

Urban Entertainment Destinations

A Developmental Approach for Urban Revitalization

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Abstract:

Urban Entertainment Destinations (UED) are a new form of development comprised of unanchored retail projects that mix entertainment venues and icon restaurants as a solution for enticing visitors back to the city. The difference between these destinations and the traditional shopping mall is the experience gained when leaving the destination. As a solution, several cities have considered Urban Entertainment Destinations as a developmental means for revitalizing the downtown.

This thesis design project attempts to explore the significance of UED's by conducting a literature review and case study analysis of nine UED's across the United States. Studies extracted from each module revealed the importance of six key strategies- Placemaking, Multi-Anchoring, Contextual Links, Critical Mix & Mass, Programmability, and Branded Identity. Particular attention was placed on placemaking; designing gathering spaces, pathways, material choices, spatial relationships, and programmed land use. An emphasis has been made on incorporating the history and culture and the site's sense of place, two placemaking components that help create a distinct destination. These strategies were used as a basis for developing a set of design criteria that were in turn applied to the development of a master plan for a new UED in Rockford, Illinois.



For mom and dad

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Introduction: Chapter One

INTRODUCTION:

Today, many American cities are facing significant challenges of crime and violence, urban decay, and unstable real estate values. As a solution, several cities have considered Urban Entertainment Destinations as a developmental means for revitalizing the downtown. Urban Entertainment Destinations (UED) are a new form of development comprised of unanchored retail projects that mix entertainment venues and icon restaurants as a solution for enticing visitors back to the city. The difference between these destinations

and the traditional shopping mall is the experience gained when leaving the destination. Landscape architects are essential in designing a sense of place, a fundamental strategy in successful destinations across the United States, including Baltimore's Inner Harbor and Universal's City Walk. While the financial risks can be great, successful UED's can attract millions of visitors a year.

This thesis design project will attempt to explore UED's by reviewing literature, conducting case studies, and through personal investigation. Major findings will be extracted from each module and incorporated into a UED that will serve as a major downtown attraction for the city of Rockford, Illinois. Findings will be based on six key strategies- Placemaking, Multi-Anchoring, Contextual Links, Critical Mix & Mass, Programmability, and Branded Identity. Particular attention will be placed on placemaking; designing gathering spaces, pathways, design elements and material choices, spatial relationships between built elements and programmed land use. Placemaking will also take a look at the history and culture and the site's sense of place, two placemaking components that help create a distinct destination.

Review of Literature:

Chapter Two

HISTORY AND ORIGIN OF URBAN ENTERTAINMENT

HISTORY OF URBAN ENTERTAINMENT:

Entertainment has been popular in the American city for over a century. Between the years 1895-1930, known as the Golden Age, cities transformed their leisure life into places full of amusement parks, theaters, nightclubs, and stadiums. The working class spent their leisure time in saloons, cheap variety theaters, restaurants, beer halls, and bowling alleys. Despite the variety of entertainment, there was no public entertainment zone in American cities suitable for all classes or sexes to congregate (Hannigan 18).

By the twentieth century, leisure and urban entertainment were growing at a considerable rate due to increased leisure time,

income, technology, advertising, and population of the white-collar sector. Increased leisure time brought a demand for attractive, non-threatening, and affordable destinations. This increase sparked ideas of environments that would reverse the separation of race, class, gender, and ethnicity. Coney Island, New York, one of the first destinations to define this democratic method, was depicted in popular magazines as “a mingling of individuals of all ranks and classes, college and factory workers dining next to each other, the disregarding of character or station, equality being taken for granted joyfully” (Hannigan 25). Shortly after, baseball parks and other destinations followed in becoming places for all classes to enjoy. Subsequently, the American middle-class felt uneasy with the desegregation, fearing disorderly conduct of the working class. As a result, the middle class threatened never to return to these places, causing attraction owners/managers to rethink their strategies (Hannigan 25). Consequentially, the working classes were once again excluded from specific venues.

During the Golden Age came the “culture of pastiche,” a unique vernacular form of popular entertainment that integrated the street experience into a new commercialized culture. This form introduced Broadway musicals, films, and stand-up comedians to the city.

Entrepreneurs and promoters transformed these destinations (variety theaters, dance halls, etc.) into safe and controllable environments, merging all classes once again (Hannigan 25).

By the 1930’s, signs of decline were beginning to show throughout cities. Soon after the end of World War II, entertainment districts were experiencing a serious crisis. Entertainment zones in city downtowns began to disappear, as they lost clientele to television, suburban theme parks, movie theaters, and shopping malls. Soon there was little draw to pull tourists and suburban visitors back to the downtown areas.

After World War II, cities were seeing a significant decline in population and morale. By 1967, only twenty-two percent of Americans desired to live in the city (Hannigan 33). Anthony Downs and Associates, from The Brookings Institution in Washington DC, identified “40 Theories of Urban Decline” depicting a rationale for the decline of American cities in the 1960’s and 70’s. Downs’ “40 theories” can be summed up in six different categories:

- i. *Disamenity Avoidance Theories* - People leaving to avoid crime and high-energy costs,
- ii. *Tax Avoidance Theories*- Taxes were lower in the suburbs,

- iii. *Positive Upgrading Theories*- Suburbs provide a better standard of living and wider range of amenities,

- iv. *Economic Evolution Theories*- Suburbanization is a natural stage of economic activity,

- v. *Biased Policy Theories*- Governments influence investment, housing, and economic activity, and

- vi. *Demographic Trend Theory* - Population growth and migration have negative impacts on central cities (Hannigan 34).

In order for cities to survive, something had to be done to encourage visitors to come back to the cities. On August 24, 1981, *Time Magazine* published “Cities Are Fun,” an article discussing the return of pride and vitality in Baltimore with “Harborplace,” a new development along its inner harbor. Harborplace, developed by Rouse and Company, converted a 250-acre wasteland of wharves, markets, warehouses, and railroad yards into a successful retail entertainment destination (Hannigan 50). Harborplace, opened in July 1980, was derived from the same ideals used in the transformation of Boston’s successful Faneuil Hall Market.

Faneuil Hall Market is categorized as a festival market. This is different from the traditional

shopping mall as festival markets consist of smaller shops without a large retail store anchor. Festival markets are aimed toward a specific target group, focusing on entertainment and shopping, while highlighting the historic and architectural themes of the city. While the Faneuil Hall Market has proven to be a success within its genre, developers have concluded that festival markets are not attracting enough revenue to support the initial cost of developing activity generators (Hannigan 52). As a result, the Urban Land Institute developed a new concept of the festival market, phrasing it as an Urban Entertainment Destination.

ORIGIN OF URBAN ENTERTAINMENT DESTINATIONS:

Faneuil Hall, a historic meeting hall for Boston organizers during the American Revolution, has become the single most influential retail project in the City of Boston and perhaps in all of urban America. Faneuil Hall Marketplace, designed in 1973 by Benjamin Thompson and Associates for the Rouse Corporation, is a vital redevelopment project that attempted to save and restore historic buildings in the area, while developing a market area for the city (Judd 170).

Initially, the project created an exciting retail market that serves city residents, downtown

workers, and suburban shoppers in effort to draw them back to the city. Efforts were made limiting the number of national chain stores allowed in the market, encouraging local merchants, and adding over forty pushcarts to the plaza presenting an illusion of high concentrations of commercial activity (Hannigan 53). Faneuil Hall Marketplace was an immediate success, drawing in ten million visitors its first year. Between its opening in 1976 and 1999, the market attracted over twelve million visitors annually (Judd 171).

In 1993, another significant urban renewal project designed specifically for entertainment was New York City's Times Square. Prior to releasing a new master plan for the redevelopment of Times Square, this midtown Manhattan area was comprised of pornographic theaters and stores that forced out legitimate businesses and catered to a new clientele of drug addicts, prostitutes, runaways, con artists, and criminals. However, the low rents made the area affordable, attracting galleries and artists (Sorkin 78). 42nd Street had the worst crime rate in the entire city for more than twenty-five years, making the area the "frightening underbelly of all that glittered in New York" (Livingston 1).

By 1981, New York State's Urban Development Corporation (UDC) and New York City's Public Development Corporation (PDC)

decided that a change was necessary to secure a future in New York City. Their vision involved altering the specific character of the area, bringing back the image of old Times Square, and encouraging investments to midtown Manhattan (Sorkin 195). Eager to find willing investors for the 42nd Street, 7th Avenue, and Broadway area, these groups acquired a \$241 million credit that would aid in the redeveloping process - closing, relocating, and demolishing businesses unfit for the new vision of the area (Judd 151).

In 1991, the UDC and PDC introduced an architect to the project after ten years of numerous attempts and failures. Robert A.M. Stern was to develop a master plan and direct the guideline study process initiated by the state. This included the renovation of theaters and construction of a hotel and retail shops. The aim of the project, known as "42nd Street Now," was to create an entertainment destination that generates excitement and reflects the specific culture the area had prior to World War II. Today, 42nd Street is a major destination with themed restaurants and entertainment-related enterprises, including MTV's Total Request Live and America's largest New Year's Eve Celebration, to which twenty-five million visitors come annually.



Figure 2.1. Times Square nightlife- New York, New York.



Figure 2.2. Times Square nightlife- New York, New York.



Figure 2.3. Times Square nightlife- New York, New York.

The redevelopment of Times Square convinced other cities concerned with deteriorating downtowns that entertainment is a necessary means for salvation (Russell 93). The project presented a significant shift in the way city planners viewed urban economic development (Judd, 150).

For decades, cities have seen a dramatic decrease in their manufacturing industry, resulting in unemployment, derelict structures, and declining morale. Entertainment zones diminished as people relocated into the suburbs where outdoor leisure-time activities, suburban theme parks, movie theaters, and shopping malls were plentiful. American urban downtowns became synonymous with “images of physical blight, vice and escalating crime, prompting suburban commuters to stay away” (Hannigan 33). With downtowns being primarily a business-oriented district, cities are becoming “ghost towns” after regular business hours as a result of improper zoning and failure to create proper mixed-use environments (Beyard 8). Consequently, cities are now seeking urban revitalization strategies, attempting to draw residents and tourists back to the downtown, providing a twenty-four hour experience, while improving the community’s quality of life (Caldwell 15).

Cities are attempting to overcome challenges of crime and violence, urban decay, and unstable real estate values. Boston, San Antonio, and San Francisco are among a few cities strategizing to promote themselves to tourists and conventions (O’Neill 96). Boston promotes itself as “America’s Walking City” and is working diligently on developing marketing strategies that will increase its tourism base. The Convention and Visitors Bureau of Boston teamed up with downtown businesses developing the “Kids Love Boston” guidebook and the reservation service “Boston By Phone.” San Antonio, the “forward-thinking city,” already offers major tourist attractions, including the Alamo, the Riverwalk, and two major theme parks: Sea World and Six Flags. San Antonio’s Convention and Visitors Bureau is now marketing itself as a center for Arts & Cultural Affairs, hosting over forty various festivals and events. San Francisco whose mission is “to sell and market itself as a site for conventions, trade shows, and vacation travel,” prides itself with its diversity of architecture, culture, and cuisine, attracting tourists from around the world (O’Neill 115).

Today, tourism no longer focuses on the historic monument, concert hall, or museum. It is now the whole urban scene. Tourism is not only an encounter that occurs between people, people

and space, and people as socialized and embodied subjects, but about expectations and experience (Crouch 1). Tourism has become an essential element in society's way of life. It allows people to escape from the dismay related to the mundane pressures of contemporary life. Today, middle class consumers are living increasingly hectic lifestyles, making it difficult to manage the typical family vacation. With parents and children's conflicting events, it is nearly impossible to mesh schedules together and go away for an extended period. Therefore, the tourism and entertainment industry are relying on Urban Entertainment Destinations as one solution to satisfying family needs, offering destinations that combine shopping, dining, and entertainment components that focus on producing a memorable and fun experience (Russell 92).

III. URBAN ENTERTAINMENT DESTINATIONS-

DEFINING URBAN ENTERTAINMENT DESTINATIONS:

There is no easy way of defining Urban Entertainment Destinations (UED's). The *American Heritage Dictionary* defines **entertainment** as a way "to hold the attention

with something amusing or diverting " (284). **Destination** is defined as "the place to which one is going or directed" (234). John Wong of SWA Group in Sausalito, California, a multi disciplinary design firm, described his idea of a destination as being a place people visit on a yearly basis that provides good value, good service, and things to do (Kay 53). The Urban Land Institute, which coined the term "Urban Entertainment Destination," defines it as "a leisure entertainment center, or retail dining entertainment that offers a synergistic combination of entertainment, food and beverage, and retail," and takes the "form of a cohesively owned and operated complex with tenants or a downtown district of independent property owners and tenants" (Beyard 255). Simply put, UED's are a new form of development comprised of unanchored retail projects, animated with a mix of entertainment venues and icon restaurants that serves as a solution for revitalizing urban and new regional centers for communities and regions (Rubin 2).

The difference between these places and the traditional shopping mall is simple, visitors returning home from an entertainment destination not only bring home a bag of tangible goods, they also come home with memorable experiences. This is not to say that shopping malls cannot be classified as UED's; case in point, "The Mall of America," located in Bloomington, Minnesota, has

a seven-acre theme park as a primary attraction. As part of the seventy million dollar theme park, Knott's Camp Snoopy offers families an indoor amusement park featuring sixteen major rides including a sixty-foot-high, 2,600 foot-long roller coaster, and a log flume with a forty-foot drop water ride (Beyard 171). These destinations provide an atmosphere of human-scale architecture and spaces and an assortment of distinct tenants (Clark 51). Location is also a key



Figure 2.4. View of Camp Snoopy theme park in Mall of America-Bloomington, Minnesota.



Figure 2.5. View of Camp Snoopy theme park in Mall of America-Bloomington, Minnesota.

determinant for its success. UED's are not only found in large cities; they can also be found in suburbs that contain similar qualities of urbanism, density, vitality, and eclecticism. Placement of these destinations needs consideration based on location, ease of access, and whether there are a significant number of people present.

Retailers view these destinations as a new wave for shopping malls. Retailers believe that adding entertaining environments providing adventure help lure shoppers who might otherwise choose to shop at home using catalogs, television, or computers (Russell 91). Entertainment companies describe them as the next generation theme park (Beyard 22). They are a new form of the 1980's festival marketplace, which typically occupies a multi-city block that adds value by providing an entertainment ambience drawing in visitors on repeat occasions (Braun 13). These destinations intend to entice visitors from a twenty to thirty mile radius (Beyard 24), offering a two to four hour diversion from their everyday lives (Brill 44).

Entertainment destinations serve as magnets for drawing potential visitors out of the house. Rising crime rates and the availability of in-house technology foster a tendency for cocooning, withdrawing from society by staying

at home (Milman 139). This is a challenge for today's operators in leisure, tourism, and hospitality industries. However, UED's are beginning to increase renewed interests in entertainment outside the home. People of all socioeconomic levels have demonstrated a need for excitement, experiences, and a sense of community (Zerbst 2). This is the primary reason for the surge in development of UED's: "People want to go where other people are – to mingle, to people watch, to eat - in other words to be entertained" (Zerbst 2). Americans are tired of homogeneous environments with the same entertainment features. Americans need to be entertained and stimulated (Hudnut 2). Richard Rich of Gordon Group Holdings sums up the importance of entertaining destinations stating, "Entertainment per se has reached proportions where people are expecting to be entertained from 'cradle to grave' and people are finding ways to accomplish that" (Brill 46). People are attracted to visual, intellectual, and emotional experiences; therefore, developers are seeking ways to entertain in more exciting ways. With the public's appetite for fantasy and escape from life's everyday reality, promising a fun and engaging place becomes essential (Russell 92).

Critics believe developing UED's have negative repercussions in revitalization. They feel UED's are explicitly for escape and gratification.

Escaping from reality "widens the gap between the city on display and the city beyond our view...losing any connection they might have had to the art of building real cities" (Sorkin 192). UED's promise to relieve the visitor from the burden of seriousness and reality. Critic Marc Levine, a professor of History and Urban Affairs from the University of Wisconsin, believes this form of development is not the best approach. Levine's research reveals that isolation occurs providing little economic spillover to local businesses and communities. Rarely do tourists travel beyond the destination's boundaries, leaving existing local businesses worse off than before. Levine also criticizes Jack Rouse's festival market designs for being too similar and lacking authenticity (Hannigan 53). Other critics believe the public spaces offered in entertainment destinations are inaccessible by city transit despite their central locale. One additional criticism is that these projects are intrusive for surrounding neighborhoods, bringing in additional traffic and developments. Developers argue that truly successful destinations can avoid being intrusive by working closely with local residents and business owners, and changing the way these projects are perceived. Rather than becoming a neighborhood intrusion the project may be perceived as a neighborhood enhancement (Riggs 1).

Cities having a strong tourism base, are accused of reducing themselves to a map of multiple tourist attractions. This suppresses the reality of the city, the connectivity in-between places, while imposing a fantasy environment. Critics believe these destinations provide no attempt to create a visual image of the city as a whole, limiting development to areas perceived as being productive or useful.

FINANCING URBAN ENTERTAINMENT DESTINATIONS:

Investors and local officials see these projects as salvation for dying malls and sick downtowns (Russell 1997). However, there is a high investment involved in financing these costly developments. A major reason for this is the difference in financial performance when comparing regional malls and urban entertainment destinations. They are different in four respects:

1 – Costs associated with differentiating the development as a regional destination can be significantly higher than those for comparable scaled regional malls.

2- Tenant leases are far more complex than the traditional retail developments due to multi-anchoring, the scale and requirements of core tenants, and the risks associated with new tenant concepts.

3- Financing presents special challenges due to the actual and perceived risks associated with novel projects and lack of comparable developments with performance histories.

4- Having a strategic perspective involves the enhancement of performance through strategic adjustments to programs, anchors, operations, and ownership, (Beyard 86).

To compensate for the high costs, involving local governments is essential to financing entertainment destinations. Rarely are destinations developed without some form of governmental assistance. This assistance includes defraying the cost of streets, parking, access, infrastructure, sanitation, and security. Local governments, focusing on infrastructure and redevelopment costs involving public space, are willing to share or aid in defraying the cost through grants, subsidies, direct investments, and various tax abatements. Today, governments are more rigorous in expectations and evaluations for such

investments. They are looking for a return on investments, evaluated based on the project performance and potential impact of the development (Hackett 27).

In addition to local governments, there are five major institutional players that become involved in financing and developing entertainment destinations: corporate lenders, real estate developers, gaming and entertainment companies, retail operators, and public operators (Hannigan 103). Despite the number of players involved, financing the destination is not as difficult as one may perceive, as long as there is a public/private partnership and stakeholders are involved at the very beginning. Stakeholders need to be included in the visioning and planning stages of the development process to help provide security for private sector investments (Hudnut 1). Regardless of who is involved, the bottom line is the return on investments in entertainment destinations.

While regional malls produce sales between zero and \$200 per square foot, successful entertainment destinations have the potential to generate sales beginning at \$300 per square foot. Navy Pier in Chicago, Illinois generates \$350 per square foot, while Irvine Spectrum sales, in Irvine, California, are \$425 dollars per square foot on average. Sales at

The Forum Shops at Caesars in Las Vegas generate over \$1200 dollars per foot (Gose 44). With cities relying on the tourism and leisure industry as a primary economic generator, investments in destination development become a vital strategic component (Beyard 89).

DESIGNING ENTERTAINMENT

DESTINATIONS:

Another aspect of creating a successful entertainment destination is design. Many design principles within these destinations derive from theme parks. Successful theme parks generally carry a theme or storyline as their basis for drawing in guests (White 147). Story-lines and themes unify a destination and create bonds between the center and its guests, bringing them into an imaginary world and stimulating all five senses. What gives a destination its character, what draws people to it, and what makes it appear to be sites of fantasy and pleasure is the implementation of a story (Crouch 91). Knott's Camp Snoopy, the Mall of America's theme park, bases its story-line on a camping trip incorporating a rustic North Woods architecture theme with Charles Schultz' *Peanuts* comic strip characters (Beyard 171). Retail environments

combining fantasy with themes that entertain and stimulate tend to encourage more shopping (Sorkin 16). Themes can also be cultural and value-based, giving a place soul, something lacking in most retail environments. Soul, in combination with quality operations, extends the visitor's stay at a given destination: "Themes can take intimidating ideas and make them accessible. They help bind us together. Without them and their sense of shared experience, we do not have culture" (Pearson 141). Several examples of using themes and storylines in a destination are in Las Vegas casinos, featuring themes ranging from Egyptian and tropical, to medieval and circus. Careful consideration in developing the theme is critical; the theme should not be too strong and overpowering for the guest. Jack Rouse of Rouse and Company states that "there is a need to have a strong concept and a consideration in the type of experience the visitor is supposed to have, including what factors should be contained in the destination, and how the entire theme will be tied together". Destinations without some story-line or theme have the highest failure rate in the industry (White 152).



Figure 2.6. Excalibur Resort & Casino with its medieval theme- Las Vegas, Nevada.



Figure 2.7. MGM Grand Resort & Casino- Las Vegas, Nevada.



Figure 2.8. Luxor Resort & Casino with its Egyptian theme- Las Vegas, Nevada.

Key Strategies:

Urban Entertainment Destinations share similar design and development characteristics while employing entertainment-enhanced strategies that draw and retain visitors. Beyard identified following strategies as key components of today's successful destination developments:

- o *Place Making*
- o *Multi-Anchoring*
- o *Critical Mix & Mass*
- o *Contextual Links*
- o *Programmability*
- o *Branded Identity* (Beyard 89)

Place Making creates a sense of place distinct and authentic to its region. Destination developers often borrow from three different design categories: scenographic design, traditional or neo-traditional urban design, and resort and entertainment industries. Projects are programmed to encourage a variety of guest itineraries and experiences, adding a theatrical dimension to place making, enhancing visitor perceptions, individual exploration, and social encounters (Rubin 2). Universal Studio's City Walk accomplishes this with layers of architecture and tenant individuality. Placemaking is becoming a common buzzword for marketing used by government officials denoting a more holistic approach to town planning, community, and economic development.

Multi-Anchoring, intends to create a "combined pull" extending the destination's geographic range and market penetration. Multi-anchoring comprises three types of core traffic generators: a mix of signature restaurants, icon and lifestyle retailers, and a major entertainment venue. Entertainment Destinations, unlike shopping centers, which use large department stores as anchors, use a cinema or similar venue as the anchor encouraging visitors to extend their stay (Rubin 2). An example is Downtown Disney, anchored by AMC cinema, and several signature restaurants.

Critical Mix and Mass refers to the physical scale and diversity of the retail, dining, and entertainment offered at the destination. The sizes of these developments range between 250,000 to 650,000 square feet (Beyard 75). Critical mix involves tenant diversity, ensuring a sufficient number of core tenants occupying eighty-five percent of the space with smaller specialty and regional tenants making up the remainder. Irvine Spectrum uses pushcart venues to enhance its critical mix, allowing larger and more competitive restaurants and retailers to occupy a vast area within the development (Rubin 2).

Contextual Links defines itself as the existing activities, attractions, and amenities surrounding entertainment destinations. Contextual links are important to an area because they provide support, draw in visitors, and influence the development's success. Sport facilities, museums, and theme parks are just a few contextual links that help draw people to the vicinity (Beyard 78). As an example, Chicago's Navy Pier relies on the area's world-class museums and sports stadiums as its contextual link for enticing visitors to the area.

Programmability for entertainment developments is a key component necessary in achieving a high level of repeat visitation by local residents and visitors from a larger geographical region. Maintaining an ever-changing calendar of events full of quality performances provides variety in entertainment. This encourages visitors to stay three to four hours (Beyard 94). Easton Town Center in Columbus, Ohio has maintained a high level of repeat visitation with its daily community and arts events and programmable venues, including live music, a 30-screen megaplex, a cabaret, and comedy club (Rubin 2). Entertainment destinations consist of several different genres of performances and entertainment venues including,



Figure 2.9. Authentic performance.



Figure 2.10. Sanctioned performance.



Figure 2.11. Programmed entertainment.



Figure 2.12. Impulse entertainment.

Ambient Entertainment is the lowest form of entertainment that sets the mood and helps make the center more enjoyable such as festive architecture, dynamic signing, bold landscaping, special lighting, and unique “street” elements.

Authentic Performances include street musicians, actors, magicians, and jugglers performing along the sidewalks and streets. Due to their unpredictability, these performers are not often allowed within certain private destinations.

Sanctioned Performances are a higher form of performance that are often permitted or contracted out. This may include costumes or stage setups that need scheduling at times appropriate to its target audience. Examples include magic shows and small concerts.

Programmed Entertainment is a temporary form used in drawing crowds and is comprised of fashion shows, craft shows, displays, and seasonal character visitations such as Santa Claus.

Impulse Entertainment features attractions where guests participate on a whim: these include carousels and rock-climbing walls, often an effective form of ambient entertainment where people gather around to observe (Beyard 32).

Branded Identity, or giving it a name, is essential in reinforcing the individuality of the development as a regional identity (Rubin 2). Designating a unique name to a place helps the visitor see and remember the place as being exceptional. Other elements include the design of public spaces, architecture, scenography, icons, and logos. Several cities brand their destinations by focusing on combining the region’s authenticity with a sense of fantasy or romance (Beyard 95). Harborplace, located along Baltimore’s Inner Harbor, reinforces its branded identity with a nautical theme, logos, and such icons as the U.S.S. Constellation.

ROLE OF DESIGN:

While critical mix and mass, programmability, and multi-anchoring are key to successful destinations, designing the appropriate environment is essential to the development. Developing a successful Urban Entertainment Destination (UED) involves a series of industries relating to real estate, advertising, marketing, financial investors, architects, graphic designers, landscape architects, scenographers, and much more. Despite who is involved, designers seek to achieve one common goal: the 3-D’s- Drama, Diversity, and Detail. Diversity is achieved using

varied architecture, signage, and window displays. Detail in graphics, landscaping, lighting, and merchandise presentation are essential in the design's overall effect. The combination of diversity and detail aid in producing the drama required for the destination (Beyard 112).

Design experts, such as architects, focus on the physical and spatial components of buildings and facades, whereas graphic designers contribute to the signage and presentation of themes. Furthermore, landscape architects play a vital role in designing successful UED's. Landscape architects' ability to design a sense of place, sense of security, and placemaking by incorporating the region's heritage and culture makes them essential to the overall design.

Creating a Sense of Place:

Creating a sense of place is fundamental in the development of entertainment destinations. Developers must craft the sense of place by offering a distinct architectural expression, such as street atmosphere, public amenities, a unique retail-dining-entertainment mix, innovative anchoring forms, an ever-changing mix of programmed entertainment, and integrated relationships between local venues and consumer attraction to the project. (Rubin 2)

Knowing how to create a sense of place and understanding its "target" visitor is the primary component of successful design development. There are several different criteria necessary to create better settings: choices and options, reinforcing patterns and sequences, rich material for fantasies and memories, sense of identity, highlighting personal awareness, highlighting opportunities, and appropriate scale (Steele 184).

- o *Choices and Options* provide a special spirit of place. People prefer having choices and options to determine how a space is used. Universal's City Walk contains an interactive fountain, allowing people to observe from a distance or walk through to cool down.
- o *Reinforcing Patterns and Sequences* produces a quality place providing entertainment components and experiences that build on one another, eliminating conflicting patterns and sequences. Downtown Disney features an organic plant design that is carried through its paving materials, lamps, and sculptures.



Figure 2.13. Choices & Options- Participation choice in water activities- Washington D.C.



Figure 2.14. Reinforcing patterns on bench and sculptural elements- Southpoint- Durham, North Carolina.





Figure 2.15. Rich material for fantasies- painted mural- Southpoint- Durham, North Carolina.



Figure 2.16. Sense of identity- ship and logo- Harborplace- Baltimore, Maryland.



Figure 2.17. Highlighting personal awareness- Harborplace- Baltimore, Maryland.



Figure 2.18. Highlighting opportunities- balloon ride- Powerplant Live- Baltimore, Maryland.

- o *Rich Material for Fantasies and Memories* provides coherent cues that stimulate the mind while creating a richer experience. Southpoint Mall stimulates the visitor with its painted murals that reflect the culture and history of the region.
 - o *Sense of identity* provides a positive experience using consistent themes, forms, materials, items, arrangements, and symbolism. This creates a place having regional identity. Irvine Spectrum, with its Moroccan theme, features architecture similar to the region's Southern Californian Spanish Mediterranean style.
 - o *Highlighting Personal Awareness* is useful in establishing a strong spirit of place because of the new perceptions and awareness being stimulated. Harborplace achieves an ever-changing environment with its performances and on-going boating activities.
 - o *Highlighting Opportunities* focuses on unique features making them appear more visible. Highlighting provides a rich "place" experience informing people of entertainment, shopping, architecture, and others. Navy Pier highlights its 150-foot Ferris wheel, a major entertainment component in the destination.
 - o *Appropriate Scale* maintains a comfortable environment for people. Having scale compliment its surrounding elements provides a balance within a destination, creating a quality place. Universal's City Walk wanted to uphold urban characteristics and its density in a human-scale environment. They achieved this by constructing building facades at one-and-a-half times their normal scale. (Steele 185)
- Several components necessary for developing a sense of connection to the environment are good lighting, imaginative landscaping, and people-friendly architecture: "A sense of place can be part of a building or the creation of a common space or courtyard for people to gather and mingle" (Steele 5). Large open plazas and amphitheatres are often implemented in a design, creating places for gathering. Adding entertainment to a sense of place creates a magical outcome (Brill 67).



Figure 2.19. Place People- Local newspaper mounted- Southpoint- Durham, North Carolina.



Figure 2.20. Place People- Locator map- Southpoint- Durham, North Carolina.

Today, traditional places are being replaced with a “homogenized efficient setting that has no variety, surprise, or traces of their own history and development” (Steele 8). A sense of place provides an emotional element connecting visitors to the environment (Brill 68). This distinguishes entertainment destinations from a traditional shopping mall. Places achieving this allow people to identify with their surroundings, provide a sense of security, and provide a sense of control over their own fate.

While a sense of place is important, the spirit of place should not be neglected. People’s experience in their setting or sense of place includes emotions, perceptions, behaviors, and outcomes based on the location. A spirit of place is a combination of attributes that gives a location a special “feel” or “personality” including physical features, the spirit of people, and mystery (Steele 15).

Another attribute in designing a sense of place is understanding various people’s preferences. According to Steele, there are three types of people: *Things People*, *People People*, and *Place People*. *Things people* are mainly interested in what they do in the setting and what activities are offered. Destinations, such as Easton Town Center, offer a variety of programmed activities and attractions that appeal to *Things People*. *People People* are attracted to

destinations that draw a wide variety of participants. Downtown Disney attracts this group by offering entertainment that accommodates people from a variety of demographics. *Place people* are satisfied if they can relate to their immediate surroundings. They enjoy exploring unknown settings, using maps, or just looking, fixing, or tinkering (Steele 43). The Irvine Spectrum accommodates this group by strategically placing numerous maps and kiosks throughout the site.

Memories are also essential to a sense of place. Memories are referred to as a “whole class of images, thoughts, and feelings, which when experiencing them, have the quality of coming back to us from the past” (Steele 125). Memories can be stimulating several different ways:

- o *Smell* is the most powerful memory enhancer. Smell is very distinguishing and is the most accurate signal in recalling specific moods and memories.
- o *Sounds* are not as strong as smell, but they allow people to tie certain memories with times and places. The most obvious sound is music.

- o *Visual Cues* are the least prominent memory enhancers due to the overabundance of visual information in our everyday settings. Two visual cues important in stimulating memory are color and texture. (Steele 128)

When designing the most appropriate environment setting for stimulating memories, Steele strongly suggests a place of fantasy. He argues that fantasy settings help in imaginings, daydreams, and scenarios encouraging a strong spirit of place. Fantasies offer “freedom to play with images, scenarios, and moods, and imagine life any way you wish without having permanently committed yourself to anything” (Steele 130). They help one escape from reality, a desire in tourism and entertainment destinations. Fantasy contributes to a setting rich in identity and cultural symbolism. Walt Disney theme parks are strong examples utilizing this strategy.

Creating a place high in quality is not to be taken lightly. Steele gives a list of qualities visitors seek in a development:

- o *Visitors enjoy being there.*
- o *Visitors take pleasure in activities there.*
- o *Visitors are stimulated to think of themselves in a setting full of new possibilities.*

- o *Visitors are stimulated by rich images, fantasies, memories, or feelings.*
- o *Visitors are free to do what they would like.*
- o *Visitors can relate to other people.*
- o *Visitors are not degraded by process of being in the setting and do not destroy it for others.*
- o *There is a sense of being somewhere specific that has identity and image.* (Steele 203)

When contributing to a high quality destination, developers must provide good facilities for activities, bring in rich traces of history, create a strong sense of identity, offer a mood or mystery, designate a boundary or enclosure differentiating a setting from its surroundings, and generate opportunities that cannot be experienced elsewhere (Steele 38).

This experience requires a holistic approach to every factor, sense, and interaction the guest may have with the environment (White 147). Haptic perception is often used in psychology describing a more holistic way of understanding the visitor’s physical environment. It is involved in the integration of the senses including touch, personal awareness, balances, sound movement, memories of previous experiences and is often referred to as

simultaneous perception. Haptic perceptions allow a person to know a place in a more intimate, uninhibited way that visual sensibilities cannot describe (O’Neill M.E. 3). Memories and fantasies are the key ingredients in providing place experience, therefore, it becomes crucial to incorporate all five senses in the environment (Steele 43).

Visitors do not want a designed landscape that can be seen on an everyday basis. A destination must become a distinguishable place not resembling a place the tourist is leaving behind (Gimblett 152). Entertainment destinations need to be distinct. The “cookie cutter” approach, which may have worked in the past, will no longer work due to greater competition and consumers’ high expectations. To ensure success, downtown destinations must not resemble the average suburban mall and retail stores must adapt to each location. The most successful destinations embrace what is great about the city.

Culture, Heritage, and Landmarks:

Personalization and customization provide a better appreciation for the visitor. Creating special environments and paying attention to details from the moment the visitors step out of the car help support a memorable guest experience (Rubin 2). One method of customizing the destination to the city is

incorporating its local heritage and culture. This involves the combination of thoughts, feelings, attitudes, beliefs, material traits, and behaviors of a particular group (White 154). Jack Rouse, developer of Faneuil Hall Marketplace, Harborplace, and South Street Seaport, incorporates cultural attractions with scenic and historic areas to enliven predictable shopping experiences (Sorkin 17).

Heritage and tourism must be a collaborative industry. Heritage converts locations into destinations while tourism makes destinations economically viable (Gimblett 151). For a center to be successful, it must be regionally specific and relevant by addressing cultural considerations reflecting foods, colors, territorial spacing, scale, custom, and religious beliefs. There needs to be a balance of local traditions, history, cultural values, and activities (Peters 2000). Cultural activities and heritage tend to enhance cultural significance to local citizens by “preserving and developing a local culture” (Ploger 68). Euro Disney is a case in point where understanding the culture of the area is essential in creating a successful attraction. Euro Disney, also known as Disneyland Paris, tried unsuccessfully to force American culture onto Europeans. It has been working to overcome significant challenges since its opening in April 1992. From the initial negative publicity and poor attendance, the theme park had

to make proper decisions to ensure its survival in the European market. After refinancing and implementing European culture back into the theme park, making it more European in heritage and less Americanized, EuroDisney is on its way to becoming a successful destination (Lovelock 605).

The heritage industry creates “a whole new breed of attractions and intermediaries that supply culture specifically for tourist consumption,” connecting specific places with traditional industries. Culture involves “both the property of cultivated people and a general way of life” (Zukin 28). It is seen as a way of improving the quality of everyday life, helping people escape from loneliness and isolation (Crouch 62). Culture also helps with the well-being of people and developing a belonging to space (Ploger 68).

The heritage of downtowns provides “a collective memory of objective achievement and sentimental attachment to place. It marks the oldest ring of continuous settlement, and the place where the tallest structure of each era is built” (Zukin 186). It is a space where cultural values and consumer goods provide a significant shopping experience. Downtown Manhattan was explained in *New York Magazine* as being “a style, a sensibility, a state of mind reflected in the art world, fiction, restaurants, fashion, and the way people live” (Zukin 200).

Landmarks reassure local residents a sense of belonging to a place by giving it a distinct identity and permanence (Aitchison 136). Cities are becoming places of monochromatic structures focusing on functionality, revealing few to no symbolic embellishments (Hannigan 84). Landmarks emphasize the city’s diversity, differentiating them from other cities. Today, American cities are increasingly placing emphasis in conserving and enhancing the character of old and run-down areas. Landmarks are becoming objects of interest in cities and need saving from demolition and major alterations (Aitchison 136).

Pratt Street Power Plant, a relic of Baltimore’s historic past, remained an eyesore for the inner harbor. With its four brick smokestacks soaring 192 feet, the derelict plant was listed on the National Register of Historic Places because of its significance to the city’s past. After numerous failed attempts to redevelop the power plant, a proposal was developed to create a mixed-use entertainment destination. Several years later, the \$22 million renovation plan began as portions of the brick walls were ripped out and replaced with large windows. Parts of the roof were also replaced with glass to allow patrons to view the smokestacks from within the 150-foot atrium. Today the award winning renovated power plant is comprised of office spaces and popular attractions including ESPN

Zone, Hard Rock Café, Gold's Gym, and Barnes and Noble (Takesuye 2).

Security:

Security is critical in the success of Urban Entertainment Destinations. Providing a sense of security plays an essential role to a place. Ensuring personal safety is the primary reason people come out of the suburbs and spend time at these destinations. Perceptions of high crime rates in the city are major obstructions to reinvestment with the increase of police presence downtown, people are given a feeling of a safe environment (Hudnut 3). The safety factor is essential in making visitors feel at ease, not having to worry about the homeless, panhandling, and violence perceived by suburbanites as occurring in the city (Fader 22). People are most comfortable in spaces well-lighted, in which they feel safe; therefore, designing spaces for visibility becomes critical (Brill 45). There is a need to be seen by other people to feel safe, no matter how bright the lighting or the amount of security cameras. The Streets at Southpoint, located in Durham, North Carolina addresses their security by having a security booth open to the public. Allowing visitors to observe officers watching the monitors adds a form of ambient entertainment to the pedestrian mall.

In summary, the major components of Urban Entertainment Destinations are Placemaking, Multi-Anchoring, Contextual Links, Programmability, and Branded Identity. Creating a sense of place is the most important component since it affects the visitor's decision for repeat visitations, a vital determinant in the destination's success. Incorporating the city's heritage and culture is another key component in successful destination development. This gives the place its distinct character, unable to be reproduced by others. Lastly, security ensures the safety of the visitor, the primary incentive for traveling downtown.



Figure 2.21. Security booth allows guests to observe camera monitors- Southpoint- Durham, North Carolina.

Case Studies:

Chapter Three

CASE STUDIES-

Urban Entertainment Destinations come in a variety of forms summed up in three categories: *Retail Destinations*, *Freestanding Destinations*, and *Entertainment Destinations*. *Retail Destinations*, a classification for town centers and regional pedestrian malls, provide a variety of activities, entertainment dining, and retail opportunities. Their primary concentration is selling tangible merchandise while creating memorable leisure experiences. Reston, Virginia; Easton, Ohio; Southpoint, North Carolina are excellent examples of retail destinations.

Freestanding projects, such as Irvine Spectrum and CoCoWalk, in Coconut Grove,

Florida have the highest risk of failing. These destinations lack large contextual links that draw in large amounts of people from outside the region. Therefore, they must provide all of the entertainment for the area. Since the target base is local residents, freestanding destinations encourage repeat dining experiences with brand-name casual restaurants and fast food outlets with unique appeal in lieu of one-time dining facilities such as dinner theaters or exotic themed restaurants.

Entertainment Destinations are the largest of the three genres and are adjacent to regional entertainment facilities serving as anchors, such as theme parks, sport venues, museums, and resort hotel casinos. Downtown Disney, City Walk, Harbor Place, and Navy Pier fall into this category. Downtown Disney is anchored by Disneyland and its newest theme park, The California Adventure.

The following case studies describe important elements for each entertainment destination. Table 3.1, on pages 26-27, presents each destination as they relate to the six strategies discussed earlier: *Place Making*, *Multi-Anchoring*, *Critical Mix & Mass*, *Contextual Links*, *Programmability*, and *Branded Identity, Culture & Heritage*, and *Sense of Place*. Their relationships to the region's heritage and culture and provisions for a sense of place are also included.



Figure 3.1. Panoramic view of inner harbor- Harborplace- Baltimore, Maryland.

ENTERTAINMENT DESTINATIONS:

Harborplace – Baltimore, Maryland

Harborplace is a well-known entertainment destination that carved its way from urban decay. Baltimore’s inner harbor was the hub of the city’s economy. At the end of World War II, the national economy shifted away from the shipping, steel works, and the oil refining industry, abandoning the harbor. The shift left behind miles of abandoned derelict buildings affecting both the physical and economic well being of the city (Takesuye 2). This presented a challenge for city officials and business leaders. The city hired the Rouse Company to develop a master plan for the harbor that would create a major city destination for the public. Harborplace opened in 1980, featuring a two block-long translucent pavilions of shops, restaurants, and bars, marble and stone plazas, and fountains attracting over eighteen million visitors its first year. Shortly after, the National Aquarium, and the Science Center Museum, comprised of an IMAX theater and the USS Constellation, were incorporated as anchors. These contextual links helped Harborplace gain national status as a “preeminent waterfront destination,” attracting over thirty million visitors per year (Takesuye 2).



Figure 3.2. Renovated powerplant along Pratt Street- Harborplace- Baltimore, Maryland.



Figure 3.3. Themed-restaurants serve as attraction- Harborplace- Baltimore, Maryland.

- o *Culture & Heritage* is enhanced by its historic landmarks by renovating warehouses and bringing in historic attractions including the USS Constellation.
- o *Placemaking* components within the destination include an outdoor amphitheater, promenades, fountains, and plazas.
- o *Sense of Place* uses a series of multi-level viewing platforms, simple colorful paving, and the smells of the harbor carried throughout, to stimulate the mind

Navy Pier – Chicago, Illinois

Navy Pier, a 50-acre pier off the shore of Lake Michigan in Chicago, Illinois has made a significant contribution to the city and its tourism industry as an entertainment destination. As a tribute to the World War I Navy personnel and Daniel Burnham's vision during the 1893 World Columbian Exposition, Navy Pier offers a place for all socioeconomic groups that offers public amenities and balances public/private use and commercial/noncommercial uses. City officials and the owners of Navy Pier, the Metropolitan Pier and Exposition Authority (MPEA), an independent municipality consisting of state and city appointees, knew something must be done with the abandoned pier. Rouse and Company was hired to submit a master plan that would preserve existing warehouses, filling them with an array of retail shops, a hotel, art center, 400 slip-marina, maritime museum, and 2,500 space parking garage (Beyard 176).

City planners consulted firms and modified Rouse and Company's master plan to what it is today, a pier filled with family oriented retailers and unique anchor tenants including a children's museum, an IMAX Theatre, a food court, a beer garden, a trade show and exhibition space, and the Ferris wheel, an icon of Navy Pier. Navy Pier is the number one tourist destination for the city of Chicago, attracting eight million visitors annually, proving to be a successful entertainment destination.

Culture & Heritage is solved by preserving the existing buildings and exhibition space.

Placemaking is similar Harborplace, with a heated amphitheater, pedestrian promenades, fountains, and a 150-foot Ferris wheel.

Sense of Place is accomplished by the smell of food and the lake, sounds of music, visual cues of color and texture, and various gathering spaces found within the development.



Figure 3.4. Park entrance to Navy Pier- Chicago, Illinois.



Figure 3.5. 150-foot Ferris Wheel within Navy Pier.

Universal's City Walk – Hollywood, California

Universal's City Walk is part shopping center, part street, part entertainment destination, and part tourist attraction. The purpose of the destination is not to shop or dine out; it is a place to have fun, linking two major entertainment anchors: an eighteen-screen movie complex and Universal Studios Theme Park. The concept was to create a center resembling an urban street with all the architectural excitement and synergy of an urban setting. It provides comfortable "sites of social centrality where people can interact lightly in crowds without too much hinging on the outcome" (Beyard 215).

Universal's City Walk design presents a graphic interpretation of roadside attraction while reflecting the vernacular architecture of Los Angeles. The goal was to articulate individuality and verticality through creating layers. When CityWalk opened its doors in 1993, it became one of the areas biggest tourist attractions. (Beyard 216)

Culture & Heritage is addressed using the regional vernacular architecture of the building facades in Los Angeles.

Placemaking is accentuated with a large amphitheater, use of bridges and signs to pass under, while enhancing tenant individuality.

Downtown Disney – Anaheim, California

Downtown Disney is a place for resort guests, conventioners, and local residents to come and partake in a variety of dining, retail, and entertaining experiences. The intent is to offer a distinct alternative to the theme-park experience. It is a place to people watch, see a movie, and listen to music. Downtown Disney does not program or contract out performers for entertainment. Instead, the destination relies heavily on the individual nightclubs and restaurants for performance entertainment. Downtown Disney is anchored by a multi-plex cinema and two major theme parks- Disneyland and The California Adventure. The concept was to create a center, resembling the Tivoli Gardens of Denmark, encouraging visitors to stay a few hours. To achieve this, Downtown Disney offers free parking for the first three hours. Downtown Disney opened its door in 1995 and has become an important nightspot for the city of Anaheim (Hinshaw 67).

Culture & Heritage lacks consideration in this destination.

Placemaking accomplishes itself through its garden-like environment, water fountains, and lack of streets.

Sense of Place emphasizes itself with public gathering areas, narrow pathways, colorful vegetation, and moveable chairs enhancing the pedestrians' choices and options.

FREESTANDING DESTINATIONS:

Irvine Spectrum Center- Irvine, California

The entertainment center at Irvine Spectrum became one of the first stand-alone projects in the nation. Irvine Spectrum is located in a master planned business community that employs over 36,000 people for the city of Irvine, California. Original plans incorporated several restaurants within the community; however, businesses were concerned with the majority of activities occurring during the afternoon hours. Developers realized the area's potential for becoming a place to escape for residents. Once construction was completed, a Moroccan theme destination, featuring a twenty-one mega-plex theater encompassed by a unique adventure of retail and dining tenants, was developed attracting millions of visitors a year. (Beyard 148)

Culture & Heritage is not apparent at the destination; however, it reflects the local Southern California Architecture.

Placemaking is achieved with its intimate paseos, trellis covered pathways, and large central plaza.

Sense of Place is enhanced using informative kiosks, intimate gathering spaces, colorful paving and carts; moveable chairs provide choice, and a central newsstand helps accommodate *Things People*.

CoCoWalk - Coconut Grove, Florida

CoCoWalk, a once underused retail development, is located six miles south of Miami, Florida's downtown in the Coconut Grove commercial district. This shopping center, built in the early 1980's targeting exclusive high-end retailers and international clientele, failed. Planners wanted to come up with a solution to bring back the casual charm of Coconut Grove's reputation as a social and entertainment hub for Miami's young and affluent.

Developers began by expanding the eight-megaplex theater to sixteen and designing a landscape that invites pedestrians into a large open space surrounded by retailers, restaurants, coffee bars, and outdoor dining areas. Developers of CoCoWalk worked closely with the local chamber of commerce, serving on many civic and philanthropic committees.

CoCoWalk has learned from its experience that retail centers must select durable material that withstands wear and tear from the high intensity of visitors. Management should be able to work closely with tenants to help create successful marketing programs. With this understanding, CoCoWalk has continued to be a success since its reopening in 1994. (Beyard 139)

Culture & Heritage is not apparent; however, the neighborhood architecture is reflected within this destination.

Placemaking is accomplished with street level outdoor spaces and a large plaza for gatherings.

Sense of Place is achieved with multi-level viewing areas, brick paving enticing visitors into the destination, and many visual cues of color and texture.

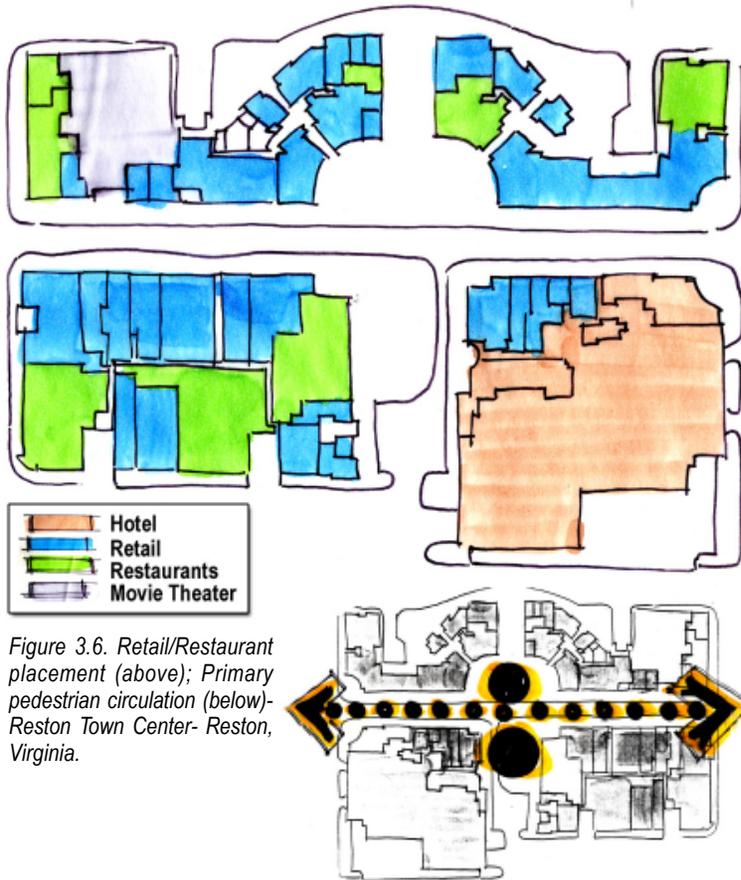


Figure 3.6. Retail/Restaurant placement (above); Primary pedestrian circulation (below)- Reston Town Center- Reston, Virginia.

RETAIL CENTER:

Reston Town Center – Reston, Virginia

Reston Town Center is located in the downtown area of Reston, Virginia just outside Washington DC. The concept of the design was to bring back the reminiscence of the main street of days gone by. Anchored with over forty-five stores, nine restaurants, an eleven-screen cinema, an ice skating rink, and the Hyatt Hotel, the town center entices guests with hours of entertainment, making Reston Town Center a model for suburban communities. (Beyard 202)

Culture & Heritage is not apparent, but it does recreate the main street of days gone by.

Placemaking is solved with community art, vibrant storefronts, a large fountain, and a multipurpose ice skating rink.

Sense of Place is enhanced using wider sidewalks relating to sun/shade, custom designed paving, human scale architecture providing spaciousness, and moveable chairs offering choice for visitors.



Figure 3.7. Community art placed within UED- Reston Town Center- Reston, Virginia.



Figure 3.8. Movie Theatre serves as entertainment anchor- Reston Town Center- Reston, Virginia.



Figure 3.9. Fountain serves as major landmark within UED- Reston Town Center- Reston, Virginia.



Figure 3.10. Outdoor cafe provides activity throughout the day- Reston Town Center- Reston, Virginia.

Easton Town Center – Columbus, Ohio

Easton Town Center, located in Columbus Ohio, is another entertainment destination that has succeeded in creating a unique destination for the community. With its play of space, scale, shape, light, and material, an environment is formed creating an inviting and stimulating place. The concept of Easton's Town Center development is to create a sense of community that hosts a wide variety of events. The destination attracts over ten million visitors annually, creating a memorable experience that encourages people to revisit and relive. (Clark 48)

Culture & Heritage is not apparent within this destination; however, painted murals along the walls reflect the American past.

Placemaking is achieved with storefront variations, large window displays, and a large central plaza.

Sense of Place interplays with the destinations use of space, scale, shape, light, and materials.

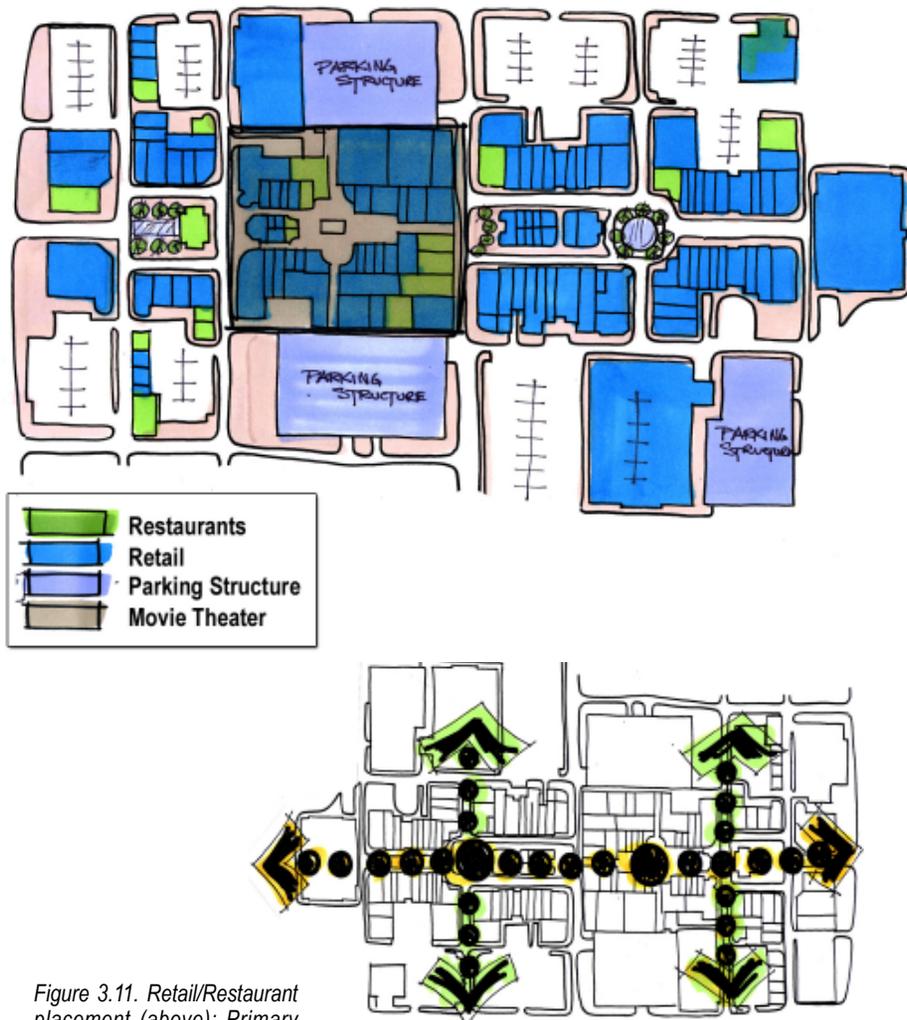


Figure 3.11. Retail/Restaurant placement (above); Primary pedestrian circulation (below)- Easton Town Center- Columbus, Ohio.

Streets at Soutpoint – Durham, North Carolina

The Streets of Southpoint, located in Durham, North Carolina is an example of a super regional mall consuming twenty-nine acres to support local and chain retailers and dining facilities. Southpoint's intent was to create an outdoor market place suitable for specialty shops and restaurants while incorporating a sense of history into its environment, drawing in millions of visitors a year. (Bliwise 1)

Culture & Heritage is achieved with its town newspaper murals and its architecture reflecting the community's past.

Placemaking is attempted with its fountain displays, pedestrian promenades, and pocket gardens.

Sense of Place focuses on nostalgia using authentic rock music and kiosk signs, while the smell of various foods is carried throughout the destination.



Figure 3.12. Destination built to human scale- Streets at Southpoint- Durham, North Carolina.



Figure 3.13. Movie Theatre serves as entertainment anchor- Streets at Southpoint- Durham, North Carolina.



Figure 3.14. Colorful banners liven up pedestrian walk- Streets at Southpoint- Durham, North Carolina.



Figure 3.15. Lively statues placed throughout destination- Streets at Southpoint- Durham, North Carolina.



Figure 3.16. Bold signage repeated throughout...ensuring branded identity- Streets at Southpoint- Durham, North Carolina.

MATRIX- Case Studies- Table 3.1

Entertainment Destination	Harborplace	Navy Pier	Universal's City Walk	Downtown Disney	Irvine Spectrum
Location	Baltimore, MD	Chicago, IL	Hollywood, CA	Anaheim, CA	Irvine, CA
Classification	Entertainment Destination	Entertainment Destination	Entertainment Destination	Entertainment Destination	Freestanding
Size	250-acre Tract	50-acre Historic Pier	6.25-acre Site	20-acre Site	56-acre Site
Place-Making	Outdoor Amphitheatre Brick Waterfront Promenade Fountains Stone & Marble Plazas 2 Translucent Pavilions	19-acre Gateway Park Beer Garden Pedestrian promenades Fountains, Ice rink, Glass enclosed walkways	6,200 seat Amphitheatre Design based on Real Urban Setting Bridges and Signs to pass under Tenant Individuality and Verticality Panasonic Pavilion Interactive Electronics Display Ice Skating Rink	Garden Environment "Landscape of Exuberance" Water Fountains Sense of Place (Day/Night) Public spaces – No Streets	Festival Outdoor Center Plaza with open bazaar Intimate paseos Trellis Covered pathways Large Central Plaza
Multi-Anchoring	The Gallery USS Constellation National Aquarium in Baltimore Science Center & IMAX Theater	IMAX Theatre Children's Museum Exposition Center Grand Ballroom Chicago Shakespeare Theatre	IMAX 3-D Theatre UCLA Extension Center Universal Studios Theme Park 18 Multi-Plex Cinemas Museum of Neon Art	AMC Multi-Screen Cinema Disneyland Theme Park The California Adventure	IMAX 3-D Theatre 21 Multi-Screen Cinema Dave & Busters Game Works
Critical Mix & Mass	15+ Dining 40+ Eateries 120+ Retail Shops & Carts	5+ National Restaurants 10+ Food Court Dining Cruises McDonalds...The Future	10+ Dining 15+ Eateries Dinner Theater 30+ Store Chains 5+Nightclubs	5+ Dining 10+ Pushcarts 20+ Retail Shops	20+ Casual Eateries 15+ Dining 80+ Store Chains Local Merchant Carts Comedy Club
Contextual Links	Baltimore Oriole's Stadium Baltimore Ravens Stadium Baltimore Symphony Orchestra Port Discovery Children's Museum Renaissance Harborplace Hotel Power Plant Live	Lake Michigan Nationally Recognized Museums Shed Aquarium Michigan Avenue	Universal Studios Theme Park 18 Multi-Plex Cinemas Hollywood	Disneyland Theme Park The California Adventure	3,600-acre Business community
Programmability	Authentic Performances Sanctioned Performances Programmed Entertainment Impulse Entertainment Functional Dining Impulse Dining Entertainment Dining	Authentic Performances Sanctioned Performances Programmed Entertainment Impulse Entertainment Functional Dining Impulse Dining Entertainment Dining	Programmed Entertainment Impulse Entertainment Functional Dining Impulse Dining Entertainment Dining	Entertainment Dining Functional Dining Impulse Dining People Watching	Sanctioned Performances Programmed Entertainment Functional Dining Impulse Dining Entertainment Dining
Branded Identity	"Inner Harbor" Nautical Theme Carried Through Historic Structure Restoration	Chicago Landmark Historic Structure Restoration Daniel Burnham's Vision Period Light Fixtures 150' Ferris Wheel	"City Walk" "Universal Studios" Architectural Excitement Interactive Electronics Display Interactive Fountains	"Disney" "Vine, Leaf, & Flower" Storyline carried Through Italian Piazzas "Disney"	Moroccan Theme S. California Spanish Mediterranean Architecture Neon Lighting 80ft. Plexi-glass Pyramid
Sense of Place	Amphitheaters - Gathering Areas Levels of Viewing Platforms Smells from Harbor Simple Paving Patterns throughout	Smell of Food & Water Wide promenades Gathering Spaces Sounds of Music & Water Visual Cues – Color & Texture	Covered Circular Plaza –gathering Widening and Narrowing Pathways Candy Wrappers embedded in tiles Change in Architecture – urban chaos Smells of Various Food	Public gathering spaces Narrow Pathways Colorful Vegetation Movable Chairs Urban-style Newsstands	Informative Kiosks Variety of gathering spaces Colorful carts Laser Light Show Central Gathering Area Colorful Paving Surfaces Narrow Passageways
Culture & Heritage	Historic Landmarks USS Constellation Renovated Warehouses	Historic Landmark Decorative lampposts of early period Reflects Daniel Burnham's Plan Maintains Historic Character	Building Façades based on Los Angeles vernacular Architecture Vintage Neon Lighting Vintage City Signs	Nothing Apparent	Moroccan Theme S. California Spanish Mediterranean Architecture

MATRIX- Case Studies- Table 3.1 (con't)

Entertainment Destination	Reston Town Center	Easton Town Center	Southpoint Mall	CoCoWalk
Location	Reston, VA	Columbus, OH	Durham, NC	Coconut Grove, FL
Classification	Retail Center	Retail Center	Retail Center	Freestanding
Size	20.6-acre Site	34.5-acre Site	29-acre Site	3.3-acre Site
Place-Making	Large Fountain Art Work Ice Skating Rink Human Scale Architecture Vibrant storefronts Community Art	Window Displays Storefront Scale variety Sense of community	Fountain Displays Pedestrian promenade Pocket Gardens Seamless (in/outdoor) Transitions Nostalgia	Street level outdoor spaces Large Plaza Multi-level shopping
Multi-Anchoring	11 Multi-Screen Cinema Hyatt Regency Hotel Ice-Skating Rink Open-Air Civic Plaza	30 Multi-Screen Cinema The Hilton Columbus	Multi-Screen Cinema	16 Multi-Screen Cinema Central Plaza
Critical Mix & Mass	10 Dining (out/indoor) 30+ Retailers (Nat'l/regional)	10+ Eateries 20+ Dining 80+ Retail (Nat'l/Regional) 10+ Pushcarts/Kiosks 5+ Nightclubs	Chain Retailers Local Merchants	National Fashion Retailers Local Merchant Boutiques Coffee Bars 5+ Dining Restaurants Nightclubs
Contextual Links	Business Community Office & Firms (Upper Levels)	Business District Residential Community	Downtown Business District	6 miles to Downtown Miami Music Clubs Convention & Visitors Bureau Orange Bowl
Programmability	Sanctioned Performances Programmed Entertainment Functional Dining	Programmed Entertainment Sanctioned Performances Functional Dining Impulse Dining Entertainment Dining	Programmed Entertainment Sanctioned Performances Functional Dining Impulse Dining	Daily Marketing Promotions Programmed Entertainment Functional Dining Impulse Dining Entertainment Dining
Branded Identity	Reminiscent of old Main Street Custom-designed paving & Benches Italian Piazza	"genus loci" –spirit of place	Reinforced Logo "Streets at Southpoint" Cultural History - Murals	Community related architecture Village Like atmosphere "Heart & Beat of the Grove"
Sense of Place	Moveable Chairs Multi-use Pavilion Wider sidewalks relate to sun/shade Specially designed lighting Vehicular Access Custom Designed Paving Human Scale - Spaciousness	Window Displays appeal to Visitors Gathering Spaces Interplay of space, scale, shape, light, and materials	Interactive Fountain Kiosk Signs – Information Authentic Rock Music Played Smell of Foods	Multi-Level Viewing Large open Gathering Area Brick Paving bring in Visitors Smell of Foods Visual Cues- Color & Texture
Culture & Heritage	Main-Street Gone By Nothing Apparent	Nothing Apparent	Town Newspaper Murals Cultural History-Murals Brick Facades + Tobacco Warehouses	Reflects Community Architecture

Study Model

Rockford's UED will be based on two different destinations- Irvine Spectrum Center and Navy Pier. Irvine Spectrum was selected based on its ability to attract area residents. Navy Pier was selected based on its appeal to tourists. While Rockford has several contextual links within a 1-mile radius, none of them are capable of attracting a large number of residents or tourists on a regular basis; therefore it would be classified as a Freestanding Destination. For that reason, Irvine Spectrum Center will be the basis for setting up Rockford's UED. The following pages will explain in more depth the patterns, relationships, and findings that occur within the two successful urban entertainment destinations.

RETAIL CLASSIFICATIONS

- Accessories- Eyewear and Optical
- Accessories- Beauty
- Accessories- Travel
- Apparel – Children
- Apparel – Men
- Apparel – Women
- Apparel - Unisex
- Beauty
- Department Store
- Electronics & Computer
- Entertainment- Other
- Entertainment- Theatre
- Footwear
- Galleries
- Gifts/ Novelties – Books
- Gifts/ Novelties – Specialty
- Health Fitness
- Home- Home Furnishings & Décor
- Music, Video, & Book
- Other
- Restaurants-Casual-Take-out
- Restaurants – Dining
- Sporting Goods & Apparel
- Toys, Hobbies, & Pets

Irvine Spectrum Center

Irvine Spectrum Center was selected based on its attraction to area residents due to proximity and ongoing entertainment. As previously mentioned Irvine Spectrum Center is classified as a Freestanding Destination, meaning that it must provide its own entertainment. Offering an upwards of 665,000 square feet of outdoor shopping space, it has become the area's core for retail, dining, and entertainment having more than 930,000 residents within a 15-minute drive. Irvine Spectrum's customer base makes an average of 6 visits within a 90-day period, staying approximately 2 hours per visit. Among its customer base, tourists make up more than 15% due to its location in the middle of Southern California's "tourism corridor". (Irvine 1)

Irvine Spectrum has become a favorite shopping destination within Orange County, despite the dozens of retail centers within the neighborhood. The destination's retail shops make up 62% of the center's space, with over 85 different stores, the majority being chains. Dine-in restaurants occupy 33% of the total space, offering 17 establishments. The remaining 6% are made up of 26 casual take-out eateries, offering a wider selection of food. Its two major entertainment anchors found within the destination is a 21-theatre multiplex and 3D IMAX theatre and a Dinner/Arcade/Nightclub establishment, offering entertainment possibilities well into the night.

Irvine Spectrum Center has remained successful destination since its opening in November 1995. Its success prompted the center to add an additional 180,000 square feet. Irvine Spectrum Centers ability to offer a wide variety of energetic outdoor entertainment and programmed events will encourage visitors to extend their stay and visit more often, the primary goal for urban entertainment destinations.

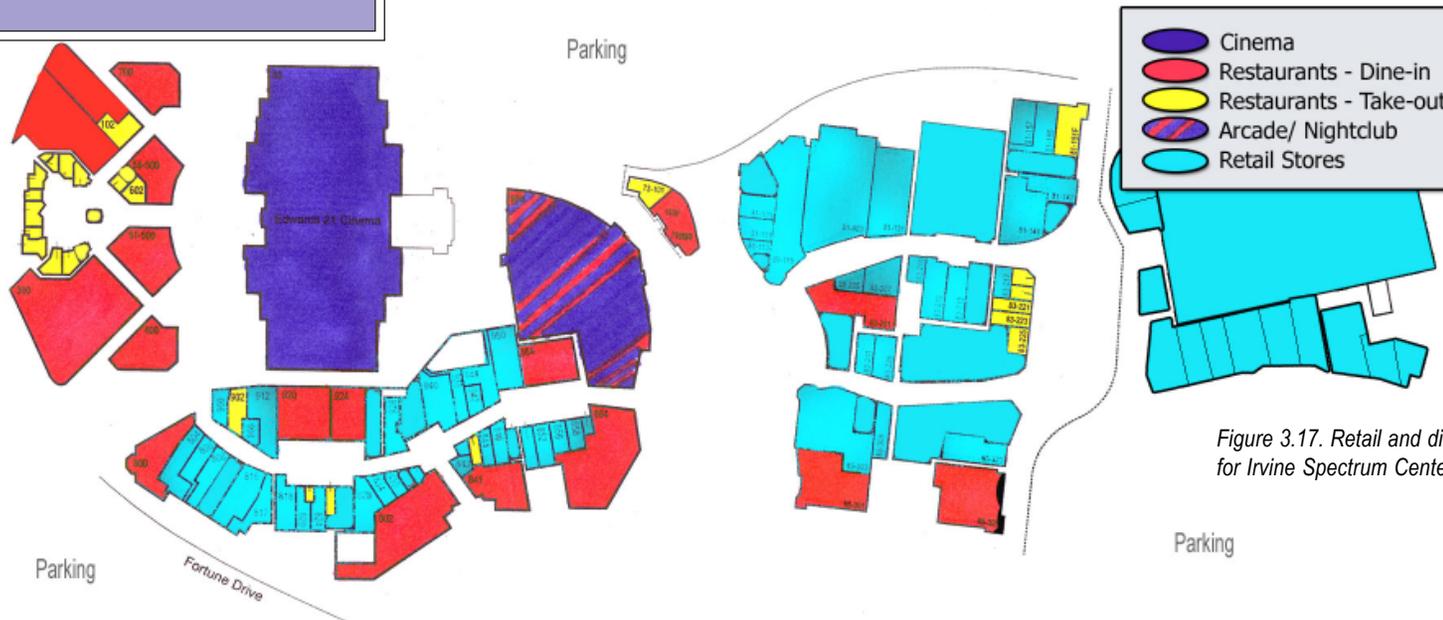


Figure 3.17. Retail and dining layout for Irvine Spectrum Center

Restaurants (Large)

Example- Applebee's, Cheesecake Factory, Brewery
 Range- 7,000-16,000 sq. ft
 Average- 7,500 sq.ft.

Food Court (Casual/ Take out)

Example- Pretzel Shop, Great Steakery, Coffee Shop
 Range- 650-1,400 sq.ft
 Average- 900 sq.ft.

Retail/ Chain Store (Large)

Example- Barnes & Noble
 Average- 31,000 sq.ft.

Retail Store - Local/Chain (Medium)

Example- Apparel, Paint-your own
 Range- 1,300-3,000 sq.ft
 Average- 1,500 sq.ft

Retail Store Local/Chain (Small)

Example- Confectionary, Cookie, Gallery, Gifts/ Novelties
 Range- 500-1,000 sq.ft
 Average- 600 sq.ft

Arcade/Nightclub-

Example- GameWorks, Dave & Busters
 Average- 55,000 sq.ft.

Local Newsstand

Example- Gateway News
 Average- 250 sq.ft

Portrait Studio-

Average- 1,000 sq.ft

Common Relationship, Patterns, and Findings within Irvine Spectrum Center:

- o A large plaza placed in front of the 21-screen multi-plex offers an area for waiting and meeting. Several eating establishments, dine-in or take-out, are placed directly across from the theater enticing guests to eat before and/or after the movie, extending ones length of stay.
- o Large restaurants are located near each entrance because of their ability to provide ongoing activity from day into night.
- o Dine-in/ take-out restaurants are located within close proximity to the centers impulse entertainment (Movie theatre, Ferris wheel, merry-go-round, etc.)
- o Retail and Restaurant are continuous offering minimal "dead space", a term defining empty or non-retail storefronts. "A frontage of 30 feet without retail is often enough to cause shoppers to stop in their tracks and turn around" (Bohl 282).
- o Storefronts within retail corridors are similar in size despite the variance in square footage.
- o Retail stores, ranging in sizes are placed throughout the destination.
- o Stopping points, or nodes, along a path are often marked with some form of landmark-fountains, sculptures, open plazas, kiosks, unique architecture, or statuary. Eating establishments can generally be found near each of these nodes.
- o All pedestrian activities are focused internally, limiting vehicular movement to the outside perimeter. This helps provide the guest with a sense of safety and escape.
- o Parking lots encompass the center making it difficult to define the main entrance; therefore all entrances need to provide some source of ambient entertainment.
- o Service Areas are located along the center's exterior, allowing service vehicles to continue on with its business without interfering with the guest's experience.

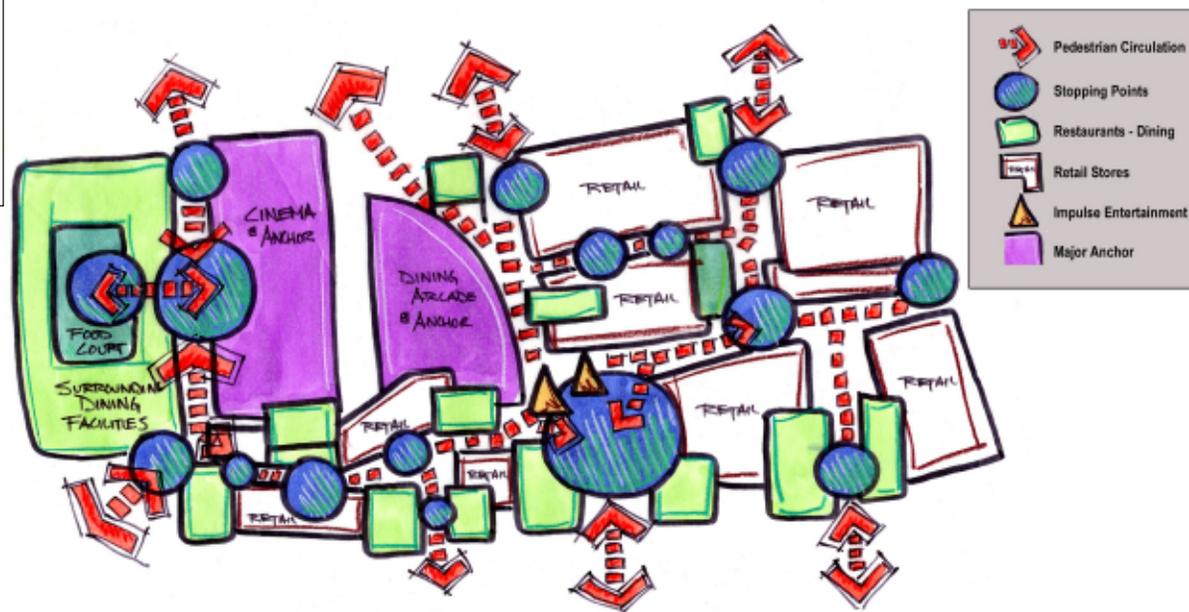


Figure 3.18. Conceptual diagram revealing spatial relationships and pedestrian circulation within UED.

NAVY PIER

Chicago's Navy Pier was selected for two reasons 1) its ability to attract a large number of tourists throughout the year, and 2) its ability to remain in operation during the frigid winter weather. Unlike Irvine Spectrum Center, Navy Pier is classified as an entertainment destination, meaning there are several large contextual links within a ½ mile radius, and therefore it does not have to provide all of the entertainment.

Outdoor retail space is limited when compared to Irvine Spectrum. Since Navy Pier is a major tourist attraction for the city and is within a few blocks from Michigan Avenue, a major retail corridor, its retail space is minimized, maximizing its forms of impulse entertainment. This form of entertainment includes the 150-foot Ferris wheel, a merry-go-round, miniature putt course, and a variety of boat tours and dinner cruises. During the winter Navy Pier celebrates the season with its ice-skating rink, and several winter events, including the Winter Wonderfest, a festival celebrating the holiday season. An IMAX Theatre, Children's Museum, Shakespeare Theatre, and Stained-Glass Museum, serve as major anchors for the pier and are open year round. There are approximately 15 gift shops and 20 food venues within Navy Pier, which are all located within the main building. During the summer, over 40 pushcarts are brought out selling an array of merchandise, adding to its critical mix and mass of over 345,000 square feet. Having these venues, its ever-changing outdoor environment, and its variety of daily activities, Navy Pier will continue to be a successful urban entertainment destination for the city of Chicago.

Common Relationship Patterns & Findings within Navy Pier

- o Dine-in Restaurants, located at each side of the entrance, greet visitors while providing activity well into the night
- o A series of entertainment anchors entice visitors further along the pier
- o The majority of its impulse entertainment is located along the pier in a centralized area.
- o Stopping points, or nodes, occur near fountains, interactive sculptures, food vendors, stages, and areas having impulse entertainment.
- o Pedestrian activity limited to one side of pier. Vehicular movement limited to other side increasing the guest's safety and sense of escape.
- o Drop off/ Pick-up area for buses, taxis, and automobiles, located directly in front of entrance.
- o All entrances to retail shops and restaurants are located within the main building
- o Visitors are offered choices immediately upon entering site- enter through the main building or outside along the edge of pier.
- o Retail stores are placed together for one continuous flow
- o A glass-covered corridor, extending from one end of the pier to the other, allows visitors to enjoy the view during inclement weather. Several pushcarts reside within the corridor, increasing Navy Pier's critical mix and mass. Garage doors open during warmer days bringing the outdoors inside.

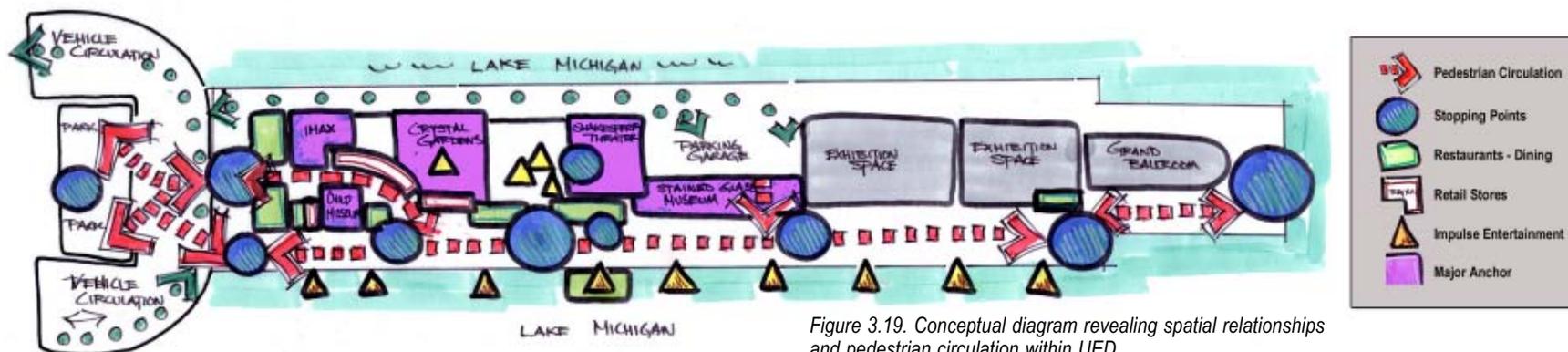


Figure 3.19. Conceptual diagram revealing spatial relationships and pedestrian circulation within UED.

Major Findings

Restaurants (Large Scale)-

- o Needs to be located at entrance
- o Necessary to have small gathering space nearby
- o Provides activity from early afternoon into late night
- o Can serve as a minor anchor
- o Should locate near offices- target lunch crowd
- o Place near Movie theatre entrance/exit
- o Impulse Entertainment desired

Specialty Restaurants-

- o Cluster together
- o Place near Movie Theatre or large anchor
- o Locate near large gathering area- amphitheatre, stage performances

Coffee Shop-

- o Morning Use for Office Employees
- o Day Use for afternoon lunch
- o Night Use for after hours
- o Locate near office buildings

Local Retail-

- o Intermingled between chain retail & restaurants
- o Can be used for pushcarts
- o Not wise to use as an anchor

Office Use-

- o Do not locate within Destination – locate along outside perimeter
- o Place Restaurant within walking distance
- o Office Employees provide weekday afternoon activity

Potential Anchors-

- o Sports Stadium
- o Chain Restaurants
- o Cinemas
- o Museums
- o Large Amphitheatre
- o Performance Settings
- o Theatre

Essential Tenant Occupants for Entertainment Destinations

Based on several case studies, the following lists types of venues found in UED's that are essential in developing a successful destination, .

Retail Shops:

Retail shops, ranging from larger stores to individual kiosks, must provide some form of entertainment, through its merchandise, aesthetics, vibrant window displays, or interaction between customer/ merchandise are strongly recommended. Having a proper balance between local and chain retail shops helps the destination achieve critical mix and mass

- o Gifts/ Novelties – Books, Specialty
- o Home- Home Furnishings & Décor
- o Music, Video, & Book
- o Electronics & Computer
- o Apparel – Men, Women, Unisex, Children
- o Accessories- Eyewear and Optical, Beauty, Travel
- o Footwear

Restaurants:

Restaurants that are theme-based and offer some form of entertainment (interior & exterior) are strongly encouraged

- o Restaurants-Casual-Take-out (Local & Chain)
- o Restaurants – Dining (Local & Chain)

Entertainment Anchors:

Often a Multi-plex movie theatre, but can be a museum, performance theater, or related venue that helps extend the visitor's length of stay.

- o Performance Theatre
- o Museum
- o Multi-plex Movie Theatre
- o IMAX Theatre
- o Amphitheatre

Impulse Entertainment:

Offering impulse entertainment is necessary in achieving additional forms of entertainment both active and passive. (Examples)

- o Ferris Wheel
- o Merry-Go-Round
- o Ice-Skating Rink
- o Rock Climbing Wall

V. CONCLUSIONS

LESSONS LEARNED:

Developing Urban Entertainment Destinations is a difficult project to handle without proper research. Through case studies and site visits, developers can get a grasp on what makes destinations successes or failures. There are several lessons taught through numerous past developments:

- 1- Construction of office towers and department stores is not enough to re-energize the city.
- 2- It is not wise to choose locations that require urban renewal on a large-scale.
- 3- Urban revitalization requires an innovative partnership between public and private sectors.
- 4- Creating vibrant downtowns requires investments in convention centers, sport complexes, casinos, museums, and entertainment districts. (Hudnut 1)

Six major mistakes often occur in the city when developing large projects. They begin with too narrow a base, being excessively fixated on tourism, trying too much too fast, investing too much public money into public/private projects, and failing to market urban areas by selling their

intangible qualities – culture, history, roots, and heritage of the local community. (Hudnut 1)

MAJOR FINDINGS for *Site Design of Urban Entertainment Destinations*:

Significant research and case study comparisons between different Urban Entertainment Destinations has presented common design elements that support the following major findings Landscape architects can use in designing successful destinations:

Gathering Spaces-

- o A major gathering area designated for larger performances
- o Use of multi-level viewing platforms
- o Smaller plazas located at entrances provide meeting areas
- o Covered structures offer protection from sun and inclement weather
- o Variety of seating elements – moveable chairs, benches, ledges
- o Seating spaces provided in sunny and shady locations

Pathways and Walkways-

- o Use of wide and narrow pathways breaks up the monotony
- o Pedestrian circulation segregated from vehicular traffic
- o Pedestrian pathways lead to a large central plaza

- o Forks in pathways offer choices in direction
- o Bending pathways provide a sense of mystery

Design Elements & Material Choices-

- o Theme carried throughout destination, not necessarily reflecting region's history and culture
- o Lighting provides synergy and extends visitors' stay within a destination
- o Variety of paving materials
- o Colorful Vegetation throughout the year

Building Facades & Footprints-

- o Dense appearance simulates urban life
- o Various levels and façade setbacks

Relationships between Built Elements & Programmed Land Uses-

- o Large bodies of water prevalent within destination (lake, river, bay, etc.)
- o Major icons, presented within destination, provide a sense of identity
- o Extravagant entrances entice visitors into destination
- o Water fountains can be focal points carried throughout a destination

Miscellaneous / Service-

- o Service entries located on outer perimeter of development
- o Ample parking nearby (Parking lot, Parking Garage, Street Parking)
- o Sounds of music carried throughout development

Position & Conclusions:

Chapter Four

“Entertainment as an economic force is becoming so powerful that its ramifications in the late 20th century economy is difficult to gauge. Commercial entertainment in the 21st century will in its own way have the effect on our society as petroleum has had in the 20th century.... Julie Brinkerhoff Jacobs, Vice President of Lifescapes in Newport Beach, California” (Brill 44)

POSITION AND CONCLUSION:

It is my position that Urban Entertainment Destinations should be considered as a development means for urban revitalization. It is important that Urban Entertainment Destinations include involvement of local government and stakeholders from the beginning to help finance a center most suitable for the city. It is necessary for landscape architects to be consulted when designing the outdoor environment. Landscape architects are capable of placemaking and creating a sense of place, a vital component in stimulating a visitor’s mind while developing a successful destination. While basic design elements and themes need consideration, it is necessary to create a destination that reflects the city’s local

heritage and culture. This offers the city a distinct destination that cannot be found in other cities, attracting suitable tenants while gaining community acceptance. The excitement and social interaction produced in these destinations can entice visitors back to the city, reestablishing the downtown as the popular entertainment destination it once was intended to be.

Urban Entertainment Destinations provide a synergetic environment full of retail, dining, and entertainment that offers a potential to draw millions of visitors to the city. Following appropriate development strategies and design elements, knowing the demographics, and understanding the need to create a secure sense of place is essential to ensuring the success of these costly destinations. Furthermore, if successful, Urban Entertainment Destinations can provide cities an exciting alternative for increasing tourism and revitalizing downtown districts.

“The challenge for future urban entertainment centers is to integrate the appeal of entertainment shopping into the daily experience of a city’s residents, reinforcing the urban environment of a community. Critical to this transformation is the notion that shopping should be cultivated as a pleasurable event” (Laegreid 1998).

Design Project: Chapter Five

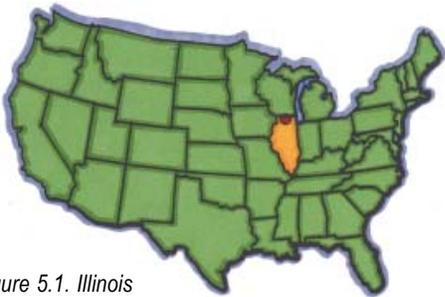


Figure 5.1. Illinois relationship within United States.



Figure 5.2. City of Rockford location.

DESIGN PROJECT:

The intent of the design is to serve as a prototype for investigating and testing the design position and criteria learned from Chapter 2. To accomplish this task, a site was selected in the city of Rockford, Illinois' second largest city.

WHY ROCKFORD?

The city of Rockford has many distinct qualities. However, with inadequate activities enticing residents downtown, many qualities remain overlooked or neglected. Like many downtowns, Rockford is full of business activity during the day, mostly civic and financial in nature

with limited activity during the evening. Many area residents prefer to travel to Chicago, Madison, or Milwaukee entertainment fulfilled. Currently, the primary attraction enticing visitors to Rockford's downtown is the Metro Center, a 10,000-seat arena that hosts concert venues, exhibitions, and the city's basketball and hockey teams. Other points of interest in downtown Rockford include five performance theatres and a number of museums. A major asset is the Art/Children's Museum, which is currently the only place open on a daily basis, limiting most other downtown visits to special events. One last concern is the lack of one cohesive destination where Rockford residents, visiting friends and relatives, business associates, or tourists can spend a few hours to dine, shop, and be entertained, without having to travel outside the Rockford area. As a result, an entertainment destination within the downtown vicinity is being proposed.

This downtown entertainment destination will serve as a major anchor in the city's proposed "Cultural Corridor" luring residents and tourists on a regular basis. It will be a place for residents to shop, dine, and be entertained while also becoming a strong tourist attraction for the city, highlighting its history and culture, creating a lasting impression for anyone visiting the Rockford area.

HISTORY OF ROCKFORD

Rockford's history began in 1834 when Germanicus Kent and his servant Lewis Lemon settled along the western banks of the Rock River naming it Midway, due to its "midway" location between Galena and Chicago. His intent was to establish a sawmill, which would market Midway as an attractive location for sawmills, blacksmith shops, and saloons. In 1835, Daniel Shaw Haight settled on the opposite side of the river, less than a mile from Kent. Before long the area became divided, and two villages were formed. Kent renamed his village, which included everything west of the river, Kentville, and Haight renamed his settlement, everything east of the river, Haightville. Between 1836 and 1838, several hotels, saloons, and general stores were built in the area making it a dominant trading center for the region (Lundin 27). As businesses and populations increased, Kent and Haight were forced to agree on one name for the town. After much disagreement, Kent and Haight decided on "Rockford" after the rocky limestone ford found in the middle of the Rock River. By 1852, Rockford was incorporated as a city.

As Rockford progressed so did many of its industries, but it was one industry in particular that put the city on the map,

manufacturing. Manufacturing played a significant role for the city of Rockford, with nearly 300 companies, employing upwards of 15,000 by 1917 (RCC 10). Rockford had been known as the greatest manufacturing city in the state, second to Chicago, having the best-paid manufacturing laborers in the entire country. The city's diverse manufacturing industry made it possible for a mechanic to find employment in any line of work. Its diversity was the result of five incoming railroads- 1) Illinois Central, 2) the Chicago and Northwestern, 3) the Chicago Burlington and Quincy, 4) the Chicago, Milwaukee and St. Paul, and 5) the Chicago, Milwaukee and Gary, connecting the city to every position on the map. Its strategic position geographically and its prestige as a manufacturing center made Rockford a favorable city.

Another reason for its favorability was its cheap power. Rockford was known for having the "cheapest power" in the Mid West. This cheap power was the result of the city having its very own water power district and one of the best electrical stations in the country, allowing the city to control the price and power to its manufacturing plants.

For many years, Rockford was known as the Furniture City. Interestingly enough, it was the result of the 1871 Great Chicago Fire's

destruction of its furniture section that Rockford's furniture industry began. It was Jonas Peters, a traveling salesman who lost his entire business from the fire, who persuaded a planing mill, located within the water power district to build some furniture for him to sell (RCC 80). Shortly thereafter Rockford's furniture industry was thriving becoming the "second greatest furniture industry-producing center in the world" (RCC 26).

The metal working industry also helped put Rockford's name on the map, developing agriculture equipment, sewing machines, gas stoves, pumps, foot power woodworking machinery, drill presses, and milling machines. However, it was the production of the "machine tool", a term defining any tool used to cut metal, that made Rockford a strong competitor, a close third to Philadelphia, Cincinnati, and Cleveland, cities who have been in the business for over fifty years.

While each sector played a role in the success of Rockford's manufacturing industry, it was the city's inventors who made it possible. The following list highlights several inventors who made an important contribution to the industry, the city of Rockford, as well as throughout the world.

communication and electronic equipment, and multiple stage telegraphy system. (Lundin 175)

jawed rotating shaft used in wrapping twine around wheat, one of the longest-lasting inventions developed in Rockford that is still used today (Lundin 61).

- o Ralph Emerson (1850's)- successful businessman and backer of many of the city's inventors, took over John Manny's company, renaming it Emerson & Company, and helped it become a manufacturing giant, dominating Rockford's farm implement industry (Lundin 11).

The city of Rockford has played a substantial role in the nations manufacturing industry. It was the establishment of the water power district, its countless inventors, and the skills of the laborers that help make the textile, metal, furniture industry flourish, showing just how diverse Rockford was and remains. Today, manufacturing continues to be Rockford's primary industry, employing 25% of the city's work force (Census 2000).

Important Inventors:

- o John H. Manny (1852)- developer of the widely used reaper-mower and important contributor to the success of the Water Power District
- o Jonas Peters (1871)- traveling salesman who founded Rockford's Furniture Industry
- o Howard D. Colman (1893)- founder of one of the leading manufactures in the textile industry and one of the finest engineers in the country, invented such products including the warp-tying machine, check pump, and hand knotter. Colman also invented the 1st radio operated garage door opener,

- o John Nelson (1880)- Swedish immigrant and experienced cabinetmaker, founder of the Nelson Knitting Company, invented the 1st fully automated sock-knitting machine that was capable of knitting a double toe and double heal in a seamless fashion. In fact Nelson's contribution helped knitting mills throughout the city "send out each year more hosiery than is produced by any other city in the world" (RCC 26).
- o Oscar J. & J. David Sunstrand (1932)- inventors of the 10-key adding machine and bookkeeping machines, holding over 150 patents
- o John Barnes (1868)- inventor of such machines including the pedestal-mounted scroll saw, a popular invention used by several companies within the water power district, a jig saw, an open frame-single spindle drill press, and a radial drill (Lundin 60).
- o Jacob Behel (1870's)- invented the 1st successful automated binding with a flexible-

COUNTY VICINITY:

Rockford's lack of Entertaining Venues has resulted in residents traveling to Chicago, Madison, and Milwaukee to fulfill their entertainment needs. This is a competitive element that should not be taken lightly.

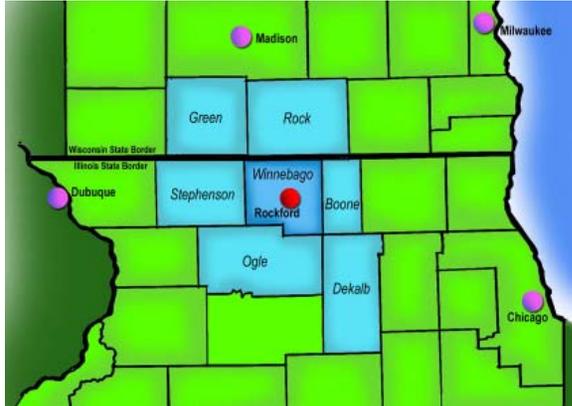


Figure 5.3. Rockford and marketable region.

Winnebago County:

Population: 278,418
 Land Area: 514 square miles
 County Seat: City of Rockford



Figure 5.4. Winnebago county map.

Climate:

Average Winter Temp- 22.15 F -5.49 C
 Average Summer Temp- 71.02 F 21.68 C
 Average Annual Rainfall- 33.26 in. or 84.48 cm
 Average Annual Snowfall- 35.20 in. or 89.41 cm
 Average Annual Days below freezing- 144 days

COUNTY POPULATIONS

Illinois-
 Winnebago: 278,418
 Boone: 41,786
 Ogle: 51,032
 Stephenson: 48,979

Wisconsin- (potential market)

Green: 33,647
 Rock: 152,307
TOTAL: 606,439

Driving Distance:

Chicago, IL 90 miles
 Dubuque, IA 95 miles
 Madison, WI 75 miles
 Milwaukee, WI 90 miles
 Wisconsin Dells, WI 120 miles

**** Over 200,000 people are within a 15-minute drive to downtown Rockford, making an Urban Entertainment Destination feasible. ****

Adjacent Townships (2000 Populations)-

City of Rockford: 150,115
 Loves Park: 18,730
 Machesney Park: 20,522
 Cherry Valley: 2,191
 New Millford: 541
 Roscoe: 6,244
 Rockton: 3,269
TOTAL: 201, 612

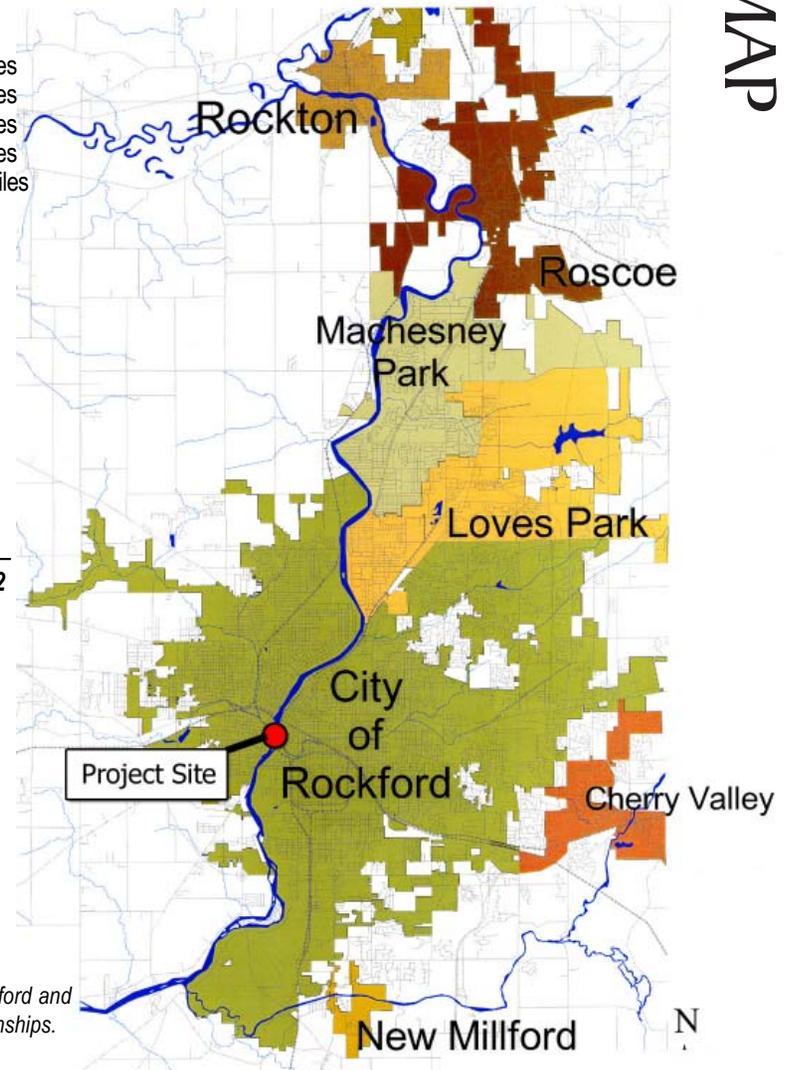


Figure 5.5. Rockford and surrounding townships.

Urban Analysis:

Chapter Six

The following chapter reveals the results of an urban inventory and analysis conducted for the city of Rockford, Illinois. The inventory and analysis has been broken down into the following amenities- Transportation, Settlement, Top Visited Sites and Events, Shopping Centers, Movie and Performance Theatres, Museums, Contextual Links, Hotel Accommodations, and Parks & Recreational Paths. Brief descriptions of the amenities importance as well as a synthesis based on the analysis are also given.

CITY TRANSPORTATION

CITY TRANSPORTATION:

For the most part, the site is easily accessible due to its location with areas of steady traffic flow. One roadway, State Route 2, is easily accessible and passes directly by the site. City officials realize that State Route 2 is an important transportation corridor for bringing visitors downtown. It would be beneficial to incorporate streetscape elements to let travelers know that there is something there that should not be missed.

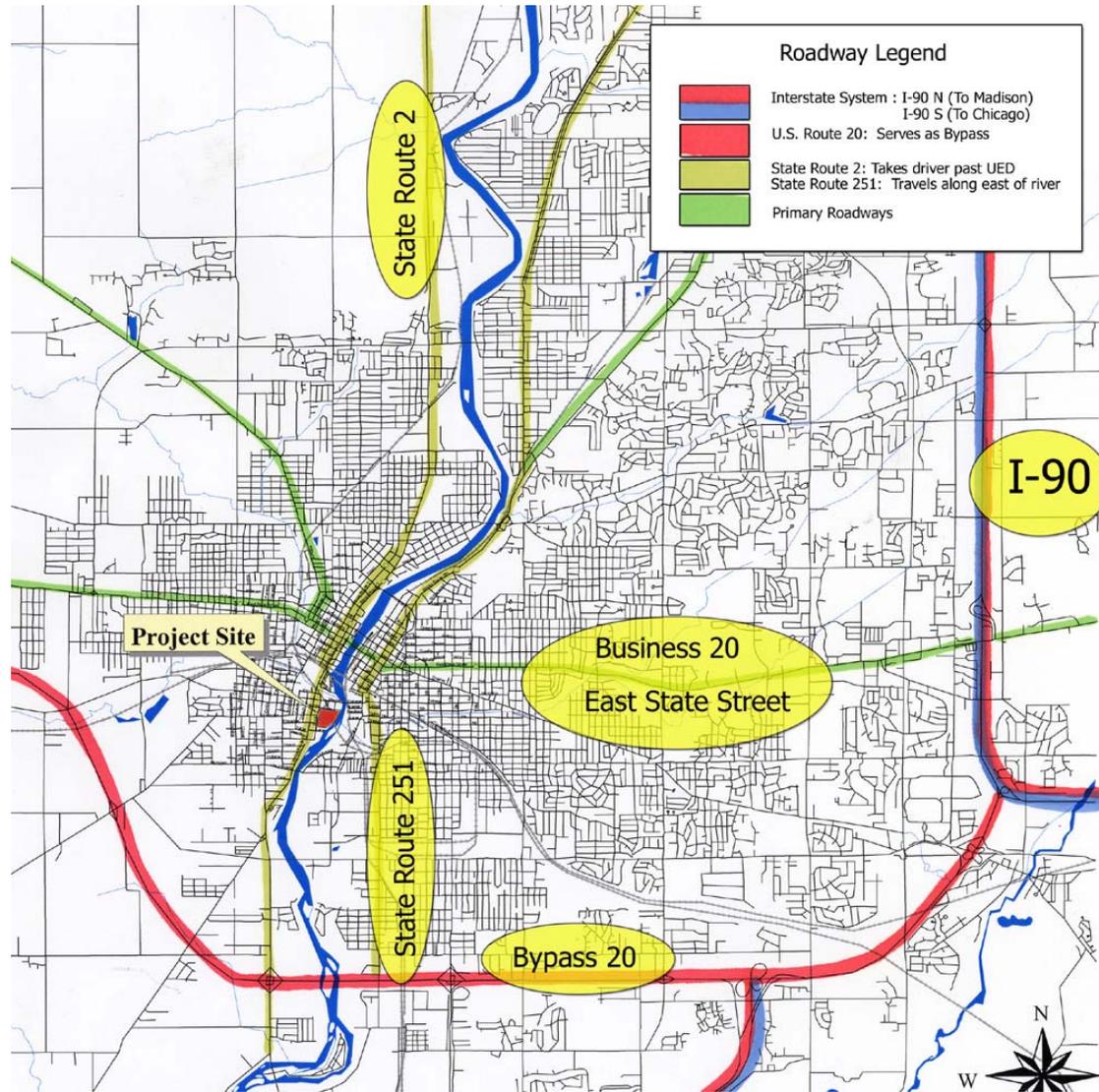
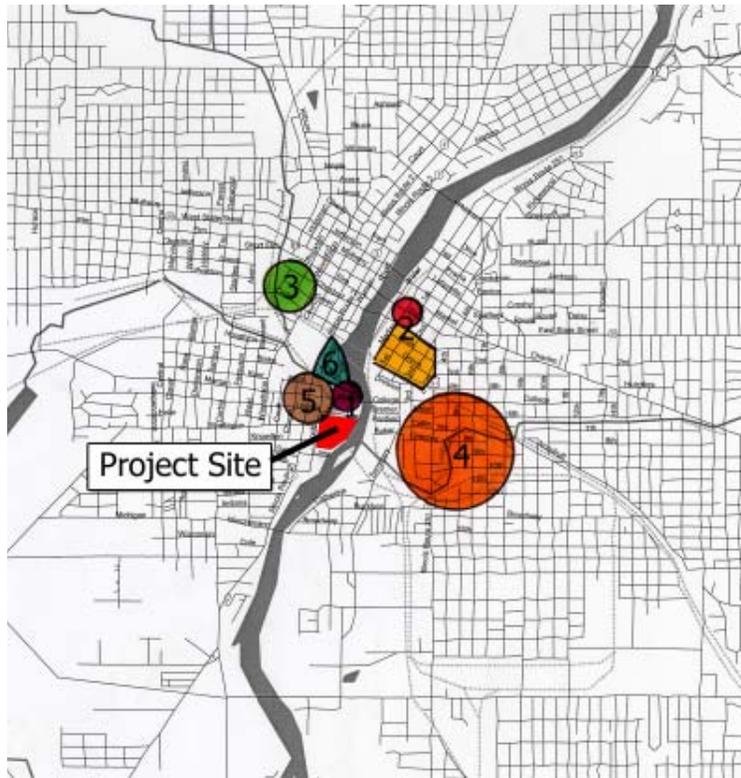


Figure 6.1. Primary and secondary transportation corridors.



HISTORY OF SETTLEMENT:

Rockford was founded in 1834 by Germanicus Kent, less than 500 yards from the Barber Colman Company...the proposed site. This will help reinforce the city's history within the Urban Entertainment Destination.

Rock River created a division from the very beginning..... Can the river serve as a connecting component for an Urban Entertainment Destination?

1. Germanicus Kent -

- o Settled in area in 1834, along the banks of the Rock River, naming it Kentville

2. Daniel Shaw Haight -

- o Settled in the area in 1835, on the other side of the Rock River, naming it Haightville

3. Irish settlement -

- o Located on the west side of the Rock River, eventually nicknamed the "Potato Patch". The Irish worked as railroad construction gangs constructing the railroad, which in turn brought Swedish immigrants to the area.

4. Swedish settlement -

- o Set up a colony on the east side of the river, located where the train tracks stopped. Settlers had an enormous impact on the community, bringing in experienced craftsman, technicians, and skilled laborers

5. Italian settlement -

- o Also on the west side of the Rock River, brought to the area unskilled laborers. The Italians were highly discriminated against and were stereotyped in connection with organized crime

6. Water Power District -

- o A highly concentrated area of industrial businesses, which contained millraces used to turn factory water wheels along Race Street, providing power to businesses residing along Mill Street

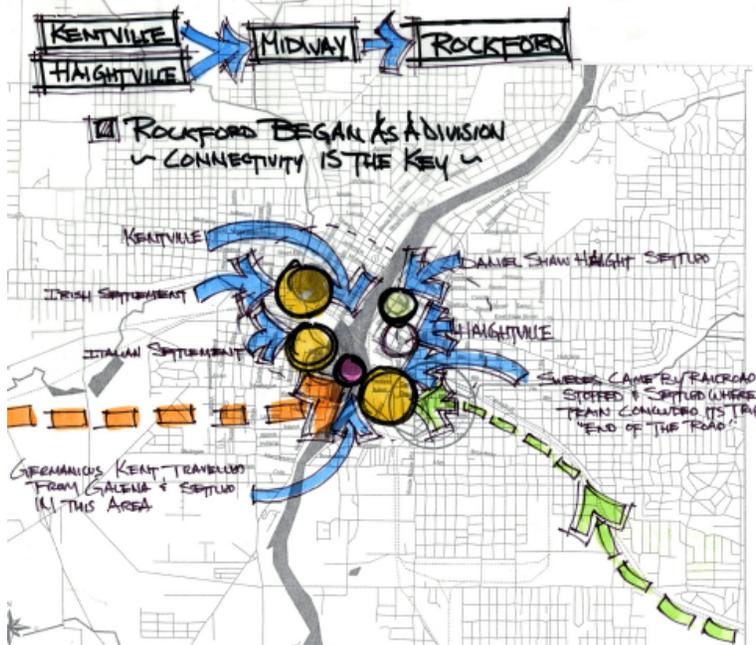


Figure 6.2. Inventory of settlement (top); Analysis of settlement (bottom).

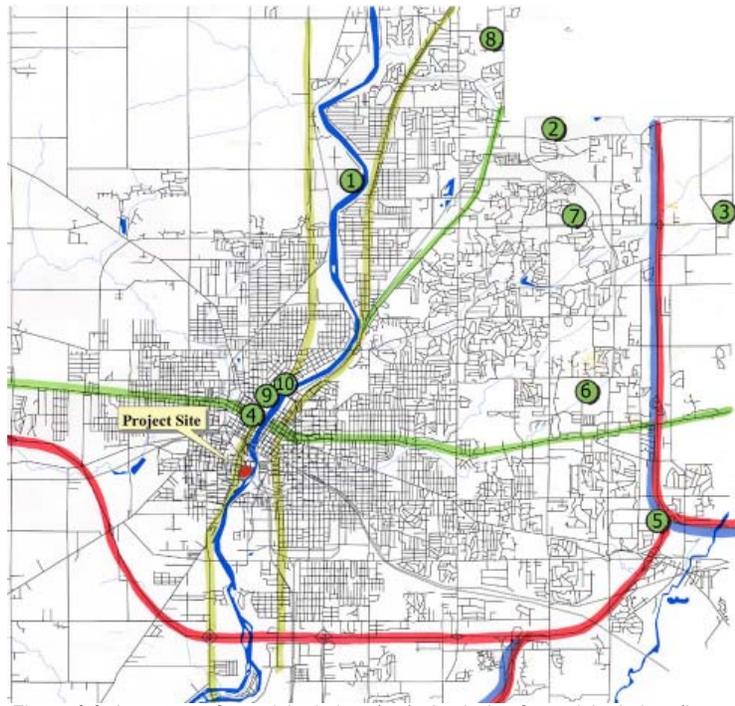
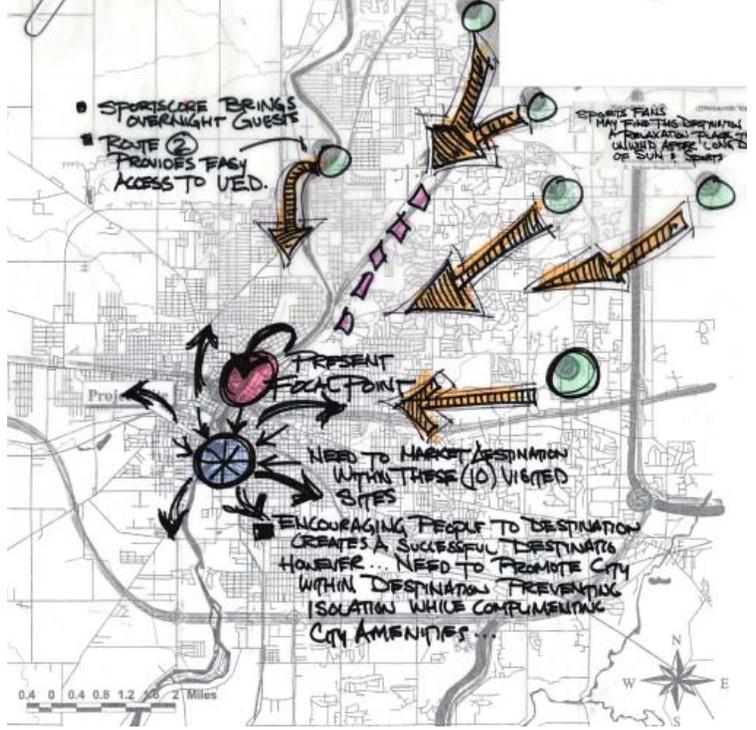


Figure 6.3. Inventory of top visited sites (top); Analysis of top visited sites (bottom).



2001 – TOP VISITED SITES:

The MetroCentre is presently the only venue downtown attracting large numbers of visitors. Rockford is known for its sport tournaments, both national and international. These tournaments result in overnight stays; therefore it becomes essential to market the destination intensely to these visitors. While area residents are most important, providing an entertainment destination to sports fans should be a target market for out of town guests.

RAC&VB- 2001 Attendance Report for Rockford Area Sites, Attractions, & Events

1. SportsCore Complex-

○ A 105-acre Veterans Memorial, comprised of softball diamonds, regulation soccer fields, practice soccer fields, volleyball pits, playgrounds, and indoor soccer center, nationally recognized as one of the finest sports complexes.

2. Rock Cut State Park-

○ A 3092-acre state park dedicated to year round recreation including fishing, swimming, camping, hiking, horseback riding, and cross country skiing.

3. Indoor Sports Center-

○ A 124-acre site, an expansion of SportsCore, features an indoor sports facility and several outdoor regulation soccer fields, totaling 33 playing fields. The sports center is home to several sport teams including Rockford Ravens Rugby Team and the Forest City Gladiators Football team.

4. Metro Centre-

○ A 10,000 seat arena, located in the downtown, that hosts a variety of events and entertainment, ranging from trade shows, antique and craft expos, to rock concerts, rodeos, and Rockford's very own basketball and hockey team.

5. Magic Waters-

○ Illinois' largest water park, featuring waterslides, body slides, tube slides, a lazy river, a water coaster, and a large wave pool.

6. Midway Village & Museum Center-

○ A 137-acre site comprised of 24 historic buildings, including a general store, fire station, and blacksmith shop. The museum features several galleries and exhibits based on the culture and heritage of the region.

7. Ice Facilities-

○ The Riverview Icehouse, just one year round ice skating complex, is comprised of two rinks for figure skating, hockey, parties, and exhibitions.

8. Rockford Speedway-

○ Recognized as "Mid-America's Finest Racetrack", this family-oriented complex features a ¼ mile oval track used for stock car racing, the infamous trailer races, and major events including the National Short Track Championships.

9. Coronado Theatre-

○ A newly renovated theatre, built in the 1920's, hosting over 150 stage performances annually, including the Rockford Symphony Orchestra, Rockford Dance company, and several Broadway productions.

10. Discovery Center-

○ A nationally recognized children's museum comprised of 200+ interactive art and science exhibits, including a planetarium, robotics lab, and outdoor science lab.

**** While the top ten visited sites in the Rockford vicinity are at various locations, it is encouraging that three destinations are located within the city's downtown, approximately ½ mile from the project site. These areas will help serve as contextual links to the proposed Urban Entertainment Destination. ****

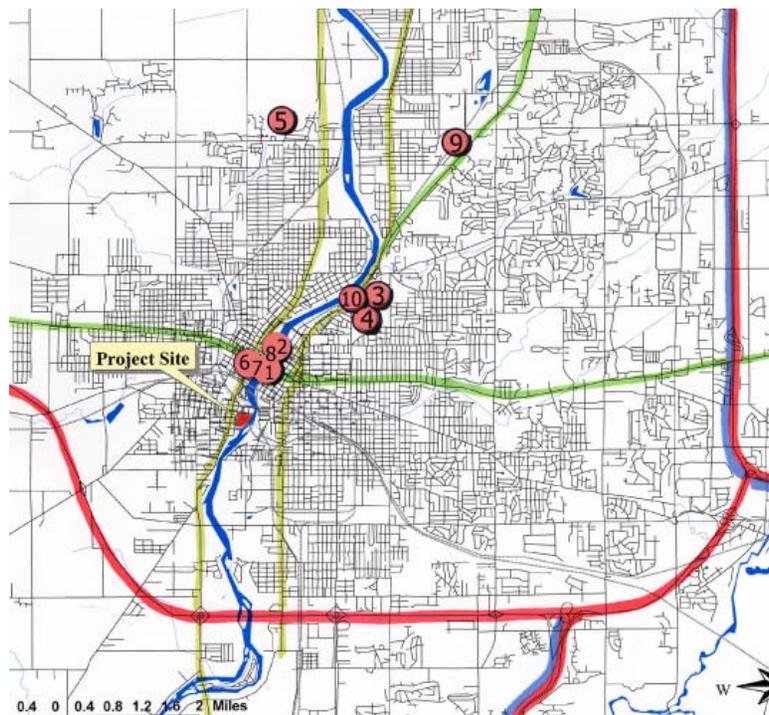


Figure 6.4. Inventory of top 10 events (top); Analysis of top 10 events (bottom).



2001 - TOP 10 EVENTS:

Rockford is successful in attracting thousands of visitors to its annual festivals; however these are one-time events. Something needs to be developed to entice visitors downtown on numerous occasions. The only competitor for the proposed Entertainment Destination is the "Music in the Park," a weekly event held during the summer.

RAC&VB- 2001 Attendance Report for Rockford Area Sites, Attractions, & Events

1. SkyConcert – 4th of July Celebration-

o A celebration of our nation's independence that is takes place along the banks of the Rock River, in Downtown Rockford. This event is filled with activities throughout the day including a parade, boat regatta, and the Rockford Ski Broncs water ski show; concluding with a music synchronized fireworks show.

2. On the Waterfront Festival-

o Illinois' largest music festival, spanning over 30 city blocks in downtown Rockford, features more than 150 acts on 8 stages. This internationally recognized 3-day event includes 40+ food booths, 30+ special events, and nightly fireworks.

3. Festival of Lights-

o An annual holiday month-long event comprised of millions of tiny Christmas lights illuminating spectacular displays, designed by city businesses. Over 200,000 visitors drive through the Sinissippi Gardens, adding enjoyment to their holiday season.

4. Illinois Snow Sculpting Competition-

o An annual state-wide snow sculpting competition used to determine Illinois' representative for the U.S. Snow Sculpting Competition.

5. Festa Italiana-

o A three day celebration of Rockford's Italian Heritage, featuring a weekend of authentic music, dancing, carnival rides, kids activities, and home-made Italian food.

6. Rockford Home Show-

o A regional trade show, located in the Metro Center

7. Boat, Fishing, & Outdoor Show-

o A regional trade show, located in the Metro Center

8. RV Camping & Trade Show-

o A regional trade show, located in the Metro Center

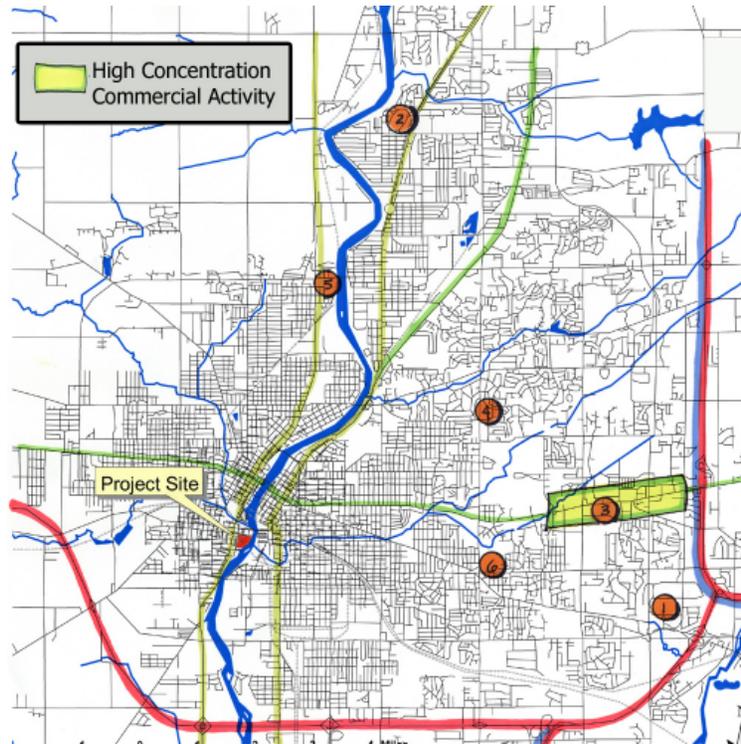
9. Young at Heart Festival-

o One of the largest festivals in Northern Illinois, this annual festival held every Memorial Day weekend, comprised of carnival rides, games, food vendors, and more, attracts thousands of visitors to the area.

10. Music in the Park-

o Weekly outdoor musical performances, located within the Sinissippi Gardens, a large park along the banks of the Rock River.

**** From the 10 most visited events in Rockford, 5 are located in the downtown, enticing thousands of visitors throughout the year. This is beneficial to marketing the proposed Urban Entertainment Destination. ****



SHOPPING CENTERS:

Rockford has one successful regional mall that would be a competitor for the Entertainment Destination, CherryVale Mall. CherryVale Mall lacks an entertainment venue which is an advantage for the downtown entertainment destination.

1. CherryVale Mall

- o Currently the area's only indoor shopping mall comprised of 110+ retail stores, including 3 large department stores serving as anchors, a food court, and children's play area.

2. Machesney Mall

- o An indoor shopping mall that consists of a high percentage of vacancies. Local merchants are currently residing in several stalls. Only two department stores and two multi-plex cinemas are remaining, generating most of the sales.

3. Forest Plaza Mall

- o A thriving outdoor strip mall that is located along East State Street, a strong commercial corridor.

4. Shops at Edgebrook

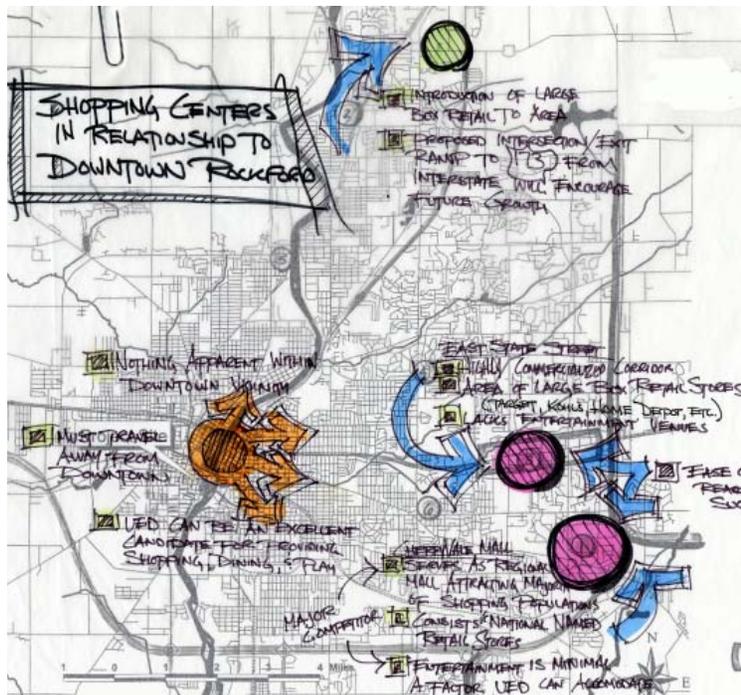
- o An upscale outdoor shopping mall comprised of an array of shops including jewelry, flowers, men's & women's apparel, collectibles, and restaurants.

5. NorthTowne Mall

- o An abandoned mall closed to the public with only North Towne cinemas remaining in operation.

6. Colonial Village Mall

- o A declining indoor shopping mall anchored by two department stores, several local merchants, and a handful of restaurants.



****There are no major shopping centers located within the downtown vicinity, a bonus for competitive purposes. Proposing a cohesive retail environment may be ideal for Rockford's downtown****

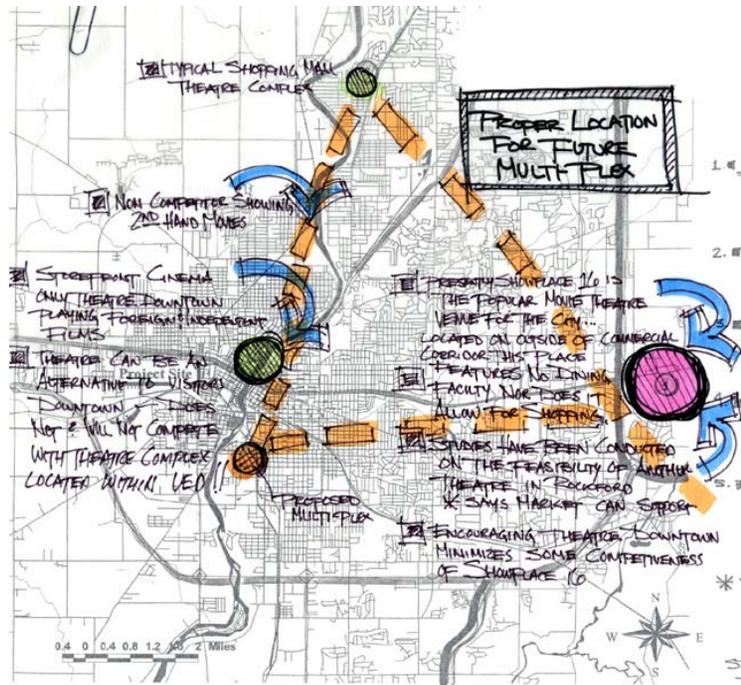
Figure 6.5. Inventory of shopping center locations (top); Analysis of shopping centers (bottom).



MOVIE THEATER LOCATIONS:

Rockford has only one state of the art Multi-Plex that is located long the city's outer edge. Studies, by SmithGroupJJR, show that Rockford's market can support another large multi-plex without becoming too competitive. Since the majority of UED's consist of a large theatre complex as a primary source of entertainment, it would make sense to place the theatre in the destination itself.

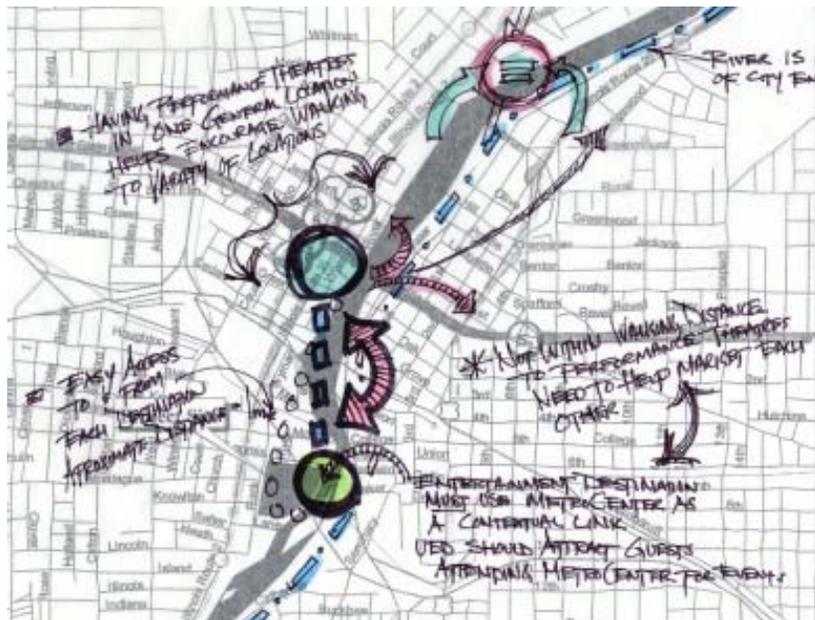
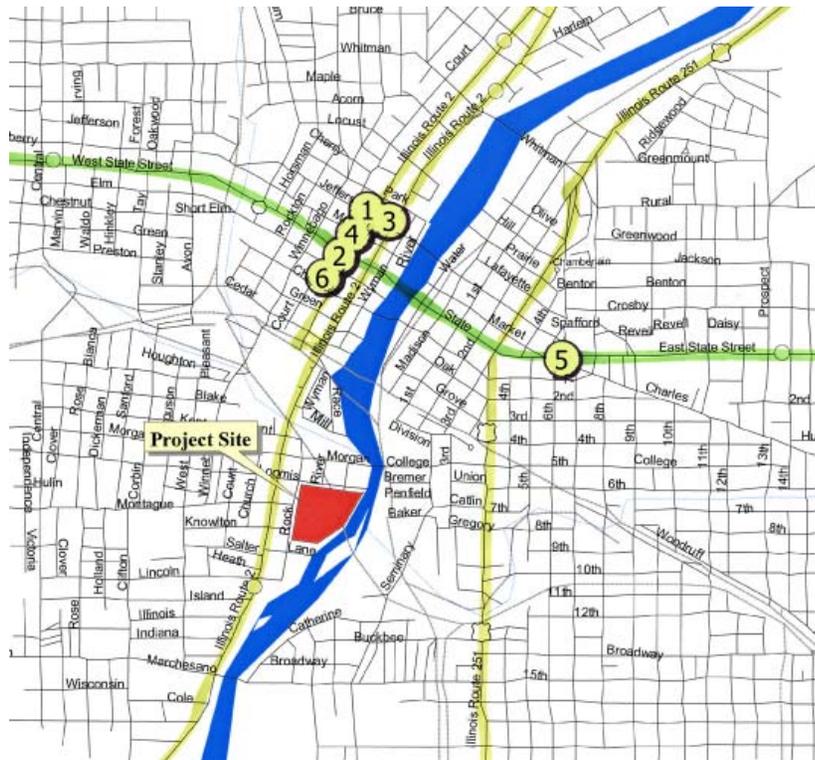
1. **Showplace 16** - (16 theaters)
 - o Rockford's newest movie multi-plex, featuring stadium seating and a state of the art sound system, and has proven to be the most popular of cinemas within the area.
2. **Machesney Park Theaters** - (10 theaters)
 - o Two multi-plex theater venues located within the mall, having your typical 1980's style seating, showing the latest of movie releases.
3. **Colonial Village Cinemas / Arts** - (4 theaters)
 - o Features some of the newest releases, dedicating one theater to independent films
4. **North Towne Cinemas** - (6 theatres)
 - o Typical 1980's style seating, featuring second run movies, and costs only \$1, the most inexpensive in town
5. **Storefront Cinema** - (1 theatre)
 - o The only theater located within the downtown vicinity, featuring independent / foreign films



* Studies show that Rockford is under-screened compared to other cities similar in size within the United States. If a movie theater complex is placed within the downtown vicinity, there will be no competition within a 3-mile radius (SmithGroupJJR) *

** Storefront Cinema can be a great asset to entice visitors to the downtown from the proposed Urban Entertainment Destination, adding a diverse mix to the movie selection **

Figure 6.6. Inventory of movie theater locations (top); Analysis of movie theater locations (bottom).



Performance Theatres:

The majority of performance theatres are located within one general area. Based on the number of theatres in the area, there is not need for the site to have another; however, the site should help compliment these theatres, as it is part of Rockford's culture.

1. Coronado Theatre-

o A newly renovated theatre, built in the 1920's, hosting over 150 stage performances annually, including the Rockford Symphony Orchestra, Rockford Dance Company, and several Broadway productions.

2. New American Theater-

o Recognized as "the crown jewel of Rockford", this professional theater produces nine shows, ranging from classic to contemporary plays, for the Northern Illinois and Southern Wisconsin region. The theater is comprised of a 280-seat main stage and a 90-seat second stage.

3. Rockford's Woman Club-

o A small theatre provided by women interested in learning, exchanging ideas, and serving the community

4. Times Theatre-

o This theatre caters to the bar band clientele, hosting various punk, alternative, and heavy metal bands.

5. Midway Theatre-

o A landmark in the downtown, this theatre provides entertainment popular for the African American Culture.

6. MetroCentre-

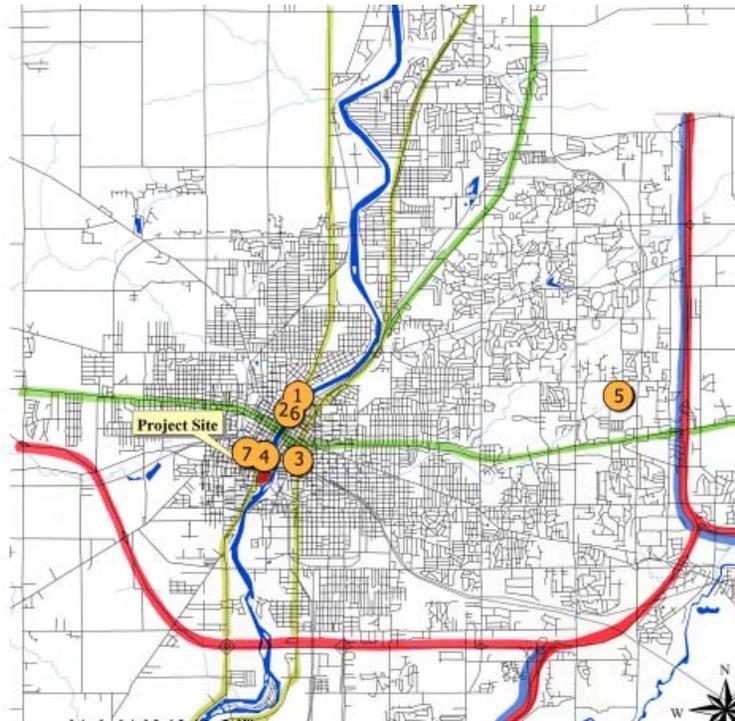
o A 10,000-seat arena, located in the downtown, that hosts a variety of events and entertainment, ranging from tradeshow, antique and craft expos, to rock concerts rodeos, and Rockford's very own basketball and hockey team.

**** The use of theatres in downtown Rockford, market the city as a place for entertainment, while serving as contextual links for the proposed Urban Entertainment Destination. ****

Figure 6.7. Inventory of performance theatres (top); Analysis of performance theatres locations (bottom).

MUSEUMS:

Museums serve as Contextual Links to Urban Entertainment Destinations. Having the Ethnic Heritage Museum directly across the street reinforces the culture of the area, complimenting the attempt of the proposed entertainment destination.



1. Burpee Museum of Natural History-

- o Museum dedicated to the exploration of exhibits ranging from animals, fossils, and native people, to endangered and extinct animals, including dinosaur bones and castings.

2. Discovery Center Museum-

- o A nationally recognized children's museum comprised of 200+ interactive art and science exhibits, including a planetarium, robotics lab, and outdoor science lab.

3. Erlander Home Museum-

- o The city's first brick home, now designated as a museum that reflects the heritage, tradition, craftsmanship, and culture of the Swedish settlers.

4. The Ethnic Heritage Museum-

- o A museum hosting seasonal exhibits celebrating and preserving Rockford's African-American, Hispanic, Irish, Italian, Lithuanian, and Polish culture and heritage.

5. Midway Village & Museum Center-

- o A 137-acre site comprised of 24 historic buildings, including a general store, fire station, and blacksmith shop. The museum features several galleries and exhibits based on the culture and heritage of the region.

6. Rockford Art Museum-

- o A museum that displays twelve art exhibitions annually, in three galleries, featuring the contemporary works of regional artists

7. Tinker Creek Swiss Cottage Museum-

- o A Swiss-style barn, built in the 1870's, that sits along the edge of a bluff, overlooking Kent Creek, the founding site of Rockford. This museum features original art and furnishings of the Tinker family members.

**** The majority of the museums are located downtown, being promoted by the Convention & Visitors Bureau as a challenge to visitors: "Can You Do It All in One Day?" These museums are useful in enticing visitors downtown and serving as Contextual Links.****

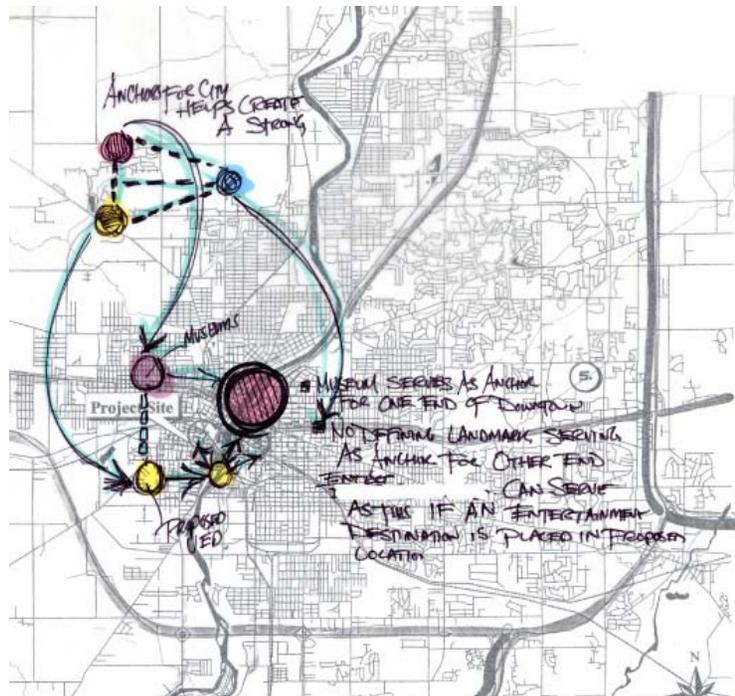


Figure 6.8. Inventory of museum locations (top); Analysis of museum locations (bottom).

CONTEXTUAL LINKS:

Having an several attractions help connect the downtown with the proposed entertainment destination. It is important that the UED compliments these smaller attractions.

1. Rockford's Convention & Visitors Bureau
2. Rockford Library
3. Burpee Museum of Natural History
4. Discovery Center/ Art Museum
5. Erlander Home Museum
6. Ethnic Heritage Museum
7. North End Commons Farmer's Market
8. Marinelli Stadium (Riverhawks~baseball frontier league)
9. Riverview Ice House
10. Davis Park
11. MetroCentre
12. Coronado Theatre
13. Times Theatre
14. New American Theater
15. Midway Theatre
16. Klehm Arboretum
17. Sinnissippi Gardens
18. Pedestrian Mall
19. Kryptonite (Nightclub)
20. Storefront Cinema
21. Tinker Creek Swill Cottage Museum

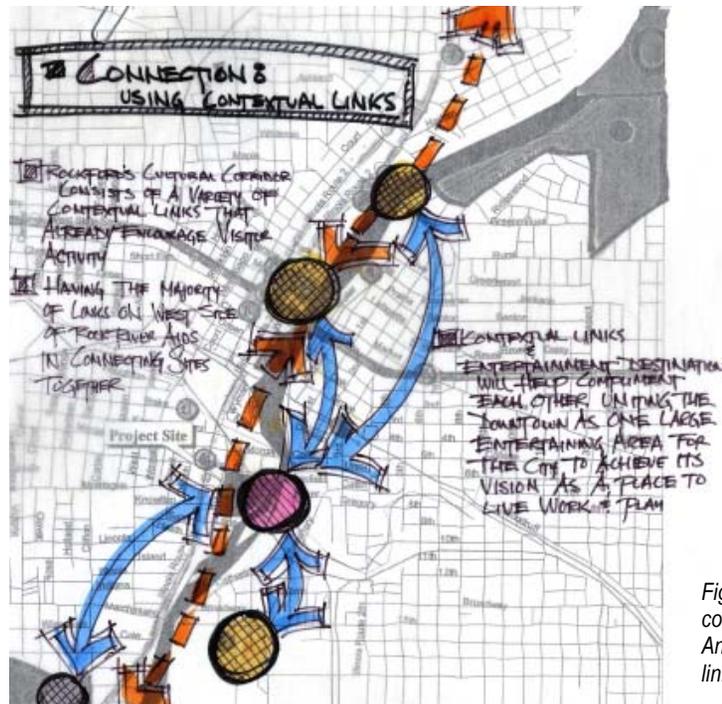
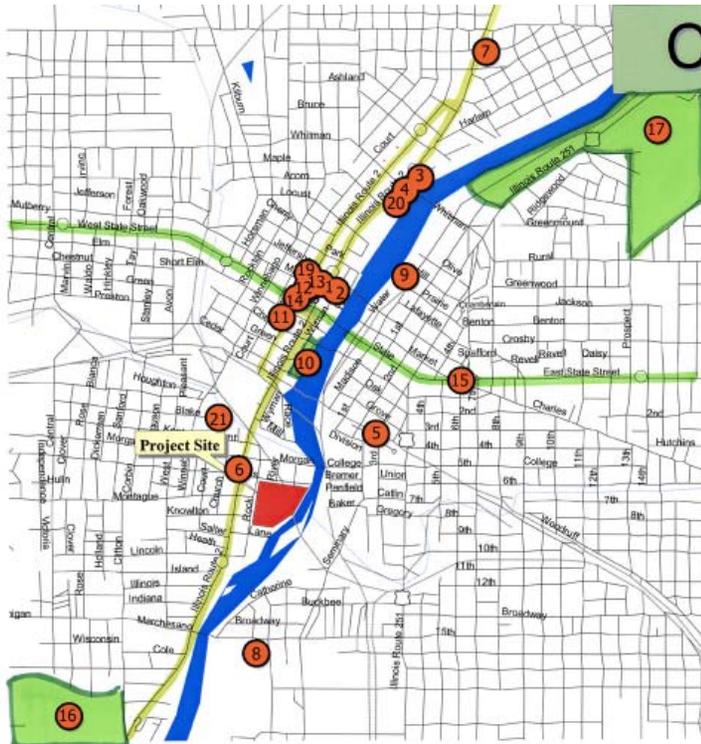


Figure 6.9. Inventory of contextual links (top); Analysis of contextual links (bottom).

HOTEL ACCOMMODATIONS

HOTEL ACCOMODATIONS:

Rockford has the majority of its hotels along the I-90 Entrance/Exit Ramp. The analysis reveals that there are no hotel accommodations within the downtown vicinity; therefore it may be in the city's best interest to encourage a large hotel in the area. The proposed entertainment destination might be most suitable to handle this accommodation.

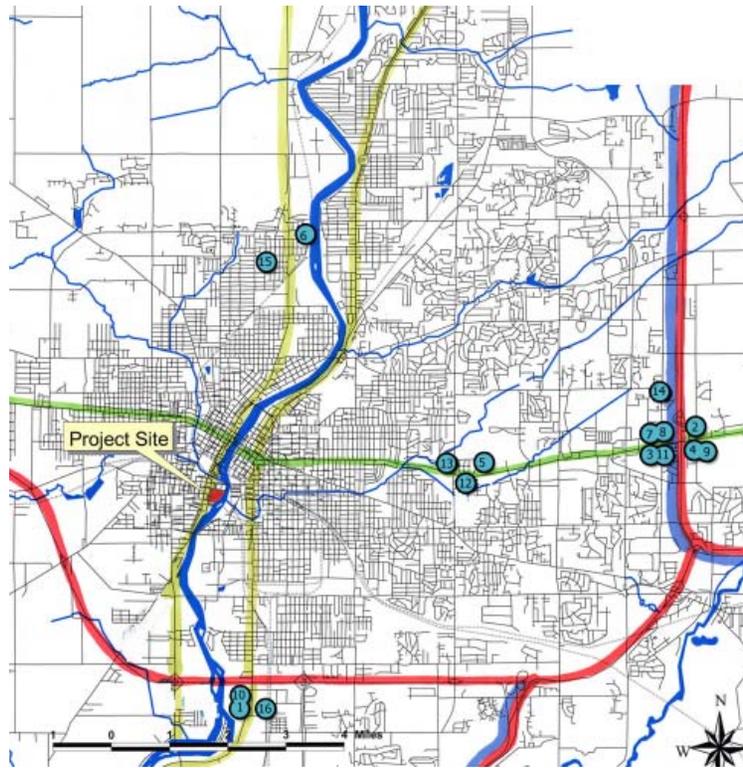
1. Airport Inn
2. Baymont Inn & Suites
3. Best Suites, Candlewood Suites
4. Best Western Clock Resort
5. Best Western Colonial Inn
6. Cliffbreakers Comfort Suites & Conference Center
7. Comfort Inn
8. Coutyard by Mariott, Extended Stay America, Fairfield Inn, Hampton Inn, Holiday Inn, Residence Inn, Sleep Inn, StudioPlus, Super8 Motel
9. Exel Inn
10. Howard Johnson
11. Ramada Suites & Rockford Conference Center
12. Sweden House Lodge
13. Villager Inn

Bed & Breakfast

14. The Barn of Rockford
15. Fox Run Bed & Breakfast Inn

** Based on the location of hotel accommodations, it can easily be seen that there are no locations within the downtown vicinity. However, the majority of locations are within several miles of the proposed Urban Entertainment Destination. Therefore, marketing this destination would be an important attribute to the city from a tourist standpoint.**

Figure 6.10. Inventory of hotel accommodations (top); Analysis of hotel locations (bottom).



PARKS & RECREATIONAL PATHS

PARKS & RECREATION PATHS:

Extending the Rock River Path to the proposed Entertainment Destination, and beyond to Maranelli Stadium, can encourage visitors by its ease of access. Having the Barber Colman Company as a point along the "Grand Illinois Trail" would be an excellent resting point for trail users.

1. South Park (neighborhood)
2. Tinker Park (neighborhood)
3. Mandeville Park (neighborhood)
4. Blackhawk Park (regional)
5. Beattie Park (neighborhood)
6. Fairgrounds Park (city)
7. Page-Talcott Park (neighborhood)
8. Haight Park (neighborhood)
9. Ingersoll Centennial Park (neighborhood)
10. Nelson Park (neighborhood)
11. Sinnissippi Park (regional)

12. Davis Park

- o Located along the Rock River in downtown Rockford, this park provides a place to play, celebrate, and relax while celebrating the history of the city. Numerous outdoor concerts are sited here.

13. Rock River Recreation Path

- o Recognized as the "Grand Daddy" of Rockford's recreation path system, this path begins downtown in Davis Park, traveling along the Rock River through the Sinnissippi Gardens and Sportscore, ending near Machesney Park Mall where another path is picked up.
- o The Rock River Path is included in the Northern section of the Grand Illinois Trail, helping connect Chicago with the Mississippi River.

**** Two major findings come out of this: 1) The project site is adjacent to a park, and in close proximity to Davis Park, and 2) Proposing an addition to the Grand Illinois Trail will benefit the Urban Entertainment Destination as being a potential stopping destination. ****

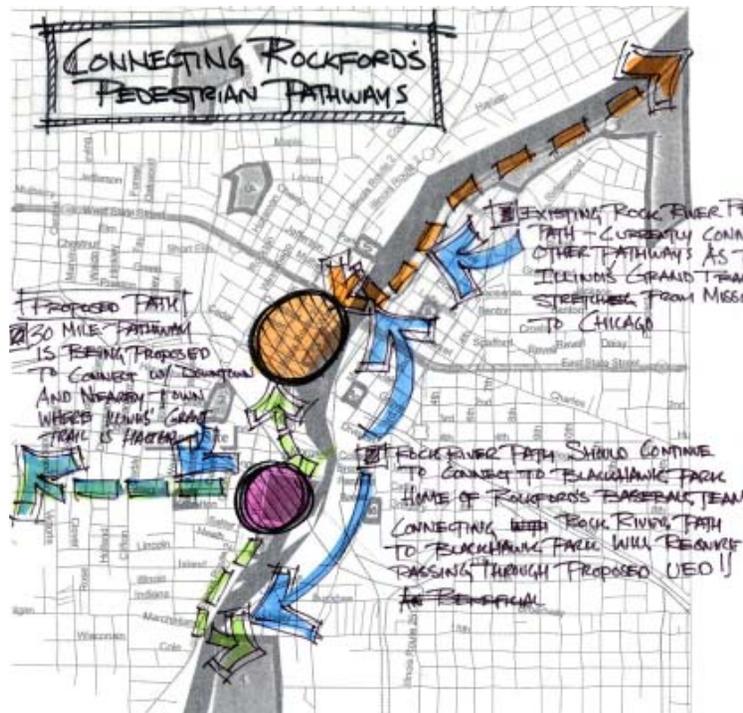


Figure 6.11. Inventory of neighborhood, city, and regional parks within downtown vicinity (top); Analysis of park locations (bottom).

Site Inventory & Analysis:

Chapter Seven

Feasibility of Site and Project

Rockford is capable of supporting an urban entertainment destination within its downtown vicinity. The UED is intended to be a regional destination for Northern Illinois, targeting middle-class residents with disposable income within a 30-mile radius, maintaining a safe distance from Chicago's target market. It is not intended to revitalize the city's economy. Rockford's tourist market should also be considered, targeting those attending the numerous sport tournaments the city hosts throughout the year.

Potential target markets can be seen in the table below, figure 7.1. This table reveals that less than 19,000 households are below the poverty level, making less than \$10,000 and do not have sufficient funds to take advantage of the full array of opportunities offered within the UED. They can, however, take advantage of the free ambient entertainment and performances being offered throughout the year. Households earning up to \$24,000 may see this destination as an event and might only come a few times during the year. The remaining groups making up approximately 200,000 households earning \$25,000+ would be the target market. These households are more likely to have a disposable income that would be willing to visit the destination on a periodical basis.

Analyzing the age brackets reveal that over 475,000 residents are between the ages of 10-59. Ages 10-19, making up over 100,000, are teenagers

U.S. Census Bureau, 2000

Counties within Market Area	Winnebago	Boone	Stephenson	Dekalb	Ogle	Rock	Green	TOTAL
2000- Total Population	278418	41786	48979	88969	51032	152307	33647	695138
<i>Median Household Income</i>	\$43,886	\$52,397	\$40,366	\$45,828	\$45,448	\$45,517	\$43,228	
> \$10,000	8484	813	1680	3002	1212	3663	769	19623
\$10,000 - \$24,999	19296	2097	4202	5409	3245	10050	2562	46861
\$25,000 - 49,999	33247	3929	6395	8672	6182	18394	4504	81323
\$50,000 - above	46939	5792	7501	14586	8590	26567	5396	115371
Total	99482	11818	18098	28667	18017	55011	12462	243555
<i>Poverty Level (1999)</i>	8136	866	1290	1615	1119	3167	433	16626
<i>Households above Poverty Line</i>	91346	10952	16808	27052	16898	51844	12029	226929
<i>Ages 10 - 19</i>	40185	6715	7247	15115	8095	22758	5055	105170
<i>Ages 20 - 34</i>	54569	7694	5813	25751	8499	29601	5551	137478
<i>Ages 35 - 59</i>	97007	14529	16822	25517	18216	52821	12135	237047
<i>Ages 60 +</i>	46164	6041	10286	11261	11169	25444	6276	116641
<i>Median Age</i>	35.9	34.5	38.5	28.4	37.2	35.9	37.9	

Figure 7.1. Demographics table revealing the County Market Area and potential markets for UED.

that would attend the UED to meet up with friends and see a movie. The primary target market would be residents between the ages of 20-59. This group is given the opportunity to enjoy fine dining, shopping, dancing at the nightclub district, or bringing the family to see a newly released movie.

Tourists can also be targeted. While there can be many socio-cultural issues that occur when mixing local residents with tourists, it should not have an affect on Rockford's UED. The reason, tourists visiting the UED will only come if they are already in the city for some other event or destination and would only visit to take advantage of the wide selection of restaurants. Rockford's UED should try to target tourists attending the multiple sports tournaments the city hosts throughout the year as well as those attending events at the MetroCenter and various performance arts theatres.

The site selected is positioned in an ideal location. Its ease of access, ability to expand, and its proximity to the downtown, the river, and residential neighborhoods makes this an excellent candidate for developing an entertainment destination. Currently it is owned by the city whose willingness to offer commitment to partnership, financial support, off-site infrastructure improvements, and fast-track public approval process are additional reasons that help make the site ideal and financially feasible for the developer.

The project itself would also be practical, providing there are no attempts to compete with other city destinations, including the regional mall, located ten miles down the road. Proposing a large multi-plex as a major entertainment anchor for the UED would also be feasible. As mentioned earlier, studies have been done revealing that Rockford is capable of supporting another multi-plex making this a strong entertainment anchor for the site. Locating a hotel would also be feasible for the city as well as the UED. Currently, there are no hotels within the downtown vicinity, therefore it would be able to support a 200-room, comprised of all the amenities of a downtown waterfront hotel including a 26,000+ sq.ft.- conference center, and indoor/outdoor pool, a recreational center, and its own restaurant. Providing a mixed-use environment, full of theme-based restaurants, entertaining retail stores, and service-oriented offices will ensure activity morning through late night on a constant basis.

It is fair to say that proposing an entertainment destination within Rockford's downtown and at the chosen site would be extremely feasible. Having the support of the city and residents and its variety of contextual links would make this a successful destination for the Rockford region, making it an ideal location for to take family, friends, and tourists.

Background of Site:

The old Barber-Colman Corporation is the site chosen to test my design position and criteria. The company was once one of the largest manufacturing corporations in the city of Rockford. As it stands now, the site is comprised of 15 vacant buildings, totaling over 795,000 square feet, on approximately 65 acres. Located along Rockford’s cultural corridor, and within one block of the city’s old “Water Power District”, Barber-Colman Corporation was at the core of the city’s industrial center, including the city’s sawmills, foundries, and furniture industries (Caruso 3).

The Barber-Colman site began in 1902 and flourished until the early 1980’s when it decided to relocate its headquarters to Rockford’s East side, just off of I-90. Shortly after, Reed-Chatwood took over the plant, however after a few years, it decided to close its doors, leaving behind the industrial complex. Today the complex remains used for industrial purposes, providing homes to a few outdoor storage companies. The remaining buildings continue to be vacant or underutilized (Caruso 3).

The Barber-Colman Corporation holds significant history for the city of Rockford and serves as a major landmark for the city’s southwest side. It is with great hope that this project serves as a catalyst development project for downtown Rockford, capitalizing on historic buildings and cultural revitalization, goals that correlate with the design position stated in earlier.



Figure 7.2. Photograph of proposed site (courtesy of Rockford Planning Department).



Figure 7.3. Barber-Colman Corporation relationship to downtown Rockford.



Figure 7.4. Aerial view of Barber-Colman Corporation.

SITE INVENTORY - Landmarks, Gateways, & Views

LANDMARKS, GATEWAYS, & VIEWS

The proposed destination lies within 2 major gateways. The first introduces the visitor to South Main Street shopping corridor, while the second provides a gateway into downtown Rockford.



Figure 7.5. Apparent gateways, landmarks, and views within downtown Rockford (top); Analysis of each.

SITE INVENTORY - Cultural Corridor

ROCKFORD'S CULTURAL CORRIDOR:

The 2-mile stretch along Illinois State Route 2, is marketed as Rockford's Cultural Corridor. The Burpee Museum of Natural History, to its north, and Klehm Arboreum to the south anchor the corridor. Since the proposed entertainment destination lies within corridor is also important to reinforce the city's history and culture into the site.

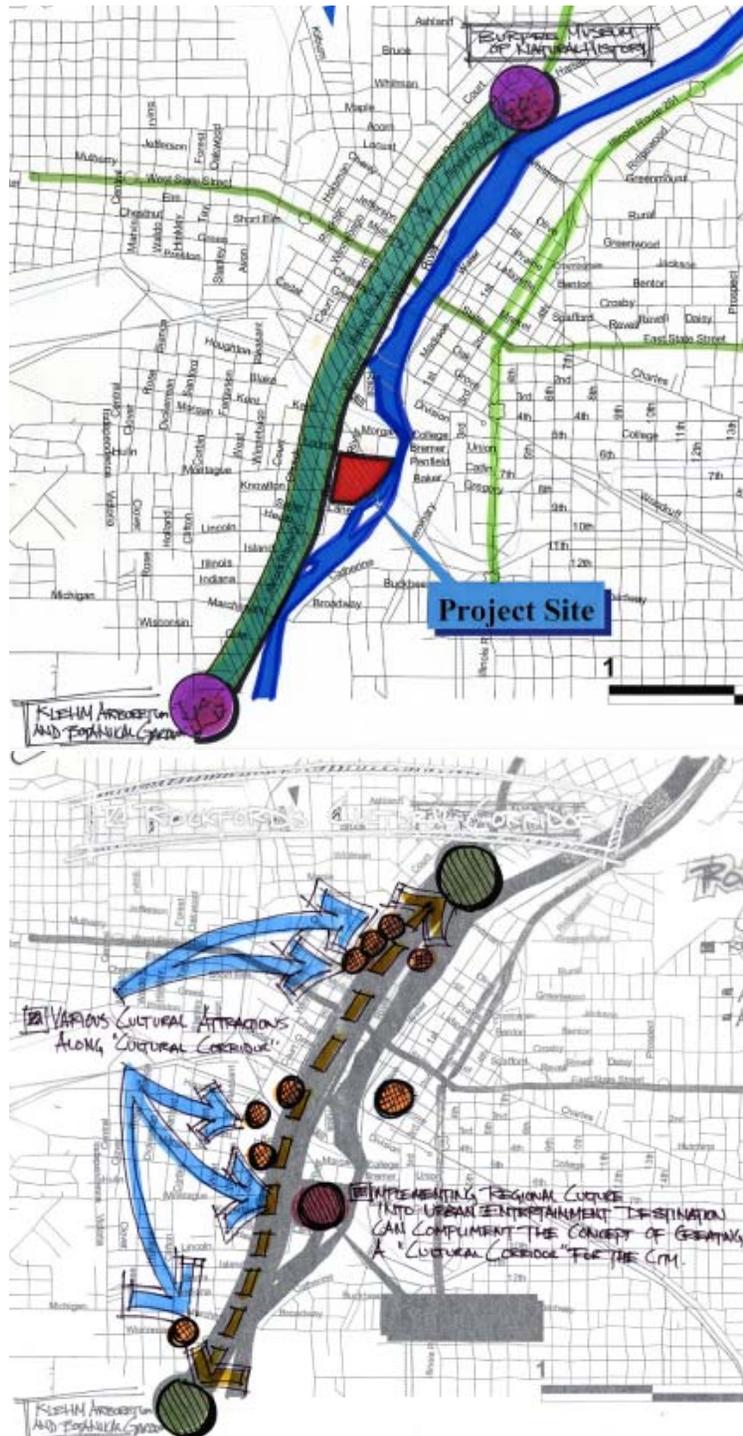
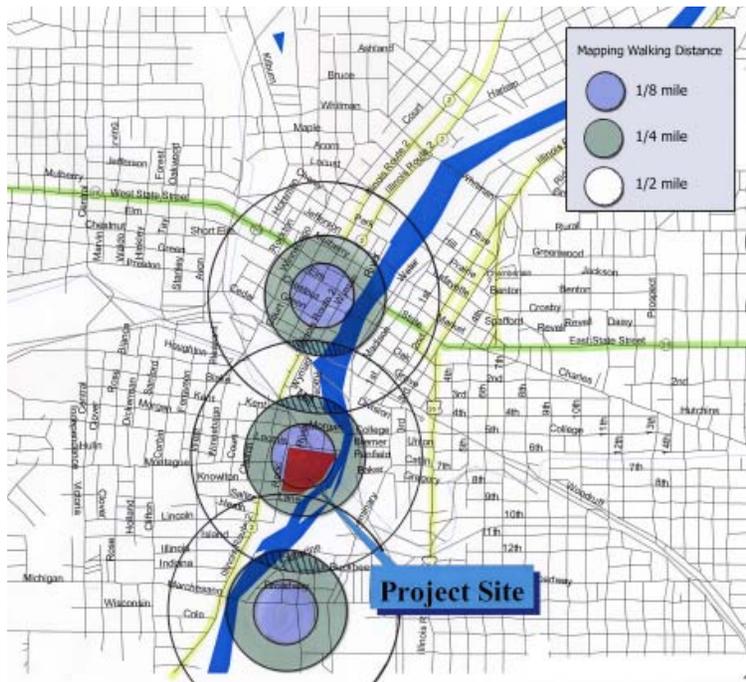


Figure 7.6. Rockford's cultural corridor.

SITE INVENTORY- Walking Distance



WALKING DISTANCE:

Tourist Destinations are most successful in areas that are walkable. The site is located within 1/2 mile from Downtown Rockford. Providing a walking path along the River and along South Main's strip of smaller stores can prevent the isolation factor, a criticism of Urban Entertainment Destinations.

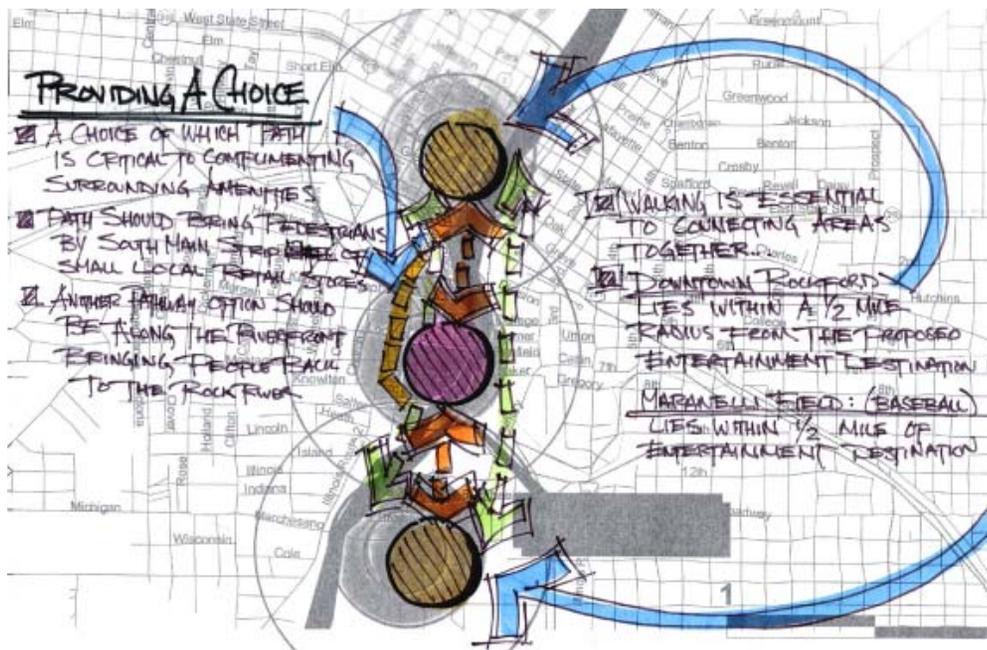


Figure 7.7. Walking distance from UED to downtown or Maranelli Stadium.



1. Project Focus Area

- o Should tie into the surrounding area
- o Close proximity to founding site

2. Cultural Corridor

- o City trying to promote Rockford's culture
- o IDOT preparation for future expansion of State Route 2

3. Proximity to a Neighborhood Community

- o Primarily Hispanic in nature along west side of site, provides diverse culture
- o A potential target market for the proposed UED...aids in enhancing diversity
- o UED will aid in providing service-oriented employment for nearby community residents

4. South Main Commercial Strip

- o Caters to the Hispanic population
- o Features small boutique shops, restaurants, bars, grocery markets
- o Provides additional diversity to Entertainment Destination

5. Canadian National Railroad

- o Active freight railroad travel directly through the site
- o Train passes through Rockford 2 times a day (early morning & late afternoon)
- o Tracks raised 10 feet above the rest of site
- o People like to watch trains go by- form of ambient entertainment
- o Visitors below train level gain experience from the feeling of intimacy, inferiority, and enclosure that is created

6. Rock River

- o Serves as an attraction in itself, adding historic character to the site

7. Historic Haightville

- o Close proximity to historic residential neighborhood
- o Not viewable from site, but accessible by Morgan Street Bridge

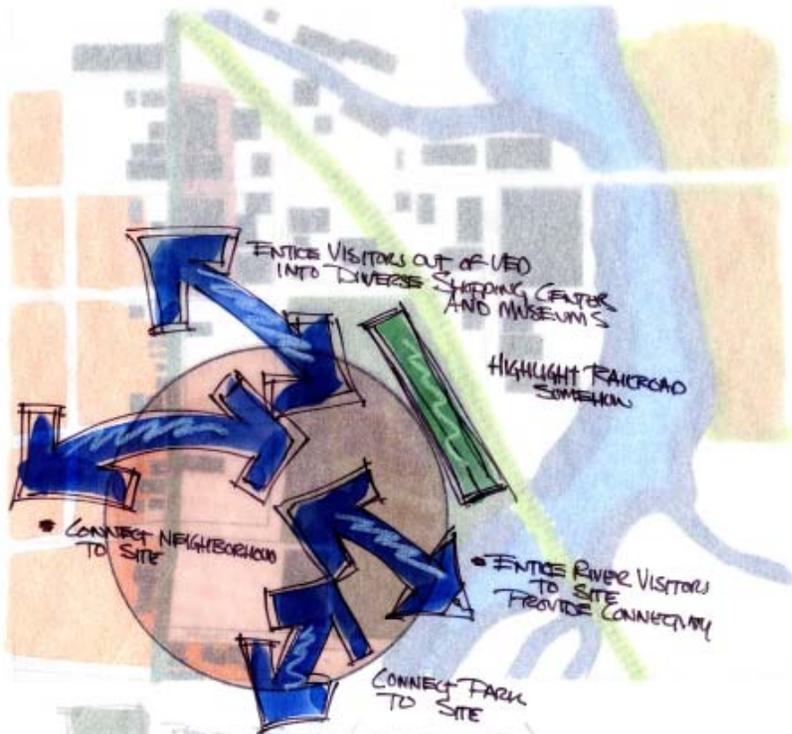


Figure 7.8. Distinguishable areas surrounding proposed UED (top); Analysis of areas (bottom).

Relationship Diagram

The diagram below shows how the proposed UED fits in relationship to downtown Rockford, its cultural commercial strip, and nearby residential communities. The diagram also illustrates the UED's relationship to area contextual destinations. These destinations should connect to the UED, providing additional entertainment opportunities for guests visiting downtown. Connecting each area together can be accomplished in two methods, 1) Establish a continuous river walk, and/or 2) begin a pedestrian path running parallel to South Main Street taking an individual along the UED and cultural commercial strip into the Rockford's urban core.

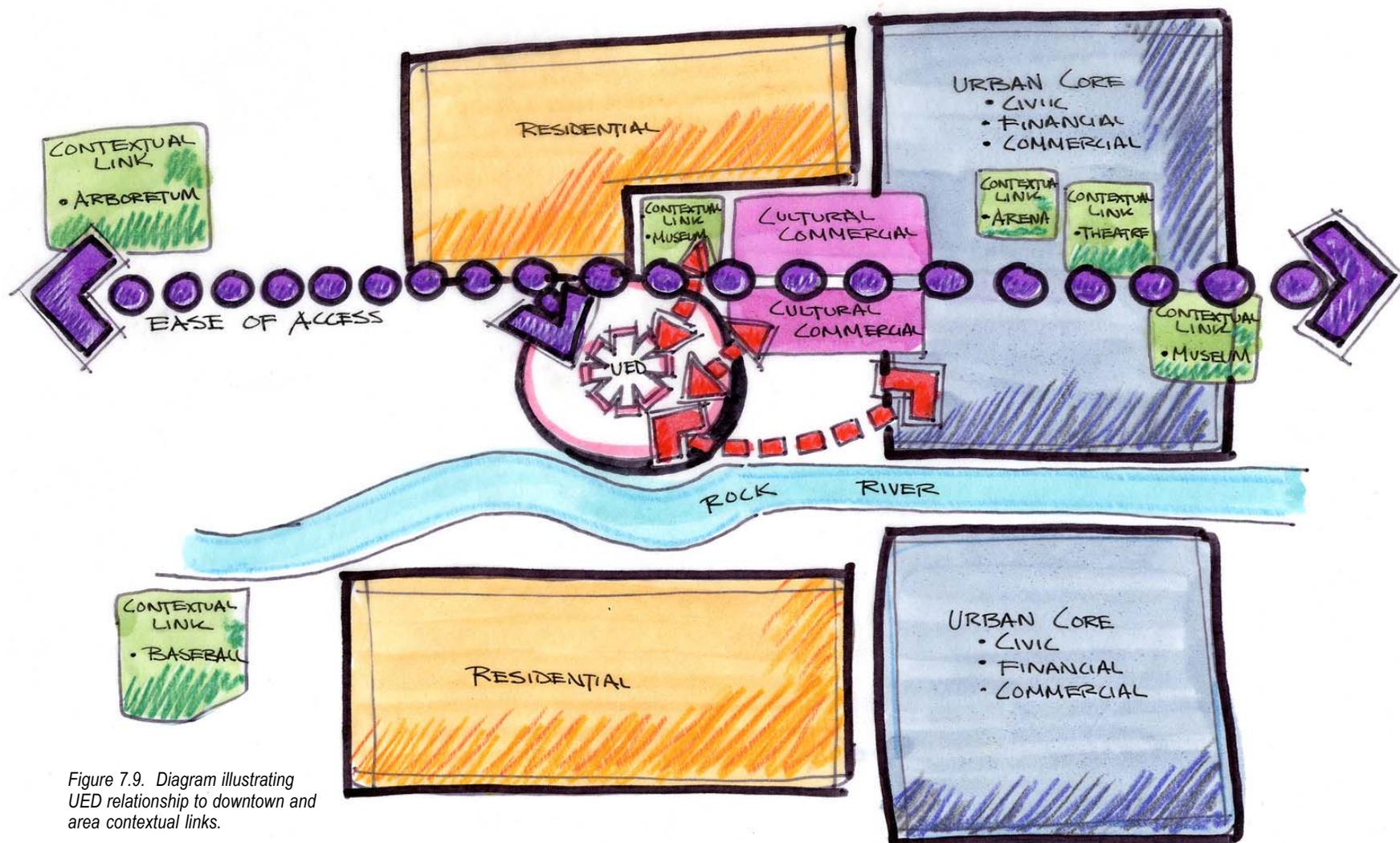


Figure 7.9. Diagram illustrating UED relationship to downtown and area contextual links.

SITE INVENTORY - Existing Land Use

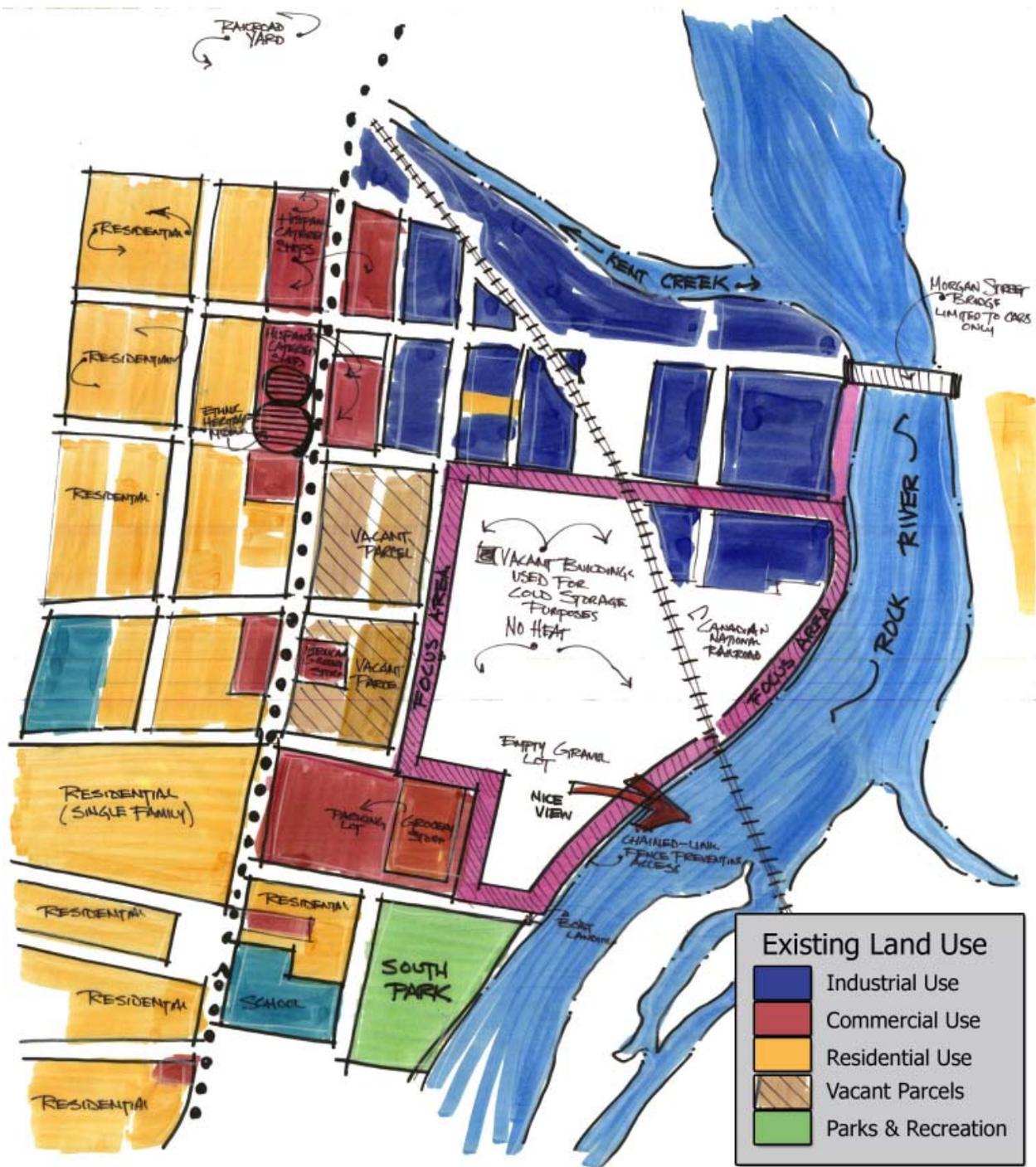


Figure 7.10. Existing land use map of selected site and surrounding area.

SITE INVENTORY - Focus Area



Figure 7.11. Site inventory map.

BARBER-COLMAN HISTORY

“Today is always made for improving tomorrow”

The existing industrial site began with an idea of Howard D. Colman. At seventeen years of age, Howard D. Colman, son of a Methodist minister, invented a warp-drawing machine. Intrigued by Colman’s invention, Mr. W. A. Barber, a lumberman from a nearby sawmill, loaned Colman \$100 to further develop a wooden prototype into iron and steel. This was the foundation of the machine and the beginning of a

partnership of Barber-Colman. Colman, relocated from his Wisconsin home, into Rockford Illinois where he located a machine shop capable of manufacturing his product. Throughout the years, he continued to work on his warp drawing machine, while developing further inventions.

In 1894, Colman received his first patent for a check valve used to measure the flow of milk, “assuring dairy farmers of their proportionate share of skim milk after the cream was separated out.” It was after this patent where Howard D. Colman formed his company, Barber-Colman.

Several years later, in 1901, Colman introduced the hand knotter making him a widely recognized contributor to the textile industry. In 1902, Colman’s company began erecting buildings along the west side of the Rock River, at Loomis and River Street, its present day location. Three additional buildings were constructed by 1911, and by 1915, the company had purchased the entire block south of the existing plant, with a recreational park anchoring the site. By 1916, the factory spread had spread over two city blocks, employing over 500, to work on the five product lines: the check pump, hand knotter, warp tying machine, milling cutters, and hobbing machines.

Howard D. Colman cared for his employees, organizing the Barber-Colman Association; an employee organization promoting social and athletic activities for

employee’s to get better acquainted. Such activities included sports teams, musical ensembles, picnics, banquets, and dances to providing opportunities. Musical performances were given throughout the year by the association’s forty-five-piece band (a leading musical group for the city), its orchestra, and glee club. A baseball team, basketball, and bowling team were also established, becoming a strong challenger winning several championships within the Factory League (Rockford Chamber of Commerce 54).

Another concern of Colman was his employee’s job security, especially during the 1907 depression. To prevent layoffs, Colman diversified his company, introducing several other products not associated with the textile industry, including a machine designed for gear cutting. Within the years, Barber Colman manufactured products ranging from the first garage door opener and aviation climate control system for commercial aircraft, to the plastic manufacturing, office machines, and home appliances.

Howard D. Colman was an inventor who began his business with an idea, leading to several patents contributing to the success of the American manufacturing industry providing offering comfort and conveniences for millions. His ongoing success helped this site flourish well into the early 1980’s.



Figure 7.12. View of site overlooking Rock River from Morgan Street bridge.

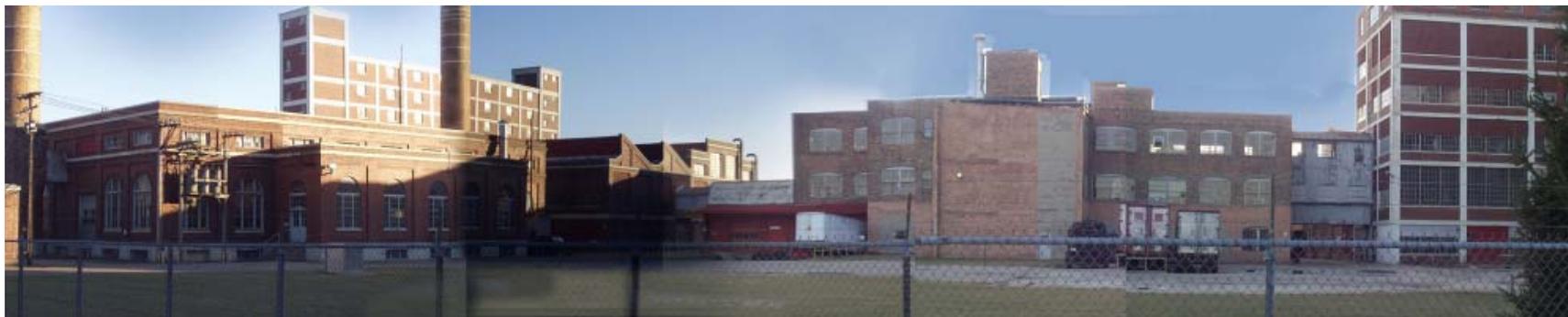


Figure 7.13. View of large open space within site standing along Loomis Street facing south.



Figure 7.14. View of large open space and river bank within site standing near Lane Street facing northeast.

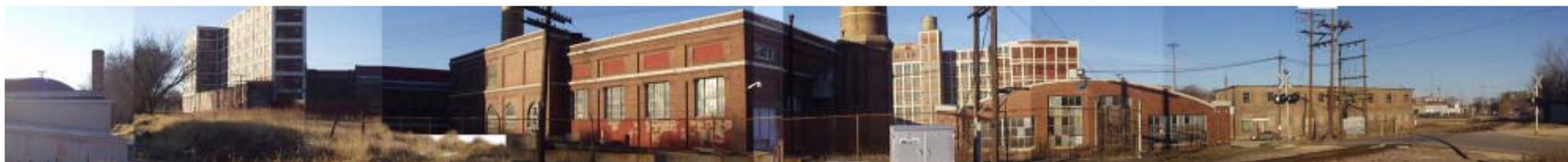


Figure 7.15. Backside view along railroad tracks standing on Loomis Street facing southwest.

SITE INVENTORY - Existing Conditions (Details)



Figure 7.16. Various exhaust fans throughout site.



Figure 7.17. Overhead pedestrian bridge adds interest to industrial site.



Figure 7.18. View along riverbank facing railroad bridge.



Figure 7.19. Variety of building material (steel, brick, wood, concrete, etc.).



Figure 7.20. Unique exhaust fan serves as focal point.



Figure 7.21. Several garage doors of different sizes located throughout site.

BUILDING USES in 1946-

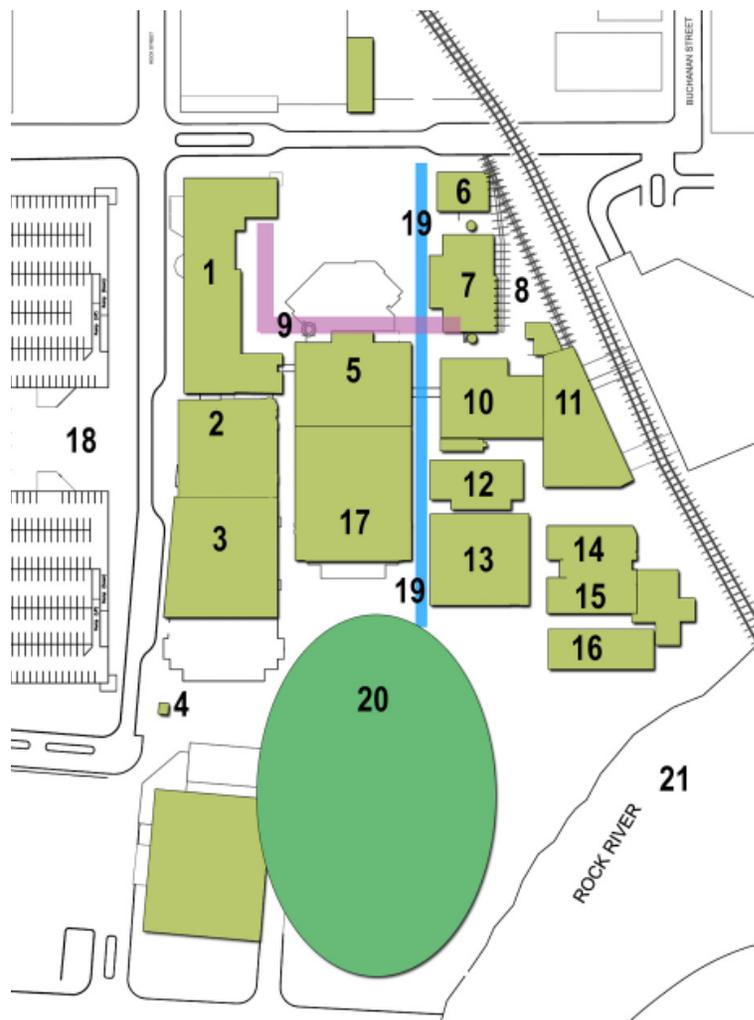


Figure 7.22. Building locations and site amenities in 1946.

1. Office Use – (Sales- machine & small tools, textile machinery; Small tool manufacturing, Machine tool assembly, Pattern shop, Development shop & office and Hobbing machine assembly)
2. Receiving Room, Machine & Tool Stockroom
3. Manufacturing shop, Dining hall and Kitchen for lunches and dinners (free to those working overtime)
4. Guard House
5. Small motors assembly, Control products assembly, General inspection departments, Small cafeteria and recreation room on 3rd floor
6. Private Garage
7. Power Plant- supplied all power, light, heat, compressed air, and water service to the factory
8. Elevated Switch Track- Used for shipping and coal deliveries that were delivered on railroad dump cars delivered by the Illinois Central Railroad, three times a week. The yard space, directly behind the power plant, was used for storing the 1,500-2,000 tons of coal delivered per week.
9. Underground Tunnel- carried piping and electrical cables from original power plant to current power plant
10. Textile machinery assembly, Punch press department, Sheet metal & laundry – had direct access with the adjacent shipping and packing building
11. Shipping Room – Air distributions, Carpenter shop, Paint shop
12. Heat Treating department- used in the hardening, annealing, and heat treating process of steel
13. Molded products shop
14. Lumber storage
15. Forge shop
16. Plant garage
17. Planer, Shaper, Milling & Radial Press
18. Employee Parking
19. Vehicular Passageway- River Street served as main access thoroughfare for vehicles passing through the site
20. Recreational Grounds- transformed into a recreational park for the use of the Barber-Colman Association. Tennis courts, a baseball diamond, and other fields were provided to hold interdepartmental games and other outdoor events

BUILDING DESCRIPTIONS:

The following pages provide the reader with a brief description of each building on the site. They will also make the reader aware of it will be reused or demolished, and then providing a rationale the decision. Below is a diagram of building location in relation to the site

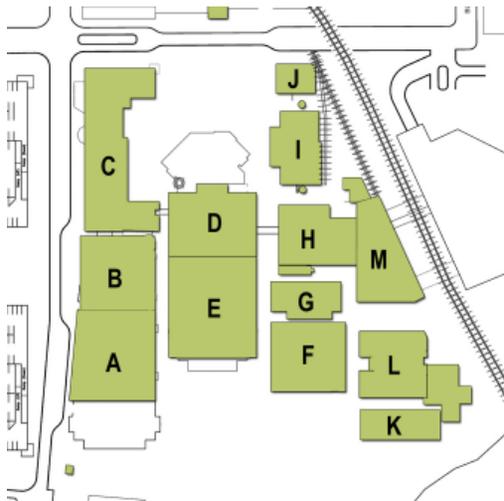


Figure 7.23. Key to building descriptions.

Building A:

Approximate Square Foot: 41,000 sq.ft.
 Number of Floors: 1
 Total Square Feet: 41,000 sq.ft.

Description:

This one-story building is typical of the brick and steel construction used in industrial architecture. Along the building are large steel framed plate glass windows, which are symmetrically placed. Its high roofline and garage doors help define the entrance. This cantilevered design provides a variation in rooflines that is typical of the monitor style used in flat roof construction, optimizing its use of natural light.

Prospect: Reuse

Opportunities Gained:

The building's variation in architecture, compared to others, help increase the in the industrial character of the site.



Figure 7.24. Building façade facing east.

Building B:

Approximate Square Foot: 23,000 sq.ft.
 Number of Floors: 3
 Total Square Feet: 69,000 sq.ft.

Description:

This three-story brick building with its box-like appearance and numerous windows offer little to no architectural value for the site.

Prospect: Demolish

Opportunities Gained:

Removing this building will allow for easier access into the site, breaking up the fortress-like wall formed along Rock Street. The open space created from this removal will help establish an entrance point into the site.



Figure 7.25. Building façade facing east (left); façade facing west (right).



Building C:

Approximate Square Foot: 33,000 sq.ft.
 Number of Floors: 5
 Total Square Feet: 165,000 sq.ft.

Description:

This large five-story structure, serves as a landmark for the cities southwest side. It is constructed built from reinforced concrete vertical and with distinct vertical and horizontal bands and plate-glassed windows. This type of construction typical of buildings used for factory use, warehouse use, storage, or office use. A large water tank that adds interest while highlighting ones awareness of the place tops this “U” shaped building.

Prospect: Reuse

Opportunities Gained:

Reusing this building offers yet another style of industrial architecture to the site. This building is large enough to support a mixed-use environment. The buildings “U” shape provides a notable space that breaks up the narrow corridor within the site. The existing water tank adds to the ambient entertainment of the site



Figure 7.26. Building façade facing east (top); façade facing west (bottom).



Building D:

Approximate Square Foot: 26,200 sq.ft.
 Number of Floors: 3
 Total Square Feet: 78,600 sq.ft.

Description:

Built in 1907, this three-story building was typical of the industrial architecture period for its time. Built from local brick it was symmetrical in design. All windows are encased in wood-frames with arched brick lintels. The roofline varies between one and three stories, which helped support the two galvanized steel covered bridges that were used in connecting buildings together.

Prospect: Reuse

Opportunities Gained:

One of the few original buildings present on the site, reusing this building will help reveal the history and character of the site adding to its sense of place. Opportunities surface with its varied levels and covered bridges, providing a unique space within the site.

Figure 7.27. Building façade facing west (left);
 façade facing east (right).



Building E:

Approximate Square Foot: 34,500 sq.ft.
 Number of Floors: 2
 Total Square Feet: 69,900 sq.ft.

Description:

Constructed from brick and steel, this building has little to no architectural value. Interests can be found in the large vertical garage door found along the west façade, and its use of a long span of horizontal windows. This simple design helps reveal the simplicity of design during the post-WWII era. Attached to the building is a thirty-foot addition with aluminum siding which takes away from the historic industrial character of the site.

Prospect: Reuse

Opportunities Gained:

The lack of architectural character provides the developer an opportunity to revamp the facades to make it more attractive while maintaining its industrial appearance.



Figure 7.28. Building façades facing west.

Building F:

Approximate Square Foot: 20,000 sq.ft.
 Number of Floors: 1
 Total Square Feet: 20,000 sq.ft.

Description:

This one-story structure is constructed of brick and steel and is a good example of the typical north light roof. This saw tooth roofline and large plate glass window adds significant interest to the building and site as a whole.

Prospect: Reuse

Opportunities Gained:

Reusing this building adds to the ambient entertainment. This unique style is yet another variation of architecture found within the site.

Figure 7.29. Building façade facing west (left);
 façade facing east (right).



Building G:

Approximate Square Foot: 10,000 sq.ft.
 Number of Floors: 1
 Total Square Feet: 10,000 sq.ft.

Description:

This one-story brick building is one of three built from brick and steel that features an arched roofline. One characteristic distinguishing this building from the others is its series of large ventilation shafts topping the roof.

Prospect: Remove

Opportunities Gained:

Removing this building will provide a much-needed open space that would invite visitors to the buildings behind the structure. It will also serve as a major node in pedestrian circulation. While there are several benefits to removing the building, careful consideration should be taken in reusing the large ventilation shafts currently found on top of the roof.



Figure 7.30. Building façade facing east (top);
 side façade facing north (bottom).



Building H:

Approximate Square Foot: 21,500 sq.ft.
 Number of Floors: 2
 Total Square Feet: 43,000 sq.ft.

Description:

This large two-story building has perhaps the most interesting appeal than any others found within the site. Constructed from brick and steel, this particular building consists of two different rooflines, the saw tooth and the cantilevered monitor. Large plate-glassed windows are placed symmetrically along the facades with several ventilation shafts attached to building's south side. A steel covered bridge connects this building to the others within the site.

Prospect: Reuse

Opportunities Gained:

Centrally located within the site, this building gives plenty of ambient entertainment highlighting ones awareness of place.



Figure 7.31. Building façade facing west, north end (left); south end (right).



Building I:

Approximate Square Foot: 14,000 sq.ft.
 Number of Floors: 2
 Total Square Feet: 28,000 sq.ft.

Description:

Placed on Rockford's Historic Preservation list, this building, also known as the power plant, was a vital element to the factory. Constructed from brick and steel, its symmetrical fashion was the premise of the building's particular style of architecture. Two smoke stacks, one soaring 165 feet into the city's skyline, are attached to the building on its north and south. Large wooden-framed bay style windows serve as a decorative element to the façade. All of these architectural elements add special interest to the building, providing significant character to the site as a whole.

Prospect: Reuse

Opportunities Gained:

This building enhances the notion that one is in an industrial site. The architecture and sky soaring smokestacks offer a unique form of ambient entertainment for the site.



Figure 7.32. Power plant façade facing west.



Building J:

Approximate Square Foot: 5,000 sq.ft.
 Number of Floors: 1
 Total Square Feet: 5,000 sq.ft.

Description:

Similar to building G, this one-story building is yet another constructed from steel and brick that features an arched roofline. Its abundance of windows and its relationship to the railroad helps distinguish this building from the other three.

Prospect: Reuse

Opportunities Gained:

This building helps enhance the perception that this is an industrial site. Although much smaller than others, the building helps define the sites edge, serving as an anchor for the sites northeast quadrant.



Figure 7.33. Rear façade facing east (top); front façade (bottom).



Building K:

Approximate Square Foot: 10,000 sq.ft.
 Number of Floors: 1
 Total Square Feet: 10,000 sq.ft.

Description:

Similar to building G and J, this one-story building is also constructed from brick and steel that features an arched roofline. Its simplicity in design and its proximity to the river and railroad help differentiate this building from the other three found along the site.

Prospect: Demolish

Opportunities Gained:

Removing this building will allow for additional space between the site and river, providing a pedestrian access to the river and perhaps a bike path connecting to other pathways along the river.



Figure 7.34. Front and side view facing west.

Building L:

Approximate Square Foot: 25,600 sq.ft.
 Number of Floors: 2
 Total Square Feet: 56,000 sq.ft.

Description:

Constructed from brick and steel, there are minimal architecture characteristics. This building is two stories featuring large plate glass windows placed symmetrically along its façade. The roof takes on an “M” appearance distinguishing itself from all of the other buildings along the site. Attached to this building is a one-story structure that sports a monitor roofline similar to others found within the site.

Prospect: Reuse

Opportunities Gained:

This combination of buildings serves as an anchor for the sites southeast quadrant. Its industrial-like appearance provides extra ambient entertainment to the site.

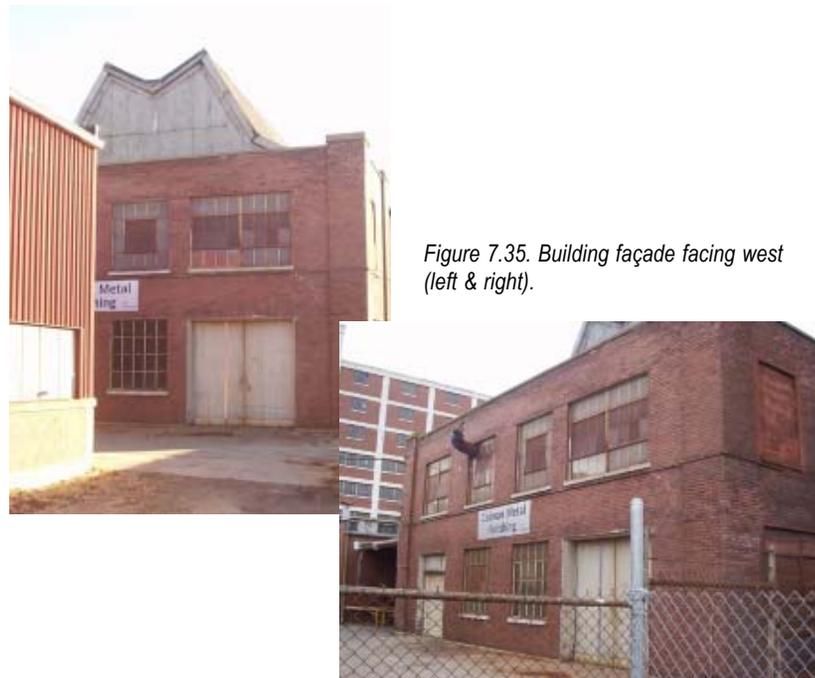


Figure 7.35. Building façade facing west (left & right).

Building M:

Approximate Square Foot: 21,400 sq.ft.
 Number of Floors: 8
 Total Square Feet: 171,200 sq.ft.

Description:

This eight-story structure is the tallest building on site and is noticeable from the city’s downtown. It is constructed of reinforced concrete with concrete bands of vertical and horizontal support beams that help make up the structure’s façade. The backside of the building lies parallel to the railroad, creating a substantial angle adding to the uniqueness of its shape. Large ventilation shafts, an exterior fire escape, and switch track are attached to the building adding to its distinct appearance

Prospect: Reuse

Opportunities Gained:

This large building appears as a major anchor midway through the plant. Its ample space makes it ideal for office use or hotel rooms.



Figure 7.36. Building façade facing east (top); (facade facing southeast (bottom).

Highlighting Awareness of Site Amenities:

Existing Elements:

- A. Elevated Switch Track
- B. Smokestacks from Power Plant
- C. Covered Walkover Bridges
- D. Water Tank (large)
- E. Guard House
- F. Railroad
- G. Ventilation Shafts (scattered- marked w/ no label)

Past Elements to Reinststate:

- H. Water Tank (large)
- I. Water Tower
- J. Underground Service Tunnel
- K. Baseball Field
- L. Rails- used for transporting within site



Figure 7.37. Train rail (L) within plant corridor, ca. 1918

Photo Courtesy of Midway Village and Museum Center, Rockford, Illinois



Photo Courtesy of Midway Village and Museum Center, Rockford, Illinois

Figure 7.38. Barber-Colman Corporation, ca. 1926.

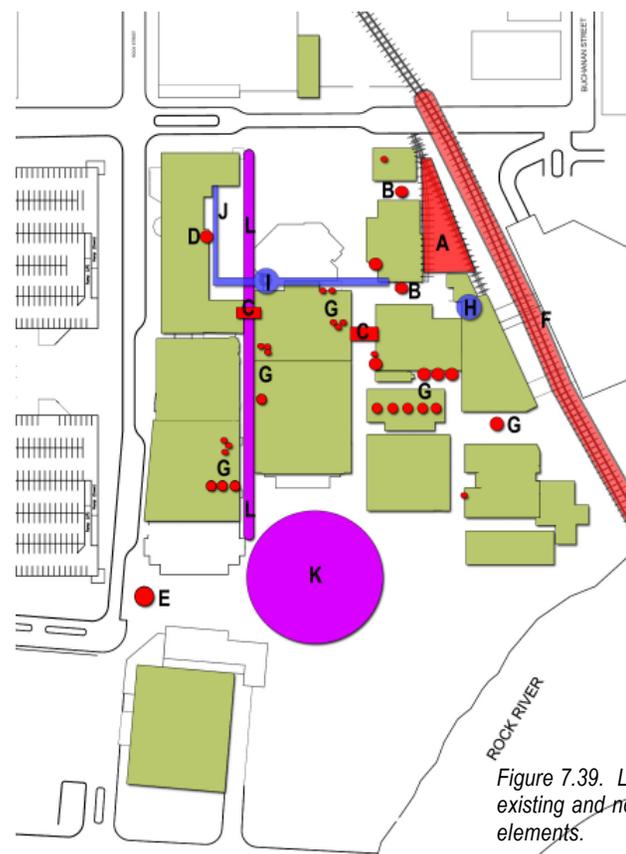


Figure 7.39. Locations of existing and non-existing site elements.

- o *Strong location*
- o *Boundaries*
- o *Geographic distinctiveness*
- o *Scale and Proportion*
- o *Rich Identity and Imagery*

Sense of Place:

It is defined as “the patterns and reactions that a setting stimulates for a person...A sense of place is an interactional concept: a person comes into contact with a setting, which produces reactions that may include feelings, perceptions, behaviors, and outcomes associated with one’s being in that location” (Steele, 12). Creating a sense of place is fundamental in the development of entertainment destinations. Having this be known, what gives this vacant industrial site a sense of place? How does one know that they are in a place? *The answer:* the stronger and more distinct the locale, the more noticeable the place can be. Defining a place can be accomplished by perceptual aspects of a site. This includes its strong location, boundaries, geographic distinctiveness, scale and proportion, and rich identity and imagery (Steele 15). The following paragraphs will demonstrate how well the Barber-Colman site, as it appears today, serves as a place.

When approaching the site there is an immediate reaction that one is entering a place because of its strong location. Geographically, residential neighborhoods, commercial buildings, the railroad, and the river surround the site, giving the place a different feel perceptually. Distinct boundaries also exist within the site, increasing the idea that this is a place. A wall of buildings, stretching two blocks along Rock Street, bound the site to the west. The northern boundary is defined by Loomis Street, while the railroad and river defines the south and west boundary, which helps makes this place geographically distinct.

Scale and proportion also play an important role in defining a place. Prior to entering the site, the building’s mass dwarfs the surrounding area, increasing the notion that this is a place. Once in the site, the use of oversized windows and garage doors help further define the place.

Rich imagery plays a significant role in defining a sense of place, as it is the random images within a place that invoke images in the users’ mind. The Barber-Colman site offers many strong images beginning with the variety of architecture, rooflines, and consistent material usage (brick and steel). Additional structures including the power plant’s sky-soaring smokestacks, the large water tank, the series of ventilation shafts, support beams and glass plated windows, the covered bridges, the elevated railroad and switch track, and the river create strong images within the setting. Other images, which are not as strong, but still noticeable are the strong use of

symmetry and patterns. A grid pattern, used repeatedly throughout the site, can be found on the windows, support beams, building facades their layout are just a few elements that may go unnoticed. Other elements found within the site are its abundance of small alleyways between the buildings, which offer a sense of mystery.

The layout is another aspect else that should not be undermined. When looking at the site in plan, one can understand how the plant was laid out. It was designed, as it is today, for several reasons 1) the elevated railroad limits its westward expansion, forming building footprints 2) River Street was a major vehicular passageway for the plant, thus its long straight corridor 3) buildings were erected on a north south axis, maximizing use of natural light 4) the elevated switch track, connected to the railroad, allowed for shipping and the dumping of coal, hence the adjacent shipping building and power plant 5) the river was merely overlooked, serving as a constraint, rather than an opportunity, and 6) the two walkover bridges helped connect manufacturing and assembly buildings to shipping. Like most industrial plants, the layout served more as functional role, rather than a picturesque one.

With all of this in mind, it is safe to say that the site has a strong sense of place, which tends to create an emotional element that connects visitors and allows them to identify with their surroundings, an important objective in creating successful entertainment destinations.



Figure 7.40. Spatial characteristics found within site.

Open Space-

Giving the space a large room feel to it

Enclosed Space-

Gives the site smaller outdoor “rooms”, that may be suitable for pocket parks, or resting locations

Linear Variations-

1. Present along railroad tracks and existing buildings
 - * Site formed along the railroad tracks

Change of Levels-

2. Below level of railroad tracks- creates a feeling of intimacy, inferiority, & enclosure
3. Overhead bridges traveling between buildings- creates feeling of exhilaration, superiority, & exposure

Screened Vistas-

3. Bridges serve this function-
 - * Interrupting straight sightline down linear corridor
 - * Offers a more dramatic impact of what exists after the screening element

Incidents-

4. Smokestacks (165' high) , bridges, and roofline variations
 - * Intrigues viewers, preventing viewers eye from becoming bored with the view
 - * A repetition of various forms of chimney pipes and ventilation shafts

Fluctuations-

5. Widening and narrowing of pathways

Sculpture-

6. Power plant serves as a sculptural entity
 - * Rooflines, ventilation shafts, and architecture variation

Design Development:

Chapter Eight

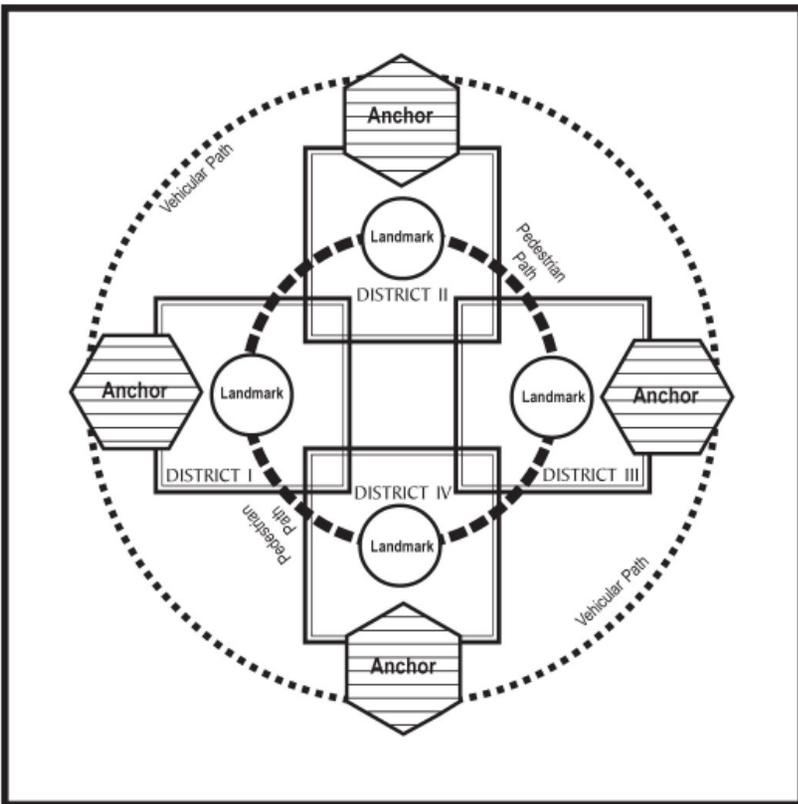


Figure 8.1. Design Concept Diagram- Four districts featuring own anchor and landmark linked together by a pedestrian pathway

Concept Diagram:

The design concept focuses on transforming a vacant industrial plant into an urban entertainment destination for the city of Rockford, making use of existing structures and highlighting its sense of place. As shown in Figure 8.1, the UED will be comprised of four districts, all having its own particular theme correlating to the overall factory-life of Rockford. Each district will feature its own major anchor and distinct landmark linked together by one continuous pedestrian path within the destinations inner retail core.

Theme Descriptions:

- o District A introduces the guest to the origin of the Water Power District
- o District B reveals important contributors to the Water Power District
- o District C will further illustrate the importance of water power on factory-life
- o District D will inform guests of the social lives of factory workers.

Design efforts will be centered on the following- Reveal, Reflect, and Working Together.

- o Reveal- takes a look behind the scenes of industrial life while highlighting ones awareness of place
- o Reflect- stimulating memories of what use to be, how it came to be, and who helped make it be
- o Working together- exposing how a range of diverse elements rely on one another to function

Working together is a reoccurring theme that has and will occur throughout the design process. For example 1) developers of UED's must *work together* with local residents and businesses to ensure a successful destination, 2) UED management and tenants must *work together* to guarantee constant forms of entertainment, and 3) machinery requiring different components to *work together* for it to function properly

Goals & Objectives:

- o Provide various entertainment opportunities for all demographics
- o Create an energetic place that welcomes area residents and tourists
- o Reveal its sense of place through design
- o Provide a connection to other contextual links near downtown and within the vicinity
- o Connect entertainment destination to the Rock River
- o Establish a pedestrian path connecting to Davis Park and Grand Illinois Trail

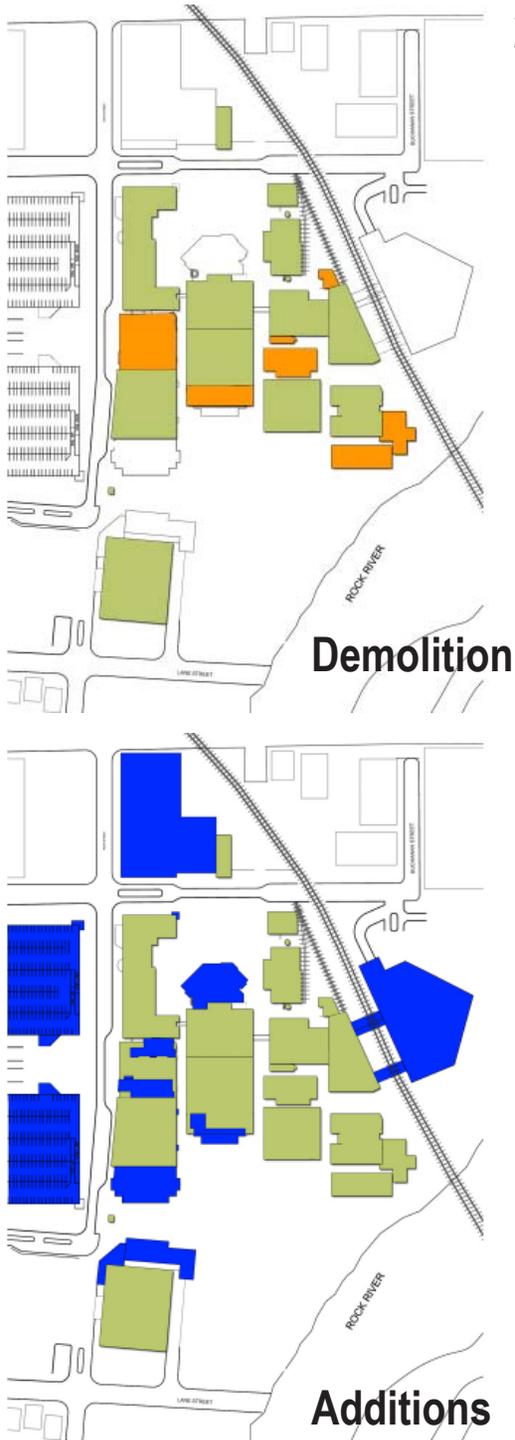


Figure 8.2. Location of buildings to be removed.

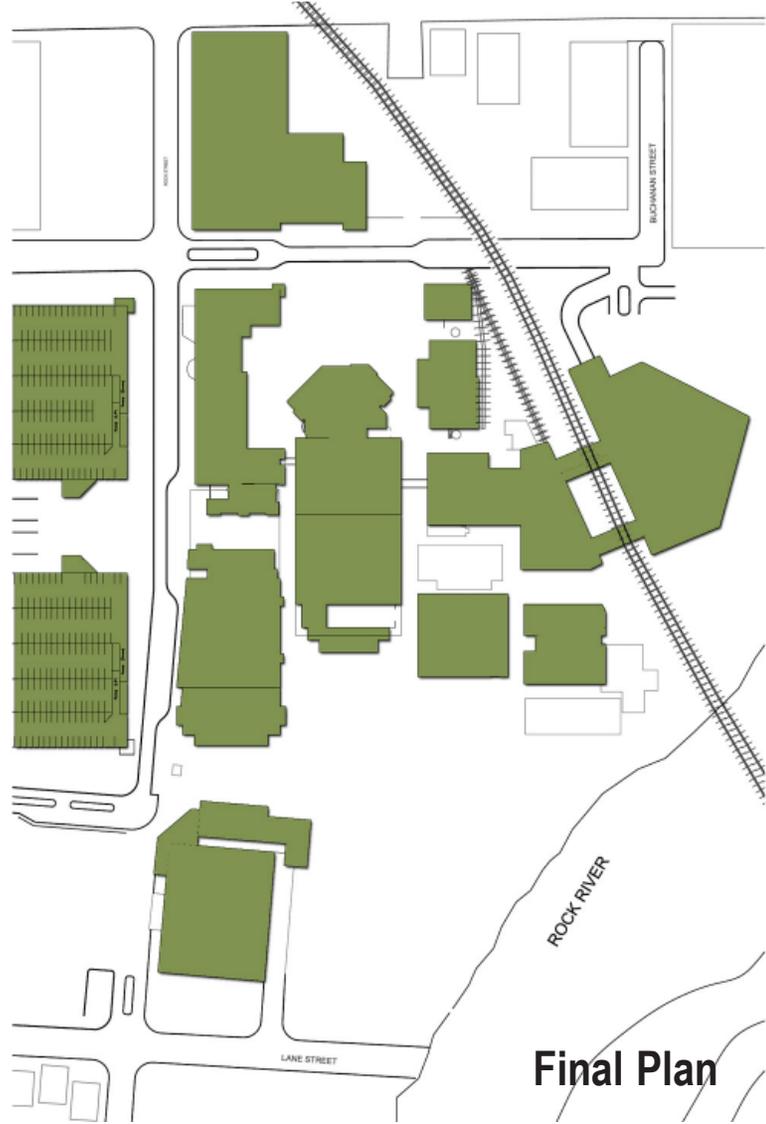


Figure 8.4. Final building layout after removals and additions.

- Existing
- Demolition
- Additions
- Final Layout

Figure 8.3. Location of buildings to be added.

Rockford's UED:

The size of Rockford's UED in comparison to Irvine Spectrum Center was based on a number of factors. The primary factors are its ability to attract area residents and their average household income. The Rockford Region has a marketable region of over 460,000 residents in comparison to Irvine Spectrum's 1,000,000 residents. Rockford's average household income levels are much lower than the Southern California Region, however Rockford has a substantial lower cost of living, a marketing strategy the city takes seriously. Knowing this, Rockford should be able to support 1/2 the venues of Irvine Spectrum is capable of. The following chart will give a better understanding of how Rockford's proposed UED compares with Irvine Spectrum Center.

Figure 8.5. Retail and dining layout for Rockford's UED, level 1



LEVEL 1

LEVEL 2

- o Hotel- 1st two levels in new addition are for structured parking
- o Fitness Center- activity from early morning until late night
- o Office Space- service or manufacturing tenants begin
- o Restaurants- 2-story restaurants and rooftop garden
- o UED & Radio Station Office- allows UED managers to observe daily activity
- o Nightclub/Bar- provides activity during late night

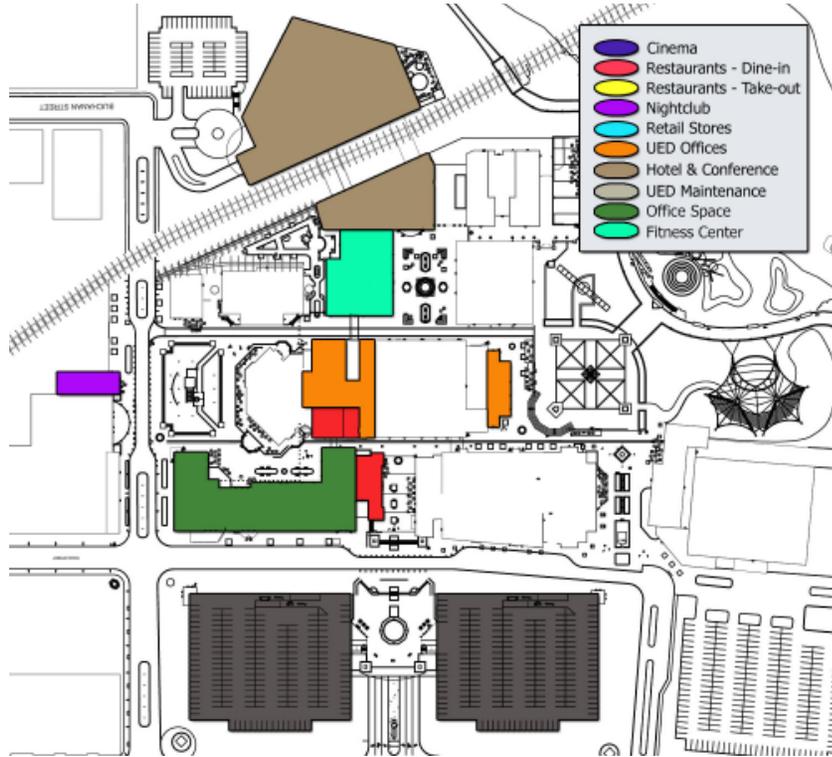
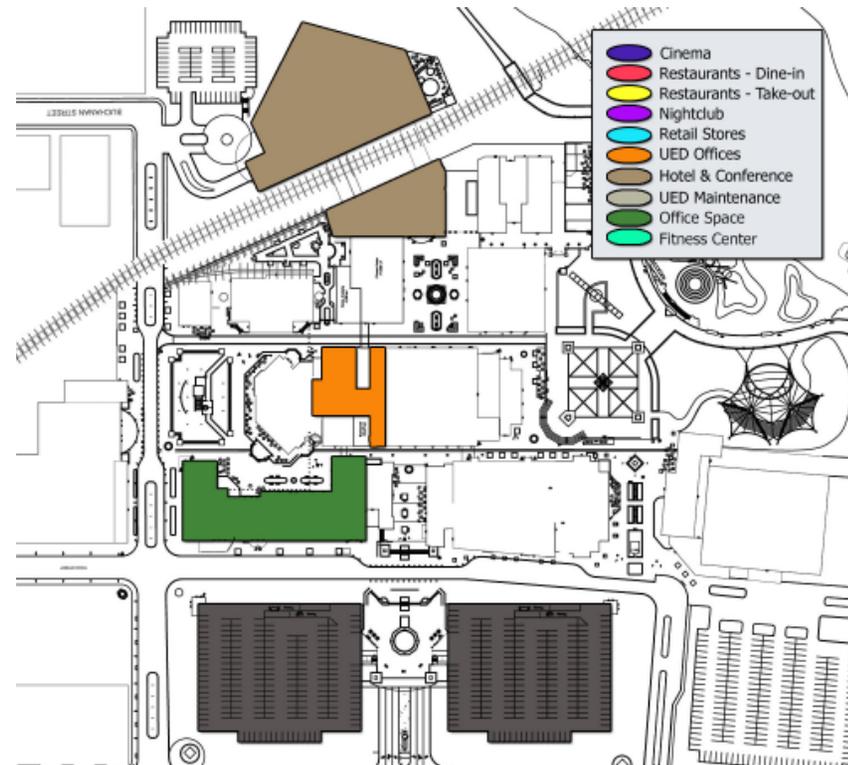


Figure 8.6. Retail and dining layout for Rockford's UED, level 2 (top), level 3 (bottom).



LEVEL 3

- o Hotel- recreation center, conference rooms in new addition, rooms and suites in other building
- o Office Space- service or manufacturing tenants
- o UED Office- allows UED managers to observe daily activity

LEVELS 4-5

Levels 4-5

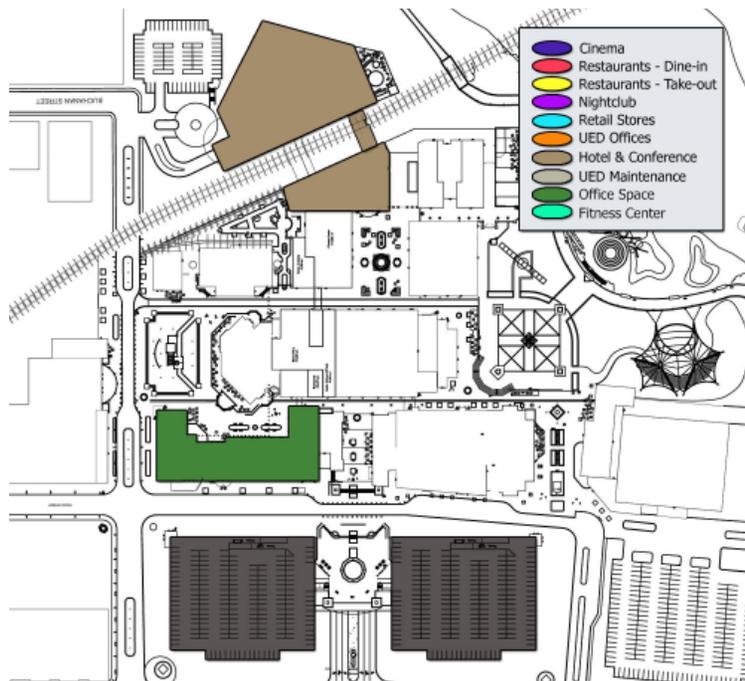
- o Office Space- service or manufacturing tenants
- o Hotel- rooms and suites in each building, overhead bridge on level 5 connects two buildings together

Levels 6-7

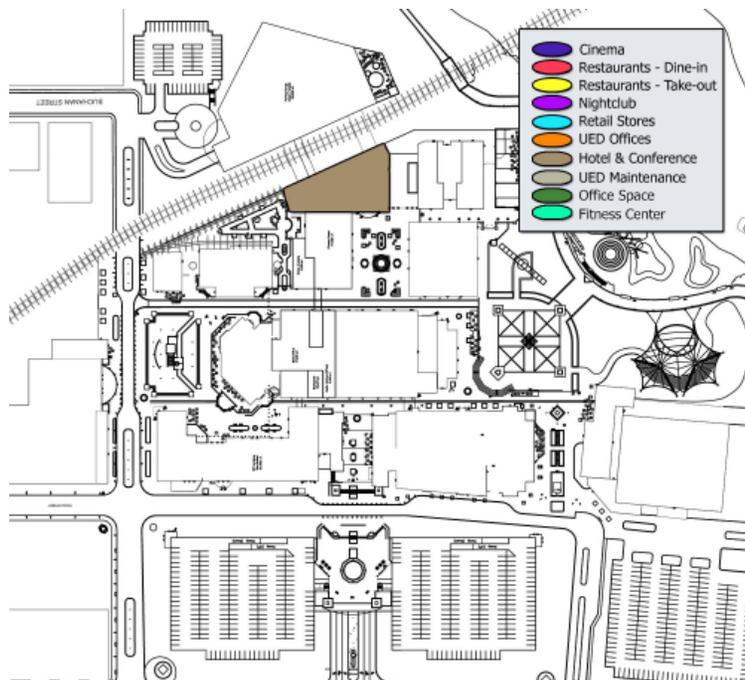
- o Hotel- rooms and suites

Level 8

- o Hotel- restaurant overlooking UED, Rock River, and Downtown Rockford



LEVELS 6-7



LEVEL 8

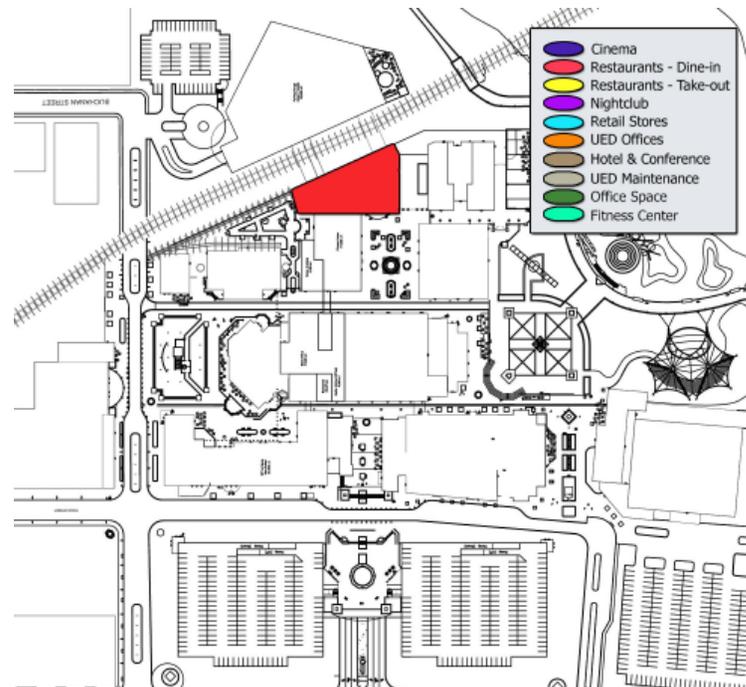


Figure 8.7. Retail and dining layout for Rockford's UED, levels 4-5 (top-left), levels 6-7 (bottom-right), level 8 (bottom right).

Relationships, Patterns incorporated into Rockford's UED:

- o Several eating establishments, dine-in or take-out, are placed directly across the theatre enticing guests to eat before and/or after the movie, extending ones length of stay.
- o Large restaurants are located near each entrance because of their ability to provide ongoing activity from day into night.
- o Dine-in/ take-out restaurants are located within close proximity to the centers impulse entertainment zone (Ferris wheel, festival plaza, etc.)
- o Retail and Restaurant are continuous offering minimal "dead space"
- o Storefronts within retail corridors are similar in size despite the variance in square footage.
- o Retail stores, ranging in sizes are placed throughout the destination.
- o Stopping points, or nodes, along a path are marked with some form of landmark- fountains, sculptures, open plazas, kiosks, unique architecture, or statuary. Eating establishments can generally be found near each of these nodes.
- o All pedestrian activities are focused internally, limiting vehicular movement to the outside perimeter providing a sense of safety and escape.
- o Parking garages exits/entrance directly in front of main entrance. Secondary entrances provided near cinema and amphitheatre sides.
- o Service Areas are located in both the exterior and interior of the destination, therefore deliveries and service vehicles must limit use to early morning hours
- o Nightclub district within destination is located within close proximity to hotel, and away from family entertainment zones.
- o Hotels can serve as a major anchor for sites; therefore hotel entrances should be easily accessible to and from the destination.

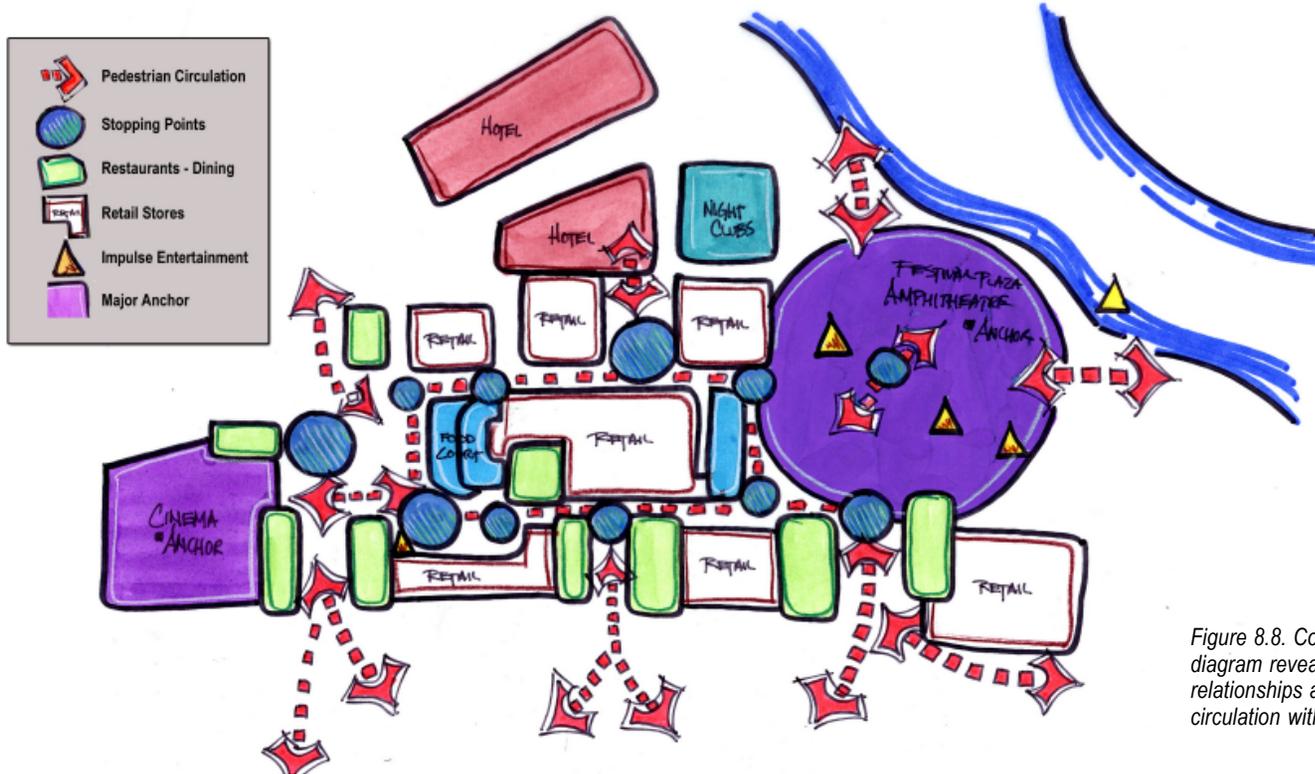


Figure 8.8. Conceptual bubble diagram revealing spatial relationships and pedestrian circulation within UED.

Rockford's UED Ideal Occupancy Tenants- based on findings from model

Retail Shops (Local & Chain):

Do-it-Yourself/ Create-your-own Shops
 Apparel- Men, Unisex, Women, Children's
 Electronic Store
 Gifts/ Novelties- books, cards & stationary,
 Specialty Shops
 Grocery Drug Store
 Home Furnishings & Decor
 Music, Video, and Books
 Music Shop (Piano/Guitar)

Entertainment Venues: (Cultural & Historical)

Radio Station- Destination's personal channel
 Art Gallery- for local schools and colleges, (ever changing)
 Time Museum- Anchor within the destination (slowly bring back)
 14-Screen Multi-Plex Movie Theater

Restaurants (Local & Chain)

Restaurants- Casual/ Take out (various themes and cuisines)
 Restaurants- Dine-in (various themes and cuisines)
 Cyber Café
 Coffee Shop
 Cookie/Confectionary Shop
 Brewery

Nightclub:

Trendy Bars & Nightclubs
 Comedy Club

Miscellaneous (Residential-Use):

Sight seeing Tours
 Photography Studio
 Travel Agency
 Dance Studio
 Fitness Center

Miscellaneous (Tourist-Use):

Hotel
 Visitors Center

Office Space:

Option 1: (Service & Professional)
 Advertising/ Marketing Firms
 Law Firms
 Dentists Office
 Doctors Office (various)
 Design Firms
 Insurance Agency

Option 2: (Manufacturing)

Business Incubator- small manufacturing companies

Impulse Entertainment:

Ferris Wheel
 Merry-Go-Round
 Ice-Skating Rink
 Climbing Wall

Recommended Square Footage

Restaurants (Dine-In)

Example- Cubby O'Breins, Rockford Brewery
 Range- 7,000-16,000 sq. ft
 Average- 7,500 sq.ft.

Food Court (Casual/ Take out)

Example- Pretzel Shop, Great Steakery, Uncle Nicks
 Range- 650-1,400 sq.ft
 Average- 800 sq.ft.

Retail/ Chain Store (Large)

Example- Barnes & Noble, Grays Grocery Store
 Average- 31,000 sq.ft

Retail Store - Local/Chain (Medium)

Example- Apparel, Paint-your own
 Range- 1,300-3,000 sq.ft
 Average- 1,500 sq.ft

Retail Store Local/Chain (Small)

Example- Confectionary, Cookie, Gallery, Gifts/ Novelties
 Range- 500-1,000 sq.ft
 Average- 600 sq.ft

Local Newsstand

Example- Gateway News
 Average- 250 sq.ft

Portrait Studio-

Average- 1,000 sq.ft

Impulse Entertainment

Ferris wheel
 Carousel
 Climbing Wall
 Ice-Skating Rink

Fitness Club-

Example- Peak Fitness, Gold's Gym,
 Range- 4,000-100,000 sq.ft
 Average- 15,000 sq.ft

Dance Studio-

Range- 1,000-4,000 sq.ft
 Average- 2,000 sq.ft

Radio Station-

Range-6,000-8,000
 Average- 6,000

Offices-

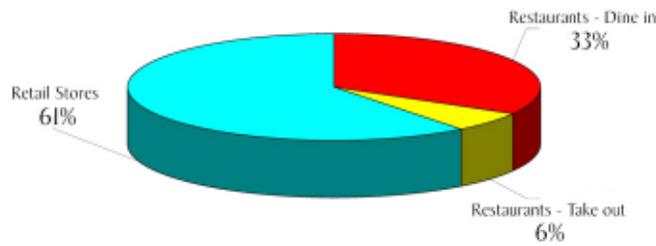
Dental- 1,600-2,600 sq.ft
 Doctor- 1,200-2,500 sq.ft
 Financial Services- 1,500-5,000
 Design Services-1,200-2,500 sq.ft

	Irvine Spectrum	Rockford's UED
Population (Marketable Area)	931,000 residents	462,250 residents
Household Income	\$85,332	\$52,785
Total Usable Space	666,333 sq.ft.	198,510 sq.ft. + 180,000 sq.ft. Office space
Retail	88 stores - 62% (403,611 sq.ft.)	42 shops - 62% (122,110 sq.ft.)
Range of shop sizes	1,000 sq.ft. – 5,600 sq.ft.	900 sq.ft. – 5,150 sq.ft.
Dine-in Restaurants	19 establishments – 33% (222,315 sq.ft.)	8 establishments - 32% (64,250 sq.ft.)
Casual Take-out Restaurants	34 establishments – 6% (40,407 sq.ft.)	14 establishments - 6% (12,150 sq.ft.)
Multiplex	21-screen theatre – 3D IMAX	14-screen theatre
Impulse Entertainment	Ferris Wheel, Merry-go-round	Ferris Wheel, Climbing Wall
Entertainment Anchors	21-screen theatre, department store, dinner/arcade/nightclub	14-screen theatre, festival plaza, covered pavilion
Entrances	7 – 1 defined	4 entrances – 1 defined
On-Site Parking	3,355 parking spaces- surface lot encompassing destination	*1700+ parking space parking garage located near main entrance
Art Gallery	1 Art Gallery	1 Art Gallery + sculpture garden
Existing Amenities	None	Rock River, Railroad, Residential Neighborhoods
Hotel	None	200 room, conference/banquet hall, recreation/ indoor/outdoor pool/ lounge, restaurant
Office Space	None	180,000 sq.ft. usable office space
Other	None	Visitors Center, Hotel, Museum, Office Space, Fitness Center

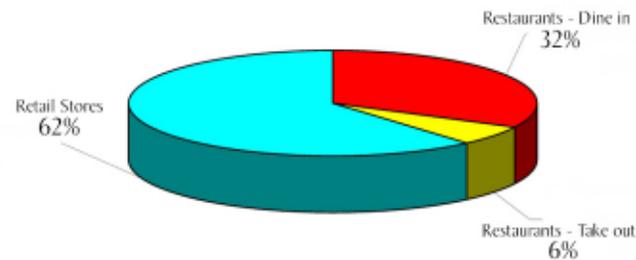
* No. Parking Spaces based on 3.47 spaces per 1000 sq.ft. (Model based on Southlake Town Square)

Figure 8.9. Table comparing site amenities between Irvine Spectrum Center and Rockford's UED.

Irvine Spectrum - UED Venue Breakdown



Rockford - UED Venue Breakdown



UED Traffic Circulation

Primary UED traffic occurs directly on South Main Street turning into the two proposed parking garages. Secondary traffic is used for drop-off areas and hotel traffic traveling directly through the site. Service vehicles travel within the destination itself, therefore scheduling service traffic should be limited to early morning visits when UED use is at its lowest.

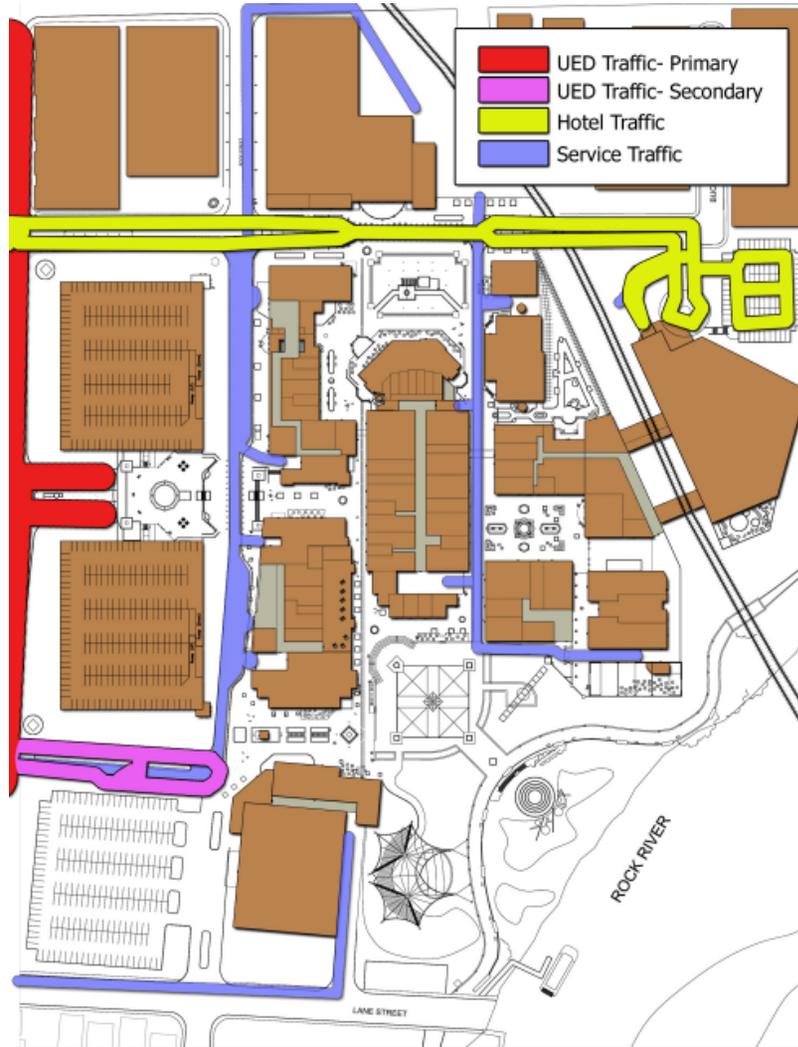


Figure 8.10. Vehicular circulation within UED; Primary, Secondary, Service, & Hotel traffic.

Service Areas within UED

Service Area entrances should be screened by use of oversized garage doors, adding to the overall factory appearance and historic representation of the 1st radio-controlled garage door opener that was invented on the site.

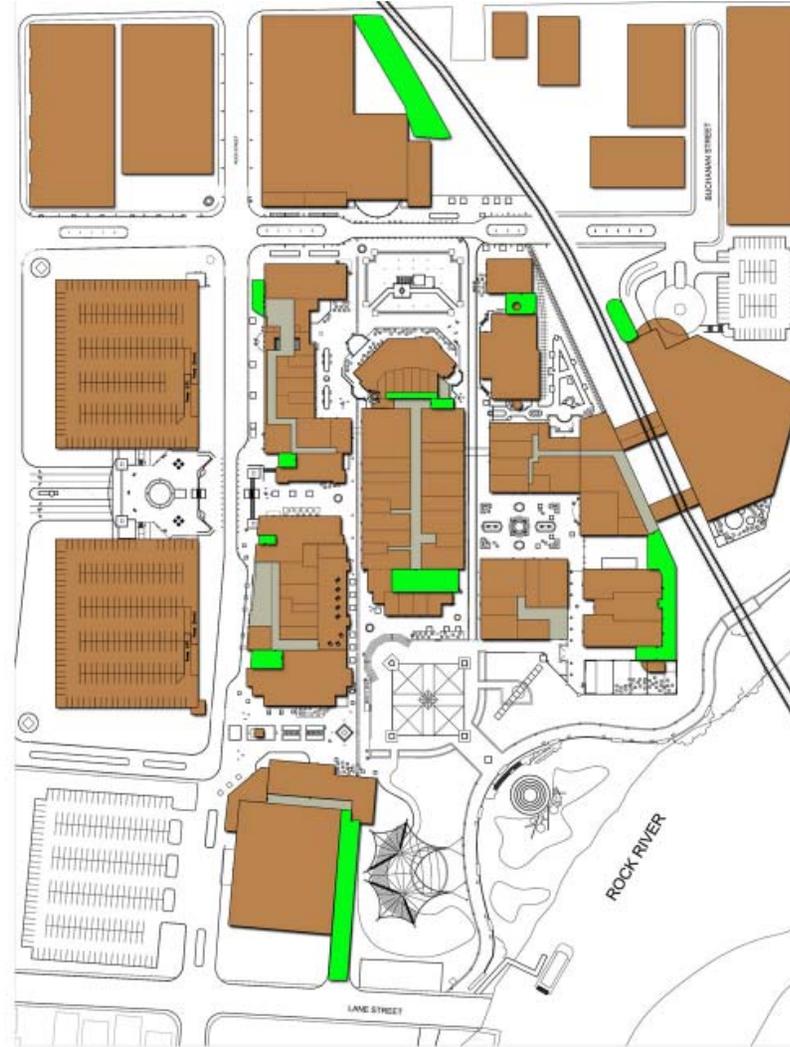


Figure 8.11. Location of service and maintenance areas found within UED.

Primary Attractions

1. Vehicular Entrance
2. Pedestrian Entrance/Exits (*primary*)
3. "Water Power District" Interactive Fountain
4. Surface Map – Visitors Center
5. Kinetic Sculpture- Transparent Clock
6. Rooftop Restaurant
7. Kinetic Sculpture
8. Festival Plaza- Amphitheatre
9. Guard House
10. Interactive Fountain
11. Interactive Play Feature
12. Tensile-Structure Pavilion
13. Tour Boat Dock
14. Industrial Playground
15. Ferris Wheel
16. Beer Garden
17. Nightclub District
18. Pedestrian-walk Tunnel
19. Kinetic Sculpture
20. Kinetic Fountain
21. Lounge- Hotel
22. Hotel Entrance (*Secondary*)
23. Hotel Lobby (*Primary*)
24. Sculpture Garden
25. Smokestack Entrance
26. Saw Mill
27. Statues – 8 Famous Contributors (*2 per corner*)
28. Kinetic Sculpture
29. Climbing Wall
30. Movie Theater Entrance
31. Pedestrian Entrance/Exit (*Secondary*)
32. Office Entrance



Figure 8.12. Illustrative Plan of UED, "Water Power District".

For the purpose of describing the design, Kevin Lynch's book, "The Image of the City", suggests breaking it down into five physical elements: districts, landmarks, edges, nodes, paths, and landmarks (Lynch 47). While he uses the terms to describe cities, these terms can be applied to a UED, a scaled down version of a city.

- o *Districts*- area within a UED that a guest enters "inside of" which have common identifiable characteristics.
- o *Edges*- distinct boundaries that help define an area or space
- o *Nodes*- entrances into an area where various paths meet, join, or cross others; can also be acknowledged as decision points.
- o *Paths*- route taken; commonly associated with pedestrian circulation.
- o *Landmarks*- a recognizable object within a district or path that becomes a major focal point; or meeting spot

Brief description defining the breakdown of elements in relation to the design.

District A

- o District- Main entrance area for vehicular and pedestrian traffic (theme of introduction to water power district)
- o Edge- defined by the buildings
- o Landmarks- identified as the interactive water sculpture near parking garage entrances

District B

- o District- Multi-plex theatre and food court plaza (theme of important contributors to the city)
- o Edge- defined by the buildings
- o Landmarks- identified by the sawmill centrally located within the water feature

District C

- o District- area serving as hotel and museum plaza (theme of existing heat treating plant)
- o Edge- defined by the buildings
- o Landmarks- identified by the large kinetic/water/fire sculpture

District D

- o District- festival plaza area/ riverfront (theme of city's contribution to baseball)
- o Edge- defined by the buildings and river
- o Landmarks- identified by the amphitheater seating area within the festival plaza. Others may include the tensile structure and industrial playground

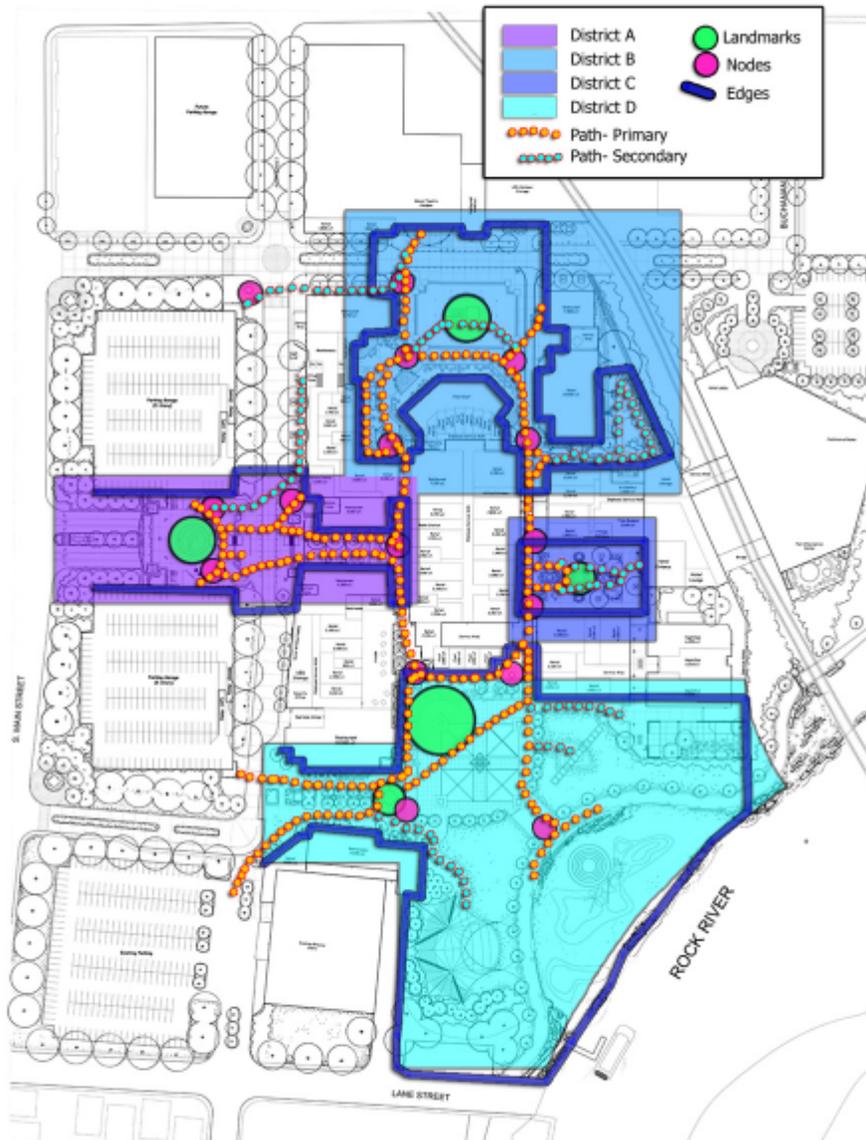


Figure 8.13. Shows location of each physical element in relationship to the design.

District A- The Entrance

Particular attention was made to the entrance given that it is the first and last thing the guest sees. The following list gives a brief description of the exciting elements found within District A

Vehicular Entrance-

- o When driving into the development, guests are immediately greeted with a large sign above them welcoming them to the "Water Power District" prior to their descent into the two 5-story parking structures
- o Each level named after a recognizable tool used in the manufacturing industry
- o Directing guests to the main entrance are stairs and elevators, highlighted by a large glass atrium overlooking the industrial complex. The glass enclosed elevators allow guest to observe the inner workings of elevator components.

Entrance Plaza- Section I

- o Interpretive signs help reveal the origin of the water power district
- o Glass blocks embedded into concrete illuminate at night
- o A large interactive fountain, featuring a three-dimensional model of the old water power district in relation to the Rock River, helps reveal Rockford's manufacturing industry. With the wave of a hand guests can observe the raising of the dam within the model causing water to travel into the race powering the district.

- o Water from fountain cascades down the stairs into the Section II of the entrance plaza directing the guest towards the UED complex
- o Murals and statues of working laborers found in various location throughout the plaza

Entrance Plaza- Section II

- o Prior to entering Section II, a visitor center grabs the guest's attention, introducing them to other amenities within Rockford. A 20-foot map of Rockford in the early 1900's, engraved into the surface, is directly outside the entrance doors
- o The UED's trolley stop, located in front of visitor center, makes frequent trips to various downtown contextual links. Trolley offers rides to businesspersons from downtown to UED providing opportunities for lunch crowds. Origin of Rockford's original horse drawn railway occurred at Montague and S. Main intersection, 1 block east of proposed trolley stop
- o Oversized trusses tower over the guests making them aware they have entered the UED complex.
- o Two themed restaurants, with outdoor seating, are immediately introduced, providing activity and attracting customers throughout the day
- o A large clock, featuring a transparent face, reveal the inner workings of kinetic components working together to make it function.
- o Retail corridor complete with entertaining storefronts, rooftop restaurant, beams, and overhead beams add to the excitement. A large window allows guests to observe the UED's radio station disc jockey at work.

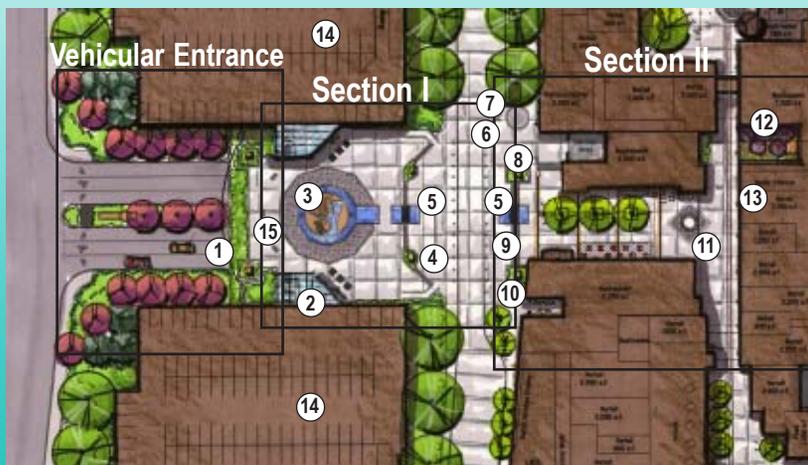


Figure 8.14. District A- illustrative plan view.

Not to Scale

District A

1. Vehicular Entrance
2. Entrance/Exit Glass Atrium
3. Water Power District- Interactive Fountain
4. Manufacturer Statue (both sides)
5. Cascading Water Feature
6. Surface Map Paving
7. Trolley Station
8. Manufacturer Statue (both sides)
9. Overhead Trusses
10. Manufacturer Statue (both sides)
11. Kinetic Sculpture
12. Rooftop Restaurant
13. Radio Station Window
14. Parking Garage (5-story)
15. Interpretive Signs



SECTION A- Entrance Facades (Panoramic)

Not to Scale



SECTION B- Entrance Plaza

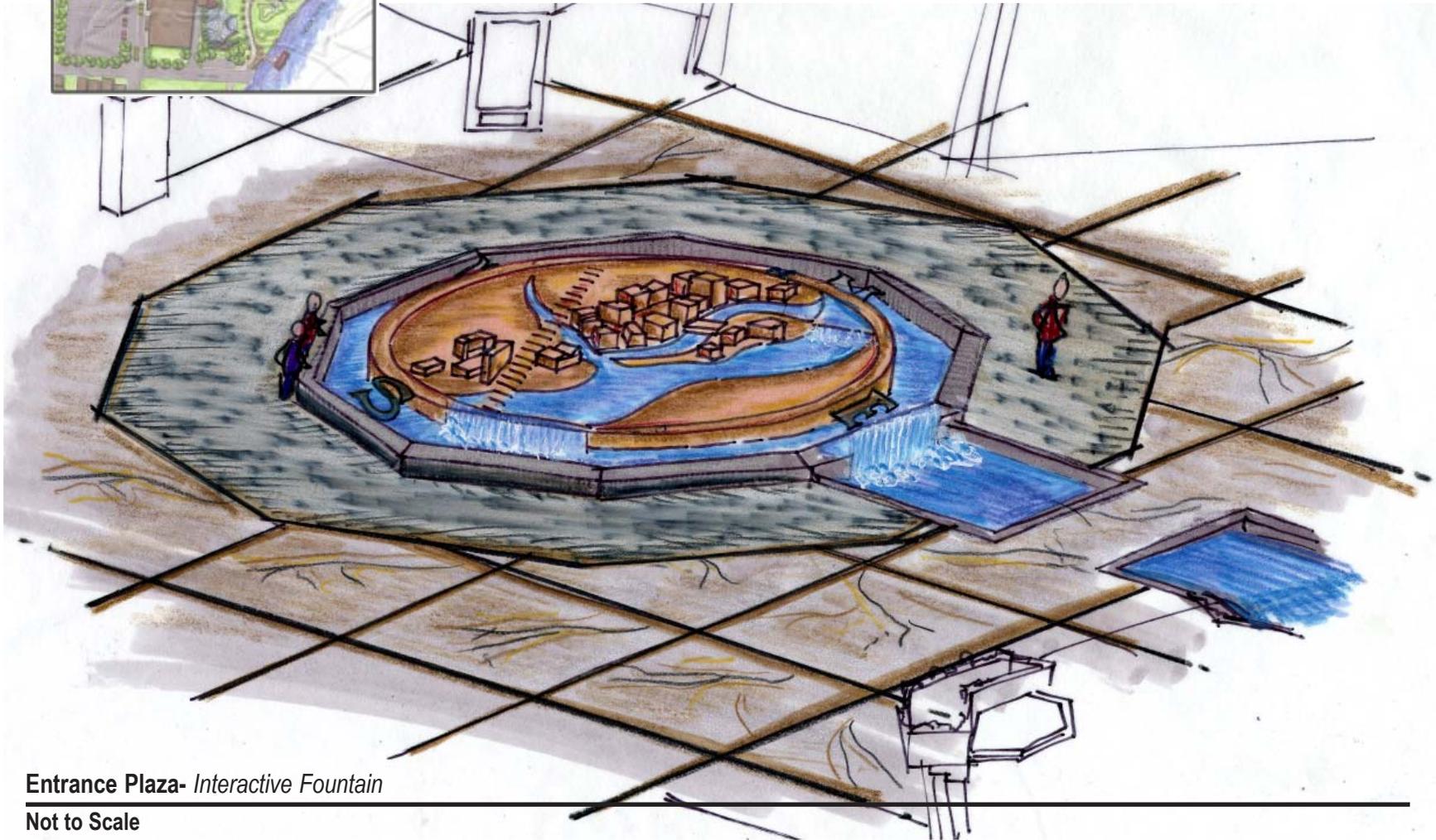
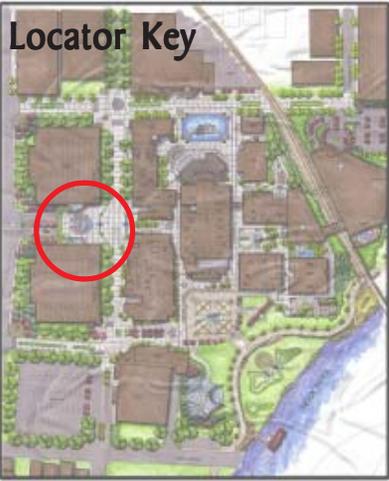
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SECTION C- Retail Corridor

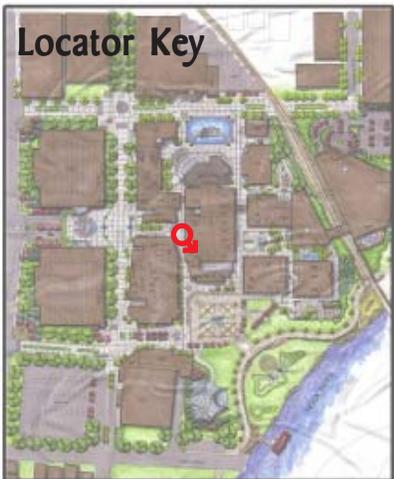
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ROCKFORD'S UED - District A - Perspectives



Entrance Plaza- *Interactive Fountain*
Not to Scale

ROCKFORD'S UED - Retail Corridor



Retail Corridor- Radio station observation window

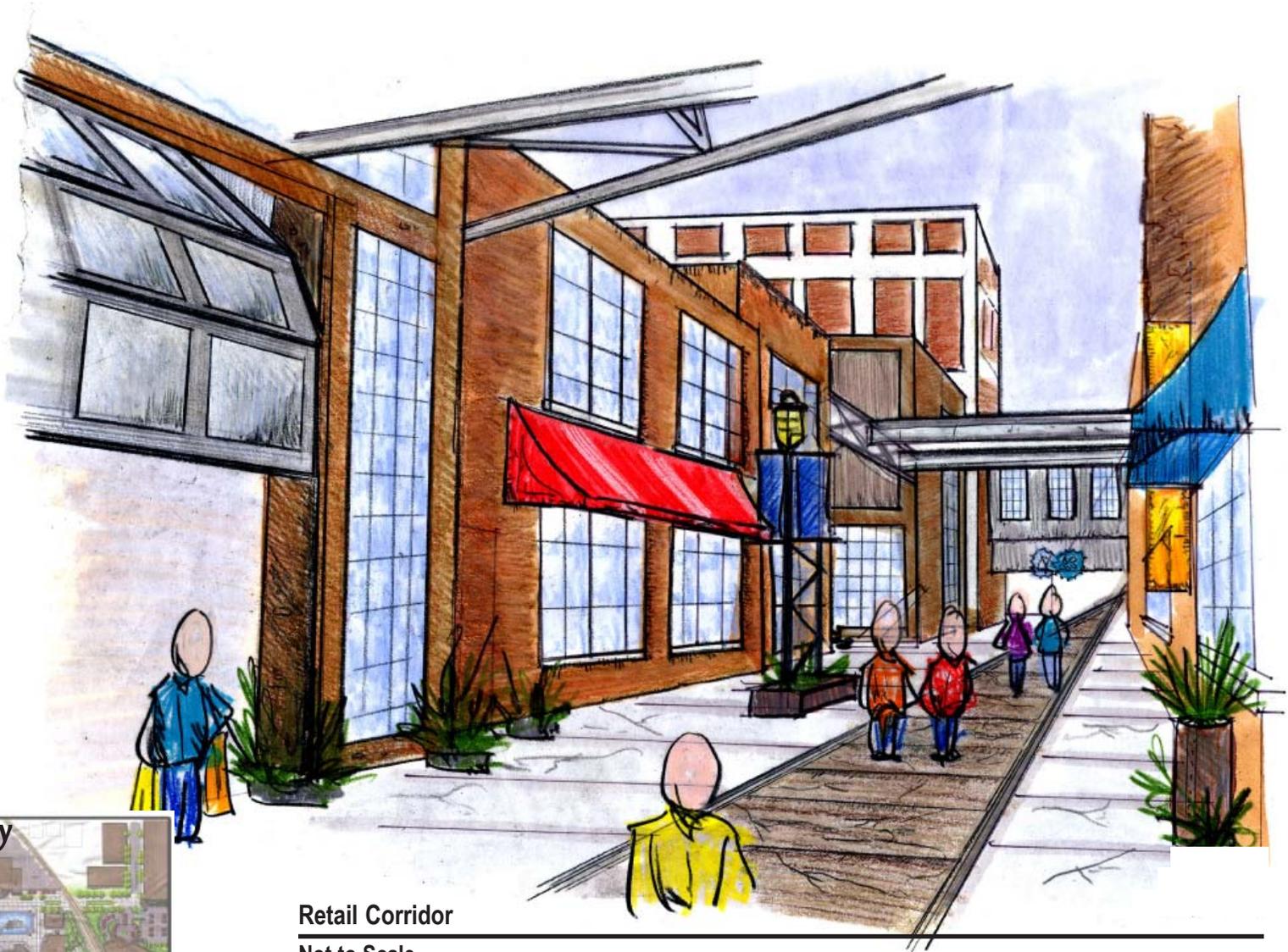
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ROCKFORD'S UED - Retail Corridor



Retail Corridor
Not to Scale

ROCKFORD'S UED - Retail Corridor



Locator Key



Retail Corridor
Not to Scale

District B

Providing a connection between the multi-plex theatre with the UED and continuing with the overall theme and storyline was the main goal of this large space. District B is programmed towards shoppers, office employees, restaurant diners, and people watchers. The prominent features within this district are the multi-plex theater, food court, water feature, and sculpture garden.

Multi-plex theatre

- o Acts as the major entertainment anchor for the "Water Power District"
- o Entrance features a large movie screen behind a glass window allowing guests to see and hear previews for up and coming movies.
- o Prominent entrance entices visitors to its entrance acting as an impulse attraction.
- o Narrow traffic lanes slow down vehicular traffic from hotel users, promoting a safe connection between theater and open plaza

Food court

- o Within direct site line from movie theatre enticing movie goers before and after the movie
- o Majority of façade constructed from glass allows guest to enjoy the outdoor environment from inside, providing a comfortable space during inclement weather
- o Opportunities to eat outside are provided with its raised outdoor seating space
- o Stair platform offers versatile opportunities for seating or stage performances



Figure 8.15. District B- illustrative plan view.

Not to Scale

District B

1. Sign- Water Power District
2. Saw Mill/ Water Wheel
3. Kinetic Sculpture
4. Wooden Rail line
5. Climbing Wall
6. Textile Sculpture
7. Stage / Stairway
8. Embedded Glass Casings (enclosed pipes)
9. Waterpower
10. Smokestack Entry
11. Sculpture Garden
12. Sunken Plaza
13. Statues (2 per corner)
14. Service Access

- o Location of seating offers opportunity to observe those scaling the 5-story building, the spider-man impulse attraction offered within the UED.

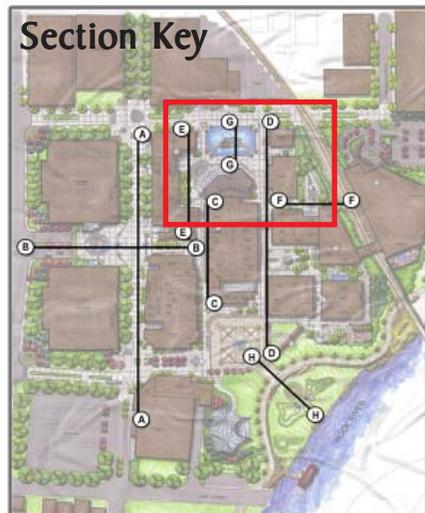
Water Feature

- o Multi-level sawmill surrounded by water features a 20-foot water-powered wheel.
- o Two universal ramps take guest 3 feet above water surface providing a exhilarating experience.
- o Kinetic components operated by the water wheel are located in the floors opening. Stairs lead to the balcony allowing guests to view components and UED from a higher level.
- o Water is heated during cooler months extending its entertainment life into late October early November
- o 5 different railroad tracks, in reference to the 5 that got the industry started appear underneath the water's surface. Tracks become revealed and illuminated when water is drained, providing an alternate experience during the winter months

- o Each corner of pool features two statues of famous contributors to Rockford's manufacturing industry.
- o Emerging from water are a series of fountain sprays set to go off at different times within the hour offering an ongoing source of entertainment. "Water Power District" in large bold letters rest on surface of water reinforcing name to leaving movie theatergoers.

Sculpture Garden

- o Large sculpture at garden's entrance entices guest into garden
- o Opportunity to enter smoke stack and observe interior
- o Perennial sculptures randomly placed throughout garden
- o Entrance of Art Gallery overlooks garden
- o Several gathering areas within garden to hold special events
- o Elevated switch track, accentuated by the use of vertical grasses, encloses the garden
- o Slate surface material in reference to its historic use, a dumpsite for coal



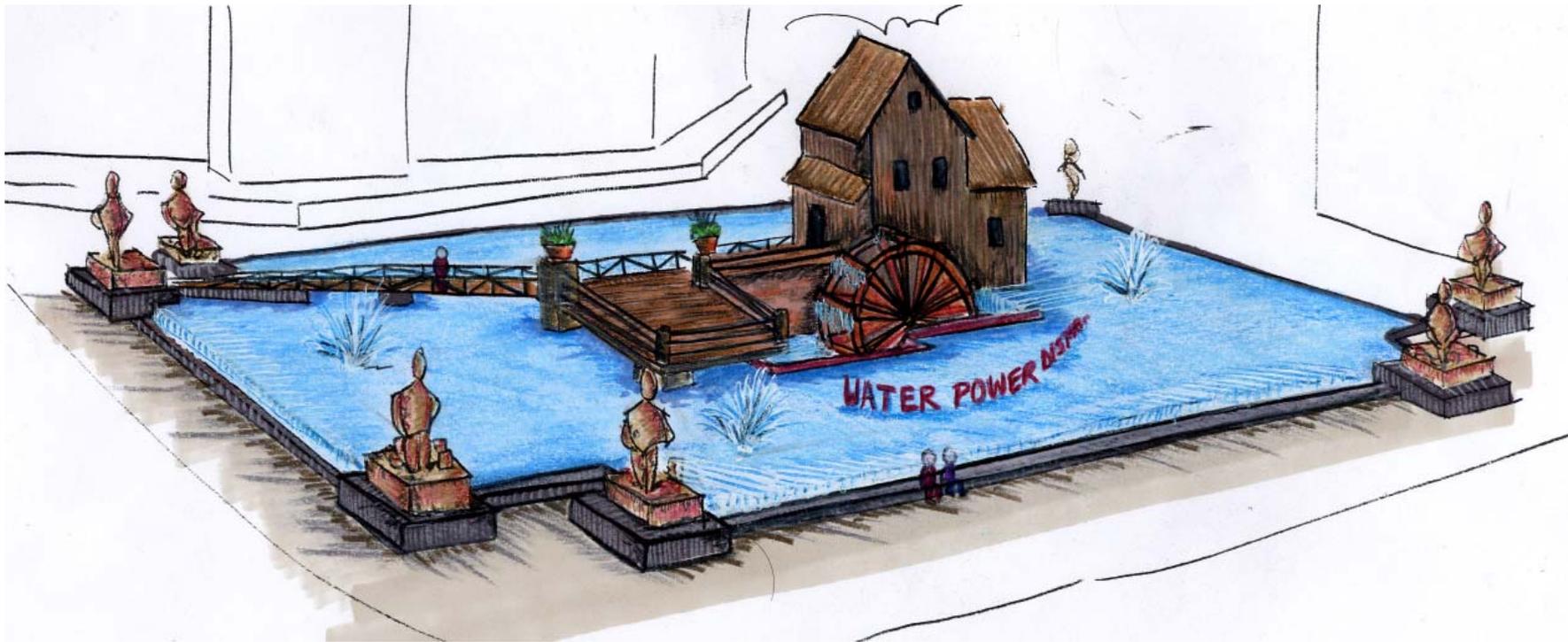
SECTION E- Office Building

Not to Scale



SECTION F- Sculpture Garden

Not to Scale



Water Feature- Old Mill & Statues

Not to Scale



SECTION G- Mill / Water Feature

Not to Scale

ROCKFORD'S UED - Retail Corridor



Retail Corridor- *View of Pedestrian Bridge and Water Tower.*

Not to Scale

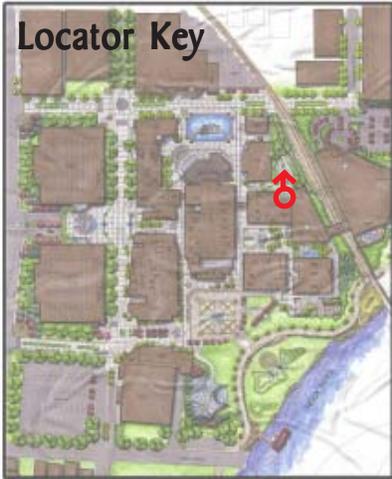
ROCKFORD'S UED - Retail Corridor



Retail Corridor- *View of Pedestrian Bridge and Ferris Wheel.*

Not to Scale

ROCKFORD'S UED - Sculpture Garden



Sculpture Garden- Raised Switch-Track & Large Steel Sculpture.

Not to Scale



SECTION D- Retail Corridor (east)

Not to Scale

District C

Serves as smaller plaza for shoppers, hotel guests, and museum goers

- o Large steel sculpture combines the use of steel, water, and fire into its appearance, symbolic of the elements used in the heat-treating plant that once resided in its place.
- o Shape of planting beds in reference to the arched roofline of the building torn down...planters constructed from the bricks recycled from the building torn down
- o 4 chimneys that once topped the structure now serve as sculptural elements within the planting beds
- o The brick corners of the former building remain in tact with a different paving material, symbolizing the building's footprint



District C

1. Interactive Sculpture (Steel, Water, Fire)
2. Chimney Remnants (2 each side)
3. Building remains in raised planters (1 each corner)
4. Hotel Plaza (secondary entrance)
5. Hotel Lounge (outdoor setting)

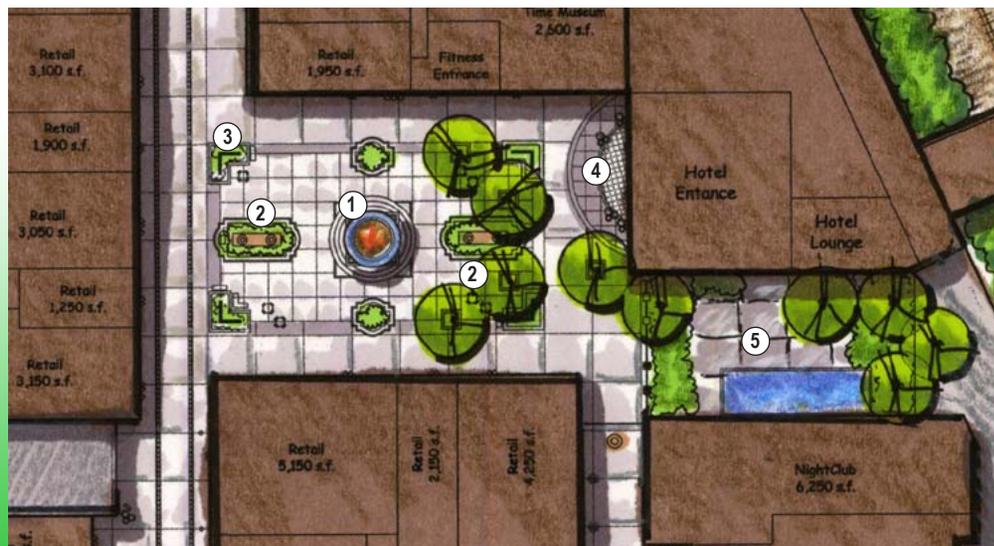
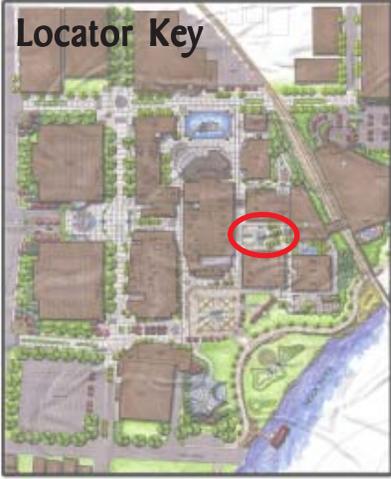


Figure 8.16. District C- illustrative plan view.

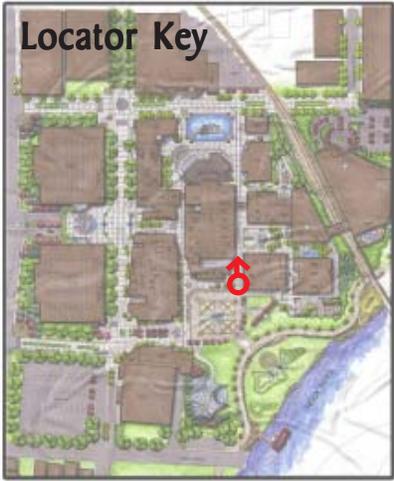
Not to Scale



Hotel Plaza & Kinetic Sculpture

Not to Scale

ROCKFORD'S UED - Retail Corridor



Retail Corridor
Not to Scale

District D

District D serves as another entertainment anchor for the opposite end of the destination. It is comprised of a large festival plaza, the river walk, an amphitheatre, and the nightclub district. Each area has its own distinct characteristics but all contribute to the overall theme and storyline of the "Water Power District". It was this area, where the majority of company picnics, sporting activities, and other outdoor events took place back in the days of the Barber-Colman complex.

Festival Plaza

- o Plaza used to hold various sized performances. Performance area at plaza's corner offers heated seats during cooler months, extending the UED's outdoor entertainment life.
- o Plaza shape reflects the shape of a baseball field. Elevated statues placed at three corners, symbolic of 1st, 2nd, and 3rd base, reveal major contributors to Rockford's baseball culture, including Albert Spaulding and the Rockford Peaches. Home plate occupied by the performers, while the pitching mound is transformed into an interactive water feature comprised of sporadic water fountains, allowing guests of all ages to play

Amphitheater-

- o Formal performance area that features a large tensile-structure covering the entire theatre, leaving the sides open to view the river. This tent like structure is symbolic of the tents used during large company picnics, as well as the W.B Reynolds Circus that once held its headquarters in Blackhawk Park in 1892, less than ¼ mile down the river
- o Offers alternate location for holding performances, eliminating potential cancellations due to rain



Figure 8.17. District D- illustrative plan view.

Not to Scale

District D

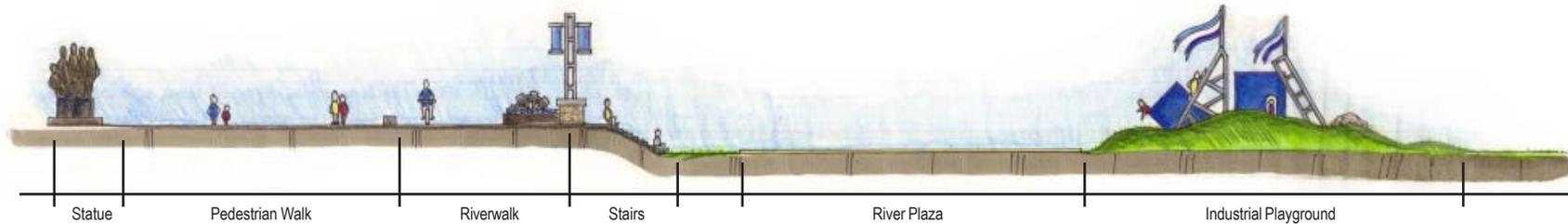
1. Vehicular Drop-off Zone
2. Guard Shack
3. Interactive Fountain
4. Kinetic Sculpture
5. Amphitheatre Seating
6. Festival Plaza
7. Water Play Feature
8. Statues of Ball Players
9. Raised Planters
10. Ferris Wheel
11. Nightclub District
12. Beer Garden
13. River Walk
14. Surface Plaza
15. Industrial Playground
16. Tensile-Structure Amphitheatre
17. Tour Boat
18. Railroad Tunnel

River walk-

- o Continuous pathway travels along river bank connecting to the Downtown and Maranelli Field
- o Stairs lead down to grassy bay allowing children of all ages to play in the provided industrial playground comprised of factory components gathered from the site on top of a large mound. Stairs act as seating elements for people watching and performances that may take place.
- o Opportunity to access tour boat docked at the south end of the destination
- o Open view towards Railroad Bridge highlighting ones awareness of it cut through the site. Bridge becomes illuminated at night adding to the synergy of the site

Nightclub District-

- o Comprised of 3 themed nightclubs and 1 outdoor beer garden enclosed in a gated space
- o Gates open during the day for those wanting to explore, however gates close early evening allowing those of age to roam freely throughout the area
- o Area named "The Lumberyard" after its former use as the company's lumber storage facility
- o The beer garden will be constructed from of the skeleton of the former plant garage, building K. Maintaining its skeleton appearance will occur by removing the roof and sidewalls overlooking the river, keeping its former garage door entrance and arched trusses in tact.
- o Special lighting displays will illuminate the area well into the night



SECTION H- Riverwalk / Industrial Playground

Not to Scale

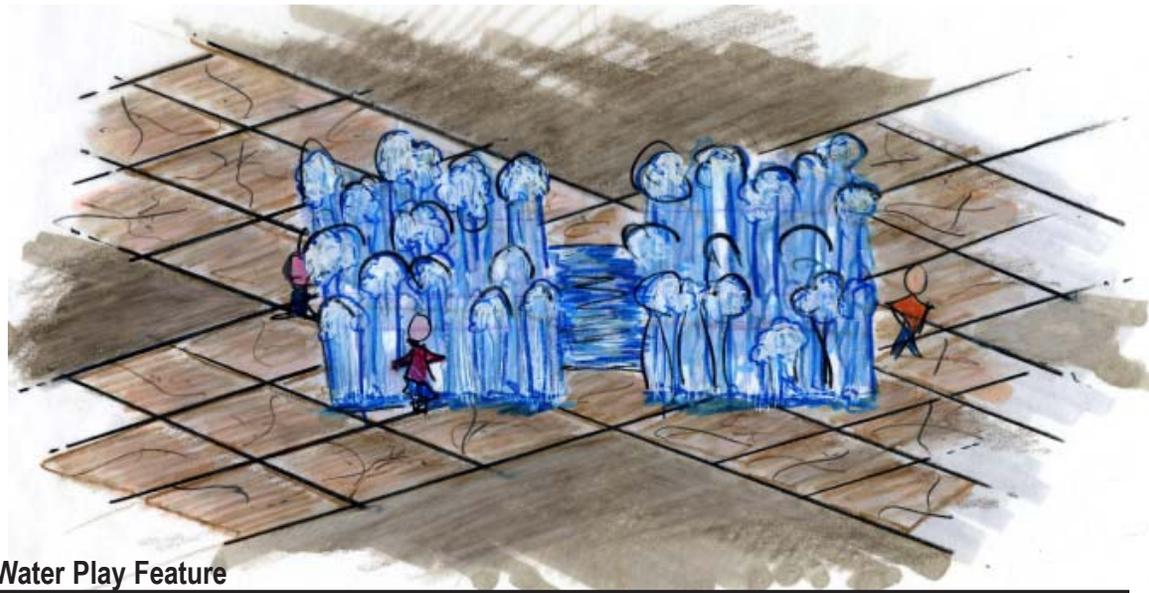


A. Riverwalk

Not to Scale

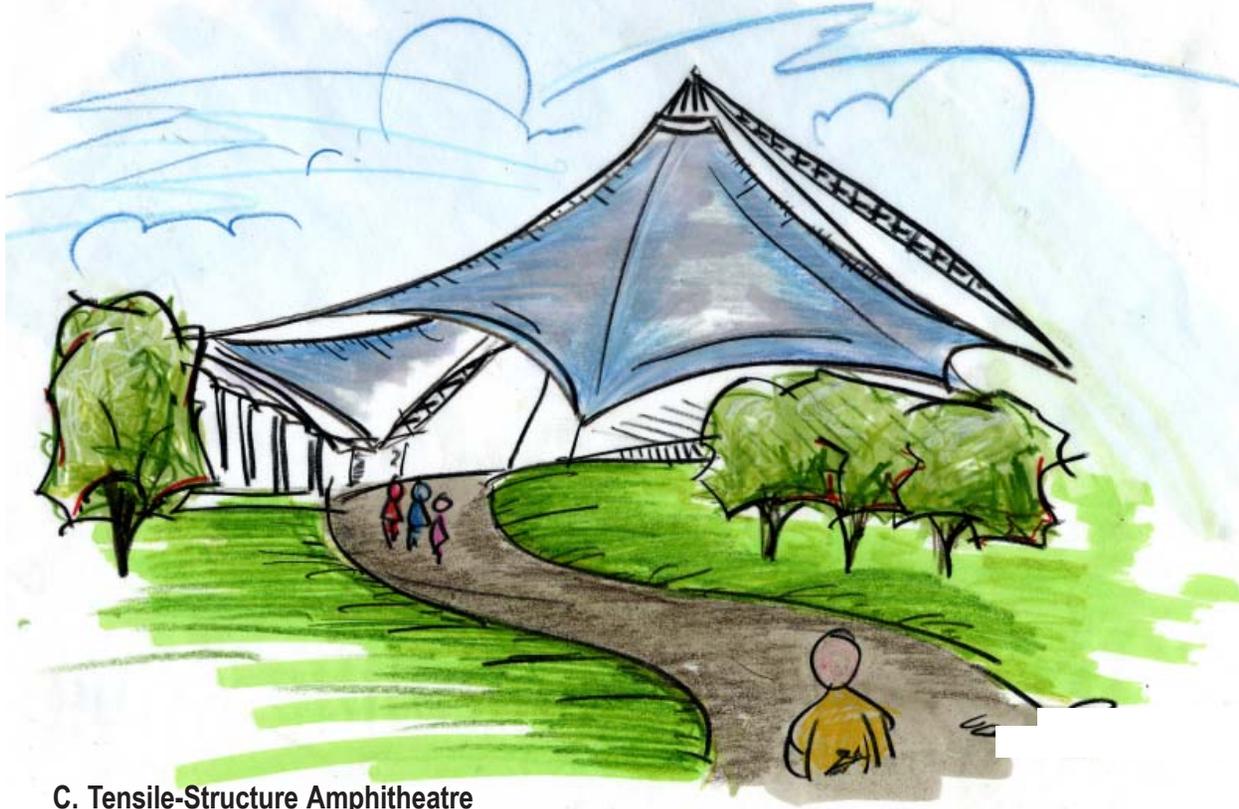


Locator Key



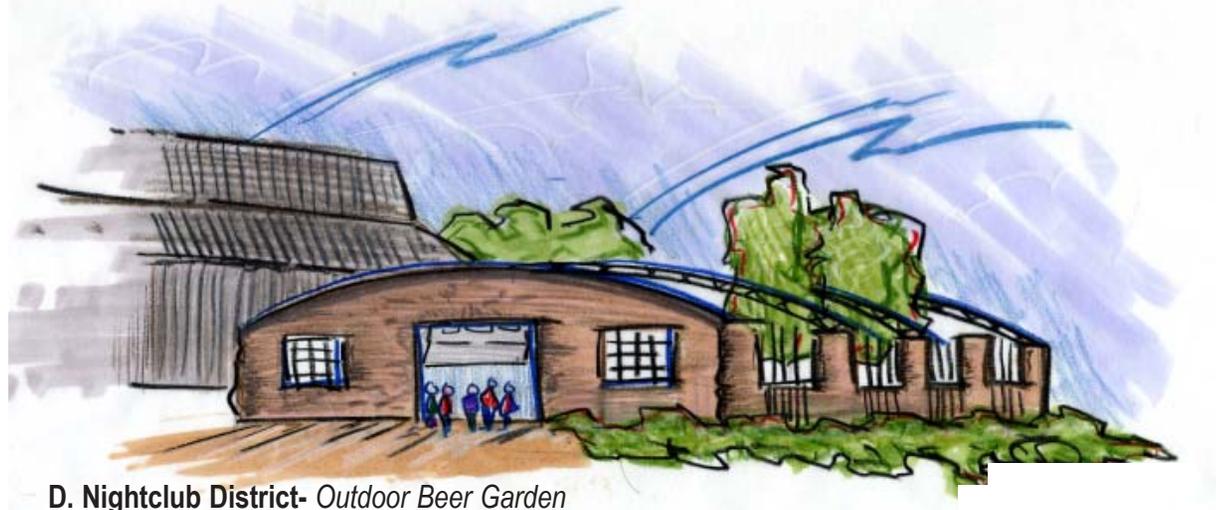
B. Water Play Feature

Not to Scale



C. Tensile-Structure Amphitheatre

Not to Scale



D. Nightclub District- Outdoor Beer Garden

Not to Scale

ROCKFORD'S UED - South Main Street

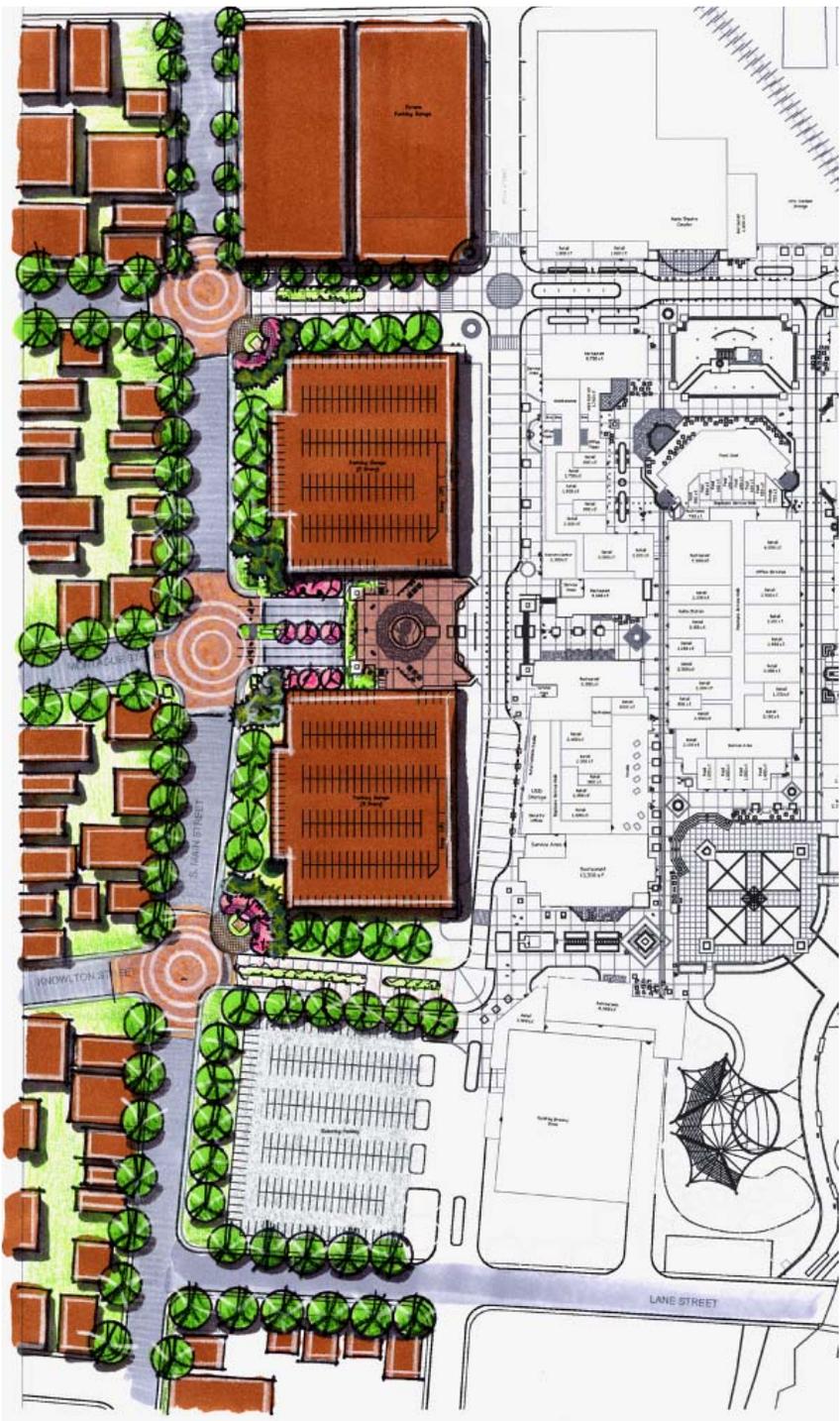
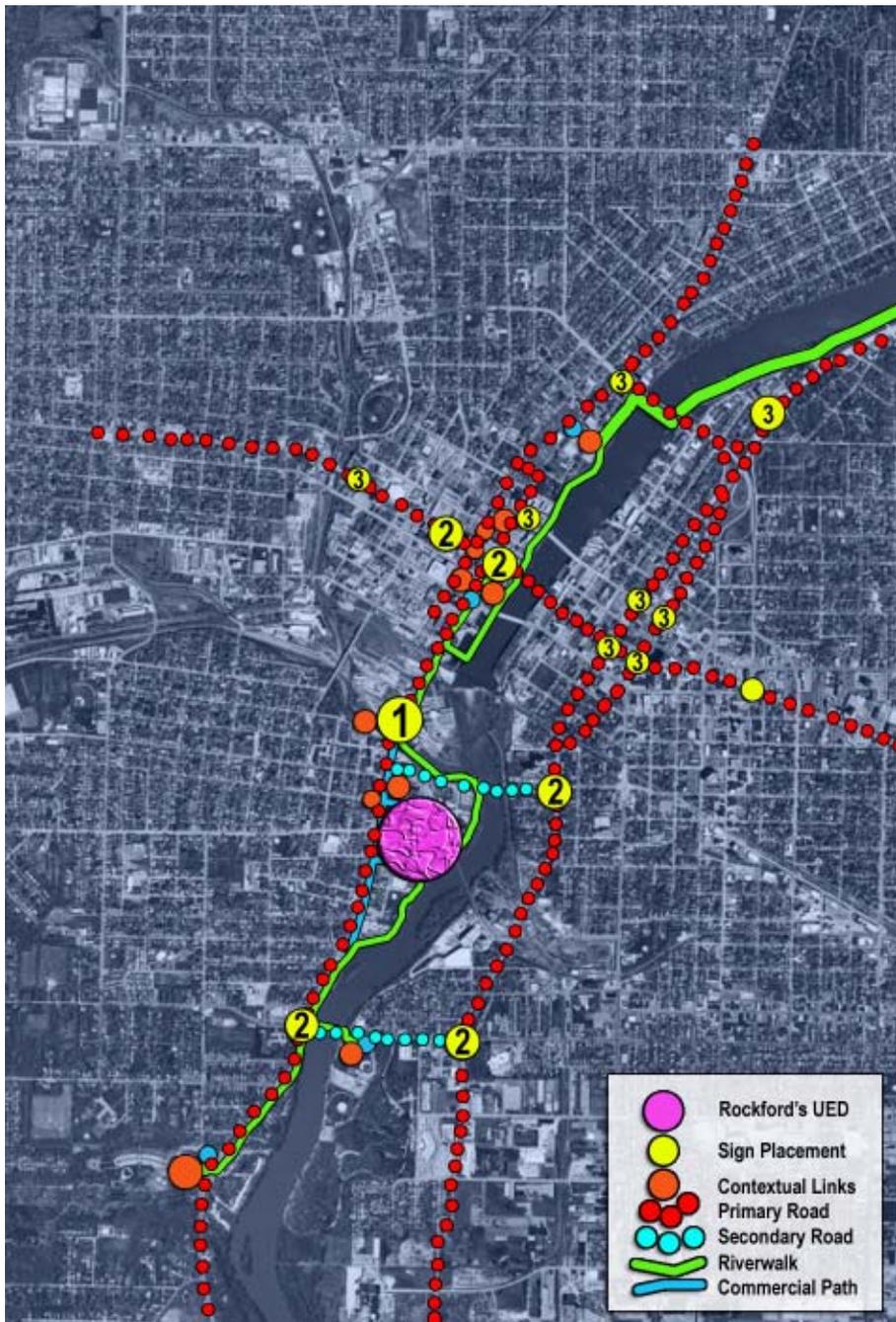
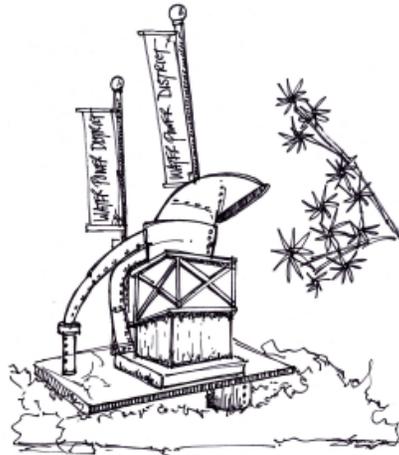


Figure 8.18. Streetscape along South Main Street as guest approaches UED.

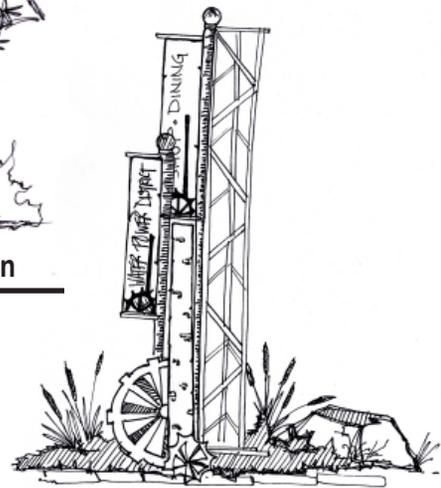
ROCKFORD'S UED - Signage Placement



1. Kinetic Sign- Water Power District



2. Industrial Sculpture & Sign



3. Industrial Sculpture & Banners

Figure 8.19. Contextual Linkage Map & Sign Placement

Analysis of Design Criteria: Chapter Nine

Urban Entertainment Destinations share similar design and development characteristics while employing entertainment-enhanced strategies that draw and retain visitors. As mentioned in Chapter 2 there are five key components in designing destinations:

- o *Place Making*
- o *Multi-Anchoring*
- o *Critical Mix & Mass*
- o *Contextual Links*
- o *Branded Identity*
- o *Programmability*

The following pages take a look at how the final design measures up to the criteria stated in Chapter 2. Incorporation of this criteria will help achieve a comfortable and energetic environment necessary in creating successful urban entertainment destinations.

Place Making

Place Making involves creating a sense of place distinct and authentic to its region. Therefore projects are programmed to encourage a variety of guest itineraries and experiences, adding a theatrical dimension, enhancing visitor perceptions, individual exploration, and social encounters.

Creating a sense of place is the primary component of successful design development. There are several different criteria necessary to create better settings: choices and options, reinforcing patterns and sequences, rich material for fantasies and memories, sense of identity, highlighting personal awareness, highlighting opportunities, and appropriate scale. The following pages describe how this design meets each criteria.

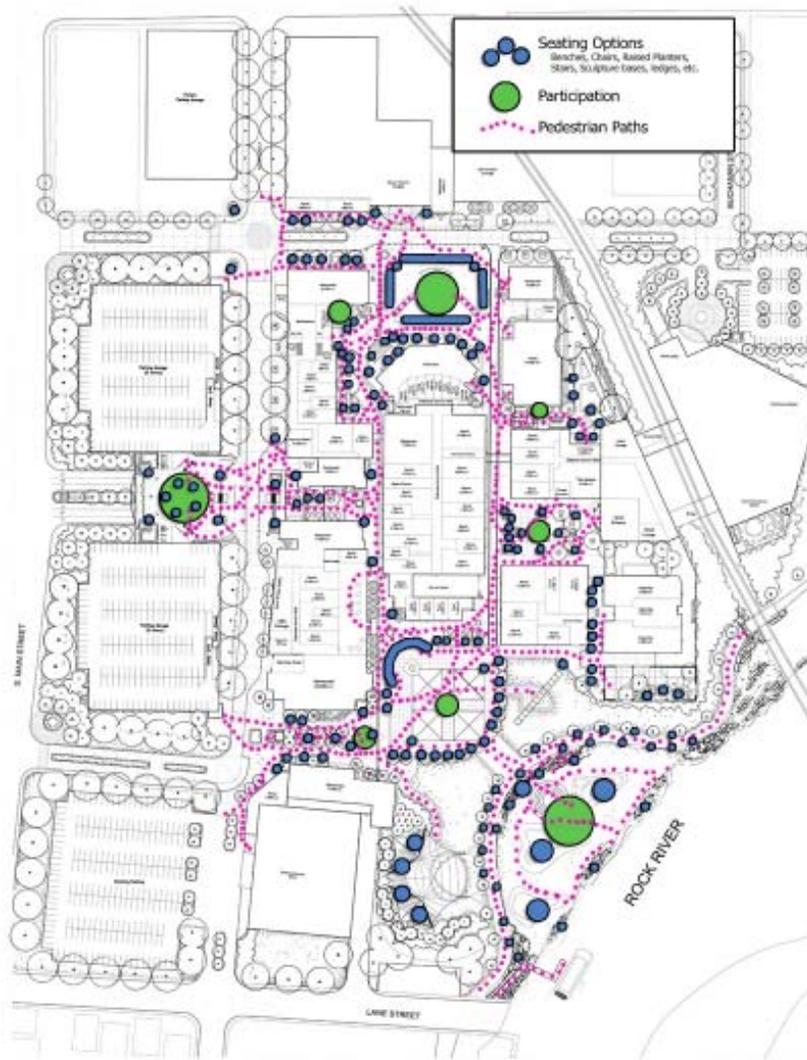


Figure 9.1. Choices and Options within the design

Choices and Options

Providing choices and options within a design are essential in successful destination design, offering a special spirit of place. People prefer having choices and options to determine how a space is used. The design accomplishes this by 1) providing a variety seating options- such as benches, raised planters, and movable tables and chairs, 2) offering alternate pathways 3) creating different entryways and access points, and 4) giving the guest participation options (interactive sculptures/fountains, water features, playground)

Reinforcing Patterns and Sequences

As mentioned in the site analysis, patterns and sequences already exist within the site. The design helps emphasize this by reinforcing what is already found within the site, including 1) a standard grid paving pattern carried throughout the development, 2) the material palette (brick, steel, concrete, wood), 3) the machine-like circulation pattern, and 4) design relationship to existing elements (railroad, river, road, etc.)

Continuous themes and storylines are also used within the design. The story of the city's manufacturing industry is carried out in the design, emphasizing the power of water, inventions, and use of machinery.

Rich Material for Fantasies and Memories

Rich material for fantasies and memories provides coherent cues that stimulate the mind while creating a richer experience. The design addresses this by 1) Painted murals that reflect the culture and history of the city, 2) the use of large machinery and inventions as a sculptural element, and 3) the use of water powered components.

Sense of identity

Sense of identity helps provide a positive experience by using consistent themes, forms, materials, items, arrangements, and symbolism found within the region. Highlighting the existing factory presence throughout architecture and material use, help create this sense of identity. Symbolism is also apparent throughout the design. District D has its festival plaza resembling the shape of a baseball field, with its symbolic paving pattern accentuating the stitching of a base, while District C features a kinetic sculpture that combines steel, water, and fire, symbolic of the old heat treating plant that once existed.

Highlighting Personal Awareness

Highlighting personal awareness is useful in establishing a strong spirit of place because of the new perceptions and awareness being stimulated. This can occur by activating the senses, specifically smell, vision, and sound.

Smell

Smell can be used to help recall specific moods and memories. The majority of smells, within the destination, will come from the variety of foods cooked throughout the destination, however the design contributes fragrant flowers and water features to this sense.

Sounds

Sounds are prevalent throughout the site at all times, whether it being laughter, conversations, or motorboats along the river, sound does exist. The design enhances this sense by introducing water features, and randomly placed sensors that shout out recognizable sounds when guests walk by. Music also prevails throughout the site, coming from the radio station incorporated into the development

Visual Cues

The sense of vision is apparent throughout the design of the destination. The design's visionary aspect focuses on creating several large focal points, with smaller less apparent elements encompassing them, allowing the guest to identify with their surroundings without becoming over stimulated

Highlighting Opportunities

Highlighting opportunities focuses on unique features making them appear more visible. Highlighting provides a rich "place" experience informing people of entertainment, shopping, architecture, and others. The design accentuates its retail corridors while highlighting its 120-foot Ferris wheel, its 5-story climbing wall, and nightclub district.

Appropriate Scale

Appropriate scale maintains a comfortable environment for people. Having scale compliment its surrounding elements provides a balance within a destination, creating a quality place. Large shade trees are placed along the buildings to scale down the massive buildings. Providing open environments prevent guests from feeling too enclosed, therefore buildings were removed accordingly to create additional open spaces. District C is a good example of how appropriate scale is used, with its openness and use of trees.



Figure 9.2. Place people locations within design

Place People

Place people want to relate to their immediate surroundings, preferring places that allow for exploring unknown settings, using maps, or just looking, fixing, and tinkering. The design addresses place people in a variety of ways. Interpretive signs, interactive sculptures, gear imprints on concrete, and name-engraved steel plates are common elements found throughout the site, see figure xx. Each district is equipped with at least one unique element, helping make each distinct.

District A

- o Three-dimensional interpretation of original water power district informs guest of Rockford's industrial past
- o Large map of city during early 1900's, engraved in the paving just outside the visitor center entrance

District B

- o Sculpture Garden allows opportunities for guests to explore the existing elevated switch track and smokestack
- o Statues of famous contributors to the Rockford manufacturing industry and their products, interpretive signs under each
- o Saw mill allows guest to explore inner workings of a saw mill

District C

- o Remnants of old heat treatment plant encourages exploration

District D

- o Statues of city baseball players and their contribution to the city
- o Old guard house, equipped with security monitors, allow guests to view various activities throughout the UED, while making them aware security exists

History and Culture

History and culture can play an important role in developing a destination. The position taken states that incorporating the history and culture into the UED is essential in making the place distinct. The design takes on a manufacturing approach to it emphasizing the story of how Rockford's industry came to be. The name in itself "Water Power District" has incredible meaning to the city. Culture throughout the destination is also apparent, especially its arts and sports backgrounds. The following information lists how the design deals with each district in relation to history and culture.

District A

- o Three-dimensional interpretation of original Water Power District informs guest of Rockford's industrial past
- o Large map of city during early 1900's, engraved in the paving just outside the visitor's center entrance
- o Large mural attached to garage highlight laborers hard efforts
- o Statues of laborers performing various job duties within the textile, furniture, and metal industry.
- o Trolley shelter located at intersection one block east of its original location

District B

- o Sculpture Garden contributes to the city's cultural art background
- o Statues of famous contributors to Rockford manufacturing industry and their products
- o Saw mill with its attached water wheel reflects the influence water had on the industry.
- o Large sculptural elements past machinery
- o Large murals of past product merchandise

District C

- o Remnants of old heat treatment plant foundation
- o Raised planters built in the shape of the arched rooflines...old chimneys taken from roof and placed into planters as a sculptural element

District D

- o Statues of city baseball players and their contribution to the city located along edge of festival plaza- strong cultural history
- o Old guard house, equipped with security monitors, reflect the original purpose of building
- o Large amphitheatre symbolic of the Rockford's entertainment- location reflects approximate location of company's recreational park/ baseball field
- o Tensile structure above formal amphitheater is symbolic of the circus's headquarters at Blackhawk Park, less that ¼ mile down the river.
- o Interactive kinetic/water sculpture and embedded sculptures
- o Music serves as strong indicator of Rockford's history in music entertainment

Security

Security is perhaps critical in the success of entertainment destinations. If guests do not feel comfortable in the outdoor environment, chances of them returning are slim to none. Safety and security was considered throughout the development of the design. Security cameras are placed inconspicuously throughout the site. The old guard house is equipped with several monitors that show various spaces within the site allow guests to view various activities throughout the UED, while making them aware security exists. The security office is located near one of the entrances along the outer perimeter of the site. This location is ideal avoiding any cause for drawing attention. Within the site it is also important to provide for more intimate spaces, therefore these spaces have been provided throughout the site that remains visible to passersby. The only area of concern are the parking garages and sculpture garden. The sculpture garden is placed in an enclosed area, making the guest feel vulnerable. To address this both buildings must optimize any window space facing the garden. Knowing that people in are inside and are looking out help provide a reassurance of safety for those in the garden.

Multi-Anchoring

Multi-Anchoring involves three types of core traffic generators: a mix of signature restaurants, icon and lifestyle retailers, and a major entertainment venue. Each is used in UED's to create a "combined pull" extending the destination's geographic range and penetration.

Rockford's UED accomplishes this with its two entertainment anchors- a multi-plex theatre and its festival plaza. Other anchors found within the development that help achieve the multi-anchoring criteria are its hotel, 8 restaurants, museum, and the 32,000-sq.ft bookstore.

Critical Mix and Mass

Critical Mix and Mass refers to the physical scale and diversity of the retail, dining, and entertainment offered at the destination. As stated earlier in the "Retail Setup" section, Rockford's UED is comprised of diverse group of dining and retail establishments. During the warmer season, 20+ pushcarts will be placed within the development increasing adding to its critical mix and mass.



Figure 9.3. Branded Identity-
Water Power District Logo

Contextual Links

Contextual Links defines itself as the existing activities, attractions, and amenities encompassing entertainment destinations. Contextual links are important to an area because they provide support, draw in visitors, and influence the development's success. As it appears in the urban analysis, there are limited contextual links within the immediate area, having only the Ethnic Heritage Museum, Tinker Creek Swiss Cottage Museum, and the South Main retail strip. However, several contextual links do exist within a ten-minute walk, including the baseball stadium and arboretum to its south, and the MetroCentre, Davis Park, the Discovery Museum, and performance theatres to its north; the Discovery Museum is the only link open on a daily basis.

Branded Identity

Branded Identity helps reinforce a place by creating something memorable, either by the name, logo, or major icon. In Rockford's case, the UED was given the name "Water Power District". The name is not only appealing; it also reveals the history of the area. The logo repeated throughout the destination, features the integration of a water wheel with the existing power plant, a major icon within the site. Reinforcing this distinct identity will allow guests to remember this place and tell friends, family, or tourists visiting the city of Rockford that this place is special and should not be missed.

Programmability

Programmability for entertainment developments is a key component necessary in achieving a high level of repeat visitation by local residents and visitors from a larger geographical region. Maintaining an ever-changing calendar of events full of quality performances provides variety in entertainment encouraging visitors to extend their stay. The design understands the importance of programmability and therefore offers a variety of spaces for holding the following forms of entertainment.

- *Ambient Entertainment*
- *Authentic Performances*
- *Sanctioned Performances*
- *Programmed Entertainment*
- *Impulse Entertainment*

Ambient Entertainment

Ambient Entertainment is the basic form of entertainment which sets the mood and helps make destinations more enjoyable, ranging from festive architecture to dynamic signing,. As it is shown in figure xx., ambient entertainment exists in many aspects throughout the design. While the site already contains various forms of ambient entertainment, the final design helps enhance this form even more. The following list gives an in depth look at how ambient entertainment was addressed in the final design with the assumption that bold signage, landscaping, entertaining storefronts, and architecture have been incorporated and continuous throughout the entire development.

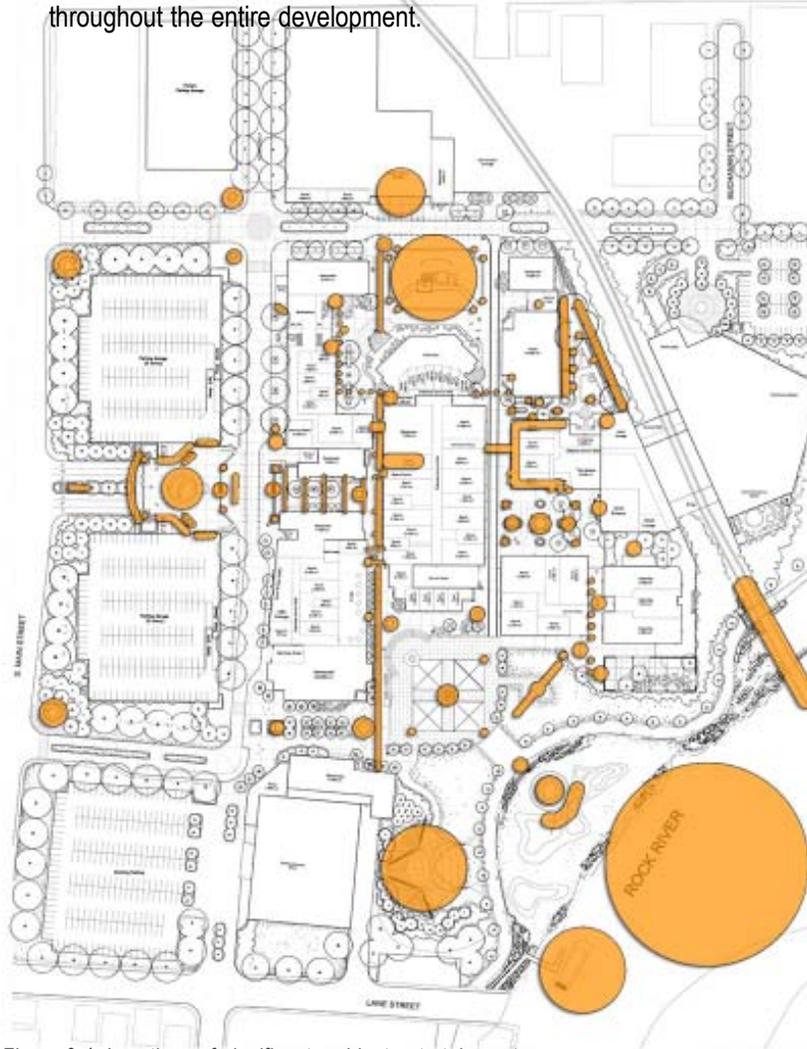


Figure 9.4. Locations of significant ambient entertainment.

District A:

- o Large Sign above vehicular entrance greets drivers prior to entering parking garage
- o Interactive fountain located immediately outside parking garage's entrance doors
- o Glass blocks embedded into the concrete provide different experiences both day and night.
- o Pedestrian entrance comprised of overhead trusses, serves as a major threshold when descending into the site.
- o A kinetic sculpture embedded into the ground, adds interest to passersby
- o Storefronts within large retail corridor, offers window allow visitors to observe the UED's radio disc jockey at work
- o Retail corridor, offers ample window space and bold signage
- o Rooftop restaurant overlooking retail corridor adds a multi-level experience
- o Existing covered bridge breaks up view creating a sense of mystery

District B:

- o Large water feature, comprised of dancing water shows throughout the day, provide endless hours of entertainment. Two sculptures at each corner overlook large bold letters resting on the waters surface directly in front of the centrally located mill. Continuous waterfall along pools edge
- o Old saw mill features a water-powered wheel. Overlooks are provided in and out of building structure. Interior reveals kinetic machinery, powered by the waterwheel
- o Two water tanks on top of office building and hotel direct eyes upwards
- o Leaking water tower penetrates portion of pathway and food court
- o Series of glass-covered casings, featuring pipes and cables, are embedded into the concrete help reveal the underground tunnel directly beneath
- o Smoke stacks from power plant become illuminated at night
- o Sculpture garden directs guests to the art gallery entrance
- o Another covered bridge, on second level, breaks up view creating a sense of mystery
- o Climbing Wall during operation

(Ambient Entertainment - con't)

District C:

- o Raised kinetic sculpture serves as focal point for plaza
- o Ventilation shafts attached to building and in planters
- o Fitness center on second level, provide ongoing activity, directing eyes upward
- o Bold landscaping and chimneys in planters serve as sculptural element.
- o Top of Ferris wheel grabs visitors attention
- o Storefront within retail corridor offer ample window space and bold signage

District D:

- o Large festival plaza with its many amenities, including the amphitheatre, wet play feature, and large statues
- o Tensile structure above amphitheater
- o Interactive kinetic/water sculpture
- o Kinetic sculpture imbedded into concrete
- o 120-foot Ferris Wheel
- o Boating activity along the Rock River
- o Adventure Playground
- o River wall along pedestrian walk/ bike path luring visitors to river

Authentic Performance Space

Authentic performances often occur in areas where pedestrian traffic is steady, such as sidewalks or streets. Since these spaces tend to be informal, it can be difficult to locate these areas. However understanding pedestrian circulation and space within the site makes it possible to predict areas. Figure xx shows where these spaces are likely to occur within the final design.

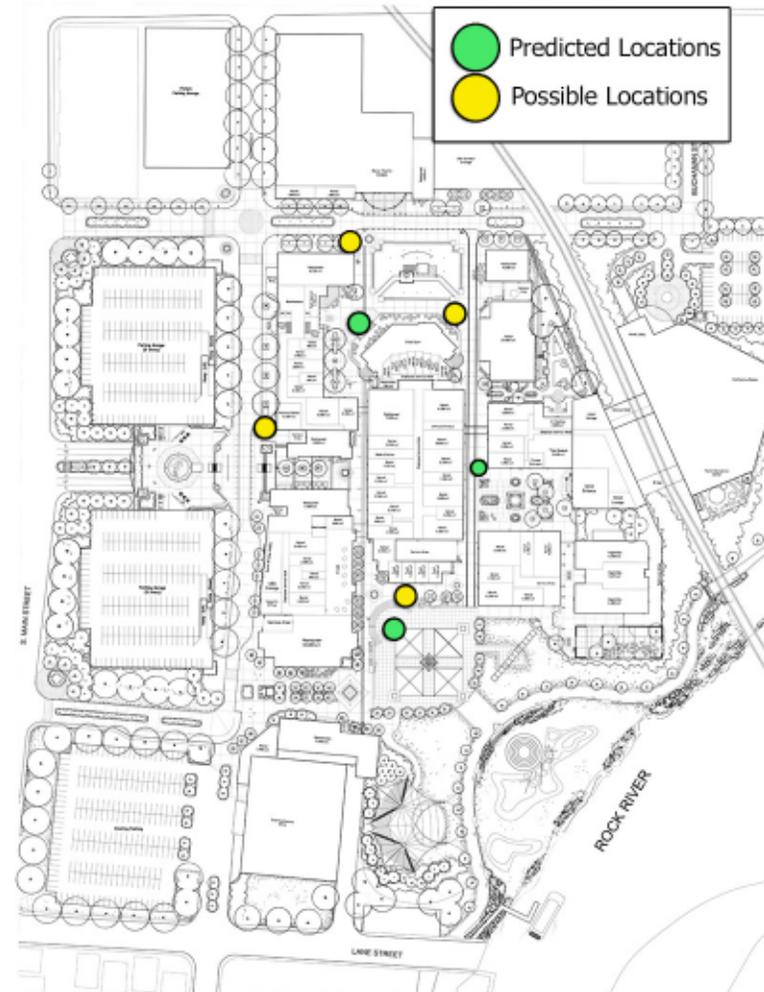


Figure 9.5. Potential spaces for authentic performances.

Sanctioned Performances

Sanctioned performances are a higher form of performance, such as magic shows and small concerts that usually require costumes or stage setups. These performances vary in spatial requirements and should be addressed accordingly. The final design provides three different spaces that could satisfy almost every need, each having its own unique environment, ranging from a large open space to a theatre like setting. Figure xx shows the location of each within the design.



Figure 9.6. Appropriate locations for sanctioned performances.

Programmed Entertainment

Programmed entertainment are temporary forms used in drawing crowds including fashion shows, craft shows, displays, and seasonal character visitations such as Santa Claus. As shown in figure xx, the design addresses these necessary spaces in a variety of ways, ranging from sheltered areas to large open spaces.

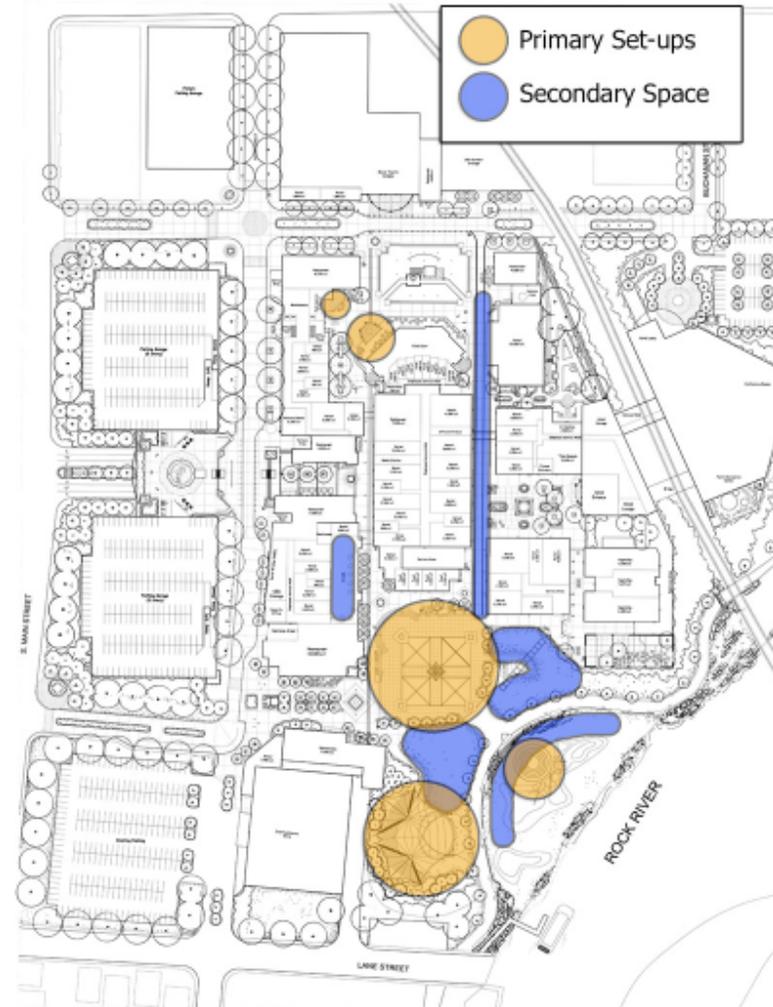


Figure 9.7. Potential spaces for programmed entertainment.

Impulse Entertainment

Impulse entertainment features attractions where guests participate on a whim, including carousels and rock-climbing walls. These attractions are often an effective form of ambient entertainment where people gather around to observe. The design shows three attractions falling into this category- Ferris wheel, climbing wall, and ice skating rink (seasonal), see figure xx. Furthermore, versatile areas are also provided at various locations within the site, providing space to hold additional attractions.

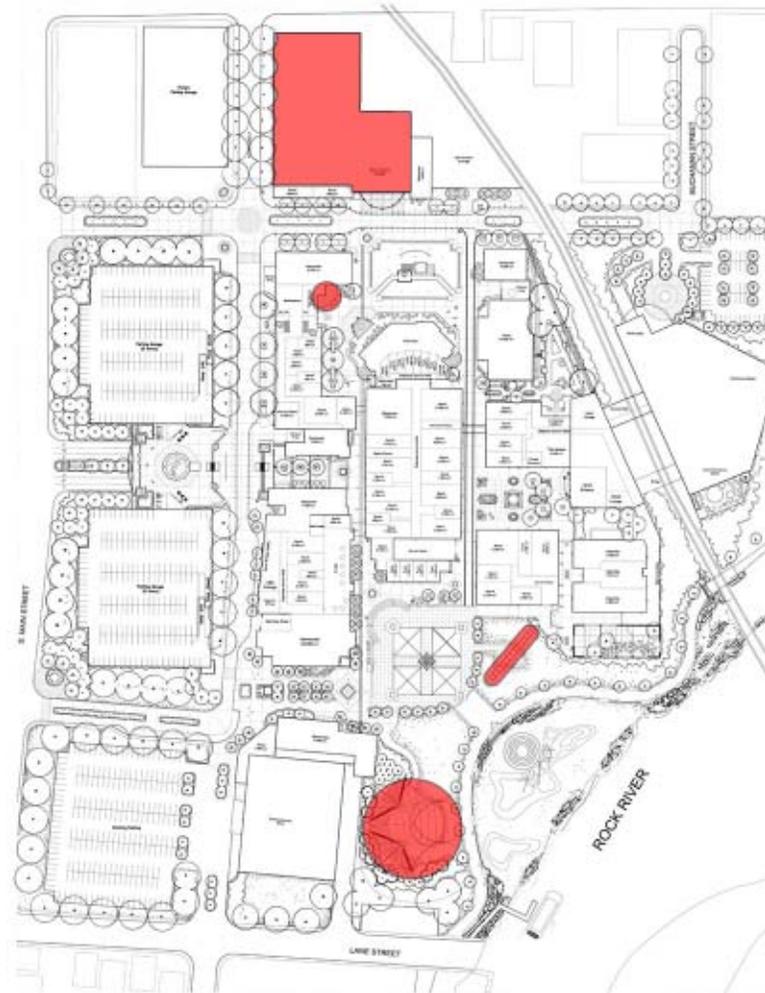
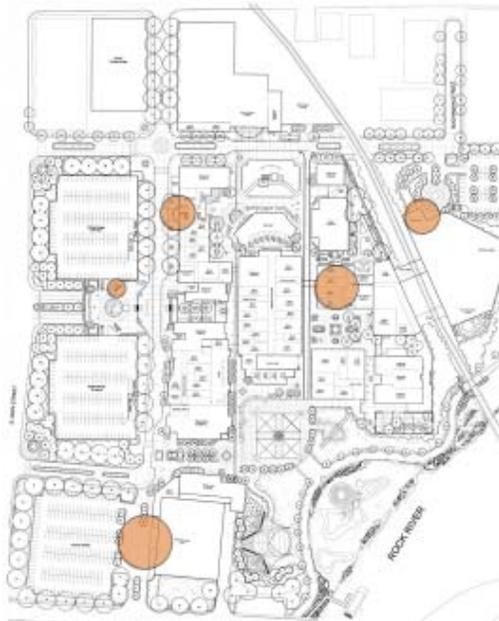


Figure 9.8. Locations of impulse entertainment within UED.

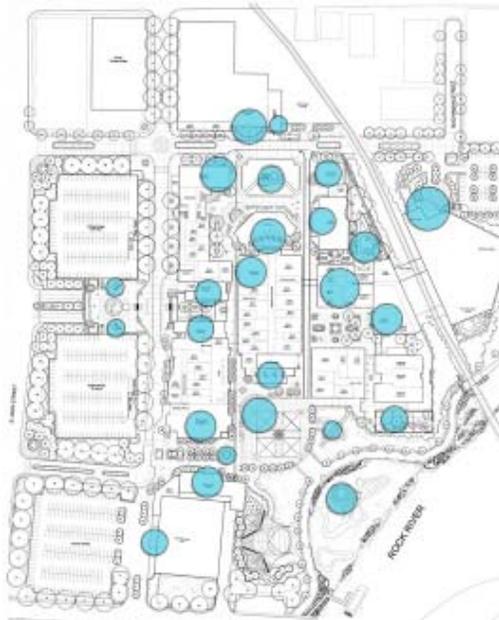
ROCKFORD'S UED - Daily Activity



Morning Activity
8:00am - 11:30am



Afternoon Activity
11:30am - 5:00pm



Evening Activity
5:00pm - 9:00pm



Late-Night Activity
9:00pm - 12:30am

Providing ongoing activity at various locations from morning until late night are important in the overall programming of UED's. Diagrams xx-xx shows active locations that occur throughout the day with the assumption that retail stores provide its own activity from 10am-9pm.

Morning Activity

- o Office Use
- o Grocery Store
- o Fitness Center
- o Hotel - (check-out)

Afternoon Activity

- o Restaurants (dine-in/take-out)
- o Office Use (Client visits)
- o Movie Theater (Matinee)
- o Fitness Center
- o Hotel (Conference & Meetings)

Evening Activity

- o Restaurants
- o Hotel (Check-in/ Restaurant/ Lounge)
- o Fitness Center
- o Beer Garden (Seasonal)
- o Movie Theater

Late-Night Activity

- o Hotel (Lounge)
- o Nightclubs & Bars

Figure 9.9. Daily Activity- areas of high concentration.

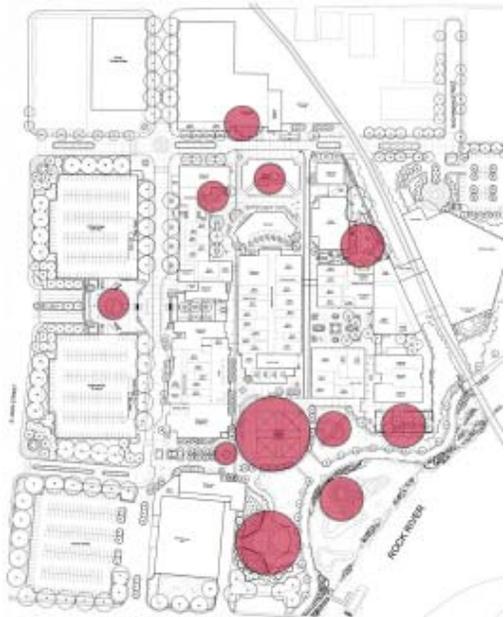
Providing ongoing activity throughout the year is important in establishing an active program for UED's. Diagrams xx-xx shows heavy activity areas that occur throughout each season, assuming retail stores provide ongoing activity during business hours.



Spring Activity
April - May



Summer Activity
June-September



Fall Activity
October - November



Winter Activity
December - March

Spring Activity

- o Movie Theater
- o Festival Plaza
 - o Pushcarts
 - o Performances
- o Sculpture Garden
- o Industrial Playground

Summer Activity

- o Festival Plaza
 - o Pushcarts
 - o Performances
 - o Interactive Water Feature
- o Interactive Fountains
- o Movie Theater
- o Industrial Playground
- o Boat Tour

Fall Activity

- o Movie Theater
- o Festival Plaza
 - o Pushcarts
 - o Performances
- o Sculpture Garden
- o Industrial Playground

Winter Activity

- o Movie Theater
- o Festival Plaza
 - o Ice-Skating Rink
 - o Winter Festivals
- o Sculpture Garden

Figure 9.10. Seasonal Activity- areas of high concentration.

Conclusions:

Chapter Ten

The intent of the project was to explore Urban Entertainment Destinations while creating a set of design criteria that would aid in the design development of Rockford's UED. As research progressed and case studies were performed, it became clear that placemaking, creating a sense of place, is the primary component in successful design development. To achieve this, several criteria deem necessary for providing better settings: *choices and options, reinforcing patterns and sequences, rich material for fantasies and memories, sense of identity, highlighting personal awareness, highlighting opportunities, and appropriate scale.*

The Barber-Colman industrial plant proved to be an excellent candidate for exploring and testing the necessary design criteria. Upon completion of the design, several factors were made apparent-

Site Selection-

- o A thorough urban analysis must be taken, identifying possible tenants that compliment or compete with the proposed UED
- o Location of site should be within close proximity to contextual links and the downtown... walking distance a bonus
- o Select site easily accessible by foot and car
- o The ease of parking is critical. Not having substantial parking, inexpensive parking, or a potential location near the site would be detrimental.
- o Selecting an appropriate location that already has a sense of place helps 1) add to the overall identity of the site, 2) eliminate the "cookie cutter" destination, 3) reduce financial costs for creating an entire development
- o Work with local landmarks if possible...helps create sense of identity and makes UED distinct

Retail Development

- o Landscape architects can recommend specific locations for particular retail/dining /office/entertainment venues within a UED, however selecting what goes where can only be suggested, not determined. Management can offer incentives in enticing appropriate tenants for each location
- o Establishing a phasing plan can help defray costs making the destination financially feasible
- o Other developers are critical in the overall development of the design. Landscape architects need to work with architects, retail experts, financiers, programmed coordinators, and city officials to ensure proper design implementation.

Design Development

- o Landscape architects can design certain areas to accommodate particular entertainment events. However these areas need to be flexible to accommodate different target groups and sizes.
- o Parking should be part of the experience
- o Developers must understand that UED's have an affect on the sites immediate surroundings, therefore planning outside the site boundary needs to be done
- o Landscape architects should work with city historians and museums to distinguish the most important historic facts from those that are not. Work together to achieve a theme and storyline. Agreement must be set to determine which history is more important, the region, city, or site.
- o Landscape architects should locate ideal access points for service vehicles, preferably along the UED's outside perimeter
- o UED developers need to work with the surrounding neighborhoods from the beginning to ensure the development is not intrusive
- o Offering choices and options are a vital element that should not be undermined
- o Providing ample window space for storefronts. If dead spaces do occur, provide a distraction

What should city do now?

- o A thorough feasibility study on target markets, residents and tourists
- o Identify UED developers showing interest in partnership with city
- o Propose to hotel and theatre developers that market is there
- o Identify potential stakeholders and seek financial assistance
- o Maintain its current contextual links, while encouraging others into the area
- o After UED becomes established the city should help eliminate parking fees. Larger UED's begin charging after the 3-hours, allowing guests to dine and see a movie without paying any fee, an incentive for guests to extend their stay
- o Study market potential from visitors attending sport tournaments at Sports Core I & II
- o Take advantage of the South Main shopping district, renovating the historic theatre that remains vacant for additional independent films, (not intended to compete with Storefront Cinemas)

Design Critique:

Based on a thorough evaluation, the design project has investigated all of the important aspects necessary for achieving a successful urban entertainment destination. It began with an urban analysis revealing the strong potential Rockford has for needing and supporting a UED. Further into the process a site was selected and an inventory and analysis were performed, justifying why the Barber-Colman plant is an appropriate location to propose such a development. This justification is supported by its sense of place, historic context, and its relationship to downtown.

Evaluating the final design shows that there are criteria necessary in establishing a comfortable and entertaining environment. This criteria helps provide a variety of activities for different user groups, many of which offer entertainment for all ages. Children have been given opportunities to enjoy the industrial playground, running through the water play feature, and operating interactive fountains. Teenagers will take advantage of the retail stores, climbing wall, Ferris wheel, and multi-plex theater while providing a place to meet friends or bring a date. Adults will also take advantage of the retail stores while having additional opportunities for meeting clients and socializing during lunch and after work with its various restaurants, performances, and movies being offered. The nightclub district provides additional nightly entertainment offering a choice of theme-

oriented dance clubs and an outdoor beer garden. Older adults may use this as a place to bring their grandchildren, observe people, and take in daily performances offered throughout the week. Overall the destination succeeds in providing a place to dine, shop, and be entertained for all age groups.

Further reflection of the design project spawned an evaluation of the 6 key strategies mentioned in Chapter 2. Each strategy have its significance, however in Rockford's case, these strategies need prioritizing. The following lists these 6 strategies in descending order, beginning with most important, followed by the rationale for its placement.

- o Contextual Links
- o Multi-Anchoring
- o Programmability
- o Place Making
- o Branded Identity
- o Critical Mix & Mass

Of the six key strategies the one mattering the most is **Contextual Links**. Visitors are not likely to travel long distances to dine and see a movie; therefore additional amenities should be accessible. Contextual links help extend ones stay, while also enticing them outside the development. Rockford is fortunate to have the Ethnic Heritage Museum and Tinker Creek Museum nearby, two destinations that reveal the city's history and culture, while complimenting the city's cultural corridor. Less than ½ mile from the UED is Maranelli Field to its south, and the MetroCentre, Discovery Museum, and several performance theaters to its north. Contextual links can also help with programmability, providing alternate activities the UED cannot accommodate. Knowing this, it is important to guarantee these links are accessible to and from the UED. This will help attract tourists that are already visiting Rockford, highlighting the UED as an impulse attraction that should not be missed.

Multi-anchoring would be a close second. Rockford's proposed UED provides three major anchors to the area- a multi-plex theater, hotel, and festival plaza. Only two of these anchors are for entertainment purposes, therefore providing another strong entertainment anchor should be considered. It is large entertainment anchors that attract visitors to UED's, without them lengths of stays and repeat visits would be limited.

Programmability places third. This strategy provides ongoing activity, something guests value and what separates this place from the nearby shopping mall. As mentioned in Programmability is broken down into 5 different forms, ambient

entertainment being the most important. *Ambient entertainment* provides activities for each demographic, creating a new and exciting environment during each visit. Having sufficient ambient entertainment also makes it easier on program coordinators, relying less on hiring performers and more on guests entertaining themselves.

Impulse entertainment is the second most important form adding guest's overall experience. Impulse attractions can create exciting adventures to users, while becoming an additional form of ambient entertainment to passersby stopping to observe.

Authentic performances are placed third on the list. Authentic performers are a cheaper and more temporary form of entertainment that can be brought in during periods of inactivity and placed within the UED wherever necessary.

Tied for last place are *sanctioned performances* and *programmed entertainment*. While these forms bring in larger crowds they only bring them on special occasions, limiting activity during regular times. While sanctioned performances and programmed entertainment are essential, it is important to understand that all five contribute to the overall success of the destination's programmability.

Placemaking and **Branded Identity** tie for fourth place in the key strategies. The reason, UED owners want guests to feel they are at some major destination. These strategies are useful in providing a sense of place and distinct environment that helps separate Rockford's UED from others. Branded identity reinforces the place by creating something memorable, either by the name, logo, or major icon. Having a distinct identity will allow guests to remember this place and tell friends, family, and/or tourists visiting Rockford that this place exists and is something special that should not be missed.

Critical Mix and Mass contribute its share to the success of the UED. Having enough venues to mix local stores with chain stores is important, supplying a more diverse retail and dining experience than any other place within the Rockford region.

The design solution succeeds in making Rockford's destination distinct and entertaining, however, some issues have not been addressed or implemented properly due to lack of research and time constraints. These issues are perceived as important to Rockford's UED but have been left unresolved. One important issue not addressed through the case study analysis and literature review were the impacts these developments have on the city, particularly how cities and neighborhoods have changed when UED's have been added. Was there a change in population? Income demographics? What happens to the cultural or retail areas that existed prior to the implementation of the UED? Understanding the repercussions would help prepare an in depth critique of UED's contributions to neighborhoods, cities, and regions.

Below is a list of additional issues that would be reconfigured into the design if it was to be done over, making it even more distinct

What I did not address, but would do over

- o A more desirable location for guest drop off/pickup
- o Interview past employees of site and Howard D. Colman's spouse
- o Tie Hispanic community and culture into the UED
- o Provide easier access for service vehicles entering the Nightclub district
- o Offer additional activities for teenagers other than two impulse attractions
- o Identify market potential for sport fans likes/dislikes
- o Incorporate additional elements that stimulate sound (i.e. material use)
- o Offer another strong entertainment anchor
- o Show location of restaurants within the downtown vicinity to clarify the lack of, emphasizing the importance of bringing several restaurants into one cohesive environment
- o Investigate additional tourist target groups that may use destination
- o Research business group activities that can be offered at destination
- o Offer a focal point within the festival plaza that encourages guests into the center of the festival plaza during cooler seasons
- o Provide additional room for impulse attractions in festival plaza lawn
- o Make river and industrial playground more handicapped accessible.

While entertainment destinations seem to be a logical solution for enticing people downtown, UED's are still being criticized. The following restates each criticism mentioned in Chapter two and shows how the final design addresses each.

Criticism 1: *Isolation occurs leaving businesses worse off than before*

Solution: Attempts have been made to eliminate isolation by 1) extending UED streetscape into the South Main commercial strip, 2) Providing an accessible pedestrian path connecting riverfront and commercial strip with the downtown, 3) Offering an ongoing streetcar system that transports guests from UED to several locations within the downtown.

Criticism 2: *UED designs are too similar and lack authenticity*

Solution: By incorporating the history and culture of the site and city, the final design is truly authentic, limiting the possibilities for duplication

Criticism 3: *Entertainment destinations are inaccessible by city transit*

Solution: Although Rockford is incapable of supporting larger forms of mass transit (i.e. metro line, subway), the city does offer buses and taxi services that can easily access the destination at any given time.

Criticism 4: *Projects become intrusive for surrounding neighborhoods*

Solution: Working closely with Rockford residents and business owners, during the developmental process, can help the destination be perceived as a neighborhood enhancement rather than an intrusion.

As the project concludes, the larger question still remains. So What? As entertainment destinations are becoming a widely accepted attraction for city downtowns, they are still multi-million dollar development projects that should not be taken lightly. Understanding the role placemaking, multi-anchoring, critical mix and mass, contextual links, and programmability has on UED's is helpful in ensuring its survival.

Providing a sense of place, while incorporating a region's history and culture into the design will distinguish UED's from one another, making the role of landscape architects imperative during the developmental process. Enhancing the site's sense of place will also allow guests to relate and identify with the UED, promoting a comfortable and secure environment that results in repeat visitation, the primary goal for city's and urban entertainment destinations everywhere.

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Chapter Eleven

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