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Abstract

In the past century public policy, public opinion, and design trends have left many U.S. cities “donuts.” These donut cities are characterized by destructive edge growth and a decaying center; contributing to socio-political, economic, and environmental ills. Public policy and public opinion are slowly changing to address the situation; yet, designers have little direct control over these underlying forces. However, designers can re-evaluate, re-conceive and re-envision the city in regards to a paradigm appropriate to cities of the new millennium. The paradigm calls for design and development that recognizes new economic possibilities for the city, conceives of the city in terms of its culture, and provides a vision. Using design metaphors of collage and text help to fill the “empty” hole by telling the story of the city and of the culture it contains. In particular, this thesis is explored through the design of a youth recreation park located in the “empty” center of the donut city of today’s Cincinnati.
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Introduction

Global interest in the development of urban centers is abundant. This project is concerned with the donut effect that is occurring in the development of many American cities and, more specifically, Cincinnati, Ohio. Urban centers in the United States have been and continue to develop as donuts, where growth happens at the edge, while the center decays. Public policies, public opinions as well as design trends are all factors shaping donut development. The formation of donut cities, as they are today, began shortly after World War Two (WWII); throughout the last half of the twentieth century, these three factors continue to govern the formation of donut cities in America.

“Donut cities,” contribute to the physical, social and environmental ills of society and the nation. The negative consequences of the donut effect are evident in population decreases, racial riots, business and commerce relocation, and various other factors that have left portions of the city center crime-ridden, underutilized, and in some cases, vacant. Meanwhile, unbridled edge growth has created pollution, traffic congestion, and other phenomena, like the disappearance of public space at the edge. These destructive qualities have been recognized; so changes in public policy, public opinion, and design trends are underway. Some U.S. cities have taken actions to combat these negative effects. Through changes in public policy, public opinion and design trends, some cities have had success in the betterment of their communities.
Cities of the twenty-first century are being formed by a new paradigm. The role of the city is changing as part of this paradigm. The primary role of the city is no longer production, it is consumption. This new paradigm includes a new class of people with new attitudes and opinions about the city. Likewise, public policy in regards to the city is changing. Organizations with slogans like Smart Growth and livable communities are gaining support as part of this twenty-first century paradigm. The metaphors of urban design are also changing as part of this new paradigm. Society is like a collage, a multiplicity of ideas and influences; likewise, urban design is using this metaphor to conceive the city. The collage city responds to the pluralistic ideas surfacing and gaining prominence in today’s culture.

As part of a new paradigm for the twenty-first century, a new way to form the city is offered by these ideas. This project takes the first step by re-evaluating, re-conceiving, and re-envisioning the donut hole, the “empty” city center. These ideas are explored through the design of a youth recreation park located in the “empty” center of the Cincinnati donut.

NOTES

Urban centers in the U.S. have been and continue to develop as donuts, where growth happens at the edge, while the center decays. These donuts, also called “center less cities,” are difficult to define because they are not bound by geographical, political, or environmental boundaries. The technical term Standard Metropolitan Statistical Area (S.M.S.A.) is used to describe “a central city with at least 50,000 inhabitants and its surrounding communities.” Also referred to as metropolitan regions or metro areas, these cities are home to a majority of Americans. As David Rusk claims, “today 80 percent of our population lives in 277 metropolitan areas, which account for 85 percent of the national economy.” Not every one of these 277 metro areas can be defined as a donut city; however, there are many that fit the description.

Donut cities can be defined by two general areas: the edge and the center. While clear boundaries between edge and center “have grown increasingly murky,” both can be defined based on certain characteristics. The edge of this “donut” goes by many other names: “edge city,” “suburban sprawl,” the “periphery,” and “city edge,” to name a few. Despite their names, edge characteristics are the same: population growth with accelerated land development, auto-mobile domination, and single use zoning. The edge is the land of “soccer moms” and minivans. It is sometimes called the "burbs" imagining the suburban sprawl that characterizes the movement to suburbia—the suburbs. The center too has many names:
Characteristics of the donut center include population decrease, neglect, and decay. Portions of the city center often include the Central Business District (C.B.D.) and, by contrast, the “ghetto”.

The Formation of Donut Cities

Public policy, public opinion, and design trends, contribute to the factors shaping donut cities. The formation of donut cities began with “the tremendous growth of suburbs around central cities after World War II...” This development pattern of postwar urbanization continues today. Donut city formation is influenced by many factors. In his foreword for the book *Planning for a New Century*, David Rusk states,

In 1999, Fannie Mae polled experts about the factors that have shaped urban America over the past fifty years. The top ten influences were the Federal-Aid Highway Act of 1956 and the dominance of the automobile, FHA mortgage financing and subdivision regulation, the deindustrialization of central cities, urban renewal, in the form of downtown redevelopment and public housing projects, mass production of suburban tract housing, as in the case of Levittown, racial segregation and job discrimination in cities and suburbs, enclosed shopping malls, Sunbelt-style sprawl, air-conditioning, and the urban riots of the 1960s. Rusk goes on to explain that a majority of these factors are the result of public policy; however, public opinion and design trends are also present. Take, for instance, the first factor in this list, “the Federal-Aid Highway Act of 1956 and the dominance of the automobile.” The influence of this factor on the formation of donut cities has been expanded on by many urban theorists. In her book *Cities Back from the Edge*, Roberta Gratz explains that since WWII, this public policy, and the...
opinion of American citizens have formed America by way of its 277 metropolitan regions, and, in turn, contributed to the problems of the nation.

In 50 years, America has been remade to accommodate the car. Progress has been measured by increased vehicular accessibility, economic health by the numbers of families improving their standard of living by escaping cities for suburbs and rural countryside. The myth prevails that the car offers Americans freedom and independence. Today, sitting in traffic and being dependent on time-consuming car trips for essential functions and trivial errands come with that freedom. Perhaps the current state of our manmade environment fits someone’s standard of progress, but, to achieve it, the social, economic, and political fabric of the nation and the sustainability of the natural landscape have been seriously undermined.

The accommodation of the car is a major factor in the formation of donut cities; public policy, public opinion, and design all play a role in its accommodation.

F.H.A. mortgage financing and subdivision regulation is another factor in the development of urban America in the last fifty years. F.H.A. mortgage financing only applied to residential construction. This limited application prohibited the type of mixed-use communities typical before WWII. More and more people left the city center for homes made affordable by this government program. The neighborhoods developed at the edge were strictly residential due to the policies and regulations of the federal mortgage program. Retailers soon realized that their customers were now living outside the city center; so they followed them to the edge. This movement resulted in new typologies for commercial space: the strip mall, the shopping mall, and, eventually, the so-called big box retailers. In these typologies, retailers removed themselves from the public street onto private lots, often surrounded by parking. The enclosed shopping mall furthered the separation
of commerce from the public street. Finally, business also relocated at the edge, creating the office park typology. Now edge residents can live, work, and shop without ever coming into the city center.

Urban renewal is also mentioned as part of the Fannie Mae poll. This is a program that was started shortly after WWII and was greatly influenced by the ideas of Le Corbusier’s *City of Tomorrow* (1929), a book outlining the architects vision of functional cities fit for “modern” life. Again, the highway was seen as necessary in making cities ready for the future. These highways were often built through existing lower-class neighborhoods, labeled slums. In place of the many houses bulldozed, urban renewal programs built housing projects. Again, influenced by Le Corbusier, these buildings were towers in the park. Although the idea sounded interesting and new, the reality ended up being virtually nightmarish. The lack of privately owned and individual space along with the other problems of poverty made these projects horrible places to live. In 1961, Jane Jacobs wrote her landmark book *The Death and Life of American Cities*. In this work she critiques the practices of urban renewal and holds up her own neighborhood on the west side of Manhattan as the ideal for urban design and planning. Jacobs was able to save her neighborhood; however, many others across the nation would be bulldozed in the name of progress. The building of highways through city center neighborhoods and the clearing of existing neighborhoods for new government project housing has left portions of the city center physically empty. Accordingly,
The social deterioration caused by urban renewal pushed those with the economic means to do so out to the edge, further “emptying” the donut hole.

These are just some of the ways public policy, public opinion and design trends have contributed to the formation of donut cities; there are others. These are the forces that shape the city; therefore in order to change the city, changes in these forces must take place. A new paradigm for policies, opinions, and design will be discussed later.

Self-Destructive Aspects of Donut Cities

The formations of donut cities, as well as the environments created by the donut effect have had significant social, political, economic, and environmental ramifications. Roberta Gratz explains, “Amazingly, physical, manmade change is nowhere brought into discussions about the economic, social, and political reasons of the nation’s current unrest.” She continues to explain that “Inner-city poverty, disappearing farmland, the depleted ozone, the collapse of downtowns, sprawlmarting of consumer goods, loss of community, and the undermining of democratic discourse” along with many other issues can not be successfully dealt with, without first addressing their relationship to the formation of the city. Class segregation, the deterioration of neighborhoods, crime and the destruction of the environment are all attributed to current growth at the edge of donut cities, also known as sprawl. The self-destructive nature of these problems is self-evident; that is, the way in which society is forming its environment is destructive to its own social, political, economic and political fabric.
The edge growth of donut cities contributes to economic and racial segregation. The ill effect of this segregation to the social well being of society is well documented. There is a push-pull phenomenon caused by the concentration of poverty in the city center that is a “racially shaped urban phenomenon.”

David Rusk explains,

Concentrated poverty creates “push” factors – poor schools, high crime, neighborhood deterioration, falling property values, and often both high tax rates and declining public services – that push middle-class families out of high-poverty city neighborhoods. Conversely, newer suburbs are exerting “pull” factors—good schools, safer neighborhoods, rising home values, better local services, and often lower tax rates—that pull middle-class families into them.

In other words, the forces of public opinion in regards to race and economic class contribute to donut development. The claims that America is for diverse and integrated communities is not always evident in the social and economic geography of the city. Donut cities, at the very least, contribute to racial and economic segregation in that they perpetuate the status quo. The issue of race and its relationship to the development of donut cities is indeed a complicated issue, as is the economics of community. The primary goal of this paper, however, is to note the self-destructive qualities of current donut development and provide evidence of change. Most would agree that racial and economic segregation are destructive to society.

Another phenomenon the donut effect contributes to is the loss of public space at the edge, and the growth of unsafe space in the center. The donut city threatens democracy in its inability to provide spaces that provide for democracy.
According to Michael Sorkin in his introduction to *Variations on a Theme Park*, “The effort to reclaim the city is the struggle of democracy itself.” A city where the only places perceived to be safe are in the suburbs is not a democratic one. Every citizen should have the right to a safe community, be it urban or suburban. At the same time, a place where the only public spaces are inside the mall or on other private property is not democratic either. Again, these are complicated issues. America claims to have a democratic society, current donut cities do not provide the spaces to support that democracy; and in doing so, are destructive to the political fabric of the nation.

Finally, the depletion of our natural resources is destructive to both the natural and built environment of the country. The depletion of the ozone, and water, forest, and farmland can be attributed, at least in part, to the donut effect. Society relies on the natural resources of the country. Using these resources without thought as to how they will be replaced is self-destructive. John Keene, author and professor at the University of Pennsylvania, writes,

The process of urban development that we have experienced in the past forty years cannot be sustained indefinitely, and we may already be reaching its limits. It rests on extravagant rates of land consumption – in metropolitan area after metropolitan area, the rate at which land is consumed by new subdivisions vastly exceeds the rate at which the number of households is increasing. The exponentially increasing rate of consumption of energy for auto transportation, air conditioning, packaging, use of electrical appliances, means only that the day of reckoning when the supply of fuel is insufficient to meet the need will arrive sooner rather than later. Other nonrenewable resources, such as good farmland, are also being consumed at a profligate rate.
Growth at the edge of donut cities pushes development farther into forests, farmland, and other precious natural landscapes. Not only are these landscapes lost, but pollution and fuel consumption increase due to longer travel distances and increased traffic congestion. Keene implies that “the day of reckoning” that day when America may truly self-destruct may be close at hand. While this apocalyptic notion may or may not be true, the fact remains that current donut cites are seemingly self-destructive as they jeopardize the social, economic, political and environmental fabric of the nation.

Fig. 4.1.18 Consumption City Diagram

NOTES


3 Ellin, 4.


5 Ellin, 272.

6 Rusk, x.


8 Gratz, 57.


10 Rusk, xi.

11 Rusk, xi.


13 Keene, 51.
The Twenty-First Century City

The forces that shape the city: public policy, public opinion, and design trends must change in order for future growth to be different from the current donut effect. There is evidence that cities in the new millennium will be different. The twenty-first century is marked by a new paradigm changing public policy, public opinion, and design trends. The primary role of the city has changed; it is no longer production, it is consumption\(^1\). The donut cities is a result of an old paradigm; therefore, a new paradigm in public policy, public opinion and design trends is slowly changing the shape of cities. Gratz continues to explain many of the methods and terms used in this paradigm shift:

Renewed respect for traditional patterns of development that predate the Project Planners is clearly widespread. Historic Preservation. Transit-oriented Design. Pedestrian-Friendly Design. Community Redevelopment. New Urbanism. The terms are flying fast. Strengthening existing downtowns, renewing community centers, reactivating public spaces, reweaving compact walkable, efficient, practical and human scale communities is urgent.\(^2\)

Gratz claims that change is urgent. The whole of the city is continually undergoing revision and being shaped by the current paradigm. The following section investigates how the paradigm shift from production to consumption, from twentieth to twenty-first century, is affecting the city center.

A New Paradigm for Public Policy

Public policy in regards to the city is changing as part of this shifting paradigm. Organizations with slogans like “Smart Growth” and “Livable Communities” are gaining support in this century. Growth boundaries, like the
ones used in Portland, Oregon, have gained national prominence as a solution to the problems of the donut effect. While there is debate over whether this specific policy is the best route for other cities to take, growth boundaries have been successful in saving forests and farmland, increasing population density, and providing an improved quality of life in the city. Other public policies aimed at counteracting the donut effect are being recommended in this century. These policies are highlighted in the book *Planning for a New Century* and include the following recommendations: mandate a regional plan for every metropolitan region, shift decision making power to local districts, reform education, increase the gasoline tax, implement farmland protection programs, make “neighborhood” and “specific plan” categories in the zoning ordinance, amend and enforce transportation legislation; create regional transportation authorities, write national standards for police training, a national safety code and a new strategy for the drug problem, reform welfare, increase the Low Income Housing Tax Credit, make city government more efficient and more friendly to investment, build on a city’s competitive advantage, and finally, implement state and federal reward programs for cities and regions. Specific policy recommendations, such as these, framed in a metropolitan-wide or regional context, would, as David Ruskin states, “substantially transform metropolitan America for the better.” Other parts of the equation, i.e. the choices of a society and of urban design, are also undergoing revision.
A New Paradigm for Public Opinion

Public opinion about lifestyle in this century is also changing due to the paradigm shift underway. The urban lifestyle is making a comeback. Accordingly, there is evidence that renewed interest in urban life is not just a passing fad, but part of a larger paradigm shift resulting from a changed economic and social structure. This paradigm shift has far-reaching implications for society, specifically in regards to this now evolving century. This new paradigm includes a new class of people with new attitudes and opinions about the city. Economist Richard Florida calls this the Creative Class and argues that the attitudes and opinions of this class are transforming “work, leisure, community and everyday life.” The urban lifestyle as a valued commodity is driving the re-development of the city center.

Virtually all commentators on urban America over the past fifty years had agreed on one thing: Cities had lost much of their historic economic function and were in an irreversible decline. As George Gilder once put it: ‘Big cities are leftover baggage from the industrial era.’ Both companies and people were moving away from the city into the new suburban enclaves and what Joel Garreau aptly dubbed ‘Edge Cities.’ But urban centers have long been crucibles for innovation and creativity. Now they are coming back. Their turnaround is driven in large measure by the attitudes and location choices of the Creative Class.\(^{15}\)

Gratz highlights other trends to evidence an interest in urban life and the city center in regards to the growing desires of business in the post-production city:

Kennedy Smith, director of the National Main Street Center in Washington, D.C., reports receiving a steady stream of inquiries from new or growing businesses of all kinds seeking to locate in traditional downtowns of all sizes where needed services and stores – the post office, copying services, office supply stores, government offices, the bank – are within walking distance. In this location-neutral, telecommunications era, many businesses can be anywhere. But they still rely on networks of
other businesses, services, and people. Quality of life and quality of place become critical for location-neutral businesses. Downtown has what many are looking for. This evidence supports a paradigm shift toward an urban environment for businesses of the twenty-first century. The center city as a place for businesses is again possible.

Most current edge residents have little use for the city center in their everyday lives. The phrase “live, work, play” is being used increasingly to describe the activities of life. Living, when defined as activities taking place in the home, and working are definitely happening at the edge. The growing number of suburban tract houses, office parks, and strip malls provide for these activities. What about play? It has only been in recent years that play has even been considered part of adulthood, as author and architectural critic Kurt Anderson points out:

As a matter of style and etiquette, adults today no longer regard adulthood as a fundamentally distinct zone from childhood; people born since WWII are driven by a pursuit of instant gratification and informality that used to be the exclusive province of children and teenagers. When I was young, parents did not wear blue-jeans and sneakers, take bike rides, listen to rock-and-roll, watch cartoons on TV, buy comic books, play video games, go to science-fiction movies and theme parks without children, cultivate connoisseurship of cookies and ice cream, or when talking to friends about their jobs as, ‘are you having fun?’ Today they do.

Play has become as much an activity as working or living, and in many cases, people are trying to combine these activities into live-work or work-play activities. Many have forecasted an increase in the numbers of people working at home. Also, there is a greater focus on having fun at work. Now that the activities of play have been extended into adulthood, the places where people play have
undergone a swelling. Kurt Anderson, architectural critic for the New York Times explains the new work-play attitude,

Architectural post-modernism is just one expression of a bigger paradigm shift toward the large-scale manufacture and consumption of storytelling and special effects and 24/7 fun. Traditional entertainment outlets have expanded madly during the last three decades – from three TV channels to thirty to three hundred; from casinos only in Las Vegas to casinos all over the place. And every sort of built space (hotels, stores, restaurants, one’s living room, one’s car) became reconceived, during the 1980’s and 1990’s, as entertainment venues. This swelling of play time places has had an impact of the role of the city center as provider of unique entertainment and experience. Strip mall movie theaters and themed-chain restaurants often look the same in whatever edge city they are located. The city center is becoming a place where experiences and entertainment unique to the city are offered. The ability to provide experiences different from the monotony of the edge is contributing to the trend making city centers into centers of large scale venues of entertainment and experience. The economics of this trend will be discussed later.

Further evidence of a renewed interest in an urban lifestyle and the importance of entertainment is seen in the real-estate trends of generations “X” and “Y”. The needs and desires of these generations will continue to have an impact on the real estate market. In her article “Qualities of Place,” Kristina Kessler states, “In less than ten years, these two groups will make up a major share of the market, with Gen Xers dominating it for the next 25 years.” She goes on to explain, “In terms of real estate, Generation X is looking at amenity-filled, but more
compact housing; of prime importance is location, the ability to access easily the conveniences of daily life.”

Amenity-filled, compact housing with easy access to the conveniences of daily life is exactly the type of housing typical of the city center. The amenity of large entertainment and experience venues are important to these upcoming generations. Gen Xers reportedly spend $21 billion on entertainment alone. In twenty five years, Generation Y will replace X as the dominant force in business and culture. With greater spending power, this generation is forecasted to continue interest in an entertainment based lifestyle. The spending power of these coming generations has the potential to completely rehabilitate the city center.

**A New Paradigm for Design**

Urban design is also changing as part of this new paradigm. Society is seeing itself more like a collage, a multiplicity of ideas and influences; likewise, the influence of text as a metaphor is also making legibility a design issue. Urban design is using these metaphors to conceive of the city.

Previous metaphors used in regard to city and culture include organic and machine metaphors. Until the period of 1750 to 1889, city and culture were conceived in terms of nature. Also, animal and body analogies for the city and culture were popular. These organic metaphors persisted into the early twentieth century. During this time, city and culture began to be compared to the machine. These two metaphors, the organic and the machine, began to merge. Nan Ellin states, “Seeking to be scientific in their work, architects and planners admired and emulated the engineer while social scientists modeled their research after that of
natural scientists.” After World War II, the machine metaphor took dominance and remained into the 1960’s. Ahistoric forms and purely functional approaches to urban design took precedent during this period. These approaches to urban design have fallen under heavy criticism by theorists; one of the first of these theorists was Jane Jacobs, who criticized the way in which the machine metaphor was reshaping the city.

Criticism of the city formed by the machine metaphor continued to build. Ellin explains, “Both the machine and organic metaphors became bankrupt…as the post industrial and information revolutions challenged traditional conceptions of the city and culture…” Other challenges to this traditional or modernist concept include macro and micro economic changes, social changes and political changes (both domestic and global); “Along with the shift to a culture of consumption, related transformations in society and political economy included the commercialization and co-modification of architecture and architects; globalization of nation and transnational markets; and the breakdown of traditional disciplinary boundaries, professional responsibilities, and dualities of oppositions.”

Another factor in the rejection of the machine metaphor was the sheer impossibility of its tenants: singling out one system to be applied to the whole; suppressing opposing systems; working toward one universal model. This type of quest for the ideal city was rejected “since few societies would wish or could afford to impose such purity.” Never the less, much of the urbanization leading to current donut cities has come as a result of this Modernist approach to urban
design. Objects in the park have become objects in the parking lot, take for example the typical suburban shopping mall or fast-food restaurant. Rejection of this search for a pure model of the city and culture led to metaphors that embraced the impurity and multiplicity of city and culture.

These new metaphors that embrace impurity and multiplicity are being used now at the dawn of a new century as part of a new paradigm. Responding to our current post-modern culture are metaphors of collage and text.\textsuperscript{27} The metaphor of collage for the city and culture has been explored by Collin Rowe, in his work \textit{Collage City} (1978). Also, Kevin Lynch explores the metaphor of text in his work \textit{The Image of the City} (1960). Both of these texts were written well before the turn of this century, however, just as the ideas of Le Corbusier took thirty plus years to become mainstream, the ideas of Rowe and Lynch have disseminated urban design theory and have become standards in current urban design. Countless references to these works in written, built, and theorized work of the past decade evidence their influence.

\textbf{The City as a Container of Culture}

The new paradigm cited by Ruskin, Florida, and others is changing our culture. In her book \textit{Postmodern Urbanism} (1996), Nan Ellin explains the relationship between cultural paradigm and city design. If the city is a container, culture is what it contains.\textsuperscript{28} As the stuff in the container changes, so the container also changes. Conceiving of the city in terms of its culture responds to the current paradigm. The metaphors of collage and text in regards to the city contribute
to an aesthetic that is both resultant and representative of today’s culture. Ellin describes this aesthetic: “the postmodern aesthetic claims to return to narrative forms, searching for an architectural language that communicates with the public that manipulates simple combinations and patterns that are part of our collective recall or memory.” This post-modern aesthetic taken from the metaphors of collage and text, combined with economic values, gives projects of the city center validity and power that allows for balanced development in this evolving century and new paradigm. Large venues of entertainment and experience designed as “large infusions of metaphor” allow for change. This new conception is a place where objects of the city center act as billboards, speaking to and of the culture they contain. Just as each city has its own geography and its own history, it, too, has its own culture and its own story to tell. In this way the city center tells the story of the whole city – center and edge. The question then becomes which story will be told?

Guided by a paradigm of the past, public policy, public opinion, and design trends have formed the donut city. As part of a new paradigm these forces offer a new way to form the city. Designers have little control of the underlying forces of public policy and public opinion; however, they can evaluate, conceive of, and envision the city in regards to the paradigm appropriate to cities in the twenty-first century. This project takes the first step by re-evaluating, re-conceiving, and re-envisioning the donut hole, the “empty” city center.
NOTES


2 Gratz, 251.

3 www.vapreservation.org/growth/pugb1.htm


14 Ruskin, x.


16 Gratz, 250.


20 Kessler, 13.

21 Ellin, 267.

22 Ellin, 267.

23 Ellin, 269.

24 Ellin, 271.


26 Gosling, 138.

27 Ellin, 280.

28 Ellin, 267.

29 Ellin, 284.
Re-evaluating the City Center

The paradigm shift previously discussed calls for design and development that recognizes new economic possibilities for the city. Public policy in regards to the city is complicated in that it involves the political process. Public opinions in regards to the city center are, of course, varied according to individuals. Some see it and its architecture as relics, pieces of history that must be preserved for future generations. Others regard the center city as a necessary evil, somewhere to keep “undesirables.” Some consider the center city of worth for the lifestyle its design offers. Still others commend it as a mecca for creative thoughts and ideas. While all these values have some validity, none of them can be fully realized without first recognizing the economic value of the city center.

The survival of the city center depends on its competitive advantage, its ability to pull in people and money from the edge. The emptying of the city center has mainly to do with the fact that shopping, business, and commerce followed residents to communities at the edge. Residents of communities at the edge have little use for the city in fulfillment of their everyday needs; however, the city center has the ability to offer amenities not found at the edge due to its central location. This offering provides the city center with its competitive advantage, just one of the public policy recommendations mentioned earlier in this paper as part of this century’s paradigm.

As downtowns have become the most important economic generators for older communities, cities need to position them to compete more effectively with the suburbs and to play a larger role in the metropolitan
economy. The current trend for downtowns is to move beyond being simply places for work and shopping to consolidate their position as the regional center for arts, culture, entertainment, fine dining, and increasingly, for sports.\footnote{1}

Also mentioned was a new paradigm in public opinion showing that the amenities most people want have entertainment and experience qualities, at work, at play, or at home. Large venues that can accommodate a large number of people and provide amenities and unique experiences not found at the edge will give projects in the city center their economic reason for being. Examples of these are venues for sporting events, cultural events, recreation activities, and leisure activities.

In his book \textit{City Transformed} (2000), Kenneth Powell demonstrates how architecture and urban design have been successful in “healing” city centers.\footnote{2} The projects were successful not solely due to design, but also because of changed public policies and public opinions. Seattle’s City Center Regeneration Project is a good example of where large scale entertainment and experience projects that were able to support smaller secondary projects. These key projects are the Experience Music Center, a new football stadium, a new baseball stadium. The renovation of Seattle’s 1912 Union Station evidences public policy support for a new transit system. A new central library, designed by world renowned architect Rem Koolhas, is planned as well. This library uses famed design as a draw card to the central city. Also planned is a new civic centre. Powell describes Hewitt Architects’ design: “The new city hall, municipal courthouse and police headquarters will be connected by areas of public space, external and internal, and gardens – public
space is seen as the key to the project, which aims to create a civic centre visibly open to the voters.” Making acts of civic duty an “experience” cashes in on types of entertainment amenities sought out as part of the new cultural paradigm.

With these projects in place, the center city changed, “the perception is that Seattle is now a booming market place for retailing, office space and residential development.” Re-conceiving of the city center as a mixed-use community with retail space, office space, and residential space became economically feasible in the city center because of unique entertainment and experience venues; despite the fact that building for these secondary uses are cheaper and less complicated to build outside the city center.

Public policy, public opinion and design trends have created new economic possibilities in the city center. The donut hole primarily is a place for unique venues of entertainment and experience that cater to the city as a whole, edge and center. With this catering in mind, other secondary possibilities for the city center can be explored.

NOTES

1 Levy, 182.
2 Powell, 9.
3 Powell, 33.
4 Powell, 34.
Re-conceiving the City Center

Conceiving of the city in terms of its culture has been and continues to be an important aspect of urban design. The paradigm shift of public opinion shows a renewed interest in urban lifestyle. Viable alternatives to destructive edge growth are possible as a secondary economic possibility for the donut hole of the city. Along with changes in public policy and public opinion, utilizing the city center as a place for large-scaled entertainment and experience gives the economic support needed to make the city center a viable community. New Urbanists have made a good case for community designs that provide an alternative to low-density, automobile dominated, land consumptive communities typical of destructive edge growth. The irony is that, alone, New Urbanist communities have had success when implemented outside city centers, that is, at the edge. However, the development of communities driven by New Urbanist principles within the center has had success only when accompanied by large scale interventions.

The city center as a community is one way the option of an urban lifestyle can be offered to the public. The re-development plan for Denver’s lower downtown is an example of how large-scale entertainment and experience venues can support the revitalization of viable community in the city center. Coors Field was built adjacent to a neighborhood known as LoDo (lower downtown). The large crowds of baseball fans created the economic support necessary to rehabilitate the under-used, run-down, gritty, and industrial neighborhood called LoDo. Strict design guidelines influenced by the New Urbanist prompted new public policy, this
influence contributed to the shape that re-development would take. Cashing in on the neighborhoods history and tuning into the opinions of current and up-coming generations (some who could be classified as the Creative Class) made LoDo trendy and successful. The economic possibilities of Denver's city center were realized with a large-venue of entertainment and experience, in this case a Major League Baseball stadium.
Re-envisioning the City Center

Designers are envisioning the city in regards to a paradigm appropriate to cities of the new millennium. New pluralistic metaphors are being used to understand and explain current culture. The new paradigm for urban design was discussed earlier. Application of metaphors of collage and text in urban design projects provide a vision.

Collin Rowe explores the metaphor of collage in his book *Collage City*. The metaphor of collage, with which designer David Rockwell has worked, uses the juxtaposition of fragments to create an image. Collin Rowe suggests that this method of collage frees the designer to explore “utopian poetics without our being obliged to suffer the embarrassment of utopian politics.”

Concentrating on the image, on the using of things assembled in an ironic way, on the collage allows the viewer to deal with the image in fragment, instead of totality.

Rowe provides many examples of how the method of collage might be explored. One example is Hadrian’s villa at Tivoli. In this example, the formal composition of dissimilar objects “attempts to dissimulate all reference to any one controlling idea…” Hadrian’s villa is ambiguous, it allows for multiple interpretations. While its formal language is not necessarily representative of today’s culture, its pluralistic approach to the combination of urban spaces does provide precedent for the metaphor of collage. The city of Rome is another example, Rowe states, “Rome, whether imperial or papal, hard or soft, is here offered as some sort of model which might be envisaged as alternative to the disastrous urbanism of
An aerial photo of Rome shows the collision of dissimilar fragments, of dissimilar cultures yet held together by each individual's conception of the city. Rowe explains,

> It is simply a question of the frame of mind with which one visits a place. That is: if one hopes to find the bizarre it will, perhaps, not elude one's notice and if one hopes to find the way-out future on will, possibly, be equipped to discover it; but, also, if one is looking for the influence of a model, then, within reason, one will probably be enabled to discern its traces.⁴

Finding a model in the city of Rome provides yet another example of how the metaphor of collage might be applied to present day conceptions of the city.

Finally, Rowe points out the importance of the present paradigm in the application of the collage metaphor. He claims that designers must not view the future not as something that we must make way for, where the future is seen as “some exceptionally delicate embryo enclosed in the womb of the present.”⁵

Instead, we must think of the future as different from today, realizing that continuation of the status quo will only bring growth to the future, not change.

Rowe explains, “For growth and change, so often confused as one and the same, represent very different aspects of mobility; and the notion of society and culture as simply growth (and therefore change) is a distortion of their essential status as the products of ritual and debate.”⁶ In order for the future to be different, the status quo must be challenged. Conflict, opposition, and argument bring change.

With this situation in mind, the use of the metaphor of collage becomes that much more applicable to the challenges facing the donut hole today. Part of this challenge
is changing the perception of the city center, safety being part of this perception. Rowe claims that “large infuses ions of metaphor, analogical thinking, [and] ambiguity” can work to make the city safe. By challenging the status quo, by re-envisioning the city center using new metaphors, changes in the safety, perception, and conceptions of the city center can change. Collage is one metaphor that can be utilized.

Another metaphor that can be used in re-envisioning the city center is that of text. In her book *Postmodern Urbanism*, Nan Ellin states that the role of the urban designer has become that of “creating legible cities.” In his book *Image of the City*, Kevin Lynch explores the ideas of making cities legible. In a section that explores the application of “the basic concept of imageability to the American city,” Lynch interviews residents in order to come up with a cognitive map of Boston. One questions is, “What first comes to your mind, what symbolizes the word ‘Boston’ for you?” Answers to this question varied among individual, but each person had his or her own landmark to symbolize the city. Whether wholly positive or negative, that image exists, and it represents the values and attitudes of the city and, in turn, its residents. It is then the job of the designer to tell the story of the citizens, through the design of the city.

Architect David Rockwell uses the metaphors of collage and text in his designs. The Coca-Cola Skyfield at Turner Field in Atlanta is an examples of how his designs “fuses the imagery and memories of the Atlanta Braves with Coca-cola.” The skyfield is a recreational space used to supplement the baseball
experience, so that the spectators become an active part of the spectacle, “surface grass features a miniature ‘baseball field’ that allows spectators to participate in the game.” Other aspects of the design include: “a full-scale replica of the base path from home plate to first base,” “stylized baseball card banners,” “a giant Coca-cola bottle [that] was created using actual Major League Baseball gear, such as home plates, baseballs, bats, and Braves memorabilia.” Another project done by Rockwell’s studio is Comercia Park in Detroit. This project too intends to use the metaphors of collage and text in order to fuse “tradition and theater.” There is a “focus on guest participation” at this Ballpark, making it a unique place. Huge baseball bats as well as “majestic, snarling tigers” mark the entrance. Finally, the history of the city is shown with memorabilia that lines the concourse of the park. Both of these baseball stadiums use collage and metaphor in that forms and images used come from the culture of the city. The importance of experience in these designs is very much a part of the current paradigm.

Fig. 4.5.5 Comercia Park Detroit, Michigan
NOTES


2 Rowe, 90.

3 Rowe, 107.

4 Rowe, 107.

5 Rowe, 98.

6 Rowe, 99.

7 Ellin, 284.


9 Anderson et al, 189.

10 Anderson et al, 189.

11 Anderson et al, 189.

12 Anderson et al, 190.

13 Anderson et al, 190.

14 Anderson et al, 190.
Conclusion

The donut hole can be a place of unique entertainment and experience for the whole of the city. Applying the design metaphors of collage and text to projects of the city center help to fill the “empty” hole by telling the story of the city and the culture it contains. In addition these projects are made economically successful by their ability to draw people and money from the edge into the center. The economic success of projects in the city center make the rehabilitation of decaying communities and the resurgence of business and commerce possible in the “empty” donut hole. The current paradigm shift further validates projects of the city center. Slowly, changes in public policy and public opinion are contributing to the factors making cities of the twenty-first century different from those of the twentieth century. These changes come in reaction to and in hopes of curing the social, economic, political and environmental ills of the nation attributed, in part, to donut cities. While designers have little direct control over these underlying forces, design that conceives of the city in regards to the current paradigm can play role in counteracting the destructive effects of donut cities.
Bibliography


Introduction to the Project

The city of Cincinnati, Ohio, is a donut city; and, like other donut cities it is experiencing the problems associated with destructive edge growth and a decaying center. Public policy and public opinion have been remarkably slow to change in this city. That is not to say that changes are not possible. The form of the city can change. The donut city can be reshaped with a “large infusion of metaphor” like Collin Rowe claims. This project recognizes the economic possibility for the donut hole as a place for unique venues of entertainment and experience. By conceiving of the city in terms of its culture and by providing a vision, this project adds to the collage of the city and tells the story of Cincinnati as a “great place to raise kids,” a slogan that has fed its way through Cincinnati culture and identity and to a general reputation in the minds of those as far outside Cincinnati as New York. In particular, this thesis is explored through the design of a youth recreation park located in the “empty” center of Cincinnati.
This project looks at the urban center of Cincinnati, a “donut city.” According to the Sierraclub Cincinnati is ranked number four in the list of “Most Sprawl-threatened Large Cities.” Also, organizations like the Land Alliance have highlighted on-going environmental problems attributed to sprawl in Southwestern Ohio. The ills of the donut effect, the consequences of uncontrolled edge growth and central decay are evident in this city. Population decrease, racial riots, and business and commerce relocation have left portions of the central city crime ridden, underutilized, and in some cases, vacant. Meanwhile, pollution, traffic congestion, as well phenomena like the disappearance of public space build at the periphery.

Cincinnati in the Twenty-first Century

Described as a serene city, with its many views made up of seven hills (or “Mounts” as Cincinnatians know them) and river valleys, the physical setting of Cincinnati does seem serene. Many Cincinnati residents are confident that their city is “the best-run, most comfortable, most attractive and all-round nicest city in the world” \(^3\) These traits are not proven to be true when compared with other American cities', yet this is how the citizenry sees itself. Cincinnatians have laid claim to their city as a great place to raise kids. This claim may be true for suburban townships and private schools, but the Cincinnati Public School System has not gotten rave reviews. The confidence of this “uniformly” and “serenely confident citizenry” may be unfounded by outsider
standards; never the less, this is how the collective Cincinnatian sees his/her queen city: a comfortable, attractive, and nice place to raise kids.

**Public Policy, Public Opinion and Urban Design**

In order to truly make Cincinnati a comfortable, attractive, and nice place to raise children many changes in public policy and public opinion must happen. Some of the changes discussed in *Planning for the Twenty-first Century* have been discussed in Cincinnati, but few are being implemented. For instance, the recent failed tax levy has slowed education reform in the city’s public school system. Also slow to change is the public’s attitudes toward the urban environment. Cincinnati is known for its conservatism, and so it is unlikely that the city will become a hotbed for radical or creative thought, though some, such as members of the recently formed “Cincinnati Tomorrow” group are trying. All in all, it is not the purpose of this paper to discuss how changes in public policy and public opinion could or should take place in Cincinnati; instead the focus is on the role of design. Alexander Garvin, author of *The American City: What works, What Doesn’t*, states, “While [urban design] cannot change human nature and is therefore not a panacea for all urban ills, it surely can improve a city’s physical plant and consequently affect the safety, utility, attractiveness, and character of city life.” Urban design can play a significant role in forming the decaying donut hole into a vibrant, positive place.

The qualities claimed to describe the city are present in Cincinnati: comfortable, attractive, and nice. However, these qualities are somewhat exclusive and, in some ways, artificial. While there are comfortable, attractive, and nice places, there are equally as many uncomfortable, unattractive, and not so nice places. A look at the Oscar-
nominated film Traffic, though a pseudo-documentary, provides insights to the extreme differences between one of the nation's plushest neighborhoods, Cincinnati's Indian Hill, and one of its most downtrodden, Over-the-Rhine. The decaying donut hole is becoming more and more unattractive, uncomfortable, and not so nice. When questioned, most Cincinnatians would agree that Cincinnati is about children and family. Countless people have returned or relocated to Cincinnati for that very reason. However, in reality the city does not read as a place for family. Nowhere in the city center is there a place that speaks of Cincinnati's children. Union Terminal, the city's beautiful and historic train station, is part of the city's center. Inside is the Cincinnati Children's Museum; however, the train station does not give the buildings use as a place for children any volume. Further more, many would probably agree the problems associated with donut hole decay have made the city center unsafe for children at the very least. Public policy, public opinion, and design trends all contribute to this decay. Again, this project does not intend to tackle the problems associated with all the contributing factors. Instead, it seeks to focus on design, specifically of the “empty” center. The continued decay of the donut hole is not inevitable. Representing Cincinnati for what its citizens presume it to be makes a powerful statement and may do more to better the education system than a (failed) tax levy. This project explores how the design of a comfortable, attractive and nice place for kids in the city center can provide a vision for the city.

A project that focuses on entertainment and experience is a wise investment for Cincinnati's center.
The start of the twenty first century saw many failures for Cincinnati as a whole. This can be blamed on the nationally recognized racial riots of April, 2001, as well as countless other factors. Pointing fingers, placing blame and harboring bitterness have followed for some. For others, these occurrences have helped to renew passion and zeal for Cincinnati and its future.

Cincinnati has a great opportunity and potential for this century. As it stands, the city of Cincinnati is working toward accommodating the type of large scale, unique entertainment and experience venues economics deems necessary for the survival of the city center. For instance, Paul Brown Stadium and The Great American Ballpark have been built as part of the city’s Riverfront Development Plan. Some claim that the highway running between their location and the Central Business District may deter economic development; however, others remain hopeful about this development’s success. The completion of a new Contemporary Arts Center is close at hand. There is much optimism in regards to its role in a new Cincinnati. This optimism comes in great part as a result of its cutting-edge design, by world-renowned architect Zaha Hadid, as well as, its proximity to Cincinnati’s unofficial “belly button” Fountain Square. The design of all these projects can generally be described as post-modern and of the current design paradigm. These projects also use their central location to its fullest economic potential by providing a unique draw to the donut hole of the city.

A large portion of the city center (approx. 30 acres) known as Broadway Commons is currently used as a parking lot, but not an extremely utilized one at that the size and location of this site give it enormous potential. If used wisely the site
could ignite the city's energy and provide a catalyst for re-development of the entire city center. The unique size and proximity to many other amenities of the city center can make Broadway Commons a key site in the re-development of the donut hole. The site lies directly between the Central Business District (CBD), the historic albeit crim-infested downtown neighborhood of Over-the-Rhine and a section of highway where I-71 and I-471 converge to cross the Ohio River. The high-priced neighborhood of Mt. Adams rises over the site, adjacent to the interstate. Alexander Garvin, states that location is one ingredient for a successful urban design project: “Location consists of two elements: a site’s inherent characteristics and its proximity to other locations.” He continues: “Site characteristics alone may be sufficient to make it attractive. A spectacular view is an example. Another is an architecturally distinctive housing stock, such as the one that made renovation particularly inviting in the historic districts of Savannah.” Broadway Commons has all these qualities. Its proximity to downtown’s Main Street Entertainment District as well other downtown amenities. The views out from the site are indeed spectacular panoramas of Cincinnati’s and Northern Kentucky’s Hills. Not to mention views into the site from Mt. Adams, I-71, I-471 and surrounding buildings of the CBD. The adjacent neighborhood of Over-the-Rhine is listed as a federal historic district because of its “distinctive housing stock” making it an attractive neighborhood long due for re-development. The decision made for the future of Broadway Commons, a site currently being considered for development, is an important one.
Cincinnati – Conceiving of the City in Terms of Its Culture

As it stands, the city is considering using the site for big box retail, the type typical of edge development.

Cincinnati’s center city is ripe for redevelopment; and yet, the city has yet to cash in on its claim as a comfortable, attractive, and nice place to raise kids. Representation of that claim with a youth recreation park in Broadway Commons does many things. First, it builds on the argument that in order to be economically feasible, projects in the city center should be unique, large-scale venues of entertainment and experience able to draw people and money from the entire region. Secondly, it makes the city’s claim legitimate and legible in that it shows the world that Cincinnati is a comfortable, attractive and nice place to raise kids. Finally, though Coors Field made the re-development of Lower Downtown Denver possible, the Great American Ballpark, which some have characterized the Good American Ballpark for its construction management heavy, architect light design, doesn’t promise similar urban revival results; a youth recreation park would aide in the re-development of Over-the-Rhine as a viable community with in the larger newly visible community of the city center of Cincinnati. Providing suburbanites with a reason to come downtown with their families, giving them an amenity not found in the suburbs and at the same time setting the stage for social interaction amid various segments of the population, could also work toward changes in public opinion and maybe even public policy. Providing a place for all of Cincinnati’s kids affects the thoughts and attitudes of the city’s residents both inside and outside the city center, not to mention the city’s reputation at large. a youth recreation park for Broadway Commons can provide a place for entertainment and experience for
city center residents and suburban commuters and regional, national, and international visitors alike. In this way, the thoughts and attitudes of those people could be changed, and eventually Cincinnati’s reputation will change.

The main components of the Broadway Commons Youth Recreation Park are the Skate Park, the Multi-purpose Stadium, the Aquatics Center, the Outdoor Courts as well as indoor recreation, residential, and commercial spaces. Examples of indoor recreation are karate, dance, racquetball, and so on. Residential spaces will cater to individuals who want to locate in the city center, mainly those of the Richard Florida’s Creative Class. Commercial spaces could include the sale of sporting goods, athletic clothing, specialty health foods, plus, restaurants and other amusement spaces (batting cages and bowling alleys) could be possible.

Ideally, the recreation park will be used at all times of the day, closing only for the wee hours of the night. Park hours will depend largely on the issue of safety. Access to the park can be controlled as to the what is appropriate to specific days, times and events. For instance, the park will be highly accessible on a Saturday afternoon when there are many events scheduled. On the other hand access will be limited on a Tuesday night, when there are no events scheduled and the parks is not being used. Therefore, the publics access to the park depends on how the park is run day to day and the frequency of events. In general, events would include: after school activities, weekend tournaments, regional and state championships. Business men and women may even want to stroll or jog the park at lunch or after work in the manner such professionals do in New York’s Central Park.
The recreation park as a typology has been in existence as long as the communities that support them. There is a long tradition of public parks being incorporated into community designs. The recreation park in particular has become more and more a staple of sub-urban communities, although it is not considered part of residential neighborhood design. Often an afterthought, or thought of separately, many suburban recreation parks are located behind strip malls or in other “leftover” spaces in the community. Besides, what suburban recreation park has the presence of two professional sports stadiums, the famous prototypes for the Brooklyn Bridge and the Empire State building in the Roebling bridge and Carew Tower, the historic Sun Times building, Proctor and Gamble’s famously designed corporate headquarters all a few blocks away from the Taft Museum and one of the most famous statues of Abraham Lincoln. The Broadway Commons Youth Recreation Park takes the typology to the regional level. It is a place for the community of the city as a whole. It will be in a similar vein as Memorial Stadium in Seattle:

owned by the Seattle School District, Memorial Stadium was built to honor former Seattle high school youths who gave their lives in WWII. It was dedicated in 1948, and a memorial wall, inscribed with the names of the war dead was erected outside the stadium a year later. It is now a site for school athletics and various concerts and events.

Broadway Commons will be a recreation park for all the youth of Cincinnati, urban and suburban, center and edge residents.

The following pages include diagrams and maps that describe the location of the Broadway Commons Recreation Park, including its salient features, size, shape, issues, unique problems, and history.
NOTES
1 www.sierraclub.com

2 www.landalliance.org

3 Cincinnati Magazine (November, 2002) 41.


5 Garvin (The American City: What Works and What Doesn’t)

6 www.seattlecenter.com/events/locations
Fig. 5.2.11

Fig. 5.2.12

Fig. 5.2.13

Fig. 5.2.14
Cincinnati – Re-envisioning the City Center (Design)

Developing the Broadway Commons site may not cure all of Cincinnati’s ills, but it can enhance the physical plan of the city center. A youth recreation park in Broadway Commons uses the site to represent Cincinnati’s claim as a comfortable, attractive and nice place to raise kids. The design of this project uses the metaphors of collage and text to place the recreation park within the context of the twenty-first century city and make the city’s claim legitimate and legible. Other design issues important to this project are the relationship between below-grade and above-grade spaces, the connection and linkage of urban spaces by way of a continuous jogging trail and colonnade. The following pages include preliminary ideas and sketches demonstrating the design process. Also, shown are current plans, sections, and model photographs.
Fig. 6.1.4 Plan of Broadway Commons Youth Recreation Park

Fig. 6.1.5 Model of Broadway Commons Youth Recreation Park looking South

Fig. 6.1.6 Model of Broadway Commons Youth Recreation Park looking East

Fig. 6.1.7 Plan of Jogging Trail

Fig. 6.1.8 Elevation of Jogging Trail

Fig. 6.1.9 Bay Model of Jogging Trail
**Design Process**

The images shown are the initial, intuitive sketches for the design. The first image is reflected because as the design progressed, the built-up portion of the site moved to east and the vertical accent moved to west. The goal with these sketches is to convey the legible qualities of the design.
Design Process

The initial intuitive model (6.2.5) works toward using the collage metaphor in the assembly of the recreation park. Other study models (6.2.6, 6.2.7) explore the spatial qualities of these pieces. The series of model photos (6.2.8-6.2.11) represent the first design iteration incorporating the metaphors of collage and text.
Zones
The Arena
The Hub
The Ballpark
The Lagoon
The Point
The Ridge

Design Process
The plan shown is an early sketch of the programmatic layout of the recreation park design. The final design iteration changed in that the Ballpark was removed and the Skate park was added. Also, the area shown called the Ridge was broken up. Finally, the area shown as the Point became a traffic circle.
Design Process

Again, this is an initial response to access points or gateways to the recreation park.

Fig. 6.2.13 Gateway Study
Design Process

The sketch shown is a tool in understanding each edge of the site and their distinct and different qualities.
Design Process

The series of plan sketches shown explore more specific aspects of the recreation park design. These sketches deal with issues of axis, automobile access, pedestrian access and street geometries. With these explorations complete, the traffic circle was introduced as a way of dealing with some of the aforementioned issues.
Design Process

The models on this and the following two pages document the changes that took place between the initial design iteration and the final. While none of those models were fully successful in conveying the design ideas of collage and text, many things were learned from this process; specifically, the relationship between below-grade and above-grade spaces and the connection of urban space through the assembly of the “collage.”
Fig. 6.2.18 Process Iteration Model

Fig. 6.2.19 Process Iteration Model
Design Process

The sketch shown represents the program as it is in the final design iteration. Current drawings and models at the beginning of this chapter show the development of this sketch.

Fig. 6.2.22 Zone Study Sketch
Design Process

The plan sketch shown is an early rendition of the Skate park. The elevation shown is an early sketch. It explores the idea of having a pedestrian way or park on the roof of buildings. This roof park idea evolved into a major component of the final design.
Design Process

These sketches explore how the roof is utilized as programmed space. Various ways to deal with the relationship between below-grade and above-grade space is also shown.
Design Process

The use of color and material in the recreation park are explored in the sketches on this page. Although not necessarily represented in the manner shown in the perspective sketches, the materials listed in figure 6.2.8 are used in the final design.

**Fig. 6.2.28** Color and Material Study

**Fig. 6.2.29** Perspective Sketch looking North from the Stadium

**Fig. 6.2.30** Perspective Sketch looking West from Circle

**Fig. 6.2.31** Perspective Sketch looking East Along Gilbert Ave.

**Fig. 6.2.32** Perspective Sketch from Mt. Adams
Design Process

The application of wood and metal in the plan and elevation shown, comes from the exploration drawings from the previous page.
Design Process

The use of exiting topography in creating an acceptable roof and the optimization of the cut fill ratio are investigated in the drawings shown.
Design Process

The sketches shown are snapshots in the process of bringing the collage assembly from the model into more technical drawings.
Design Process

This plan illustrates the relationship of under-ground parking to above-ground spaces. Although the design of the spaces has changed from the shown iteration, the concept of connection between below and above has remained.
Design Process

The following four pages document the use of the collage metaphor in the design of the recreation park; specifically, the spaces of the Multi-purpose Stadium, the Skate Park and The Outdoor Courts.

Fig. 6.2.40 Plan drawing showing collage ideas
Fig. 6.2.41 Plan showing collage ideas
Fig. 6.2.42 Plan showing Collage Ideas
Design Process

Shown is a snapshot taken during the process of designing the below-grade and above-grade spaces in the northeastern corner of the site.