements between both styles are geometric, highly ordered and balanced. Both styles demonstrate symmetry in design and repetition of form and details.

By the 1980s, the promotion of revisionism and conservationism led to the refurbishment or revitalization of many old buildings with different significant styles. The value of historicism led to the revival of the Art Deco style. It encouraged renovation and

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[102] Preddy, 9.
[103] Volker Fischer, Andrea Gleiniger Neumann, Heinrich Klotz, Hans-Peter Schwarz, *Post Modern Vision.* (New York: Abbeville Press, 1985), 8.
[104] Fischer, Neumann, Klotz, Schwarz, 8.
[105] Fischer, Neumann, Klotz, Schwarz, 9.
[106] Massey, 189.

refurbishment of authentic Art Deco pieces.[107] In some cases, Art Deco can either be recreated piece by piece, with significant pieces of Art Deco furniture being altered and restored, or they can be mixed and matched with modern pieces. Modern interiors that contain Art Deco motifs or furnishings have in many cases created an Art Deco atmosphere within the new architecture. For instance, American architects Michael Graves and Charles Jencks have reinvented the symbolism of past architectural styles in their furniture and architecture.

Michael Graves refurbished the Crown America Building at Johnstown, Pennsylvania, in 1989. For the interior of the building, Graves used revived Josef Hoffman armchairs and reconstructed Art Deco geometric forms. He accentuated the horizontal lines that successfully captured both the essence of Art Deco and Post-Modern atmospheres. Interiors incorporated light woods, neutral color, and repetitive geometric motifs. Natural light helped to create spacious and tasteful interiors.

The firm *Ecart*, run by the Parisian furniture and interior designer Andrée Putman, and other Art Deco designers were authorized to reproduce furniture by Eileen Gray to be placed into the modern interiors. Gray's work offers a glimpse of the past in that the modern interior is very well designed, having achieved a look of neutrality and distinctiveness without excessive gesture and detail. Materials used by Putman were steel, marble, light wood, mirror, and glass. The color scheme chosen was mainly neutral with ivory, black, and white as the major hues.[108]

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[107] Bayer, 196.

[108] Laurence King, *Andrée Putman*, (London: Laurence King Publishing, 1993), 47.

Today, many Art Deco buildings that were not senselessly demolished are undergoing restoration, renovation, or reconstruction. Mainly exterior facades are being restored, while interior spaces are being remodeled for new adaptation. In our post modern time, historicism is valued, and there is renewed interest in renovating Art Deco design. Therefore, in this design solution the author has kept the original Art Deco theme and merge with the recreation of the new interior environment for both the movie theater and restaurant of the Pythian Building in Eldora.

Design Solution

The design solution has four sections. The first is the program of design which provides space requirements, square footage, and occupancy. The second section describes the site and location of the Pythian building. The third section documents the architecture of the Pythian Building, including storefronts of both the Grand Theater and the retail space from its original design to the present design and the proposed design. The fourth section focuses on the proposed interior design solution.

1. Program of Design

The following information provides the size, capacity, and types of functions envisioned in the newly designed Pythian Building.

Grand Theater

First Level

Area: Main lobby

Size: 912 sq. ft.

Occupancy: 30

Function: waiting, concession stand , group interaction.

Area: Auditorium

Size: 2014 sq. ft.

Occupancy: 217

Function: watching movies or live performances, community meetings, political rallies.

Area: Stage

Size: 532 sq. ft.

Occupancy: 20

Function: Performances, projection of films.

Mezzanine

Area: Projection room/ Manager's Office

Size: 912 sq. ft.

Occupancy: 20

Function: Control booth of stage lights, sound, projection; accounting.

Basement Level

Area: Lobby

Size: 912 sq. ft.

Occupancy: 20

Function: waiting, relaxing, exhibition of old photographs, group interaction, emergency exit route.

Area: Ladies' restroom

Size: 912 sq. ft.

Occupancy: 8

Area: Men's restroom

Size: 912 sq. ft.

Occupancy: 8

Viviere Ristorante

First Level

Area: Reception

Size: 532 sq. ft.

Occupancy: 12

Function: group interaction, waiting.

Area: Main dining space

Size: 1254 sq. ft.

Occupancy: 48

Function: Interaction, relaxation, enjoying Italian cuisine.

Area: Bar

Size: 1596 sq. ft.

Occupancy: 22

Function: Bar facilities, interaction, relaxation, watching performances.

Area: Service stations (3)

Size: 50 sq. ft. each

Occupancy: 2

Function: Preparing beverages, receiving food from dumb waiter, clearing dishes, observing the needs of the customers.

Mezzanine

Area: Main dining

Size: 1444 sq. ft.

Occupancy: 32

Function: hold meetings, or birthday parties/ serve Italian cuisine and beverages, relaxation.

Area: Service stations (2)

Size: 50 sq. ft. each

Occupancy: 1

Function: preparing beverages, receiving food from dumb waiter, clearing the dishes, observing the need of the customers.

Basement level

Area: Kitchen

Size: 912 sq. ft.

Occupancy: 12

Function: cooking/preparation of food, washing, storing food.

Area: Manager's office

Size: 144 sq. ft.

Occupancy: 3

Function: accounting, other paper work, small group interaction.

Area: Ladies restroom

Size: 912 sq. ft.

Occupancy: 3

Area: Men's restroom

Size: 912 sq. ft.

Occupancy: 5

2. Site and Location

The Pythian Building is a prominent structures in downtown Eldora. It is surrounded with other historic buildings and situated in front of Highway 175 and Edgington street (Figure 70). The patterned, brick-accented limestone structure was once a popular place for the locals. It was originally built to house movies when the famous Opera House burnt down.[109] The building's double brick storefront was not built solely as a movie theater; only one module of the storefront was designed for motion pictures[110] while the other was built for retail purposes.[111]

The Grand Theater returned to show business this past summer 1996. It was being remodeled as a movie theater and serves only that single function. After eighty two years, the movie theater's configuration still stands but the retail storefront has been drastically altered for different functions. The Pythian has been deserted for over twelve years, but the structure of the building is very stable. Because of the historical significance of the building, the city

[109] Hardin County Historical Society, 35.
[110] David Robust, interview, summer 1994, owner of Pythian Building.
[111] Robust interview, 1994.

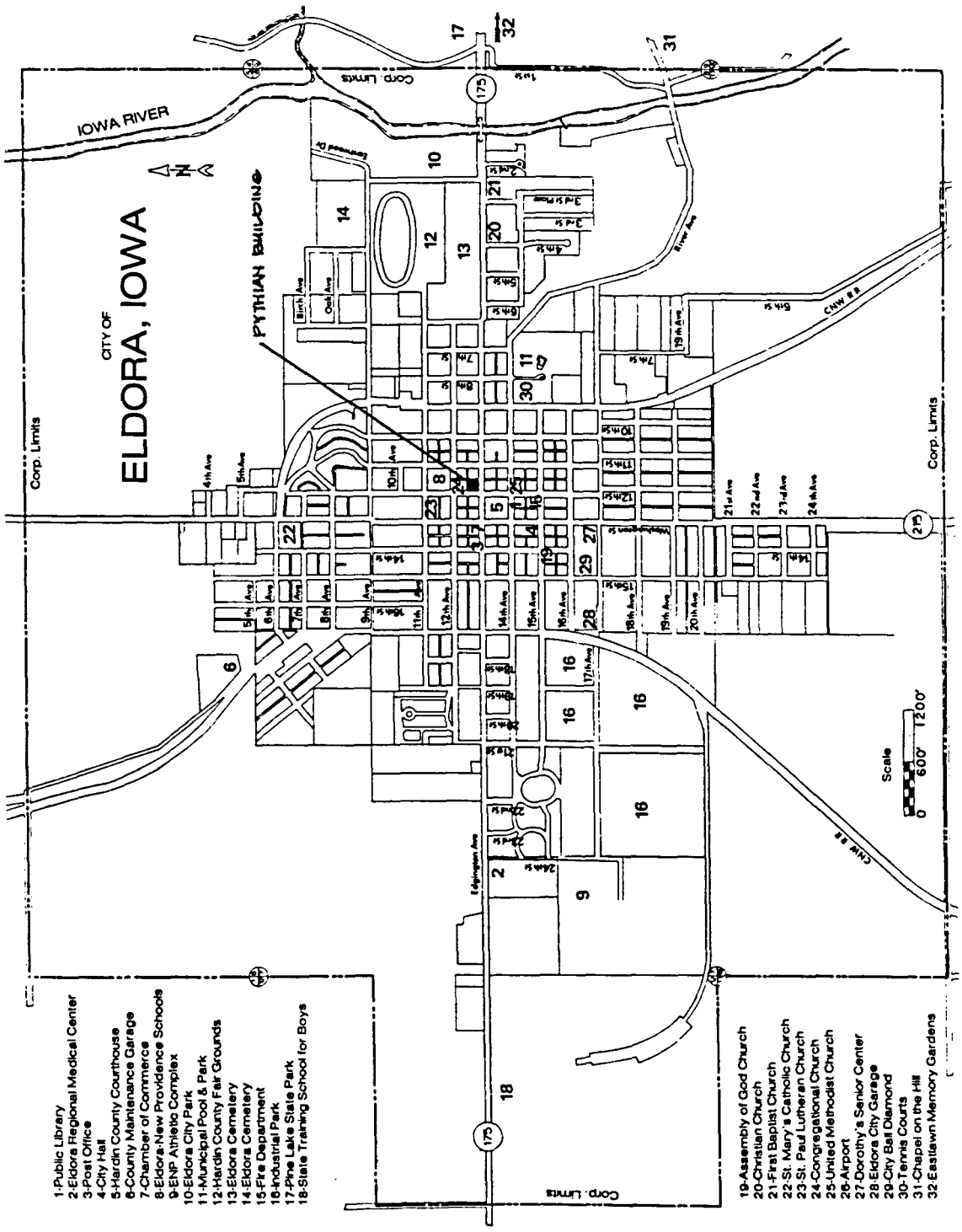

Figure 70. Site of the Eldora town square (newletter of Eldora summer 93).

would like to restore its original glamorous appearance. In the design solution of this study, both the theater and the restaurant will undergo interior renovation and minor exterior remodeling. Stage lighting, technical equipment, and other structural concerns will be suggested they are beyond the design solution.

3. Architecture

The third section of the design solution is to document the architecture of the Pythian Building in three different stages: the original purpose beginning in 1914; the current use in 1996, and; future use.

Original storefront

In 1914, both storefronts were built as recessed entrances to draw patrons from the street into the space. The retail store had a square centered, recessed entrance. The large display windows and transom windows allowed customers full visibility. Flanking the entrance were small display cases, flush with the sidewalk which displayed current goods. This was to capture patrons who rushed through the sidewalk ignoring the shop (see Figure 56 in Chapter 4).

The Grand Theater's entrance recessed approximately 20 feet into the space. According to the blue-print prepared by the architect, Harry Edgar Hunter, the box office was centered in the recessed open lobby space and occupied only half of the storefront. The other half of the front lobby was designed as storage space (Figure 71).

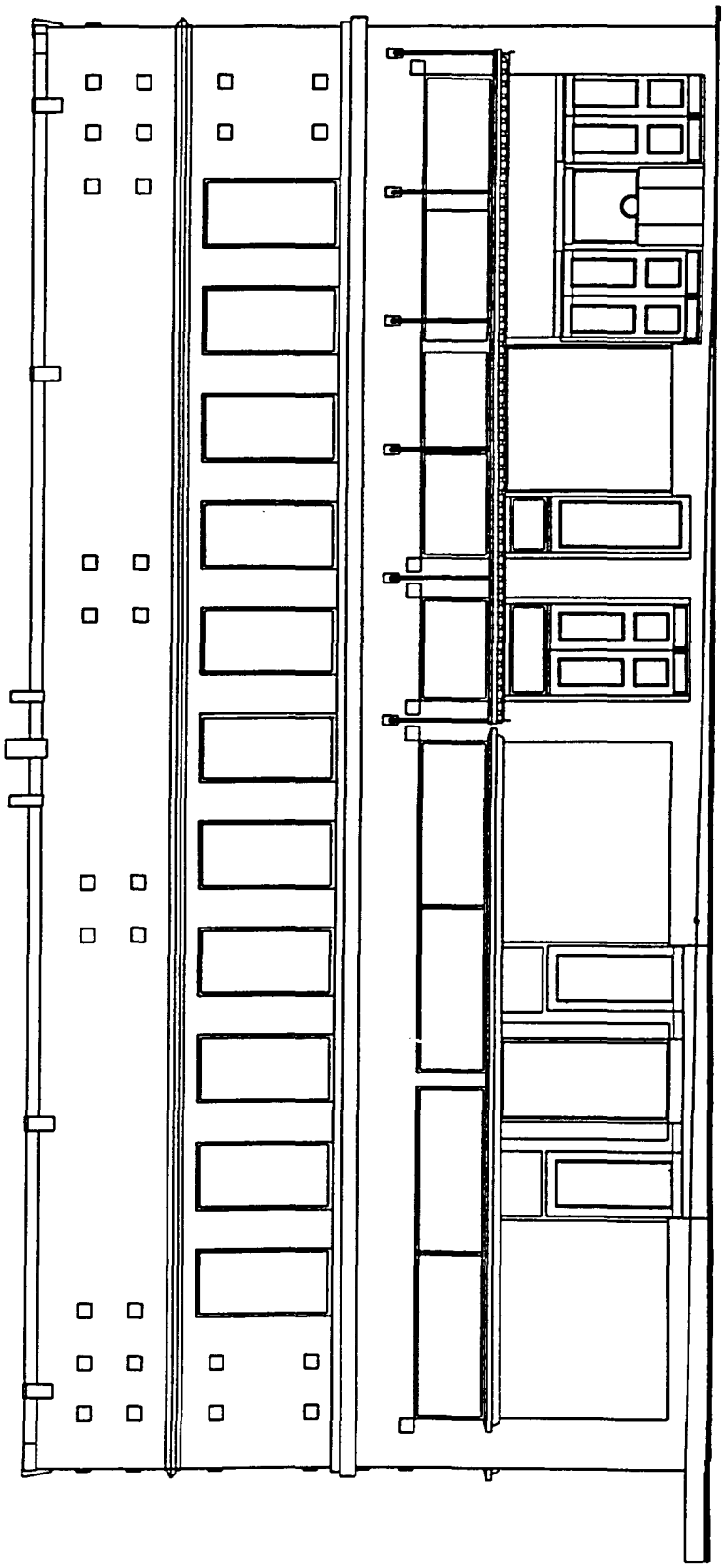

Figure 71. The original South (front) facade of the Pythian Building (computer generated).

Present storefront

The present storefronts are the same facade that was a result of the renovation in 1937 by the Younkers brothers.[112] The front entrance of the retail space has been drastically altered from the original design. The display windows and the entrance are at the front, and flushed with the sidewalk. The South facade has two doors have been recreated and placed apart (Figure 72). The transom windows are covered by worn-out retractable canvas awnings. The most prominent structure on the Grand Theater is the black and white canopy and sunburst flashing sign. Another noticeable change is that of the box office which has been relocated to the front. Like the retail store, it is flush with the sidewalk. The store room on the other half of the theater has been opened up to provide more lobby space for patrons; however, the lobby still feels enclosed and crowded because of the three sets of black painted wooden doors blocking the natural light. The only visual connection to the exterior is the ticket box office.

On the west elevation, the former corner display windows have been filled with glass blocks, one of the new industrial materials of the 1930's. [113]

Proposed storefront

In the new proposed design the retail space is converted into *Vivere Ristorante*, serving Italian cuisine. The south and west facade are reconstructed back to their original

[112] Robust interview, summer 1994.
[113] U.S. Department of Interior, National Park Service, 1.

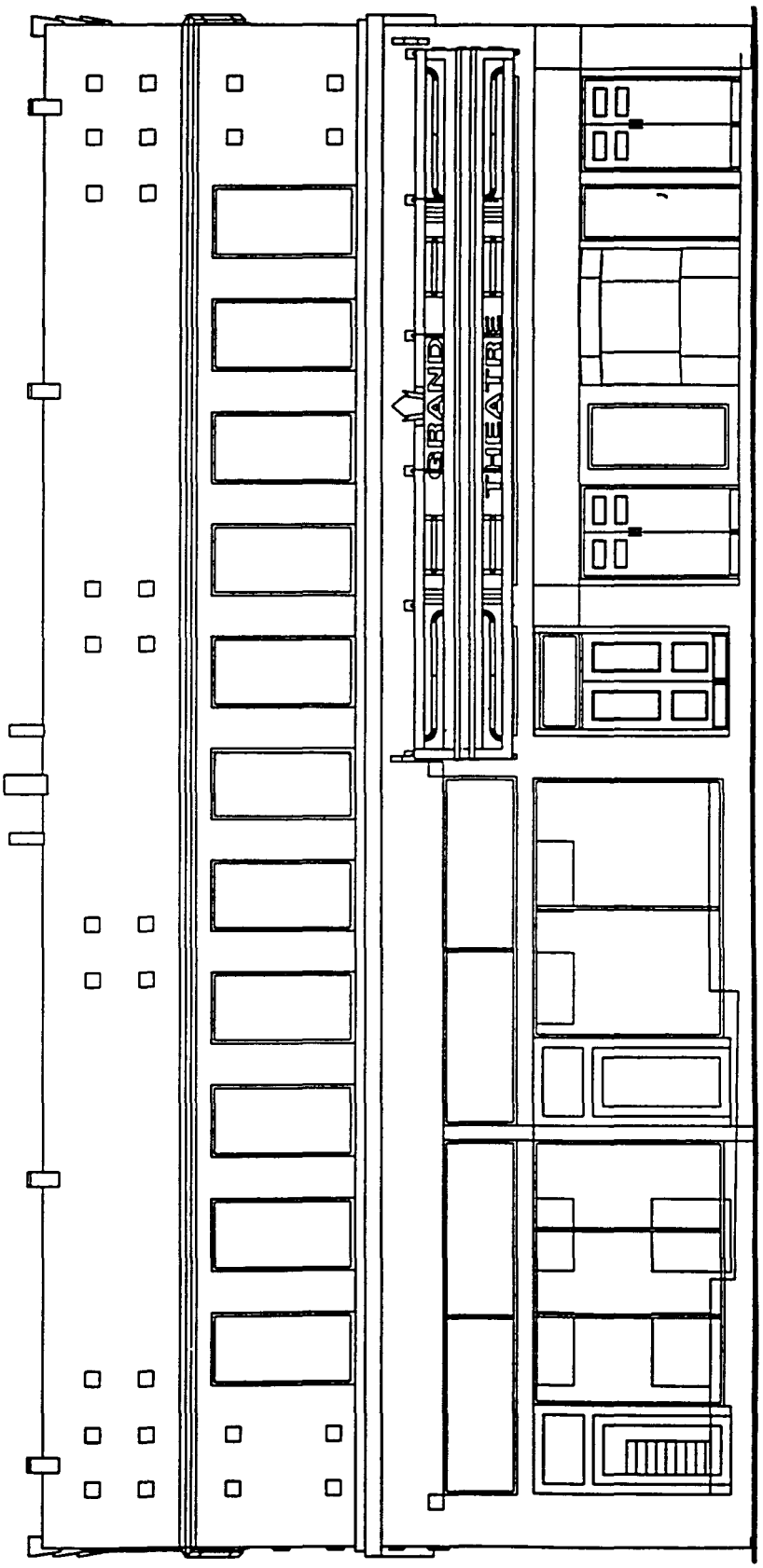

Figure 72. The present South (front) facade of the Pythian Building (computer generated).

form; in accordance to the preservation guidelines. It is a more suitable design for an entrance than the present (see Chapter 2).

The Grand Theater's front facade configuration remains the same, other than opening up the display windows to allow more light to penetrate the lobby space. Three wooden doors are replaced by two sets of newly constructed glass paneled doors. The clear glass is sandblasted with geometric shapes. Elongated, curved stainless steel door handles are attached to the frame of the clear glass to allow visual interaction with the surroundings and activities outside the theater (Figure 73). At the same time, the Art Deco characteristics in front of the building are emphasized. The third single leaf door is removed and a display board is added for advertising upcoming movies. As a result, the entire facade has symmetrical image.

Above the lower level south facade is the prominent marquee. The marquee remains the most important and distinctive feature of a movie theater.[114] It creates a landmark, extending from the facade so that the building stands out physically and aesthetically from all others on the street. Since the most dominant historic feature of the Grand Theater is the marquee, it is restored to its original form. The black and white horizontal bands wrap around the canopy and are tensioned by wrought iron and placed below the upper level of the facade. The marquee is lighted to advertise the name of the theater for the passers-by. A projecting sign of sunburst design is mounted between the piers of the window to attract motorists from a distance. This sign, with its moving lights outlining the rays of the logo, will easily capture attention in all directions.

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[114] Valentine, 28.

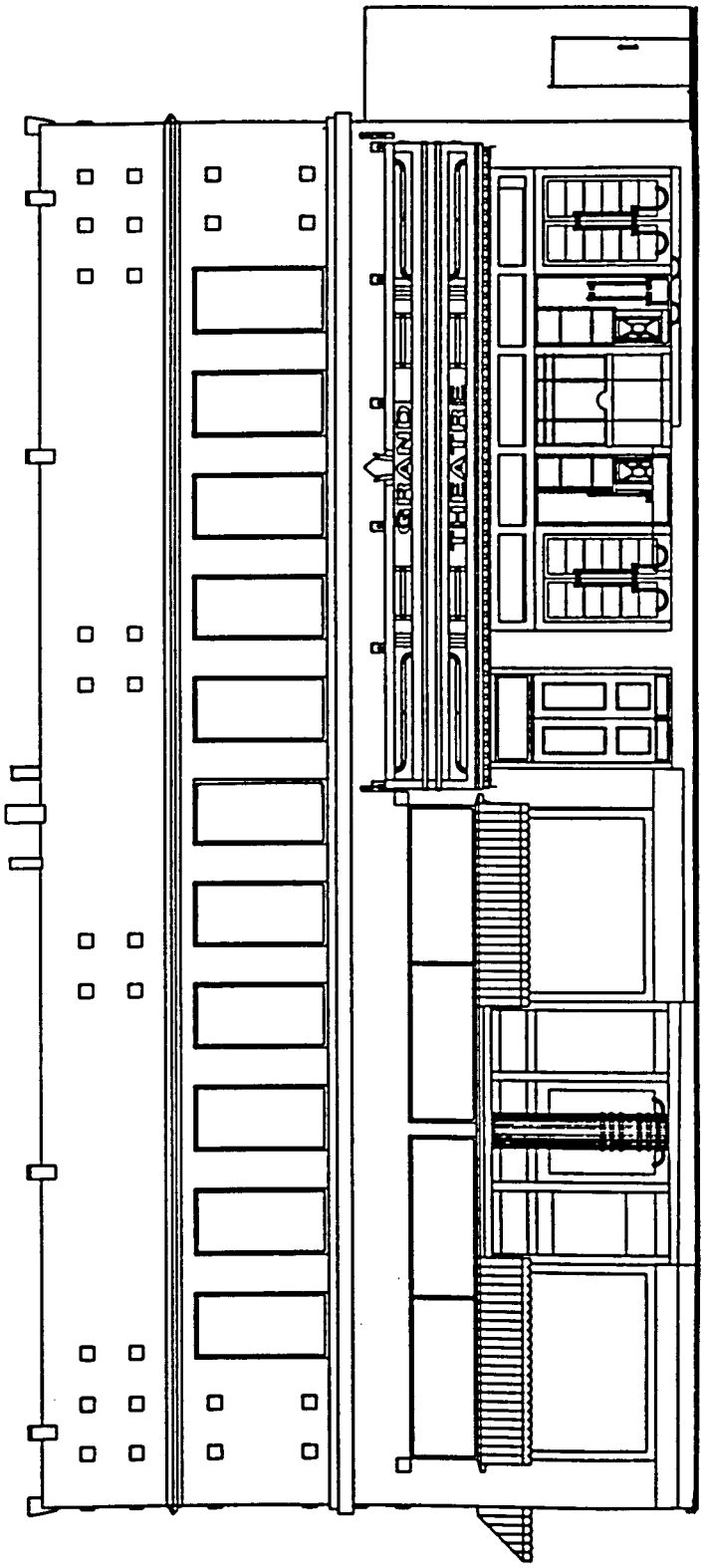

Figure 73. The proposed South (front) facade of the Pythian Building (computer generated).

Another prominent change to the Pythian structure is the added ramp from the basement level to the first level of the theater for emergency exits. The ramp's location is placed at the east side of the facade, which wraps around the north (rear) side of the building. This avoids interference with the significant features of the building on both the south and west facades.[115]

4. Proposed Interior Design Solution

In this section, the design solution will describe in detail the proposed interior solution of the Pythian Building for both the restaurant and theater.

The Grand Theater

The Grand Theater has weathered well after many rough Iowa winters. Since the theater is a historic reference point, the redesign of the space does not alter the major configuration or change the character of the building (see Chapter 2). Minor renovations where old details, such as Art Deco elements, exist in the building are carefully blended into the new construction.

Lobby

The newly remodeled lobby retains the existing location of the ticket office The outer lobby consists of a centrally located ticket office, two billboards and two double-door

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[115] Thomas C. Jester, Sharon C. Park "Making Historic Properties Accessible," *Preservation Briefs 32*, (U.S. Department of the Interior Preservation Assistance Division, National Park Services, October 1989), 4.

[115] U.S. Department of Interior, National Park Service, *12 Preservation Briefs*, 1.

entrances (Figure 74). The symmetrical configuration creates a focus on the ticket office. The glass bay windows of the ticket office protrude two feet outside onto the sidewalk bordering the booth to attract patrons from a distance. The ticket office also referred to as *Bijou* (a French term meaning jewel) is indeed is another hallmark of the theater.

Just as the marquee brings in business, so does the ticket office. It is one of the focal points of the theater's exterior, especially of its central location on the front of the facade. According to architect Charles, the projecting booth should be attractive in appearance and also repeat the theme of the building. Three stainless-steel horizontal bands wrap around the glass display window, accentuating the horizontal lines of the Art Deco theme. The reflective stainless steel attracts spectators from a distance and relays the message that the show is on. The ticket office has adapted the streamlined elements of Art Deco and the concession stand projects an industrialized look. The bottom portion of the ticket office is composed of black Carrara glass, a new material popularized during the Art Deco period.[116] that was invented to resemble the marble Carrara from the quarries of Italy.[117] Billboards framed with aluminum are the advertising media which display previews or movies presently showing in the theater. The elongated, ionized, tubular handles attached to the glass panel doors reemphasize the streamlined Art Deco motifs, creating an elegant and grandeur entrance to the lobby.

Behind the ticket office is the concession center (Figure 74, 75). It has been integrated into the lobby because it is another centerpiece that the movie theater cannot neglect. The

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[116] U.S. Department of Interior, National Park Service, "The Preservation of Historic Pigmented Structural Glass," *12 Preservation Briefs,* (U.S. Department of the Interior Preservation Assistance Division, National Park Services, February 1984), 1.

[117] U.S. Department of Interior, National Park Service," *12 Preservation Briefs,* 1.

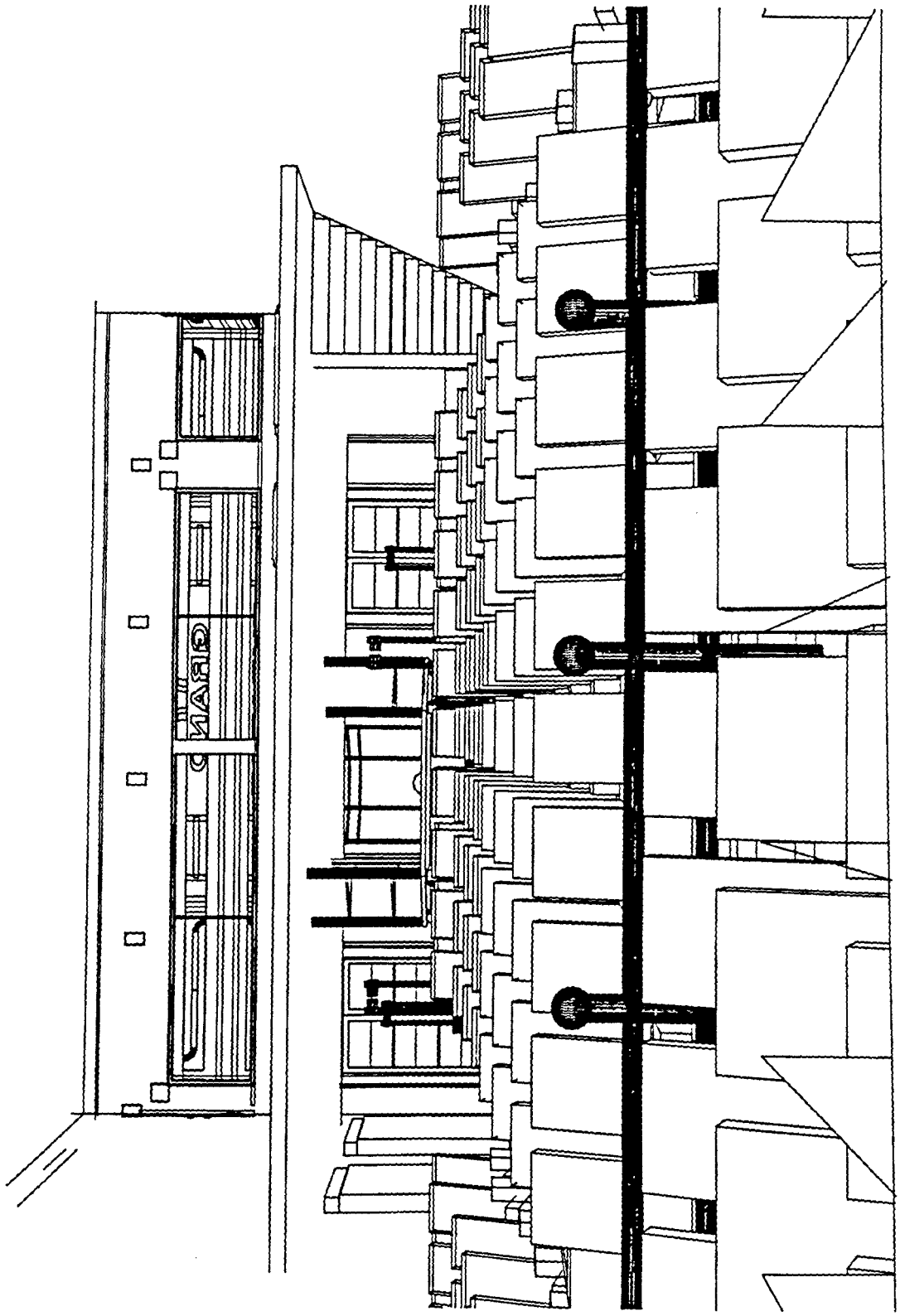


Figure 74. Front perspective of the proposed Grand Theater – showing the main lobby and auditorium space (computer generated).

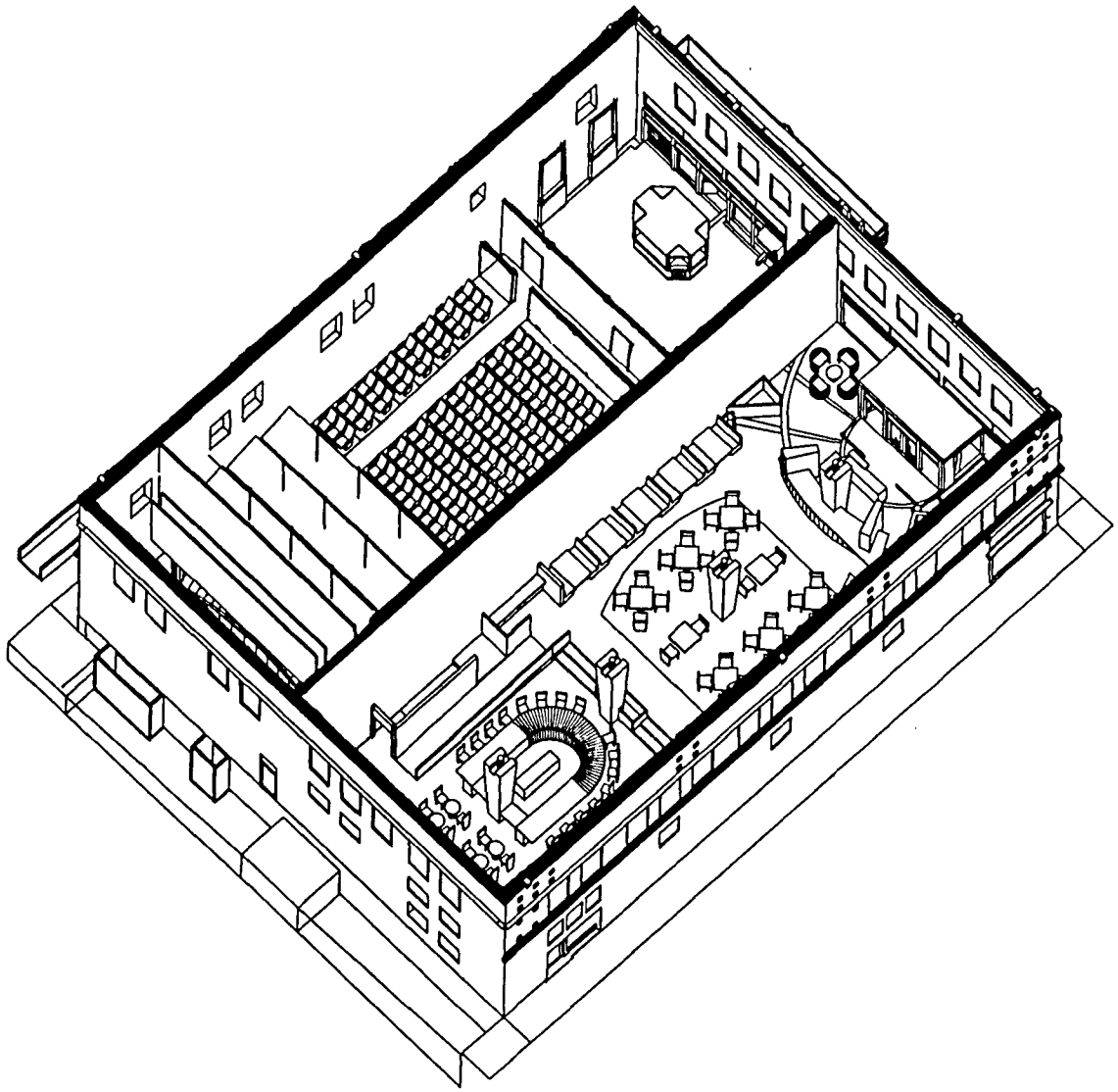


Figure 75. Axonometric drawing of the proposed Pythian Building -- Interiors of both The Grand Theater and *Vivere Ristorante* (computer generated).

concession center is situated in the middle of the inner lobby, at the hub of the theater. The concession center was referred to as the "second box office" in the early 1950s since it was and still is one of the main sources of income for theater operations. In addition to the emphasis on the design of the box office, a great deal of attention is also given to the concession center. An English pub type of counter with heavy wood panels and a marble counter top is the main composition of the concession center (Figure 76). In order to make the centrally located concession center more prominent, the lobby space is enlarged by the removal of a number of auditorium. Besides serving popcorn, the concession center also serves candy and soft drinks; however, no hot snacks will be served as patrons will be encouraged to stop by the restaurant next-door for drinks or meals.

The other eye-catching element upon entering into the space of the Grand Theater is the sunburst floor pattern fanning outward from the door of the auditorium (Figure 77). The sunburst shape is a common motif in Art Deco design. The marble floor is inlayed with black and white mosaic tiles and triangular cut rays that will lure spectators to the auditorium.

Auditorium

Through the double doors is the auditorium. The floor changes in a tactile way from a hard highly polished marble to a soft, sound absorbing carpet to let patrons know they are entering another space. This is an especially nice feature as after a show starts, it is difficult to differentiate between spaces in the darkness. Because the doors are parallel to the screen, a wall is constructed to act as a bearer in front of the entrances to prevent the intrusion of light

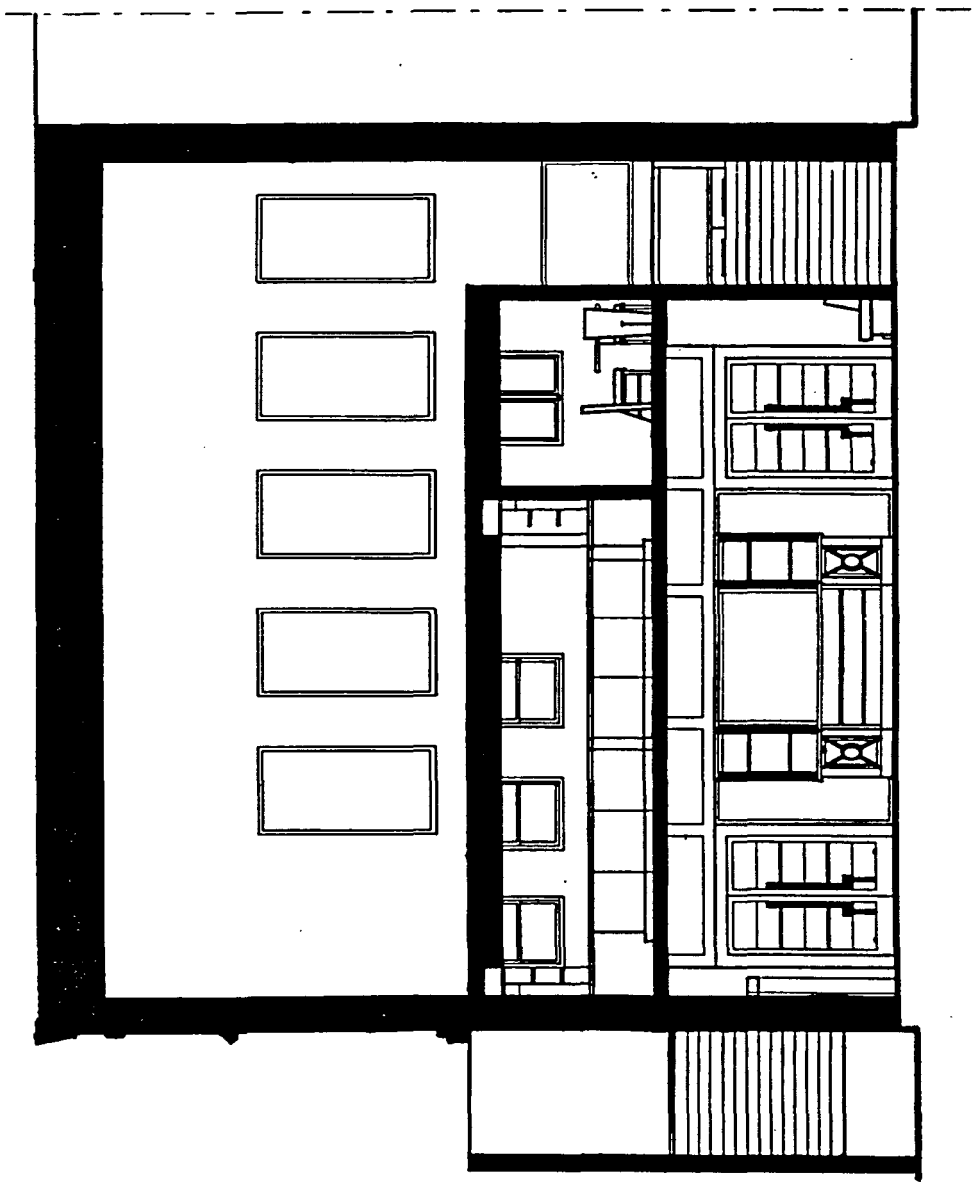
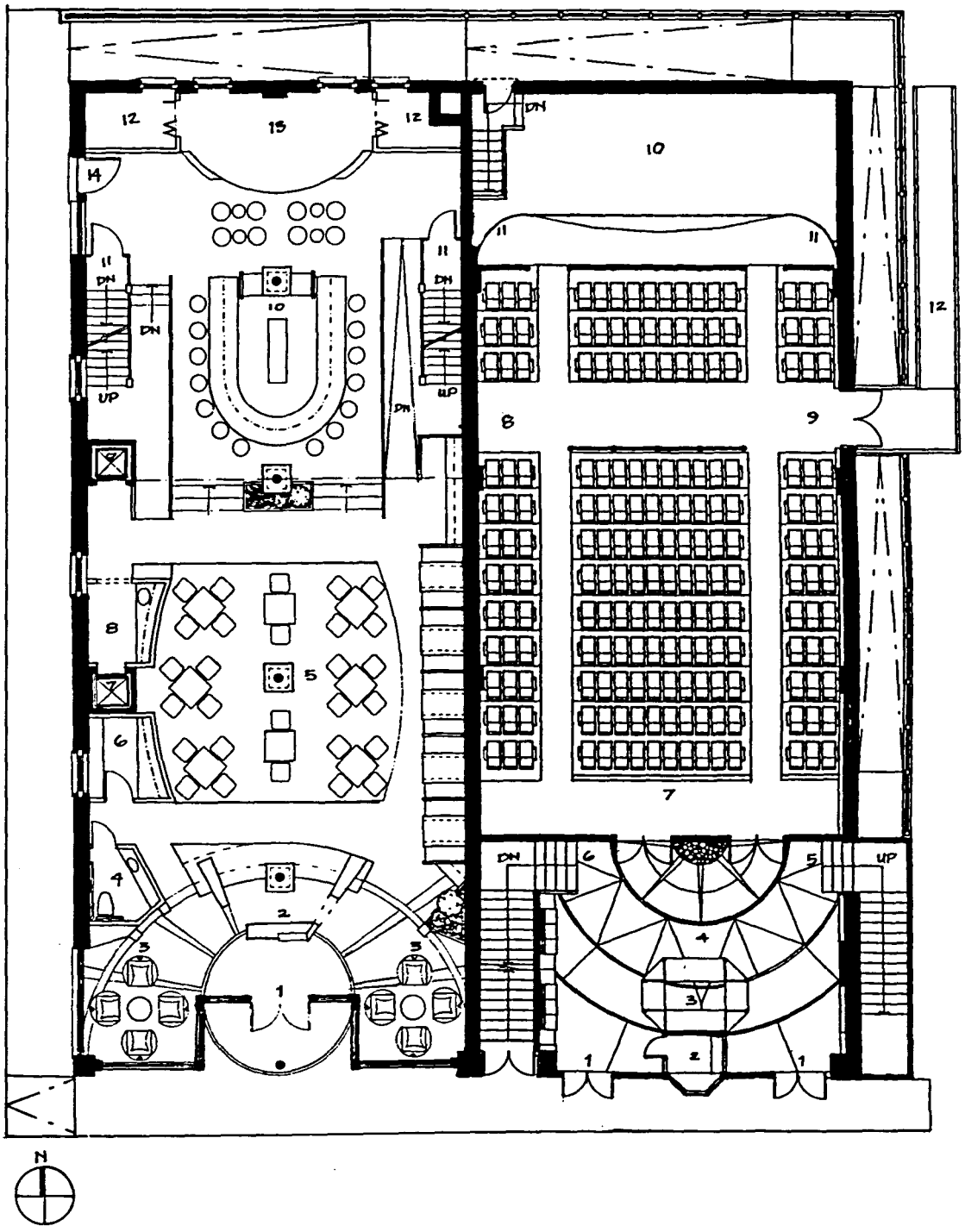


Figure 76. The South section/ elevation of the proposed Grand Theater (partially computer generated and manually).



KEY

VIVERE RISTORANTE

1. MAIN ENTRANCE, 2. HOST STATION, 3. WAITING AREA, 4. RESTROOM, 5. MAIN DINING AREA, 6. LINEN STORAGE, 7. DUMB WAITER, 8. SERVICE STATION, 9. DUMB WAITER, 10. BAR, 11. STARCASE,. 12. STAGE STORAGE, 13. STAGE, 14. BAR ENTRANCE

GRAND THEATER

1. MAIN ENTRANCE, 2. TICKETING OFFICE, 3. CONCESSION CENTER, 4. MAIN LOBBY, 5. STAIRCASE LEADING TO PROJECTION ROOM, 6. STAIRCASE LEADING TO BASEMENT, 7. AUITORUIM, 8. ADA SEATING, 9. EGRESS, 10. STAGE, 11. EGRESS. 12 PAVED SIDEWALK

Figure 77. First floor plan of the proposed Grand Theater and *Vivere Ristorante* (manually drafted).

when the door is opened during the show. The wall also creates a little foyer for the audience before they enter the main auditorium.

To comply with current building and fire codes, the seating needs is rearranged in the newly renovated Grand Theater auditorium. This arrangement is the same configuration as the original layout (see Preservation Guidelines in Chapter 2). The original seats of the auditorium were removed and sold to other theaters in the early 1970s. The new seats are to be simple and modern, yet upholstered with Art Deco style geometric patterned fabric to blend with the modern lines of the new chairs. This clues spectators into the historical Art Deco style of the theater. The renovated auditorium is able to accommodate only 200 seats compared to 375 when it was first built (Figure 77); however, the new seating is more comfortable. Handicap sections have also been added.

If a fire ever occurs in the theater, evacuation will be conducted through three exits. One exit is located at approximately three quarters toward the north side of the auditorium, another is near the east side of the stage, and one is the main entryway to the auditorium.

The auditorium is designed not to distract from the movies or break the mood when the house lights are up. Ornamentation is not encouraged in the auditorium. Minimalism avoids heavy ornate elements and instead accentuates the existing Art Deco motifs. Custom designed wall sconces, mounted on matte aluminum plates, are anchored onto the pier through brass screws. These simple and stark-looking light fixtures portray a contemporary look (Figure 69). All lights in the theater, including the recessed ceiling lamps, are designed with dimmer switches. Walls treatments are fairly simple: all walls in the auditorium are laid with sound-absorbent square tiles which create a repetitive pattern and echo the post-modern

motif in the space. The wainscot of the auditorium retains the green marble as designed by the original architect.

Stage

The existing proscenium stage remains as is, except for the newly constructed ceiling. The ceiling of the stage will be raised all the way to the second level to accommodate a fire curtain, back drop and screens (Figure 78). Above the apron, the ceiling is raised to rig lights, equipment, and acoustical panels. Stage flooring is refinished with oak strip flooring.

Two dressing rooms exist below the stage. These are the original dressing rooms allocated as "Men" and "Ladies". All furnishings are built-in millwork with attached mirrors on the walls. Walls are a painted pale ivory color because it is important for the walls to be light, especially in the makeup room; otherwise, the reflection of light and color interferes with the overall rendering of the facial makeup.

At the base of the stage is the sunken orchestra pit. The orchestra pit is one of the significant features that distinguishes the Grand Theater from a simple movie cinema or performing theater. According to the evolution of movie theaters (see Chapter 3), small-town vaudevilles had orchestra pits where pianists played before the show. The Grand Theater was first built to be a vaudeville theater to hold small performances when the Opera House burnt down. Later, with the advancement of motion picture technology, it was converted into a movie theater. The orchestra pit has historic meaning to the theater, and today the Grand still holds small live performances. Hence, the orchestra pit is preserved and restored. Movies only run during nights and weekends. If there are performances, the theater will schedule the

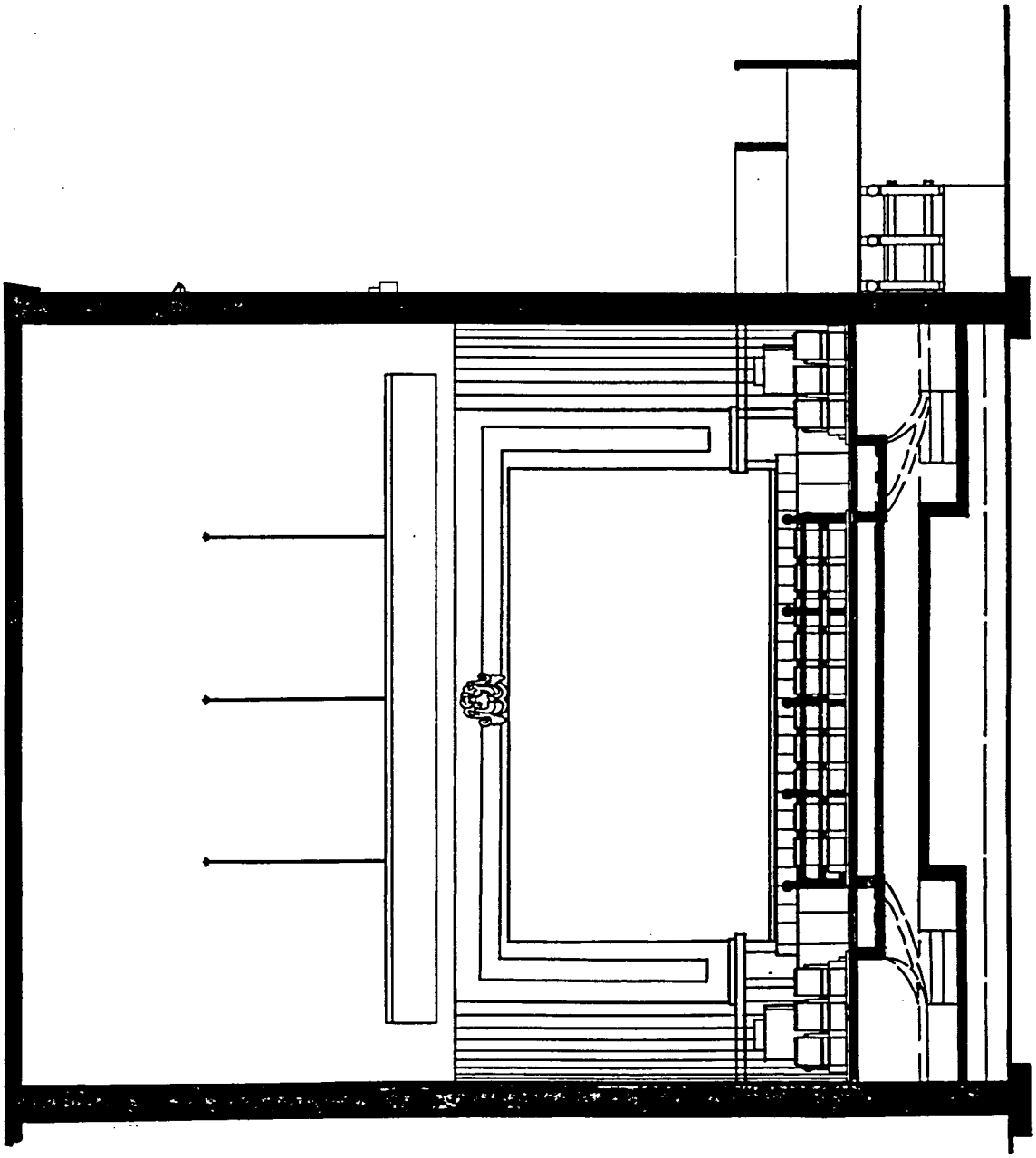


Figure 78. The North section/elevation of the proposed Grand Theater (partially computer generated and manually drafted).

events to suit both needs. During the day, it is made available to the local high school for small acts and plays or to the city for conferences or meetings. Thus, the Grand will serve Eldora as a mini multi-theater.

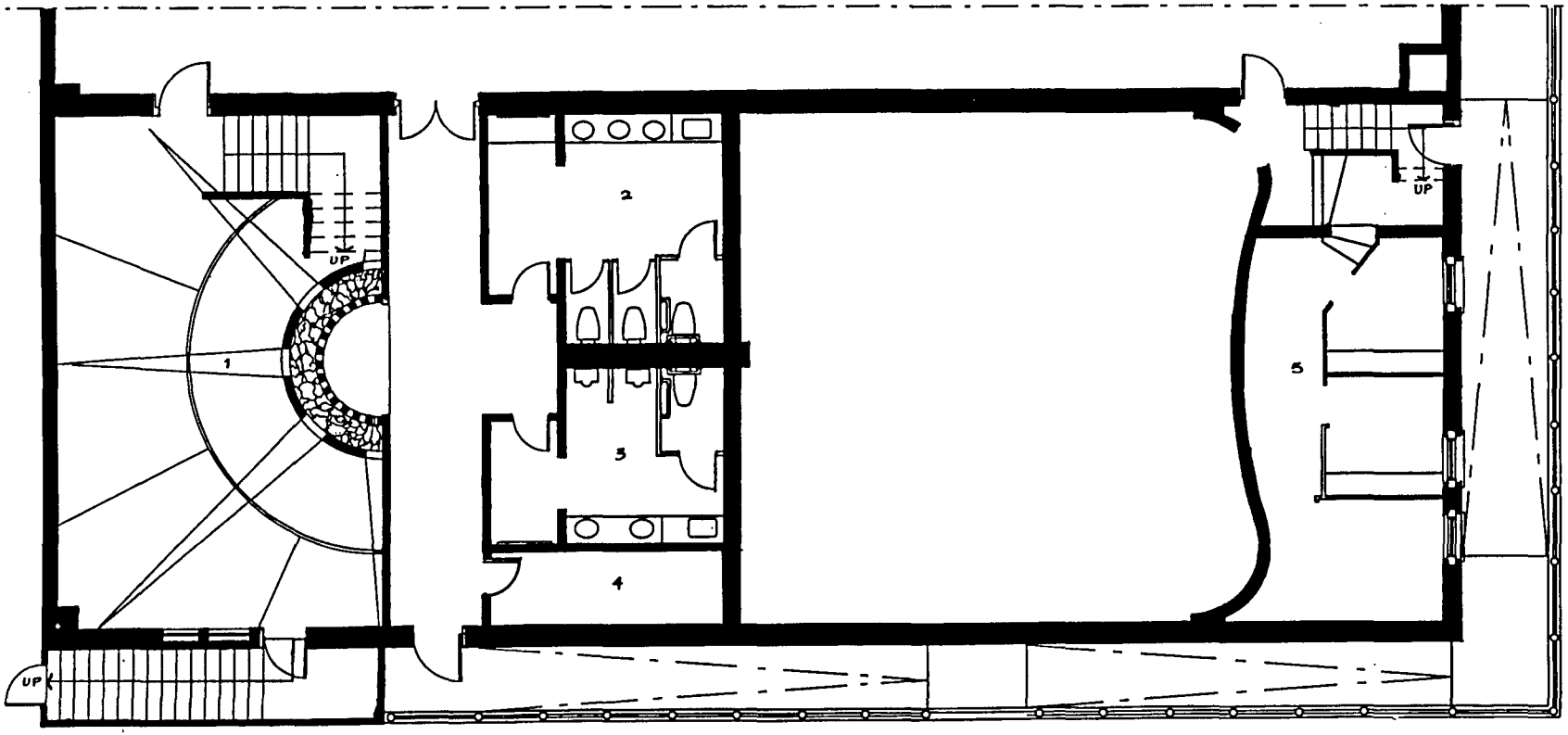
Projection Room

While the orchestra pit is the crucial hub for performances, the projector is the main apparatus of the motion picture. The projection room of the Grand merges together with the manager's office, located on the mezzanine level of the theater (Figure 76). The east stairway in the main lobby leads to the projection room. Its interior is mainly furnished by heavy, paneled built-in casewood to store films. Film and slide projectors are both centrally located in the projection rooms.

Near the west side of the room is the small manager's office. Custom millwork office furniture is provided for the basic office needs.

Basement Lobby/Restrooms

A new stairway is designed into the west side of the lobby to take customers to the powder rooms. The L-shaped stairway also provides an electric fold out chair to drive wheelchair users to the basement lobby (Figure 79). Through the arch way, patrons have a view of the restrooms. Restrooms project the image of the business and are an area that needs extensive design input. Designers tend to neglect this important space. Historically, restrooms and powder rooms were given as much attention as the lobbies, especially when these spaces were constructed to be more like small lounge areas. Like the lobbies, restrooms



KEY
GRAND THEATER
1. BASEMENT LOBBY/ MINI MUSEUM, 2. WOMEN, 3. MEN, 4. JANITOR'S ROOM,
5. DRESSING ROOMS

Figure 79. Basement floor plan of the proposed Grand Theater (manually drafted).

are one of those areas where people meet and interact. A well designed restroom definitely contributes to the comfort of the customer and also entices the customer back to the theater. Before entering to the restrooms, patrons are received by a spacious lobby that is designed as a mini museum. The sunburst marble floor pattern is echoed from the first floor and acts as a transition to the main lobby, tying the two floors together. Display cases are built into the walls to exhibit old photographs of the theater and the actors and actresses who once acted there. Old angular wall sconces from the auditorium, which have become collector's items, are exhibited in the basement lounge area. Lounge chairs and tables, however, are not provided so patrons are not encouraged to sit and have long conversations. Through the open arch there is a passageway prior to reaching the restroom. This passageway leads to the exterior ramp, constructed as a means of egress. The ramp wraps around the rear side of the theater and the restaurant up to the ground level. It is the emergency exit for handicapped patrons. Another means of egress is the flight of original stairs on the east side of the basement lobby. Those stairs lead to the south facade on the ground level.

Both ground and basement floors are renovated to suit today's building codes and design needs. According to the preservation guidelines, the alteration of the Grand Theater does not affect the character and integrity of the original building. Again major changes only occur in the secondary space. Even renovations being undertaken in the primary space, such as the main lobby, meet building codes.

Vivere Ristorante

"Vivere" means " to live" or "reborn" in Italian. The chosen name is to symbolize the rebirth of Art Deco style in this newly renovated modern interior. The space designed as *Vivere Ristorante* is one of the retail brick double storefronts of the Pythian Building. Since the Pythian was built in 1914, the storefront has been drastically altered throughout the years to meet the different needs of various owners. It was first built as a grocery store, then became a clothing store, furniture store, and funeral house. The configuration of the storefront is no longer significant because many changes have been made to the facade. According to the Preservation Briefs in Chapter 2, the store has lost its interior integrity due to the many subtractions took place from the primary space. As a result, maintaining the original function of the space is no longer significant.

To begin, the existing side entrance, which does not serve its function well (see Chapter 2), is removed. No awnings are added to shade the storefronts or create a shady pathway for the buyers. In order to revitalize and coordinate the continuity of the row of stores on Edgington street, the original 1914 recessed square entrance is reconstructed to replace the existing one.

On the exterior facade, the configuration of the restaurant is symmetrical. The double, glass display windows, with a glass panel door in the center, mark the symmetrical axis of the restaurant in the space. Behind the display windows are the waiting areas, with four sculptural lounge chairs in each area. The chairs selected are for patrons to sit in while waiting to get into the dining space, and at the same time, are an indication of the good business the restaurant is doing. The specified lounge chair has a circular back, made of

cherry wood, wrapped around the frame structure which contributes a warm and intimate environment. One may sit near the display window without feeling that he or she is being displayed.

Main Dining Space

Upon entering the restaurant, patrons see a handsome hostess station standing up front, facing the entrance to receive guests (Figure 77). A glass counter top is anchored by a stainless steel rail at the base counter of the station. Behind the station, a return counter made of maple veneer, cuts into the structural column. An aqua colored frosted glass etched with the name of *Vivere* vertically, is suspended by the aircraft cable from the ceiling and anchored on the column. Along with a casewood maple veneer counter, a false facade with classical elements serves as transitional space between the waiting area and the dining area. The marble floor combines with the mosaic tiles to form a sunrise pattern. This marks the entrance and at the same times emphasizes the Art Deco motifs to create a grand entryway into the dining space.

The ambiance of *Vivere* is to capture a feeling of Art Deco glamour in a Post Modernism interior. The newly constructed tall, extruded columns, (Figure 80) are composed of plywood with maple veneer, and built narrow at the base and outward flares at the top. This will exemplify the verticality of Art Deco character as well as post-modern design. The new column wraps around the original post and leaves a regular cut of one and a half feet on two opposite sides of the top columns (Figure 80). This design reveals the original wrought iron post and successfully merges the new and old to form a distinctive sculpture. Three

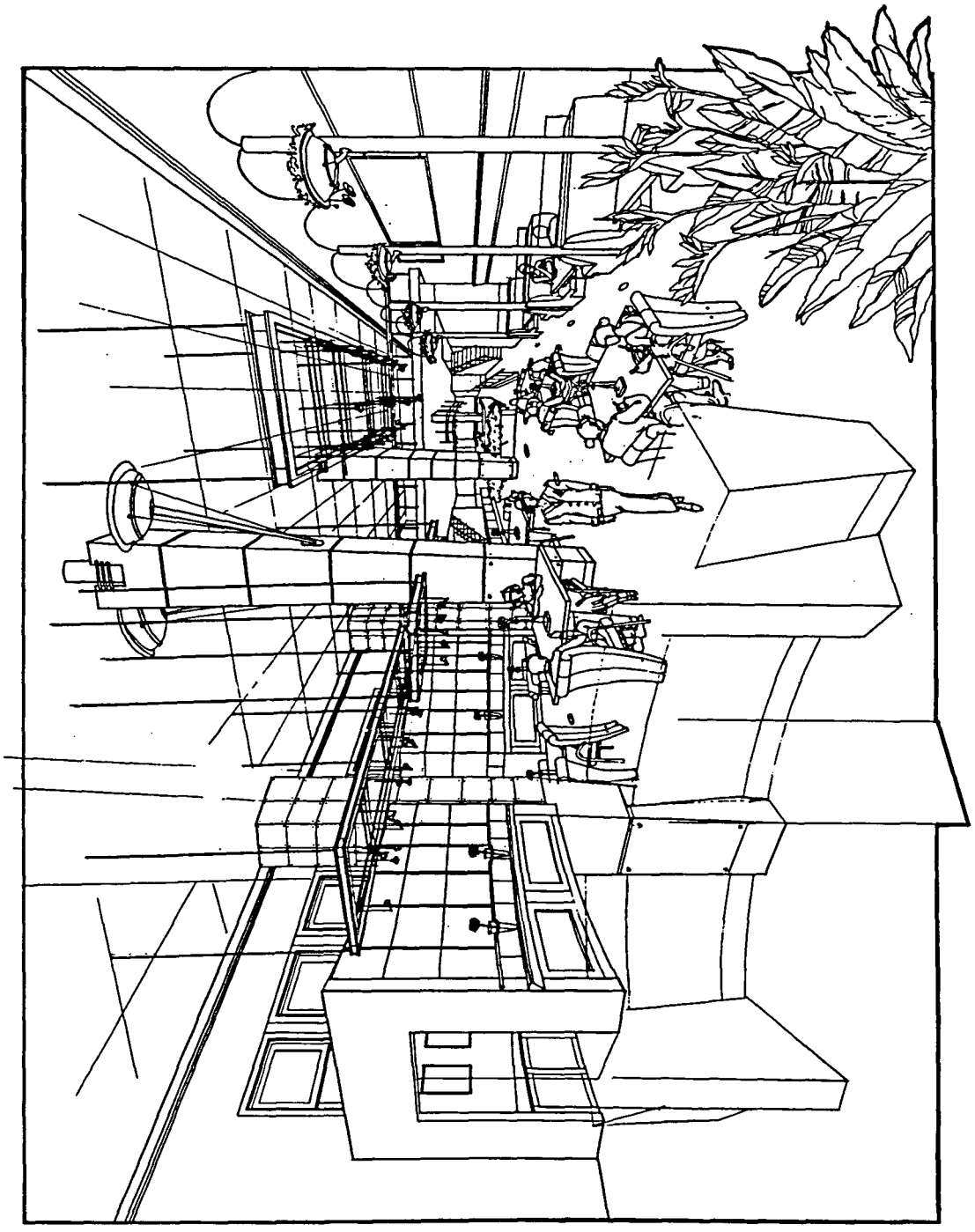


Figure 80. Front perspective view of proposed *Vivere Ristorante* -- showing the main dining space (manually drafted).

horizontal tubular steels attach on the tip of the tapered column, further injecting the revival of Art Deco flavor. Upright incandescent lighting of 50-watt PAR-20 flood lamps recessed at the top of the column accentuate the original metal-press ceiling. At the bottom of the column, metal cladding surrounds the square-based post to complete the constructed sculpture. These three structural columns act as a central axis, breaking the symmetrical balance of the spatial arrangement as one enters the main dining space.

The restaurant is able to accommodate 120 customers excluding the bar and waiting area. However, unlike booth seating, the configuration of tables and chairs planned in the main dining area are flexible to accommodate different functions. Each table is able to seat four customers. Tables and chairs can be reconfigured for different occasions. Above the tables are suspended grids made out of wood frames sandwiching glass panels. These defuse light when is directed towards the panels, hence preventing glare and reducing the heat generated by the lights (Figure 81). These frames are tensioned by tin-plated wires at different heights from the ceiling. Each frame of the grid has a series of 50-watt AR-70 fixtures directing the light upward and downward to illuminate the space and the tables. All lamps are connected to a programmable dimming system to create dramatic theatrical effect in the dining space. The restaurant depends mainly on electrical lights primarily because the windows of the restaurant are high above eye level, 13 feet above the ground. The only source of daylight is from the front display windows. Therefore, recessed warm fluorescent tubes are designed to be installed onto the floor to light up the pathway and direct traffic into the space (Figure 82).

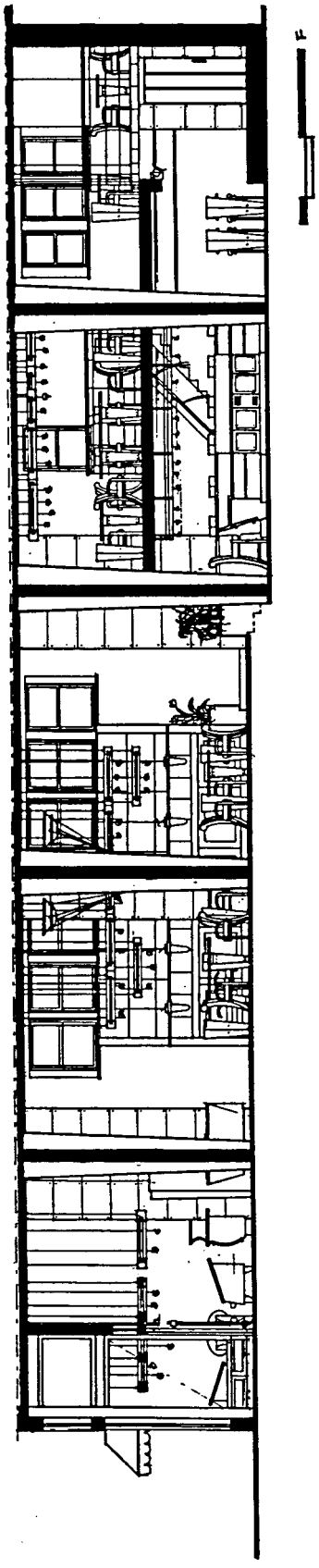


Figure 81. The interior West elevation of *Vivere Ristoraute* (manually drafted).

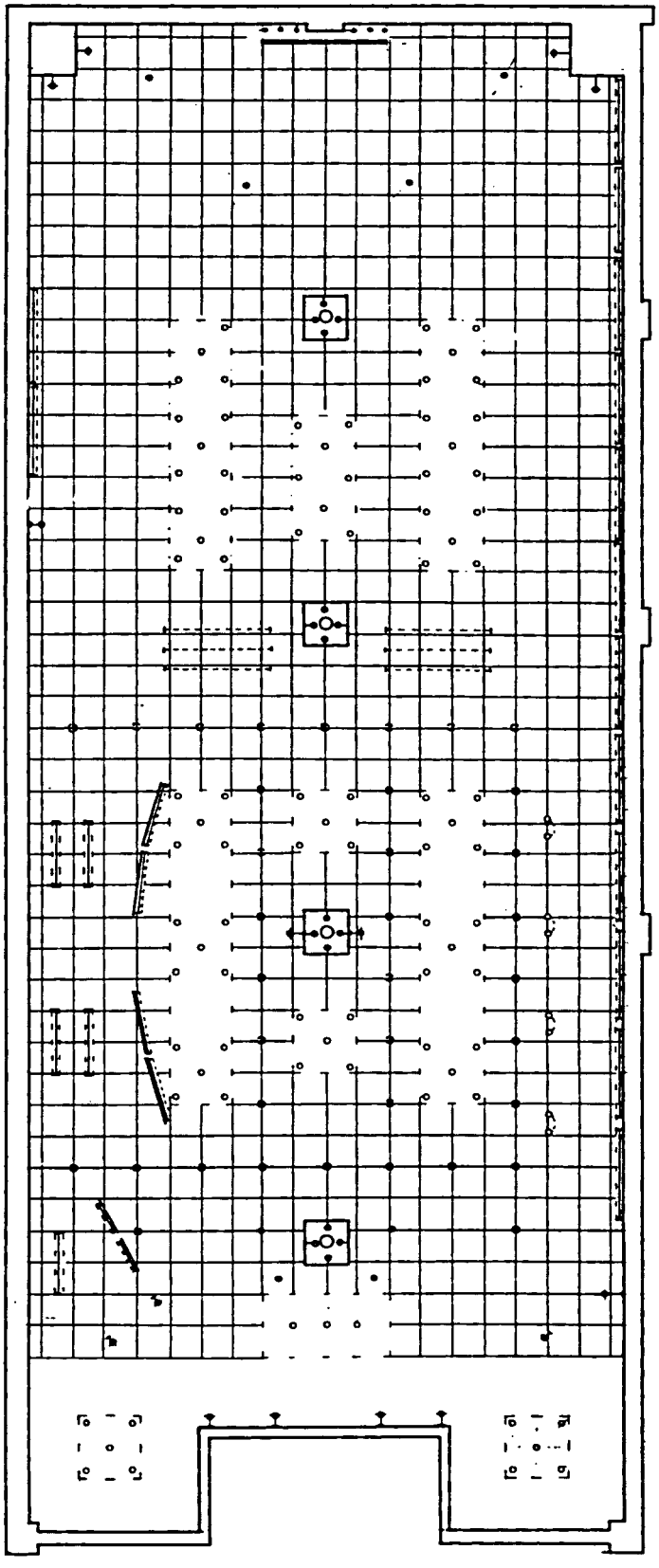


Figure 82. First floor ligthing plan of the proposed *Vivere Ristorante* (manually drafted).

On the east side of the walls, six booths for seating are stationed permanently (Figure 77). Each seat is upholstered with geometric Art Deco pattern fabric. All booth tables will be attached to the walls. At the end of the booth-seating, a seven-foot wrought iron planter is attached with two MR-16 lamps fanning out to light the aisle. The intention is to create the outdoor atmosphere of Italian dining. Cove lighting at the east and west walls serve as general lighting for the pathways of the restaurant.

The main service station and dumb waiters are hidden behind a curved wall, situated at the west wall of the restaurant (Figures 75, 77). The curved wall is divided into three portions: 1. the upper part is built in square, unpolished metal tiles punctured with holes; 2. the lower portion is composed of maple waistcoating with metal cladding screwed into each panel, and; 3. divided from the lower portion is a row of green marble squares with long chrome tubing attached to both ends of the wall. The tubing forms a loop between two marble tiles, and a cone-shape glass vase is inserted into the loop. The aquatic colored vase, displaying a single stalk flower, is wrapped by solid chrome tubing that forms a loop to hold the vase in place. This contrast of glass with steel portrays clean, simple lines, yet forms an elegant and sleek looking sculpture in the dining space. It abstracts very well the character of Post-Modernism. The creation of this curved wall is to camouflage the function of the service area, and at the same time create a focus. At the front end of the west wall on the main floor, a restroom is built for wheelchair users while other stalls are located on the basement level.

The biggest challenge of the west wall is the location of the windows. When the curved walls are added, the two windows throw off the proportion of the entire design. To resolve this design problem, non-operating windows will be added to the existing windows to

create an illusion of a wall of openings (Figure 81). This does not destroy the historical characteristics because the added windows are decorative and can be seen only in the interior walls. Most importantly, they can be removed when necessary. This solution, therefore, does not affect the preservation rules.

Bar/Stage

Three steps down from the main dining area is the sunken bar overlooking the stage. Wheelchair users can reach the bar by the ramp that was added to the east wall of the restaurant's interior (Figure 83). Again, the ramp is added in the primary space and can be removed later if one needs to restore the original configuration. Above the bar area, a metal track system echoes the horse-show shaped bar counter. Miniature lamps hung by cables suspended from the ceiling direct light to the bar. The horse-show counter in the bar area resembles a popular counter style widely used in storefront restaurants during the 1930s (see Chapter 3). The stark-looking "Tux" bar stools (Figure 83) with chrome-plated tubular legs are selected to reflect the male costume of the Art Deco period -- the Tuxedo. These stools are handsomely placed around the bar counter as well as in front of the stage, to enrich the Art Deco flavor.

The mini-stage is designed to suit small performances or bands. Seats and tables can be stacked away or removed to create a dance floor in front of the stage after the service from the kitchen is closed. Since the stage on the main floor is opened up to the mezzanine level, the entire upper story can be transformed into a dancing floor. The stage wall acts as a backdrop for performances, and because it is centrally located, becomes the main focus of the

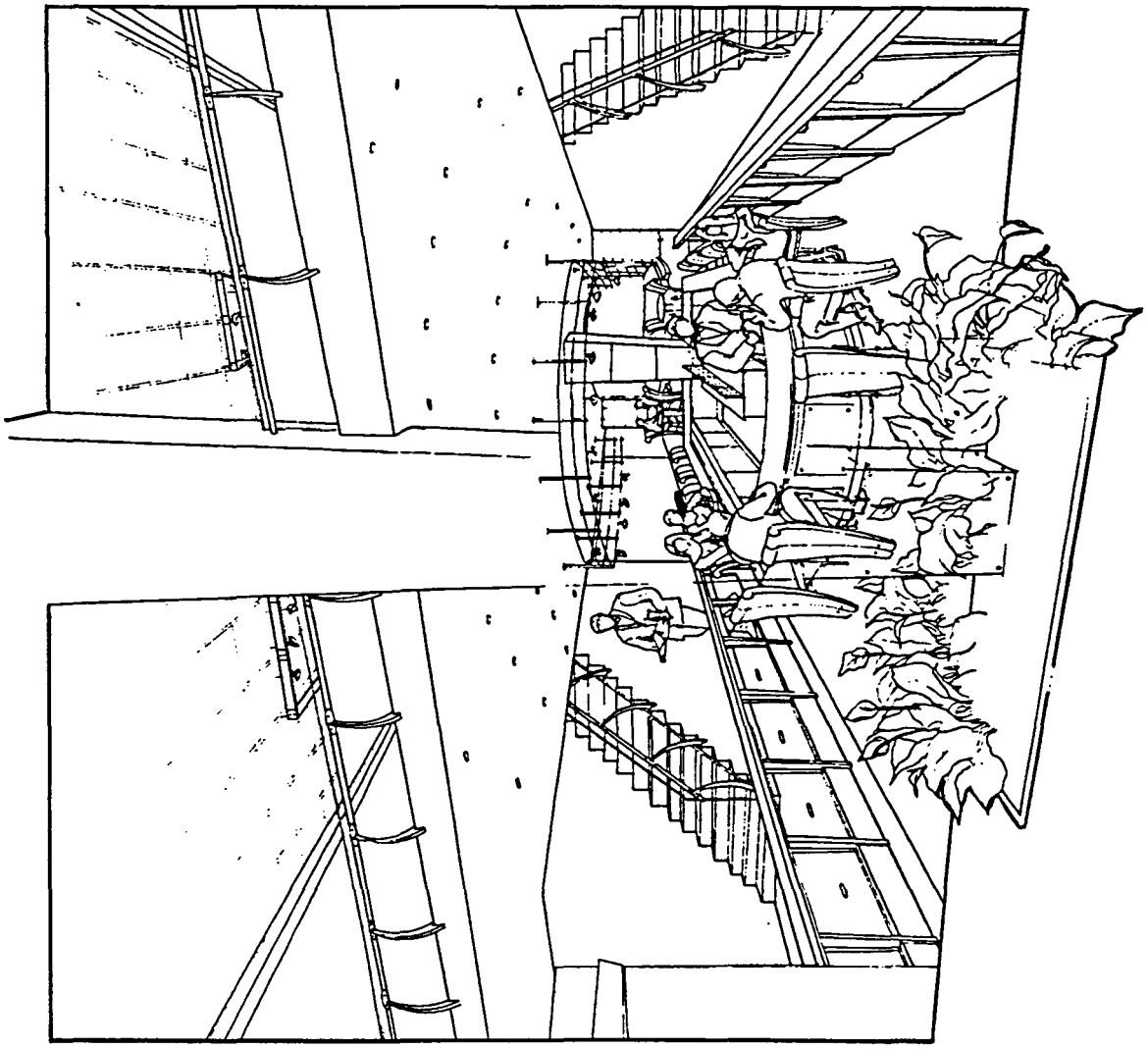


Figure 83. Rear perspective view of the proposed *Vivere Ristorante* -- showing the bar area and stage (manually drafted).

bar area. A wood panel is attached to the north facade (stage wall) to block the windows. Fiber-optic lighting is located in front of the wood panel, attached behind a frosted shimmering aquatic glass with sandblasted mirror images of human figures stenciled on the glass panel. The fiber-optic lighting simulates the movement of water, which creates a dramatic cascade effect. The movement also acts as a transition from the ground level stage to the mezzanine floor.

Mezzanine

The mezzanine is situated above the bar area. Again, the vertical cable accentuates the verticality of the plane. The opening of the mezzanine floor is tensioned by visible 12-gauge cables and supported by hidden I-beams. The railings around the openings exemplify the horizontal lines of Art Deco style (Figure 84). The mezzanine floor is a multi-functional area which can be secluded or opened depending on the activity. It can accommodate private meetings or functions which can be somewhat isolated from the bar and main dining space. The mezzanine level can also be transformed into a dance floor or lounge area. The transparent balcony at the edge of the mezzanine is designed to allow people in the main dining space to become spectators of the customers on the mezzanine level or vice versa.

The original floor of the mezzanine has been enlarged to accommodate more seating capacity and functions. Again, preservation guidelines allow this added floor area to be done in primary space. The new floor is added to double the square footage of the space. All seats are in groups of four, except near the opening overlooking the stage, where groups of two are placed for intimate dining. The two service stations are located at opposite walls. One of the

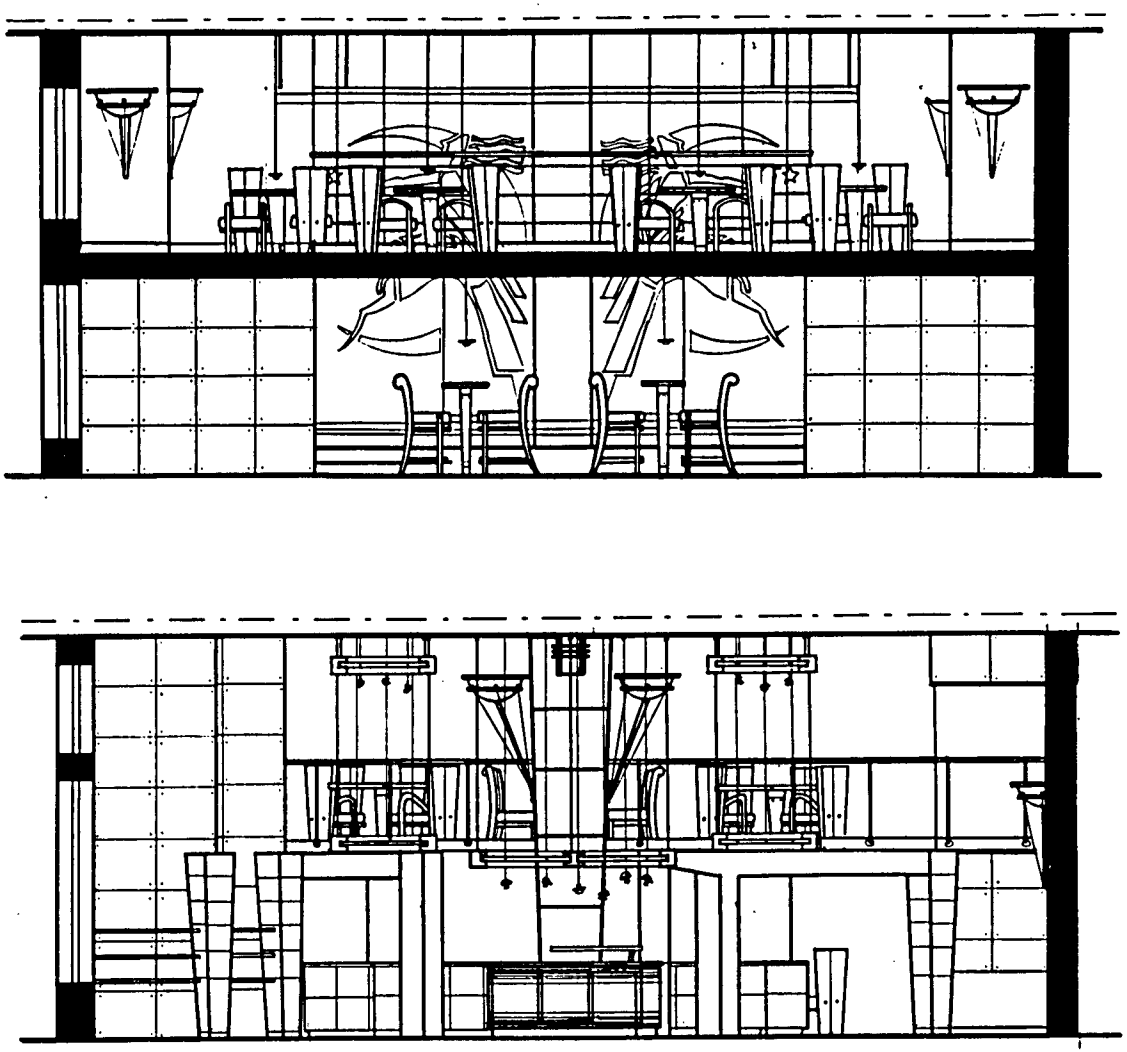


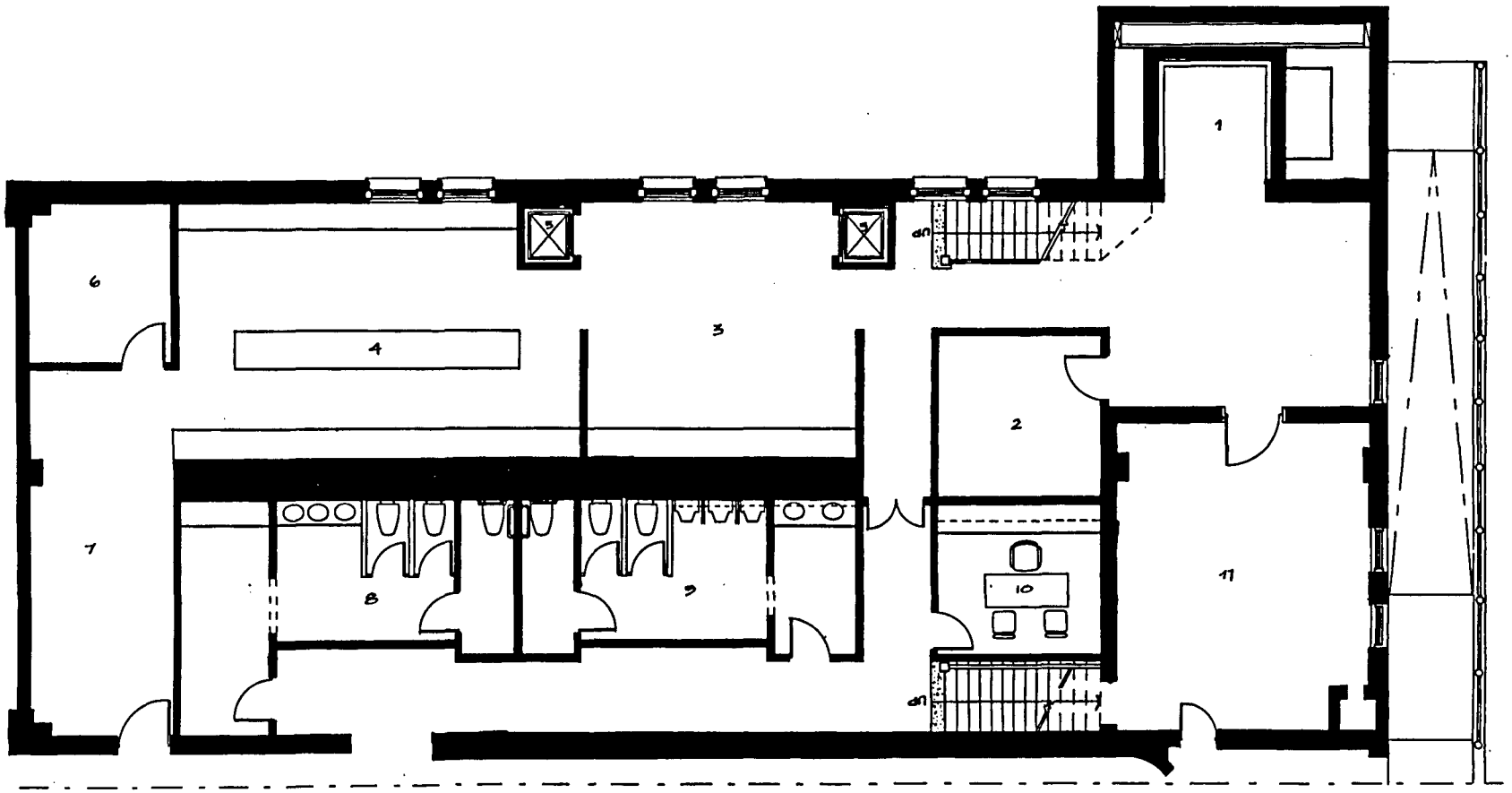
Figure 84. The North section/ elevation of the proposed *Vivere Ristorante.* (Left), **the South section/ elevation of the proposed *Vivere Ristorante*** (Right), (both manually drafted).

dumb waiters elevated from the basement is located near the west wall. The other service station, which does not have a dumb waiter, is stationed at the east-side of the wall space. Behind the service counter is the exit to the main floor. The two flights of stairs lead to the basement level where the kitchen and restrooms are located.

Basement

The west-side of the staircase leads straight to the kitchen (Figure 85). Two dumb-waiter lifts are located between the dish washing room and cooking area. One of them rises up to the mezzanine floor; the other reaches only the main floor. Another elevator located near the north facade is the grocery lift to facilitate delivery of the groceries from the ground floor to the basement of the kitchen into the freezer or dry storage area. Before the gas heater was invented, this space was used to throw coal from the ground level to the basement. Directly opposite the lift is the heating and ventilation room. The original heating function has been replaced by gas heaters.

The east-side stairways of the restaurant leads to the restrooms via a pathway that is well lit using by cove lighting (Figure 86). The lighting is attached along the marble wall panels and spotlights historical pictures of the Pythian Building. This breaks the long monotonous corridors patrons approaching the restroom or waiting for friends. These restrooms also include barrier-free stalls for those who may need them and are able to walk down the stairs to use the toilets. Infant-changing stations are also integrated into the ladies' restrooms for mothers. Mirrors in front of the sinks have both fluorescent lighting and incandescent lamps. The well-balanced lighting create a warm, flattering rendition when



KEY

VIVERE RISTORANTE

1. GROCERY LIFT, 2. DRY FOOD STORAGE, 3. DISH WASHING, 4. PREPARATION AREA, 5. DUMB WAITER, 6. FREEZER, 7. STORAGE, 8. WOMEN, 9. MEN, 10. MANAGER'S OFFICE, 11. HEATER ROOM

Figure 85. Basement plan of the proposed *Vivere Ristorante* (manually drafted).

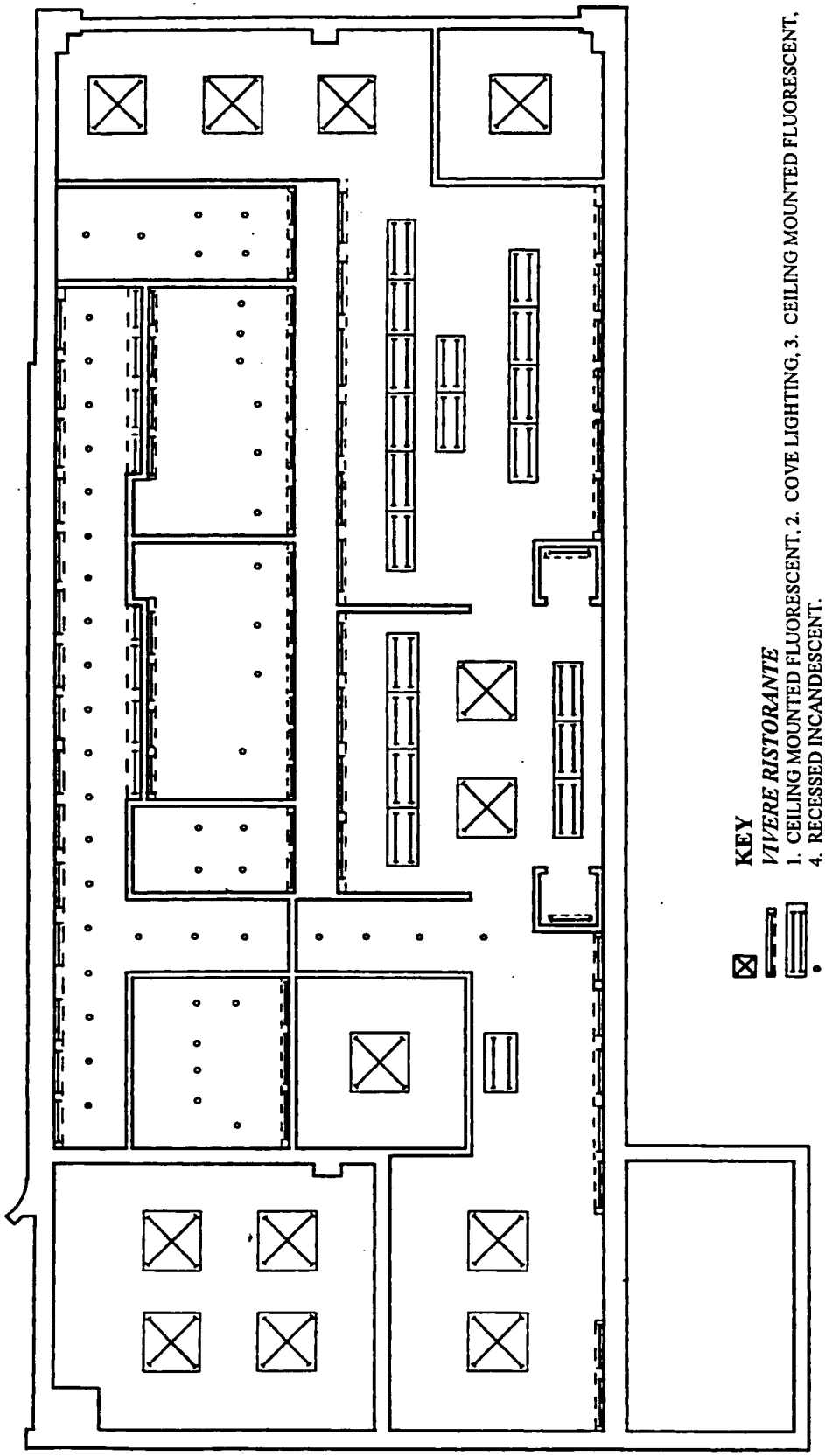


Figure 86. Basement lighting plan of the proposed *Vivere Ristorante* (manually drafted).

patrons look in the mirrors. Besides well-served food, the comfort and cleanliness of the space, including the restrooms, will affect the business. If users feel comfort and ease in the space, the chances of coming back to dine are higher.

Between the wall of the restaurant and the theater, a double door is added as a means of egress in accordance with the building codes. This double door will automatically open, in case of fire in the basement, to allow people in the restaurant's basement to exit through the theater.

The basement is actually the main hub of the restaurant (Figure 85). Besides generating food, the financial work is done in the manager's office at the end of the day. The manager's office is situated beside the east stairways where he or she can easily access the main dining area or to the kitchen.

The Pythian Building's new design is based on research. The author's intention is to merge the old with the new so that one does not really feel and visualize the distinctive differences. The goal of this design is to melt both existing elements with newly constructed plans to achieve the harmonized environment with respect to the old.

CHAPTER 6. CONCLUSIONS

In perspective, the study of this program was initiated because many historic buildings around the world are being abandoned. Deteriorated and vandalized buildings create deserted and unsafe environments in neighborhoods. Sadly, many historic structures have been lost to demolition.

Demolishing an old building of historical value is just like destroying part of one's heritage. This issue has brought to attention the need for old buildings to be saved, recycled, and given new life. Renovation and remodeling of historic buildings have recently become a trend in the architectural field. This, however, raises another issue: significant existing features, especially interior components, are often removed when renovation occurs; however, many historic buildings have been successfully transformed. Sometimes, significant residential house is rehabilitated for commercial use; for example, a Victorian house recycled into a Bed and Breakfast or an Inn. Another case might be a change of ownership that leads to a shift in commercial function. The Pythian Building in Eldora is an example of this as changes in ownership of the storefront resulted in remodeling of the interiors several times. Evidence can be seen on original blueprints in comparison to existing structures.

"To build a new interior in a homogenous place without copying or disrupting is an architectural challenge," says Robert Compbell in his paper "The Beauty and Beast Syndrome." To retrofit the existing for modern uses is a constant challenge in design. Readapting an old building into new uses can no longer be purely a restoration job. The building needs to fit in the new context for the new function. During the remodeling process, a designer needs to be sensitive to the significance of the old. Instead of tearing down the old,

recycling or preserving significant features requires combining it with modern elements. If renovation of a historic building means to tear down the old, then what is the point of recycling the building?

Therefore, the focus of this study is to bring an awareness to designers to respect historical significance and create harmonies of both old and new elements into one united form. The Pythian Building is a good example for studying these issues. The building consists of two commercial storefronts with different functions--a multi-theater and a restaurant. It is a historic structure that has undergone many changes in ownership and function. The design solutions were carried out using research on theater and restaurant building types and study of the preservation guidelines. The objective of this research is to provide background information of theater and restaurant building types for a better understanding of how the structure functioned from the past to the present. Just as one finds out the character of a person over time, the study of building types should highlight the significance of the buildings in different periods. This information will help to distinguish whether the existing features need to be preserved and retained during the design process.

Another objective is to set guidelines to this study. Designers often stretch beyond the rules and regulations of treating historic structures. The preservation guidelines help to set a boundary and guide the design process, while at the same time focusing on the design solution.

Design Evaluation

During the design process of this project, the biggest challenge was merging two themes together in the Pythian Building: the existing Art Deco elements and the adaptive vocabulary. The Pythian might have two different commercial spaces, but the objective was to unify both spaces within the same theme. In the Grand Theater, the design process was rather smooth and easy. The existing Art Deco features were treated as an accent in the new construction. In *Vivere Ristorante*, the design process was basically a new construction. The Art Deco motifs were abstracted and integrated into the space in order to merge with the theater theme, but the design was so subtle that one might not notice the existence of Art Deco. The abstraction of Art Deco geometric forms and horizontal and vertical lines were main characteristics of the space. The abstraction of forms shared the same characteristics with modern elements; therefore, they could be easily identified as part of the contemporary motifs. In fact, the challenge became the essence of the design. As a result, the merging of both themes has united into one.

In terms of the process of concept development, the author has integrated both manual sketches and computer generated images to analyze the appropriate design solution. First the design concept was drawn on yellow trace to layout the 2-D plans, elevations and 3-D sketches. Then, computer to generated 3-D images were used to further confirm the appropriateness of the design solution; for instance, the spatial arrangement and connection of interior spaces. To study the relationship between the main dining space and mezzanine of *Vivere Ristorante* without building a 3-D model, computer generated images were used to simulate interior spaces to help the user visualize the proportion and scale between the two

areas. The images that resulted allow the user to see the result of the proposed solution from 2-D planes implemented into 3-D views. The computer-generated extruded columns connect the bar area to the mezzanine level show a contrast of scale and proportion between the furniture and the structure (Figure 87). The verticality of the tall columns exemplify the characteristics of Art Deco, as well as present the forms of post modern structure. The tall column frames around the original wrought iron column generated by computer also help illustrate the merging of old and new. The old refers to the Art Deco (wrought iron), and the new refers to the post modern extruded structure. With the aid of computer generated models, the user is able to judge whether the element merges well together without building the model to analyze the final solution. The author has utilized computer generated images not purely to mold the design concept, but also as a mechanical tool to convey design.

The presentation of the final design was a good experiment as part of this study. The computer was used as a modeling tool to study the spaces as well as to document the historical background of the Pythian. The advantage of using a computer is that it enables one to produce instant space perceptions. Elevations, plans, sections, and perspectives can be generated in different angles and views after the model is done. The same drawing can be modified to have three different facades within a short amount of time. Erase, delete, and move commands, together with line commands generate new drawings; for instance, the documenting of the three different stages of the Pythian Building: original, present and future. With the original drawings as a base, original elevations can be altered into the present, past, or the future quickly and easily and then resaved as three different sets of drawings. This method was much easier, compared to manual drafting where one would need to redraw the

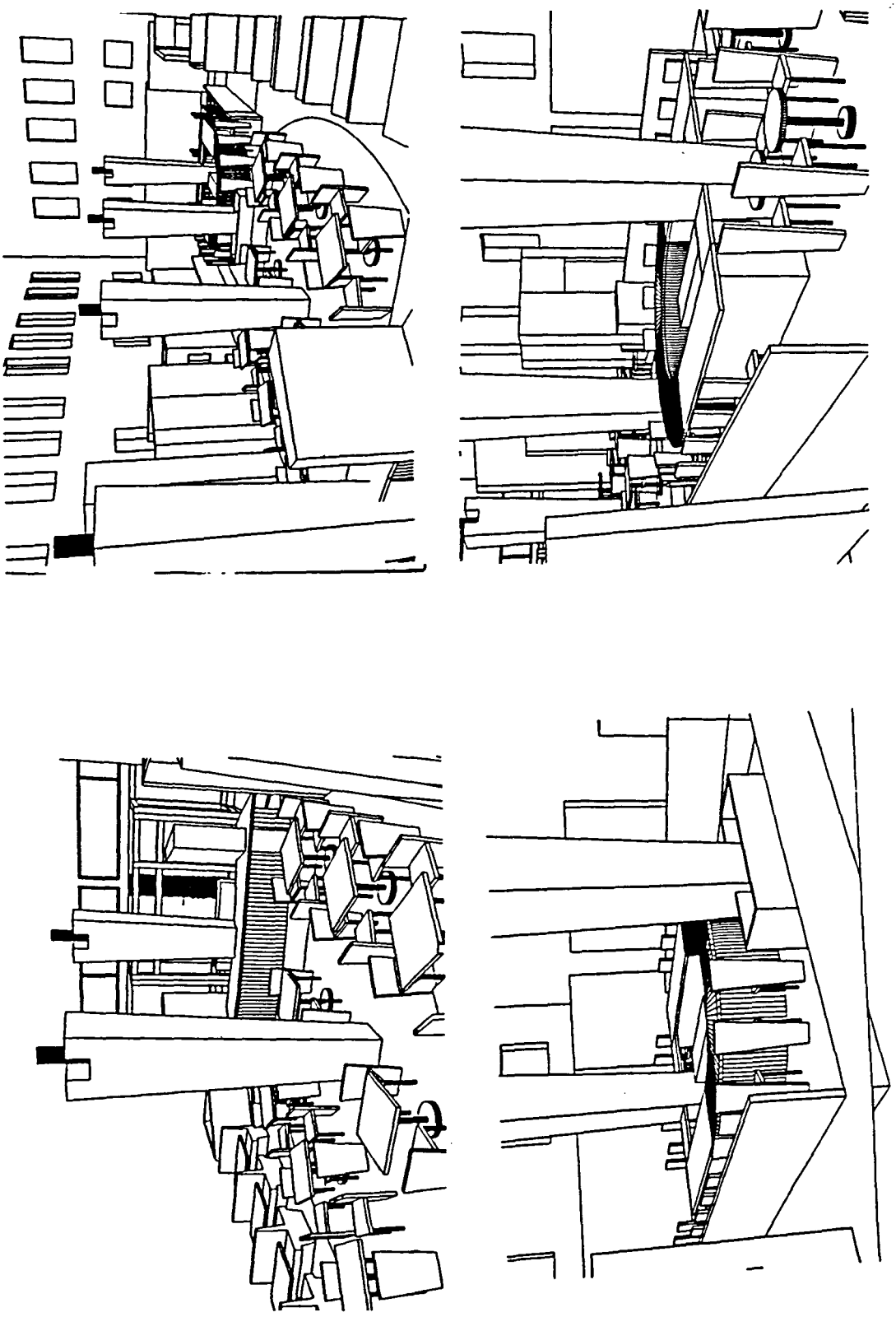


Figure 87. Computer generated 3-D view of the proposed *Vivere Ristorante*—the study of the interior spatial sequences.

base structure three times, in order to get the same results (Figure 71, Figure 72, and Figure 73).

Computer-generated images are used to study spatial sequences. Once the modeling is completed in the computer, it allows user to see the spatial relationships in different generated views (Figure 87). The spatial study also allows the users to freely move, erase, or copy architectural elements, furniture, and other objects within the computer without having to erase and redraw elements. This enables the user to study the space without spending a lot of time recreating the elements. Computers also allow users to see both 2-D and 3-D at the same time within the screen using Vports to split one screen into sections. Thus, it allows the user to compare both 2-D and 3-D drawings. Users are able to make decision by experimenting with different configurations and saving them without having to re-draw. When these drawings are saved as a file, they can be easily retrieved.

In this study, the computer was also used as a drafting tool to print out basic plans, elevations, and sections with details manually added to the drawings. Of course there are always disadvantages of using a computer to generate drawings. Computer-generated details, especially in three-dimensional forms, take a lot of memory which results in slower speeds and more frequent program losses.

Overall, though, a user can easily store and transport a finished product. Drawings saved on the computer can be compressed onto a disk or sent through electronic mail within minutes. Once the drawing is completed on the computer, printing out the views is as easy as pressing a couple of buttons. Any change one makes on the model is reflected in all elevations, sections, plans, and perspectives. The down side is that the output devices need to

be readily available. Otherwise, completed design without the apparatus cannot be communicated.

Unlike the computer, designers are able to manipulate their drawings through their own way of presenting their work where the line is standard. Compared to manually drafted drawings, plans, elevations, sections, perspectives, and other three-dimensional drawings, hand drawn skills allow users to express the beauty of lines weight through the designer's own style. There are limitations in terms of setting the different pens to create line weights. It can be done on 2-D drawing but once it comes in to perspective views, the user is unable to create a sense of depth through the use of line weight.

Overall, if another project is given to the author, the author will choose the same ways of presenting the creation in both manual and computer generated images. Both presentation methods have their pros and cons. The final solution of this study has highlighted both positive features of manual and computer-drafted products. Both have been combined to generate the design solution.

The only difference or further exploration the author will bring to these finished drawings is bringing the AutoCAD program into the 3-D studio program to experiment with computer-generated colors of spaces instead of spending time generating the experiment on yellow traces. With the aid of computer simulated renderings users would be able to feel the ambiance of space and to experiment the chosen materials for the appropriate space. To achieve holistic design, a walk-through of the entire space in the computer generated environment would be created.

Again, the usage of a computer is a subjective judgment as different people have different skills. The computer may take a longer amount of time to generate drawings in the earlier stages but will save time in the long run by printing as many views as one wants. As the market of user-friendly computer software improves, more users will be able to demonstrate this application even if they are "computer illiterate".

In terms of design, the author has successfully achieved the concept of merging the old and modern environments. With the study of Chapter two, the design solution has been implemented carefully with special consideration to the historical values as well as the new adaptations. It has also proven that recycling historical buildings can be done in an appropriate ways using new elements without senselessly demolishing old structures. The beauty of the design is the subtlety of merging old and new so one cannot tell the difference of the combination.

The re-creation of both spaces--The Grand Theater and *Vivere Ristorante* will certainly bring vitality to Eldora. It is not only given an image identity to this small town, but will also lure patrons from surrounding towns to visit Eldora. The specialty of Italian food and the luxury of both live performances and movies will bring more business to the town square.

GLOSSARY

Adaptive Reuse
The process of converting a building to a use other than that for which it was designed, eg., changing a factory into housing. Such conversions are accomplished with varying alterations to the building.

Preservation
Generally, saving from destruction or deterioration old and historic buildings, sites, structures and objects and providing for their continued use by means of restoration, rehabilitation or adaptive use.

Reconstruction
The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

Rehabilitation
The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural values.

Restoration
The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Renovation
Modernization of an old or historic building that may produce inappropriate alterations or eliminate important features and details.

Conservation
means the act of preserving something being, or keeping something alive. It encompasses restorations, reconstruction and adaptive reuse, sometimes referred to as the "recycling" of an old building.

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