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## Decoding Third Places

Caleb Bertels

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# **DECODING THIRD PLACES**

**CALEB  
BERTELS**

MAY 2019

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BACHELOR OF ARCHITECTURE

UNIVERSITY OF ARKANSAS  
FAY JONES SCHOOL OF ARCHITECTURE+DESIGN

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# ABSTRACT:

Urban open spaces should give back to the public, creating vital and valuable places within a city. People should want to seek out these spaces to occupy, seeing them not as useless gaps between buildings but areas with their own value and identity. To create this public demand, successful open spaces contain qualities of third places. Third places, a term coined by Ray Oldenburg, describes somewhere familiar that people choose to spend their time outside their first places (their homes) and their second places (their work). Third places bring communities closer together and are open to the public, but not all open spaces are third places. What are the qualities and elements of third places that designers can include in the creation of an open space to establish a cherished and successful component of an urban context?

The capstone examines four case studies and consists of observations and photos at each to determine how individual elements contribute to the overall qualities of third places that bring different groups of citizens together and establish a space as a valued part of the community. These four case studies are the City Pump in Rogers, AR, the Cooper Hewitt Museum's outdoor garden space in New York, NY, the Citygarden in St. Louis, and the 8<sup>th</sup> Street Market in Bentonville, AR. The observations are compared against the writings of urban designers and theorists including William Whyte, Randolph Hester, and specifically the work of Ray Oldenburg including his constructs of third places to determine if and how their ideas are true in actual precedents. Each case study features key takeaways through written description and graphic diagramming regarding how the different elements create qualities of third places--or if they do at all. The subsequent results have a wide range of applications for the future of public space design.

The capstone culminates in the create of a catalogue featuring all the case studies, their written descriptions, observations, photos, and elemental

diagrams. This breadth of information is a reference for designing other successful open spaces in the future. The results may also point to new or alternative methods for the future research of public third places.

The design of open spaces is an important topic for creating more engaging and appealing cities. Without proper consideration, these areas are often uninteresting and wasted space that does little to create attraction to downtown areas. The accommodation of current public needs and desires in conjunction with design moves and decisions that have worked in the past has the potential to create a space that citizens frequently occupy and are proud of. This capstone delves deeper into understanding how such a goal is possible.





# INTRODUCTION



# INTRODUCTION:

Public and accessible open spaces are integral components of successful urban environments. Capable of housing a multitude of activities and occupants, they provide opportunities for people to interact, relay information, and exchange goods and services. Successful open spaces often rely on the qualities of “third places” to accommodate such actions. As described by Ray Oldenburg, third places are informal gathering places in a neighborhood that are separate from the home (first places) and work (second places).<sup>1</sup> Third places vary from local diners to post offices to coffee shops, but all provide a relief in the routine of the home-to-work-to-home lifestyle that leads to negative social well-being and psychological health.<sup>2</sup> Additionally, urban spaces last longer when people take interest in them. Because third places are inherently those that people seek out and choose to occupy, the replication of their qualities and elements in open spaces draws residents and visitors over time. The open space, after achieving a continuous flow of occupants, becomes a significant point of attraction in the city, a space worthy of preservation and upkeep instead of falling into disrepair as is the case with some older open spaces. People, however, are dynamic creatures with changing needs and desires as time progresses, meaning open spaces and qualities of third places must adapt as well if they are to continue to attract people.

The capstone project explores questions concerning successful open spaces, specifically the components within these spaces and how they exhibit qualities of third places. The study includes case study research and literary reviews from experts in the field of urban planning and open spaces. These open spaces are defined as, for this exploration, spaces providing a level ground for locals and guests of varying backgrounds and

economic classes to interact. Spaces with entrance fees or lack of free amenities may be excluded. Small urban parks, city/town squares, areas of urban recreation, and other public gathering spaces surrounded by urban context are adequate examples for research. The case studies will consist of locations in four US cities—two examples from larger metropolitan areas and two from a less dense Arkansan background. These studies examine the history, current status, and possible future of third place qualities in the space. Much of the work is observational and documentative in nature, breaking down different components of the space to determine how each one contributes to a larger whole. How are the aspects of third places incorporated into the design and identity of cities’ open spaces in ways that foster stronger community bonds and a longer life for open spaces given the needs of communities are changing?

The study of how to accommodate the changing needs of city dwellers through the incorporation of good open spaces is an important topic with many implications. The urban sprawl in America of the second half of the twentieth century occurred when people left the dense urban centers looking for new opportunities and ways of living their lives. Cities remain popular destinations today, but how can the form of open spaces and their interaction with supporting program emphasize health, environmental symbiosis, and adaptability for the future? As sprawl continues to grow in America, how can designers make denser communities more attractive and offer many opportunities? **The capstone project examines the relationship between open spaces and their role as third places to create useful, engaging, adaptive, and pleasant experiences for citizens of the community and guests.** This exploration is part of a larger discussion in the field of design.

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<sup>1</sup> Oldenburg, Ray, “Our Vanishing ‘Third Places’,” *Planning Commissioners Journal* 6, no. 25 (1996-1997), 6.

<sup>2</sup> Oldenburg, “Our Vanishing ‘Third Places’,” 7.

The capstone has two main purposes—**cataloguing and testing existing data**. Firstly, the study and documentation of successful examples of open spaces and how they behave as third places is **a guide for the work of future designers responsible for urban planning and the creation of community environments**. Instead of reinventing the wheel, designers should consult precedents of previous works that have benefitted the community in which they exist, not to directly replicate the space but rather to take away the key themes and successful moves of the open space. Secondly, the capstone is **a test to examine if the elements of third places are performing in the ways researchers such as William Whyte and Roy Oldenberg believe they do**. What may be effective or successful in one space may not in another space and urban context. The capstone explores whether the design of open spaces can be reduced to a prescriptive list of elements to create a third place or if the qualities of such a place are achieved through other means.

As people continue to become more independent from their communities due to advancements in technology, the nature of open spaces continues to change and evolve, creating a constant source of study and observation. These areas are not only nodes of activity inside an urban fabric where businesses and public events benefit from the sources of people. They are places where people come together, get to know one another, and foster stronger bonds that enhances the strength of a city. The success of these spaces depends on creating atmospheres, activities, and elements that people find attractive and will gravitate towards. Third places also exemplify these qualities, and there are several successful examples of how an open space can act as a third place. The capstone will delve into these ideas and precedents to create a better understanding of how effective open spaces operate using third place qualities.



# BACKGROUND INFORMATION



# BACKGROUND INFORMATION:

A wealth of information exists regarding the nature of open spaces and third places. Writers such as Randolph Hester, Ray Oldenburg, William Whyte, and others have dedicated years of thought and research on the topics. These observations coupled with an investigation into new opportunities in urban environments will provide meaningful insight into the capstone's stated exploratory purpose. Common themes among the studied sources include unification of neighborhoods, accessibility, adaptability, and serving the needs of the community as they transform. These ideas are not without their set of challenges to overcome.

While third places are open for all, not all open spaces become third places. In *Celebrating the Third Place*, Oldenburg notes that many public spaces claiming to be third places are very impersonal experiences with more focus on customer turnover rather than establishing a comfortable environment for people.<sup>3</sup> Since the end of World War II, people have become more private, residing in their suburban neighborhoods lacking gathering places.<sup>4</sup> The move of the American public to the suburb hurt the quality of open spaces across the country—they lacked the people that made these spaces popular. William Whyte points out that creation of plazas in front of skyscrapers were simply ways that the city allowed developers to build these structures taller.<sup>5</sup> The rise of super stores stole business away from small shops that once served as third places, and the heavy use of the automobile led to highways cutting through the open spaces in cities.<sup>6</sup> Public planning in this period lost focus on many of the human activities that once resided in the space between buildings not specifically designated

as “public space.”<sup>7</sup> These areas were third places. The activism of several movements, such as women's rights and civil rights, starting in the 1960's gave people a voice to more aspects of their life, including urban planning and open space design.<sup>8</sup> As peoples needs and desires changed, they sought a reflection of this transition in the cities they inhabited. During the 1990's there was a shift in the public as what Jan Gehl refers calls a “leisure society” to an “experience society”—people seek a wide range of options and activities specialized for various groups and attractive to individuals.<sup>9</sup> The idea of Oldenburg's third places is well suited for designing open spaces for this relatively new and continuing trend in society. He continuously reaffirms that third places are those where people spend time away from home and work to relax around one another on a regular basis.<sup>10</sup> By adopting the qualities of third places, open spaces can once again foster a sense of community in the urban context they serve.

Both good open spaces and third places share a common goal—to unite the community in which they are located. Ray Oldenburg comments that people no longer know their neighbors, but the introduction of places to gather easily, inexpensively, regularly, and enjoyably could remedy this issue.<sup>11</sup> Knowing one's own neighbors is an important step in a chain reaction that leads to people having a larger sense of connection to a place, thus increasing the dedication to the upkeep and involvement in design decisions that allow public spaces to adapt and grow with their communities. The owners and operators of a space are even part of third places, becoming “public

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<sup>3</sup> Roy Oldenburg, *Celebrating the Third Place: Inspiring Stories About the Great Good Places in the Heart of Our Cities*, (New York: Marlowe & Company, 2001), 3.

<sup>4</sup> Oldenburg, *Celebrating Third Place*, 2.

<sup>5</sup> Jan Gehl and Birgitte Svarre, *How to Study Public Life*, trans. Karen Ann Steenhard, (Washington: Island Press, 2013), 52.

<sup>6</sup> Gehl and Svarre, *Study Public Life*, trans. Steenhard, 48.

<sup>7</sup> Ibid, 45.

<sup>8</sup> Ibid, 49.

<sup>9</sup> Ibid, 65.

<sup>10</sup> Oldenburg, *Celebrating the Third Place*, 2.

<sup>11</sup> Ray Oldenburg, “Our Vanishing ‘Third Places’,” *Planning Commissioners Journal* 6, no. 25 (1996-1997), 6.

characters” that are community members who watch over people and have information about the neighborhood.<sup>12</sup> At these third places, people of similar interests and hobbies frequently interact, promoting the culture of a given area and creating a sense of place.<sup>13</sup> The London Design District being developed by Knight Dragon, to state a drastic example, seeks to eventually house over 1,800 local artists and designers in affordable workshops and studios of unique architectural form.<sup>14</sup> Open space and third places of this development are tailored to the inhabitants to help unify their individual lifestyles. In any case, Oldenburg advocates that third places offer information and connections for both local residents and visitors and become backbones of a community where people can gather for a multitude of reasons.<sup>15</sup> He is not alone in this manner of thinking.

Randolph Hester’s book *Design for Ecological Democracy* echoes Oldenburg’s thinking, stating that open spaces should unite people and not divide them. His idea of centeredness can facilitate this task by combining different activities to one area such as commercial, civil, residential, recreational, transportation, religious, and educational opportunities.<sup>16</sup> The creation of shared interests between different ages, cultures, social classes, and other factors can only strengthen the community and increase dedication to public spaces.<sup>17</sup> Social mutualism describes the connection between groups seemingly opposing one another due to

unifying factors and is a vital component of an engaging public space design.<sup>18</sup> For example, Lafayette Square Park in Oakland has activities for the young and old, for middle income Korean citizens and low income African American citizens, and for concert goers and those hoping for a walk in the park.<sup>19</sup> Studio Gang’s Polis Station project in Chicago takes another approach to public design relevant to today’s issues—creating better relationships between police and the communities they serve.<sup>20</sup> Beginning with the installation of a basketball court in what used to be a police station parking lot, the Polis Station project provides local youth with a safe place to play and interact with police officers, while officers benefit by building better understandings of people in the neighborhood.<sup>21</sup> Studio Gang ultimately hopes to expand the scope of their experiment throughout the community, creating zones of recreation, education, commerce, creativity, public services, and other components advocated by both Hester and Oldenburg that allows for citizens to speak and share information with public figures.<sup>22</sup> One problem the firm may experience, however, is the zoning laws present in so many American cities.

Zoning in cities has not always been a negative practice. Division in cities began out of health concerns when city planners moved workers’ housing away from industrial factories, but divisions soon extended to create nodes of business, commerce, and government.<sup>23</sup> The creation of

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<sup>12</sup> Oldenburg, *Celebrating Third Places*, 5.

<sup>13</sup> Oldenburg, “Our Vanishing ‘Third Places’,” 7.

<sup>14</sup> Ali Morris, “Plans Unveiled for London’s First Purpose-Built Design District,” Dezeen, accessed October 5, 2017, <https://www.dezeen.com/2017/09/28/knight-dragon-greenwich-peninsula-development-london-design-district-architecture-uk/>

<sup>15</sup> Oldenburg, “Our Vanishing ‘Third Places’,” 7-8.

<sup>16</sup> Randolph Hester, *Design for Ecological Democracy*, (Cambridge: MIT Press, 2006), 23.

<sup>17</sup> Hester, *Ecological Democracy*, 27.

<sup>18</sup> *Ibid.*, 60.

<sup>19</sup> *Ibid.*, 81.

<sup>20</sup> “Polis Station,” Studio Gang, accessed September 26, 2017, <http://studiogang.com/project/polis-station>

<sup>21</sup> “Polis Station,” Studio Gang.

<sup>22</sup> *Ibid.*

<sup>23</sup> Jeff Speck, *Walkable City: How Downtown Can Save America, One Step at a Time*, (New York: North Point Press, 2012), 105.

## BACKGROUND INFORMATION (CONT.):

these nodes with the introduction of the automobile reduced the need to distribute program throughout urban environments, leading to sprawl. Residential units too far from open spaces could result in the termination of these areas all together due to disuse. Local taverns, for example, usually receive 80% of their business from a radius of two blocks,<sup>24</sup> and they would lose much of this business if people were forced to live elsewhere. Unifunctional zoning prevents commercial activity in residential areas, forcing people to either stay at home or drive to where only chains and larger companies can rent space.<sup>25</sup> The idea of centeredness calls for multiuse centers within walking distance from where people live, not the specialized nodes of activity that lead to sprawl.<sup>26</sup> These multiuse centers have the opportunity to house qualities of third places for community interaction and the exchange of ideas that ultimately enrich a neighborhood. Many of the case studies in this capstone that are successful open third places are located within walking distance of residencies. Urban planner Jeff Speck suggests that to integrate people into a compelling public environment of multiple uses, urban planners need to create a variety of downtown housing so that people move into the city, thus encouraging commercial, social, and educational ventures to follow.<sup>27</sup> By doing so, open spaces become more accessible to the people they serve and are more likely to become third places through consistent use.

Accessibility is a major part in determining the success of open spaces and a key component of third places. People will be more likely to travel to a place where their interests lie if it is within walking distance. More importantly, people are more likely to discover new open spaces and activities if they

are easily accessible. Third places and open spaces may be found places, not destinations, but this possibility is negated if a flow of people is not moving by. Oldenburg emphasizes that third places be within walking distance of citizens to maximize the opportunity for public gathering, the spreading of information and ideas, and to serve as an emergency meeting area for collective comfort in times of crisis.<sup>28</sup> Third places often thrive on street pedestrians passing by and can serve as entry points or attraction point leading to larger public spaces. Just as important as walkability is access to the amenities themselves. There is a trend in urban planning to locate amenities in wealthy areas and move more liabilities and hazardous elements in poorer areas.<sup>29</sup> An open space should provide a place for all to thrive in, enjoy, and voice their opinions. Political ignorance is on the rise, but open spaces and third places where people interact with one another can facilitate discussion and debate about ongoing social concerns and issues and may ultimately lead to action or change for the betterment of the community.<sup>30</sup> The main idea with accessibility is that people have access to what they need and desire, and open spaces respond to this demand.

Giving the people what they want is one way to create a long-lasting public space. The more designers accommodate the needs and wants of a neighborhood, the more committed the citizens will be to maintain and enhance the public space.<sup>31</sup> Third places have the ability to create this dedication to place, providing people with what they need and want as well as a sense of community.<sup>32</sup> In *The Social Life of Small Urban Spaces*, William Whyte records observations about open space in various American cities. Though dated now compared to the

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<sup>24</sup> Ibid, 7.

<sup>25</sup> Oldenburg, *Celebrating the Third Place*, 4.

<sup>26</sup> Hester, *Ecological Democracy*, 21.

<sup>27</sup> Speck, *Walkable City*, 112.

<sup>28</sup> Oldenburg, "Vanishing 'Third Places'," 8.

<sup>29</sup> Hester, *Ecological Democracy*, 82.

<sup>30</sup> Oldenburg, "Vanishing 'Third Places'," 8.

<sup>31</sup> Hester, *Ecological Democracy*, 28.

<sup>32</sup> Oldenburg, *Celebrating the Third Place*, 11.

time of its creation, Whyte's record indicates that an open space's success or failure is determined by the quantity of seating, the relationship to the street, the amount and quality of sunlight, proximity to food, and the presence of water and trees.<sup>33</sup> These observations and the methods by which to obtain them continue to influence the design of open spaces. The project known as CO-REUS by the University of Amsterdam, for example, uses modern observational studies to conduct interventions and experiments to improve ArenA Boulevard.<sup>34</sup> These methods include pedestrian tracking, time lapse mapping, studying the types of people using the space, surveys, and laying all of this information over each other.<sup>35</sup> Similarly, Camillo Sitte suggests reviving the qualities of traditional cities—create open space based on the activities and diversity of the people alright at a given location.<sup>36</sup> Christopher Alexander echoes this line of thinking with the belief that the public and users of open urban space are the best consultants for designing public third places.<sup>37</sup> Understanding and accommodating the a wide range of people in a public space is a challenging task, but necessary to provide all the activities and supporting program that make open spaces beneficial, memorable, and integral to the identity of a given place. As such, third places and open spaces must be adaptable to changing demands and future needs.

The passage of time requires all things to evolve, including the public spaces, as people's opinions and ways of living change. Cities are known for being active at many hours of the day, requiring their open spaces to be used frequently at almost any time, day or night.<sup>38</sup> Perhaps even more

importantly is how a space operates over the course of a year. A third place is one that can host activities and events for different times of the year,<sup>39</sup> providing guests with fresh experiences and thus reasons to visit on multiple occasions. Open spaces sometimes struggle with this aspect due to the highly open-air nature of many examples. To become a third place, urban open spaces must consider the changing of the weather and seasons as well as how people spend their days. Only when people can use a space at a wide range of times can a space truly serve its community. Though a space may adapt over time, the consistency of a pleasant experience or some constant features solidifies a third place as a permanent component of the community in which it is found.<sup>40</sup> Through a combination of adaptability and familiarity, open third places can host a wide range of activities.

The opportunity for public or private events utilizing either formal or informal interactions is another important consideration of an open third place.<sup>41</sup> The use of different scales of spaces as well as different atmospheric qualities distributed throughout an open space facilitate this need. Designers must consider how different activities occupy the space. For example, a meeting between two business colleagues requires a very different setting than a child's birthday party, but one space can accommodate both needs given the right organization or utilization of third places. What can a coffee shop offer a public plaza in terms of public service that a tavern cannot? Neutrality is an important aspect of third place, meaning that people have the opportunity to informally partake in

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<sup>33</sup> William Whyte, *The Social Life of Small Urban Spaces*, Film, Directed by William Whyte, New York: Municipal Art Society of New York, 1980.

<sup>34</sup> "How Can We Make Public Space Real-Time Adaptive According to Users' Needs?", Amsterdam University of Applied Sciences, accessed September 13, 2017, <https://responsiveurbanspaces.amsterdam/en/>.

<sup>35</sup> Ibid.

<sup>36</sup> Gehl and Svarre, *Study Public Life*, trans. Steenhard, 43.

<sup>37</sup> Ibid., 53.

<sup>38</sup> Hester, *Ecological Democracy*, 25.

<sup>39</sup> Oldenburg, *Celebrating the Third Place*, 84.

<sup>40</sup> Ibid., 69.

<sup>41</sup> Hester, *Ecological Democracy*, 25.

## BACKGROUND INFORMATION (CONT.):

appropriate activities within a given space.<sup>42</sup> A simple example Oldenburg gives for such an idea is the provision for seating configurations varying in both size and number for different groups of people or for individuals,<sup>43</sup> a recommendation that William Whyte also observed in his studies of open spaces.<sup>44</sup> People's interests, needs, and activities also continue to shift. Hester encourages the development of spaces that inspire thought for future planning.<sup>45</sup> In this way, the future of open spaces and third places continue to adapt for their community.

Though the importance of open spaces' and third places' adaptability for the future cannot be underemphasized, these urban components face a threat in the form of modern society. Randolph Hester describes five aspects of modern living that are hurting the success of open spaces and third places—mobility, affluence, standardization, technology, and specialization.<sup>46</sup> People are no longer connected to or reliant upon their community due to the automobile, online connectivity, and means to support themselves.<sup>47</sup> In turn, standardization diminishes the concept of place, giving people less and less reason to engage in a community that is no longer unique.<sup>48</sup> Corporate businesses and chains buying out locally-owned third places also reduce the character and identity of an open space. Oldenburg iterates that a third place will benefit its community the most when it remains locally and independently owned.<sup>49</sup> He says in *Celebrating the Third Place*, “the best third places are locally owned, independent, small-scale, steady-state business, and both government and incorporated chain operations have wreaked havoc

upon them.”<sup>50</sup> If these trends are hurting open and third spaces, how can they adapt to become prominent sources of human interaction once again? What types of program will increase the usefulness of these spaces?

The Internet is a prominent and indispensable element from today's way of living. However, it has reduced the need for many third places that help public spaces thrive. Mail can be sent electronically, goods and services can be ordered online, and people can call, text, and video-chat one another. Increased connection online leads to a reduction in the physical interaction that make third places unique. How can these places increase their relevance in the midst of an increasingly digital world? Ironically, the corporate tech giant Apple partnered with Foster + Partners to take on this issue. The Apple Michigan Avenue store in Chicago engages the community and encourages them to enter through an entirely glass façade, creating “town square” to make the store a community location as well as a place for retail.<sup>51</sup> Although driven by commercial means, this Apple store does provide a place for people of similar interest to gather, as well as other to enjoy the riverfront. Technology in the form of online business transactions, telecommuting from home, and shared working spaces is also changing the way in which people work, requiring changes in the way they occupy the city. The Bureau of Labor Statistics estimates that 40% of the US workforce will be temps, independent contractors, and solopreneurs

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<sup>42</sup> Oldenburg, *Celebrating the Third Place*, 75.

<sup>43</sup> Ibid., 38.

<sup>44</sup> Whyte, *Social Life of Small Urban Spaces*.

<sup>45</sup> Hester, *Ecological Democracy*, 26.

<sup>46</sup> Ibid., 17.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

<sup>49</sup> Oldenburg, “Vanishing ‘Third Places’,” 10.

<sup>50</sup> Oldenburg, *Celebrating the Third Place*, 4.

<sup>51</sup> Patrick Lynch, “Apple’s First Town Square Retail Concept Opens in Chicago,” ArchDaily, accessed October 20, 2017, <https://www.archdaily.com/882087/apples-first-town-square-retail-concept-opens-in-chicago>.

by the year 2020.<sup>52</sup> With so many citizens untethering themselves from the traditional office, cities must configure themselves to adapt to this new way of life. How can open space satisfy the demands of increasingly work-oriented generations through supporting third places qualities?

Designers of open space are beginning to blur the lines between the third places people seek out for relaxation and second places that are traditionally the main centers of work. By doing so, the space can serve a broader audience of those wanting to pursue their career or creative works while still being part of a community and experiencing an atmosphere different from their homes or traditional working environments. Communities such as Lavapies, Spain strongly embraced the new programmatic element to the urban fabric. After conversations with the public, Colectivo PEC Architects inserted the Lavapies Market Workspace into the empty fish market, providing the neighborhood with a new component to its identity that people desired.<sup>53</sup> These changes in the way people work will no doubt affect the nature of open spaces as third places.

The people of the world are continually dividing themselves further and further from one another. Whether by increased social tensions in public, stricter zoning laws, or a reclusion to an online presence, people do not interact with others directly as much as they used to. Ray Oldenburg's "third places" are environments for a community to gather and talk with one another and provide a ground to voice concerns and inspire change in a neighborhood. An open space, which is meant to accomplish this goal anyway, can bring aspects of third places and their components together through Randolph Hester's idea of centeredness, and create a place that a range of people attend for various reasons. These interconnections sprung about

through integrated third place components could revitalize the concept of an open space and create a sense of place in urban centers that are often dominated by more of the same. The capstone project investigates how open spaces serve as third places in ways that foster stronger community bonds as community needs continuously change.

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<sup>52</sup> Adriana Lopez, "Coworking: Is it Just a Fad or the Future of Business?", Forbes, accessed October 29, 2017, <https://www.forbes.com/sites/adrianalopez/2013/04/25/coworking-is-it-just-a-fad-or-the-future-of-business/#1573a4225bec>.

<sup>53</sup> "Workspace Lavapies Market/Colectivo PEC," ArchDaily, accessed October 25, 2017, <https://www.archdaily.com/450265/workspace-lavapies-market-colectivo-pec>



# METHODS AND PROCESS:



# METHODS AND PROCESS:

The capstone explores a range of questions regarding the ways successful open spaces exemplify the qualities of third places. This study is conducted under the hypothesis that the qualities of third places are what make these spaces successful. This type of research is exploratory in nature, and Robert Yin discusses methods for such inquiries in his book *Case Study Research: Design and Methods*. He urges that the initial questions of a research proposal determine the type of research, methods of data collection, and means of interpreting data<sup>54</sup>

- **Do successful open places contain the elements and qualities of third places and how?**
- **Do the elements of open places act as contributing factors of third places in the ways Ray Oldenburg and William Whyte described?**
- **How do successful third places adapt to a contemporary city's context and needs?**

To answer these questions the capstone will use a series of case studies in different sized cities.

The examination of different examples of third places justifies the use of multiple case study research. Case studies attempt “to illuminate a decision or set of decisions: why they were taken, how they were implemented, and with what result.”<sup>55</sup>

By looking at the different designs of successful public spaces, the way their relationship with surrounding context, and the way people occupy them, designers can use the analysis of these qualities to create future successful public third places. The use of multiple cases is a method of testing to see if similar practices in different contexts produce similar levels of success or if they differ. The selected cases are all perceived as successful public spaces, by the author's interpretation in addition to the opinions of the author's peers or reviews from the Internet. To examine third places in different contexts, the capstone uses four different case studies, two smaller examples located around the Northwest Arkansas region and two examples in larger cities. See **TABLE 1** for these locations and their corresponding city's populations and densities.<sup>56</sup> The capstone assumes these are successful examples of open spaces, based on literary reviews, peer recommendations, and the author's own observations of each site. The capstone is a study of elements of third places in a wide range of open spaces, meaning these case studies do not necessarily share similar program, though all are open to their surrounding contexts.

The capstone analyzes each case study through both historical research (when such information is available) and through on-site observations. Through these observations, the capstone divides

**TABLE 1: CASE STUDIES**

NAME	COOPER HEWITT MUSEUM	CITYGARDEN	8 <sup>TH</sup> STREET MARKET	CITY PUMP
LOCATION	NEW YORK, NY	ST. LOUIS, MO	BENTONVILLE, AR	ROGERS, AR
POPULATION	8,622,698	308,626	49,298	66,430
LAND AREA (SQ. MILES)	200	62	32	38
DENSITY (PEOPLE/SQ. MILE)	28,708	4,981	1,556	1,750

<sup>54</sup> Robert Yin, *Case Study Research: Design and Methods*, 3<sup>rd</sup> ed., (Thousand Oaks: Sage Publications, Inc., 2003), 20.

<sup>55</sup> Yin, *Case Study Research*, 12.

<sup>56</sup> “U.S. City Populations 2019,” World Population Review, accessed April 10, 2019, <http://worldpopulationreview.com/us-cities/>



each case study into areas where different activities or atmospheric qualities occur. This breaking apart of the site is both a way to create more manageable areas to record observations and a note of the experiential feelings of different spaces with different purposes in the site. In each area, the capstone then pulls out different elements to determine their contributions to the qualities of third places, as described in the background information and seen in **TABLE 2.**

From the described attributes of third places, the capstone presents diagrams linking individual elements to the specific qualities of third places they contribute to the given area of a case study. These diagrams, through the number of connections between the open space elements and the qualities as well as a graphical scale of text in the qualities reveals to what degree each area's elements specifically create third places as described by Ray Oldenburg and others. Axonometric diagrams are

also present as tools for convey spatial and atmospheric information about each site and each area. These diagrams create a visual measure of the qualities of third places in successful open spaces. In addition to these graphics, the author has written observations about the site and the elements and the way he witnessed people interact with them or his own perception. Some of these observations comes from past experiences at the sight as well. It should be noted that context of each site is an important consideration as well. Yin states that case studies analyze actual phenomena in real context<sup>57</sup>, making an understanding of each context through historical, statistical, and observational data very important. A successful component in one case study may not have the same result in another case study due to a change in surrounding context. All of this information works together to examine the use of third place elements in open spaces.

<b>TABLE 2: CONSTRUCTS OF THIRD PLACES</b>			
<b>ADAPTABILITY</b>	Access at Different Times of Day	People may Freely Come and Go	Free to Use
<b>SOCIAL MUTUALISM</b>	For Various Ages	Different People with Same Interests	Encourages Communication
<b>DISPLAY OF INFORMATION</b>	People can Converse	Information Displayed	People Leave their Traces
<b>FAMILIARITY OF PLACE</b>	Historical Significance	Physical Permanence	Old Age
<b>POINT OF GATHERING</b>	Pleasant Qualities People Seek	Open Space for Groups	Area of Interest or Demarcation
<b>PROTECTION FROM OUTSIDE FACTORS</b>	From the Sun	From the Street	From Neighboring Program
<b>PERSONAL INTERACTIONS</b>	Holds Visual Interest	Physical Interaction	Other Senses Engaged
<b>ADAPTABILITY</b>	Used at Different Times of Day	Used at Different Times of Year	Allows Alternative Configurations

<sup>57</sup> Yin, *Case Study Research*, 12.

# METHODS AND PROCESS (CONT.):

The interpretation of data is one of the last components of this capstone project. The collected information is a means to create a catalogue of elements and precedents that are deemed successful third places. In this regard, the capstone is a guide that shows others what elements are in successful open spaces and their relationships with and effects on people, the surroundings, and other elements. The goal is not to replicate all these elements in future projects but instead to create similar conditions based on context for successful open spaces. In addition to this kit of parts, the capstone is an examination of some of the elements Ray Oldenburg, Randolph Hester, the Project for Public Spaces, and William Whyte have written, including seating, the presence of vegetation, access to food, shading, and protection from neighboring context. The capstone compares these authors' interpretation of the elements and the capstone's author's own interpretation of how these elements behave in successful third places. Such a

comparison is useful to determine if these writings still hold true in today's urban context and how the elements are suited (or not) for the sites in which they are located. All of this information exists in summaries for each case study as well as a discussion of overall trends, patterns, and observations.

The following diagrams and written observations cover the four listed case studies in an effort so compare the success (or lack thereof) of elements supposedly associated with third places, and the ways in which they contribute to the achievement of a public place as a third place people seek out and want to occupy. If nothing else, the capstone is a thorough examination of varying precedents and an attempt to develop a method for observing how public spaces can act as third places, but there are wider implications influencing the ways future designers think about creating these public spaces.



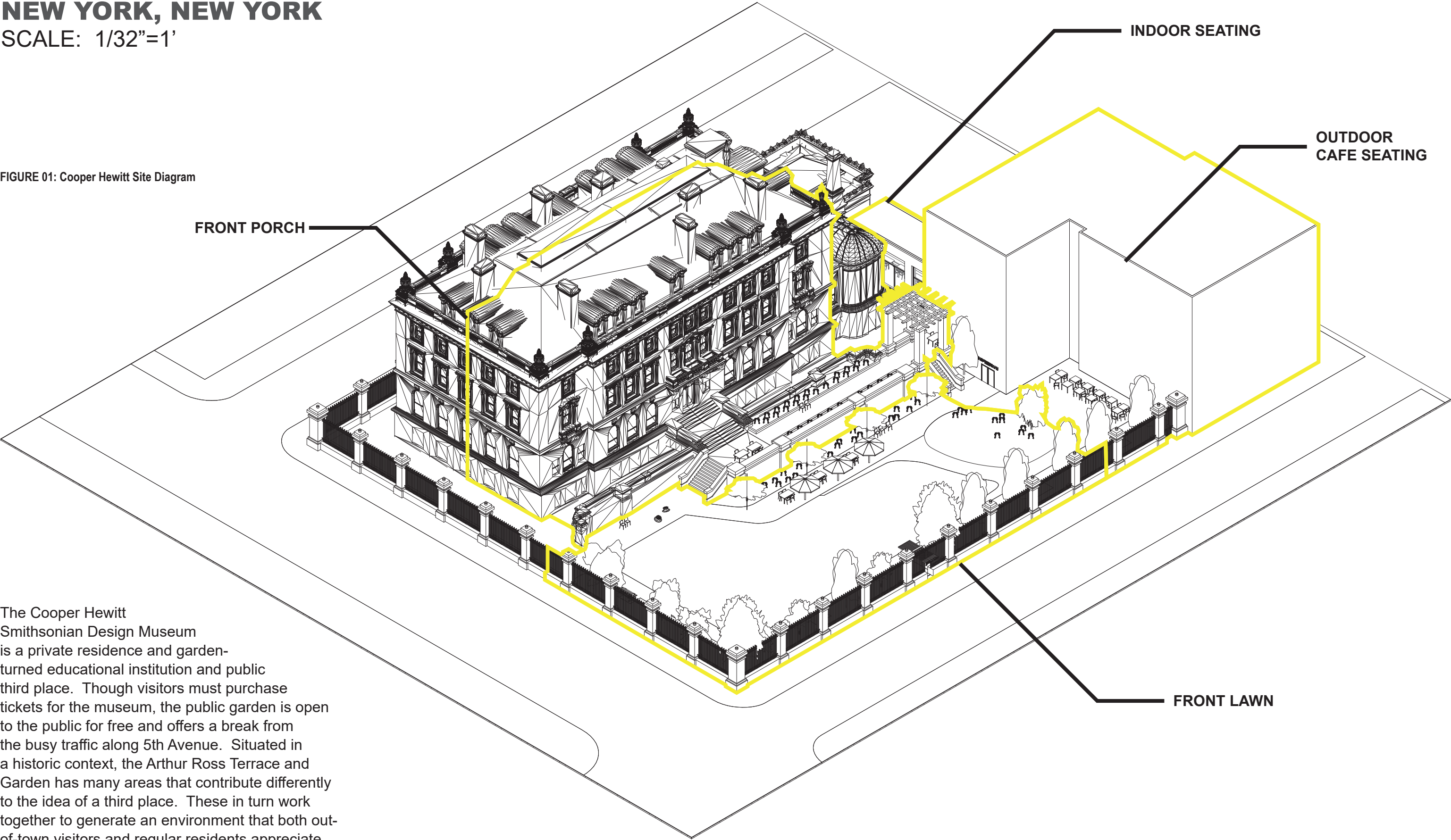


# CASE STUDY: COOPER HEWITT MUSEUM



**COOPER HEWITT MUSEUM**  
**NEW YORK, NEW YORK**  
SCALE: 1/32"=1'

FIGURE 01: Cooper Hewitt Site Diagram



The Cooper Hewitt Smithsonian Design Museum is a private residence and garden-turned educational institution and public third place. Though visitors must purchase tickets for the museum, the public garden is open to the public for free and offers a break from the busy traffic along 5th Avenue. Situated in a historic context, the Arthur Ross Terrace and Garden has many areas that contribute differently to the idea of a third place. These in turn work together to generate an environment that both out-of-town visitors and regular residents appreciate and enjoy.



# CONTEXT AND BACKGROUND: COOPER HEWITT MUSEUM

Constructed over a century ago, the Cooper Hewitt Museum has a long history that caused its transformation from a residence to a museum. Its location, former owner, and context all contribute to what it exists as today.

The Cooper Hewitt Museum was not always a place dedicated to displaying works of design and innovation. Babb, Cook & Willard Architects originally designed it as a home for Andrew Carnegie and Louise Whitfield Carnegie and their daughter Margaret.<sup>58</sup> The Carnegie Mansion was built between 1899 and 1902, just in time for Mr. Carnegie to retire and spend his time on donating over \$350 million to educational and cultural institutions.<sup>59</sup> Richard Schermerhom Jr. designed the private garden in 1901 that would one day become the third place written about in this capstone.<sup>60</sup> The 64 room mansion was the first US residence to have structural steel and one of the first New York residencies to have an elevator.<sup>61</sup> The mansion was notable for these innovations and its wealthy and famous owner, granting it landmark status in the City of New York in 1974, and it became the Smithsonian Institution's Cooper-Hewitt Museum in 1976.<sup>62</sup> The museum holds a wide display of design works in the fields of architecture, art, graphic design, furniture making, videography, urban planning, and technological advancement. The Arthur Ross Terrace and Garden, once the private garden of the Carnegie family, is an additional outdoor component to the building. However, the terrace and garden space known and enjoyed by the public today did not exist until a renovation beginning in 2011 finished in

2015.<sup>63</sup> This renovation helped to blend the original structure of the Carnegie Mansion into the context that developed around it.

The Cooper Hewitt Museum is one of many museums along 5th Avenue. The Jewish Museum resides a block to the north and Frank Lloyd Wright's Guggenheim Museum sits just a block to the south and the Metropolitan Museum of Art just past that. The mansion sits atop the appropriately named Carnegie Hill with the Reservoir of Central Park directly to the west and the various buildings of the Upper East Side of Manhattan to the east. Scattered in these buildings are programs including residential towers, office spaces, schools, churches, and an array of street level commercial and food related businesses. With so many types of buildings and open space surrounding it, the Cooper Hewitt uses design to match its context.

Walter Hood made several subtle decisions when renovating the Arthur Ross Terrace and Garden at the Cooper Hewitt Museum from 2011 to 2015, and many of these decisions drew from the museum's surroundings. For example, there is a rocky portion on the lawn that abstracts some of the geology of Carnegie Hill and the rest of northern portion of Manhattan.<sup>64</sup> The new garden features cherry trees and rhododendrons to match those found in Central Park across the street.<sup>65</sup> These contextual acknowledgment of the natural features found in such an urban environment are ways that the Museum is a teaching tool even outside the interior exhibitions. Non local additions to the lawn such as furniture works



FIGURE 02: Cooper Hewitt Context

and other installations over the year add the idea of exhibition in a public space and reinforce the idea of the Cooper Hewitt having a more global presence in the world of design. Those wishing to see the Cooper Hewitt from this global outreach can access the site in many ways.

5th Avenue serves as a major axis of circulation not only for the Cooper Hewitt but also for many of the major attractions along this road. While this road makes taking a bus to the Cooper Hewitt easy, the museum's proximity to Central Park and the rarely interrupted sidewalk between Central Park and 5th Avenue encourages pedestrians to stop by for a visit as well. Those taking the metro may find it easy to miss the Cooper Hewitt, as the nearest metro stops are 3 blocks to the east and several blocks both north and south. Regardless of how one

arrives at the Cooper Hewitt, their permittance into the Arthur Ross Terrace and Garden is free of charge, making it accessible to all.

The private-garden-turned-public-third-place that marks the entry to the Cooper Hewitt Museum from 90th Street is filled with history and acknowledgment of the setting it is in. In this way, people can appreciate it as a threshold into a larger display of works of design or as a pleasant space in its own right.

58 "About the Carnegie Mansion," Cooper Hewitt, accessed March 3, 2019, <https://www.cooperhewitt.org/about-the-carnegie-mansion-2/>  
59 "Carnegie Mansion," Cooper Hewitt.  
60 Ibid.  
61 Ibid.  
62 Ibid.  
63 "The Arthur Ross Terrace and Garden," Cooper Hewitt, accessed March 3, 2019, <https://www.cooperhewitt.org/garden/>  
64 "Terrace and Garden," Cooper Hewitt.  
65 Ibid.



# COOPER HEWITT MUSEUM FRONT PORCH SCALE: 1/32"=1'

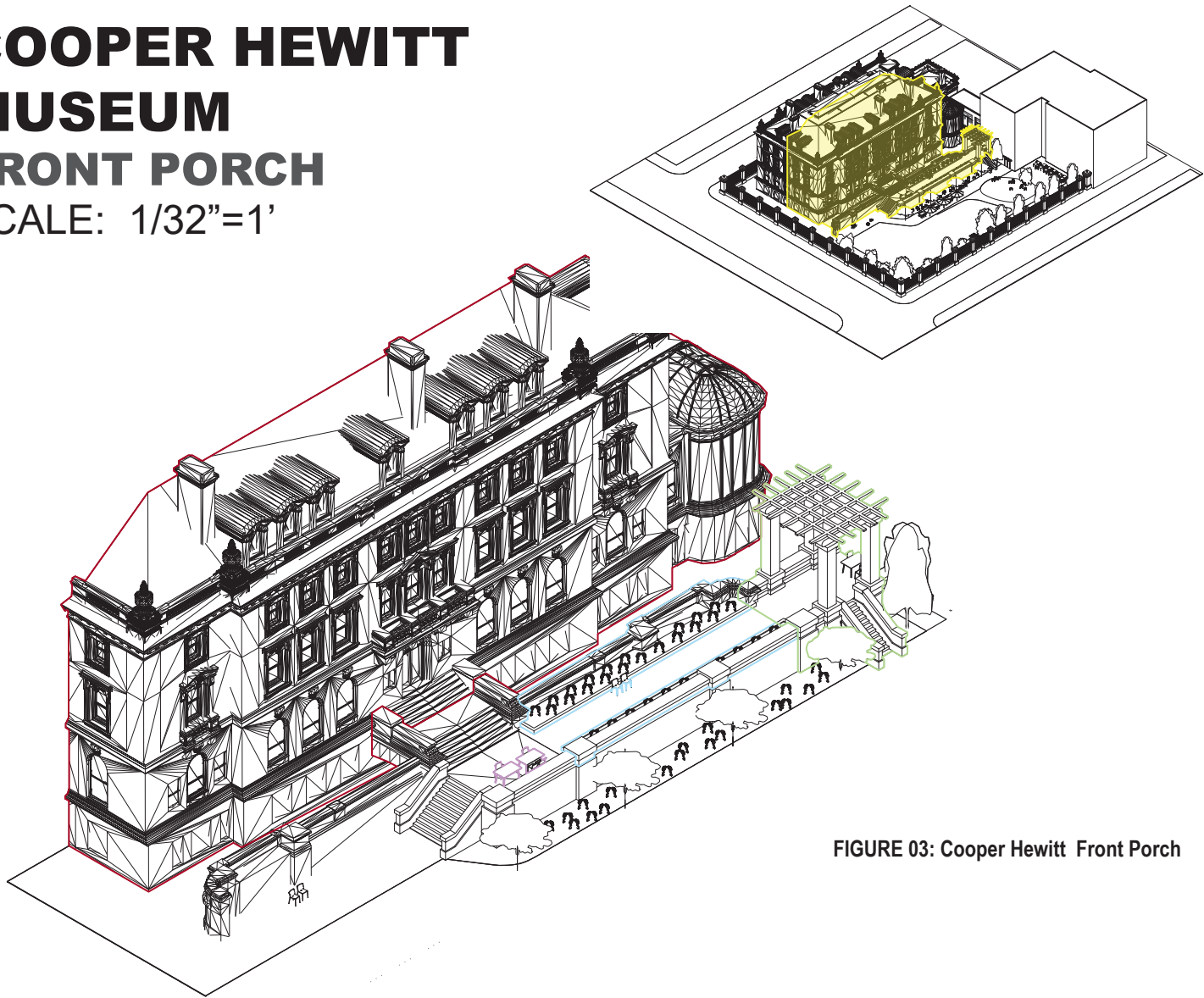


FIGURE 03: Cooper Hewitt Front Porch

The most iconic image people take from their visit to the Cooper Hewitt's public garden is the original facade and terrace of the Carnegie Mansion. Though a bit more static than some other areas of the Arthur Ross Terrace and Garden, the front porch is an testament to the history of the Carnegie family and the museum as a place to celebrate design. Its worth as a third space lies in its ability to convey this information, create personal interactions, and to include many visitors for different reasons.

People feel a sense of permanence and importance while on the terrace, elevated above the activities of the front lawn. From here, visitors can gaze up at the historic facade, given new life by vines growing down from the roof. There is also movable seating and some canopy shade for people to sit and watch their surroundings, work on their laptops, or more than likely check their phone. This terrace makes for a good gathering point--groups can easily find each other due to the terraces elevation, there is shade for those waiting on others, and the facade is easily identifiable from the street.

This ability to watch for people, sit in adjustable arrangements of chairs and tables, as well the presence of plant life are all urban components William Whyte identified as important aspects of public places. For all these beneficial design decisions, there are also some negative results resulting from using the original terrace and facade as a part of the third place.

Accessibility is a large component of what makes third places successful. The front porch and terrace are not as successful as some other areas in this regard. Stairs make it difficult for those with disability and the elderly to reach the terrace level. Additionally, the doors on the mansion do not grant access to the museum. Entrance to the museum is from 91st street or the cafe, a means to control ticket sales and entry. In a sense, the feeling of importance one may experience by rising to the terrace level is lessened as it is just another seating area that does not lead to any new activities but rather a new perspective of what is happening elsewhere in the public garden.



The front porch is one of the first things people see when they enter the public garden from 90th street. The facade and the vegetation are as much a display of design as the works on the interior of the building. While the historical significance is important for a third place, it lacks a range of activities and operability.



**FIGURE 04 (ABOVE): Carnegie Mansion Facade**  
Though not as lush in the winter, the vegetation along the Carnegie Mansion facade reemphasizes the idea of a public garden in the urban context.

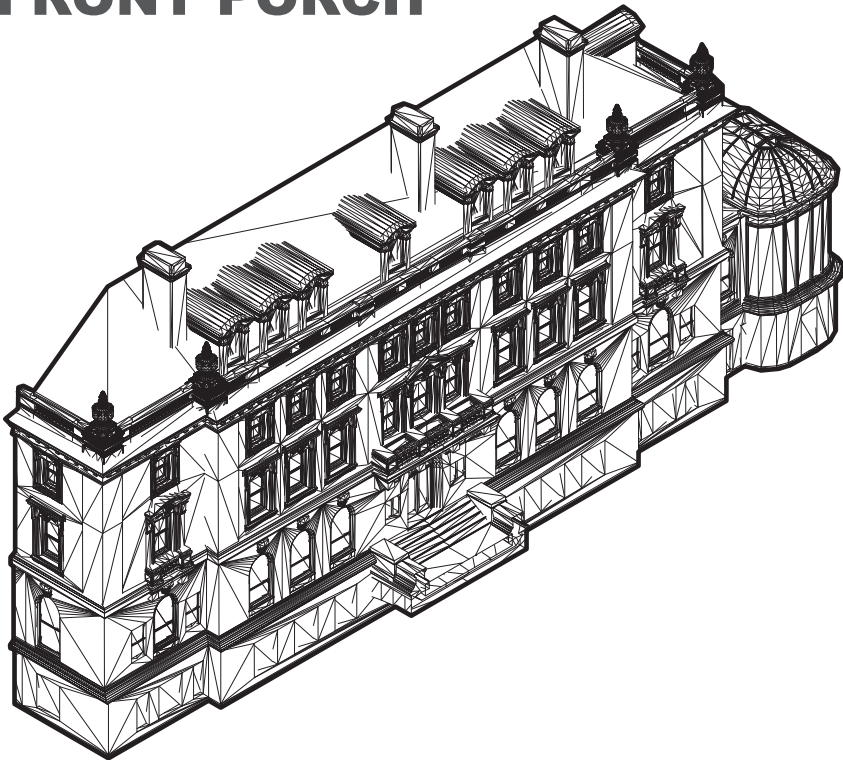
**FIGURE 05 (RIGHT): Arthur Ross Terrace**  
People sit along this elevated porch area looking over the front lawn. This space is still occupied despite not being an entry point into the museum..



# COMPONENTS: FRONT PORCH

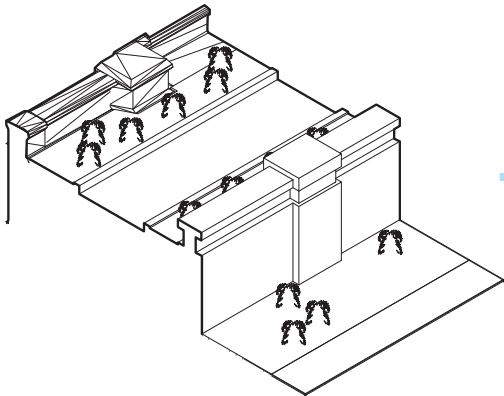
## HISTORIC FACADE

The Carnegie Mansion facade, designed by Babb, Cook & Whitfield, is the backdrop for the Cooper Hewitt Museum public garden. The English Georgian design is a work on display for the design museum and is very recognizable from the street. New York has several historical landmarks, and this facade marks the outdoor space of the Cooper Hewitt Museum as a place of importance.



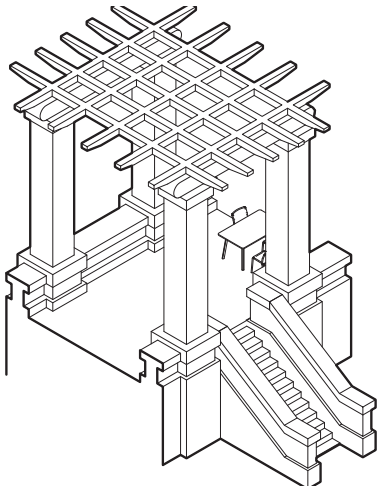
## FLOWER GARDENS

The flower gardens line the front of the original facade of the Cooper Hewitt Museum. They create visual interest and engage ones sense of smell, though people do not directly interact with them.



## CANOPY

The lattice canopy sits at the end of the front porch near the cafe to shade the movable seating below. Its unique design also stands out from the rest of the facade and generates visual interest.



## MOVABLE SEATING

The outdoor chairs and tables allow visitors to choose where they wish to sit so they can enjoy their purchase from the cafe, observe activities of the outdoor space, talk with friends, read, or work.

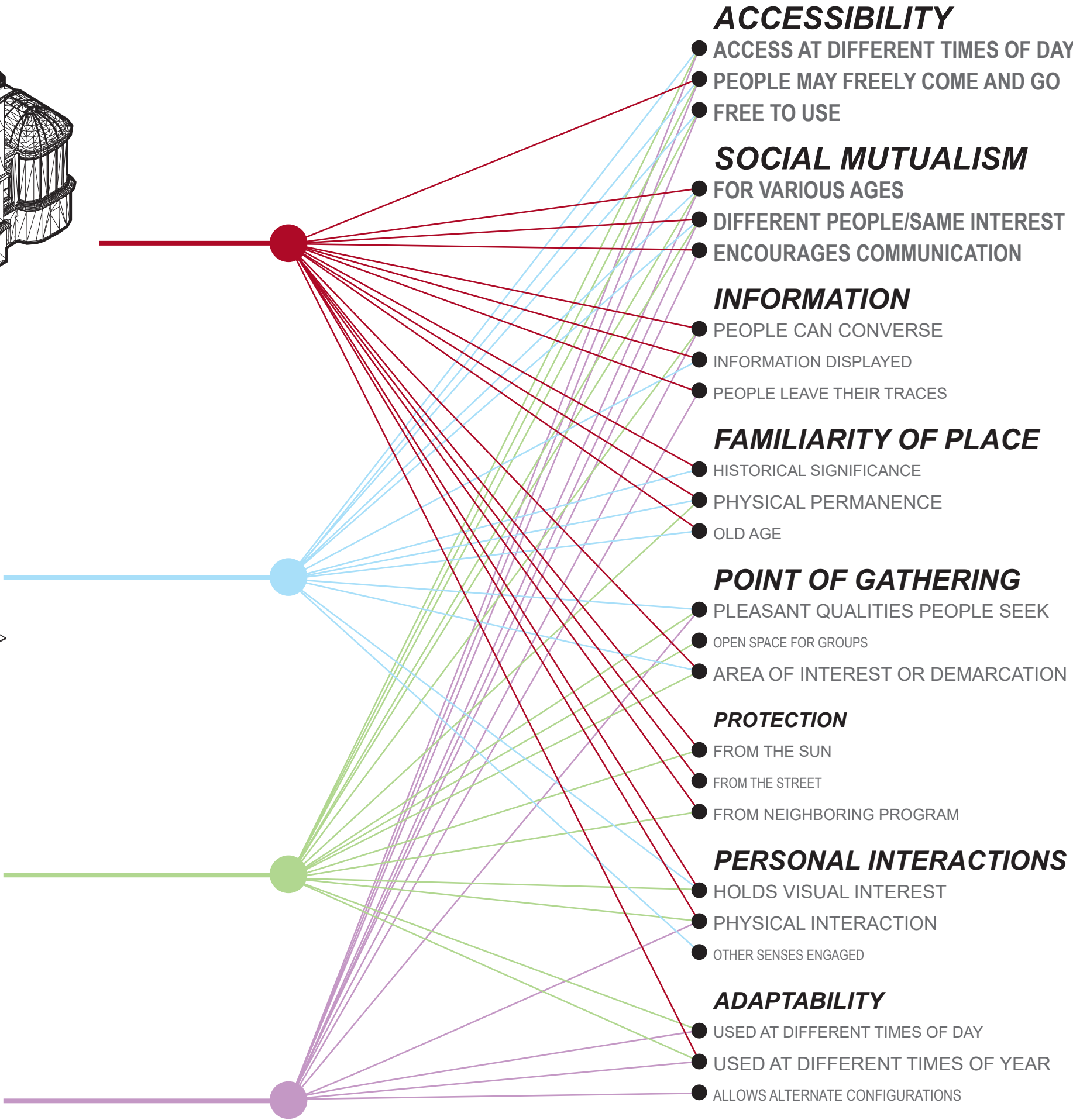
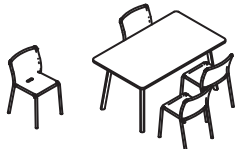


FIGURE 06: Cooper Hewitt Front Porch Elements



# COOPER HEWITT MUSEUM FRONT LAWN SCALE: 1/32"=1'

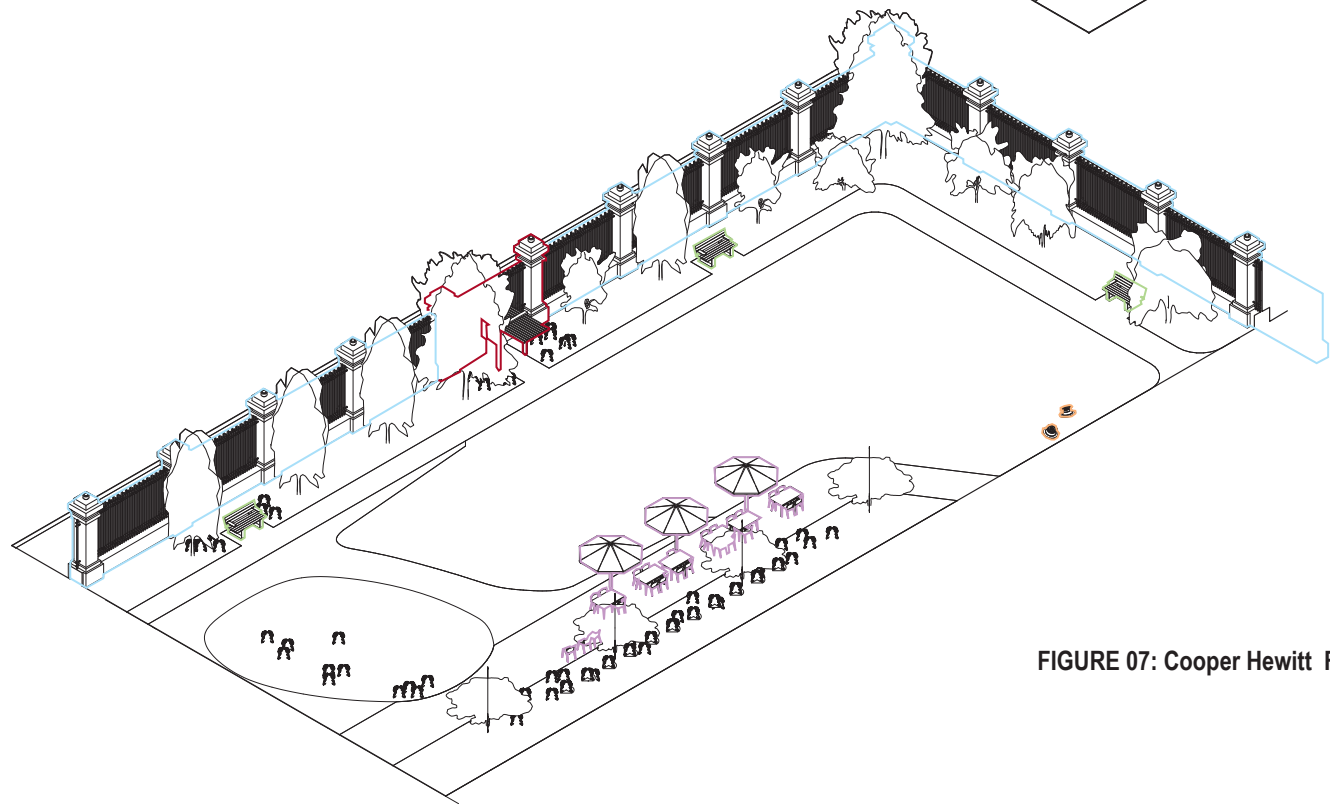
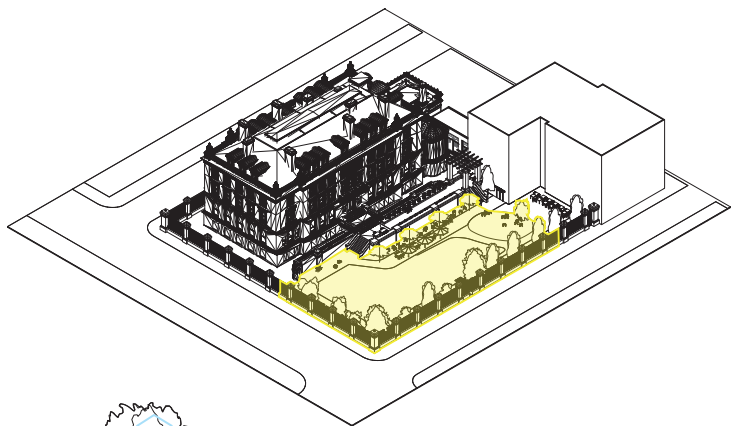


FIGURE 07: Cooper Hewitt Front Lawn

The front lawn carves out a piece of open space in the Upper East Side of Manhattan. There actually very few actual elements in this space, but the zone is very adaptable and serves as a place of gathering, information, and safety.

A stone and metal fence separates the lawn from the busy streets of 5th Ave. and 90th St. This physical and visual barrier coupled with the perimeter vegetation creates an open space for people to gather or play, public activities that are also found in Central Park but are unique for a place that was once a private garden. The variety of seating accommodates different forms of occupation. Benches among the shady vegetation by the fence are permanently fixed to the ground, meaning only one or two people can occupy them at a time. Meanwhile, the metal tables and chairs closer to the terrace are movable to encourage groupings of seating for different visitors to the public garden. The provided umbrellas also accommodate these people. More unique types of seating inhabit the front lawn as well. Works of design such as the wobbling chairs and other furniture pieces on the lawn double

as a place to sit and observe the activities of the garden as well as engage the public in a conversation about design and art. These unique qualities make the Arthur Ross Terrace and Garden a destination for those in New York and give it some character among the several other public open spaces in the city. The natural features of this zone also make the garden unique.

The importance of the natural components of the front lawn cannot be overlooked. The perimeter trees help block out the sight of the trees as well as provide environmental protection from the sun and the wind. These trees and bushes coupled with the flower garden by the terrace and the geological display at the edge of the field also establish visual stimulation and hold information about the existing natural environment the Cooper Hewitt Museum occupies. People also interact with the open field to play with their pets or children and partake in physical activities. While Central Park across the street offers the same possibility of recreation, it often lacks the level of intimacy and feeling of



safety the public garden of the Cooper Hewitt has.

The front lawn is both an extension of the display space for the Cooper Hewitt and a place for recreation in its own right. Its openness allows inhabitants to take responsibility for what happens in this area, a freedom common in many third places.

**FIGURE 08 (ABOVE): Front Lawn**  
People sit along the perimeter and read papers by themselves or gather in groups and talk around the movable chairs. During the summer, the museum scatters art pieces across the lawn.

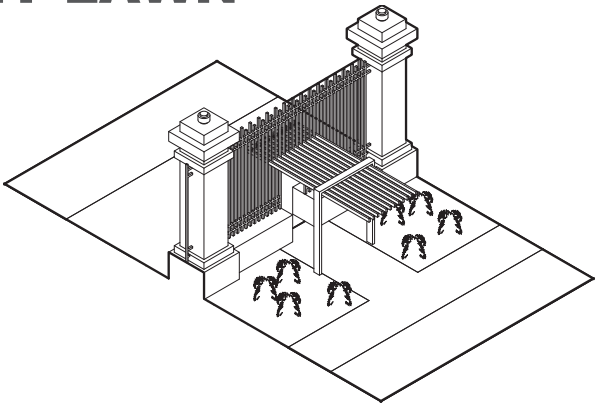
**FIGURE 09 (RIGHT): Wobble Chairs**  
Two children play with the wobble chairs while their parent sits nearby. The front lawn is a safer environment away from the street where people have open space within the city.



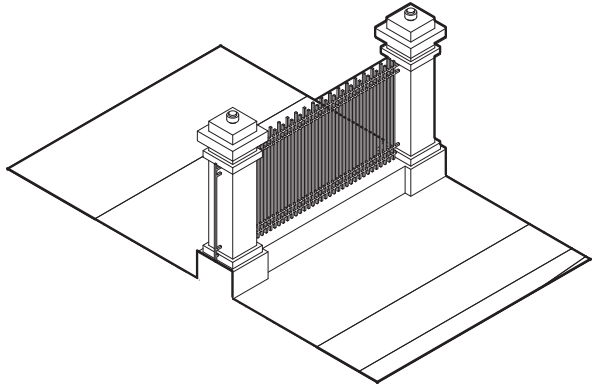


# COMPONENTS: FRONT LAWN

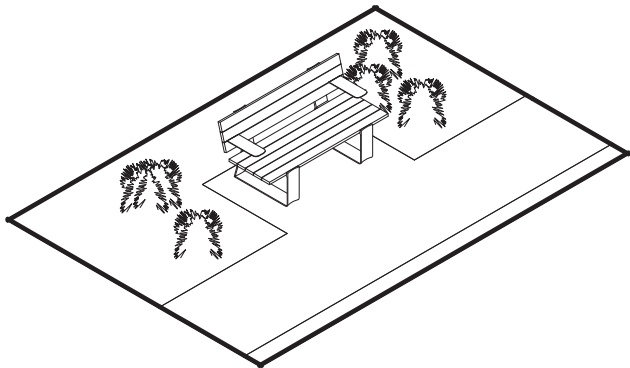
**ENTRY**  
The metal overhanging structure marks the entry from E. 90th Street into the public garden space. This metal overhang extends through the fence into the street where it becomes signage for the Cooper Hewitt Museum.



**FENCE**  
The stone and metal fence is a permanent barrier between the street and the outdoor space it encloses, while still allowing visual glimpses into the space. The fence blocks out the distractions and dangers from the streets of New York and creates a unique, enclosed outdoor space in an urban context.



**BENCH SEATING**  
The perimeter benches sit within the garden spaces overlooking the center field. While they do not move, the benches provide a sense of permanence that the other elements such as the facade and fence exhibit. The benches adjacency to the plantings adds visual interest and appeal.



**MOVABLE SEATING**  
The outdoor chairs and tables allow visitors to choose where they wish to sit so they can enjoy their purchase from the cafe, observe activities of the outdoor space, talk with friends, read, or work. The umbrellas additionally shade those sitting or standing below.



**WOBBLE CHAIRS**  
These rotating chairs are both functional as a place to sit and interactive as a display of design. Their size makes them easily movable and used by people of several ages. Many visitors seek a turn to sit and spin in the chair, making wherever they are a point of gathering and interest.

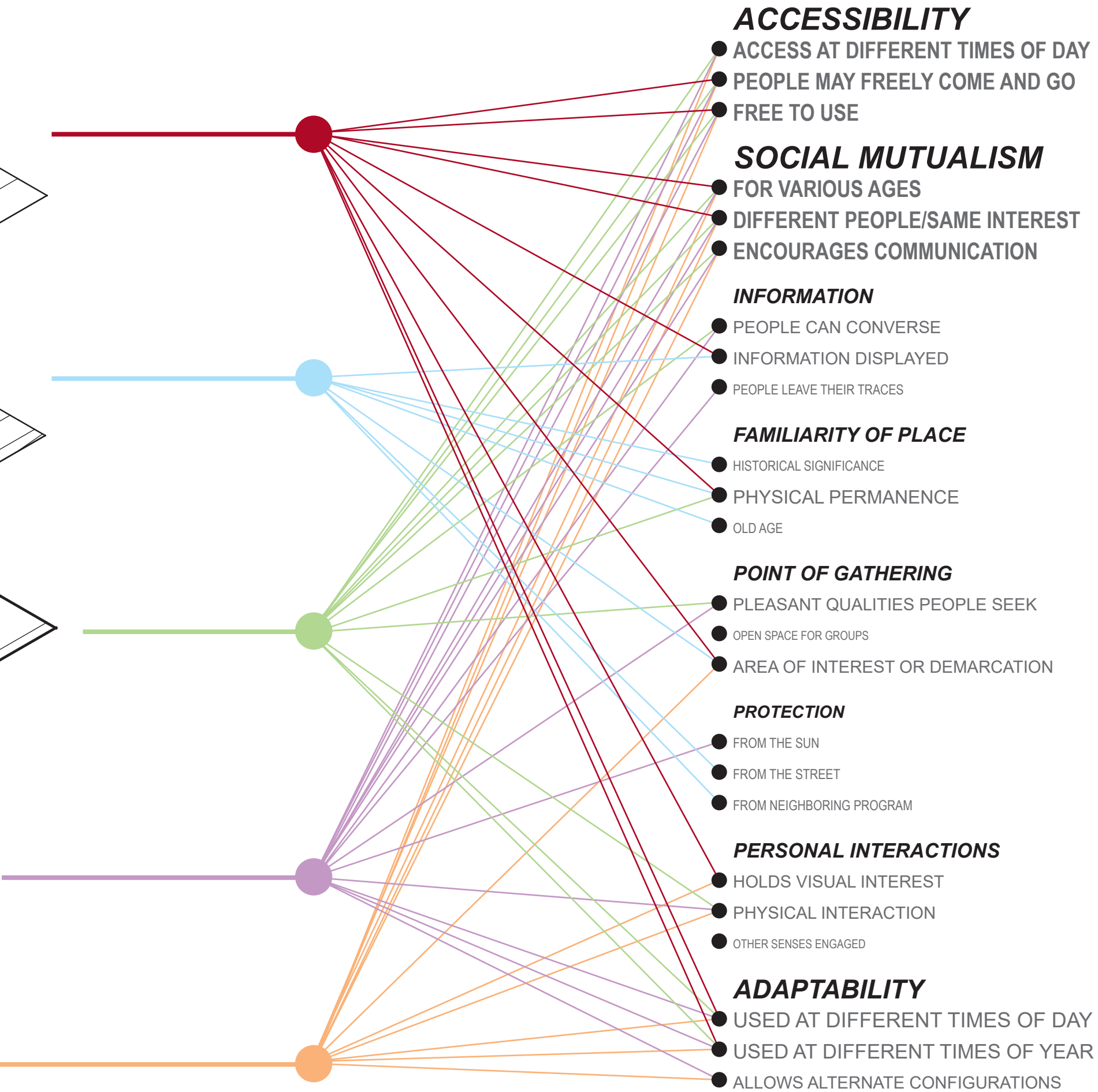


FIGURE 10: Cooper Hewitt Front Lawn Elements



# COOPER HEWITT MUSEUM OUTDOOR CAFE SEATING

SCALE: 1/32"=1'

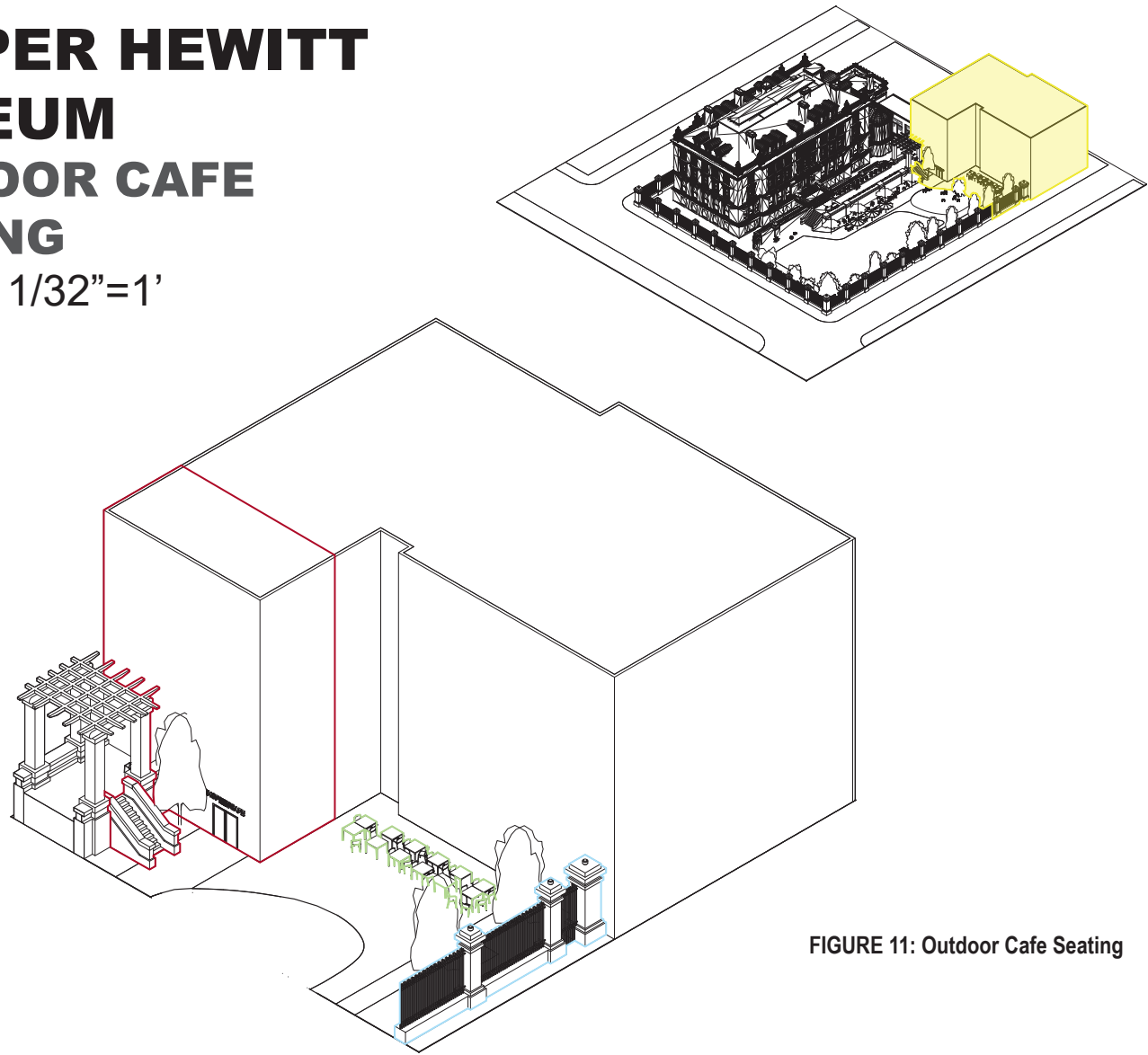


FIGURE 11: Outdoor Cafe Seating

The cafe and its outdoor seating occupies the eastern portion of the Arthur Ross Terrace and Garden. It is a fairly simple space, offering a place to purchase food and drink as well as sit down to enjoy these treats.

As with other portions of the garden space, the outdoor cafe seating area has movable furniture for different configurations of seating. As such, people can converse in groups to remain alone to read or work. A perimeter fence and vegetation permits the safe use of this area, as the visual distraction of the street and the threat of cars are blocked out. The tall church to the south offers shade during portions of the day and the canopy on the terrace serves a similar purpose, but otherwise the outdoor portion of the area is very exposed to the weather. Even so, the small portion of space inside the cafe is a place to occupy when environmental concerns are an issue. Perhaps more room on this interior space or better access to the street would improve the number of people visiting the cafe both in poor weather conditions and just in general. However, the cafe

and its seating are confined to the existing context that the museum and its program are located in.

Aside from the ground level, the building that holds the cafe and defines the backdrop of the outdoor seating does not belong to the Cooper Hewitt. This is one condition where a third place is spatially defined by program not directly tied to the space and its activities. As such, it is very clear that the current facade existed before the renovation added cafe and its seating directly outside the windows. This renovation did not influence a change in the neighboring building, as much of New York is historic and difficult to change so quickly. Instead, the facade along the east remains as it has without referencing the public activities of the park. This is common for the rest of the surrounding context as well. The church across 90th street obviously would not change in response to the Cooper Hewitt's renovation, and Central Park is so large that it cannot respond to every adjacent program.

During the time of his visit, the author noted people using the seating for conversation and working, even on a



cooler February day. The willingness of people to use this space even in less-than-ideal environmental factors shows that is zone is an important contributor to the qualities of third places. It gives people a reason for traveling to the public garden—food, drink, and a pleasant outdoor environment off the street and enclosed in smaller scale area.

**FIGURE 12 (ABOVE): Cafe and Adjacent Outdoor Seating**  
Even during cooler February weather, some people utilized the outdoor seating for working on their laptops and drinking coffees from the cafe.

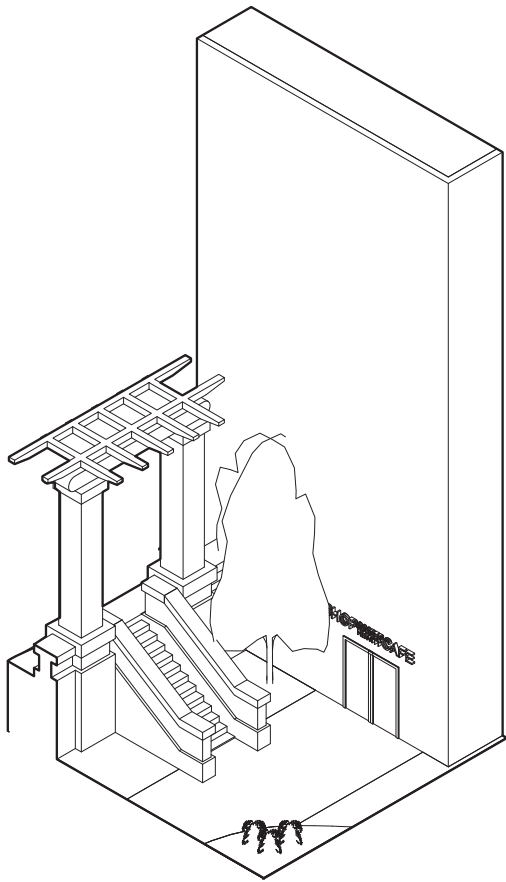
**FIGURE 13 (RIGHT): Cafe Interior**  
The cafe facing the outdoor space sells beverages and snacks in an enclosed space safe from bad weather. The presence of security adds a feeling of safety to the whole site.



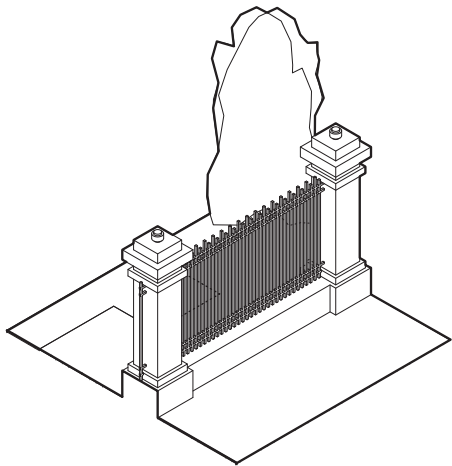


# COMPONENTS: OUTDOOR CAFE SEATING

**CAFE**  
Visitors purchase pastries and coffee at the cafe to consume at the outdoor seating. Because the cafe is located in the garden space, people on the street do not readily stop in. However, the cafe is a place of gathering and conversation as it does provide some shelter from poor weather. It is also a entry point into the interior of the museum.



**FENCE**  
The stone and metal fence is a permanent barrier between the street and the outdoor space it encloses, while still allowing visual glimpses into the space. The fence blocks out the distractions and dangers from the streets of New York and creates a unique, enclosed outdoor space in an urban context.



**MOVABLE SEATING**  
The outdoor chairs and tables allow visitors to choose where they wish to sit so they can enjoy their purchase from the cafe, observe activities of the outdoor space, talk with friends, read, or work.

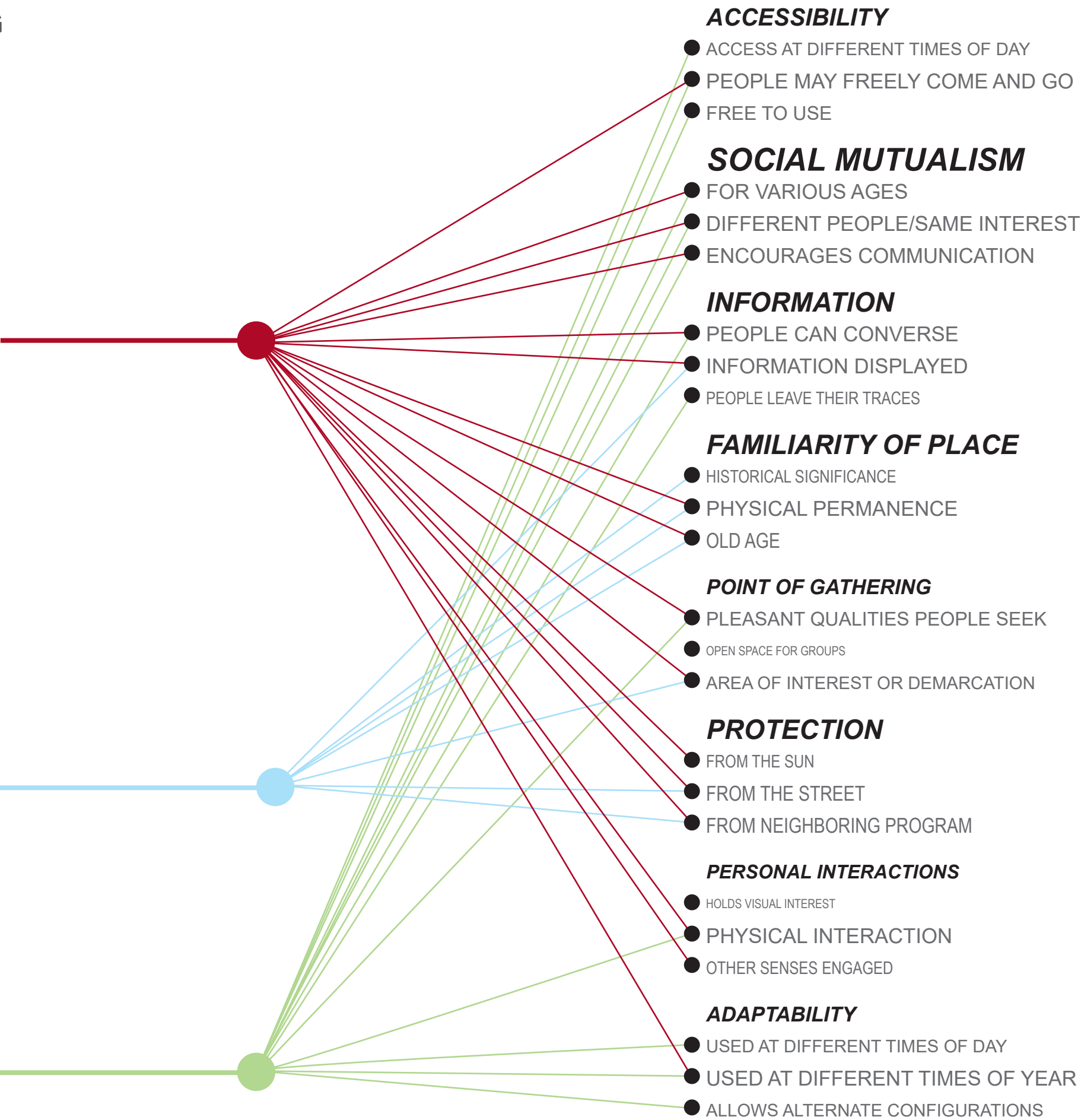
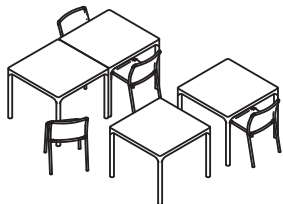


FIGURE 14: Cooper Hewitt Outdoor Cafe Seating Elements



# COOPER HEWITT MUSEUM INTERIOR SEATING SCALE: 3/32"=1'

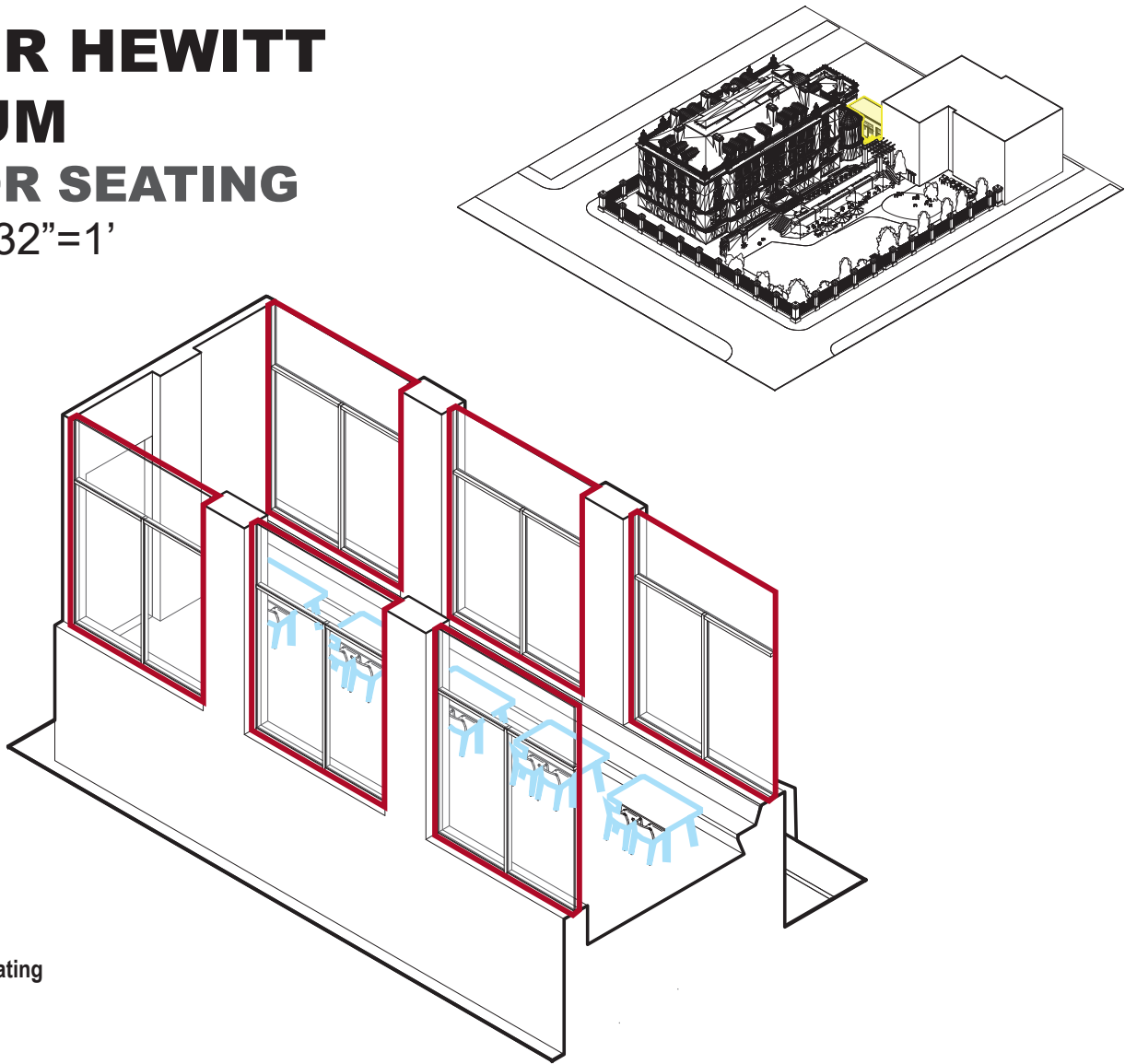


FIGURE 15: Interior Seating

The interior seating located just up the steps of the cafe is an area that capitalizes on visual connectivity, blocking out poor environmental qualities while benefiting from the good, and combining the functional purpose of a circulation space with elements that facilitate activities that people partake in while at the Cooper Hewitt.

The indoor seating area is essentially a hallway leading from the cafe and its outdoor seating to the museum gift shop and the museum entrance beyond. Instead of solely serving circulation, the designer of this space included permanent and movable seating where people enjoy their purchase from either the gift shop or cafe, look out the large windows while they pass the time, or work on their laptops or read a book. The author witnessed all of these activities in what was a very small space. The windows frame a view that gives glimpses of the happenings on the front lawn and terrace, though this view does suffer from the sight of some storage below the terrace. However, the large windows fill the hallway with not-too-harsh light for people

to enjoy as they sit. These windows also contribute to the idea of transparency that many third places utilize. Though still visually connected to the rest of the public garden, the indoor seating is protected from outdoor factors and is again another perspective on the activities on the rest of the site.



**FIGURE 16 (ABOVE): Indoor Seating**  
This seating area rises up from the cafe and doubles as circulation towards the museum gift shop. However, large windows still make it a pleasant space.

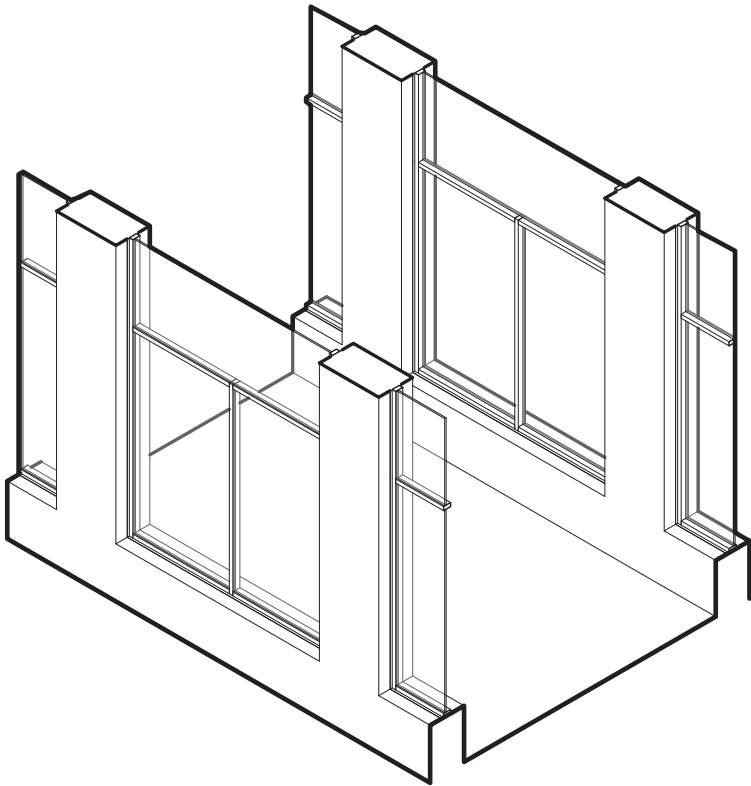
**FIGURE 17 (RIGHT): View Towards the Lawn**  
The view out from the window into the front yard. Though the view is partially obscured by the rest of the building, the windows bring light into the space.





# COMPONENTS: INTERIOR SEATING

**LARGE WINDOWS**  
The windows create transparency between the interior of the seating area and the activities in the front lawn. Light enters the space while visitors sit safely indoors.



**INDOOR SEATING**  
These chairs are in close proximity to the cafe and the museum gift shop. Visitors sitting here can consume their purchase from the cafe, read, work on their laptops, or look out the windows to the activities in the front lawn.

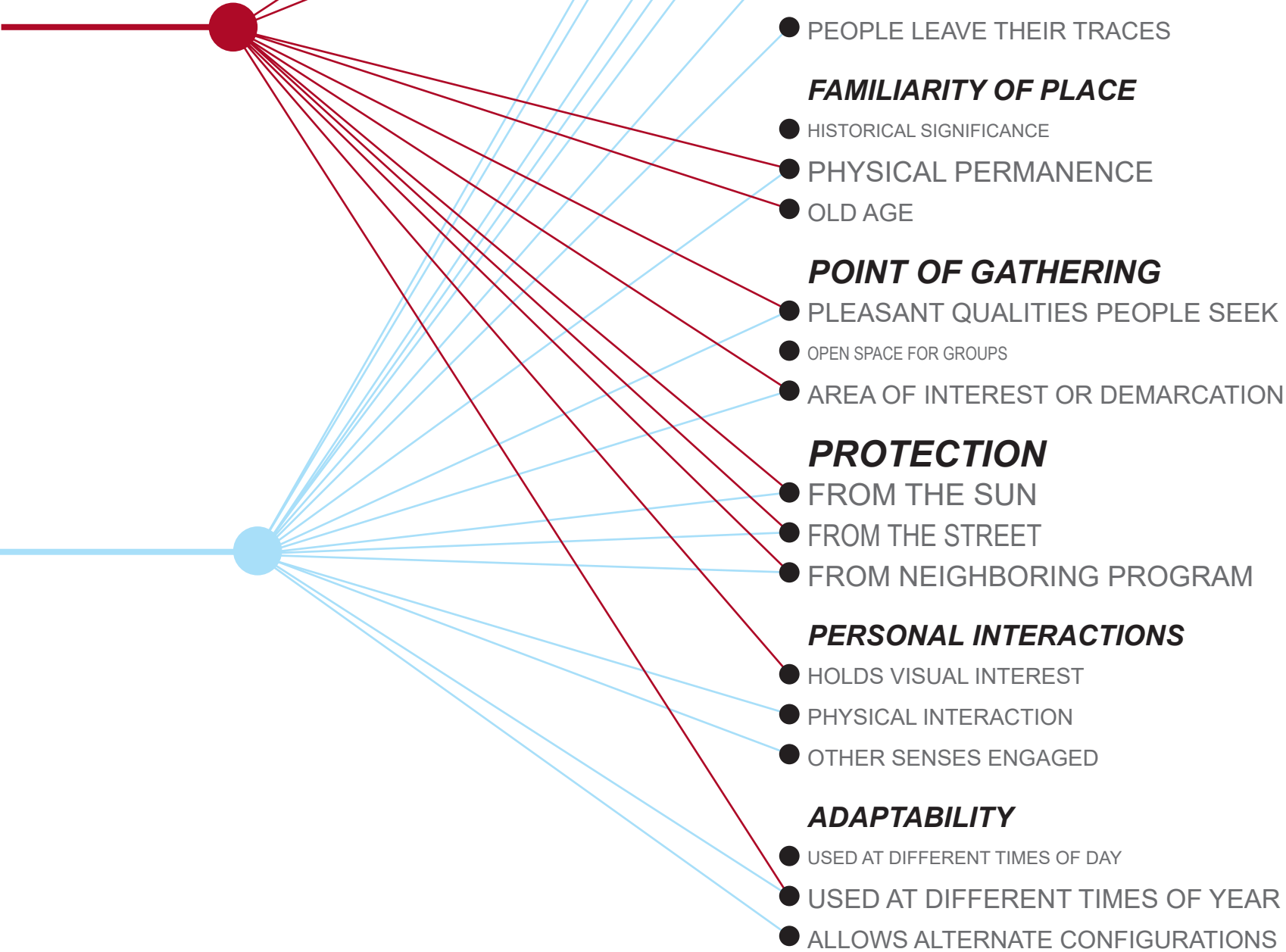
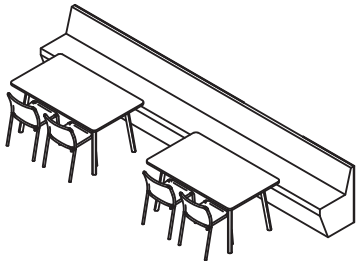


FIGURE 18: Cooper Hewitt Indoor Seating Elements

# SUMMARY: COOPER HEWITT MUSEUM

The Cooper Hewitt Smithsonian Design Museum and more specifically the Arthur Ross Terrace and Garden, like many of the other selected precedents in this capstone, is a renovated building repurposed for a new, unique program that those within in the surrounding context seek out. While many of the individual components are similar to those found in other projects, the Cooper Hewitt Museum owes its uniqueness to the educational program it now serves and the broader context of New York City.

The garden space at the Cooper Hewitt is an open area with many familiar components of successful third places. There are plenty of places to sit, some shading, an open field for recreational purposes, vegetation, and a café serving food and drinks—all elements outlined in William Whyte's *The Social Life of Small Urban Spaces*. Visitors take their food and drinks to the chairs and tables either directly adjacent to the café or to the terrace level offering a better view of the site. In either case, they have some ownership of the site—it is free to use, away from the street, open at various times of the day, has an open program with plenty of space, and features movable elements. Despite these third place qualities, the garden does suffer from a lack of unique activities that would encourage people to seek out the Cooper Hewitt garden space. Benches and open space are also abundant in Central Park directly to the west of the museum, granted Central Park lacks the fenced-in atmosphere and sense of intimacy of the garden's smaller land area. The reason people chose to go to the public garden is the historic context and focus on design that the Cooper Hewitt is known for.

The Cooper Hewitt Museum is dedicated to the practice of design, using the elegant Carnegie Mansion as a home for various exhibitions. These works seep into the public space throughout the year as well in the form of outdoor installments, and the English Georgian façade looming over the garden is an exhibition of a work of architecture rooted in history itself. People come to the Arthur Ross Terrace and Garden to see new works of furniture

on display in the field or for the feeling of importance they get from sitting in the public garden of the late Andrew Carnegie. These experiences are not necessarily easy to find elsewhere in the city, especially free of charge. The Cooper Hewitt gives this experience back to the community in which it resides and also to those who would visit from further away. This ability to bring together not only different groups of people from a community but also different groups of people from around the country and world is a very drastic example of social mutualism that one may expect from a larger space, yet the public garden still feels appropriately scaled for a neighborly atmosphere. As part of the neighborhood, the Arthur Ross Terrace and Garden remains active over time.

Thanks to the density of New York and the museum's proximity to so many other iconic destinations including the Guggenheim and the Met, the Cooper Hewitt Museum retains a respectable attendance count over the year. The public garden is one of two points of access into the museum, meaning there is a good chance visitors will interact with it at some point on their trip to the museum. During warmer weather, guests may take this opportunity to enjoy a rest in their day at one of the shaded tables. Even during the author's February visit to the site, there were several people sitting outside talking with strangers about the surrounding area or working on laptops. The incorporation of the indoor seating with ample sunlight makes the public garden a destination even in the winter. This ability to adapt with the changing of the seasons is important for third places, as they must accommodate people over time and remain adaptable to unpredictable conditions to continue to thrive. As for accessibility during the course of the day, the garden is open during typical business hours (8 A.M. to 5 P.M.) during the weekdays, meaning those with office jobs cannot stop by after a long day of work to relax, thought those working nearby to the east are free enter the site for lunch. The garden has much more accessible hours on the weekends when it is open until 9 P.M.,

giving more people an opportunity to experience the activities of the Arthur Ross Terrace and Garden. While these limited hours hurt the accessibility associated with many third places, they are a means to improve the safety of the site. During these hours, security guards watch the site to make sure it remains unvandalized and secure from unexpected dangers. The Cooper Hewitt public garden trades the ability to stay open all the time for the ability to remain pristine for a longer period of time. Self-preservation is but one of the ideas to take away from the reinvention of the Arthur Ross Terrace and Garden.

An analysis of the components of the Cooper Hewitt public garden as well as the way they interact with one another reveals several lessons about how these elements contribute to the qualities of third places that can enhance a place and it a lasting part of the urban context. The Cooper Hewitt benefits in this respect from a sense of permanence from the existing stone and metal fence and the original Carnegie Mansion façade and terrace. As with the City Pump, the infrastructure already exists, but the designers' role is to realize what the space could be or needs for its given contextual surroundings or time period. In the case of the Cooper Hewitt garden, Walter Hood used plants and geology to emphasize its location and history while also bringing design exhibits into the lawn. The treatment of the exterior as piece of design is a statement of the identity of the museum as well as what Andrew Carnegie, the building's former owner, stood for. The City Pump follows this trend as well, playing on the nostalgic notion of a gas station as a community center, which is perhaps a humbler gesture than using an aristocrat's mansion to display high design. Nonetheless, these repurposed spaces play off the context in which they originally were. One of the most notable moves the design of the Cooper Hewitt garden makes is the freedom it bestows on visitors to create their own experiences. The space provides an open area, moveable seating, some pleasant vegetation and historic building as a backdrop, some shade, and an enclosure, but the space does not

really suggest a prescribed activity for any one area of the garden. People make the experience their own and in turn have control over how they use the garden.

While lacking highly specific activities and elements, the Arthur Ross Terrace and Garden at the Cooper Hewitt Smithsonian Design Museum uses historic and surrounding context to generate interest and encourage people to visit. Once in the site, guests have the control to create their own experiences using the components in the different areas of the garden space—a variety of seating for different purposes, installations of design, vegetation for shade and visual interest, sources of food and drink, and educational opportunities through the historic façade and contextual natural features. All of these components together are part of an ongoing story that started over a hundred years ago and today includes a third place that both New York residents and visitors travel to see.



# CASE STUDY: CITYGARDEN



**CITYGARDEN**  
**ST. LOUIS, MO**  
SCALE: 1/32"=1'

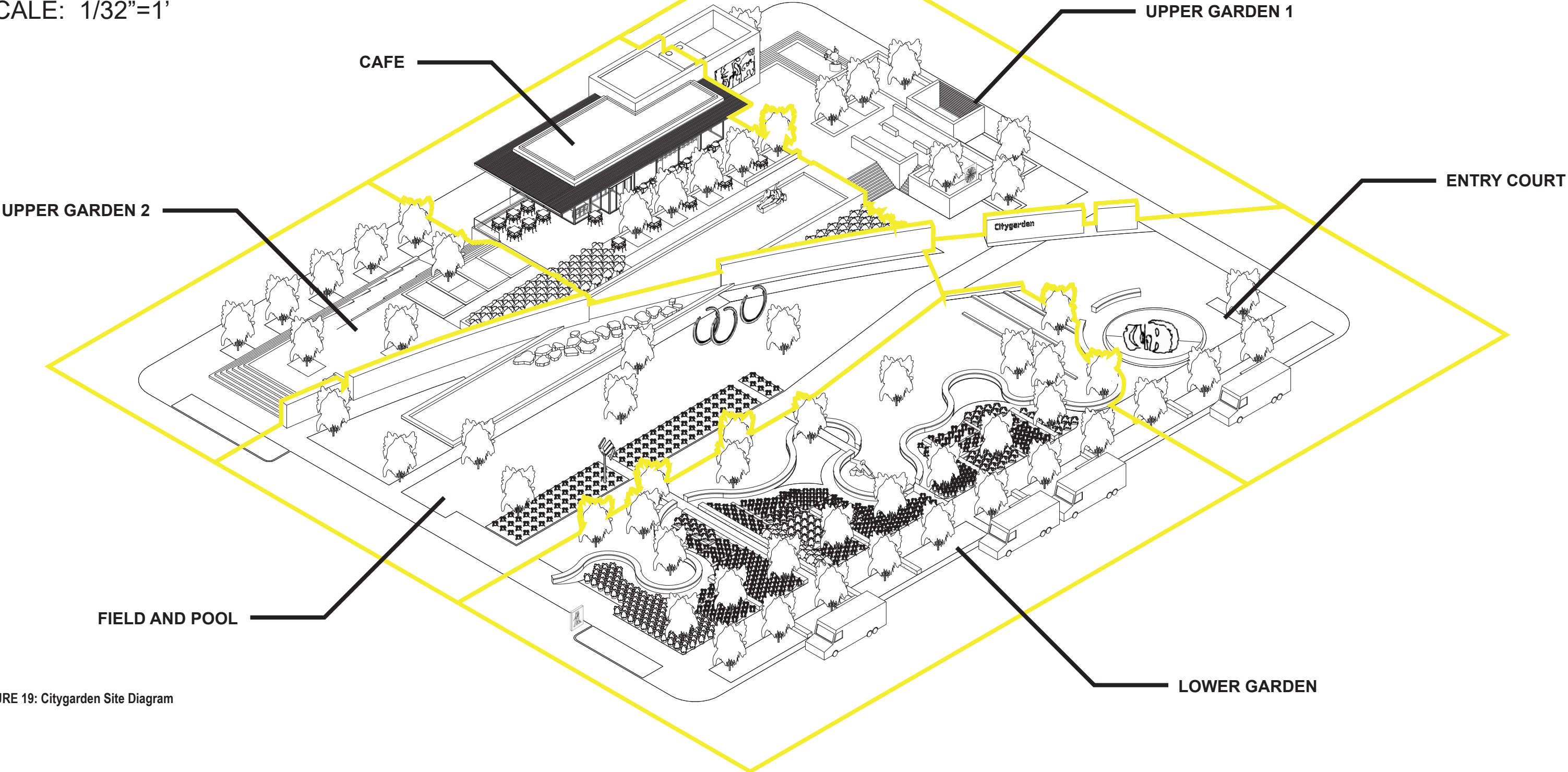


FIGURE 19: Citygarden Site Diagram

The Citygarden exists among a string of parks running west from the newly renovated Arch grounds. Its design is an attempt by the city of St. Louis to bring more interaction and vibrancy to the public parks along a major axis surrounded by existing centers of business, administration, and recreation. While the interactive contemporary sculptures are on display within the Citygarden, the walk through the park and its different areas is a visually and physically engaging experience as well. The whole site combines elements of water, vegetation, recreation, seating, and indeterminate activities to establish a space in the central fabric of downtown St. Louis that all will find pleasing in some way or another.



# CONTEXT AND BACKGROUND: CITYGARDEN

The Citygarden is a public space in the heart of St. Louis, flanked by areas of business, recreation, and residencies. The renovation of this park area was the result of a goal to revitalize downtown St. Louis and its existing program as well as make downtown adaptable for future development.

As part of one of the parks in the Gateway Mall running towards the Gateway Arch, the Citygarden is bordered by axes of vehicular traffic and tall buildings to the north and south. The buildings to the north and south are mostly centers of business, finance, and state administrative and judicial services overlooking the Mall. These buildings are so prominent that the Peabody office building and the 2nd Judicial Court interrupt the series of open spaces along the Gateway Mall. Historic buildings are also nearby, the Louis Sullivan’s Wainwright building within view of the northeast corner of the Citygarden. This building was one of the first skyscrapers using structural steel and is currently home to Missouri State Administrative Offices. The Gateway Mall terminates with Eero Saarinen’s Gateway Arch, and this monument is visible from the Citygarden, marking the edge of the Mississippi riverfront to the east of the site. Next to the newly renovated Arch grounds are several hotels and apartments, where people stay and live while conducting business in St. Louis. The Citygarden is situated among several areas of recreation and events as well. Busch Stadium and the Enterprise Center are just blocks away south of Market Street, hosting baseball games and hockey matches respectively. Just to the north, the Dome at America’s Center and its associated convention centers are venues for different conventions, shows, and again sporting events in St. Louis over the course of the year. Crowds of people

are bound to run into the Citygarden thanks to these important components of St. Louis’s urban fabric. All of this program, as well as the Citygarden, are centrally located in the city thanks to a main transportation axis running from east to west, ending at Forest Park.

Two important roads define the edge of the Citygarden and the rest of the Gateway Mall. Market street to the south holds five lanes of two-way traffic, connecting the riverfront to a highway access point to the west near Forest Park. This very wide street also has a lane for metered parallel parking and rows of trees to provide shading on either side of the street. Meanwhile, Chestnut Street to the north lacks the dense rows of trees that Market Street has, but only serves two lanes of one-way traffic as well as two bike lanes. People access the Citygarden primarily from these two streets thanks to the prevalence of the Gateway Mall and the parking garages a couple blocks to the north and south. However, the southeast corner of the Citygarden has a bus stop, and there is a MetroLink station directly three blocks to the south by Busch Stadium. Future means of access to the site may soon be possible, as the Citygarden was meant to start a change for the entire way downtown St. Louis operates while still retaining its contextual identity.

When the city of St. Louis adopted a new masterplan for the Gateway mall in 2009, it tasked the Citygarden with being the catalyst for a change to the entire park system after acknowledging some of the points of disconnect to this underused string of open spaces.<sup>66</sup> As a result, Nelson Byrd Woltz Landscape architects designed a space from 2007 to 2009 that would revitalize the Mall with new public activities as well as house 24 contemporary sculptures.<sup>67</sup> The firm divided the site into

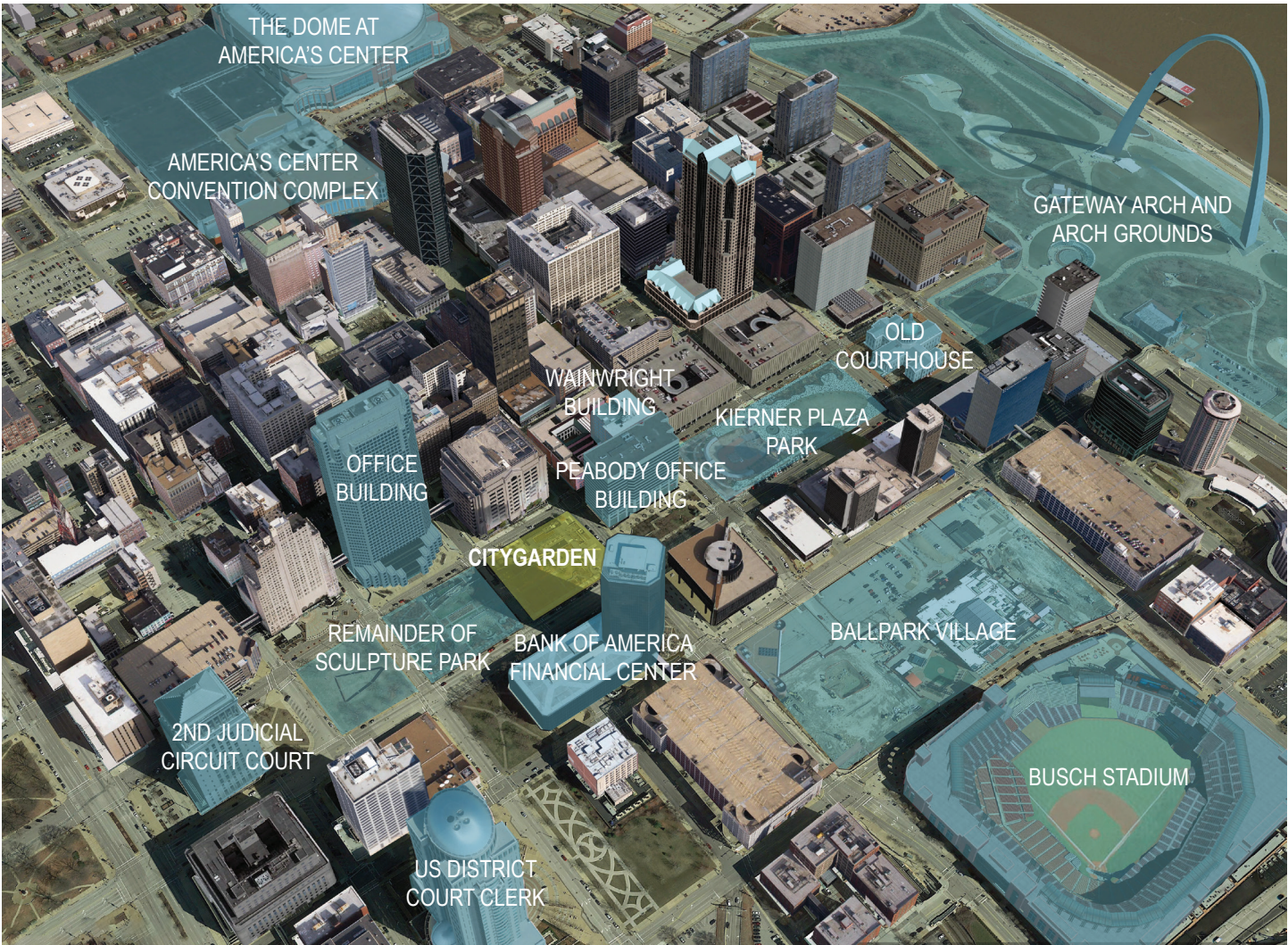


FIGURE 20: Citygarden Context

three distinct areas referencing St. Louis’s unique environmental features. The Upland to the north rises upon a 550 foot long Missouri limestone wall, reminiscent of the bluffs along the Mississippi River.<sup>66</sup> The Floodplain brings the cooling presence of water and shade to the public through the shallow pool and the trees.<sup>67</sup> Lastly, the Lowland to the south references the history of agriculture along the Mississippi River using local plants that vary with the seasons.<sup>68</sup> The renovation of the Citygarden has already started to influence change for the rest of the Gateway Mall. Kierner Plaza underwent a 2017 renovation adding playgrounds and a splashpad,

and the city plans to add dog parks, food kiosks, and recreational sports fields to the parks in the west to make the Mall more engaging, dynamic, and interactive.<sup>69</sup>

The combination of existing surrounding context as well as plans for future development is very beneficial for the Citygarden. Social mutualism is heavily present in St. Louis thanks to a range of events and activities, and the Citygarden is in the center of where everyone is traveling to.

66 Eric Berger, “A Look at the Evolution of the Gateway Mall in Downtown St. Louis,” St. Louis Mag, accessed April 10, 2019, <https://www.stlmag.com/news/a-look-at-the-evolution-of-the-gateway-mall-in-downtown-st-l/>  
67 “Citygarden,” Nelson Byrd Woltz Landscape Architects, accessed March 24, 2019, <https://www.nbwla.com/projects/park/citygarden>

68 “Citygarden,” Nelson Byrd Woltz.  
69 Ibid.  
70 Ibid.  
71 Berger, “Gateway Mall,” St. Louis Mag.



# CITYGARDEN

## UPPER GARDEN 1

SCALE: 1/32"=1'

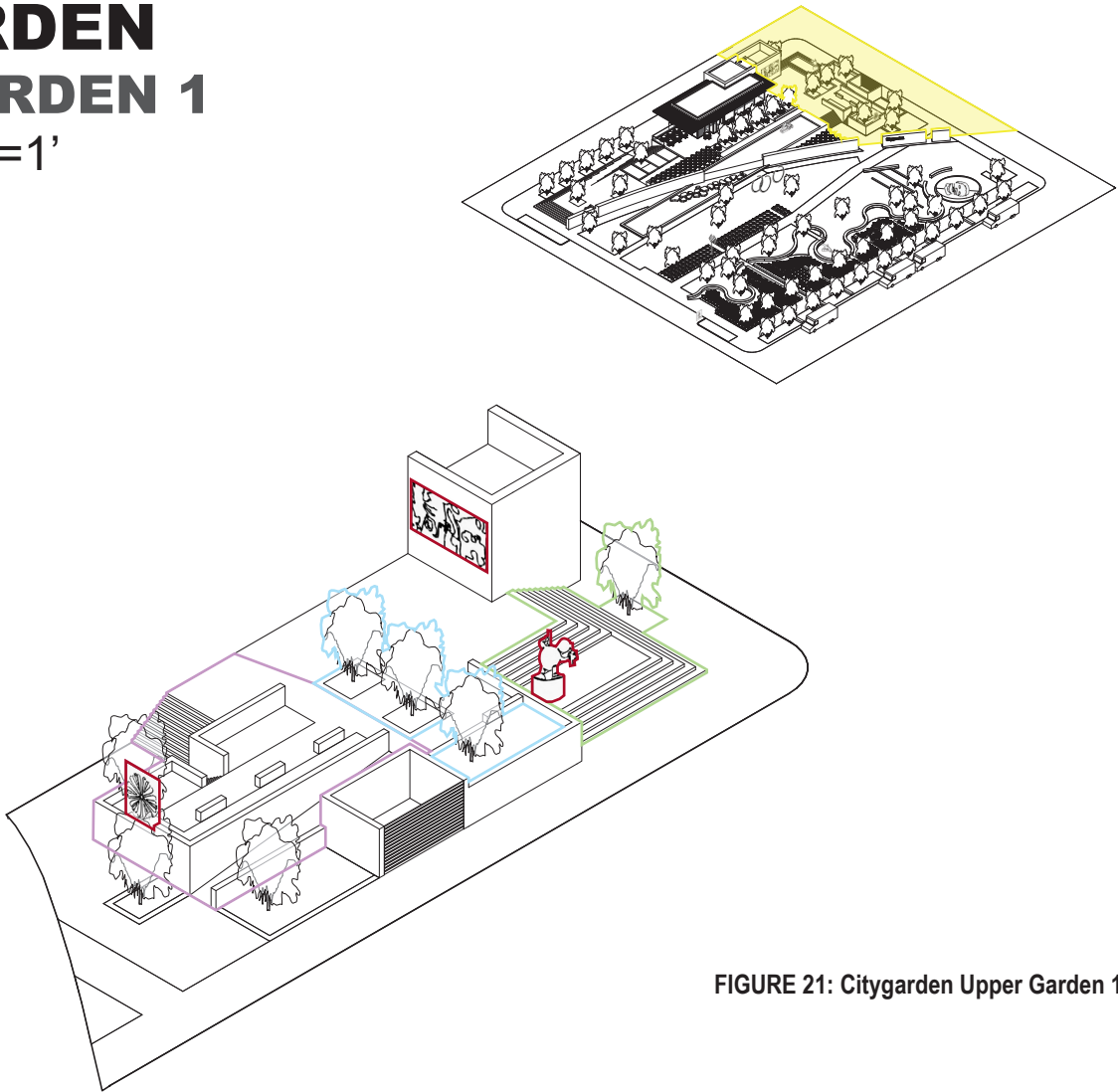


FIGURE 21: Citygarden Upper Garden 1

The portion of the Upper Garden on the corner of 9th and Chestnut is one point of access into the Citygarden. As such, it is an important area in defining the qualities of third places for the Citygarden. These qualities include a point of gathering, interaction with elements in the area, and accessibility.

This northeastern corner of the site is located adjacent to the Entry Court and has its own point of entry into the park via the stairs at the intersection of two roads. People make their way up these steps or the stairs and ramp from the Entry Court to rise above the street to the Upper Garden. Here, there are permanent stone seats lined with vegetation and trees. These leafy additions to the area create visual separation from the street and shade for the seating below. One's visual interest is peaked upon entering their area as well. The works of art are but a few of those sculptures found elsewhere in the park. The rise of elevation above the street and the rest of the park also creates a vantage point to survey

the other people on lawn or on the street. Meanwhile those below do not pay as much attention to the people on the terrace level above, meaning the Upper Garden generates some form of privacy to visitors of the park. Thanks to the provided ramps joining the two levels of the park, those who normally have difficulty transversing stairs are free to join in on all of these activities as well. This portion of the Upper Garden is just part of a broader experience at the Citygarden, and order of the narrative of this experience may be crucial to the area's success.

It would seem, at least to the author, that this corner portion of the park is meant to be an early part of one's journey through the Citygarden. It sits on the side of the park closest to the Arch, meaning it may be anticipating the most traffic coming from this direction. The distribution of the described elements is well suited for such a journey. A person sees pieces of artwork from the street cluing him or her in on what is inside the Citygarden and the he or she



risers in elevation to witness a view to the rest of the park's activities. This experience may not be as meaningful in the opposite direction as one takes one last look at the Citygarden and then moves down the stairs or ramp where they deposit onto the street. What becomes apparent from this idea is that third places have the ability to create experiences and narratives in different ways depending on the configuration of their elements.

While it is not an area with the most components in the Citygarden, this portion of the Upper Garden gives visitors a preview of what they might find elsewhere in the park: interactive sculptures, shaded seating, and local examples of trees and plant life.

**FIGURE 22 (TOP): Terrace Space**  
Two rows of trees provide shading along the line of stone seating that terminates with a metal piece of artwork. The ramp to the left also provides accessibility to those who have difficulty moving up steps.

**FIGURE 23 (LOWER LEFT): Stairs on Chestnut Street**  
The stairs at the northeast corner of the Citygarden spill out to a street intersection. Just beyond is Louis Sullivan's Wainwright Building, historically known as one of the skyscrapers to use steel. The stairs provide a wide entrance and glimpses into the Citygarden as well as acting as a place for sitting and displaying artwork.

**FIGURE 24 (LOWER RIGHT): View Up to Terrace**  
The Upper Portion of the garden rises above the street level, separating it physically from the activities of the street and those of the rest of the Citygarden. This raised elevation along the street also shelters people on the interior of the park from the noise and views of the street. On the other hand, the rise in elevation limits access to the Upper Garden from the street.



# COMPONENTS: UPPER GARDEN 1

**ARTWORK**  
The artwork scattered through the Citygarden create points of visual interest to be discovered as one moves through the park. People can easily interact with the artwork thanks to their durability.

**VEGETATION**  
The trees in the upper garden generate shading to the seating as well as to those observing artwork. They also create a layer of leaves to block out the street.

**STAIRS**  
The stairs are the entrance to the park on the northeast corner where people can sit, though there is nothing to observe if they do as the stairs face the street. Though they are primarily a means of circulation, they do host a piece of artwork.

**UPPER SEATING AREA**  
Stairs and a ramp lead up to the stone benches at the upper area. From here, people can sit among the flowers planted around the benches and observe the rest of the Citygarden below. Its elevation separates it from the street but puts it a short distance from the cafe.

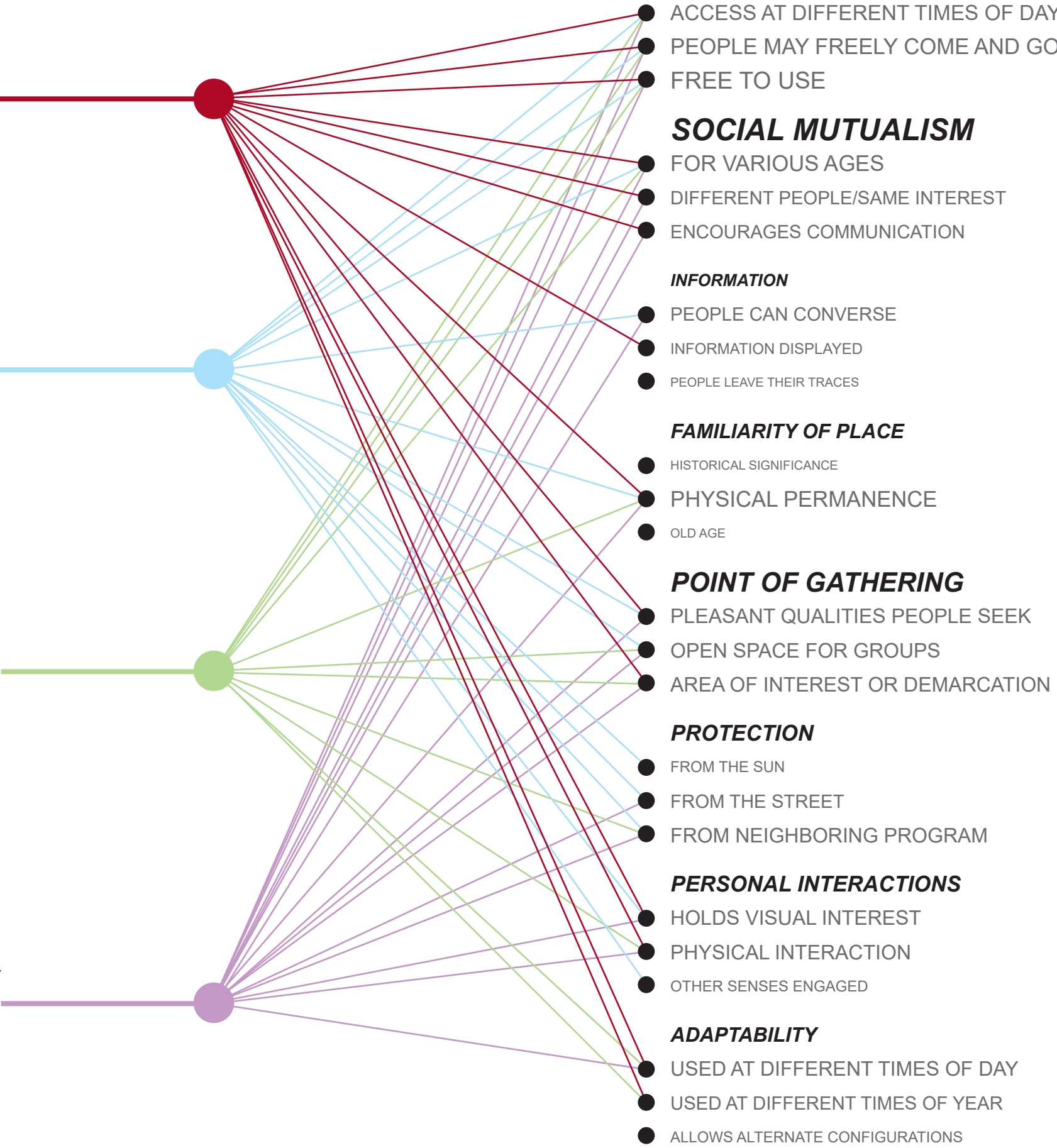
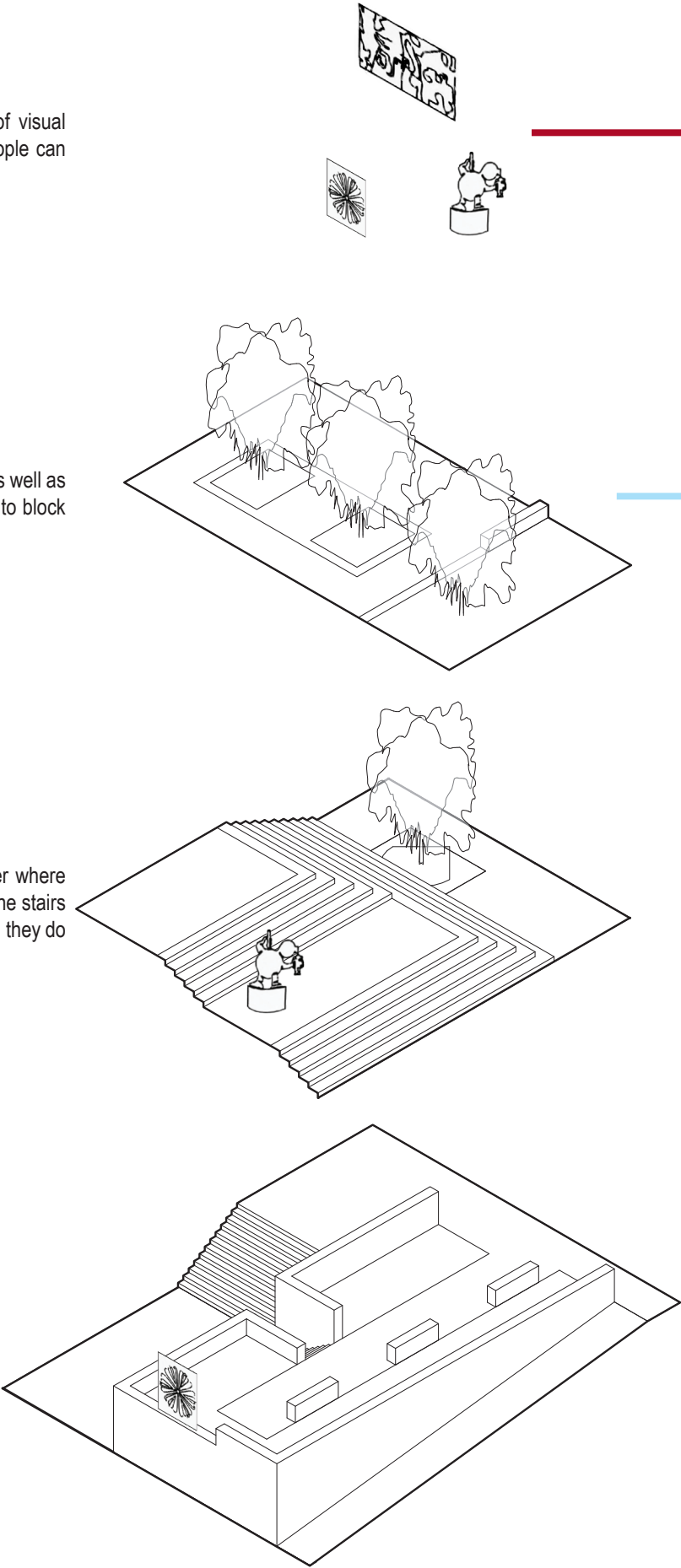


FIGURE 25: Citygarden Upper Garden 1 Elements



# CITYGARDEN CAFE

SCALE: 1/32"=1'

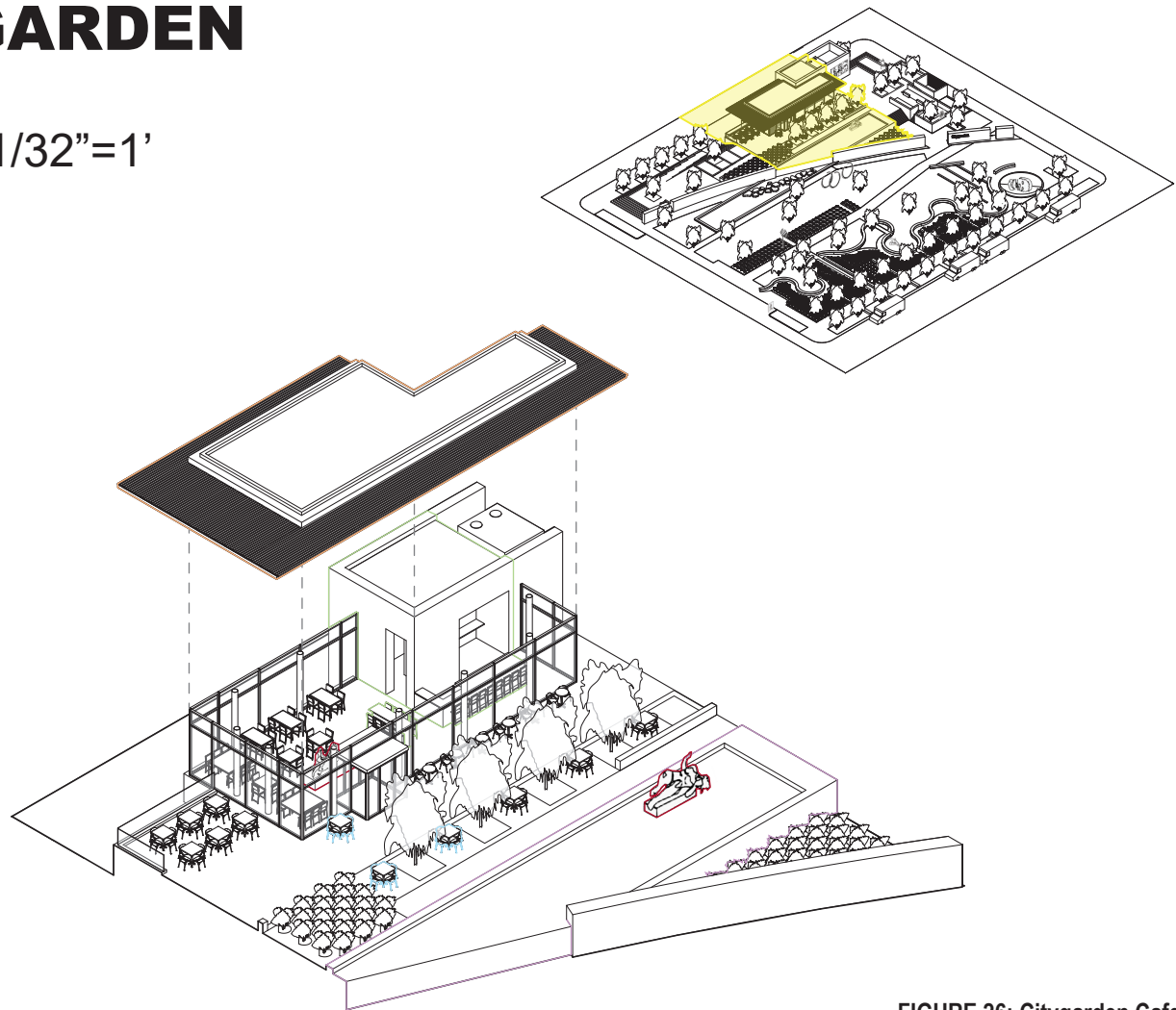


FIGURE 26: Citygarden Cafe

On the day of the author's visit, the cafe was the most occupied area in the Citygarden. While not many people were outside in the gray weather and rain, the shelter of cafe provided a place for people to partake in different activities.

Unlike the other parts of the Upper Garden, the cafe area benefits from a large degree of adaptability and variation in occupation. The outdoor seating is configurable in many different ways to accommodate differently sized groups. The overhanging roof and trees also provide shade. These components are often desirable ones when discussing third places, just as the Project for Public spaces and William have written. The cafe goes a step further by also having a pool to generate evaporative cooling and the sound of falling water in an urban setting. Additionally this pool, when coupled with the adjacent plantings, just barely obscures the activities in the field below while still creating visual connections to the rest of the site. This visual connection remains even

as one moves to the interior where they are unaffected by whatever environmental conditions exist outside. On this interior space, tables and chairs are in a more permanent configuration, but their size and variety create different opportunities for occupation than the exterior space. People are free to choose their own experience at the cafe through where they choose to sit (inside or outside) and what type of seating they sit in (permanent or operable). Regardless of their decision, the desired aspects of a presence of food and drinks as well as views to ecological features are constants for their visit.

Though this capstone breaks apart whole sites into spatially different areas, it is important to note that common themes exist throughout the project. For example, at the cafe, the idea of displaying contemporary artwork exists both outside and inside. The transparent facade even frames the artwork on the interior. More so, this glass box capped with a large roof could be seen as a display box for the people and



the activities it generates are things that generate visual interest from both the other parts of the Citygarden as well as from the street. This visual interest acts as an invitation to this area of the park and helps drive the experience and narrative of ones trip through the Citygarden.

While cafes in St. Louis exist in the storefronts of many buildings in St. Louis, the Citygarden's cafe is unique as it exists as its own object and puts on display not only artwork but also views into a green space.



**FIGURE 27 (TOP): Facade of the Cafe**  
Though not needed on the day of the author's visit, the overhanging roof and trees shade the seating below. The cafe features a mix of movable and permanent outdoor seating within close proximity to the source of food and drinks. The high transparency also visually connects the interior and exterior spaces together, unifying the site.

**FIGURE 28 (LOWER LEFT): Cafe Interior**  
People sit inside where there are opportunities to work in groups at tables with several seats or alone at the high top. The servers at the bar provide fuel for these work activities as well as for those at the cafe to talk with their friends. Due to the limited space, the seating inside the cafe is more or less fixed in place, but what it lacks in adaptability it makes up for in quantity.

**FIGURE 29 (LOWER RIGHT): View to Lawn**  
The view from the cafe is very visually stimulating. The pool drops off abruptly to the level below, causing the faint sound of running water to float through the outdoor space. Artwork and the rain gardens lie in the distance while vegetation in the foreground obscures some of the activities below. All of this is visible from either standing atop the raised terrace or from the provided benches and tables. During other parts of the year, the leaves from the vegetation beyond obscures the street in the distance.



# COMPONENTS: CAFE

## ARTWORK

The artwork scattered through the Citygarden create points of visual interest to be discovered as one moves through the park. People can easily interact with the artwork thanks to their durability.

## OUTDOOR SEATING

The seating outside the cafe benefits from shading from the overhanging roof and the trees in front of the facade. These metal seats and tables are movable to accommodate different configurations. During colder weather, people do not use these seats as much, but during warmer weather, people use these seats to drink beverages from the cafe or rest their feet from walking around downtown.

## INDOOR SEATING

The cafe's indoor seating offers people a place to sit, work, and drink. The glass facade separates people from the noise of the street while maintaining visual connection to the rest of the Citygarden. The cafe has a variety of sized tables for different groupings of people. People by themselves sit at the barstools or smaller tables, and larger groups occupy the tables. The indoor area extends the usability of the Citygarden to most of the year.

## POOL

Providing evaporative cooling, visual interest, and reflected light, the pool serves as a point of gathering on the exterior of the cafe.

## CAFE ROOF

The roof extends past the facade of the cafe, sheltering not only the interior but the immediate exterior as well.

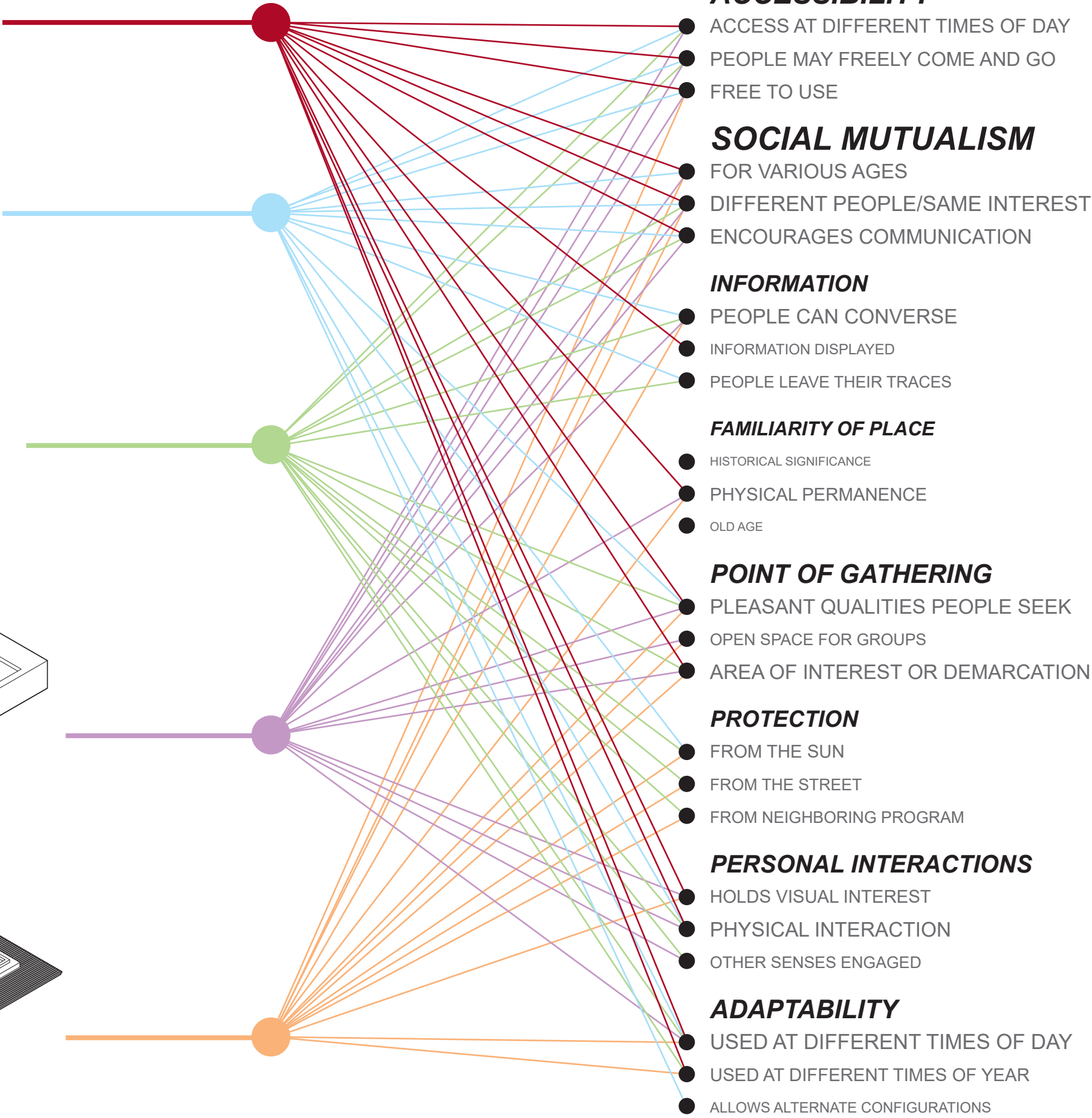
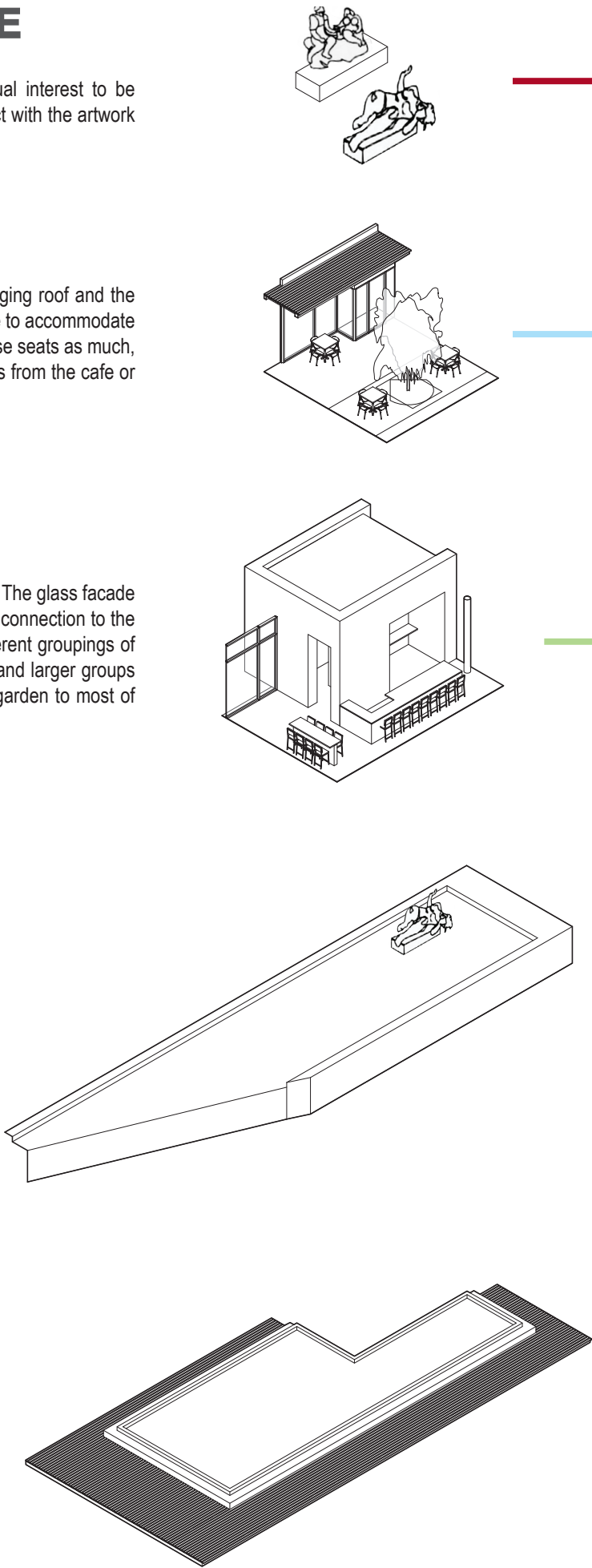


FIGURE 30: Citygarden Cafe Elements



CITYGARDEN  
UPPER GARDEN 2  
SCALE: 1/32"=1'

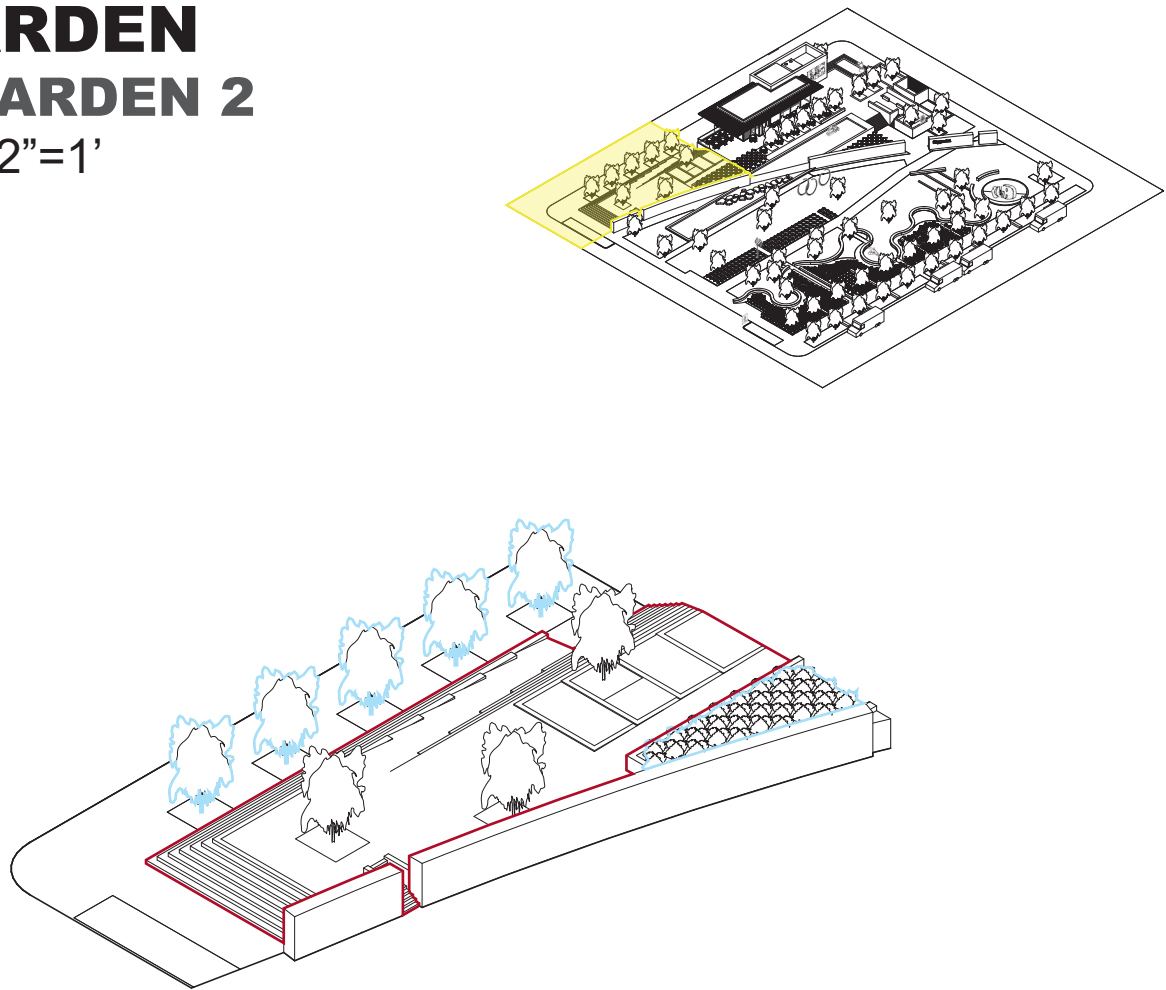


FIGURE 31: Citygarden Upper Garden 2

The northwestern portion of the Upper Garden lacks some of the qualities of third places that the rest of the Upper Garden offers. Its contributions to the Citygarden's status as a success third place comes from the visual interest, physical interaction, and accessibility it creates.

Like the northeast corner of the site, this portion of the Upper Garden consists of a set of stairs opening up to the street. However, these stairs are unique in the way they also incorporate a ramp rising diagonally through the stairs. Not only is this an innovated method to grant ADA access to the terrace level but it also is an interesting architectural detail that gives people options in the way they move up to this terrace level. The interaction with this ramp or the stairs is then met with a large interactive sculpture at the top. It is here that the level of interaction begins to end though.

Due to the lack of elements, people have very little ability to physically interact with this portion of the Citygarden. Even platforms along the ramp leading to the cafe are void of

any hint of activities. However, the openness and freedom of clutter does open up possibilities for this space as gathering point for groups of people. Here, the limestone wall and trees create an enclosure that offers some privacy to people in this portion of the terrace level. These elements also become important in their ability to generate experiences and new perceptions of the Citygarden.

The narrative of a trip through the Citygarden continues with this portion of the park. As the terrace begins to meet the level of the ground below, the Missouri limestone wall defining the terrace edge continues to rise, obscuring one's view of the field and the rest of the park. Obscuring the view into the park creates suspense until one turns the corner at the end of the wall to find themselves back in the open space of the rest of the park. Obscuring is an important idea when it comes to the street as well, as a line of trees blocks one view from the terrace to the street. This third place is an example of design that controls one's view and



perception of space in order to generate feelings of discovery and surprise as one moves through the site.

Though lacking the space and elements to facilitate some of the other activities of the rest of the site, the northwestern portion of the Upper Garden does have its place in the Citygarden as a place to gather, provide access from the street, and to continue the story of design that began elsewhere in the site.



**FIGURE 32 (TOP): Ramping Down to the Street**  
Additional artwork and vegetation exists at the other end of the Upper Garden. As the elevation slopes back down to the meet the level of the street, the wall dividing the upper and lower portions of the Citygarden continues to separate the activities of these two parts. This wall continues to the other side of the street into the second half of the Citygarden.

**FIGURE 33 (LOWER LEFT): Ramp and Stair Combo**  
The ramp provides additional ADA access to the Upper Garden and the cafe. The ramp's integration into the steps generates visual interest and adds multiple means of moving up in elevation as well as adding further seating along the street.

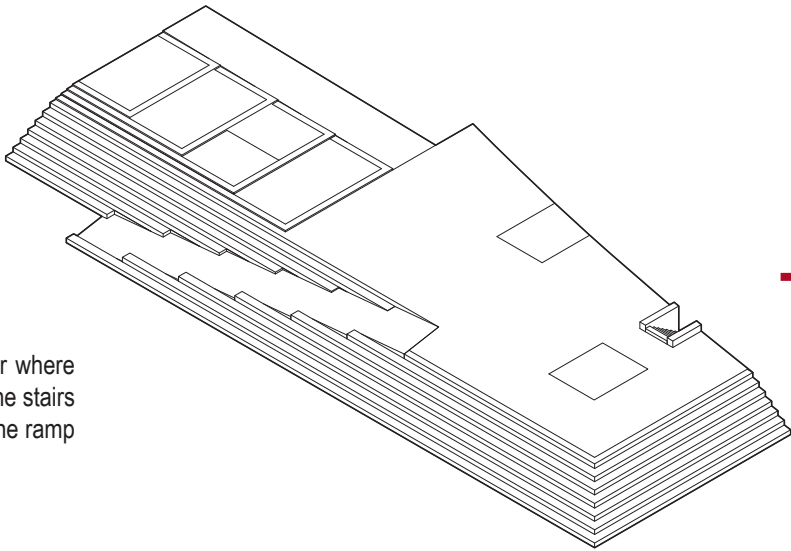
**FIGURE 34 (LOWER RIGHT): Terrace Artwork**  
Even during the less-than-perfect weather, visitors to the Citygarden walk around the park to view the artwork. This zone lacks the other activities and other opportunities present at other portions of the site.



# COMPONENTS: UPPER GARDEN 2

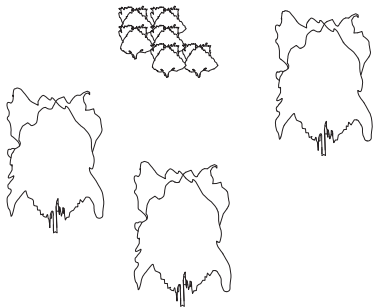
## STAIRS

The stairs are the entrance to the park on the northeast corner where people can sit, though there is nothing to observe if they do as the stairs face the street. They are primarily a means of circulation, and the ramp built into the stairs adds additional accessibility.



## VEGETATION

The trees create shading for those walking through the Citygarden and help to visually obscure the street from inside the park.



## ACCESSIBILITY

- ACCESS AT DIFFERENT TIMES OF DAY
- PEOPLE MAY FREELY COME AND GO
- FREE TO USE

## SOCIAL MUTUALISM

- FOR VARIOUS AGES
- DIFFERENT PEOPLE/SAME INTEREST
- ENCOURAGES COMMUNICATION

## INFORMATION

- PEOPLE CAN CONVERSE
- INFORMATION DISPLAYED
- PEOPLE LEAVE THEIR TRACES

## FAMILIARITY OF PLACE

- HISTORICAL SIGNIFICANCE
- PHYSICAL PERMANENCE
- OLD AGE

## POINT OF GATHERING

- PLEASANT QUALITIES PEOPLE SEEK
- OPEN SPACE FOR GROUPS
- AREA OF INTEREST OR DEMARCATION

## PROTECTION

- FROM THE SUN
- FROM THE STREET
- FROM NEIGHBORING PROGRAM

## PERSONAL INTERACTIONS

- HOLDS VISUAL INTEREST
- PHYSICAL INTERACTION
- OTHER SENSES ENGAGED

## ADAPTABILITY

- USED AT DIFFERENT TIMES OF DAY
- USED AT DIFFERENT TIMES OF YEAR
- ALLOWS ALTERNATE CONFIGURATIONS

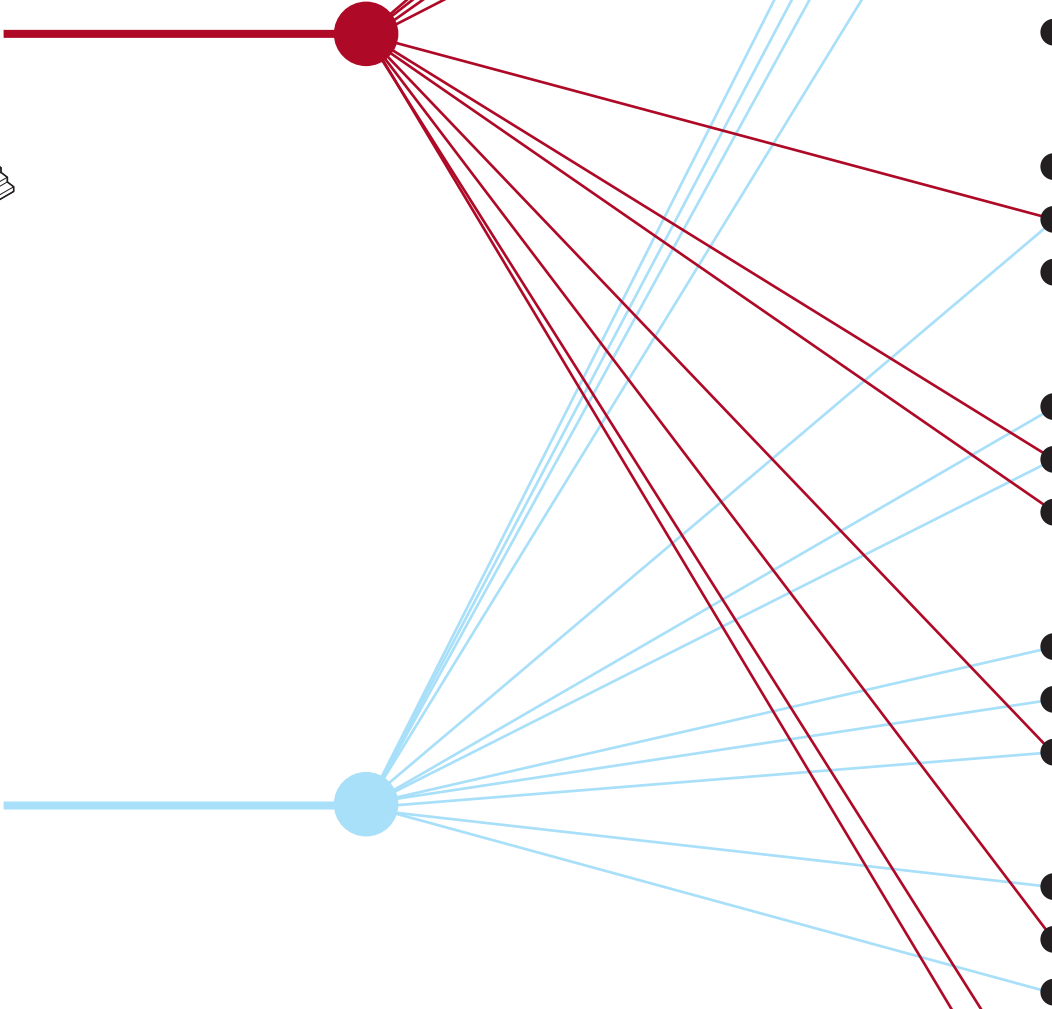


FIGURE 35: Citygarden Upper Garden 2 Elements



# CITYGARDEN

## ENTRY COURT

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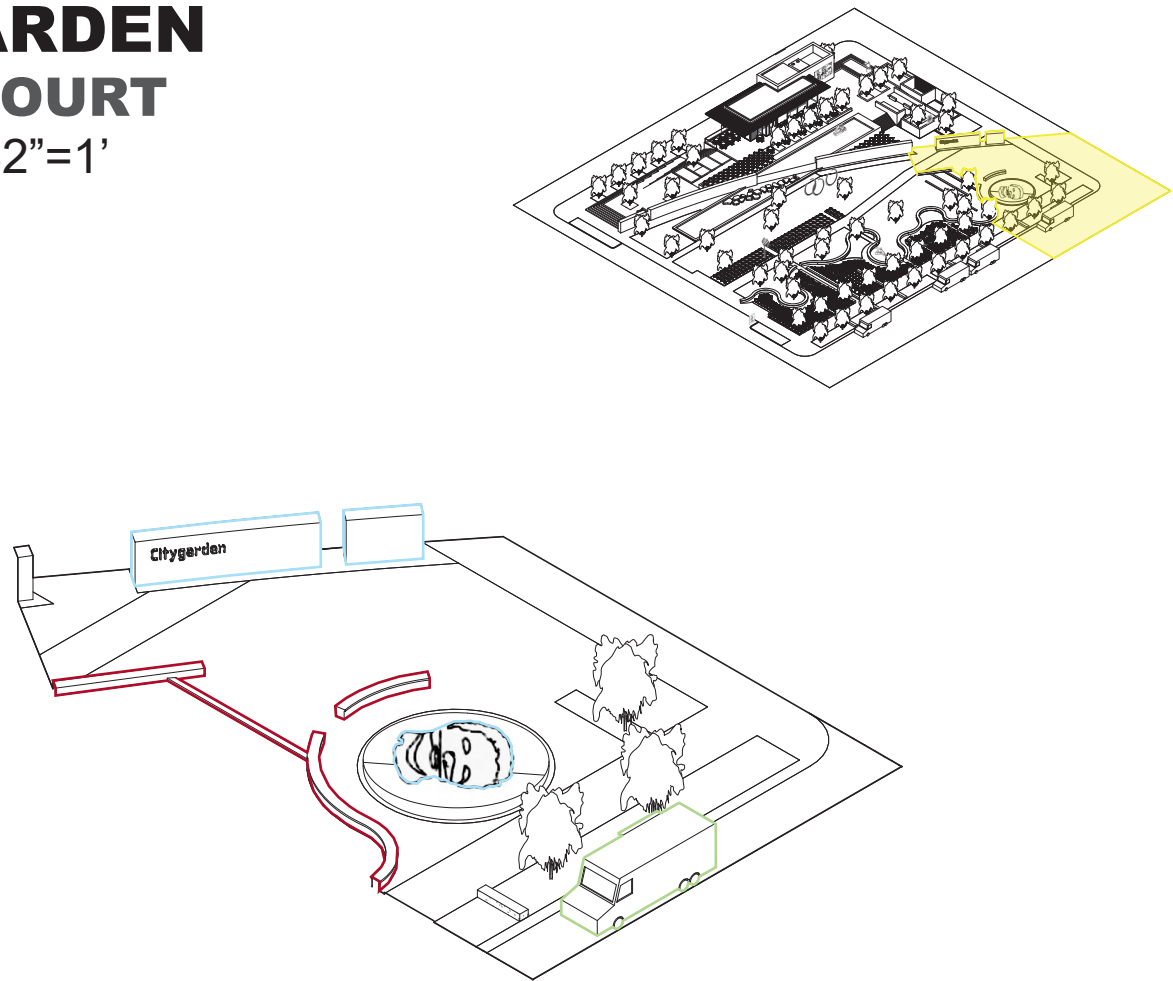


FIGURE 36: Citygarden Entry Court

The Entry Court holds a very important position in the entirety of the Citygarden. It is located along Market Street, a major axis of vehicular and some pedestrian traffic that spans from the Arch grounds to Forrest Park. The layout of this portion of the site helps set up some of the language the project uses as well as introduces the whole project.

The ability to convey the wide range of activities in the Citygarden is an important task to create social mutualism that brings several different people into one community space for one common purpose or for a range of activities. People must feel like there is something for them to do in a site, and the entry court helps advertise why the Citygarden has what they seek. Water, artwork, and vegetation are among the most important features that bring people together in the public space. The Entry Court conveys these ideas as one first approaches the site. The interactive head sculpture sits on a sloped surface, encouraging people to climb and explore, revealing that this behavior is an expected part of

ones visit to not only join people in a common activity but also to establish a dialogue about the art in the park. The water sheeting from this sloped surface also hints to the cooling property of water found elsewhere in the Citygarden. Even the parks name "Citygarden" displayed on the limestone wall is a clue to the rain gardens along Market Street. If this is a third place focused on describing a narrative, the Entry Court serves as the table of contents. It also starts many of the larger components that extends to the rest of the site.

The Citygarden is a highly designed outdoor space and features some of the most permanent elements of all the examples researched for this capstone. One of these elements is the seating wall that starts at the Entry Court before meandering through the rain garden. The Missouri limestone wall starts here at the Entry Court and curves across the rest of the site. While these elements lack adaptability, they still powerful tools to create both physical and visual connection with the public. The open space in the



Entry Court is also a point of access into the site and a point of gathering for those who may enter the Citygarden together. This space and the provided seating also creates an opportunity to partake eating food from the food trucks, one of the few non-permanent elements, parked parallel to Market Street. If art, vegetation, and water are not enough to encourage people to visit the Citygarden, the presence of food and its ability to cause congregation and social interaction may do the trick.



**FIGURE 37 (TOP): Head Sculpture**  
Upon first entering this area of the park, it is clear that one will experience artwork and vegetation. The sheeting water associated with the head sculpture also hints towards further use of water in the park.

**FIGURE 38 (LOWER LEFT): Park Signage**  
The Citygarden's signage starts the curved stone wall that continues across the rest of the site. This wall divides the upper and lower portions of the Citygarden, creating clear zones with different purposes and opportunities for occupation.

**FIGURE 39 (LOWER RIGHT): Start of the Field**  
These stone steps are the transition from the formal court at the corner of the street into the park space at the interior of the site. The food truck in the distance like others along this street normally provides food to those at the Citygarden, a good source of food for people visiting the park for recreation or for office workers taking a break outside.

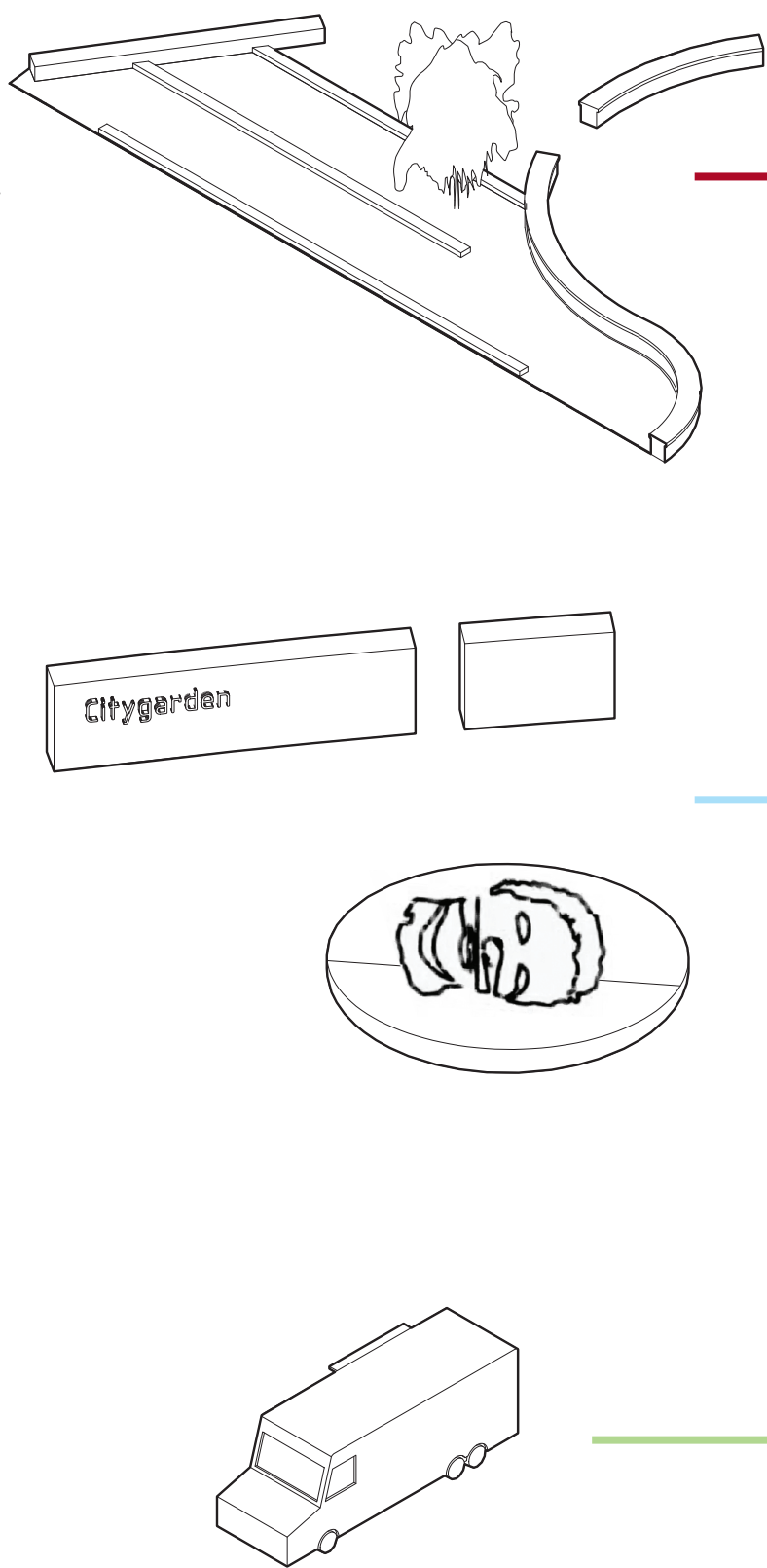


# COMPONENTS: ENTRY COURT

**SEATING**  
The entry court holds the start of the stone seating that winds around the Citygarden grounds. The non-regular nature of these benches generates visual interest and clues one into design languages found elsewhere in the park. The permanence of the stone means they are not adaptable spaces, but do stand during all environmental conditions throughout the year

**ARTWORK AND SIGNAGE**  
The artwork and sign in the entry court welcomes guests to the Citygarden and indicates that more artwork is found inside the park. The running water of the fountain by the head sculpture also creates noise to distract from the sound of the street. People can easily interact with the artwork thanks to their durability. These large elements are also easy identifiers and meeting points and help create an identity for the Citygarden.

**FOOD TRUCKS**  
Food trucks lining the street cater to a range of people at different times of the week--families and city dwellers can grab a snack during a stroll through the park on the weekend, while businesspeople can walk from their nearby offices for a midday lunch. In either case, the presence of food is just one more reason one might have for visiting the Citygarden.



- ACCESSIBILITY**
  - ACCESS AT DIFFERENT TIMES OF DAY
  - PEOPLE MAY FREELY COME AND GO
  - FREE TO USE
- SOCIAL MUTUALISM**
  - FOR VARIOUS AGES
  - DIFFERENT PEOPLE/SAME INTEREST
  - ENCOURAGES COMMUNICATION
- INFORMATION**
  - PEOPLE CAN CONVERSE
  - INFORMATION DISPLAYED
  - PEOPLE LEAVE THEIR TRACES
- FAMILIARITY OF PLACE**
  - HISTORICAL SIGNIFICANCE
  - PHYSICAL PERMANENCE
  - OLD AGE
- POINT OF GATHERING**
  - PLEASANT QUALITIES PEOPLE SEEK
  - OPEN SPACE FOR GROUPS
  - AREA OF INTEREST OR DEMARCATION
- PROTECTION**
  - FROM THE SUN
  - FROM THE STREET
  - FROM NEIGHBORING PROGRAM
- PERSONAL INTERACTIONS**
  - HOLDS VISUAL INTEREST
  - PHYSICAL INTERACTION
  - OTHER SENSES ENGAGED
- ADAPTABILITY**
  - USED AT DIFFERENT TIMES OF DAY
  - USED AT DIFFERENT TIMES OF YEAR
  - ALLOWS ALTERNATE CONFIGURATIONS

FIGURE 40: Citygarden Entry Court Elements



# CITYGARDEN

## FIELD AND POOL

SCALE: 1/32"=1'

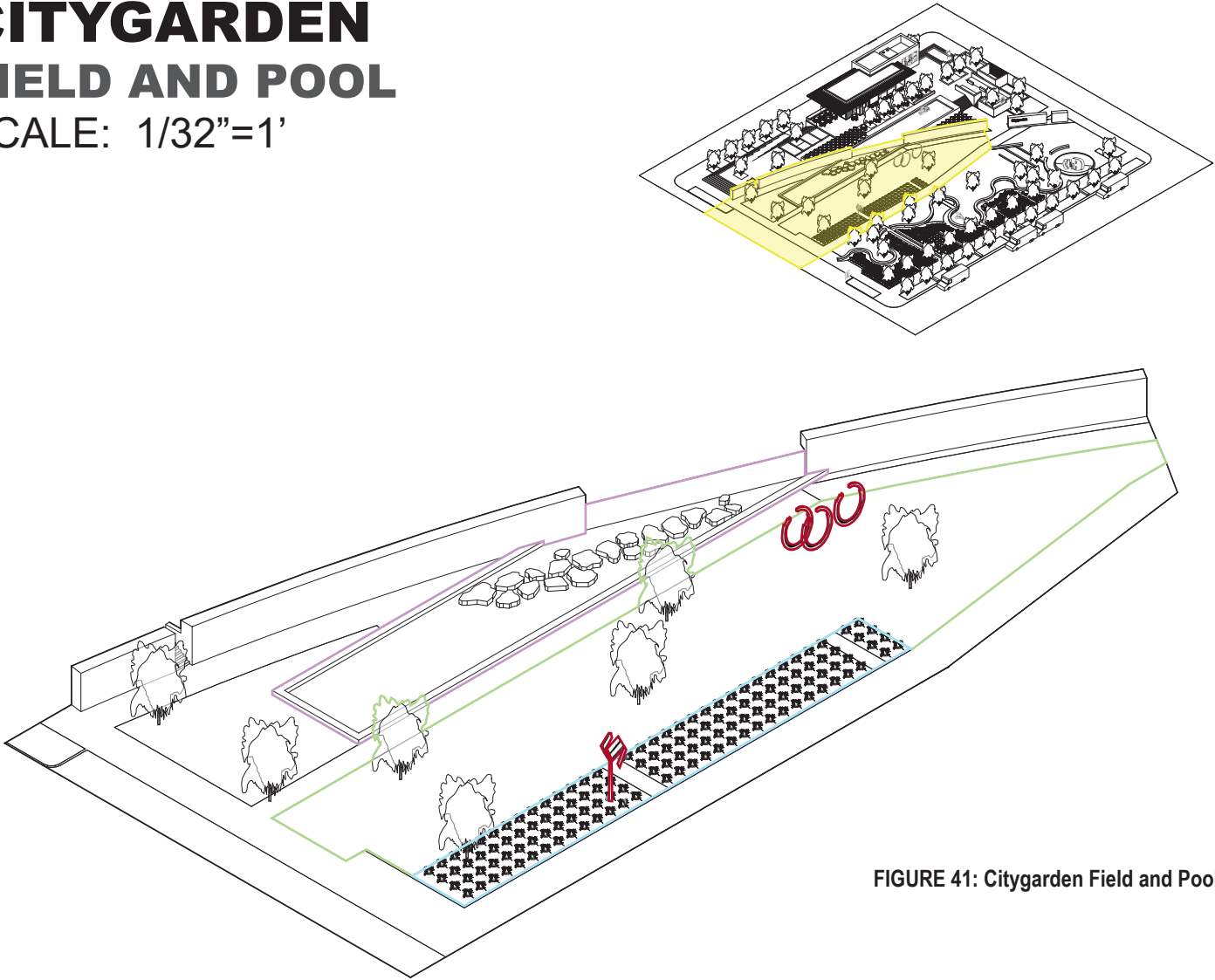


FIGURE 41: Citygarden Field and Pool

The field that Neslon Byrd Woltz identified as the Floodplain contains the more natural features of the Citygarden. It is at this elevation below the terrace that people participate in more recreational and physical activities. The open space of the field permits a range of functions both active and inactive while the pool creates a pleasant and refreshing atmosphere and more opportunities for interaction with the site.

The pool is a continuation of the water feature started by the reflecting pool on the terrace level. A waterfall is the connection between these two levels, filling the area with the sound of water. This move references the importance of water in St. Louis due to its adjacency to the Mississippi River. The dynamic atmosphere of the waterfall is reinforced by the irregularly and natural stepping stones transversing the pool diagonally. This informal pathway follows the path of the Missouri limestone across the park and encourages interaction with the site as well as interaction with the

people. In fact, the whole pool is a gathering point for people especially in the summer when it is occupied with those hoping to cool off. This third space provides a service to different people requiring the same need--a source of water to cool off. Interaction, familiarity of local region, point of gathering, accessibility, and social mutualism of bringing people together are all aspects of this pool, making it an important part of creating a third place. Many of these traits continue into the adjacent field.

The lawn in this area of the Citygarden has many different components that attract people for different reasons. The trees create shady places for some people to sit, while the open space is good for taking in the sun or recreational activities. The rain garden serves a combined purpose of controlling water drainage on the site, showing the plant life native to the St. Louis area, and creating a gathering point of visual interest. The combined aspects of education, visual beauty, pleasant atmospheric qualities, and adaptability



**FIGURE 42 (TOP): Wall Defining the Edge of the Field**  
The narrow open field creates some space for active recreation, though it is primarily additional shaded space thanks to clusters of trees on the lawn. People physically interact with the large sculptures as well. Two walkways frame this field space.

**FIGURE 43 (LOWER LEFT): Stepping Stones Across the Pool**  
The stepping stones by the waterfall invite interaction, especially during the summer when many people use the pool to cool off. The waterfall and pool provides evaporative cooling as well as the ambient sound of running water, blocking out the sounds of the city. While one's focus is on the water, the presence of buildings and the urban context of St. Louis does not disappear.

**FIGURE 44 (LOWER RIGHT): Rain Garden**  
Rain gardens control the drainage of water in the Citygarden and also create visual interest. These plants are an opportunity to utilize natural grasses and plants found in the Midwest region, giving the Citygarden a sense of its natural context.

of an open space contributes greatly to the field's ability to define the Citygarden as a third place. Large sculptures are also on the lawn for people to engage. Despite all these elements being quite fixed and immobile, they do still interact with people. These interactions vary from person to person, but are important for bringing together a community and visitors to one area for different reasons.

The field and the pool of the Floodplain is a carefully designed space that helps tell a story about the role of art and the park's surrounding context. These ideas may not be perceived by some due to the range of activities people can partake in. In the end, it is the ability of a third place to attract people from their homes and places of work for different reasons and desires that makes a public space successful.



# COMPONENTS: FIELD AND FOUNTAIN

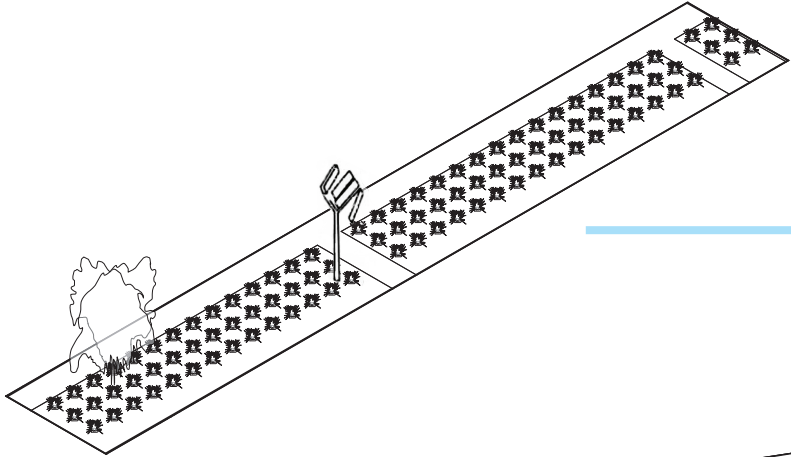
## ARTWORK

The artwork scattered through the Citygarden create points of visual interest to be discovered as one moves through the park. People can easily interact with the artwork thanks to their durability.



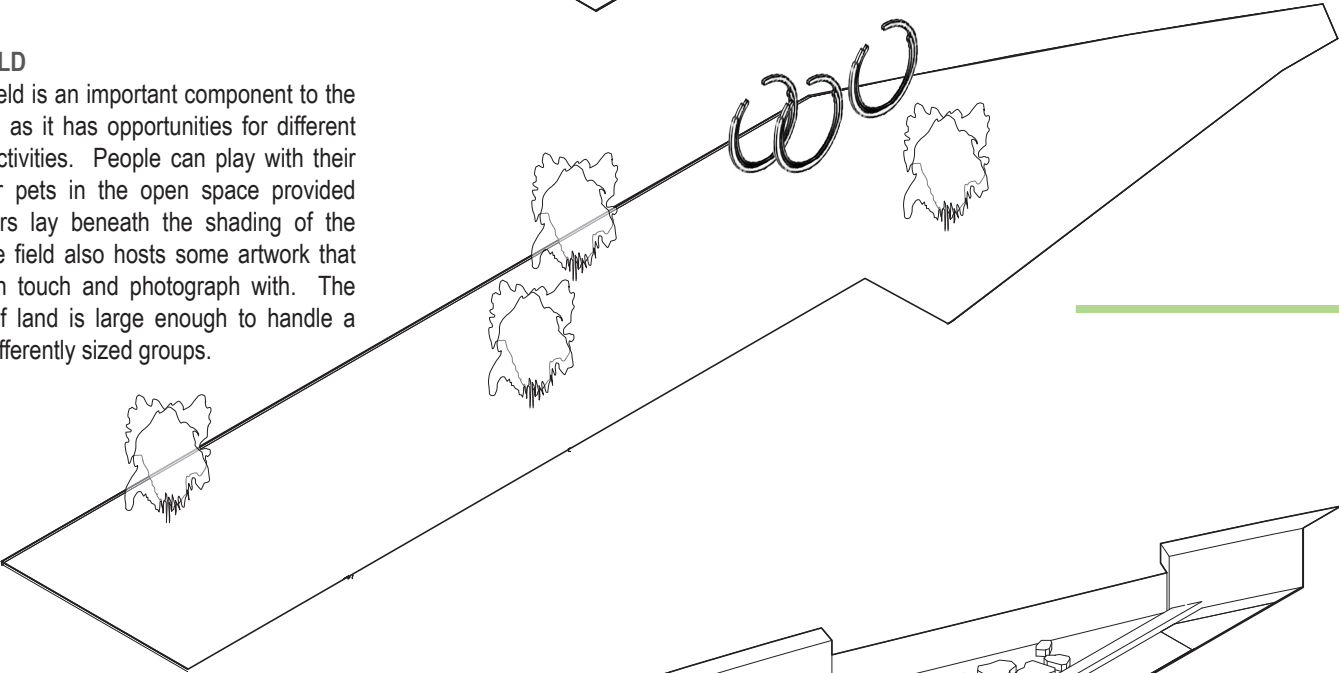
## GARDEN

As the name implies, the Citygarden features vegetation on display for visual pleasure. The walkways are lined with different grasses and flowers, softening the normally hard edges of an urban fabric. Mixed among the plants are works pieces of art, implying that the vegetation is just as important for viewing or a canvas to be filled, both important elements for artists to consider.



## OPEN FIELD

An open field is an important component to the Citygarden as it has opportunities for different types of activities. People can play with their children or pets in the open space provided while others lay beneath the shading of the trees. The field also hosts some artwork that people can touch and photograph with. The expanse of land is large enough to handle a range of differently sized groups.



## POOL

Direct connection to water is an important feature of the Citygarden, especially in the summer. The stepping stones invite interaction with the water, and people take advantage of the lower portion of the pool to cool off in hot weather. The pool is still visually engaging at other times as well.

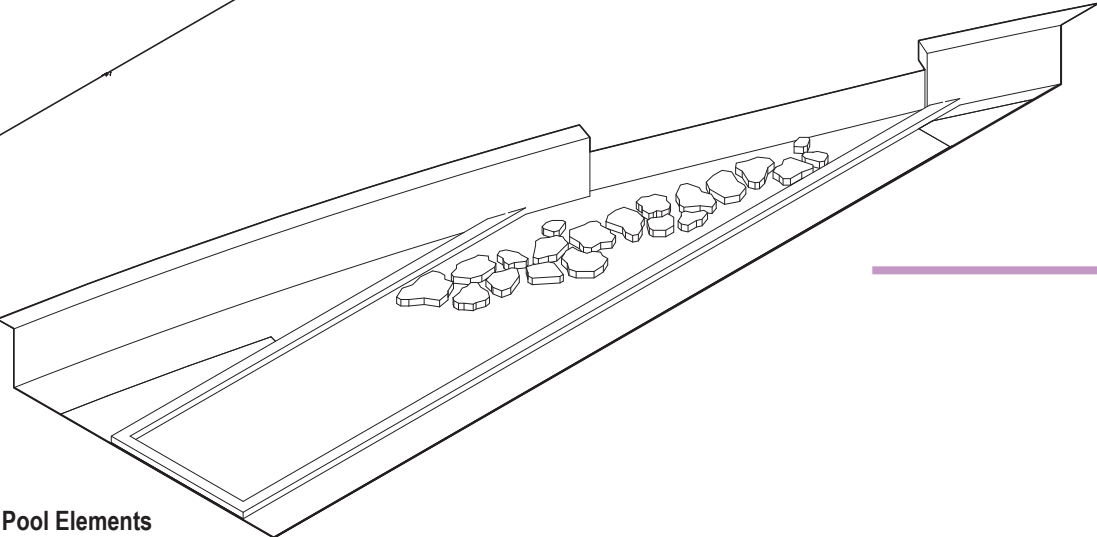


FIGURE 45: Citygarden Field and Pool Elements

## ACCESSIBILITY

- ACCESS AT DIFFERENT TIMES OF DAY
- PEOPLE MAY FREELY COME AND GO
- FREE TO USE

## SOCIAL MUTUALISM

- FOR VARIOUS AGES
- DIFFERENT PEOPLE/SAME INTEREST
- ENCOURAGES COMMUNICATION

## INFORMATION

- PEOPLE CAN CONVERSE
- INFORMATION DISPLAYED
- PEOPLE LEAVE THEIR TRACES

## FAMILIARITY OF PLACE

- HISTORICAL SIGNIFICANCE
- PHYSICAL PERMANENCE
- OLD AGE

## POINT OF GATHERING

- PLEASANT QUALITIES PEOPLE SEEK
- OPEN SPACE FOR GROUPS
- AREA OF INTEREST OR DEMARCATION

## PROTECTION

- FROM THE SUN
- FROM THE STREET
- FROM NEIGHBORING PROGRAM

## PERSONAL INTERACTIONS

- HOLDS VISUAL INTEREST
- PHYSICAL INTERACTION
- OTHER SENSES ENGAGED

## ADAPTABILITY

- USED AT DIFFERENT TIMES OF DAY
- USED AT DIFFERENT TIMES OF YEAR
- ALLOWS ALTERNATE CONFIGURATIONS



CITYGARDEN  
LOWER GARDEN  
SCALE: 1/32"=1'

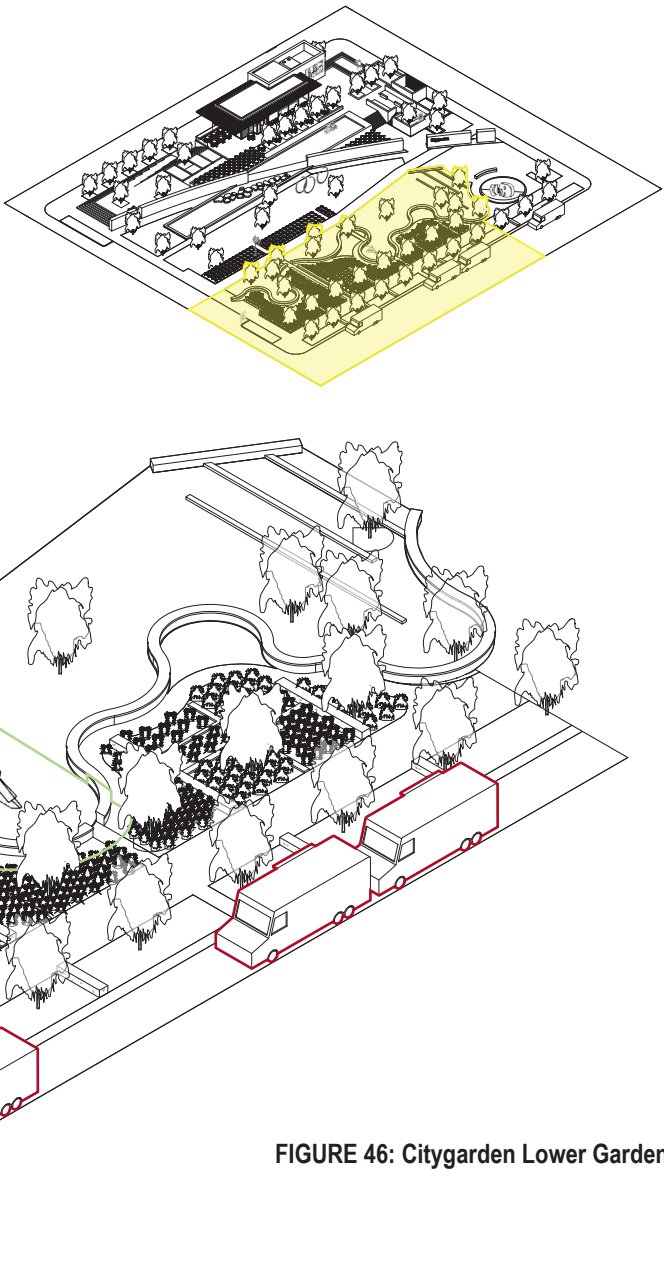


FIGURE 46: Citygarden Lower Garden

The Lower Garden, or what Nelson Byrd Woltz refers to as the Lowlands, is a collection of local plant life and seating arranged to serve many purposes, including functionality, creating atmosphere, and conveying information. The curly stone seating wall that begins at the Entry Court continues through the Lower Garden. The irregular shape of this bench means there are various ways and places to sit on the bench, each with its own unique experience and view. One common feature along the whole bench wall though is that it is a boundary between the field condition and the organized plantings along Market Street. These shrubs, flowers, and grasses are examples of local plant life in the St. Louis area and are also a nod to the history of agriculture surrounding the Mississippi. Additionally, the

vegetation helps control water drainage on the whole site due to the garden's lower elevation. These informative and functional purposes are coupled with the visual stimulation the plants produce to viewers as well as their ability to block out the street. Trees in the garden and along the seating also provide shade in hotter, sunny weather. For these reasons the garden space protects the people from various environmental conditions--the sun, the street, flooding, and the monotony of another field-condition in a park. The irregularity of the garden space ends at the street edge, where a line of tree, benches, and food trucks line the street. These elements work together to prevent pedestrians and the large volume of vehicular traffic from interacting. They also work together--the food trucks provide



a reason for people to come to this side of the street while the benches and shade from the trees give people a reason to stay, with the view towards the plants in the garden adding additional visual interest. This combination of elements benefiting from one another exhibits the idea of centeredness mentioned by Randolph Hester. The Lower Garden is a functional buffer that not only protects the Citygarden's visitors from the street but also creates a visually stunning sight people seek and inform them about the ecological systems their city is build around.



**FIGURE 47 (TOP): Density of Plants**  
One may find it easy to lose oneself within the dense plantings of the Lower Garden. During more suitable weather, the plants fill the space, concealing the street and offering opportunities to discover artwork scattered among the vegetation.

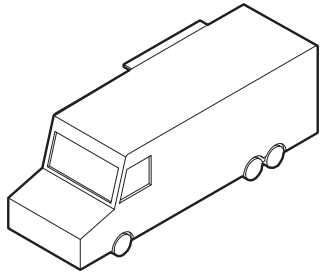
**FIGURE 48 (LOWER LEFT): Pathway to Street**  
The winding stone bench swerves through the entirety of the Citygarde, breaking only to create walkways to the street. Thanks to its irregular form, the stone offers no prescribed way to sit in the space, allowing people to choose precisely where they sit for different reasons. Pictured are a group of people wandering though the garden and discovering one of the sculptures displayed. The permanent nature of sculptures encourages people to interact with them, a feature artwork in museums often does not have the chance to do.

**FIGURE 49 (LOWER RIGHT): Park Edge with the Street**  
A street ends this portion of the Citygarden, abruptly causing a break in the field, garden, and stone seating. Though vehicles are not permitted to drive along this road, the street immediately reminds a person of their urban surroundings.

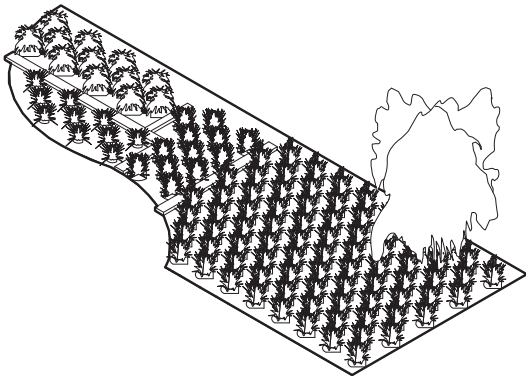


# COMPONENTS: LOWER GARDEN

**FOOD TRUCKS**  
Food trucks lining the street cater to a range of people at different times of the week--families and city dwellers can grab a snack during a stroll through the park on the weekend, while businesspeople can walk from their nearby offices for a midday lunch. In either case, the presence of food is just one more reason one might have for visiting the Citygarden.



**GARDEN**  
The gardens in this portion of the park create a wide vegetated edge along the southern Market Street. The gardens are functional, educational, and visually engaging--they treat rainwater on the site, display the area's natural ecology, and show a variety of different flowers and grasses that change over time.



**SEATING**  
The stone benches twists through plantings of the Citygarden, breaking every so often to create passage through to the street. The irregular form is a way to create oriented views of artwork and gardens from a seat, often times with shading from a tree.

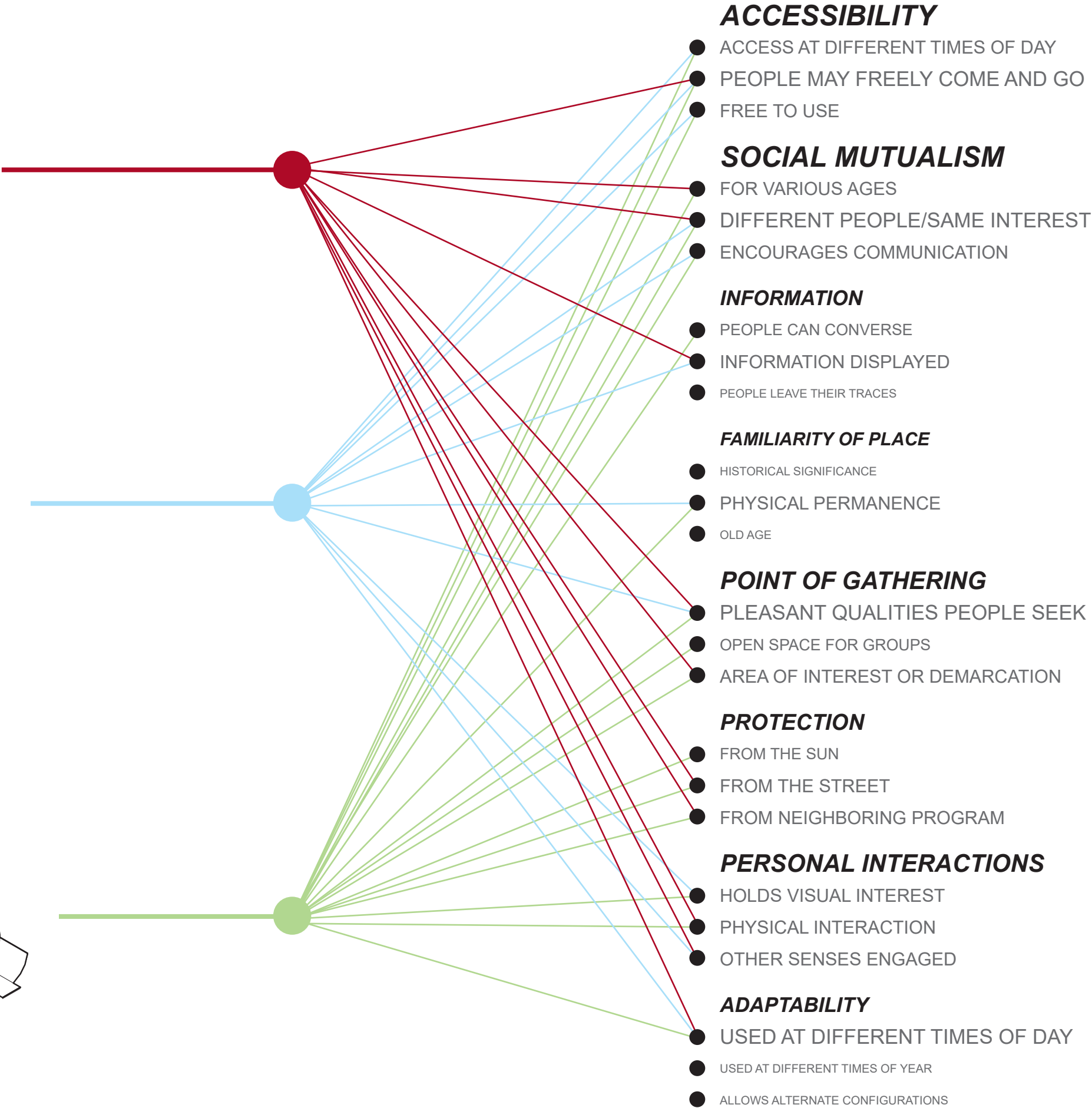
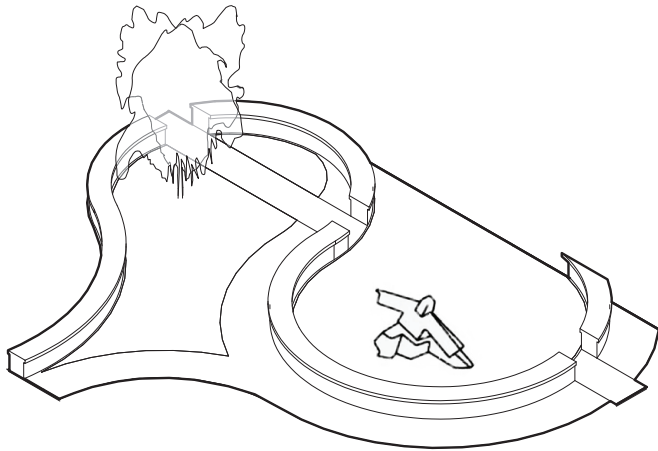


FIGURE 50: Citygarden Lower Garden Elements



# SUMMARY: CITYGARDEN

While some third places exist as an oasis of interactive public space among an otherwise stagnant urban fabric, the Citygarden is but one of several parks along the Gateway Mall that terminates with the Arch grounds. However, the Citygarden still stands out from its surroundings, acting as the first step in a series of changes to the Mall that the City of St. Louis hopes will make the downtown area more engaging and vibrant to local residents and guests. The Citygarden uses several built components and natural elements as well as an overarching narrative about its context to bring positive aspects of third places to downtown St. Louis.

The Citygarden has many elements that interact with one another in similar manners as in other successful third places. For example, wherever there is a source of food and drink, whether at the café or the food trucks, seating, shading, and vegetation are not far away. This configuration is an example of centeredness in which multiple activities exist in one area to attract people for different reasons. When these people interact, the site exhibits a better sense of community that generates value and care for the third place. The Citygarden also hosts environments that allow people to control what activities occur at any given time, just as with the Cooper Hewitt Museum garden. For instance, the lawn of the Citygarden has some open area for active recreation, usually good for children and pets. Meanwhile, the areas around the trees directly adjacent to this open area are more suited for passive recreation, activities such as sitting on the lawn for a picnic or just talking among friends while in the presence of a park. Several of these ideas are reiterated in the other parks along the Gateway Mall, but the Citygarden uses unique elements and themes to stand apart from these other parks and become a true third place that is sought after.

The other parks and plazas along the Gateway Mall seem to all follow the same approach—use trees and open lawns to attempt to create a relief in the downtown's density of buildings.

This prescriptive design strategy does not create an interesting and unique experience, and the practice is quite redundant as there is no advantage to visit one park over another since they are all similar. The Citygarden breaks the mold of this practice by being one of the first parks to contribute a collection of new elements to the downtown parks. The park's main purpose is to hold several interactive sculptures scattered across the park. Their positioning in the gardens and terraces turns a normal tour of a set of art into a scavenger hunt across a vegetated landscape. The plant life in the garden also serves as a source of visual engagement, especially the rain garden along the southern end of the park that creates a green buffer between the field and the street. Additionally, the water features in the park are carefully designed components, serving to provide much needed cooling in the summer as well as constructing an atmosphere filled with the sight and sound of falling water in the middle of an urban environment. These exclusive features make the Citygarden a destination in downtown St. Louis and draw people from different backgrounds who wish to see different parts of the garden, whether it be the water, the plants, the café, the artwork, or some combination of all. This social mutualism benefits from the centeredness of so many themes in one place. All these themes play towards a larger narrative hidden within the design of the park.

As mentioned, the areas of the park as well as the material choices reference the context of the Citygarden. The limestone wall symbolizes the bluffs along the river and the water shows the importance of the Mississippi River to the city. The park concludes with the raingardens that control the drainage of the site and are also reminiscent of the agricultural history surrounding St. Louis. Third places are those that have some sort of contextual importance or convey information. They are parts of the community in which they are located. The Cooper Hewitt and the City Pump took an existing structure with history in its site and added new program. On the other hand, the Citygarden used the history of the area to redesign what was



essentially an open lot, working backwards from the strategy of the previous examples. This relatively new project is still a third place because it has not lost the idea of history and context that residence respect and look for in the places they inhabit. This note is one of several that designers can take away from studying the qualities of third place regarding the Citygarden.

The Citygarden is an example of how a newly designed space can exhibit the qualities of a long-established successful third place. As with the Cooper Hewitt Museum garden, the Citygarden is inward-looking, blocking out the street through the use of dense vegetation and rises in elevation above the street. However, also like the Cooper Hewitt, it benefits greatly from the variety of program in the surrounding context—its inclusion in the Gateway Mall, its proximity to several business and administrative offices, and recreational and sports related events. There exists a balance here between remaining easily accessible and connected to the rest of the city while also being one's own environment and defining space within the city. Another take-away from the Citygarden is that people may be more accepting of a space that exhibits ideas and elements they are familiar with, such as the Missouri limestone and water representing the Mississippi River. Because such elements are already present elsewhere in the city, they seem appropriate for the Citygarden and are readily accepted as part of the urban fabric even if they differ from the immediate surrounding context. Finally, while these unique elements create a one-of-a-kind experience in the city, the Citygarden does include components one might expect from third places as describe by urbanists such as William Whyte and the Project for Public Spaces. Seating, both movable and permanent, as well as sources of food and drink, and trees are common are scattered throughout the Citygarden. However, it is important to note that these elements are carefully planned in their placement and unique in how they relate to the rest of the site. Otherwise the site becomes a recipe book design that could be applied anywhere and

lack the unique qualities that make the Citygarden a destination.

The Citygarden is the first stage of a broader reimagining of downtown St. Louis. The combination of familiar third place elements as well as qualities unique to the context of the city and environment contribute to the success the park has experienced since its reopening in 2009. Designers in the St. Louis area have and will continue to look towards the Citygarden as a source of what elements and qualities encourage community engagement and occupation. This capstone has the same purpose, making the Citygarden's inclusion very beneficial.



# CASE STUDY: CITY PUMP





**CITY PUMP**  
**ROGERS, AR**  
SCALE: 1/16"=1'

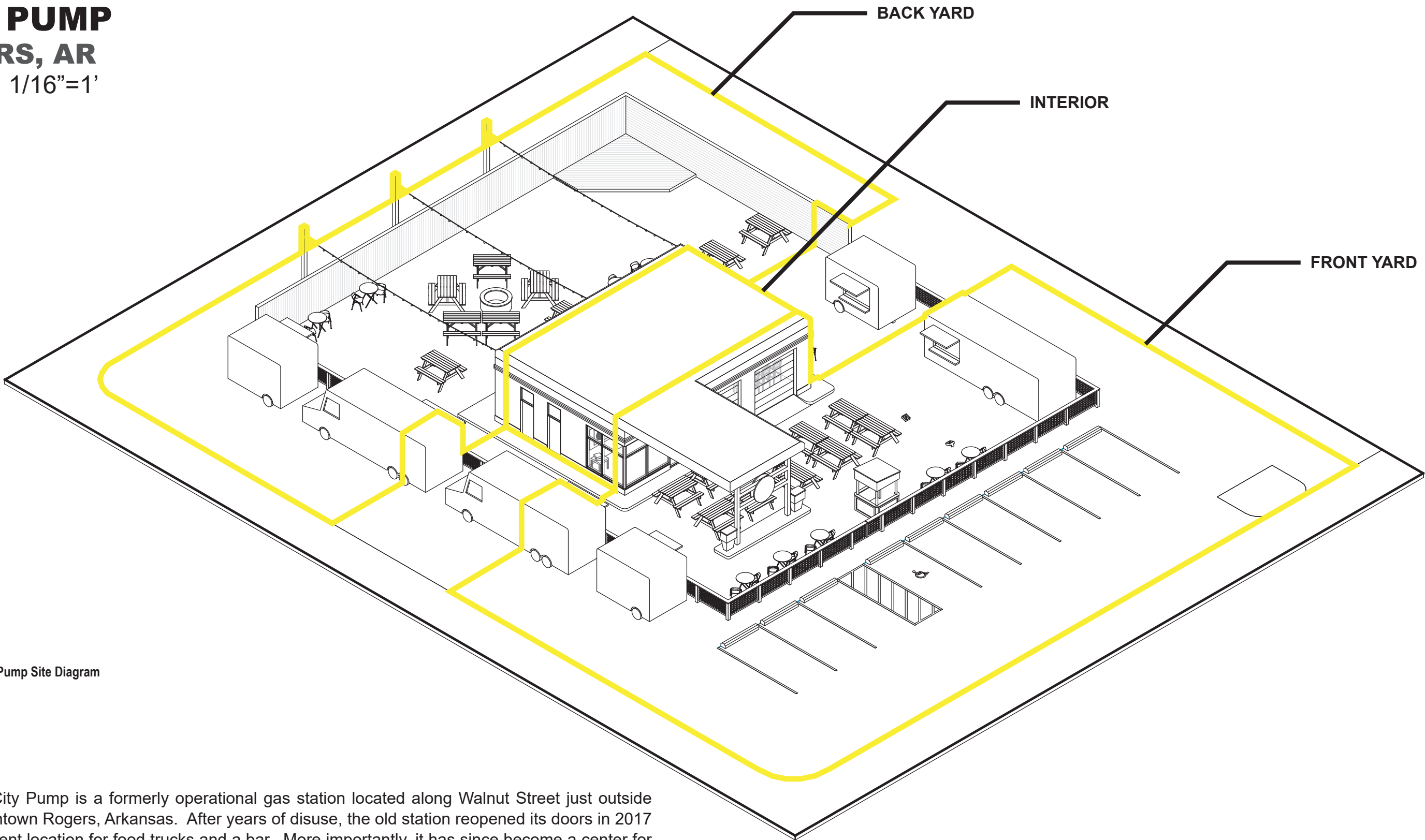


FIGURE 51: City Pump Site Diagram

The City Pump is a formerly operational gas station located along Walnut Street just outside historic downtown Rogers, Arkansas. After years of disuse, the old station reopened its doors in 2017 as a permanent location for food trucks and a bar. More importantly, it has since become a center for public activities, utilizing both interior and exterior spaces to continuously remain open year-long.

There are three distinct areas to the City Pump, with varying degrees of intimacy. The front yard, closest to the street is the most public, having the most access to those along Walnut Street. The interior bar is directly connected to this zone via the garage doors. Here, visitors bring in their food and drinks for a quieter environment away from the street. The back yard hosts additional exterior seating and other outdoor activities not found in the front. Food trucks and a fence line the perimeter of the site, unifying these zones all together.



# CONTEXT AND BACKGROUND: CITY PUMP

The City Pump represents just a glimpse of a larger urban fabric in Rogers, AR. The conception of a food truck station in an old gas station had to consider its former purpose, its current location, and who would visit the project.

The transformation of the City Pump is not a new trend in architecture. As cities grow, people demand new things to do and developers and business owners must accommodate these needs if the trend of growth is to continue. Over the last few years, the yearly growth rate of Rogers, AR has continued to stay above 2%.<sup>72</sup> Other areas of Northwest Arkansas are also continuously growing thanks to employment by big companies such as Walmart and Tyson as well as the increasing number of activities in the area. Retrofitting old buildings with new program has been a common practice, utilizing structure and utilities already present on a site with existing connection to the context of the city. The location of the City Pump is in an interesting area of the larger context of Rogers.

The City Pump is along Walnut Street, a major axis of transportation connecting historic downtown Rogers to Highway 49 to the west. This street has increasing more commercial and food related establishments, including fast food, automotive shops, grocery stores, and small office spaces as one moves west towards the highway. Roger’s downtown is to the east where small shops, restaurants, a museum, bars, and the railroad are scattered over a few core blocks. The City Pump sits between these two areas of program where neighborhoods of single-family homes are more common. The schools nearby including the Frank Tillery Elementary School and the Arkansas Arts Academy are mostly likely the driving force for the construction of many of these houses. From these homes, one would expect the City Pump to draw a lot of business while its proximity to the highly-used Walnut Street draws attention from the street. Access

to the establishment is also relatively easy.

Cars are a primary form of transportation for many families, and while the City Pump does accommodate motorists, it also is a destination for pedestrians. Due to the limited size of the site, the City Pump’s parking situation benefits from the parking lot on the other side of N. 7th Street to the west. Walnut Street also has a sidewalk with a grassy buffer from the street for those walking from downtown to the east or the other businesses to the west. The lower amount of traffic through the neighborhood to the north means that residents can safely walk to the City Pump from their homes. This walkability is especially beneficial for pet owners who use the City Pump as a destination for walking their canine companions.

Located on such a small area, the City Pump made moderately sized changes to bring community together. The structure of the gas station is mostly unchanged apart from the office, bar, and restrooms inside. The station’s location is already among similar program of food sales and recreation especially those found in downtown Rogers. Potential customers include those living nearby and driving along Walnut Street. The site required only seating and outdoor activities and events to revive a once-disused garage and gas station.

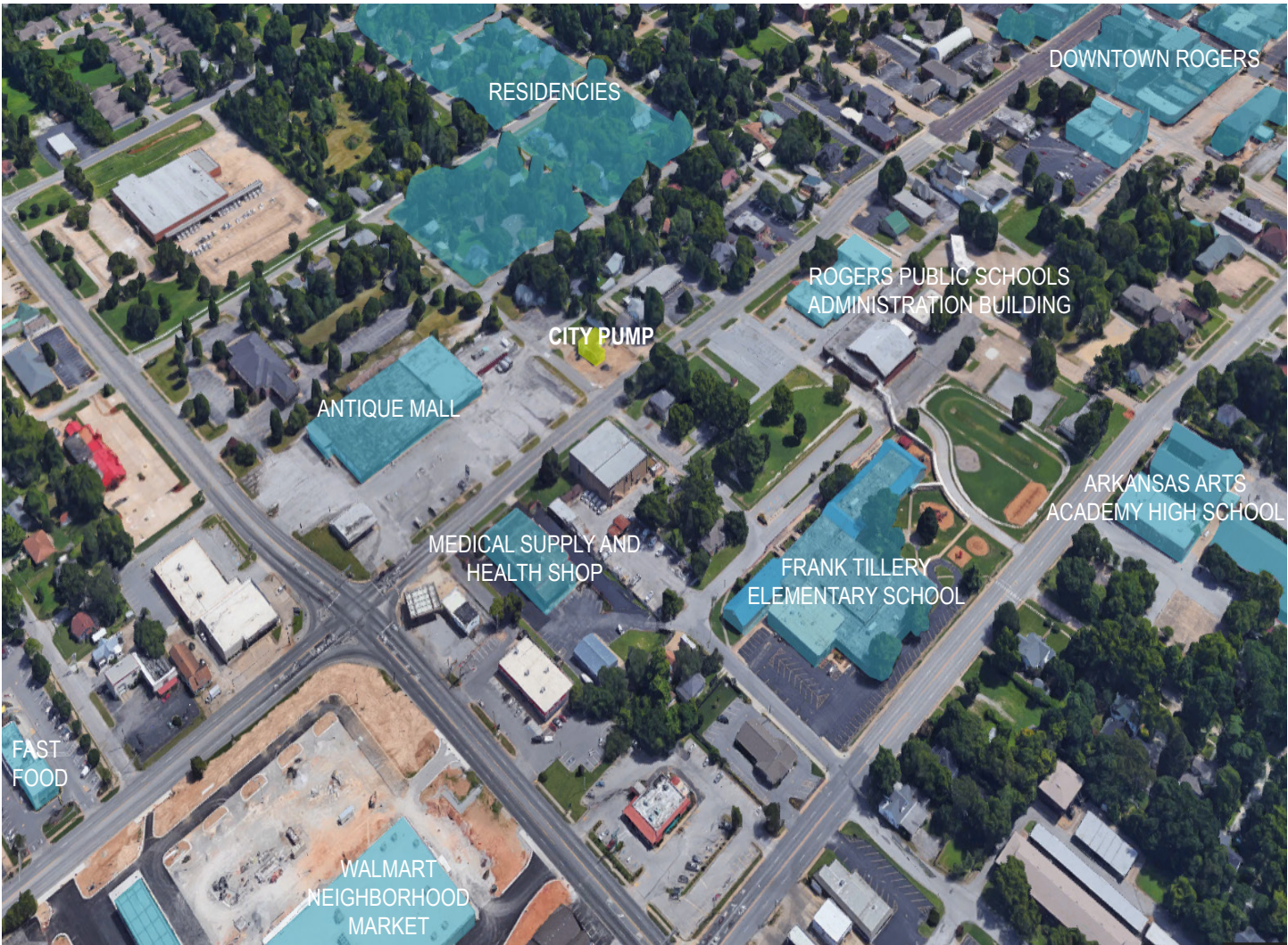


FIGURE 52: City Pump Context

72 “US City Populations 2019,” World Population Review, accessed April 10, <http://worldpopulationreview.com/us-cities/>



# CITY PUMP

## FRONT YARD

SCALE: 1/16"=1'

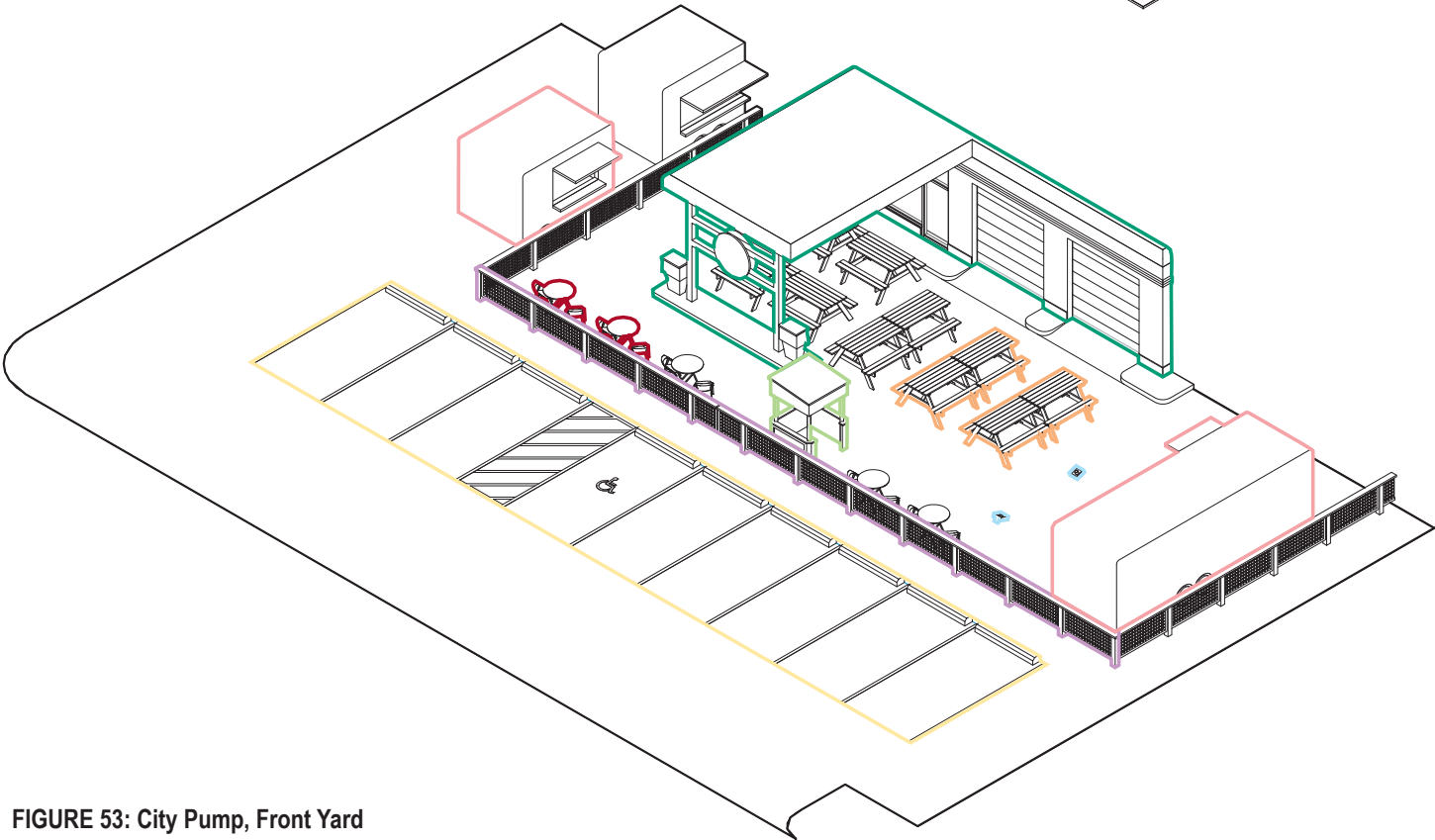
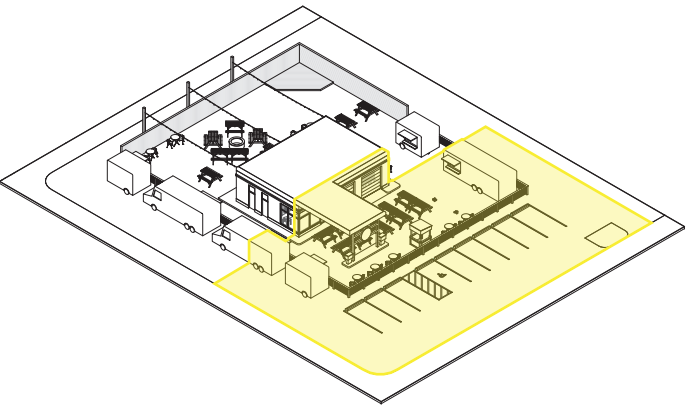


FIGURE 53: City Pump, Front Yard

Visitors to the City Pump first see the original gas station facade. This structure, as well as the paved lot it sits on, has a new purpose thanks to a recent renovation. Hosting a variety of activities, seating, and food, the front yard gives visitors a first glimpse into the whole City Pump site as well as the ideas of adaptability and social mutualism.

The overhanging roof and garage doors are the most prominent features to the front yard. These elements, when coupled with the existing gas pumps in their original location, are a statement of an existing building repurposed for new life and activities while still retaining its original identity. Among these new programs are the food trucks lining the side, filling the space with smells of burgers, sandwiches, and Thai food. Those eating the food from the trucks have an array of options for seating. The smaller metal tables and chairs

are easily movable for accommodating different groups of people while the heavier picnic tables are more static. For more a more comfortable experience, the overhanging roof shades the seating below. From here, on can see some of the outdoor games in the paved lot, including washers and corn hole. All of these activities are confined within the perimeter fence and food trucks, allowing children and pets to run free without fear of wandering into the adjacent Walnut Street or the neighbors' yards. The adjacent parking lot is a short walk to the gate of the front yard. While introducing vehicles so close to third places is normally a negative concept, the fence helps to enforce the barrier between the City Pump's activities and parking. These elements bring together a wide range of people in the city of Rogers and the broader Northwest Arkansas area for similar purposes.



FIGURE 54: City Pump, Front Facade

As the evening is just beginning, people sit outside in various configurations: in a large, irregularly-shaped group, in a tight group of four, and a one-on-one conversation along the perimeter fence. The old gas station facade serves as a backdrop for all these activities.

The City Pump sits directly between blocks of single family housing and the commercial program along Walnut Street, and it blends these two elements together. The front yard is the public face to an idea of neighborhood collectivism. Citizens of Rogers can see what is happening from the street, encouraging them to stop or return at another time to experience the City Pump for themselves. Community activists use the front yard and its connection to the street for public good as well through fundraising events and sales. Many different components come together to create a space that is meant for public use.

The front yard is the introductory space for the City Pump. It provides clues to what one may experience through the rest of the site. This public face is vary important as Walnut Street is a very busy street and essential advertises

the City Pump.



# COMPONENTS: FRONT YARD

## OUTDOOR METAL TABLES

The metal tables line the perimeter fence and give customers a place to observe the activities around the City Pump grounds.

## OUTDOOR GAMES

Games such as washers, Jenga, and corn hole create opportunities for physical activity and social gathering. All ages play the games.

## SALES STAND

Approved members of the community conduct fundraisers in this stand on the City Pump grounds, including the sale of lemonade and cookies or just donations.

## PERIMETER FENCE

Then fence allows patrons to enjoy their alcoholic beverages outside, but also creates a safe environment for small children and pets to roam. Additionally, the fence hides ground equipment associated with the food trucks.

## OUTDOOR PICNIC TABLES

Similar to the metal tables, the picnic tables increase the amount of seating in a vernacular and familiar fashion. Their weight makes them less configurable but creates the feeling of more permanence.

## FOOD TRUCKS

The presence of food is one of the main points of the City Pump. Varieties of food include sandwiches, Thai food, soul food, and sushi. The regular food truck operators are familiar with the bartender at the interior bar and have several regular customers.

## PARKING

Parking for the City Pump is directly off the street. While it provides easy access from one's vehicle, it diminishes visual interest surrounding the site.

## CITY PUMP FACADE

The repurposing of the old gas station facade brings new life to an existing structure. The garage doors provide transparency and ease of access between the inside and outside. The overhanging roof provides shade for the seating below. The restored gas pumps meanwhile maintain part of the history of Rogers.

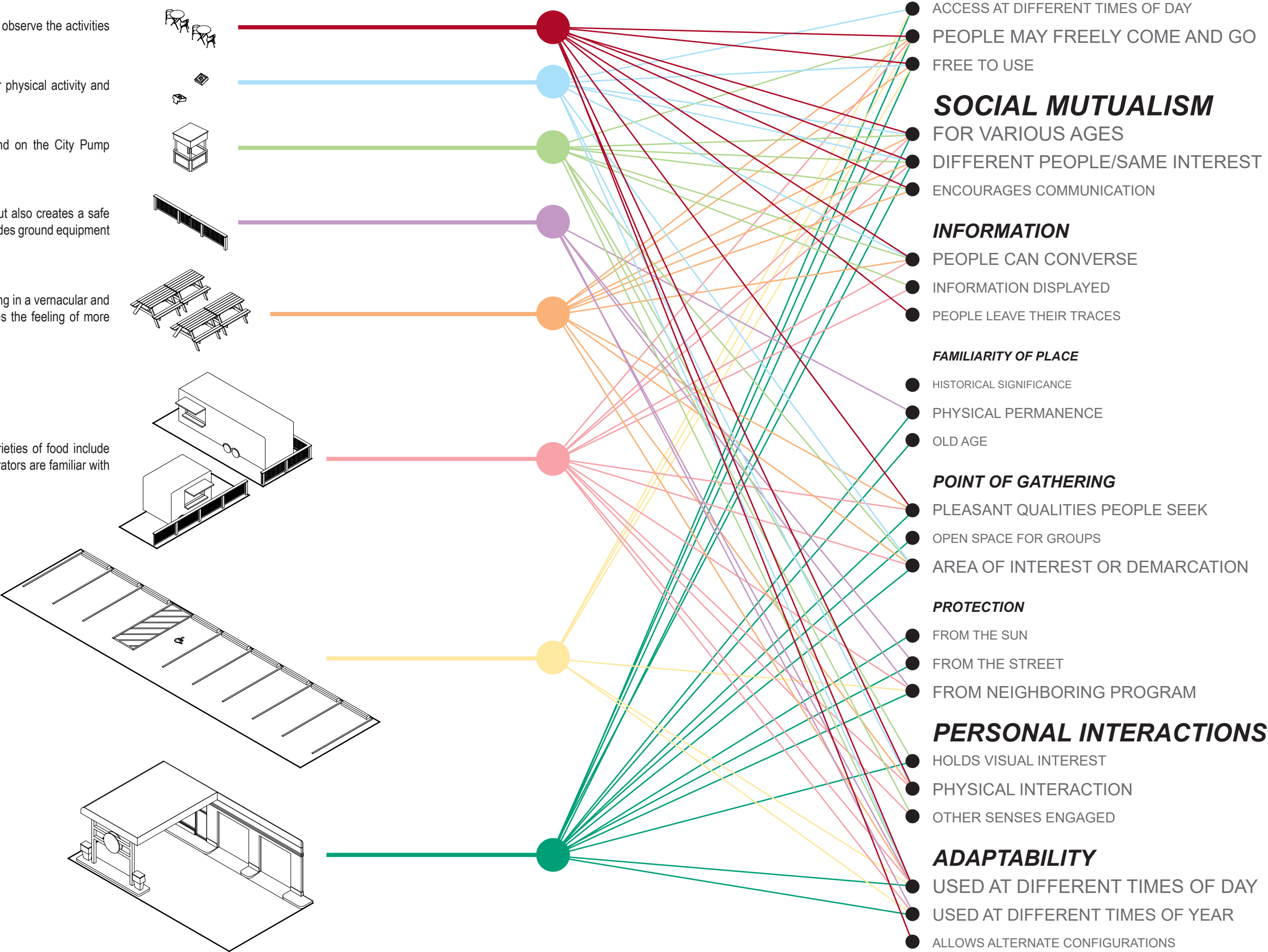


FIGURE 55: City Pump Front Yard Elements



# CITY PUMP

## BACK YARD

SCALE: 1/16"=1'

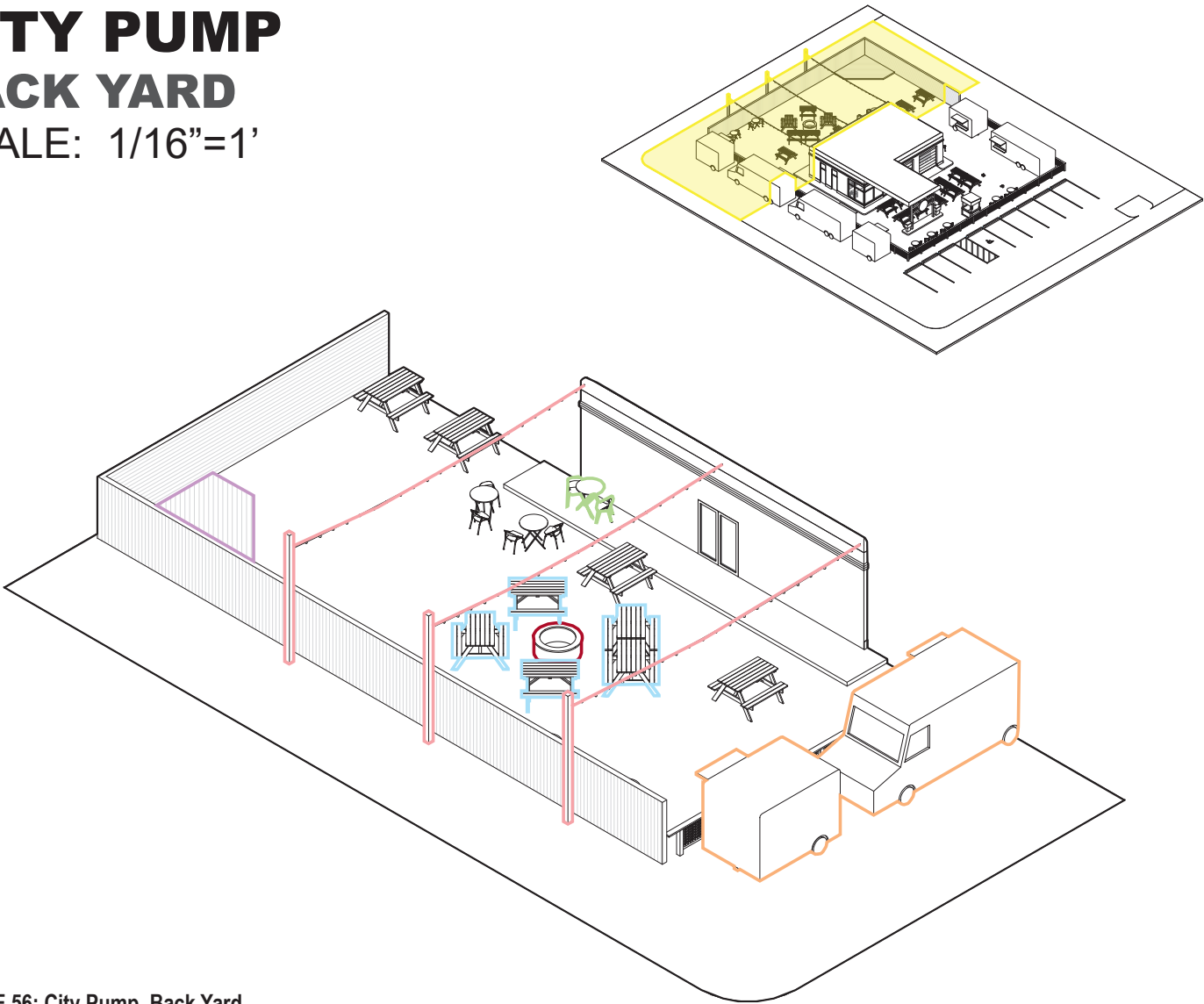


FIGURE 56: City Pump, Back Yard

Tucked behind the front portion of the City Pump is the back yard, creating additional outdoor space away from Walnut Street in the front. This space is notable for its ability to engage visitors and create an open space for gathering. The elements in this portion of the site help to emphasize these qualities.

While sharing many of the same elements as the front yard, the back yard brings additional outdoor activities to the City Pump. For example, performers and trivia night hosts utilize the stage for scheduled events where people at the picnic tables and metal chairs can observe. In the center of the seating is a fire pit, an element that has been a traditional gathering point for most of mankind’s history. The pit provides warmth from the cold and atmospheric lighting in the evenings, allowing the outdoor activities to continue into the night. The adaptability of the space over time is further enhanced by the string lights spanning above the yard, illuminating the space in what was once a dark, storage lot.

The perimeter fence in this space creates a feeling of safety, preventing children and pets from running into the street and also containing the City Pump’s activities away from the neighborhood to the north. While these elements contribute to qualities of third places, they do have some limitations.

Due to its lack of outdoor covering, the activities in the back yard are limited by weather and time of year. On a nice day, people sit outside with their pets, and thanks to a fabric shading system in the summer, the back yard can be used for much of the year. The winter months present more of a problem, though the fire pit may extend the usefulness of the area into cooler fall months. Nonetheless, the food trucks may suffer from their outdoor location during this time though patrons are free to wait for their food inside.

The back of a garage is typically not an occupiable space but the addition of seating, atmospheric lighting, and food has changed that notion. The vernacular qualities of elements such as the picnic tables, fire pit, string lights and



wood decking stage are familiar and nostalgic to many visitors of the City Pump who now see the establishment as part of the community in Rogers.

**FIGURE 57 (ABOVE): City Pump, Back Yard Seating**  
Families gather at the picnic tables in the back on a warm March day. Still early in the season for warm weather, the back yard space will more frequently contain guests as the weather continues to improve and bands start playing outside.

**FIGURE 58 (RIGHT): City Pump Food Trucks**  
People line up for Hibachi food while their dogs become acquainted with one another. The ability to bring one’s pets creates another opportunity for social interaction and provides another place in Rogers that is friendly to animals as well as people.





# COMPONENTS: BACK YARD

**FIRE PIT**  
The fire pit introduces another outdoor activity at the City Pump during appropriate cool weather. As it has traditionally done in the past, the fire pit is a point of gathering and discussion, especially at night.

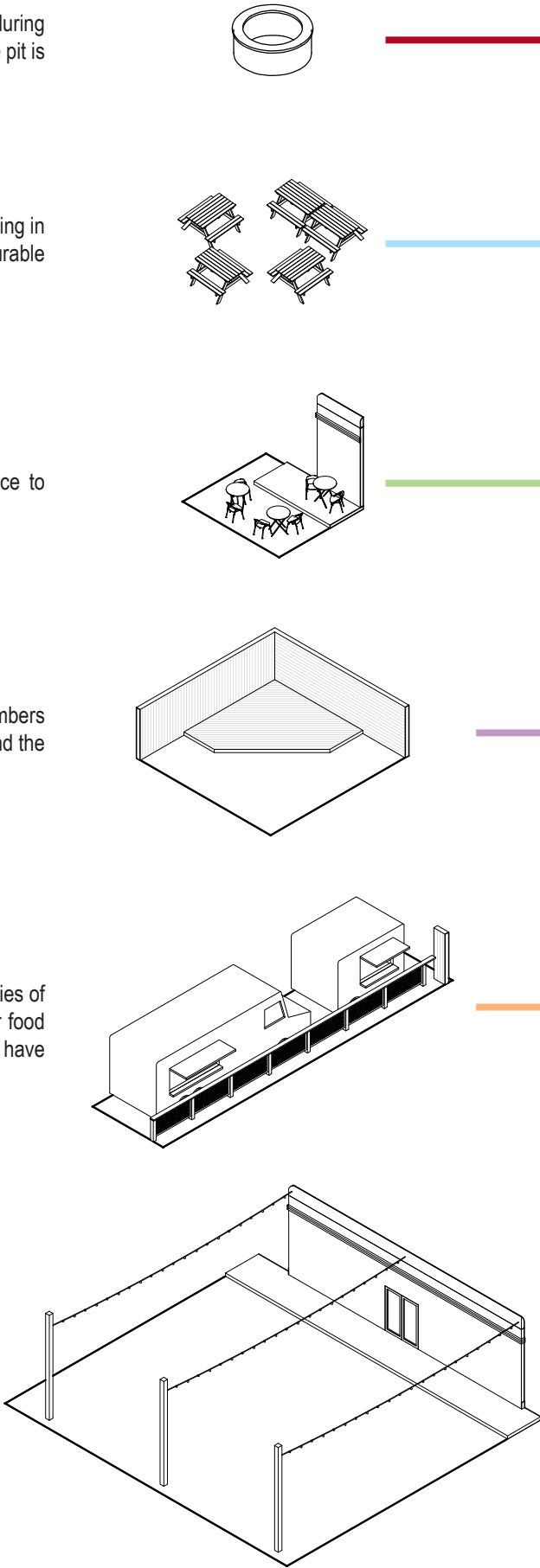
**OUTDOOR PICNIC TABLES**  
Similar to the metal tables, the picnic tables increase the amount of seating in a vernacular and familiar fashion. Their weight makes them less configurable but creates the feeling of more permanence.

**OUTDOOR METAL TABLES**  
The metal tables line the perimeter fence and give customers a place to observe the activities around the City Pump grounds.

**STAGE**  
Bands and other acts perform at the backyard stage, bringing large numbers of people to the City Pump during decent weather. People gather around the stage or sit from the benches to listen to music or attend trivia nights.

**FOOD TRUCKS**  
The presence of food is one of the main points of the City Pump. Varieties of food include sandwiches, Thai food, soul food, and sushi. The regular food truck operators are familiar with the bartender at the interior bar and have several regular customers.

**STRING LIGHTS**  
The string lights span above the seating in the backyard, creating a pleasant atmosphere at night. They also help signify the backyard as a place to be occupied, as one may not know to move around back upon first arriving at the City Pump.



- ACCESSIBILITY**
  - ACCESS AT DIFFERENT TIMES OF DAY
  - PEOPLE MAY FREELY COME AND GO
  - FREE TO USE
- SOCIAL MUTUALISM**
  - FOR VARIOUS AGES
  - DIFFERENT PEOPLE/SAME INTEREST
  - ENCOURAGES COMMUNICATION
- INFORMATION**
  - PEOPLE CAN CONVERSE
  - INFORMATION DISPLAYED
  - PEOPLE LEAVE THEIR TRACES
- FAMILIARITY OF PLACE**
  - HISTORICAL SIGNIFICANCE
  - PHYSICAL PERMANENCE
  - OLD AGE
- POINT OF GATHERING**
  - PLEASANT QUALITIES PEOPLE SEEK
  - OPEN SPACE FOR GROUPS
  - AREA OF INTEREST OR DEMARCATION
- PROTECTION**
  - FROM THE SUN
  - FROM THE STREET
  - FROM NEIGHBORING PROGRAM
- PERSONAL INTERACTIONS**
  - HOLDS VISUAL INTEREST
  - PHYSICAL INTERACTION
  - OTHER SENSES ENGAGED
- ADAPTABILITY**
  - USED AT DIFFERENT TIMES OF DAY
  - USED AT DIFFERENT TIMES OF YEAR
  - ALLOWS ALTERNATE CONFIGURATIONS

FIGURE 59: City Pump Back Yard Elements



# CITY PUMP INTERIOR

SCALE: 1/8"=1'

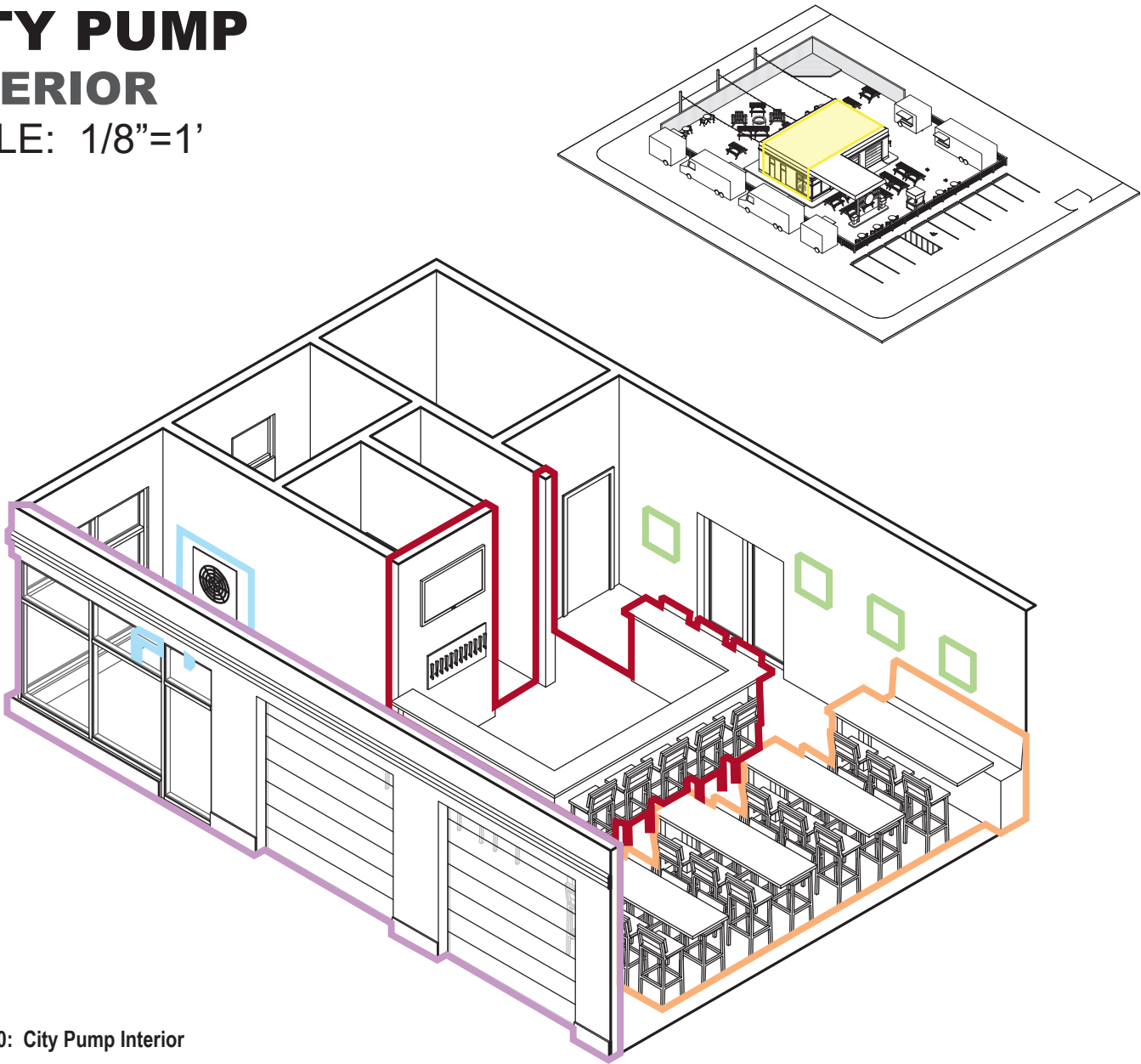


FIGURE 60: City Pump Interior

Once acting as a mechanic's shop, the interior of the City Pump is now a place for the public to gather, eat, drink, and play. The components of the space generate qualities of third places, most specifically those of adaptability, accessibility, and social mutualism while other components are hidden from sight.

Though not a very large space, the interior of the City Pump has many components with qualities of third places. The original facade remains and is an essential part of a visitor's experience, always providing transparency to the front yard while having the ability to close in colder or more unpleasant weather. The guests bring in their food from the food trucks to eat at the ample amount of seating. The seating can move to some degree to accommodate different activities such as group discussions for a round of

board games. The original art on the wall gives local artists a voice in their community as well as brings an aspect of additional retail into the establishment. The open and public aspects of this interior is linked to the service spaces in the rear, where restrooms and the bar office reside. While still essential, these elements do not contribute to qualities of third spaces given their lack of communal activity. As such, they are tucked away, freeing up more room for people to engage with one another. All of these interior components together create atmospheric qualities found often in third places.

Despite being an enclosed space, the City Pump interior exemplifies the idea of openness, and not just in the literal sense. While the large front garage doors actually open, the windows and doors lining almost every wall of the



FIGURE 61: City Pump Interior Photo  
People at the bar are free to speak with one another, have a conversation with the bartender, or just enjoy a place to sit down and watch some television.

building provide visual connection to all the activities around the City Pump grounds. This concept of transparency reduces the barrier between inside and outside and unifies all the areas of the whole project. The arrangement of seating and small setting of the bar also encourages people to be open with one another. In his or her small work space, the bartender easily chats with his or her customers, and those sitting nearby are in turn part of the conversation due to close proximity. Meanwhile, the side high top tables provide another opportunity for conversation as those sitting are at the same eye level as those standing, creating a level playing field for discussions. These small features in a more intimate space create an environment where one cannot help but become part of another person's experience at the City Pump.

The blurred line of interior and exterior makes the indoor seating area a very versatile space. Even during good weather, people find themselves inside for the shade while still having a sense of the outside weather. Unlike other establishments, dogs are even permitted on the interior where they are free to roam safely outside thanks to the fence. This interior space becomes vital during colder and poor weather, allowing not only the year-round consumption of food and drink, but also the enjoyment of games, entertainment, and company.

Though limited in size, the interior of the City Pump acts as an covered extension of the whole sight using a high level of transparency. The activities of this space not confined within the walls but rather allowed to move outward into the front and back yards.



# COMPONENTS: INTERIOR

**BAR**  
People use the bar to order a drink or enjoy their food from the outside food trucks. While not all ages are permitted, those old enough can interact with other patrons or converse with the bartender. The less socially-inclined have the television for entertainment.

**BOARD GAMES**  
When not eating or drinking, those at the City Pump entertain themselves with the variety of board games provided. Families or groups of friend gather around one of the games to play, chat, and have fun.

**PAINTINGS**  
The back wall showcases paintings by local artists and acts as a venue for their work. Even those not wishing to purchase the works can still enjoy whatever is on display at the time. The paintings are a new type of program into a space initially made to service works of engineering.

**GARAGE DOORS**  
The existing garage doors are reused as a partition between the interior and exterior. They open during nice weather for natural ventilation and ease of access into the bar and close in unpleasant weather to protect those inside.

**INDOOR SEATING**  
People enjoy their food and drink on these high-top table while also gathering to chat or play games. As opposed to the outdoor seating, these indoor tables provide protection from the weather and sun, meaning the City Pump operates all times of the year.

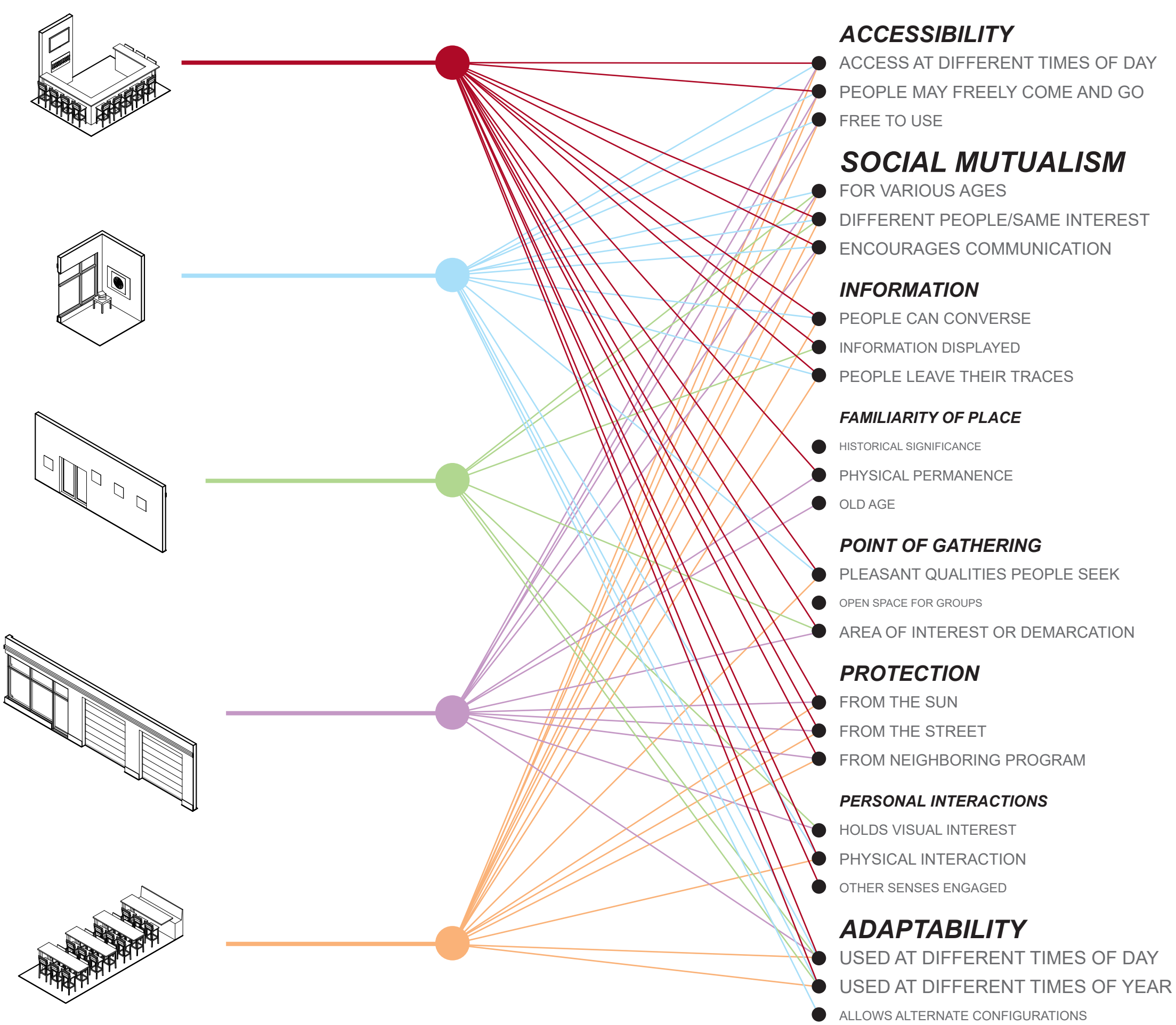


FIGURE 62: City Pump Interior Elements



# SUMMARY: CITY PUMP

The City Pump sits directly between blocks of single-family housing to the North, commercial program along Walnut Street to the West, and the historic Rogers downtown to the East, blending aspects of each together to create a space that feels like an extension of the neighborhood. The establishment is unique in that it gives neighbors and friends a place to congregate that features many of the things they can do at home in a public setting. The blend of familiar and unique elements encourages people to stay at the City Pump throughout the year.

As previously covered, a third place is somewhere people choose to occupy outside of their home (first place) and work (second place). The location of the City Pump means that people do come from these two types of places. What is ironic, however, is that many of the elements at the City Pump are easily found in someone's backyard. A picnic table for enjoying burgers, a firepit, cold beer, yard games, and a fenced environment for safe play are all typical American home components. The City Pump puts these components under collective ownership, uniting different people and groups who may not interact if they were to participate in these activities in their own homes. For example, the close proximity of the tables and their movability means that strangers can easily converse, as the author experienced during his visit to the site. Children run around in the safety of the fenced off outdoor areas and participate in games, meeting other children, and as a result, the parents meet as well. The presence of pets leads to a similar form of interaction. None of this would be possible without a place that feels neighborly and familiar yet still accessible to so many people. These activities alone, however, do not fully contribute to the qualities of third places as there are many other activities people cannot experience from their homes.

As gas stations have been for many years, the City Pump is a place of community interaction. Instead of chatting with station attendants, patrons now come for far more activities. The food trucks

provide a wide range of readily-available food options with ample seating for consumption. The bar is another place to enjoy food or simply have a beverage. The site does not belong to these commercial ventures alone, however. The City Pumps hosts different events throughout the year to give back to the community, including charitable fundraisers, live musical performances, trivia nights, community garage sales, and TV viewing parties. These events mean that people, especially those who frequent these events, have a stake in the success of the City Pump. It has become part of the neighborhood, exemplifying the idea of social mutualism. While different people come to the City Pump for the similar activities, it may have significance to people for different reasons. For examples, a family may appreciate the open space as a place for children and pets to play, while single adults may appreciate an outdoor space to meet other people in the area. The range of reasons for going to the City Pump is a testament to how adaptable the space truly is. The design of the City Pump helps accomplish this feat.

With the existing structure of the old service station, the City Pump arranges various elements and activities so they interact with each other. The benches and tables located in the front and back yard are spaced equally between the bar on the interior and the food trucks on the perimeter, meaning there is a good chance people will interact with them at some point during their visit. This equal distribution also makes any of the seats a potential point of gathering as groups of people sit to eat together, play one of the various games the City Pump provides, or just enjoy the atmosphere on a pleasant day. These seats are safely located inside the perimeter of food trucks and the fence so that parents can sit and talk while their children or dogs run about the open space. Ample seating indicates accessibility for many people as well as adaptability thanks to the possibility of reconfiguring chairs. For example, the seats may be cleared out for a musical performance or outdoor activity at one point of the day. The ability to change over time to



accommodate needs is a significant quality of third places, as is the mentioned qualities of personal interaction and accessibility. The transparency between interior and exterior is an important addition to the quality of accessibility, adaptability, and environmental protection as well. The large garage doors open or close according to the weather's quality. While the doors are open, one can easily move inside from the front yard, stay or a while, and proceed to the back yard. When the doors are closed, visitors still have visual connection to the rest of the sight while staying behind a barrier from whatever environmental conditions exist beyond. All of these components exist around the original structure of the service station, a building that has existed for many years. Rogers has had this piece of urban fabric for years, and instead of losing it, the owners of the City Pump saw the opportunity to turn a decaying piece of the city's existing context into a new community center. This action springs forth many lessons about design successful third places.

Given that the City Pump is a successful third place, designs can follow certain moves to recreate many of the qualities that people seek in an open space. For example, though the City Pump lacks a notable presence of water and vegetation, it does have many of the pleasant qualities William Whyte identified in *The Social Life of Small Urban Spaces*, including proximity to food, ample seating, and a balanced exposure to sunlight. The interior and exterior spaces accommodate similar activities of eating, drinking, and leisure activities throughout the year while other exclusively exterior third places would suffer in the winter months. The permissance of pets and children allows accessibility to many different groups, and the games and different type of seating accommodate these people well. The nature of the seating in the open space of the yard serves different types of events throughout the year, meaning each visit to the City Pump is unique. These factors make the City Pump a pleasant place to be, but they are not the solely the reason people go there. People go the City Pump to partake in leisurely activities and for entertainment. Some may

argue that this limited program goes against the idea of centeredness and multiuse planning that other third places are known for and could reduce the variety of people visiting the City Pump. However, the establishment's location in Rogers helps unify different groups of people in the city—office workers on break for lunch, pet owners, families, and young singles. All of these people reside around the City Pump in neighborhoods or the schools or the businesses downtown and along Walnut Street. While one may not go to the City Pump to purchase groceries or meet with a business client, it is on the way to different activities in Rogers and easily accessible via automobile. While the automobile has harmed the quality of many open spaces, it serves as a means of access and a way to discover the City Pump.

Due to the City Pump's young age, it is difficult to determine whether its success will continue into the future or if it is just one contemporary example of repurposing old structures for leisurely activities. What is known is that the citizens of Rogers and the wider Northwest Arkansas area have readily accepted the City Pump as a neighborly place for wide ranges of people. It meets their needs and desires in different ways, providing a constant supply of food and beverages and different events throughout the year. As with any other third place, the City Pump must accommodate the changes in community demands if it is to continue to thrive. For the time being, however, the trend of breathing new life and activities into formerly nonpublic buildings is one that people seem to enjoy.



# CASE STUDY: 8TH STREET MARKET



**8TH STREET MARKET**  
**ROGERS, AR**  
SCALE: 1"=40'

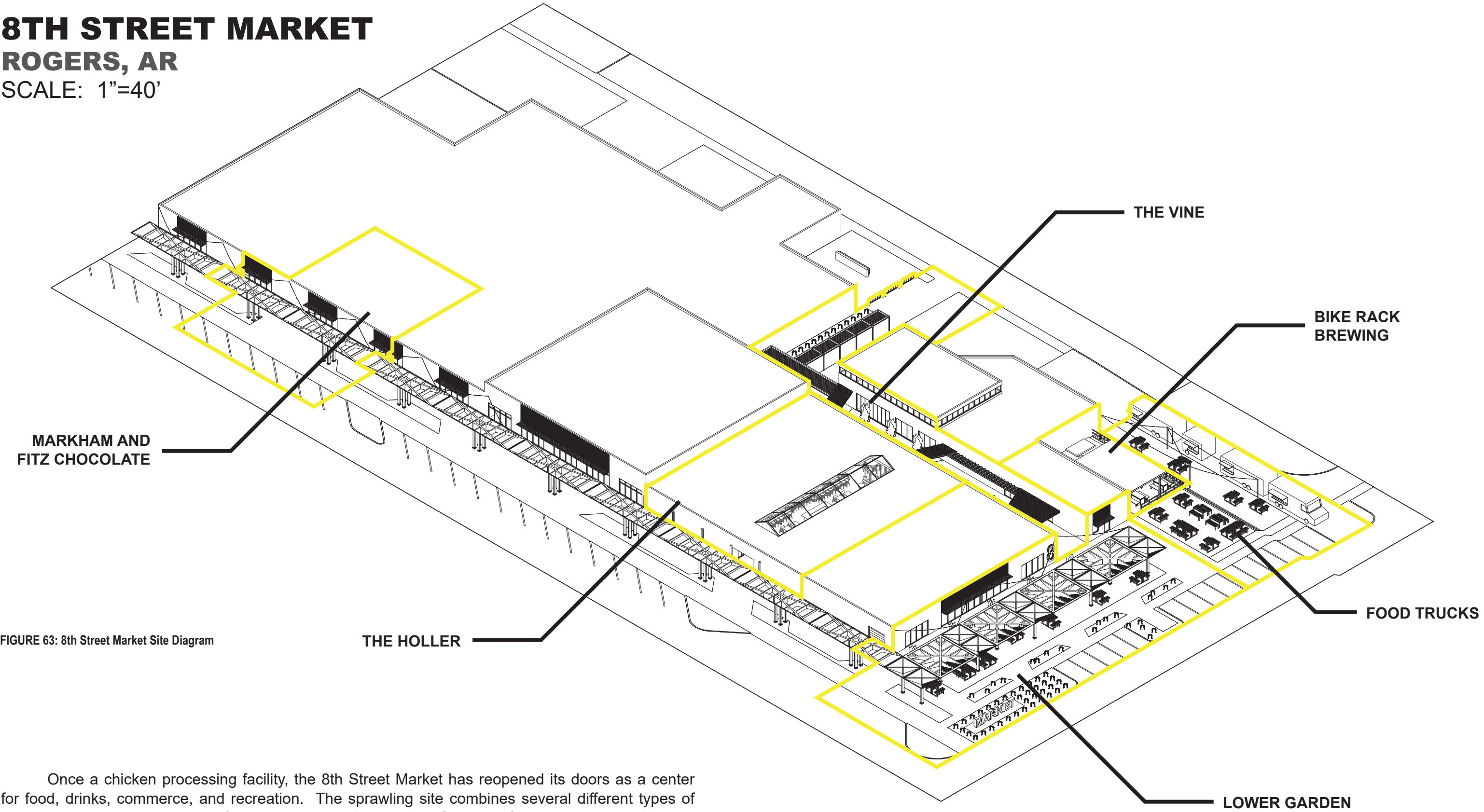


FIGURE 63: 8th Street Market Site Diagram

Once a chicken processing facility, the 8th Street Market has reopened its doors as a center for food, drinks, commerce, and recreation. The sprawling site combines several different types of program together under one roof, wrapping around the various facades of the original building. The relationship between interior and exterior varies greatly from one portion of the site to another, though visual connection between different areas is rarely interrupted. The Market also features a dedication to art as it is in a continuously developing area of Bentonville where art and culture are similar concerns. Though still a new project in terms of years of service, residents of Bentonville as well as others in the Northwest Arkansas region travel to the 8th Street Market for different events and experiences. The components within in the different areas of the Market accommodate this large volume of people.



# CONTEXT AND BACKGROUND: 8TH STREET MARKET

The 8th Street Market is located at the merging point between many different types of program in Bentonville. Between the Market and Highway 49 to the east are several administrative offices, warehouses, and facilities for Walmart. These corporate offices occupy a large portion of land and exist as islands in parking lots. This trend is somewhat common for larger operations such as Walmart, and given that the 8th Street Market was once a poultry processing plant, it too follows this trend of existing as an item in an open field. The neighboring Kraft plant to the west of the Market that will soon serve as the contemporary art exhibit for Crystal Bridges also exists as an object in a field. These conditions differ from the neighborhoods to the north and east of these sites. Here, there are single family homes spaced somewhat tightly together, or at least more tightly than the cul-de-sacs in the suburban houses to the south of the Market. Presumably, these homes house many of the workers and families associated with the Walmart facilities to the east. In terms of a broader context, the historic Bentonville Square is located directly to the northwest, and the grounds of the Crystal Bridges American Art Museum lie just north of that. Art is becoming a major aspect along 8th Street thanks not only to the Crystal Bridge’s Momentary Contemporary Art Museum but also for the near opening of the Thaden School, an independent school with spaces for recreation and various forms of performance featuring architecture from local and non-local firms. Neighborhood atmospheres, business, history, and art all culminate together at the site of the 8th Street Market and its many activities.

The theme of food that began with the Market’s past as a poultry processing plant for Tyson Foods continues today with the presence of several food-related spaces. Directly along the parking lot curb are several food trucks with adjacent outdoor seating to give people a

first glimpse at the food in the space. Beyond this is Bike Rack Brewing where people can grab a drink inside at the bar or the tables or sit outside. Either way, there is a tight visual connection to the brewery thanks to the large windows along the inner outdoor path of circulation between the two buildings. Also in this space is the entrance to the Brightwater, a cooking academy that takes up the northern half of the 8th Street Market Site. Here students meet with faculty to learn how to prepare dishes, the public enters for different events and classes, and local growers take advantage of the on-site greenhouse in the parking lot. It should be noted that because Brightwater is a space mostly dedicated to enrolled students, it was not included as an area of study for this capstone focusing on PUBLIC third places. Adjacent to Brightwater is the Holler, an indoor area filled with program such as a shuffleboard court, a bar and restaurant, a cafe, and plenty of seating for eating, gathering, playing games, or even working. Other restaurants exist along the outside perimeter of the building, in addition to shops selling crafts and food goods. Some of these shops are still waiting to be filled due to how recently the Market opened. For the purposes of this capstone, the one shop chosen for research was Markham and Fitz Chocolate because it features indoor and outdoor seating as well as areas for observing the food-making process, for congregating, and for working. All of these spaces sit in the middle of a large parking lot that gathers cars coming in from 8th Street.

The Market is named after its location on 8th Street, one of the major east-west paths running through Bentonville. This wide road connects the streets running north to the downtown square to roads that lead to Highway 4 in the west. As such, the Market receives guest from both downtown Bentonville and out-of-town guests coming off of the highway. The ample



FIGURE 64: 8th Street Market Context

parking accommodates those driving in, but the large parking lot does make the Market less appealing for pedestrians. Its isolated location in the middle of a field may also deter some people from making a walk over. However, there is a bike trail that runs along the northern boundary of the Market property. The author has on multiple occasions witnessed bikers in their gear and with their bikes stop by the outdoor seating area for a drink before departing once more to continue their ride. No matter how one arrives at the Market, there is a way to accommodate their mode of transportation.

The Market is one of several projects occurring around 8th Street, an area coming to be known as the Market District of Bentonville. The Market has started a trend in the area marked by the combination of recreation, art,

food, existing context, and vegetation in a space with activities for everyone.



# 8TH STREET MARKET FOOD TRUCKS

SCALE: 1/16"=1'

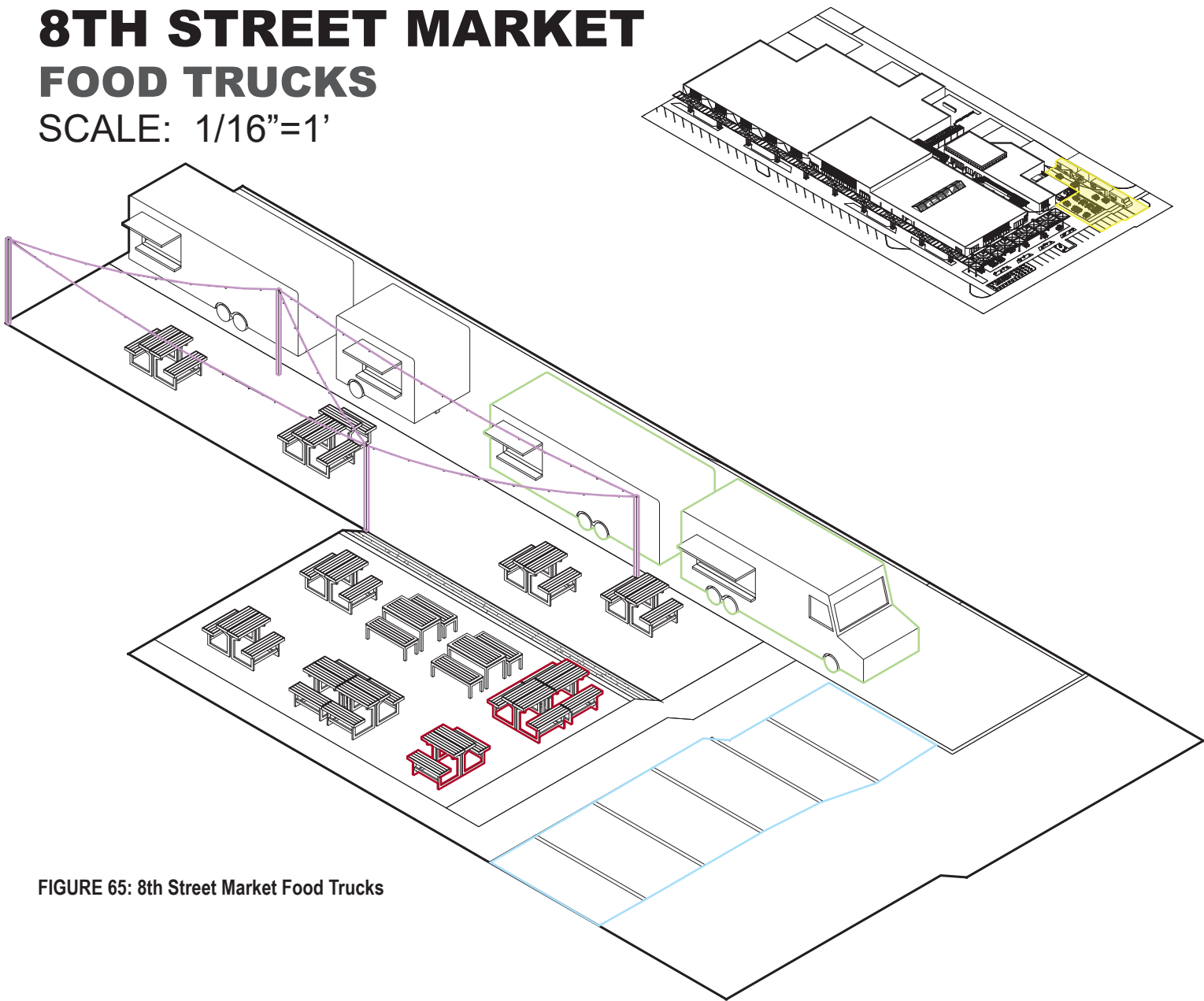


FIGURE 65: 8th Street Market Food Trucks

The food trucks are the first sight of food-related activity that one sees when he or she arrives at the 8th Street Market. Food has the ability to create social mutalism by bringing different groups of people together for a common reason--satisfying hunger. There are more opportunities within this area as well.

This area may seem somewhat one dimensional at first--a series of food trucks people order from. However, it all relates more deeply to the site. For example, one of the food trucks belongs to the Brightwater school, serving as both an advertisement for the school but also a sampling of what the school does. The extensive use of picnic tables are places people sit where they not only eat, but also congregate, exchange information, and play games. People also use these benches as extra outdoor seating for Bike Rack Brewing, found in another area. This outdoor area is

also suited for pets, meaning pet owners have a place to bring their companions and will undoubtedly converse with other guests as a result. While accessibility and the inclusion of multiple activities are important qualities of third places, the area's adaptability over time must also be addressed.

Given that the area is outdoors, there are some limitations to its use over time. During colder weather, people are less likely to use the outdoor seats, and the food trucks are limited in use. During extremely hot weather, people may be more inclined to sit under the shaded seating closer to Bike Rack or eat indoors. The weather also affects the use of this space. However, under the right environmental conditions, the area can be used for many hours of a given day thanks to the presence of the lights near the food trucks. The author observed people still sitting outside around the food trucks even once the sun went down.



The food trucks area creates a very busy outdoor environment for eating, drinking, conversing, recreation, and gathering. It is a taste of what else is to come as one progresses through the 8th Street Market. Due to its presence on the corner, it has a great pull where people first gather at the Market.



**FIGURE 66 (TOP): Food Truck Seating**  
People sit outside on a warm evening to eat dinner from the food trucks or a drink from Bike Rack Brewing.

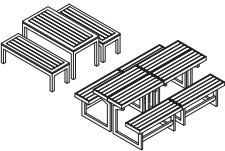
**FIGURE 67 (LOWER LEFT): Nighttime at the Market**  
Even towards closing time, people sit outside. The food trucks have already shut down but the lights make the space occupiable into the night.

**FIGURE 68 (LOWER RIGHT): Seating Outside the Food Trucks**  
Though mostly fixed in place, people choose to sit or stand around the food trucks and adjacent seating in different ways.

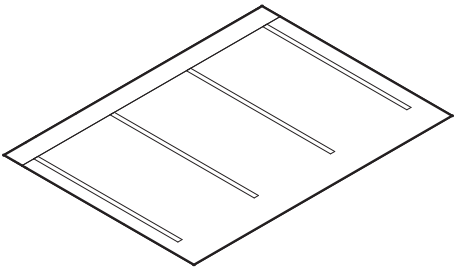


# COMPONENTS: FOOD TRUCKS

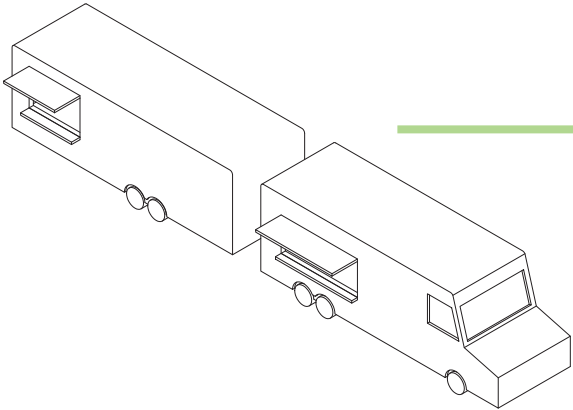
**OUTDOOR BENCHES**  
The benches lack moveability but their great quantity means there are plenty of places for individuals and groups to seat. People occupy these seats at many times of the day thanks to the lights above at night.



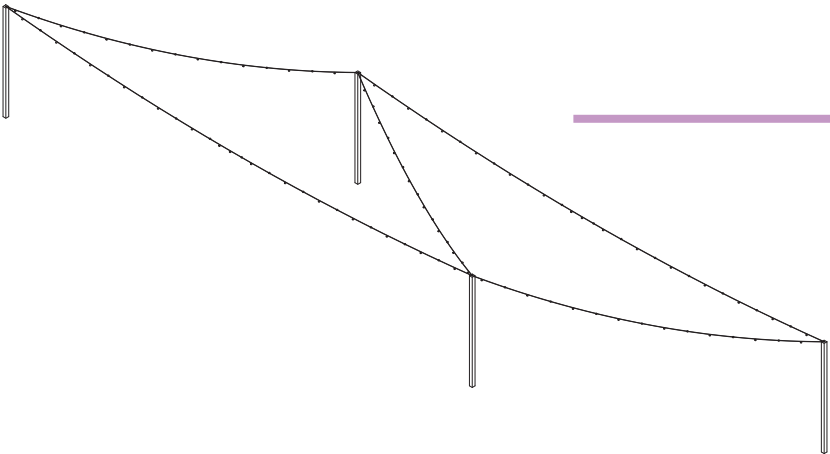
**PARKING**  
The parking directly adjacent to the seating does not really contribute to pleasant qualities people seek, but does allow easy access to the site at different times of the day and times of the year. Some of the parking is original to the site's original purpose as a processing plant.



**FOOD TRUCKS**  
Food trucks lining the curb are people's first experience of food at the 8th Street Market. The Brightwater truck sells food produced by the school found elsewhere on the site. Their location near the outdoor seating makes them very popular.



**LIGHTS**  
The presence of lights increases the use of the area during the evening. They also create a pleasant atmosphere that people enjoy and help define this portion of the outdoor seating.



## ACCESSIBILITY

- ACCESS AT DIFFERENT TIMES OF DAY
- PEOPLE MAY FREELY COME AND GO
- FREE TO USE

## SOCIAL MUTUALISM

- FOR VARIOUS AGES
- DIFFERENT PEOPLE/SAME INTEREST
- ENCOURAGES COMMUNICATION

## INFORMATION

- PEOPLE CAN CONVERSE
- INFORMATION DISPLAYED
- PEOPLE LEAVE THEIR TRACES

## FAMILIARITY OF PLACE

- HISTORICAL SIGNIFICANCE
- PHYSICAL PERMANENCE
- OLD AGE

## POINT OF GATHERING

- PLEASANT QUALITIES PEOPLE SEEK
- OPEN SPACE FOR GROUPS
- AREA OF INTEREST OR DEMARCATION

## PROTECTION

- FROM THE SUN
- FROM THE STREET
- FROM NEIGHBORING PROGRAM

## PERSONAL INTERACTIONS

- HOLDS VISUAL INTEREST
- PHYSICAL INTERACTION
- OTHER SENSES ENGAGED

## ADAPTABILITY

- USED AT DIFFERENT TIMES OF DAY
- USED AT DIFFERENT TIMES OF YEAR
- ALLOWS ALTERNATE CONFIGURATIONS

FIGURE 69: 8th Street Market Food Trucks Elements



# 8TH STREET MARKET

## BIKE RACK BREWING

SCALE: 1/16"=1'

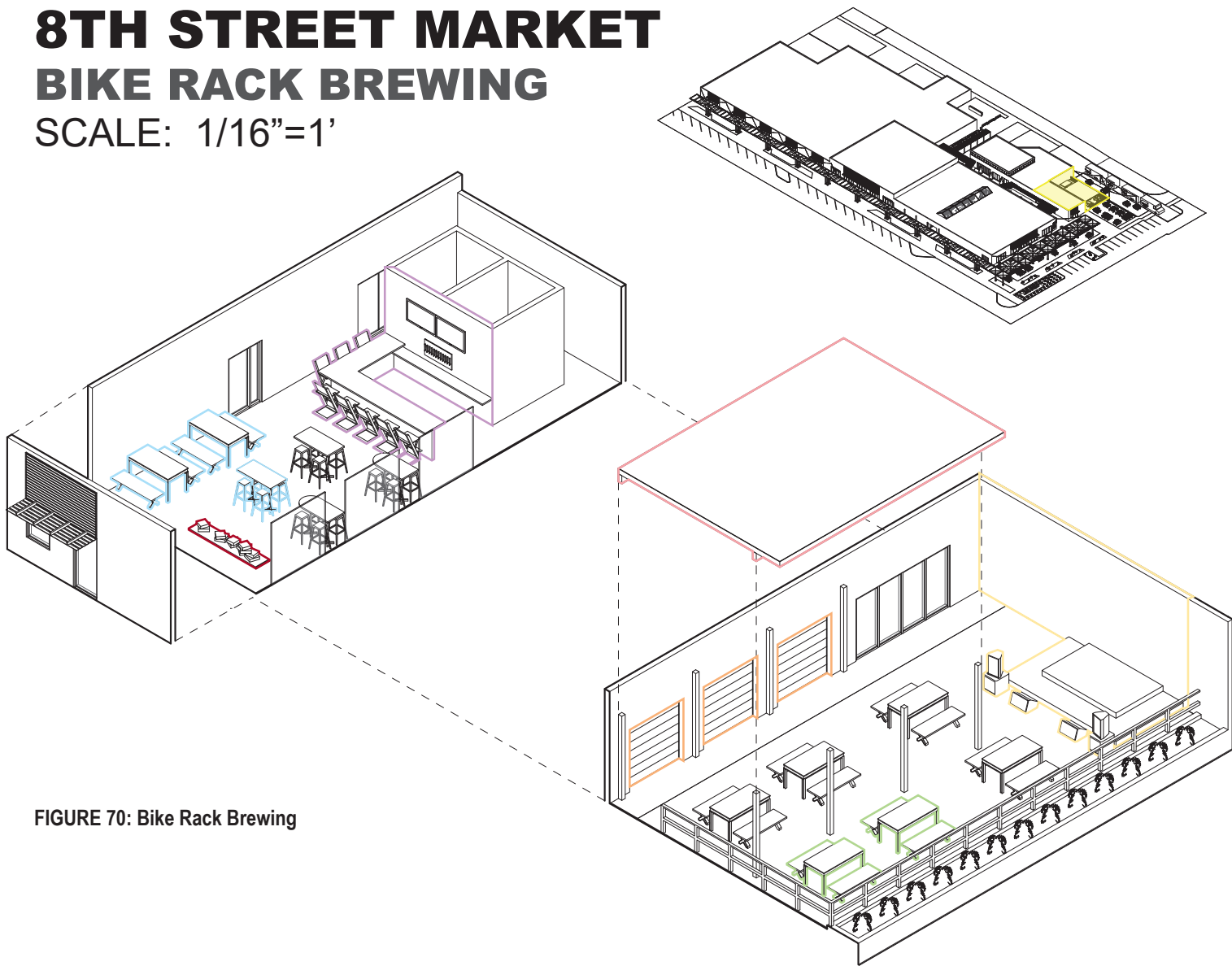


FIGURE 70: Bike Rack Brewing

The front half of Bike Rack Brewing is a place where people can sample the beer brewed on the site and is also an extension of the recreational space present elsewhere at the Market. The ease of access between the interior and exterior thanks to the garage doors makes the whole area very cohesive and creates two spaces used for different reasons at different points of time.

The outdoor seating area benefits from the canopy that provides shade and its close proximity to the bar. This area has benches where people gather, play games, eat, drink, and watch performances and discussions at the stage along the mural wall. The planter and the railing divides the seating for Bike Rack from the parking on the level below. As previously stated, the garage doors akin to the industrial nature of the former processing plant takes people into the interior area of Bike Rack.

The inside of Bike Rack Brewing of course features a bar. Here, the bartender sells beer brewed on site and talks with the patrons. The TV behind the bar displays information regarding the beverages on tap and events at the 8th Street Market. The bar itself is not suited for all, but people not of age are free to sit in the variety of other options on the interior, both benches and high tops. This interior seating is extends the usefulness of the 8th Street Market into colder weather and consistently provides a place for people to play the provided games or eat food from the food trucks. The services for the area are tucked to the back of the interior where the brewing facility begins.

Bike Rack represents the public side to an industrial process of crafting beer. People have the opportunity to experience something made on-site. However, instead of this sole purpose, Bike Rack serves a larger role in the



scheme of the 8th Street Market. It is also a place for families and other to eat from the adjacent food trucks or play games. Events here bring in crowds who then in turn bring business to the food trucks and the bar as well as other parts of the Market, forming a symbiotic relationship among all of these elements.



**FIGURE 71 (TOP): Bike Rack Brewing Facade**  
The bar follows the same color scheme and has many of the same elements found elsewhere in the 8th Street Market, but the front facade also features different brickwork to create its own identity among the other shops and stores. Its position at the corner of the site allows Bike Rack to be a person's first experience at the 8th Street Market.

**FIGURE 72 (LOWER LEFT): Bar Interior**  
The bar brings together a wide range of people. Pictured are cyclists interacting with a man and his large dog while others coming from work site at the bar to the left. The garage doors allow for an easy flow of circulation between exterior and interior space

**FIGURE 73 (LOWER RIGHT): Stage**  
The stage along the mural wall hosts many outdoor activities. In this photo, the staff have begun to set up equipment for a band performing later that night. During another trip made by the author, graphic design professions held a continuing education presentation on developing typefaces.



# COMPONENTS: BIKE RACK BREWING

**BOARD GAMES**  
In addition to a bar for adults, the interior of Bike Rack Brewing also has board games for families or others just wanted to spend time and converse with one another.

**INDOOR SEATING**  
This fixed seating is protected from the outside but shares visual connection with the exterior thanks to the large glass garage doors. People use these tables and benches for eating, drinking, playing games, and talking.

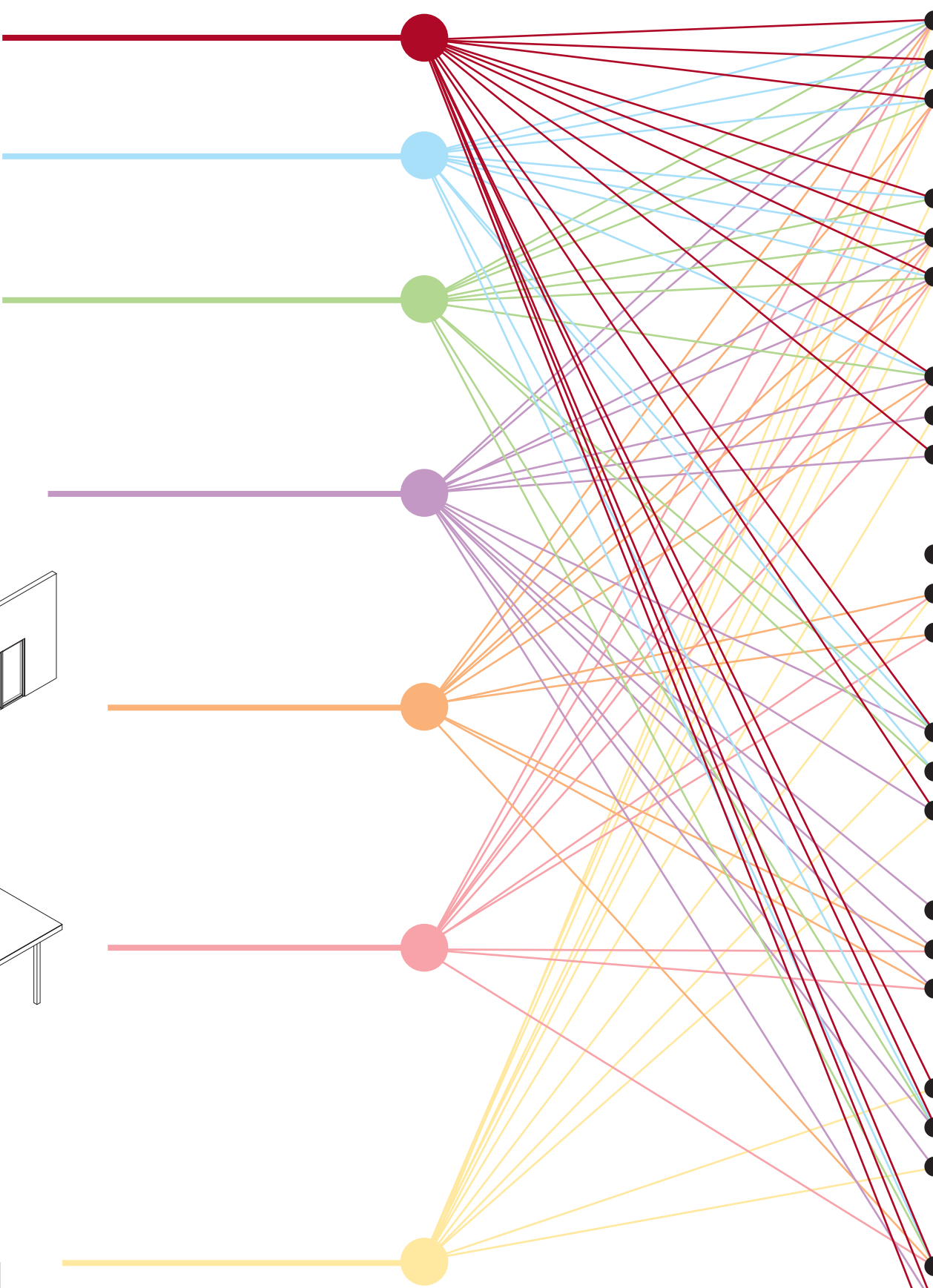
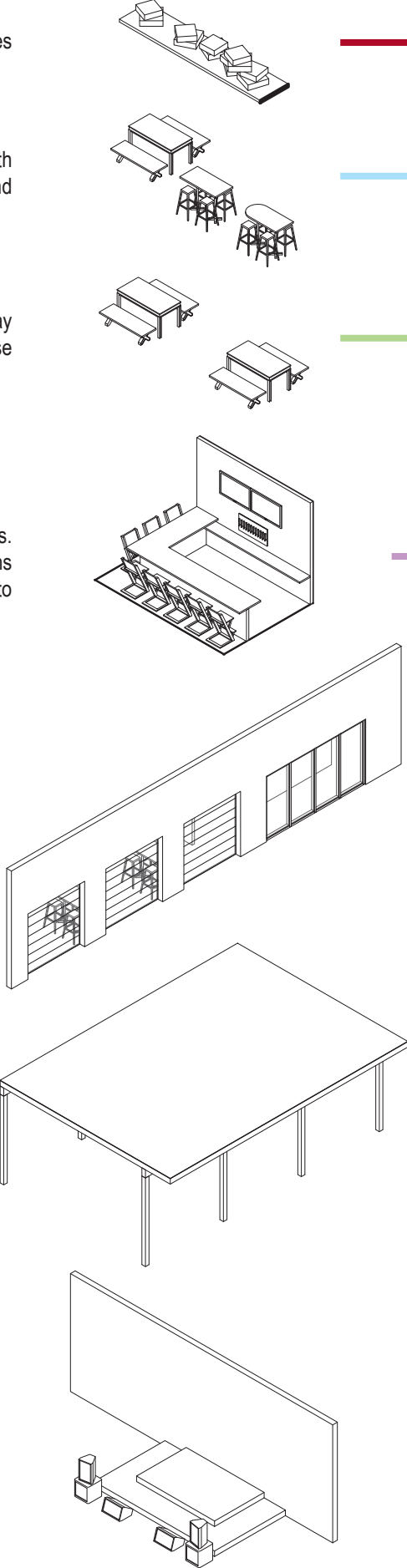
**OUTDOOR SEATING**  
A metal canopy shades the outdoor seating, where people gather, eat, drink, play games, and observe other areas of the 8th Street Market. The seats are within close proximity to the Bike Rack bar as well.

**BAR**  
People use the bar to order a drink or enjoy their food from the outside food trucks. While not all ages are permitted, those old enough can interact with other patrons or converse with the bartenders. There are other activities for younger guests to participate in.

**GARAGE DOORS**  
The garage doors are a barrier used during unsatisfactory environmental conditions. They allow the interior of Bike Rack to remain thermally enclosed while still providing visual connectivity to the outside. The garage doors also reflect the industrial nature of the 8th Street Market and its past as a poultry processing plant.

**METAL CANOPY**  
The canopy shades the exterior of the space and covers the space during rain. Though it helps during warmer weather, it is less effective during the cold at blocking out unpleasant environmental factors. The choice of a metal canopy also reflects a more industrial look to the 8th Street Market referencing its past.

**STAGE**  
The stage brings in a wide range of events including musical performances, open-mic nights, trivia, and even continuing education opportunities for business-related clients. Though these events are good for bringing in people to the 8th Street Market, the stage sits as an empty space when not being used.



- ACCESSIBILITY**
  - ACCESS AT DIFFERENT TIMES OF DAY
  - PEOPLE MAY FREELY COME AND GO
  - FREE TO USE
- SOCIAL MUTUALISM**
  - FOR VARIOUS AGES
  - DIFFERENT PEOPLE/SAME INTEREST
  - ENCOURAGES COMMUNICATION
- INFORMATION**
  - PEOPLE CAN CONVERSE
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- POINT OF GATHERING**
  - PLEASANT QUALITIES PEOPLE SEEK
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- PROTECTION**
  - FROM THE SUN
  - FROM THE STREET
  - FROM NEIGHBORING PROGRAM
- PERSONAL INTERACTIONS**
  - HOLDS VISUAL INTEREST
  - PHYSICAL INTERACTION
  - OTHER SENSES ENGAGED
- ADAPTABILITY**
  - USED AT DIFFERENT TIMES OF DAY
  - USED AT DIFFERENT TIMES OF YEAR
  - ALLOWS ALTERNATE CONFIGURATIONS

FIGURE 74: Bike Rack Brewing Elements



# 8TH STREET MARKET

## FRONT PORCH

SCALE: 1/32"=1'

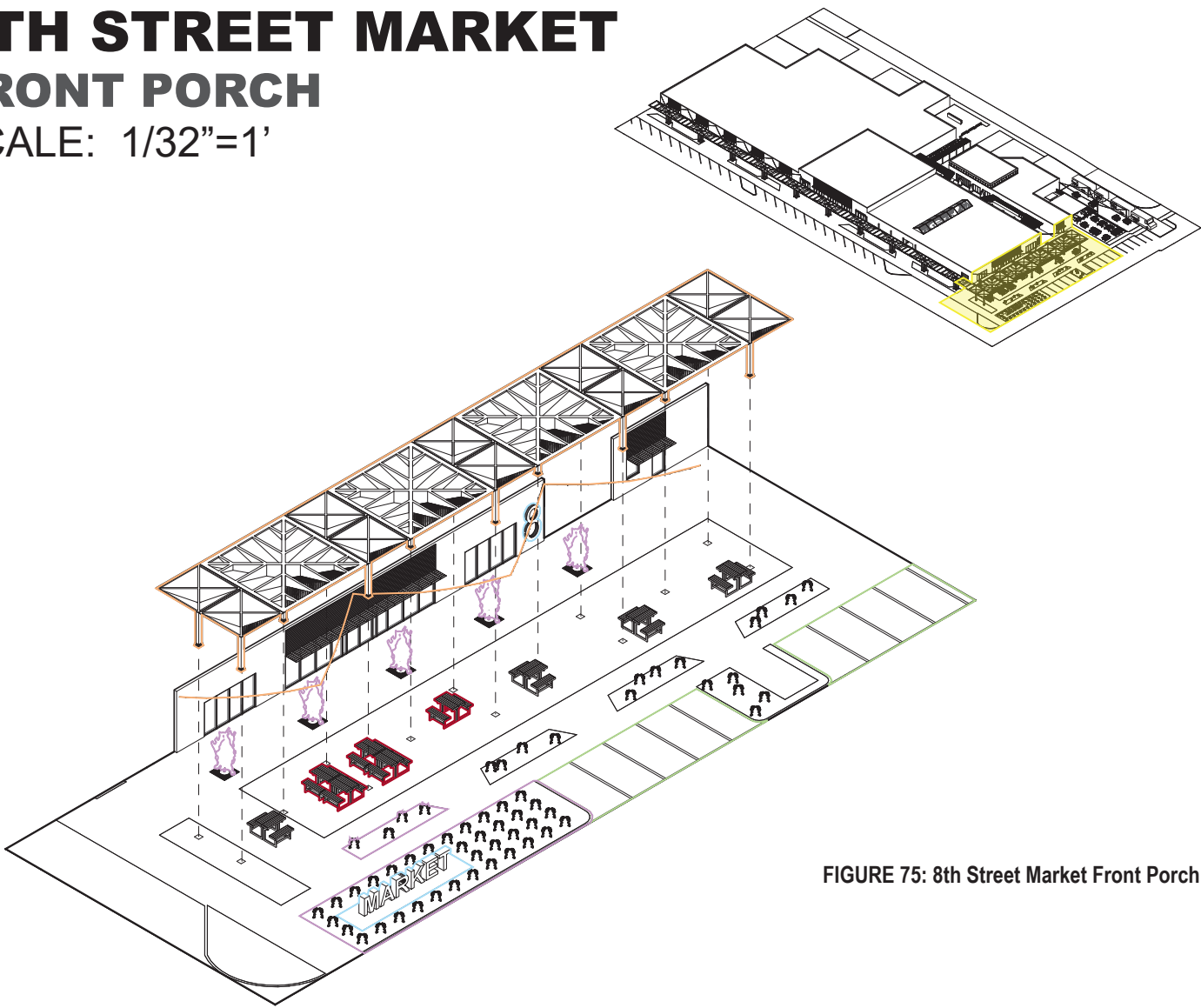


FIGURE 75: 8th Street Market Front Porch

The perforated metal canopy system helps define much of the west and south facade of the 8th Street Market. Beneath this canopy, guests have the opportunity to eat purchases from the food trucks, to gather in larger groups, and to relax and talk. The picnic tables are a familiar element found elsewhere in the Market and accommodate most of these activities. This large open area also serves a purpose with the given context of the 8th Street Market.

The Market exists as a building set inside a large parking lot. The open space associated with this front porch area is a buffer and zone of transition between people the parking lot and the people entering the Market. The vegetation as well as the large metal canopy contribute to the separation between the Market facade and the parking spots. The plantings as well as the vertical supports of the canopy form a physical and visual barrier between people

and the parking. The trees between the canopy and the front facade of the building creates an additional layer of visual buffer to the street. These trees are also a way of stirring up visual interest in the site.

The treatment of this buffer zone as an opportunity to generate interesting moments for people to observe is very important in the front porch. The trees lining the front of the building are clues to the circulation around the building, leading to the front entrance, the food trucks and into the Vine. The signage on the storefront windows are also wayfinding devices as well as graphic pieces of artwork, much like the neon "8" sign and the "MARKET" statue out front. The metal canopy is an additional source of visual interest at the front porch. The perforated metal creates a pattern of light and shadow on the ground, echoing the pattern of metal and sky seen as one looks up to the structure of the canopy.



The front porch is a large open space where people transition from the outside of the Market to the interior through the front doors. The metal canopy provides environmental protection as people wait to enter the inside or just remain outside to consume food, gather, or talk. The elements at the front porch, such as the metal canopy and the benches, are part of a common set of parts found throughout the 8th Street Market, but they reaffirm that these elements form a cohesive whole with qualities people seek.



**FIGURE 76 (TOP): Seating Under the Shading System**  
The shading system creates an inhabitable space with plenty of shading. However, people choose to use the seating closer to where they purchase food from the trucks and the brewery.

**FIGURE 77 (LOWER LEFT): Shadows**  
The perforated rusted metal shades above act as an art piece both in their physical appearance and the shadows they produce. This visual interest generates more appeal for the area. The shading is part of a unifying system that wraps around the facades of the building.

**FIGURE 78 (LOWER RIGHT): Front Porch Facade**  
The design of the graphics on the front facade as well as elsewhere in the 8th Street Market provides information about the activities and shops found around the site and their locations. The metal overhangs mark entrance to the interior of the Market as well.



# COMPONENTS: FRONT PORCH

## OUTDOOR SEATING

A metal canopy shades the outdoor seating, where people gather, eat, drink, play games, and observe other areas of the 8th Street Market. These seats are somewhat farther from the food trucks and Bike Rack brewing, meaning they are used less by patrons for eating unless there are many people at the Market, and they are outside the boundary where alcohol is allowed from Bike Rack.

## SIGNAGE

The signs around the 8th Street Market are examples of artwork as well as advertising. The “MARKET” sign is a freestanding mass in a field of vegetation while the neon “8” sign is a common location for evening photos.

## PARKING

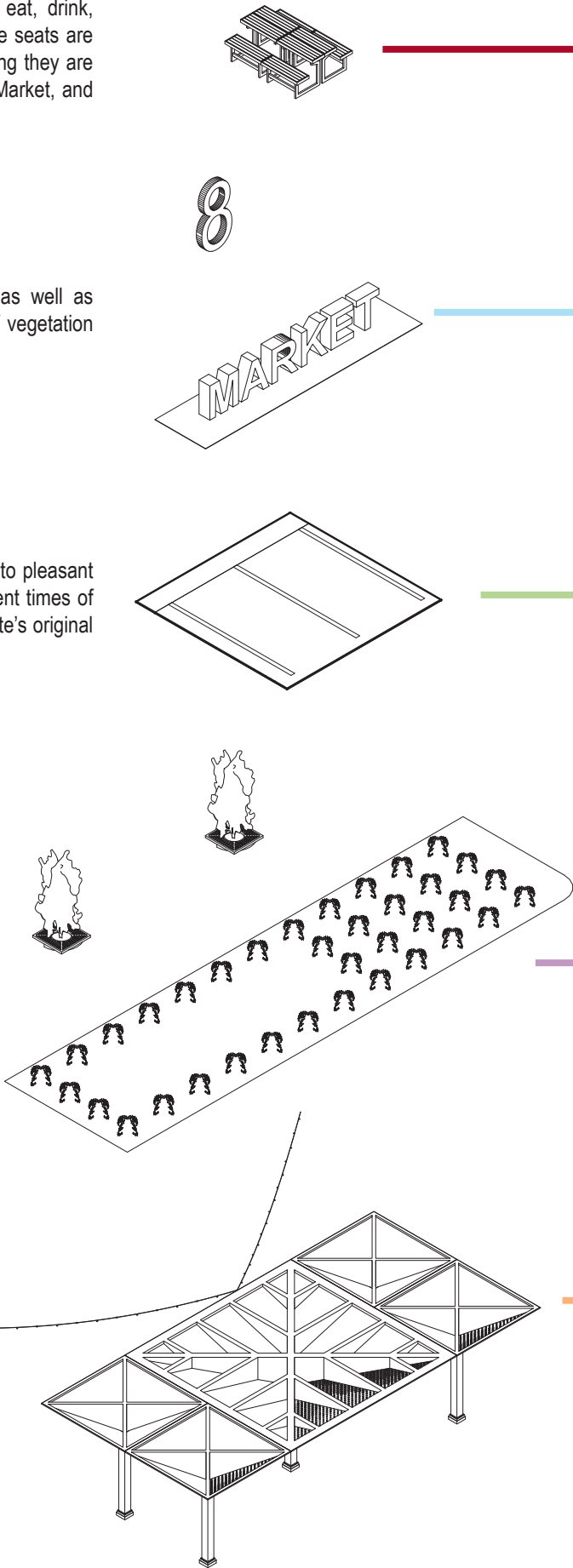
The parking directly adjacent to the seating does not really contribute to pleasant qualities people seek, but does allow easy access to the site at different times of the day and times of the year. Some of the parking is original to the site’s original purpose as a processing plant.

## VEGETATION

Trees create a visual division between the facade of the 8th Street Market and the seating under the metal canopy in the front porch. They also provide some shade for pedestrians, though they do not shade any seats. The shrubs in along the curb create a green barrier between the path of circulation around the market and the parking lot. All of these elements create more visual interest than the empty parking lot that was there before.

## METAL CANOPY

This modular metal canopy shades a large area that wraps around the 8th Street Market. It shades outdoor seating and protects pedestrians from rain while also holding visual interest with the perforated metal. The rusted metal and heavy structure calls back to the industrial nature of the site. String lights also hang from these canopies, illuminating the space at night so people can use the exterior of the 8th Street Market later into the evenings.



## ACCESSIBILITY

- ACCESS AT DIFFERENT TIMES OF DAY
- PEOPLE MAY FREELY COME AND GO
- FREE TO USE

## SOCIAL MUTUALISM

- FOR VARIOUS AGES
- DIFFERENT PEOPLE/SAME INTEREST
- ENCOURAGES COMMUNICATION

## INFORMATION

- PEOPLE CAN CONVERSE
- INFORMATION DISPLAYED
- PEOPLE LEAVE THEIR TRACES

## FAMILIARITY OF PLACE

- HISTORICAL SIGNIFICANCE
- PHYSICAL PERMANENCE
- OLD AGE

## POINT OF GATHERING

- PLEASANT QUALITIES PEOPLE SEEK
- OPEN SPACE FOR GROUPS
- AREA OF INTEREST OR DEMARCATION

## PROTECTION

- FROM THE SUN
- FROM THE STREET
- FROM NEIGHBORING PROGRAM

## PERSONAL INTERACTIONS

- HOLDS VISUAL INTEREST
- PHYSICAL INTERACTION
- OTHER SENSES ENGAGED

## ADAPTABILITY

- USED AT DIFFERENT TIMES OF DAY
- USED AT DIFFERENT TIMES OF YEAR
- ALLOWS ALTERNATE CONFIGURATIONS

FIGURE 79: 8th Street Market Front Porch Elements



# 8TH STREET MARKET

## THE HOLLER

SCALE: 1/16"=1'

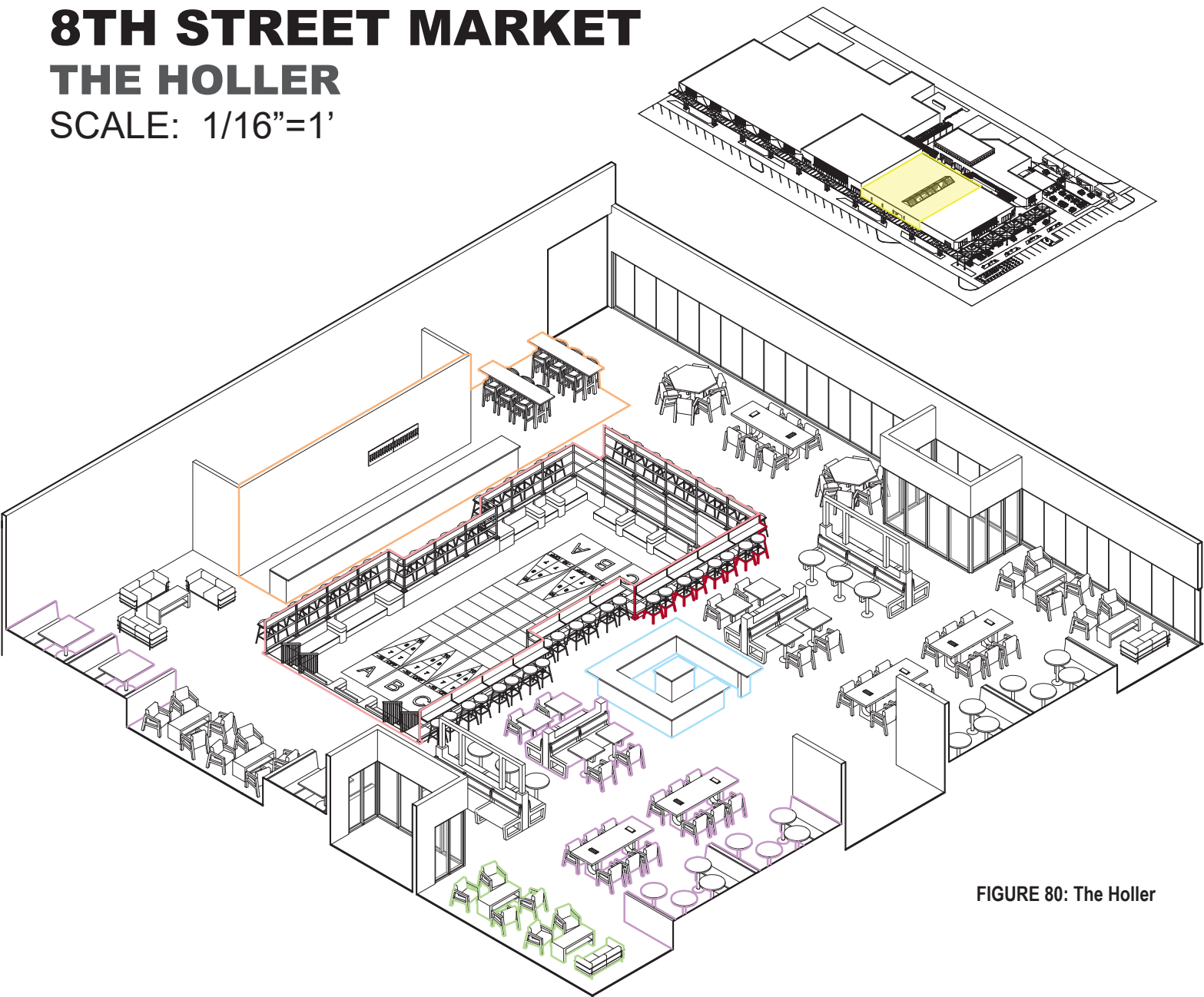


FIGURE 80: The Holler

The Holler is a hub of activities where people have many options. Entering from four different directions, people have access to different options of drinks, a place for food, recreational activities, and places to work or converse with friends, colleagues, or by themselves.

The wide range of seating within the Holler includes lounge seats, booths, high tops, and individual seats. With these options, people can perform a wide range of activities, and the ample seating makes these opportunities very accessible. The shuffleboard court is surrounded by seating and is a source of entertainment for all within the Holler. Additional board games are rented from the bar as well. While the bar, restaurant, and games provide sources of entertainment, the Holler can also be a place of business.

The author witnessed many work-related activities during his visit to the Holler. A company was taking a group of clients out to lunch during one visit, while another group of professionals held an informal meeting around laptops during another visit. On each occasion, other people by themselves sat at the tables or lounge chairs to work on their laptops and listen to music, taking advantage of the power outlets associated with each table. Those working tended to stay near the coffee shop where the coffee is a fuel source for work and they can operate peacefully away from the noise of the bar and shuffleboard court. The Holler is an example of how a third place can also accommodate second place activities while not conforming to traditional second place qualities of say an office.



The Holler is one of the more density organized spaces studied in the capstone. However, it exemplifies many qualities of third places, including centeredness, social mutualism, accessibility, and the heavy presence of seating. Because this interior space is also free to use, it is one location that people can come to year round and many hours of the day for both recreation and work.



**FIGURE 81 (TOP): The Holler**  
The Holler is a large open space with many activities including a restaurant, a bar, a cafe, shuffleboard, games, places to work, and places to lounge. All of this program exists within the walls of the former poultry processing plant.

**FIGURE 82 (LOWER LEFT): Shuffleboard**  
The bar has rentable shuffleboard equipment and a staff who explain the rules and procedure of the game. High top seating surrounds the playing area where observers watch those playing shuffleboard. The field of diffuse lighting helps to hide the structure in this area and evenly light the space.

**FIGURE 83 (LOWER RIGHT): Work Space**  
While the Holler is a place for recreation and relaxation, people also come here to work on their laptops or read. The tables have outlets to power digital devices. This side of the Holler has several types of seating to best accommodate users--tabletops for laying out work or food, small tables for individuals, and booths for groups, and lounge chairs for more relaxed sitting.



# COMPONENTS: THE HOLLER

## HIGH-TOP SEATING

The high-tops overlook the shuffleboard court (a source of entertainment), and their proximity to the restaurant makes them a place for eating. Because of the linear organization, these seats are suited for conversations up to maybe four people, but larger groups may choose to sit elsewhere.

## COFFEE SHOP

The coffee shop sits directly beneath a skylight that bathes it in sunlight on a clear day. This pleasant quality adds to the experience of buying a coffee or tea from one of the talkative staff behind the counter. Though not free, the coffee shop creates a node of interest that pulls people towards it.

## LOUNGE CHAIRS

These soft chairs and sofa sit lower to the ground than other seating and have coffee tables resembling something someone may find in a lobby or home. This familiar arrangement encourages conversation, but also allows people to consume food, drink an alcoholic beverage or coffee, or catch up with friends or business colleagues.

## TABLES

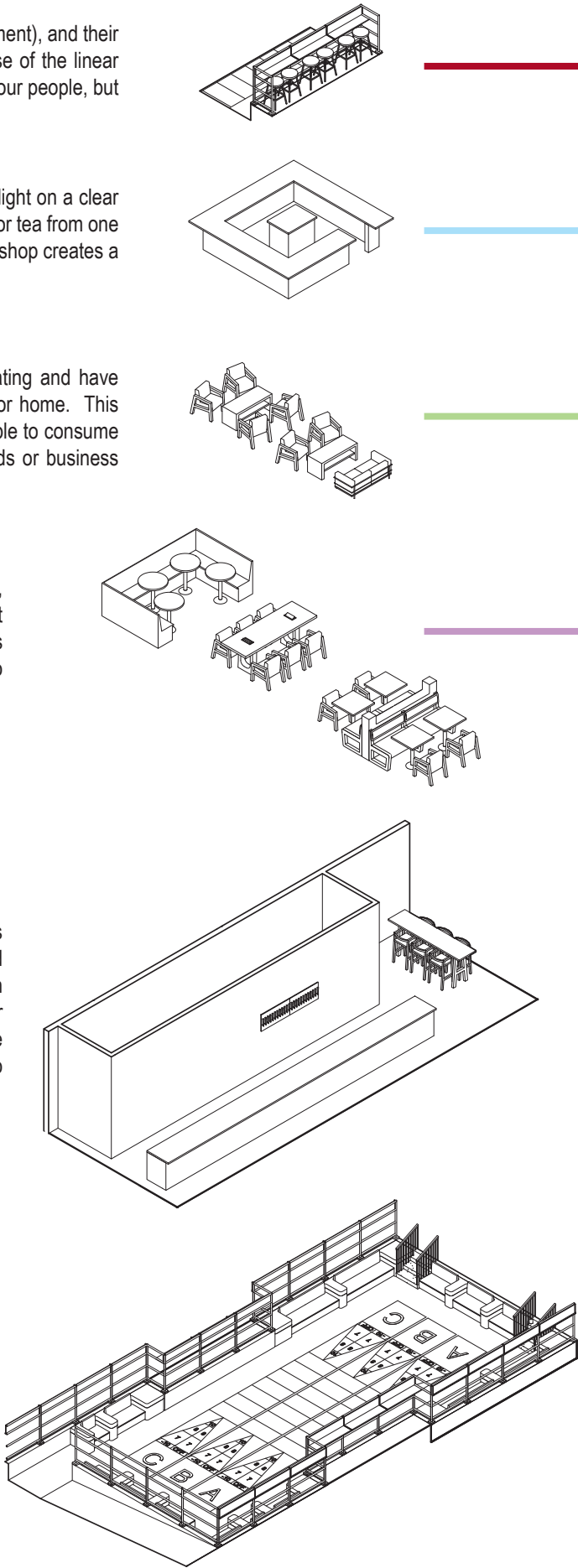
The tables come in a wide variety--booths, long tables with chairs, and more individual benches, chairs, and tables. These tables host different activities--places for larger groups, work stations with outlets for laptops, moveable tables and chairs for slight modification to accommodate group sizes.

## BAR AND RESTAURANT

This restaurant operates differently from the rest of the food locations at the 8th Street Market. Patrons order their food on a screen and receive a text message when their food is ready for pick up. Though this aspect lacks human interaction, people can still talk with a server at the bar, though this is mostly a safeguard to prevent serving those underage. Nonetheless, people seek out the restaurant and bar to purchase food and drink and take elsewhere to consume.

## SHUFFLEBOARD COURT

The shuffleboard court serves as a source of entertainment for both those playing and for those observing along the perimeter. It is an example of some of the recreational activities making their way inside into the Holler. Its location, the ramp, and entry points from two different sides make it a very accessible component to the Holler as well.



## ACCESSIBILITY

- ACCESS AT DIFFERENT TIMES OF DAY
- PEOPLE MAY FREELY COME AND GO
- FREE TO USE

## SOCIAL MUTUALISM

- FOR VARIOUS AGES
- DIFFERENT PEOPLE/SAME INTEREST
- ENCOURAGES COMMUNICATION

## INFORMATION

- PEOPLE CAN CONVERSE
- INFORMATION DISPLAYED
- PEOPLE LEAVE THEIR TRACES

## FAMILIARITY OF PLACE

- HISTORICAL SIGNIFICANCE
- PHYSICAL PERMANENCE
- OLD AGE

## POINT OF GATHERING

- PLEASANT QUALITIES PEOPLE SEEK
- OPEN SPACE FOR GROUPS
- AREA OF INTEREST OR DEMARCATION

## PROTECTION

- FROM THE SUN
- FROM THE STREET
- FROM NEIGHBORING PROGRAM

## PERSONAL INTERACTIONS

- HOLDS VISUAL INTEREST
- PHYSICAL INTERACTION
- OTHER SENSES ENGAGED

## ADAPTABILITY

- USED AT DIFFERENT TIMES OF DAY
- USED AT DIFFERENT TIMES OF YEAR
- ALLOWS ALTERNATE CONFIGURATIONS

FIGURE 84: The Holler Elements



# 8TH STREET MARKET

## THE VINE

SCALE: 1/32"=1'

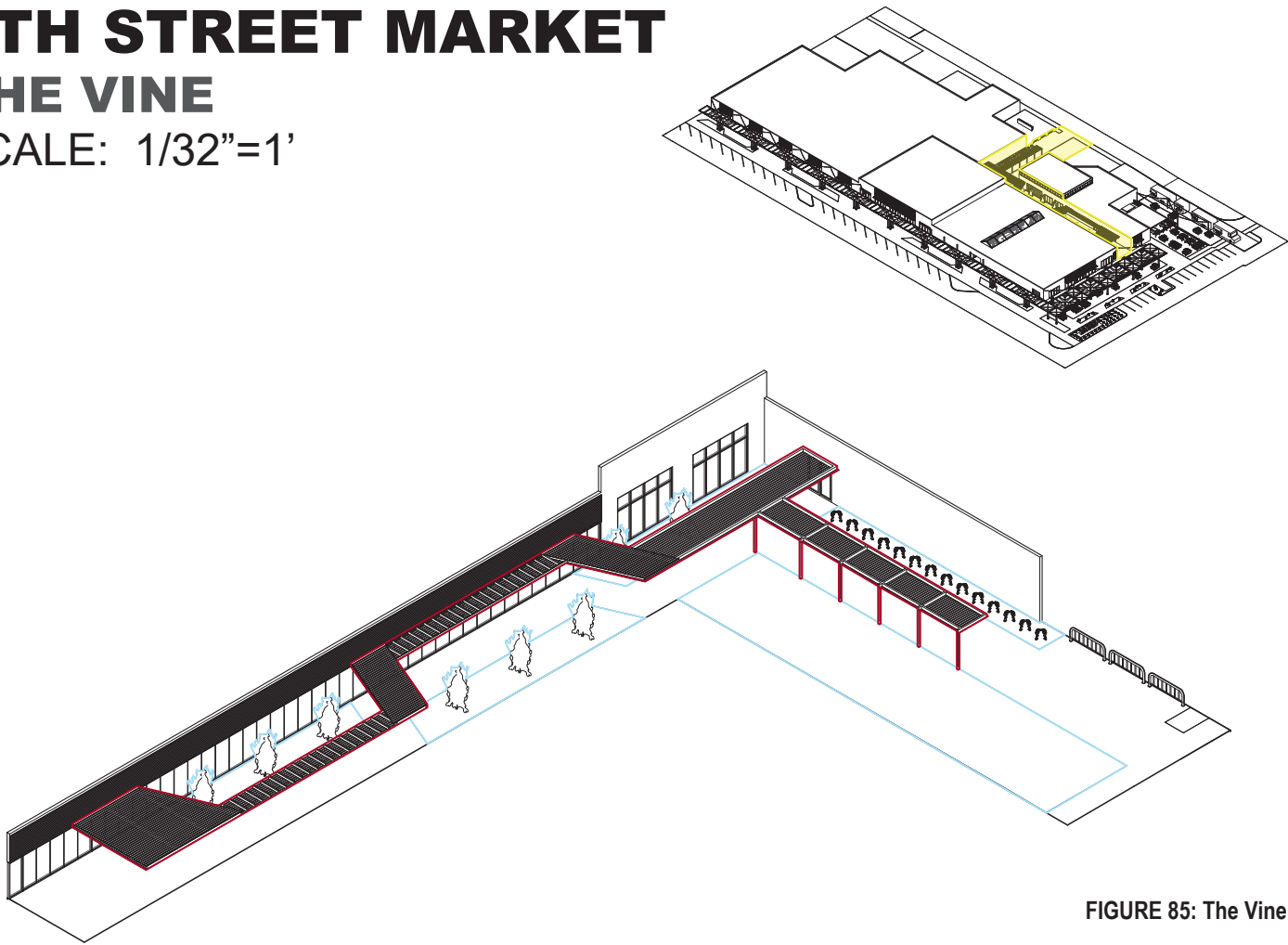


FIGURE 85: The Vine

The Vine is a zone of circulation between the Holler and Bike Rack Brewing and the Brightwater school. However, the path curves in a zig-zag to avoid the monotony of a linear march from one area to another. This path is lined with a series of trees as well as large windows looking into the production of Bike Rack Brewing and the activities of the Holler. To protect pedestrians from the sun and some rain, a metal canopy spans between the two buildings along the same route as the concrete sidewalk. This metal canopy follows the same design as the metal canopy found at the exterior space of Bike Rack Brewing, a reference to the industrial processes once present at the poultry processing plant. Though a path of circulation, the Vine does feature some qualities of a third place.

One of the more important contributions to the qualities of third places the Vine represents is the creation

of a unifying element among the different activities within the site. The canopy provides environmental protection as one moves from one activity or area to the next. The Vine helps facilitate social mutualism and enhances accessibility among the different areas. It is also an open space in which people can gather, though there is not much room to do much else, thus the Vine is not a very adaptable space. The trees and canopy are all fixed in place and people do not interact with them except visually. Even with the canopy as covering, the Vine is still an uncomfortable place in colder weather when it becomes solely a means of circulation that people quickly move on from in search of a warm interior space.



**FIGURE 86 (TOP): The Vine Walkway**  
The Vine is a covered circulation space joining together the Holler, Bike Rack Brewing, and the Brightwater Academy. Named for the trees and planned vegetation in the space, the Vine is less an example of an area offering many areas but rather an example of how areas can effectively link together.

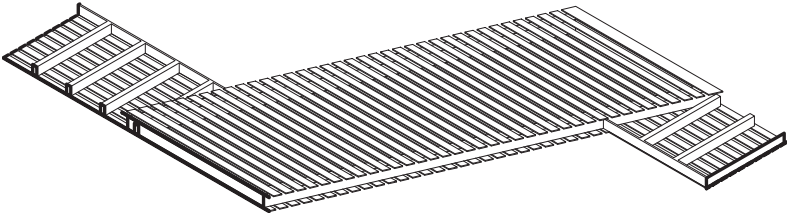
**FIGURE 87 (LOWER LEFT): Eastern Entrance to the Vine**  
Towards the Brightwater Academy, the canopy of the Vine wraps around Bike Rack Brewery. This canopy marks entry into the different points of the 8th Street Market.

**FIGURE 88 (LOWER RIGHT): Windows**  
The large glass windows built into the existing walls show the new program within the interior of Bike Rack—the equipment used to brew beer. This transparency involves people, at least visually, in an activity they normally do not see.

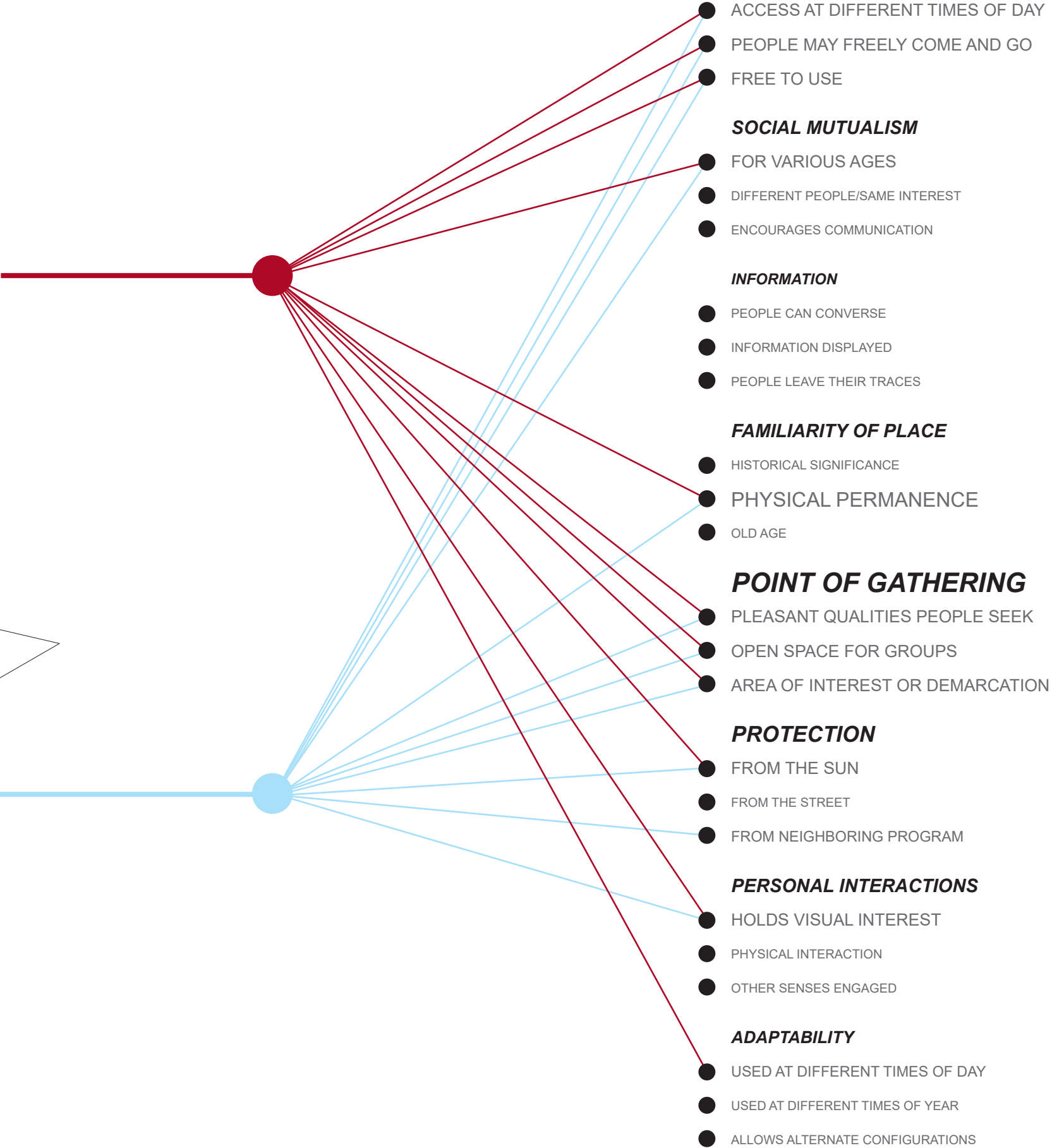
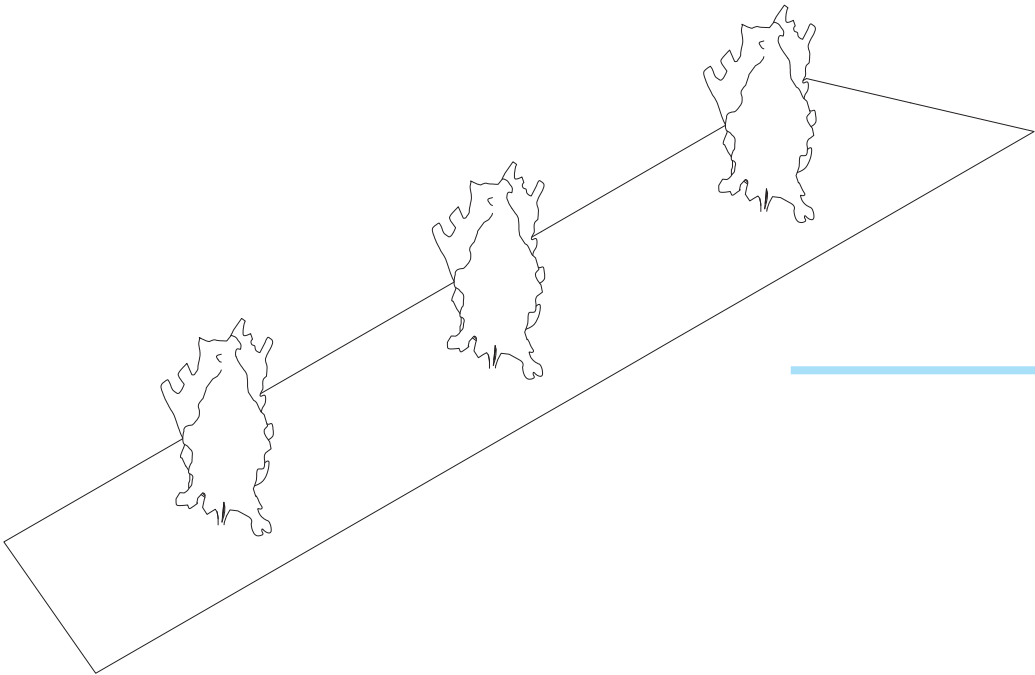


# COMPONENTS: THE VINE

**METAL CANOPY**  
The canopy shades the exterior circulation space and protects it to some degree during rainy weather. Though it helps during warmer weather, it is less effective during the cold at blocking out unpleasant environmental factors. The choice of a metal canopy also reflects a more industrial look to the 8th Street Market referencing its past. The slatted metal system lets some light through to the pavement below, creating a visual rhythm of light and shadow that generates interest.



**VEGETATION**  
Trees in the Vine create a path for people to follow along the central outdoor zone of circulation. They also provide some shade for pedestrians, though they do not shade any seats. The trees are sources of visual interest as one would otherwise just see the facade of the Market. In this way, the trees help to conceal some of the interior activities of the Holler so that ones first entry into the Holler is more of a reveal. The trees also symbolize a new purpose and reimagining of the 8th Street Market and its past as a source of industry.





# 8TH STREET MARKET MARKHAM AND FITZ CHOCOLATE

SCALE: 1/16"=1'

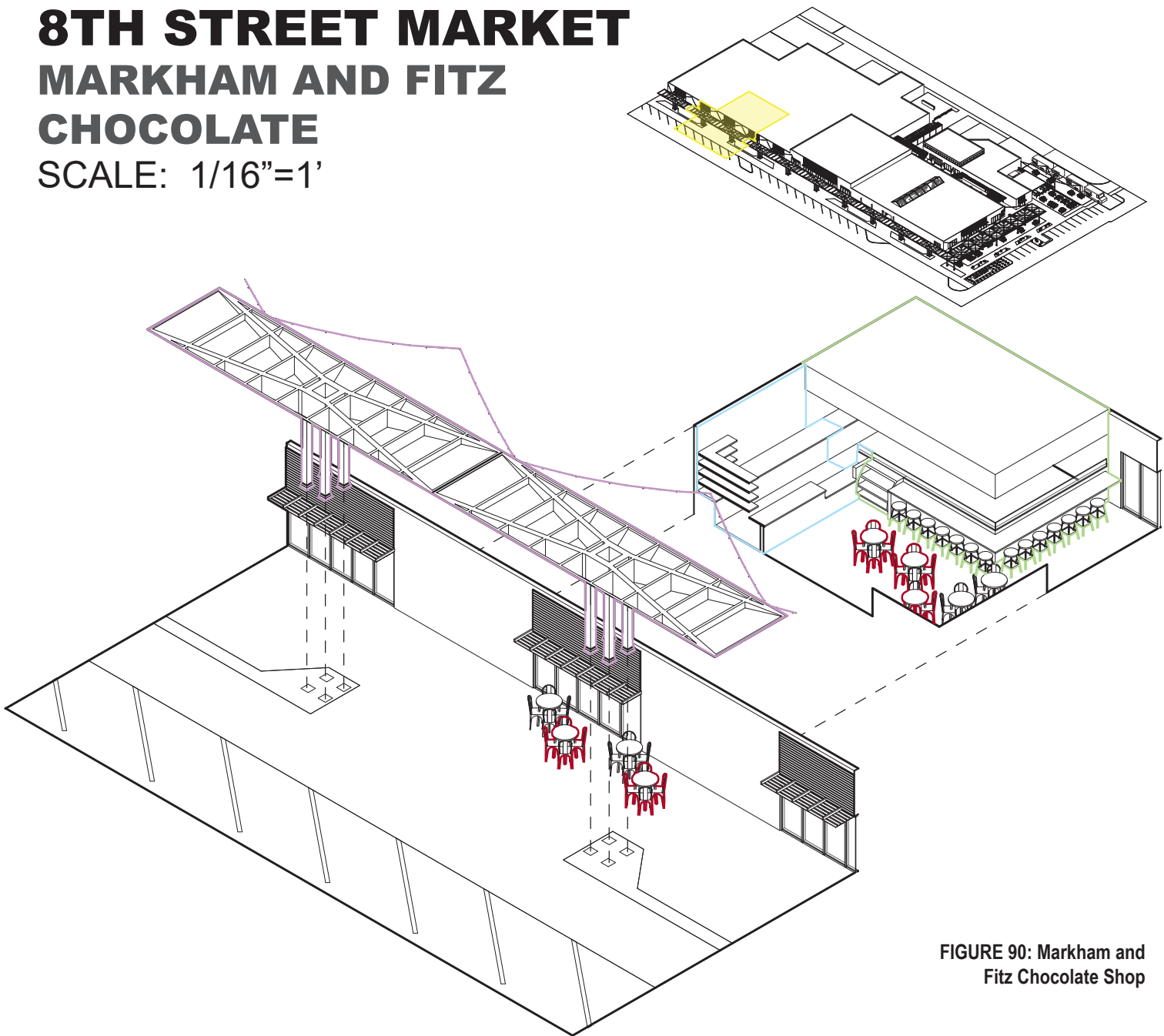


FIGURE 90: Markham and Fitz Chocolate Shop

Markham and Fitz Chocolate is one of but many shops located along the west side of the 8th Street Market, but the qualities of third places it exemplifies are common to many of the other shops as well.

The design strategy of the chocolate shop follows trends found elsewhere in the Market—moveable outdoor seating beneath a perforated metal canopy, indoor seating where people can work and talk, and the presence of food and drink. Markham and Fitz is unique to the Market as it provides sweeter options than the other food-related businesses. The chocolate production is also on display and a means of starting conversation among different groups of people who enter the shop and see their products being made, just as the brewery is on display through the windows

at Bike Rack Brewing. This observation area doubles as seating for small groups in a similar way as the seating around the shuffleboard at the Holler. A source of entertainment to watch is something that brings people together and conveys information, aspects important to a third place. Other components of third places are also explored.

Adaptability is an additional part of the chocolate shop. The seats reconfigure to accommodate different sizes of groups. If the weather is poor outside, there is also seating inside. The lights hung from the canopy extend the usefulness of the outdoor space into the evening. Though there is not a large range of activities at Markham and Fitz, people are able to work, shop, talk with one another, watch the chocolate-making process, or enjoy the weather outside.



Markham and Fitz used the shell of one of the units along the west side of the 8th Street Market to create a space with an experience not found elsewhere. The interior, dedicated to the production of chocolate, engages the sense of taste, sight, smell, and hearing while also offering refuge from the outside and a place for different activities. The exterior meanwhile has features common to other exterior spaces of third places, especially those at the 8th Street Market.



**FIGURE 91 (TOP): Chocolate Shop Interior**  
People sitting on the interior of the shop have variety in their choice of seating. The high tops have views into the chocolate-making process, the wall bench and tables seat groups, and the individual chairs and seats can host up to four people.

**FIGURE 92 (LOWER LEFT): Cash Register**  
The front counter is where people interact with the chocolate shop workers and purchase food and drinks. These sweet options differ from the food found elsewhere in the 8th Street Market such as the food trucks and the Holler.

**FIGURE 93 (LOWER RIGHT): Outdoor Seating**  
In addition to the indoor seating, the chocolate shop has outdoor seating shaded by the perforated metal canopy. String lights illuminate the space at night. These elements together allow the chocolate shop to serve the public at different times of day and the year.



# COMPONENTS: MARKHAM AND FITZ CHOCOLATE

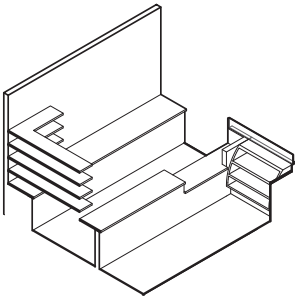
## OUTDOOR SEATING

A metal canopy shades the outdoor seating, where people gather, eat, drink, play games, and observe other areas of the 8th Street Market. These seats are common to many of the shops along this side of the Market. They are light and moveable so differently-sized groups can arrange them to fit their needs.



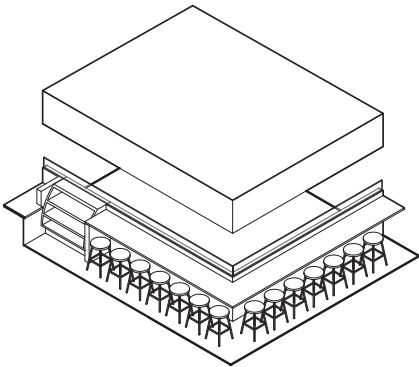
## SHOP COUNTER

People purchase products from each of the shops. At Markham and Fitz, people can purchase, chocolate, candy, coffee, mixed drinks, tea, and hot chocolates. The sweet selection acts as a desert to some of the other food options found elsewhere within the 8th Street Market. Obviously the food is not free, though there are free samples and the smell of chocolate fills the air. The staff are also open to talking with guests as it is not as busy of a location as other areas of the Market.



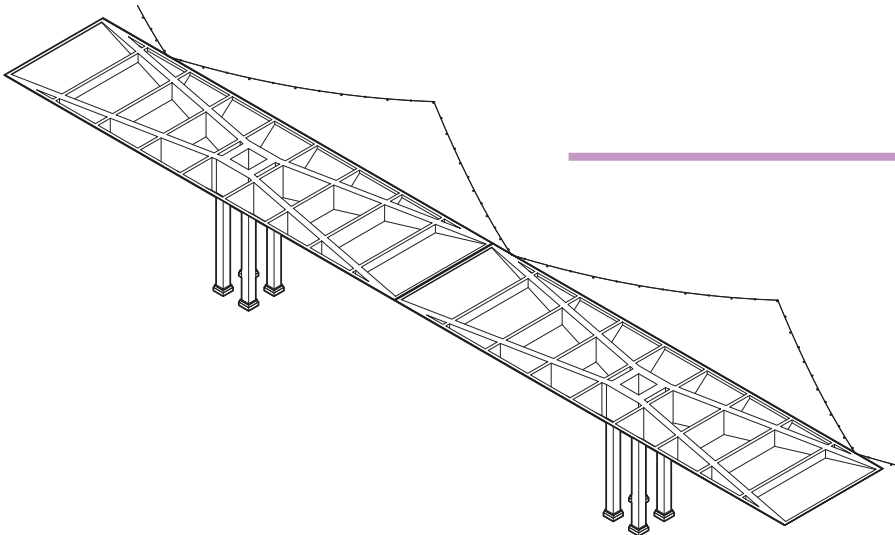
## CHOCOLATE PRODUCTION AREA

People sit around the stools for an informal demonstration of how Markham and Fitz produces chocolate. Just as the windows at Bike Rack Brewing, this visual connection enhances the relationship between a person and the food they consume. This counter is also a place for people to enjoy their purchase, speak with one or two other people, or perform some work through reading or their laptop.



## METAL CANOPY

This modular metal canopy shades a large area that wraps around the 8th Street Market. It shades outdoor seating and protects pedestrians from rain while also holding visual interest with the perforated metal. The rusted metal and heavy structure calls back to the industrial nature of the site. String lights also hang from these canopies, illuminating the space at night so people can use the exterior of the 8th Street Market later into the evenings.



## ACCESSIBILITY

- ACCESS AT DIFFERENT TIMES OF DAY
- PEOPLE MAY FREELY COME AND GO
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## SOCIAL MUTUALISM

- FOR VARIOUS AGES
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- ENCOURAGES COMMUNICATION

## INFORMATION

- PEOPLE CAN CONVERSE
- INFORMATION DISPLAYED
- PEOPLE LEAVE THEIR TRACES

## FAMILIARITY OF PLACE

- HISTORICAL SIGNIFICANCE
- PHYSICAL PERMANENCE
- OLD AGE

## POINT OF GATHERING

- PLEASANT QUALITIES PEOPLE SEEK
- OPEN SPACE FOR GROUPS
- AREA OF INTEREST OR DEMARCATION

## PROTECTION

- FROM THE SUN
- FROM THE STREET
- FROM NEIGHBORING PROGRAM

## PERSONAL INTERACTIONS

- HOLDS VISUAL INTEREST
- PHYSICAL INTERACTION
- OTHER SENSES ENGAGED

## ADAPTABILITY

- USED AT DIFFERENT TIMES OF DAY
- USED AT DIFFERENT TIMES OF YEAR
- ALLOWS ALTERNATE CONFIGURATIONS

FIGURE 94: Markham and Fitz Chocolate Elements



# SUMMARY: 8TH STREET MARKET

As the name implies, the 8<sup>th</sup> Street Market is a source of many food options and hosts many other recreational and commercial activities. Some of the qualities of good public spaces and third places described by Oldenburg and Whyte are present at the Market as well. All of this program is organized around a former poultry processing facility. The practice of renovating old buildings for new public purposes has been a common trend for all of the explored case studies. The use of the existing structure is suited for the context of Bentonville.

The 8<sup>th</sup> Street Market accommodates today's "experience society" discussed by Jan Gehl.<sup>73</sup> It is a source not only for food but also for socializing, drinks, selling products, working, seeing performances and events, and recreation. This quality of centeredness encourages people to come to the Market for any number of these opportunities. One might assume that they go to the Market to participate in one of these activities as well as consume food, but it is not required. In fact, much like the City Pump located only a short drive away, the whole site is a public space open for free and does not require any purchases, a quality of third places Oldenburg cites as being very important for bringing together people of different economic classes in the same community.<sup>74</sup> The site has a wide range of seating options for differently sized groups and different activities. The indoor and outdoor seating can seat several people in the same group out to socialize with one another or share a business lunch. Smaller groups and individuals also have no trouble finding a place to sit. William Whyte's observations indicate that people tend to occupy spaces where there is seating<sup>75</sup>, and the 8<sup>th</sup> Street Market's areas certainly have this seating. From their seats, people have many sources of entertainment. The shuffleboard court is surrounded by stools, the chocolate production area at Markham and Fitz has observational stool seating, and Bike Rack's indoor and outdoor seating are located adjacent to a stage and several board games and outdoor games. These seats also provide a place

for people to work, something that has become more common for public spaces

Advancements in technology have increased the type, quality, and amount of work people can complete remotely via laptop or other devices. As such, public spaces have started to reflect this trend. The author noted several people at the Holler with laptops, headphones, and even one man with an audio mixer board working at tables equipped with power outlets. Companies also bring visiting clients and coworkers to the 8<sup>th</sup> Street Market for lunches and dinners as an icebreaker to working together. Whether working on a personal project or a more business-related endeavor, people use the Market as a public space that blends the qualities of third places with those of a second place where work normally occurs. The Market is far from a traditional office, with many possible distractions and plenty of food options, but many still choose to work at public spaces such as the 8<sup>th</sup> Street Market or Cooper Hewitt Museum for the availability of pleasant qualities and a connection to the community not always found in an office. The community in which the Market is located, much like trends in means of work, is changing today as well.

The 8<sup>th</sup> Street Market appears to be part of a pushback movement against some of the more commercial ventures in eastern Bentonville, specifically Walmart. Walmart's corporate offices take over large tracts of land between the Market's site and Highway 49. Despite the Market's location in an open field ripe for corporate development and the site's past as an industrial production plant, the Market was reimagined as a center for food, education, recreation, and art. Oldenburg attests that third places must be locally-owned to avoid the standardization and loss of the sense of place that accommodates take-overs by larger corporations and franchises.<sup>76</sup> Instead of a corporate presence, the site of the 8<sup>th</sup> Street Market like many sites around it, is filled with artwork. There are murals on several walls both inside and out, the metal canopies and their perforations create shadow patterns on the

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<sup>73</sup> Gehl and Svarre, *Study Public Life*, trans. Steenhard, 65.

<sup>74</sup> Oldenburg, "Vanishing 'Third Places'," 8.

<sup>75</sup> Whyte, *Social Life of Small Urban Spaces*.

<sup>76</sup> Oldenburg, "Vanishing 'Third Places'," 10.



ground, and the signage around the site even serves as a source of visual interest. The opening of Crystal Bridges in 2011 increased the importance of art in Bentonville. Today, there are currently efforts to open a contemporary art museum adjacent to the 8<sup>th</sup> Street Market, and the Thaden School down the road will soon open having been designed by many local architects. Of course, the downtown square is located just a short walk or drive from the Market as well where there are other examples of public art and culture. Public spaces filled with art and various activities are more engaging and build stronger community bonds than additional office spaces or industrial sites, one of several takeaways from the 8<sup>th</sup> Street Market.

The analysis of the 8<sup>th</sup> Street Market reveals several examples of the public space acting as a third place and some of it failing to do so. To begin, the Market capitalizes on its past as a processing plant. The site was already equipped to prepare food, and now that process is on display. Views into the brewery, the food trucks, the Brightwater school, and the production in smaller shops such as Markham and Fitz Chocolate creates a relationship between guests and the food they consume. This experience is one that makes a trip to the 8<sup>th</sup> Street Market unique and different from other public places. Coupled with the presence of art and indoor and outdoor recreation, the Market has a strong sense of social mutualism with something for almost everyone to do. The elements in the areas themselves, however, are not unique to the site, as with other sites such as the City Pump and Cooper Hewitt Museum. The seating is generic but great in variety to accommodate different activities. These activities such as the shuffleboard, brewery, and concerts draw people to the 8<sup>th</sup> Street Market. The relationships between these activities are strengthened by everything's close proximity to one another and the level of transparency between interior and exterior spaces. One can stand on the west façade, look through the Holler, across the Vine, through Bike Rack Brewing, and see the food trucks beyond. Visual relationships encourage people to see all areas of the site. These visual relationships are especially important when people confine themselves to the interior spaces during

poor weather conditions. The ratio of indoor and outdoor opportunities is very balanced, and people can use the Market at many times of the day and year, a display of its adaptability. For all these pleasant qualities, there are some qualities of the Market that contradict third places. For examples, the massive surface lot parking and its distance from other areas people occupy harms the pedestrian traffic to the 8<sup>th</sup> Street Market that third places often benefit from. To its credit, the parking lot replaces some of the harsh street lights with string lights to create a more inviting and pleasant experience as one moves between the Market and their car. There is also less thought given to the space between areas in the Market. For example, there is an empty hallway linking the shops to the Holler that almost no one uses unless they are searching for the bathroom. Thankfully, this means people tend to travel outside to move from one shop or area to another. Additionally, the Vine creates a path of circulation too small for many outdoor activities found elsewhere in the site, though it does generate visual interest through the use of vegetation and the metal canopy that winds through the corridor. The front porch is also an area that could use some more defined activities. The seating here, though covered, is farther from the food trucks, and drinks from the brewery cannot reach out to this area. It seems to mostly serve as a point of gathering below the metal canopy and as overflow seating from the food trucks. No other source of recreation is present here as of the author's analysis of the site. Nonetheless, the whole 8<sup>th</sup> Street Market works well together to create a cohesive experience.

Food is consistently a reason for public gathering and is a common quality of third places for its ability to bring a community together. The 8<sup>th</sup> Street Market continues its tradition as a site of food production to also bring a culinary school, shops, outdoor and indoor recreation, workspaces, and art and culture to Northwest Arkansas. It is an example of how a public space can exist both on the inside and outside of a building and still contribute to the qualities of third places that create strong social bonds.



# SYNTHESIS / DISCUSSION



# SYNTHESIS / DISCUSSION:

The capstone was built upon the idea that successful open spaces rely on qualities of third places to attract an array of people for a variety of reasons. The development of the capstone produced three main goals: **(1)** to test if traits of third places existed in successful open spaces in the ways Ray Oldenburg discusses in his writings, **(2)** to produce a method for analyzing elements in open spaces and how they contribute to qualities of third places, and **(3)** to produce a catalogue of successful open spaces and their components for the design of future public spaces. Through this process, the analysis revealed many patterns in the four selected case studies despite their different contexts as well as some features unique to each location. This recorded data and the accompanying graphic information contributed to a response to the three stated goals of capstone. From here, a critique of the capstone study process as well as suggested courses of action for future research are the logical next step.

## CENTEREDNESS / SOCIAL MUTUALISM

The capstone project addresses the following statement: third places are open to a wide range of people, but not all open spaces are third places. Successful open spaces are those that exhibit qualities of third places, meaning they are where people choose to spend their time outside their homes (first places) and their work (second places). This idea is mostly true for the four case studies researched. Each to some degree or another offer a broad range of activities that many people flock to, displaying the idea of centeredness. For example, some people come to St. Louis's Citygarden solely for the coffee shop, others cool off and play in the pool with their families, and still others casually walk around the park observing the artwork within. These activities do not even have to be unique to the site. Food trucks are located at all

of the case studies except the Cooper Hewitt Museum, and yet the range of other program at each site still makes them unique from other open spaces. People go where there are options for them to do different things<sup>77</sup>, meaning quantity and quality of activities are both important factors to open spaces. Most of the sites have a presence of food, varieties of vegetation, plenty of seating, relief and access to the sun, and the Citygarden even has the presence of water. All of these components have been identified by Whyte as aspects of successful open spaces.<sup>78</sup> Different types of people also display interest in similar activities, a gesture of social mutualism that creates a stronger sense of community. The City Pump in Rogers, AR for instance allows dogs to roam the fenced yard in the front and back to the delight of people of all ages who enjoy petting the dogs and speaking with the owners. Based on the results of the graphic information in many of the elemental diagrams, social mutualism associated with bringing people to each site by offering activities that many are interest in is one of the biggest contributing aspects of third places present in successful open spaces. Two of the other most important factors according to the gathering information are accessibility and adaptability.

## ACCESSIBILITY / ADAPTABILITY

Many of the ideas of accessibility and adaptability of successful open spaces followed corresponding ideas regarding third places. For instance, sites such as the City Pump, and 8<sup>th</sup> Street Market have a balanced ratio of indoor and outdoor space and activities so that people can still use each site even in poor weather or colder seasons. The Citygarden and Cooper Hewitt garden are not as

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<sup>77</sup> Whyte, *Social Life of Small Urban Spaces*.

<sup>78</sup> Ibid.



adaptable in these unsavory conditions due to their large outdoor concentration, but each feature at least an indoor seating area and source of food. An interesting note is that the two former examples exist in a context where the population and building density is less than the two latter examples. In this less dense context, a larger percentage of indoor space is present, meaning the building density of the area increases and people can adapt their activities to the outside conditions. In the denser urban contexts of St. Louis's Citygarden and New York's Cooper Hewitt garden, there is more outdoor space, reducing the density of buildings in the area but making the outdoor spaces susceptible to negative environmental conditions. There was also a distinction among these case studies regarding the means of access into the site. For the Citygarden and Cooper Hewitt garden, pedestrians almost exclusively access the site due to the limited street parking adjacent to the site. Most of the visitors at these precedents arrive via foot, a stark contrast to those traveling to the City Pump and 8<sup>th</sup> Street Market. Because of an abundance of parking around each site and people's inclination to drive in less densely populated areas, people drive to each site, even with the surrounding neighborhoods and other urban program. Randolph Hester describes this tendency towards vehicular travel as a threat to open spaces and urban planning.<sup>79</sup> It becomes more difficult to discover an open space or stop to visit while driving quickly by in a car versus walking on foot. Despite this theory, both the City Pump and 8<sup>th</sup> Street Market are consistently populated establishments. While not the most environmentally-friendly practice, the people in these areas have adapted their primary means of transportation--the car--into the way they access open spaces (see **Figure 95**). This currently integral use of the car means parking is an important aspect of third places

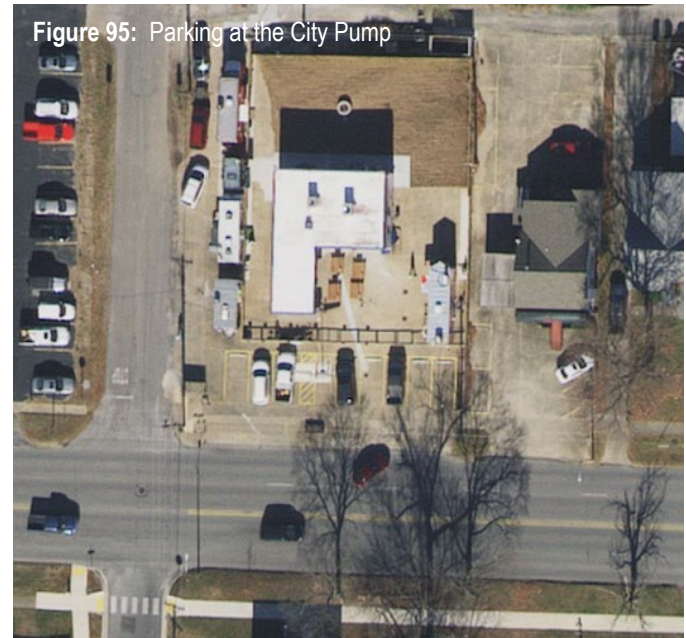


Figure 95: Parking at the City Pump

in less dense areas, even though it is an eye-sore, and parking is less important in more dense urban centers like St. Louis and New York where walking is a more accepted form of travel. The means of transportation for the users of open space are an example of people defining what a third place is (i.e. is there parking available so a person can access the site given the dominant mode of transport?). Connection to surrounding context thus becomes an especially important aspect of design for open spaces where parking is a concern, though it is normally an important aspect anyway.

## ADDRESSING SURROUNDING CONTEXT

Given that third places are ways of uniting a community, the way open spaces address the surrounding area is very important. Each researched case study in the capstone addresses the physical attributes or the historical context of its surroundings. The Cooper Hewitt garden is in the late Andrew Carnegie's private garden and has geological and botanical specimens found at Central Park across the street. The Citygarden's design is

<sup>79</sup> Hester, *Ecological Democracy*, 17.



# SYNTHESIS / DISCUSSION (CONT.):

based on the limestone bluffs along the Mississippi, the flooding of the plains, and the history of agriculture in the Midwest. The City Pump uses the gas pumps and garage doors present in the old service station as motifs for the design of the project. And lastly, the 8<sup>th</sup> Street Market, which was a poultry process plant, keeps its industrial identity as a source of food production by using metal canopies reminiscent of industry and by creating visual connections to food production at the brewery, culinary school, and various shops. All of these examples with the exception of Citygarden exist as renovations of spaces not previously meant for the public. These existing structures are well suited to host new public life, having all the required existing infrastructure and having already become part of the community in which they now serve again. The demands of people for more places to congregate outside home and work have led to the conversion of formerly unoccupiable space into places for unique experiences. Each case study uses a similar method to contain these experiences—create a physical or at least visual barrier between the surroundings and activities of the site. The Cooper Hewitt garden and City Pump uses fences to accomplish this task (see **Figure 96**), the Citygarden uses trees, plant buffers, and changes in elevation to divide the park from the street, and the 8<sup>th</sup> Street Market separates itself from the parking lot using a perforated metal canopy around the perimeter, plant



Figure 96: Fence and Vegetation Barrier at the Cooper Hewitt

buffers, and food trucks to obscure the lot. Inside these areas, activities occur, and the designed environment plays an important role.

## ROLE OF ARCHITECTURE



Figure 97: Missouri Limestone Wall at Citygarden

The organization of elements in each site create different areas where people can do different things. The architecture or other designed elements serve as a backdrop for these activities and are often points of visual interest enhancing the quality of the space. The English Georgian façade of the former Carnegie Mansion, for example, looms over the whole Cooper Hewitt garden space. The common language of the metal canopy guides the circulation and points of entry into the building at the 8<sup>th</sup> Street Market. In addition to visual engagement, the wall at the Citygarden is a tactile specimen of the geology of the St. Louis area and also features an interactive waterfall especially useful on hot summer days (see **Figure 97**). The café and its overhanging roof are also a source of visual interest at this site. The architecture, while a visually engaging component of each of these spaces, is also an additional area of occupation, and usually the façades reveal what activities happen on the interior. A high level of transparency in the case studies helps unite the



interior and exterior spaces visually creating a cohesive sense of a whole site. This idea of transparency is not as evident at the Cooper Hewitt given that it is a museum that cannot put all of the exhibits on display out the windows, but the indoor café seating area does feature large windows looking out to the front lawn. Interestingly, the use of well-designed environments meant for recreation has also attracted another type of activity—work.

## BLENDING OF SECOND AND THIRD PLACES

In each of the case studies, the author witnessed people sitting down to work on their laptops or speak or speak with colleagues. Excluding the City Pump, people at the other sites decided to spend their time in a space normally meant for relaxation and recreation to pursue different avenues of work in an environment different from a traditional office setting. For example, many people worked in the indoor café seating area of the Cooper Hewitt Museum where there was access to the café and a view into the front lawn of the garden (see **Figure 98**). The Holler at the 8<sup>th</sup> Street Market encourages different forms of work further with the presence of electrical outlets on many of the tables (see **Figure 99**). Meanwhile, the café at the Citygarden was full of those on their laptops or taking phone calls on their cellular devices, activities also present at the office buildings surrounding the site. The common factor in all of these examples is the



Figure 98: Workers at the Cooper Hewitt Museum



Figure 99: Workers at the 8<sup>th</sup> Street Market

presence of coffee, food, and a range of seating types to best suit each worker's needs. Third places are now including more components and aspects of second places as remote working becomes more accepted and convenient. People's decision to work remotely and in places they can still connect with the community is a trend designers must consider in the creation of future open spaces.

## ANALYSIS OF PROCESS

The capstone is successful in documenting the four open space case studies and their different components, resulting in a catalogue of wholes and parts. The process for interpreting these components and their contributions to the qualities of third places continued to evolve over the course of the capstone, and the author has made several notes regarding the process's successes and limitations. Beginning with the actual means of data collection, it was imperative that the author travel to each case study to record seen observations and better understand the components and their relation in size, organization, and use by people. Photos were an excellent form of documentation in addition to the axonometric diagrams. However, the timing of the data collection fell between January and April, months where the weather is not always appropriate for studying open spaces. Due to other obligations the author was also limited in the time spent on each site. In future studies, the author recommends more



## SYNTHESIS / DISCUSSION (CONT.):

time be spent on each site to record how people use each area and component during different times of the day, during different times of the year, in different conditions, and in different ways. The focus on the actual elements present in the public spaces and not necessarily the people using them was a means of limiting outside variables that people present. This method is successful for documenting each site, and the observations about each area and element are the results of recorded notes, past observations, and suspected uses and activities. These written descriptions and observations are very useful in determining which aspects of third places the open space elements exhibited as well as enhancing the quality of the catalogue of elements. The graphic representation of the element exemplifying third place qualities is a more difficult task. This challenge mostly arose from the varying nature of each element and the struggle to graphically show the qualitative difference between elements that may not have anything to do with one another. For example, a seat contributes to the quality of accessibility because it is a free amenity. However, under this definition, the roof of a café is also considered to contribute to accessibility because it is a “free” amenity. The author recommends that a future iteration of the capstone study examine the definition of an element or group them differently. More subcategories for each quality of a third place may be necessary too to develop a better picture of how these elements operate in the entirety of the site. Despite these setbacks, the element diagrams show the main overall third place themes of many of the open spaces—chiefly social mutualism, accessibility, and adaptability. During future research iterations, the author suggests that the study of additional case studies could be beneficial to continue testing the use of open spaces as third places. Specifically, an unsuccessful open space can be analyzed to determine if its elements contribute to qualities of third places. If the elements of an unsuccessful open space fail to contribute to qualities of third places, then the hypothesis of this capstone is supported. Third place qualities help

create successful open spaces. If the elements of an unsuccessful open space do contribute to third place qualities, then further research must be conducted as to determine why the space is unsuccessful or the criteria of third places as factors in open space success must be reevaluated. This additional research is but some of the additional steps required to study the ways in which designers can create successful open spaces.







# CONCLUSION





# CONCLUSION:

A successful open space is one which people choose to occupy and accommodates both local residents and guests. It thus stands to reason that successful open spaces exhibit qualities of third places, a term coined by Ray Oldenburg to describe the familiar places that people spend their time away from their first places (home) and second places (work). The capstone uses on-site investigations to analyze four case studies—the City Pump, the Cooper Hewitt garden, the Citygarden, and the 8<sup>th</sup> Street Market—to determine if the elements found in these successful open spaces exhibit qualities of successful third places described by Oldenburg and of engaging public spaces described by others. Through a series of diagrams, photos, and descriptions, several common themes align with much of the thinking of these urbanists. For example, the presence of food, recreation, seating, and art and culture are common in each of the case study. The range of activities is an example of centeredness and social mutualism, drawing in different people for different reasons but creating an environment for community engagement and interaction, nonetheless. Other common themes not directly referenced in third place research also reveal themselves through analysis work. Each case study is an example of a renovated space used to serve new purpose for a contemporary society. An instance of this changing society is the accommodation of workers using the open space to pursue their career remotely or complete personal projects. In this way, the open space serves as a mix between third and second places, containing elements and atmospheres people seek out and desire as well as an appropriate environment to work. Through some minor adjustments in research process and additional case studies, the study started by this capstone can continue, providing urbanists and designers with a catalogue of successful public spaces, a better understanding of the aspects of third places that help public spaces, and a reaffirmation and new insight into the work of theorists such as Oldenburg and Hester.







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## FIGURES:

**FIGURE 02:** "Cooper Hewitt: Smithsonian Design Museum." 40°47'03.82" N and 73°57'28.34" W. GOOGLE EARTH. 2018. Accessed March 28, 2019.

**FIGURE 20:** "Citygarden Sculpture Park." 38°37'36.05" N and 90°11'37.35" W. GOOGLE EARTH. 2017. Accessed March 28, 2019.

**FIGURE 52 / 95:** "City Pump: Food Trucks and Libations." 36°20'02.00" N and 94°07'24.70 W. GOOGLE EARTH. 2017. Accessed March 28, 2019.

**FIGURE 61:** City Pump Interior. Digital Image. NWA Daily. Accessed 12 April 2019. <http://www.nwadaily.com/business/city-pump-in-downtown-rogers/>

**FIGURE 64:** "8th Street Market." 36°21'53.17" N and 94°11'59.60" W. GOOGLE EARTH. 2015. Accessed March 28, 2019.

**OTHER FIGURES:** CREATED BY AUTHOR