15th Ward North

Baxter Hankin

Follow this and additional works at: https://surface.syr.edu/architecture_theses

Part of the Architecture Commons

Recommended Citation
https://surface.syr.edu/architecture_theses/477

This Thesis, Senior is brought to you for free and open access by the School of Architecture Dissertations and Theses at SURFACE. It has been accepted for inclusion in Architecture Senior Theses by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.
15th Ward North
A Neighborhood Design
To Reconnect Syracuse

Baxter Hankin
Syracuse University School of Architecture
15th Ward North

A Neighborhood Design to Reconnect Syracuse

Baxter Hankin

Syracuse University School of Architecture

Thesis Advisors:
Anne Munly
Terrance Goode

May 10, 2020

This project is also published at:
BAXTERHANKIN.COM/15TH-WARD-NORTH

Video walkthrough: HTTPS://YOUTU.BE/NANRD8NVkA0
# Table of Contents

## Thesis Framework
- Thesis Contention 4
- Definitions 6

## Research
- Theories + Theorists 8
- Site of the Thesis Project 55
- Interviews 76

## Design
- Concepts + Designs 82

## Referenced Materials
- Works Cited 166
- Annotated Bibliography 174
This thesis argues in favor of walkability at the scale of the city, neighborhood, block, street, space, building, and detail. Walkability is a condition that allows for interesting and useful walks on a daily basis. This is created from a mix of strategic, planned civic conditions, and an urban fabric of unplanned, fine-grained, bottom-up developments. The walkable city is necessary in terms of human experience, sustainability, and connectivity. The interesting aspect of the walk is determined by parallax and the picturesque.

**Parallax** is the “displacement of the apparent position of a body due to a change of position of the observer,” as defined by Yves-Alain Bois. This is best experienced with spatial enclosure and irregularity, objects of identifiability, and an occurrence at both the scale of the space and the detail.

**The picturesque** is an aesthetic created by perceptible inflection, variation, and irregularity, that reference human scale and human imperfection through movement, distance, and framed views. This operates best through unique and irregular urban compositions at multiple scales from the space to the detail.

Both parallax and the picturesque improve walkability by creating urban experiences of interest that draw people through space, in a delicate balance between irregularity and cohesion.

These factors, in combination with more practical concerns of physically walkable infrastructure, dense mixed-use development, socioeconomic equity, and building upon extant local identity, create walkability.

These theories take inspiration primarily from the picturesque of John Soane and Robert Venturi, the parallax of Yves-Alain Bois, the imageability of Kevin Lynch and Léon Krier, the sequence of Gordon Cullen, the streetscapes of Allan Jacobs, and the general urban principles of Jeff Speck and Charles Marohn. This thesis blends these ideas together into a new, more comprehensive theory of picturesque walkable urbanism.
Relevance of This Thesis to the 15th Ward North

This thesis applies to the 15th Ward North in terms of how this part of Syracuse can be developed going forward. New York State likely will remove the I-81 viaduct and replace it with a less divisive street that connects into the city grid. This neighborhood, no longer plagued by I-81’s intrusion, and sitting a twenty minute walk in either direction from the heart of Downtown and Syracuse University’s campus, will become a new center of development and construction. Therefore, this thesis creates a framework in which this area can be developed responsibly, in a resilient and community-focused manner.

Walkability, as a condition that allows for interesting and useful walks on a daily basis, can be applied to Syracuse as the city’s urban core expands. Downtown and University Hill are currently separated by I-81, anti-urban buildings that ignore the streets, parking lots, and vacant fields. By tying these areas together with this thesis, the 15th Ward North, as well as Blueprint 15, can help this city reach a critical mass of walkable development to the point where Syracuse can become a truly car-optional city for all demographics. Walking would comfortably, interestingly, and usefully apply to daily errands, tasks, and leisure. This creates a more enjoyable, less expensive, and more sustainable lifestyle.

Occasional planned civic conditions are needed, but bottom-up developments are the life of a successful city. Some urban developments favor large governmental programs or big out-of-town developers. However, to build local wealth for all demographics, to create diversity and resiliency in what is built, and to create diversity in the users and owners of buildings and spaces, fine-grained incremental development is key.

Parallax and the picturesque address the human need for flexibility and complexity and place focus on key moments within space that draw people together and define local culture. These tools can build an iconic and inviting image and experience of Syracuse. This can occur at both the scale of spaces and at the scale of building details.

Infrastructure, mixed-use development, socioeconomic equity, and building upon extant local identity, geared towards the pedestrian, are essential as supporting factors to take the aspirations of walkability, fine-grainedness, and parallax out of theory, and into a meaningful experience for the people of Syracuse.
DEFINITIONS

WALKABILITY is a condition that allows for interesting and useful walks on a daily basis. A daily basis refers to the physical ability and mental desirability to complete all necessary and leisurely activities through pedestrian travel.

FINE-GRAINED URBANISM: A city of many small lots, small streets, and diverse stakeholders\(^2\). This allows for diversity in users, buildings, and owners.

COARSE-GRAINED URBANISM: A city of a few large lots, large streets, and large stakeholders\(^3\).

IRREGULARITY VERSUS COHESION is the tension and interdependence of chaos and order in urbanity. Either extreme alone would be undesirable. This is assisted by a mix of bottom-up development and top-down civic places. There should be enough cohesion to avoid harsh or divisive barriers to walkability.

PARALLAX is the “displacement of the apparent position of a body due to a change of position of the observer,” as defined by Yve-Alain Bois\(^4\). As the observer moves, foreground objects appear to move more quickly past than do background objects. The foreground objects therefore appear to conceal and reveal background objects. This effect is heightened by irregular, complex compositions, especially at multiple scales.

THE PICTURESQUE is an aesthetic created by inflection, variation, and irregularity that references human scale. It creates experiential inquisitiveness through framed views and constant discovery.

SPATIAL ENCLOSURE refers to the limits put on public space by street walls of façades. This is necessary for experiential purposes, social interaction, efficiency, and crime reduction, because a focused public realm self-regulates.
**Definitions**

**Imageability** is the means by which a place is identifiable. This can be through how civic buildings and spaces sit within a city’s urban fabric, as well as variety and cohesion within the urban fabric itself and its organizational layout.

**Sustainability** in walkable cities refers to how mixed-use density reduces resource consumption, car usage, and alteration of natural lands per capita.

**Infrastructure** is a prerequisite for physically walkability and comfort. Pedestrian-focused dimensions, materials, seating, plantings, etc. are essential.

**Human experience** refers to physical and mental experiences in space, as well as socioeconomic and physical accessibility. This includes connectivity, referring to intermediary social connections fostered by vibrant urban places.

**Socioeconomic equity** requires that people of all backgrounds can access, feel safe in, live in, work in, and enjoy the same walkable urban places.

**Local Identity** requires respecting the extant context of a city. This includes celebrating and leaving intact the past, while creating a future that is the next increment of change that still strongly links back to the past. Context consists of physical and socioeconomic site, urban, architectural, and public space conditions. Political, environmental, infrastructural, zoning, affordable housing, local business, developer-driven, demographic, and ownership issues.

**Picturesque walkable urbanism** combines typical walkability theories with ideas about picturesque and parallax-driven compositions, because places not operating within these visual strategies are inherently less walkable due to their lack of sparking human inquisitiveness or creating urban emphasis.
THEORIES + THEORISTS EXPLORED

ORGANIC VS CONTROLLED URBANISM
ROBERT VENTURI: COMPLEXITY AND CONTRADICTION
JOHN SOANE
LÉON KRIER: THE ARCHITECTURE OF COMMUNITY
A PICTURESQUE STROLL AROUND CLARA-CLARA
GORDON CULLEN: THE CONCISE TOWNSCAPE
KEVIN LYNCH: THE IMAGE OF THE CITY
ALLAN B. JACOBS: GREAT STREETS
CAMILLO SITTE
JANE JACOBS
CHARLES MAROHN + STRONG TOWNS
JEFF SPECK: WALKABLE CITY
PHILIP LANGDON: WITHIN WALKING DISTANCE
ANDRES DUANY + ELIZABETH PLATER-ZYBERK
DAVID SIM: SOFT CITY
GREENINGUSA
TWENTY MINUTE COMMUNITIES
PUBLIC SPACE
To show a variety in urban strategies, a matrix of precedent urban conditions is constructed here. This ranges from organic to controlled urbanism. Organic urbanism is more free-form and is produced more often in a bottom-up manner. Controlled urbanism is restrictive and is produced through top-down methods of planning. As a picturesque walkable city contains a mix of top-down civic places with bottom-up urban fabric, the picturesque walkable city leans towards the organic end of the spectrum, without reaching an extreme.
“An architecture of complexity and contradiction does not forsake the whole. In fact, I have referred to a special obligation toward the whole because the whole is difficult to achieve. And I have emphasized the goal of unity rather than of simplification in an art ‘whose… truth [is] in its totality’” (Venturi 89)31.

“An element of suspense is introduced when you move around the enormous building. You are aware of elements related by inflection to elements already seen or not yet seen, like the unraveling of a symphony” (Venturi 93-94)32.

“The difficult whole in an architecture of complexity and contradiction includes multiplicity and diversity of elements in relationships that are inconsistent or among the weaker kinds perceptually” (Venturi 89)33.

“An architecture of complexity and contradiction can acknowledge an expressive discontinuity, which belies a certain structural continuity” (Venturi 97)34.

Robert Venturi views the difficult whole as a combination of complexity and contradiction, creating inflection as a difficulty within a whole. The whole can be cohesive with inflected parts or can be inflected with cohesive parts. Constant change and uniqueness embedded into the built environment create suspense. In a pedestrian setting, the difficult whole can make urban walks into more interesting endeavors.

While Venturi implements the difficult whole throughout his career as postmodernist architecture, many of his examples are of a variety of historical periods. This includes the Palazzo Publico in Siena, and the Piazza del Popolo in Rome.

The difficult whole, with its balance between cohesion and variety, is Venturi’s way of referring to the picturesque.
“At the scale of a town, inflection can come from the position of elements which are in themselves uninflected. In the Piazza del Popolo the domes of the twin churches confirm each building as a separate whole, but their single towers, symmetrical themselves, become inflected because of their asymmetrical positions on each church. In the context of the piazza each building is a fragment of a greater whole and a part of a gateway to the Corso” (Venturi 94).36

“In Siena the distortion of its façade inflects the Palazzo Publico towards its dominating Piazza. Here distortion is a method of confirming the whole rather than breaking it, as in the case of contradiction accommodated” (Venturi 94)38.
JOHN SOANE

“THESE WORKS ARE INIMITABLE EXAMPLES OF THE POWER OF VARIETY OF OUTLINE TO PLEASE. A BUILDING TO PLEASE MUST PRODUCE DIFFERENT SENSATIONS FROM EACH DIFFERENT POINT OF VIEW. THESE EFFECTS WILL NEVER BE COMPLETELY ATTAINED WITHOUT VARIETY IN HEIGHTS AS WELL AS IN THE PROJECTIONS. IT IS CHIEFLY THE INEQUALITIES OF HEIGHT WHICH PRODUCE THAT PRODIGIOUS PLAY AND MOVEMENT IN THE OUTLINE, AND MAKE THE EDIFICE IMPORTANT IN VERY DISTANT POINTS OF VIEW, AND MORE SO AS WE APPROACH NEARER TO IT; AND FINALLY IT STILL IMPROVES UPON US WHEN WE ARE SUFFICIENTLY CLOSE TO PERCEIVE ALL ITS PARTS IN DETAIL. SUCH WAS THE MANNER IN WHICH OUR FOREFATHERS DESIGNED THEIR BUILDINGS, SUCH WAS THE EFFECT THEY FREQUENTLY PRODUCED... TOO GREAT A VARIETY OF PARTS AND MOVEMENT IN THE EXTERIORS OF BUILDINGS, AS WELL AS IN THEIR PLANS, IS TO BE AVOIDED AS MUCH AS MONOTONY. VARIETY MAY BE CARRIED TO EXCESS BY TOO MANY BREAKS AND DIVISIONS: BY A REPETITION OF CURVES AND UNDULATING FORMS RUNNING INTO EACH OTHER WITHOUT PROPER REPOSE, THE GENERAL EFFECT IS WEAKENED, AND THE WHOLE BECOMES CONFUSED INSTEAD OF PRODUCING THAT MOVEMENT AND VARIETY WHICH CREATES THE MOST PLEASING SENSATIONS AND GIVES THE SPECTATOR AN INTEREST IN THE WORK BEFORE HIM. A COMPOSITION OVERCHARGED, ALTHOUGH IT MAY PLEASE THE IGNORANT, WILL NOT FAIL TO MAKE THE JUDICIOUS GRIEVE” (Mallgrave 328).39

JOHN SOANE VIEWS THE AESTHETIC, EXPERIENTIAL PICTURESQUE COMPOSITION AS A VARIETY AT DIFFERENT SCALES OF PARTS, OUTLINES, AND VIEWS. THIS SHOULD NOT BE TOO VARIED AS TO REDUCE THE VARIETY TO A DIFFICULT CHAOS WITHOUT A WHOLE. HE ARGUES FOR THIS AS A TOP-DOWN CREATION OF ARCHITECTURAL FORM. HOWEVER, THIS CAN ALSO BE CREATED THROUGH A MIX OF TOP-DOWN PLANNING AND BOTTOM-UP DEVELOPMENTS.

SOANE’S PICTURESQUE IDEAS ARE VISIBLE IN THE IMAGE BELOW. ON THE LEFT IS SOANE’S PICTURESQUE, COMPLEX, AND VARIED PLAN FOR THE BANK OF ENGLAND, WHICH IS A FRAMEWORK FOR DIFFERING VIEWS. ON THE RIGHT IS THE MORE ORDERLY BEAUX-ARTS REDESIGN, WHICH IS MISSING VARIETY AND INSTEAD IS A COHESIVE WHOLE.
LÉON KRIER

The upper sketch by Krier points to typology and mixed uses as the source of variation in cities. In the modern built environment, fewer typologies and separation of uses create architectural stutter. Therefore, a typologically driven mixed-use urbanism is necessary for creating picturesque architectural speech. Below are a plan and elevation of Krier’s design for Atlantis in Tenerife. Both of these drawings contain variations that make up a picturesque walkable city. The irregularities in plan especially point to the picturesque sensibilities of Soane in his Bank of England.
The first of these two drawings represents most American cities today, as a grid system. The image on the right shows a potential modification of a grid intersection to bring focus to a monument with variety and experiential perspectives with visual focus, as opposed to unfocused cohesion. This creates a more interesting city, with a productive tension and interdependence between the civic realm and the economic realm.
In the original version of this drawing, Krier argued that the city is a sum of unique public architecture and conforming market-driven buildings. The city does not exist without a combination of both.

This modified drawing describes the city of this combination as a difficult whole, of the difficult combination of varying civic and vernacular typologies. This is the true city. The opposite, the false city, is one without the careful balance between variety and cohesion. The true city is irregular and inflected. The false city more closely follows modernist or city beautiful ideologies. This project does not attempt to impose this structure upon the existing city. Instead, it views this diagram as a collection of parts that make up the ideal city, ideally developed mostly bottom-up.
LÉON KRIER

The first of these two images represents traditional architecture as more picturesque than modern architecture. This is due to the continual discovery as an observer moves towards a building containing detail at many resolutions. The second of these two images represents the variety created by additive, fine-grained city blocks, as being more interesting and picturesque than that of buildings that take up an entire block.
Krier proposed to infill much of the Capitol Hill area of Washington, DC. This part of the city is disjointed and cannot be experienced at the human scale. Within this infill, Krier adds imageable, varied elements with picturesque views. This includes human scale public spaces, canals, and streetscapes that more narrowly focus in views towards monuments and important government buildings.
In perspectives such as this one, Krier designs the city to match his ideas of varied fine-grained vernacular winding streetscapes, punctuated by coarse-grained monuments. Within the economic realm of the city, the buildings are on small lots, varying slightly in heights and details. Within the civic realm, public spaces and streets open up to bring monuments directly into the line of view, as opposed to the typical American condition of the city shown in Krier’s drawing, The Old Four Corners USA.
**A Picturesque Stroll Around Clara-Clara**

The following quotes are from Yve-Alain Bois’ article, *A Picturesque Stroll Around Clara-Clara*, in reference to Richard Serra’s *Clara-Clara* sculpture that he described as picturesque. Alain Bois argues for an inherent connection between the picturesque and the human scale. This is due to the need for walking through spaces that are in relation to the human scale in order to perceive ever-changing spatial relationships of a picturesque, irregular, varied condition. Further, he argues that the picturesque should be experientially and not planimetrically designed.

“*What most people know of Smithson’s Spiral Jetty, for example, is an image shot from a helicopter. When you actually see the work, it has none of that purely graphic character... But if you reduce sculpture to the flat plane of the photograph... [y]ou’re denying the temporal experience of the work... you’re denying the real content of the work*” (Bois 32).

“*Animosity towards aerial photography plunges us into the very heart of the experience of the picturesque. Why this animosity? Because aerial photography produces a ‘Gestalt reading’ of the operation... The multiplicity of views is what is destroyed by aerial photography (a theological point of view par excellence), and the multiplicity of views is the question opened by the picturesque, its knot of contradiction*” (Bois 34).

“*The dialectic of walking and looking into the landscape establishes the sculptural experience*” (Bois 34).

“*What has hitherto most retarded the progress of taste, in buildings as well as in gardens, is the bad practice of catching the effect of the picture in the ground plan instead of catching the ground plan in the effect of the picture*” (Bois 37).

“*Parallax, from Greek parallaxis, ‘change,’ displacement of the apparent position of a body, due to a change of position of the observer’... Serra is right to express his reservations and refer to speak of the work in terms of parallax and the progress of the spectator, since in no way does he work with a view to the recognition of a geometric form in his sculpture*” (Bois 40-46).

“*Sight Point seems at first ‘to fall right to left, make an X, and straighten itself out to a truncated pyramid. That would occur three times as you walked around.’ Or again, see how the upper edge of the Rotary Arc seems sometimes to curve toward the sky, sometimes toward the ground, how its concavity is curtailed before the moving spectator discovers a convexity whose end he cannot see, how this convexity is then flattened to the point of becoming a barely rounded wall, until this regularity is suddenly broken and in some way turned inside out like a glove when the spectator ascends a flight of steps*” (Bois 40).
A Picturesque Stroll Around Clara-Clara

“It is necessary to break the assurance of the organ of vision, eliminate the presumption of ‘Gestalt,’ and recall to the spectator’s body, its indolence and weight, its material existence. ‘The foot should never travel to [the object] by the same path which the eye has travelled over before’” (Bois 43).

“The Classical notion of design, whether in gardens of buildings, regarded the totality of such schemes as forming a single unified and immediately intelligible composition, of which the elements were subdivisions constituting smaller but still harmoniously related parts, [the picturesque garden was] on the contrary, designed in accordance with a diametrically opposite intention, for here the overall concept was carefully hidden” (Bois 43–44).

“The curved walls of these arcs are not vertical – the first fact that the plan doesn’t tell us... One logical conclusion would be to have the walls each lean in the opposite direction, each towards the inside of its own curve. But Serra’s intervention – the second element not apparent from the plan – lies in having broken this symmetry by using what forms the top of one of these arcs as the base for the other... Thanks to this reversal, the two walls lean in the same direction... this will increase, as one can imagine, the play of parallax. In walking inside Clara-Clara, going toward the bottleneck that these two arcs form at their middle, the spectator constantly has the strange impression that one wall goes ‘faster’ than the other, that the right and left sides of his body are not synchronized. Having passed through the bottleneck, which reveals to him the reason for his strange feeling... the symmetry of this effect is foreseeable, but not the surprise that accompanies it” (Bois 48–49).

“Serra... is interested in abrupt discontinuities... he speaks of ‘memory and anticipation’ as ‘vehicles of perception’ for his sculptures, both of them being dialectically opposed in order to prevent ‘good form,’ a ‘Gestalt’ image, or a pattern of identity from taking over” (Bois 53).
GORDON CULLEN: THE CONCISE TOWNSCAPE

In The Concise Townscape, Cullen looks at the potential of slight planimetric variations to create an experience of continual change and discovery as one walks through the city. This experience relates to the picturesque, which sparks interest in the viewer through sudden variations and parallax, as defined in A Picturesque Stroll Around Clara-Clara.

CASEBOOK: SERIAL VISION

To walk from one end of the plan to another, at a uniform pace, will provide a sequence of revelations which are suggested in the serial drawings opposite, reading from left to right. Each arrow on the plan represents a drawing. The even progress of travel is illumined by a series of sudden contrasts and so an impact is made on the eye, bringing the plan to life (like nudging a man who is going to sleep in church). My drawings bear no relation to the place itself; I chose it because it seemed an evocative plan. Note that the slightest deviation in alignment and quite small variations in projections or setbacks on plan have a disproportionally powerful effect in the third dimension.
Kevin Lynch: The Image of the City

In his book, The Image of the City, Kevin Lynch argues for urban imageability and discusses factors that make cities imageable, which is a combination of mapability and memorability. The following five elements of city imageability, when brought together as a mix of cohesive character and variety in points of reference, can produce a memorable and navigable city that brings a sense of place and uniqueness to parts of the city and to the city as a whole.

Lynch also describes how imageable elements can create a picturesque experience. "Where the journey contains such a series of distinct events, a reaching and passing of one sub-goal after another, the trip itself takes on meaning and becomes an experience in its own right. Observers are impressed, even in memory, by the apparent ‘kinesthetic’ quality of a path, the sense of motion along it: turning, rising, falling... Objects along the path can be arranged to sharpen the effect of motion parallax or perspective, or the course of the path ahead may be made visible. The dynamic shaping of the movement line will give it identity and will produce a continuous experience over time” (Lynch 97-98).

The Five Elements of City Imageability

1. Paths are the channels along which the observer customarily, occasionally, or potentially moves. They may be streets, walkways, transit lines, canals, railroads. For many people, these are the predominant elements in their image. People observe the city while moving through it, and along these paths the other environmental elements are arranged and related.

2. Edges are the linear elements not used or considered as paths by the observer. They are the boundaries between two phases, linear breaks in continuity... Such edges may be barriers... or they may be seams... although probably not as dominant as paths, are for many people important organizing features...

3. Districts are the medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters “inside of,” and which are recognizable as having some common, identifying character. Always identifiable from the inside, they are also used for exterior reference if visible from the outside...

4. Nodes are points, the strategic spots in a city into which an observer can enter, and which are the intensive foci to and from which he is traveling. They may be primarily junctions, places of a break in transportation, a crossing or convergence of paths, moments of shift from one structure to another. Or the nodes may be simply concentrations, which gain their importance from being the condensation of some use or physical character, as a street-corner hangout or an enclosed square... The concept of node is related to the concept of path, since junctions are typically the convergence of paths, events on the journey. It is similarly related to the concept of district, since cores are typically the intensive foci of districts, their polarizing center...

5. Landmarks are another type of point-reference, but in this case the observer does not enter within them, they are external. They are usually a rather simply defined physical object: building, sign, store, or mountain. Their use involves the singling out of one element from a host of possibilities. Some landmarks are distant ones, typically seen from many angles and distances, over the tops of smaller elements, and used as radial references... Other landmarks are primarily local, being visible only in restricted localities and from certain approaches. These are the innumerable signs, store fronts, trees, doorknobs, and other urban derail, which fill in the image of most observers.” (Lynch 47-48).
ALLAN B. JACOBS: GREAT STREETS

JACOBS’S BOOK, GREAT STREETS, DEPICTS AND DISCUSSES THE QUALITIES OF STREETS THROUGHOUT THE WORLD WITH PERSPECTIVES, PLANS, AND SECTIONS. THESE STREETS, MOST OF THEM GREAT OR ONCE-GREAT, SHOW HOW THE NUANCED INFLections OF THE DESIGN OF THE LINEAR PORTIONS OF THE PUBLIC REALM CAN BREATHE LIFE INTO CITIES. JACOBS CONTENTS THAT THERE ARE SEVEN ESSENTIAL CHARACTERISTICS OF GREAT STREETS, AND THIRTEEN ADDITIONAL FACTORS THAT ARE HELPFUL BUT NOT ALWAYS NECESSARY.65

SEVEN ESSENTIAL CHARACTERISTICS OF GREAT STREETS:
PLACES FOR PEOPLE TO WALK WITH SOME LEISURE
PHYSICAL COMFORT
DEFINITION OF THE STREET
QUALITIES THAT ENGAGE THE EYE
TRANSPARENCY OF THE EDGES
COMPLEMENTARITY
MAINTENANCE
QUALITY OF CONSTRUCTION AND DESIGN

THIRTEEN OPTIONAL CHARACTERISTICS OF GREAT STREETS:
TREES
BEGINNINGS AND ENDINGS
MANY BUILDINGS RATHER THAN FEW; DIVERSITY
SPECIAL DESIGN FEATURES: DETAILS
PLACES: PUBLIC SPACES AND VARIATIONS IN STREET WIDTH
ACCESSIBILITY
DENSITY
DIVERSE USES
LENGTH: NOT TOO INFINITELY LONG
SLOPE: GRADUAL CHANGES IN ELEVATION
PARKING: DESIGNED TO COMPLEMENT THE STREET LIFE
CONTRAST: VARIETY BETWEEN DIFFERENT STREETS
TIME: INCREMENTAL DEVELOPMENT IS VARIED AND INTERESTING

“THERE IS MAGIC TO GREAT STREETS. WE ARE ATTRACTED TO THE BEST OF THEM NOT BECAUSE WE HAVE TO GO THERE BUT BECAUSE WE WANT TO BE THERE. THE BEST ARE AS JOYFUL AS THEY ARE UTILITARIAN. THEY ARE ENTERTAINING AND THEY ARE OPEN TO ALL. THEY PERMIT ANONYMITY AT THE SAME TIME AS INDIVIDUAL RECOGNITION. THEY ARE SYMBOLS OF A COMMUNITY AND OF ITS HISTORY; THEY REPRESENT A PUBLIC MEMORY. THEY ARE PLACES FOR ESCAPE AND ROMANCE, PLACES TO ACT AND DREAM” (JACOBS 11).66
ALLAN B. JACOBS: VIA DEI GIUBBONARI

This street in Rome contains a slight curve in plan and a variation in storefronts and entrances, with a small piazza to the side. These all operate with parallax and the picturesque, as do varying façade treatments and a diverse mix of buildings in this fine-grain part of Rome. Below, market and church typologies also create inflection within a mostly residential and commercial vernacular fabric (Jacobs 22-26).
ON STRØGET IN COPENHAGEN: “SQUARES OR PLADSER ALONG ITS LONGER ROUTE... ARE PLACES TO STOP, TO SIT, PLACES WHERE THERE IS MORE LIGHT AND WHERE THERE ARE BREAKS ON THE NARROW PATH. PEOPLE DO GATHER AT THEM, LOCAL PEOPLE, NOT JUST VISITORS. THE PLADSER ARE THE SETTINGS FOR FORMAL AND INFORMAL ENTERTAINMENTS THAT LAST LONG HOURS. EACH IS DIFFERENT FROM THE NEXT, BUT THERE ARE ALWAYS RESTAURANTS OR COFFEE SHOPS ON A SQUARE, AS WELL AS FOOD STALLS AND OTHER ATTRACTIONS” (JACOBS 27).
ALLAN B. JACOBS: COURS MIRABEAU

Though the Cours Mirabeau in Paris is wide and planned top-down in a regular fashion, it has its moments of the picturesque, such as the view of a statue at the bottom right, with a layer of trees behind it, and a layer of varying fine-grain buildings behind that. This layering creates a more interesting pedestrian experience (Jacobs 46-50).
Market Street in San Francisco was a better street in 1957 than it was in 1992. The most obvious difference is 1992's lack of a streetcar system. Just as importantly, the urban fabric became more coarse-grained, with a few number of large buildings taking the place of many small buildings. The lack of diversity of programs has deadened the street (Jacobs 85-92).
LAS RAMBLAS in BARCELONA is an interesting precedent for a boulevard. THE MEDIAN IS A WIDE PEDESTRIAN WALKWAY, WHICH INVERTS THE RELATIONSHIP BETWEEN PEOPLE AND CARS, GIVING PRIORITY TO FOOT TRAFFIC. THIS ALSO BREAKS UP THE WIDTH OF THE CAR LANES, INCREASING THE EASE OF CROSSING. WHILE THIS ALL COULD BE DONE IN A REGULARIZED FASHION, THE STREET, THE PLANTINGS, AND OTHER OBJECTS ON THE MEDIAN VARY IN WIDTH AND PLACEMENT. THIS CREATES INFLECTION AND VARIETY FOR A BETTER PICTURESQUE EXPERIENCE.
ALLAN B. JACOBS: STREETS OF BOLOGNA

BOLOGNA’s main city streets contain covered walkways at either side. While some of these, such as the one in the bottom center image, are cohesive, others, like the one in the bottom left image, are varied difficult whole conditions. The complex way that these streets converge at the irregular central square of the city creates variety, inflection, and a different experience from each direction that sparks interest for the viewer and encourages the viewer to continue moving in order to experience the space from multiple angles.
“Major cities of the same general development period may share many overall structural similarities, but their street and block patterns are often easily distinguishable... For similarity, one anticipates United States grid plan cities... blocks and the widths of streets appear similar in such cities” (Jacobs 255). Jacobs argues that American gridded cities are too cohesive and regular to be distinguishable or unique. This problem is avoided in uniquely organized picturesque cities.
"One hundred years ago, Boston’s downtown area had over 400 intersections and approximately 276 blocks. In two-dimensional layout, scale, and complexity, it compared with cities like Rome, Bologna, and Paris... By the 1980s, Boston’s downtown had more than 170 fewer intersections and about 100 fewer blocks... Highway and public redevelopment projects took their toll... Small city blocks became consolidated into fewer but larger blocks... The land went not only to fewer and larger landholders-developers, but also to large public institutional developers... favors bigness and wealth at the expense of participation by large numbers of smaller actors" (Jacobs 264-265). Not only has the simplification of Boston’s street network reduced the human scale of the city, but it has also decreased the diversity of stakeholders in development. Thus, this is the loss of both physical and socioeconomic vibrancy and diversity.
In 1800s Vienna, Camillo Sitte was concerned with a loss of traditional, irregular, varied urban fabric to a more modern, geometric, cohesive city. The Ringstrasse was nearing completion, as depicted in the bottom left image. He was interested in nuance instead of this imposed order. This includes the irregularity of streetscapes and public spaces such as the Piazza Erbe in Verona, shown in the bottom center image. This, with its fine-grained and asymmetric enclosure of varying buildings, and its angular shape, creates interest in the viewer, as opposed to the disorder of such spaces that was assumed by the modern planners of both Sitte's time and today. To this point, he says,

"The typical irregularity of these old squares indicates their gradual historical development. We are rarely mistaken in attributing the existence of these windings to practical causes—the presence of a canal, the lines of an old roadway, or the form of a building. Everyone knows from personal experience that these disruptions in symmetry are not unsightly. On the contrary, they arouse our interest as much as they appear natural, and preserve a picturesque character."  

Referencing the statue of David in Florence on the right, Sitte argued also for the placement of objects such as statues in public spaces not as an afterthought, and also not to be automatically centered at a geometric axis. Rather, nuance of the activation of the space’s edges should serve as a guide as to where statues and other small urban objects should be located. These locations should also stand in contrast to the statues themselves, as an ordinary edge condition can magnify the grandeur of an already important adjacent statue. If objects are instead placed in the center of open spaces, large distances between people and the objects will lessen their effects.
**Jane Jacobs**

Jane Jacobs published her book, *The Death and Life of Great American Cities*, in 1961. This was a critique of top-down city planning that separates uses, imposes an abstract order, deconstructs city streets, increases crime rates, and deadens the life of cities.

Jane Jacobs lived in a difficult whole of a neighborhood, Greenwich Village, in New York City. This area contained a less regular grid of streets than much of Manhattan, with small blocks, fine-grained urbanism, and bottom-up community vibrancy of a thriving competitive small-business capitalism. She observed the failures of government-facilitated urban development projects like those in New York, with anti-urban spaces, harsh divisions between districts, a lack of enclosure of public spaces, and a prevention of mixing between residential, commercial, institutional, and industrial uses. Mixed uses, she argues, are necessary in order to have a steady, diverse stream of people throughout all times of day and during the night, as well as for convenience of people in a particular area.

The following quotes take a somewhat libertarian view of the city. The city, in order to maximize potential vibrancy, must embrace the seemingly chaotic natural order of a diverse, grassroots urban economy. Trying to equalize or impose order deadens the city and takes away prerequisites for vibrance and resiliency. A fine-grained, bottom-up city is necessary.

“Cities are an immense laboratory of trial and error, failure and success, in city building and city design” (Jacobs 6)\(^97\).

“There is a quality even meaner than out-right ugliness or disorder, and this meaner quality is the dishonest mask of predestined order, achieved by ignoring or suppressing the real order that is struggling to exist and to be served” (Jacobs 15)\(^98\).

“Extraordinary governmental financial incentives have been required to achieve this degree of monotony, sterility and vulgarity. Decades of preaching, writing and exhorting by experts have gone into convincing us and our legislators that mush like this must be good for us, as long as it comes bedded with grass” (Jacobs 7)\(^99\).
Here, Jacobs focuses on the North End in Boston. This is an anecdote that deals with the constant tension between the beautiful, resilient, vibrant chaos of the invisible order found in bottom-up city districts, and the planners and others in positions of power that want to suppress this in the name of order, modernism, the city beautiful, perfection, and cultural preferences. Despite the evidence and experience that proves the resiliency and strength of the urban difficult whole that was the North End even under difficult circumstances, those with preconceived ideas about order, cohesiveness, and clarity without variety viewed this incredible place as something that must be cleansed of imperfections.

“Consider, for example, the orthodox planning reaction to a district called the North End in Boston. This is an old, low-rent area merging into the heavy industry of the waterfront, and it is officially considered Boston’s worst slum and civic shame. It embodies attributes which all enlightened people know are evil because so many wise men have said they are evil... When I saw the North End again in 1959, I was amazed at the change... I looked down a narrow alley, thinking to find at least here the old, squalid North End, but no: more neatly repointed brickwork, new blinds, and a burst of music as a door opened... Mingled all among the buildings for living were an incredible number of splendid food stores, as well as such enterprises as upholstery making, metal working, carpentry, food processing. The streets were alive with children playing, people shopping, people strolling, people talking. Had it not been a cold January day, there would surely have been people sitting... This stick me, with relief, as the healthiest place in the city. But I could not imagine where the money had come from for the rehabilitation, because it is almost impossible today to get any appreciable mortgage money in districts of American cities that are not either high-rent, or else imitations of suburbs... and called a Boston planner I know. ‘Why in the world are you down in the North End?’ he said. ‘Money? Why, no money or work has gone into the North End. Nothing’s going on down there. Eventually yes, but not yet. That’s a slum!... It has two hundred and seventy-five dwelling units to the net acre! I hate to admit we have anything like that in Boston, but it’s a fact.’ ‘Do you have any other figures on it?’ I asked. ‘Yes, funny thing. It has among the lowest delinquency, disease and infant mortality rates in the city. It also has the lowest ratio of rent to income in the city. Boy, are those people getting bargains... the TB death rate is very low... can’t understand it, it’s lower even than Brookline’s... ‘I know how you feel,’ he said. ‘I often go down there myself just to walk around the streets and feel that wonderful, cheerful street life. Say, what you ought to do, you ought to come back and go down in the summer if you think it’s fun now. You’d be crazy about it in the summer. But of course we have to rebuild it eventually. We’ve got to get those people off the streets’” (Jacobs 8-9).

ESSENTIAL CHARACTERISTICS OF GREAT STREETS ARE: DEFINITION, EYES ON THE STREET, AND CONTINUOUS USE. “A CITY STREET EQUIPPED TO HANDLE STRANGERS, AND TO MAKE A SAFETY ASSET, IN ITSELF, OUT OF THE PRESENCE OF STRANGERS... MUST HAVE THREE MAIN QUALITIES: FIRST, THERE MUST BE A CLEAR DEMARCATION BETWEEN WHAT IS PUBLIC SPACE AND WHAT IS PRIVATE SPACE... SECOND, THERE MUST BE EYES UPON THE STREET, EYES BELONGING TO THOSE WE MIGHT CALL THE NATURAL PROPRIETORS OF THE STREET... AND THIRD, THE SIDEWALK MUST HAVE USERS ON IT FAIRLY CONTINUOUSLY, BOTH TO ADD TO THE NUMBER OF EFFECTIVE EYES ON THE STREET AND TO INDUCE THE PEOPLE IN BUILDINGS ALONG THE STREET TO WATCH THE SIDEWALK” (JACOBS 35).

THIS DEPICTS A PICTURESQUE BEAUTY OF THE DIVERSITY OF MIXED USE, WALKABLE CITIES. VARIETY CREATES INTEREST FOR THE VIEWER, AS IN A COMPLEX BALLET. A UNIFIED, SEPARATED-USE CITY CREATES A LESS VARIED AND LESS INTERESTING NON-PICTURESQUE BEAUTY OF THE SIMPLE PRECISION-MINDED DANCE THAT JACOBS DESCRIBES. “UNDER THE SEEMING DISORDER OF THE OLD CITY, WHEREVER THE OLD CITY IS WORKING SUCCESSFULLY, IS A MARVELOUS ORDER FOR MAINTAINING THE SAFETY OF THE STREETS AND THE FREEDOM OF THE CITY. IT IS A COMPLEX ORDER. ITS ESSENCE IS INTRICACY OF SIDEWALK USE, BRINGING WITH IT A CONSTANT SUCCESSION OF EYES. THIS ORDER IS ALL COMPOSED OF MOVEMENT AND CHANGE, AND ALTHOUGH IT IS LIFE, NOT ART, WE MAY FANCIFULLY CALL IT THE ART FORM OF THE CITY AND LIKEN IT TO THE DANCE — NOT TO A SIMPLE-MINDED PRECISION DANCE WITH EVERYONE KICKING UP AT THE SAME TIME, TWIRLING IN UNISON AND BOWING OFF EN MASSE, BUT TO AN INTRICATE BALLET IN WHICH THE INDIVIDUAL DANCERS AND ENSEMBLES ALL HAVE DISTINCTIVE PARTS WHICH MIRACULOUSLY REINFORCE EACH OTHER AND COMPOSE AN ORDERLY WHOLE. THE BALLET OF THE GOOD CITY SIDEWALK NEVER REPEATS ITSELF FROM PLACE TO PLACE, AND IN ANY ONCE PLACE IS ALWAYS REPLETE WITH NEW IMPROVISATIONS” (JACOBS 50).
A MORE BOTTOM-UP APPROACH EXISTS THAT SHARES SIMILAR URBANIST TENDENCIES WITH THE TOP-DOWN NEW URBANIST APPROACH. STRONG TOWNS IS A MOVEMENT OF INCREMENTAL, MARKET-DRIVEN, FINE-GRAINED URBANISM, DESIGNED TO STRENGTHEN THE RESILIENCE AND WEALTH OF COMMUNITIES. THIS BUILDS UPON THE BOTTOM-UP TRADITION OF JANE JACOBSON. THE VARIETY OF AUTHORS OF THE CITY, THE FINE-GRAINED APPROACH, AND THE INDETERMINACY OVER TIME OF THE CITY’S DEVELOPMENT ALLOWS FOR AN EVEN MORE DIFFICULT WHOLE THAN IN THE NEW URBANISM. THIS DIFFICULT WHOLE IS PHYSICAL, IN TERMS OF A VARIETY OF SMALL-LOT URBAN STRUCTURES BUILT IN MANY WAYS AND MANY ERAS. IT IS ALSO A DIFFICULT WHOLE SOCIOECONOMICALLY DUE TO THE LARGE NUMBER OF SMALL STAKEHOLDERS, BUSINESSES, AND DIVERSITY OF RESIDENT POPULATIONS IN A FINE-GRAINED CITY AS OPPOSED TO A COARSE-GRAINED ONE. ON THE LESS PRIVATE SIDE OF DEVELOPMENT IN STRONG TOWNS THINKING, TACTICAL URBANISM, INCREMENTAL INFRASTRUCTURE SYSTEMS, AND INCREMENTAL TRANSPORTATION DEVELOPMENT CREATE INDETERMINACY, VARIETY, AND RESILIENCY TOWARDS A PICTURESQUE CONDITION MORE AUTHENTIC THAN MANY TOP-DOWN NEW URBANIST PLANS. WITHOUT THE FINE-GRAINED DIFFICULT URBAN WHOLE, COURSE-GRAINED URBAN PLACES CAN LOSE MUCH OF THEIR VIBRANCY, AS IS SHOWN IN BOSTON BELOW.

Fine-Grained Urbanism, Downtown Boston, 8:30 AM Saturday

Coarse-Grained Urbanism, Downtown Boston, 8:30 AM Saturday
THE TEN STEPS OF WALKABILITY

THE USEFUL WALK:
STEP 1: PUT CARS IN THEIR PLACE. (CITIES SHOULD BE BUILT AROUND PEOPLE, NOT TRAFFIC STUDIES.
STEP 2: MIX THE USES. (THIS ALLOWS FOR WALKABLE DISTANCES TO ERRANDS, ENLIVENING THE STREET)
STEP 3: GET THE PARKING RIGHT. (INTRUSIVE PARKING CAN DEADEN A CITY)
STEP 4: LET TRANSLIT WORK. (TRANSIT IS KEY TO CONNECT VARIOUS PARTS OF A WALKABLE CITY)

THE SAFE WALK
STEP 5: PROTECT THE PEDESTRIAN. (THE PEDESTRIAN SHOULD FEEL SAFE FROM CARS)
STEP 6: WELCOME BIKES. (MULTIMODAL TRANSPORTATION IS KEY)

THE COMFORTABLE WALK
STEP 7: SHAPE THE SPACES. (GIVE AN EDGE TO THE PUBLIC REALM)
STEP 8: PLANT TREES. (THE MOST RETURN ON INVESTMENT FOR STREETSCAPE IMPROVEMENTS)

THE INTERESTING WALK
STEP 9: MAKE FRIENDLY AND UNIQUE FACES. (INVITING FAÇADES)
STEP 10: PICK YOUR WINNERS. (FOCUS WALKABILITY IMPROVEMENTS IN KEY AREAS)

WITHOUT THESE TEN STEPS, PEOPLE WILL AVOID WALKING AND WILL NOT HAVE A GOOD EXPERIENCE WHILE WALKING IN CITIES. IF WALKING IS NOT USEFUL, CITY STREETS WILL BE VACANT OF PEOPLE RUNNING DAY-TO-DAY ERRANDS. IF IT IS NOT SAFE, PEOPLE WILL AVOID WALKING DUE TO RISK ADVERSITY. IF THE WALK IS NOT COMFORTABLE, PEOPLE MAY GO OUT OF THEIR WAY TO WALK LESS AND MORE QUICKLY TO RETURN TO COMFORTABLE PRIVATE SPACES. IF THE WALK IS NOT INTERESTING, PEOPLE WILL FIND LESS ENJOYMENT AND PRIDE IN THE CITY AND WILL LIMIT WALKING IN A SIMILAR FASHION TO THOSE WHO FIND THE WALK TO BE UNCOMFORTABLE. LESS WALKING MEANS A DEADENED PUBLIC REALM AND LESSENED SOCIAL INTERACTION.
Jeff Speck: Walkable City

“I specialize in downtowns, and when I am hired to make a downtown plan, I like to move there with my family, preferably for at least a month. There are many reasons to move to a city while you plan it. First, it’s more efficient in terms of travel and setting up meetings... Second, it allows you to truly get to know a place, to memorize every building, street, and block. It also gives you the chance to get familiar with the locals over coffee, dinners in people’s homes, drinks in neighborhood pubs, and during chance encounters on the street. These nonmeeting meetings are when most of the real intelligence gets collected. There are all great reasons. But the main reason to spend time in a city is to live the life of a citizen” (Speck 8).

This is relevant to this thesis due to the importance of choosing a site. As the site for this thesis is the northern 15th Ward of Syracuse, it is important that someone designing a large infill development plan lives here first to understand the neighborhood. I lived here for one semester prior to thesis preparation, and for two semesters during the research and design phases of this project. I lived the life of a citizen in this neighborhood, and I walked everywhere. This gave me an important understanding of this place that is necessary for this type of thesis project.

“The main thing that makes Rome - and the other winners: Venice, Boston, San Francisco, Barcelona, Amsterdam, Prague, Paris, and New York - so walkable is what we planners call ‘fabric;’ the everyday collection of streets, blocks, and buildings that tie the monuments together. Despite its many technical failures, Rome’s fabric is superb. Yet fabric is one of several key aspects of urban design that are missing from the walkability discussion in most places. This is because that discussion has been about creating adequate and attractive pedestrian facilities, rather than walkable cities” (Speck 10).

Here, Speck argues that urban fabric is the crucial factor in urban walkability. Many of the cities listed in this quote have poor pedestrian facilities, but they still attract local and tourist pedestrians due to their high-quality urban fabric. Therefore, the urban fabric should be the most important focus of a thesis project focusing on the infill of an urban neighborhood. The pedestrian facilities, while important, are secondary to the fabric of the city.
PHILIP LANGDON: WITHIN WALKING DISTANCE

In his book, *Within Walking Distance*, Langdon looks at how the walkability of vastly different American neighborhoods with different demographics benefits all people, such as through disaster resiliency, low startup costs and street life for small businesses, community organizing, social interaction, convenience, and a freedom from driving. He also discusses contributing factors to walkability, such as “third places” like cafes, community centers, etc., institutions, transit, a variety of public spaces, safety, integrated and undifferentiated subsidized housing, small blocks, public restrooms, incremental development, connectivity to other neighborhoods, density, form-based zoning, locations of city services and administration, variety in scales, and diversity in housing types.

Below are the example neighborhoods that Langdon uses to argue for walkability:

**Center City, Philadelphia:** “In bad times and in good.... [there has been a] blossoming of neighborhoods both in and just beyond the city’s core” (Langdon 9).

**East Rock, New Haven:** “East Rock has created a series of outdoor and indoor gathering places, dramatically changing the atmosphere of the neighborhood’s central corridor” (Langdon 9).

**Brattleboro, Vermont:** “[The] Main Street business district has been tenaciously defended by residents, merchants, artists, and government” (Langdon 10).

**Little Village, Chicago:** “Chicago’s Little Village, the largest Mexican American community in the Midwest, draws strength from the Chicago street grid, a dense population, experienced community organizers, and the talents of mural painters, among others. Little Village has created new parks, built new schools, counteracted gangs, and, during a relentless heat wave, kept vulnerable elderly residents alive” (Langdon 10).

**Pearl District, Portland:** “Next is the Pearl District in Portland, Oregon, where a network of small blocks, many of them carved out of a former rail yard, contains buildings old and new, including housing, retail, offices, and cultural institutions... The Pearl District is the most outstanding edge-of-downtown district created in any US city since the beginning of the New Urbanism movement. A long-term agreement between the city and a major developer led to development of a streetcar line, new parks, and a substantial volume of affordable housing” (Langdon 10).

**Cotton District, Starkville:** “I tell the story of the Cotton District in Starkville, Mississippi, where one man, Dan Camp, who started out as an instructor of shop teachers, transformed a dilapidated ten-block area over more than forty years. The cotton district, formerly a leftover part of town, has now become the liveliest neighborhood in Starkville” (Langdon 10).
Andres Duany and Elizabeth Plater-Zyberk founded the New Urbanist movement. This was a reaction to automobile-centric planning in the twentieth century. They sought to create new walkable, human-focused communities, based originally on the main streets and residential areas of small town America. This is often implemented through smart codes and form-based codes, which zone land not based on use, but by form and appearance. This creates a cohesion through common setbacks, form, heights, and often style of details. However, variety is created when these codes are used, as there is some variety between properties in a new urbanist community when they are developed and designed by different people. Important buildings are designed while the economic realm of the city or town is merely a vague suggestion, left to zoning codes and various designers. The result is picturesque.

Since the founding of New Urbanism, the movement has evolved. Traditionally, many new urbanist communities were bedroom communities. Newer New Urbanist designs have become interested in creating places of integrated work and residence. This is the aspect of New Urbanism in which this thesis project is interested. On the next page, the first three images represent communities that have been designed as infill to existing cities, within Portland Maine, Providence, and Newburgh, respectively. The fourth image, of Poundbury, is an extension to the existing walkable town of Dorchester, UK. The fifth image is a new town surrounding a rural hospital, providing a walkable live/work community for those employed where there currently is none. The last five images, while spatially and architecturally interesting, are not as relevant to this thesis in terms of their situation in regard to their surrounding contexts. In addition, some new urbanist communities are of a generic historic urban quality. Some are given a varied quality in a way that frames picturesque views. The latter of these two types of new urbanism is of interest to this thesis.
MISSING MIDDLE HOUSING, one of the ideas of NEW URBANISM, includes a variety of MEDIUM DENSITY TYPOLOGIES THAT REPLACE THE LOST HOUSING STOCK THAT WAS DEMOLISHED DURING URBAN RENEWAL AND WHITE FLIGHT FROM CITIES. IN SOME CASES, WHERE THIS GRADIENT OF MEDIUM DENSITY HOUSING WAS NONEXISTENT OR INSUFFICIENT, MISSING MIDDLE HOUSING IS NOT A RECREATION OF THE OLD CITY, BUT AN IMPROVEMENT UPON IT. THIS INCLUDES TYPOLOGIES SUCH AS THE DUPLEX, FOURPLEX, ROWHOUSE, TRIPLE-DECKER, LIVE/WORK, SMALL MULTIFAMILY, AND MIXED-USE MULTIFAMILY. THIS CREATES VARIETY IN TYPES OF WALKABLE NEIGHBORHOODS AND DOWNTOWN-ADJACENT PLACES, PROVIDING MULTIPLE KINDS OF WALKABLE LIVING CHOICES, PRICE POINTS, AND ENVIRONMENTS FOR DIFFERENT KINDS OF FAMILIES, INSTEAD OF THE CURRENT INSUFFICIENT DUALITY BETWEEN HIGH-DENSITY DOWNTOWNS AND LOW-DENSITY SUBURBS. AS THIS THESIS IS LOOKING AT A DOWNTOWN-ADJACENT CONDITION, MISSING MIDDLE HOUSING IS AN IMPORTANT COMPONENT TO DIFFERENTIATE THIS AREA FROM DOWNTOWN AND TO CREATE A MORE DIVERSE URBAN EXPERIENCE. MISSING MIDDLE HOUSING OCCUPIES THE MEDIUM DENSITY ZONES OF THE NEW URBANIST TRANSEC. IN THIS GRADIENT OF URBAN DENSITY, T4: GENERAL URBAN ZONE IS ESPECIALLY ABSENT IN MANY AMERICAN CITIES.
In his book, *Soft City*, David Sim argues for a comfortable and varied urban experience. He makes his arguments in part through the following series of diagrams. The first echoes the New Urbanist idea of missing middle housing. Sim argues that the city is incomplete without this human-scale alternative to overcrowding and isolative sparseness. In the second drawing, Sim discusses the scale of the individual building and sequence. He shows that ease of entering and exiting a building from any one point should require minimal effort, which favors small buildings and many entrances instead of block-sized coarse-grained urbanism with few entrances, elevators, and long hallways. In the third diagram, layering of programs within buildings is shown to create vibrancy. In the last diagram, interactions between the building and exterior spaces occurs through various walk-straight-out spaces that allow people on every floor of a building to effortlessly access the outdoors without going up or down. This encourages more frequent interactions with the street and exterior.
The first image depicts a forest as an analogy to the city. The forest at the top is natural and self-sustaining. If part of the forest fails, diversity keeps this complex system operational. In a monoculture plantation of trees, one failure can wipe out the whole “forest.” Therefore, this cohesive whole lacks the variety that creates resiliency. The same diversity or lack thereof can make a city resilient or fragile.

In the second image, one type of diversity is depicted in terms of retail depths. A variety of types of retail spaces, as well as other diversities within program types, can help create the resilience shown in the diagram of the forest, while giving people access to a wide variety of types of stores and products.

The final image on this page shows a condition of a sidewalk pattern extending across a secondary street, to prioritize pedestrian movement over car movement. Small urban features such as this one can make a large difference in the quality of the public realm.
Much of David Sim’s work in this book refers to perimeter block housing. This can be a useful typology to consider for this thesis project. Each of these small diagrams depicts one of the many benefits of this type of urban housing organizational system. These benefits address social environmental, experiential, walkability, and diversity-related issues.

**Private/Public Space**

The block system clearly defines public spaces at the fronts (or outside the block) and private space at the back (inside the block). Two very different worlds can coexist in extremely close proximity to each other.

**Common Space and Identity**

The enclosed block creates a common space in the middle of the block, which can be the shared focus of residents and a point for local community building.

**High Density/Low Rise**

The block system allows high-density development while retaining lower-rise, human scale, meaning people have closer contact with and easier access to the ground plane and the assets of the surrounding neighborhood.

**Better Microclimate**

The enclosed block creates a sheltered space, a protected microclimate, shelter from the prevailing winds, and a way to capture the sun as required. Consistent building heights reduce the negative effects of turbulent winds.

**Simpler Construction and Foundations**

Medium-rise buildings (4-5 stories) are more straightforward to build as they have simpler (and cheaper) foundations and construction systems compared with taller buildings. A broader range of materials (including timber) and different construction methods (including prefabricated modules) can be used, and smaller contractors and developers can participate.

**Protected Acoustic Space**

The enclosed block creates a protected acoustic space. The surrounding wall of buildings shelters the inside space from the noise in the streets. This translates into sleeping with an open window in the summer and not being disturbed by traffic.
DAVID SIM: SOFT CITY

Protected Air Space

The enclosed block creates a protected air space, meaning that the air inside can be cleaner than outside in the streets full of traffic. This gives major advantages for ventilation, as well as everyday benefits like cleaner windows and hanging washing.

Protected Secure Zone

The enclosed block creates a protected secure zone, independent from the street, effectively a gated community in the middle of an urban, public context. This translates into a safe place to leave your bike and a safe place for your children to play.

Potential Development of Active Edges

With the enclosed block, it is possible to extend ground-floor activities (such as shops, cafés, and workplaces) up one floor to the first floor (+1) or down into the basement (-1). Ground-floor activities can also be extended back into the block. In this way, such street-related public activities can be doubled, tripled, or more without disturbing the inner world.

100% Vehicle Access and 100% Vehicle-Free

The enclosed block allows 100% vehicle access to all buildings on one side and 100% vehicle-free space on the other, offering the best of both worlds.

20-25% Walk-In Access

In the enclosed block with 4-5 stories, 20-25% of the buildings have walk-straight-in access, a considerable benefit to a wide range of users and uses.

20-25% Penthouse

The 4-5 story enclosed block has 20-25% penthouse and valuable top-floor accommodation, which has the benefit of a free plan (as there are no load-bearing walls) and much more light as there can be windows in the roof as well as the walls. There is also the possibility to have roof terraces and roof gardens at a height where the microclimate is still pleasant. (Higher up exposure to stronger and colder winds can make outside spaces less pleasant and therefore less usable.)

100% Walk-Up

The enclosed block with 4 stories has 100% walk-up access and the possibility of dual access to the public front and the private back.

Multi-Fractal System

The enclosed block can be subdivided into completely independent buildings, each with its own access, without losing its basic qualities. This allows for different architectural styles and different uses, as well as different ownerships and tenure types, to coexist as neighbors.
Both of these drawings show different ways of creating urban diversity and resiliency.

The first is a section of a Parisian apartment building in 1852. This depicts a variation in socioeconomic standing based on level of the building. This creates diversity within the building, street, block, and neighborhood.

The second drawing shows how fine-grained urbanism can accommodate a wide variety of people, programmatic variations, and stakeholders. This creates a city that is more picturesque, more resilient, meets a larger range of needs, and is more inclusive.

On the following page, Sim diagrams nine criteria for livable urban density. These criteria help to create a more human-scale, pleasant, equitable, and inflected city.
A society is made of different people with different needs, different means, and different dreams.

The city proposes a plot-based plan that allows many individual projects.

The Baugemeinschaft. Each group works together to develop the design and schedule for their own project.

The result is a diverse townscape with a strong identity, with buildings tailor-made to their users.
DAVID SIM: SOFT CITY

Nine Criteria for Livable Urban Density

1. Diversity of Built Form
2. Diversity of Outdoor Spaces
3. Flexibility
4. Human Scale
5. Walkability
6. Sense of Control and Identity
7. A Pleasant Microclimate
8. Smaller Carbon Footprint
9. Greater Biodiversity
URBANISM: GREENINGUSA

GREENINGUSA, a SYRACUSE-BASED ORGANIZATION FOCUSED ON IDEAS ABOUT SUSTAINABLE COMMUNITIES, ADDRESS ISSUES OF PHYSICAL, POLITICAL, SOCIOECONOMIC, AND RESILIENCE CONCERNS. THIS IS IN A SIMILAR STRAIN OF THINKING AS MUCH OF STRONG TOWNS AND NEW URBANISM.

“THE TWELVE OVERALL POLICIES FOR SUSTAINABLE COMMUNITIES:

GREENINGUSA BELIEVES THAT THE FOLLOWING TWELVE OVERALL POLICIES, BASED ON THE ‘12 TRAITS OF SUSTAINABLE COMMUNITIES’ SHOULD GUIDE COMMUNITIES IN THE SETTING OF THEIR OWN PUBLIC POLICY, DECISION MAKING AND PUBLIC ADMINISTRATION. LOCAL COMMUNITIES ARE ENCOURAGED TO ADOPT THESE OVERALL AND SPECIFIC POLICIES AND PRACTICES AS PART OF THEIR OWN LOCAL GOVERNANCE.

1. GOVERNMENT LEADERSHIP IN SUSTAINABILITY - OVERALL POLICY: IN LIGHT OF THE UNIQUE ABILITY OF LOCAL GOVERNMENT TO BROADLY INFLUENCE THE ENVIRONMENT, THE ECONOMY, AND THE SOCIAL EQUITY OF A LOCAL COMMUNITY, LOCAL GOVERNMENT LEADERS MUST ACTIVELY CREATE PUBLIC POLICY AND SUPPORT SPECIFIC EFFORTS TO ACHIEVE LONG-TERM SUSTAINABILITY IN THEIR COMMUNITIES. THESE ACTIONS CAN BE COORDINATED WITH ANY RELATED STATE OR FEDERAL ACTIONS, BUT IN THE ABSENCE OF STATE OR FEDERAL ACTION, LOCAL GOVERNMENTS ARE IN THE UNIQUE POSITION TO FORGE LOCAL SUSTAINABILITY INITIATIVES. IN ADDITION, LOCAL GOVERNMENT LEADERS MUST ACT WITH THE LONG TERM INTEREST OF THEIR COMMUNITIES IN MIND OVER SHORT TERM MEASURES WHICH MAY COMPROMISE TRUE SUSTAINABILITY.

2. LOCAL ECONOMIC RESILIENCE - OVERALL POLICY: CONSIDERING THE NECESSITY OF LOCAL ECONOMIC DIVERSITY, EFFORTS MUST BE SUPPORTED THAT INTRODUCE A VARIETY OF ECONOMIC ACTIVITY INTO THE LOCAL AREA WHILE SERVING LOCAL AND NON-LOCAL MARKETS. IT IS CRUCIAL, HOWEVER, THAT SUCH ACTIVITY TAKE PLACE WITH RESPECT FOR THE ENVIRONMENTAL IN TERMS OF MINIMIZING THE OVERALL ENVIRONMENTAL IMPACT OF THE BUSINESS OPERATIONS. SUCH ECONOMIC ACTIVITY MUST ALSO ADDRESS SOCIAL EQUITY CONCERNS BY OFFERING A RANGE OF EMPLOYMENT LEVELS AND OPPORTUNITIES SO THAT ALL MEMBERS OF THE COMMUNITY CAN CONTINUE TO EARN A LIVING WAGE AND POSSESS THE OPPORTUNITY FOR CAREER GROWTH. IN SHORT, SOCIAL EQUITY AND THE ENVIRONMENT DO NOT NEED TO BE SACRIFICED IN THE INTEREST OF A SUSTAINABLE ECONOMY, RATHER ALL THREE SUPPORT EACH OTHER.

3. SUSTAINABLE LAND USE PLANNING - OVERALL POLICY: COMMUNITIES SHOULD CREATE, MAINTAIN AND ADHERE TO A BALANCED APPROACH TO COMPREHENSIVE, SUSTAINABLE, LAND-USE PLANS AND PROCEDURES TO GUIDE ALL LAND-USE AND DEVELOPMENT DECISION MAKING. THE COMMUNITY PLAN SHOULD BALANCE ENVIRONMENTAL, ECONOMIC AND SOCIAL EQUITY OBJECTIVES. IT SHOULD ALSO BE BASED ON THE PRINCIPLES OF ‘SMART GROWTH’ SUCH AS MULTI-USE ZONING TO DIVERSIFY DISTRICTS AND PROVIDE CITIZENS WITH AS MANY LIVABLE RESOURCES AS POSSIBLE WITHIN REACH OF PUBLIC TRANSPORTATION OR WALKING.

4. SUSTAINABLE TRANSPORTATION AND MOBILITY - OVERALL POLICY: A TRANSPORTATION SYSTEM MUST BE IN PLACE THAT BALANCES MULTIPLE PUBLIC AND PRIVATE MOBILITY OPTIONS TO RESIDENTS AND VISITORS. THIS SYSTEM SHALL MEET THE NEEDS OF VEHICULAR, PEDESTRIAN AND NON-MOTORIZED VEHICLE (BICYCLE) TRAFFIC WHILE OFFERING AND INCLUDING PUBLIC, PRIVATE AND MASS TRANSIT OPTIONS SUITABLE TO THE COMMUNITY’S NEEDS. ALL OPTIONS SHOULD BE COST-EFFECTIVE, YET NOT COST PROHIBITIVE FOR USERS, AND MINIMIZE ENVIRONMENTAL IMPACTS WHILE PROVIDING EQUAL OPPORTUNITY ACCESS FOR ALL.

5. WATER RELATED INFRASTRUCTURE - OVERALL POLICY: INTENTIONAL, PROACTIVE PLANNING AND IMPLEMENTATION MEASURES
URBANISM: GREENINGUSA

TO PROTECT THE QUALITY AND QUANTITY OF WATER IN LOCAL NATURAL SOURCES AND USE IT EFFICIENTLY MUST BE PUT IN PLACE. SIMILARLY, THE UPDATING OF WASTE WATER SYSTEMS INCLUDING THE INSTALLATION OF NATURAL, “GREEN INFRASTRUCTURE” MEASURES THAT REDUCE THE NEED FOR STORM DRAINAGE, SHOULD BE ADVANCED. THESE MEASURES SHOULD APPLY TO ALL PUBLIC AND PRIVATE WATER RELATED SYSTEMS SO THAT SAFE DRINKING WATER AND PROTECTED NATURAL AREAS ARE ACCESSIBLE TO ALL IN THE COMMUNITY.

6. GREEN BUILDING AND HOUSING - OVERALL POLICY: SUPPORT ALL EFFORTS THAT STRIVE TO HELP BUILDING OWNERS, DESIGNERS, AND BUILDERS RECOGNIZE THE MULTIPLE POSITIVE ATTRIBUTES OF GREEN BUILDINGS. FURTHER, SUPPORT EFFORTS TO ESTABLISH GREEN BUILDING CODES AND REGULATIONS THAT REQUIRE MINIMUM CONSTRUCTION STANDARDS FOR SUSTAINABLE DEVELOPMENT, WATER CONSERVATION, ENERGY USE OPTIMIZATION, INDOOR ENVIRONMENTAL QUALITY, AND THE USE OF SAFE, HEALTHY, AND ENVIRONMENTALLY CONSCIOUS BUILDING MATERIALS. INCLUDE PROVISIONS FOR THE USE AND PRESERVATION OF HISTORIC BUILDINGS, ‘AGING IN PLACE’ APPROACHES TO HANDICAPPED ACCESSIBLE BUILDINGS, AND HOUSING AFFORDABILITY TO ALLOW ALL CITIZENS TO REMAIN AND THRIVE WITHIN THE COMMUNITY.

7. ENERGY FROM NON-FOSSIL FUELS - OVERALL POLICY: IN LIGHT OF SCIENTIFIC EVIDENCE THAT OUR CURRENT DEPENDENCE ON FOSSIL FUELS IS NOT SUSTAINABLE, COMMUNITIES, INCLUDING UTILITY COMPANIES, MUNICIPAL POWER PROVIDERS AND CONSUMERS, MUST TAKE STEPS TO RAPIDLY REPLACE ENERGY GENERATED FROM FOSSIL FUELS (COAL, OIL, GAS) WITH RENEWABLE, NON-POLLUTING ALTERNATIVES SUCH AS SOLAR, WIND, GEOTHERMAL, HYDROPOWER, AND BIOMASS. THIS CONVERSION IS WORTHY OF SIGNIFICANT SUPPORT AT ALL SCALE LEVELS INCLUDING LARGER ENERGY UTILITY COMPANIES, SMALLER LOCAL SYSTEMS, OR INDIVIDUAL ENERGY USERS. WE FURTHER SUPPORT ALL EFFORTS THAT STRIVE TO MAKE INNOVATIVE, NON-POLLUTING METHODS FOR ENERGY PRODUCTION WIDELY AVAILABLE AND AFFORDABLE TO ALL CITIZENS.

8. WASTE MATERIAL MANAGEMENT - OVERALL POLICY: SUPPORT ALL EFFORTS THAT AIM TO INSTITUTE COMPREHENSIVE RECYCLING AND MATERIAL RE-USE PROGRAMS THAT EFFECTIVELY REDUCE THE NEED FOR DISPOSAL AND THAT SUPPLANT THE NEED FOR VIRGIN MATERIAL. THESE PROGRAMS SHOULD ALSO PROVIDE EMPLOYMENT OPPORTUNITIES AND PROVIDE SERVICE TO ALL PEOPLE AND PLACES IN THE COMMUNITY.

9. CULTURE, ARTS, AND ENTERTAINMENT - OVERALL POLICY: COMMUNITIES THAT ACTIVELY CELEBRATE, CREATE, IDENTIFY WITH, AND PARTICIPATE IN THEIR LOCAL HERITAGE, CULTURE, ART, MUSIC, FOOD, SPORTS, AND ENTERTAINMENT, WILL BUILD UPON THEIR HISTORY, PROMOTE A HEALTHY DIVERSITY OF PEOPLE, FOSTER CREATIVITY, AND SUSTAIN A VALUABLE COMMUNITY IDENTITY.

10. QUALITY PUBLIC EDUCATION - OVERALL POLICY: RECOGNIZING THE VITAL IMPACT THAT EDUCATION HAS ON A COMMUNITY, SUPPORT ALL EFFORTS THAT IMPROVE THE QUALITY OF PUBLIC EDUCATION THAT IS AVAILABLE TO ALL COMMUNITY MEMBERS. IN PARTICULAR, SUPPORT SUSTAINABILITY EDUCATION AS AN INTEGRAL PART OF CURRICULA AT ALL ACADEMIC LEVELS.

11. PUBLIC HEALTH AND SAFETY - OVERALL POLICY: SINCE PEOPLE NATURALLY SEEK HEALTHY, SAFE PLACES TO LIVE, WORK, OR PLAY, SUPPORT ALL EFFORTS TO CREATE HEALTHIER, SAFER COMMUNITIES. IN SO DOING, ASCRIBE IMPORTANCE TO PROVIDING ALL COMMUNITY MEMBERS WITH READY ACCESS TO COMMUNITY SPACES AND RESOURCES THAT PROMOTE HEALTHY LIFESTYLES AND SAFE ENVIRONMENTS.

12. COMMUNITY ENGAGEMENT - OVERALL POLICY: FOSTER OPPORTUNITIES, CREATE INCENTIVES AND MOTIVATE ALL CITIZENS TO PARTICIPATE IN THE GOVERNMENTAL, ENVIRONMENTAL, ECONOMIC, AND SOCIAL AFFAIRS OF THE COMMUNITY EITHER AS PART OF A GROUP OR AS AN INDIVIDUAL IN ORDER TO HELP TO CREATE A FULLY ENGAGED, LONG TERM SUSTAINABLE COMMUNITY.”
Twenty Minute Communities is an idea from Portland, Oregon that focuses on the ability to complete daily activities and errands within a twenty minute walking or biking radius. This increases the livability of a community\textsuperscript{147}. Additionally, with so many varying programs mixed into the same community, conditions are created to allow for picturesque variety. This also addresses the ideas of sustainability from GreeningUSA. Below are American examples of twenty minute communities\textsuperscript{148}.

- Over the Rhine, Cincinnati
- Back Bay, Boston
- Southside Flats, Pittsburgh
- Mile Square, Indianapolis
- Greenwich Village, New York City
- North End, Boston
PUBLIC SPACE

Inclusiveness is necessary in public spaces. This includes different types of users, people with disabilities, and varying demographics. Public spaces must be varied in type and size as to accommodate different purposes, and to create an inviting atmosphere for people of all backgrounds and situations in life. This allows for a resilient diversity of socioeconomic conditions.

Variety in public spaces is necessary to create a picturesque condition and greater livability of uses and spatial conditions. Spaces should be able to host concerts, dogs, children, the elderly, sports, sitting, play, protests, and events. Spaces should be traditional, modern, green, and hardscaped. Spaces should be both large and small. Some spaces should service civic buildings, commercial buildings, or residential programs. In this variety, a more complete neighborhood can be developed.

In addition to parks and squares, linear spaces and streetscapes must also be carefully designed to improve the experience of the pedestrian and to liven the public realm, with the goal of a picturesque, parallax-driven vibrancy.

Public space must be designed to accommodate environmental concerns. This includes stormwater management, which is important for this flat, low-lying neighborhood. Stormwater management can use small-scale strategies like those in the Save the Rain project, and large-scale strategies such as depressed public spaces as emergency stormwater basins, designed to flood during extreme conditions.

Another important type of public space is the community garden, which should be implemented in order to provide a community-focused connection to nature and produce for local residents living in a dense urban environment that would not otherwise offer this experience.

Public art should be a part of public spaces of all types, which can represent the peoples, cultures, history, present, and future of the neighborhood of the thesis site, the city, and the CNY region.

Tactical urbanist public spaces can quickly test ideas with temporary solutions at low costs before expensive, long-term solutions are explored.
SITE RESEARCH

SITE RESEARCH SUMMARY 56

WALKABILITY IN SYRACUSE 57

INCLUSIVITY 58

ZONING IN SYRACUSE 59

MAPS OF URBAN RENEWAL & URBAN DECAY 60

MAP OF BUILDING PROGRAMS 63

MAP OF EXISTING INSTITUTIONS 64

TRANSPORTATION 65

KENNEDY SQUARE HOUSING DEVELOPMENT 66

I-81: THE COMMUNITY GRID 67

MAPS OF MEMORY AND LANDMARKS OVER TIME 70

MAP OF PROPERTY OWNERSHIP 74
SITE RESEARCH

This thesis operates within the northern end of Syracuse’s 15th Ward. The borders of this site are roughly defined below.

**North:** I-690, which is a major barrier to the city’s grid.

**South:** East Genesee Street, which is the Near Eastside’s main commercial corridor.

**West:** State Street, which is also the western edge of Firefighter’s Park.

**East:** University Avenue, which contains the western border of Ormond Spencer Park and a sight line ending in the Hall of Languages at Syracuse University.

This site is one of much history. It was Syracuse’s Jewish neighborhood. Then it slowly became the city’s segregated Black neighborhood. As America’s cities declined post-1920s, Syracuse followed this trend. Through redlining and white flight, the 15th Ward declined. The neighborhood, including much of the site of this thesis project, became a target for slum clearance. This situation was worsened by the construction of I-81 through the neighborhood’s center, which displaced more people, demolished more structures, and divided an already devastated neighborhood.

Today, the scars of urban renewal are still visible here. Beyond East Genesee Street, the neighborhood contains vacant lots and parking. Despite its central location, halfway between Downtown and University Hill, and a 20 minute walk in either direction, much of this place is a barren hole in the city. As the removal of I-81 is likely in the near future, the northern 15th Ward can once again tie together the city of Syracuse. This project seeks to create a framework for how this neighborhood should be positively redeveloped, reuniting Eastern Downtown and the western part of the Near Eastside.
SITE: WALKABILITY IN SYRACUSE

Syracuse’s northern 15th Ward has various factors that contribute to and harm walkability.

**Walkable Factors:**
- Well-connected street grid
- Sidewalks
- Buildings meet the sidewalks
- Mixed uses
  - Residence
  - Work
  - Retail
  - Prepared foods
  - Institutions
- Multi-modal transportation
- Buses & bike lanes
- Parks
- Old fine-grained urban fabric
- Proximity to urban cores: downtown & Syracuse University

**Unwalkable Factors:**
- Lack of constant eyes on the street & in parks
- Discontinuity in the urban fabric
  - Vacant lots
  - Obtrusive parking lots
- Small amounts of residential program & other uses
- Lack of maintenance
- Harsh barriers
  - I-81
  - I-690
- Lack of grocery stores
- Lack of some key institutions like K-12 schools & community facilities
- Low density for downtown-adjacent location
- Poor maintenance of public spaces
- Lack of diverse housing types
- Infrequent bus service
- New coarse-grained urban fabric
The city must be an inclusive place. Demographics, income, social situation, age, and other factors across the city and in each neighborhood should ideally represent the metro area’s demographics as a whole, for resiliency and equity. This can be achieved through policy, grassroots methods, and design. In terms of design, varieties of urbanism within a single neighborhood should be wide enough to welcome and accommodate all groups. This is especially important within the site of this thesis, which has a history of slum clearance and removal of the poor and minorities from their communities. A diverse and inclusive neighborhood that includes these sorts of groups can be a sort of reparation for past injustices inflicted by planners and officials with excessive hubris. Below are demographics of Downtown Syracuse and the Near Eastside. Both partially exist in this thesis site, so the data of each is useful for creating inclusivity in this area.
SITE: NEW SYRACUSE ZONING

Current zoning limits quality urbanism and growth, categorizing land use by lot. Form based zoning is an alternative to current zoning policy in most of America. This zoning policy instead facilitates urbanism at a gradient of scales in reference to the New Urbanist transect and respects the street edge. This new zoning focuses on form as the main limiting factor instead of use. Syracuse is currently in the process of switching from a use-based to a form-based zoning code.
1953: Before urban renewal, Syracuse’s 15th Ward was formally well-connected with the rest of the city’s grid. It was also socioeconomically linked through this formal connection, as interviewees have talked about how university students used to come down to this area and mingle with locals on porches and in small businesses. The buildings defined the street edge, which is easily discernable in most places by using a simple figure-ground drawing. There was fine-grained urbanism which allowed more variety in the creation of a complete, picturesque walkable city. There was a critical mass of people which allowed for a sense of community and small businesses scattered on street corners and clustered along East Genesee Street.
2019: Today, Syracuse’s 15th Ward still deals with the aftermath of urban renewal and the construction of I-81. Buildings fail to define most street edges. Coarse-grained urbanism prevents a diversity of experience, building types, ownership, and other factors required for a vibrant community. The small population of this area prevents a significant sense of community and small businesses from taking hold. The void created here disconnects the surrounding neighborhoods from each other, such as Downtown, Hawley-Green, University Hill, Near Eastside, and Southside. This neighborhood contains unproductive variety and no cohesion.
1953-2019: When the maps of this neighborhood from 1953 and 2019 are overlaid, the loss of urban fabric is apparent. The fabric from 1953, in blue, is much more continuous, extensive, defining, and fine-grained. The urban fabric of Syracuse in 2019 is the opposite: discontinuous, underdeveloped, undefining, and coarse-grained. The old city was a difficult whole and the present city is merely difficult in most locations. However, this neighborhood can be an even more successful difficult whole if both past and present contexts are evaluated as conflicting but equally important conditions as the starting points for a new neighborhood infill design.
Currently, this neighborhood contains a mix of various programs\textsuperscript{157}. There is a disproportionately large amount of institutional, commercial, and governmental program as compared to residential. Far more people work in this neighborhood than live here, as there are very few apartment buildings, most of which house students for only part of the year. This can and should be changed in order to make Syracuse into a walkable, connected city, as the lack of residents in the northern 15\textsuperscript{th} Ward creates a hole in the middle of the city. This change can occur in terms of growth, as this neighborhood is poised to grow with the removal of I-81 and a return of people living in city centers across America.
Numerous institutions and public spaces exist in and around this part of Syracuse\textsuperscript{158}, many of which are connected by the Connective Corridor bus route\textsuperscript{159}. This is compared to population density, represented in gray\textsuperscript{160}. This map represents the incredible access that this neighborhood, outlined in a dashed black line, has to free transportation that connects with the resources of the city of Syracuse. As the only massive void in the city within this route, it is a prime location to be infilled by dense urban development.
In terms of transportation, Syracuse’s history is filled with trains, streetcars, pedestrians, buses, light rail, canals, and the injustices of I-81. This context should be considered when creating systems for the connectivity of the city’s future, with a multimodal system serving the northern 15th Ward and beyond. The approach to achieve this should be a careful balance between bold visions and cautious incrementalism. This system must coexist cooperatively with existing transportation and planned systems such as the BRT currently being explored by the city.
One of the major landmarks in the thesis site is Kennedy Square, which was a housing development created by the Urban Development Corporation in 1973. This has since been town down, and plans were made to replace this with a coarse-grained mixed use development by Syracuse-based developer COR. This project has been put on hold, and only one building, a research facility for Upstate Medical University, was built.
**SITE: COMMUNITY GRID**

The community grid option for replacing the urban portion of I-81 in Syracuse, as depicted on the top right, reconnects the city’s neighborhoods and street grid, as opposed to the current condition on the top left. In the mid-left, this opens up space for additional city neighborhoods, such as the Canal District, which is northwest of this thesis site. The mid-mid and mid-right images depict street design conditions of the community grid’s main street, Almond Street. Below this, the original construction of Syracuse’s urban highways is shown, as the city’s divisions were being created. At the bottom of the page, ReThink81’s before and after depictions of their design for development around the community grid’s Almond Street corridor. The premise and much of the design for the community grid should is accepted as context in this thesis.
This map depicts the conditions in the northern 15th Ward in Syracuse\textsuperscript{180} after the construction of the Community Grid Option\textsuperscript{181} for the Downtown portion of I-81.
Later in this document, the same drawing is shown again as the second phase in the phasing plan to incrementally develop this neighborhood.
This map depicts memory in the northern 15th Ward in Syracuse. Photos represent visual memory of places and people.
Before urban renewal & I-81, many "Green Book" businesses served blacks here, labeled here with green dots. Red and yellow areas represent redlining.
This map depicts the current conditions in the northern 15th Ward in Syracuse. Photos represent existing places. The green dots on this map represent landmarks as defined by interviewees.
The larger the dot, the more people consider the site to be a landmark. The smallest dots represent one response. The largest dot, Forman Park, represents five. Dots on the map’s edge represent landmarks beyond the map’s limits.
This map depicts the property ownership in the northern 15th Ward in Syracuse. Major private and public owners are called out to understand a practical framework in which this thesis exists.
Within this neighborhood, Syracuse University and Upstate Medical are major stakeholders. Also, much publicly owned land, including that which is beneath I-81, plays a role in this project after the Community Grid is implemented.
**INTENT:** I have conducted interviews of people who have some relationship to this neighborhood throughout the fall of 2019. This includes people from city government, local organizations, institutions, businesses, developers, and architects. The responses to the following questions act as a site context in which this thesis project must operate, especially for responses repeated by multiple interviewees.

**QUESTIONS:**

What do you see as the preferable future of the neighborhood between I-690 and East Genesee, and between University Ave and State Street?

What is Syracuse and this specific neighborhood lacking?

What would future development of new buildings and neighborhoods ideally look like in this neighborhood?

How can future development in Syracuse be equitable for the people who live/work here and will live/work here?

How can a newly infilled neighborhood bridge the gap between different parts of the city after I-81 is removed and a community grid is implemented?

What concerns would you have about this project? What would be your organization’s priorities?

What would be priorities for public spaces, parks, and civic uses that can fill a void in the local community and in the city as a whole?

What specific buildings or types of building styles make you think of Syracuse?

What makes this neighborhood unique? Does this include any local landmarks, businesses, organizations, etc.?

What are your thoughts on the recent changes that have occurred in this neighborhood?

What can be and have been positive and negative impacts of this neighborhood on its surroundings?

Do you have any other thoughts on this project or neighborhood that might be relevant?

What do you view as being your organization’s role in the future of this neighborhood and the community grid area?
INTERVIEWS

INTERVIEWEES:

ANTHONY CATSIMATIDES - OPEN ATELIER
JOSIE ALVARO - BRINE WELLS COMPANIES
CHUCK WAGON FOOD CART
FRANK RIDZI - CNY PHILANTHROPY CENTER
DAVE MANKIEWICZ - CENTERSTATE CEO
DIANA RYAN - COMMUNITY FOR THE GRID
DIANE BRANDLE - GREENINGUSA
DOWNTOWN DELI
NATALIE STETSON - ERIE CANAL MUSEUM
SHELDON WILLIAMS - ARCHITECT
LANESSA OWENS - NYCLU
JOE DRISCOLL - CITY COUNCILLOR, 5TH DISTRICT
JOE SIKSO - ARCHITECT & DEVELOPER
HENRY - LEWIS & TANNER PAINTS
STEVE - MELLO VELO BICYCLE SHOP & CAFE
OWEN KERNEY - ASSOCIATE DIRECTOR OF CITY PLANNING, SYRACUSE
PAMELA HUNTER - NY STATE ASSEMBLYMEMBER, DISTRICT 128
J. ANDREW MCTYRE - PASTOR, PARK CENTRAL PRESBYTERIAN CHURCH
PAUL MCCARTHY - CENTER OF EXCELLENCE
SAM BENDER - PEAKS COFFEE
RICHARD PERELMUT - PEARL ORTHOPEDIC FOOTWEAR
PHOEBE’S RESTAURANT & COFFEE LOUNGE
JOHN KUPTERMANN - SMITH RESTAURANT SUPPLY
STEVE CASE - ACROPOLIS DEVELOPMENT
SYRACUSE UNIVERSITY ENROLLMENT AND MANAGEMENT PROCESSING CENTER
SYRACUSE BLUE PRINT COMPANY
SPENCER STULTZ - SYRACUSE FOLK ART GALLERY
THE ART STORE
TOASTED CAFE
ADAM FUMAROLA - SENIOR ASSOCIATE VICE PRESIDENT OF REAL ESTATE AT SYRACUSE UNIVERSITY
BEA GONZALEZ - VICE PRESIDENT FOR COMMUNITY ENGAGEMENT AT SYRACUSE UNIVERSITY
PLACES THAT INTERVIEWEES WANT TO SEE IN THIS NEIGHBORHOOD:

THEATER
MUSIC VENUE
OUTDOOR PERFORMANCE VENUE
ARTS INSTITUTIONS
FOLK ART GALLERY NEW BUILDING
NEIGHBORHOOD SCHOOL
STEAM SCHOOL
CONTINUING EDUCATION CENTER
GROCERY
CLINIC
COMMUNITY CENTER
BRANCH LIBRARY
PARKS
PUBLIC SPACE, DEPRESSED FOR STORMWATER MANAGEMENT
FOCUS ON ORMOND SPENCER PARK
DOG PARK
SMALL PUBLIC SPACES
SPACE FOR FOOD TRUCKS
PUBLIC ART
SKATEBOARD PARK
COMMUNITY SPORTS FACILITIES
Most Common Responses:

18 Apartments & various housing types. Mixed use buildings by local developers. Affordable/diverse.
13 Grocery store. Some say it shouldn’t be too large.
11 Retail (small businesses)
10 Creative solutions to parking
9 Parks. Some say there should be more here than downtown. Some parks should be in I-81 area.
7 Provide multi-modal transportation, improve the connective corridor, construct bikeability.
7 Small green spaces should be scattered across the neighborhood with seating like benches.
6 Restaurants
5 Fine-grained urbanism
5 Office
5 Walkability
5 There should be a mix of people and incomes, not just students.
4 Students are good
4 Connect university better with the downtown & other surrounding neighborhoods.
4 Community center: space for meetings, tutoring, art, music, youth programs, senior programs, branch library, computer access, etc. Can be like the SW Community Center or a small satellite YMCA.
4 Medical clinic
3 Rowhouses
3 Entertainment
3 Benches
3 Dog park
3 Almond St will have more traffic, so we should bring people in for business like ReThink81 renders.
2 Architecture should combine old and new, both being contextual.
2 Theaters
2 Public artwork
2 Trees
2 A new Kennedy square: mix of private/public housing.
2 Tourism
2 Community sports facilities, look at little league requirements.
2 University
2 Outdoor performance venues
2 Arts institutions
2 Schools
2 East Genesee is well-defined urban street except at presidential plaza.
2 Tech economy should be a focus, looking to Syracuse’s tech garden, CoE, & biotech accelerator.
INTELLIGENTS

OTHER RESPONSES:

MUSIC VENUES
HOTELS
In 10 years, parking has gone from one space per 50% bed to 30% per bed. It will keep declining.
FOUNTAINS
There could be public space with a depressed area & raingardens for stormwater management.
PRE K
CHILD CARE
SENIOR CENTER
Start building at almond, genesee, the entrance to hawley-green, and connect to the canal district.
COMMUNITY GARDENS help with the food desert issue.
EDUCATION, JOBS, ETC. SHOULD MEET PEOPLE WHERE THEY ARE.
PLACES FOR FOOD TRUCKS SHOULD BE INCLUDED.
INSTITUTIONS & SPACES SHOULD BE DESIGNED TO SERVE ALL DEMOGRAPHICS & COMMUNITIES AND INCOMES.
    Combat gentrification with core institutions to keep existing people in place.
    A COMMUNITY CENTER NONPROFIT WITH A BEAUTIFUL BUILDING GEARED TOWARDS KEEPING CULTURE,
people, values, and authenticity should be in the area. This space should be inviting and transparent.
SKATEBOARD PARK
PLAYGROUNDS
PEDESTRIANIZE WATER STREET IN COLLABORATION WITH THE EMPIRE STATE TRAIL.
There should be drugstores, cleaners, home goods shops, stores like samir’s, & convenience stores.
MITIGATE THE URBAN HEAT ISLAND EFFECT WITH GREEN SPACE, WATER FEATURES, & MINIMAL PAVEMENT.
THE FOLK ART GALLERY SHOULD HAVE MORE EMPHASIS. THIS INSTITUTION FOCUSES ON EXHIBITING ART OF BLACK
    LOCAL ARTISTS, PLAYS, UNION MEETINGS, CLASSES, ETC.
LIGHTING FOR SAFETY AT NIGHT.
A GOOD POPULATION MIX WOULD BE: STUDENT 25%, YOUNG 50%, OLD 25%.
SYRACUSE HAS MUCH TO DO. IT HAS LOTS OF THEATERS AND GREAT PARKS. THIS PROJECT SHOULD BUILD ON THAT.
DESIGN SHOULD CONTAIN A MIX OF MODERN, OLD, AND INDUSTRIAL STYLES.
COR’S PROJECT TO REPLACE KENNEDY SQUARE CONTAINS:
    140,000SF OF RETAIL & RESTAURANTS
    230,000SF OF OFFICES
    280 1-3 BEDROOM APARTMENTS & TOWNHOUSES.
INTERVIEWS

OTHER RESPONSES:

Empty nesters want a complete place. Young professionals will go to a grungy transitional place. Make a walking corridor of buildings on Crouse to Hawley-Green. Start building along the blocks adjacent to Almond and Genesee. Focus on schools to draw in families. County magnet STEAM schools may bring them in. There will be one in Blueprint 15.

The price of land is high downtown and adjacent, so developers will max out MX4 zoning here. To ensure economic inclusion, there should be mixed income housing, like in Blueprint 15. Visualization strategies from the CoE visualization lab can help represent this project. This project should deal with the Canal District. This project should deal with the history of the canal like double ender buildings. The streetscapes should be equitable for the disabled, children, worker, commuters, and pets. This project should break up superblocks. This neighborhood should connect locals with students. Historically relevant styles to this neighborhood should be used in new designs. Block parties and shared experiences of neighborhoods improve quality of life in neighborhoods.

The design should represent:

Indigenous people. The phrase “bury the hatchet” comes from the treaty of the Iriquois. The Jerry Rescue statue in Clinton or Columbus Square. Harriet Tubman The Mission Restaurant Church’s history. Women’s rights and suffrage, including Matildon Joselyn Gage. Social revolution history in CNY. We’re home to American dream of equality for all.

View the site as multiple small neighborhoods, not just one big one. Predict societal change in the design Include more crosswalks Consider and design Irving & Crouse as new gateways to the city.
15th Ward North
Concepts + Designs
# Concepts + Designs

## Benefits of this Neighborhood Strategy to the People and City of Syracuse

84

## Abstract Concept Diagrams

<table>
<thead>
<tr>
<th>Parallax</th>
<th>85</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identifiability &amp; Variety</td>
<td>86</td>
</tr>
<tr>
<td>Walkable District Interconnectivity</td>
<td>86</td>
</tr>
<tr>
<td>Parallax: Details &amp; Profiles</td>
<td>87</td>
</tr>
<tr>
<td>Picturesque: Various Resolutions</td>
<td>88</td>
</tr>
<tr>
<td>Walkability in Section</td>
<td>89</td>
</tr>
<tr>
<td>Picturesque Difficult Wholes</td>
<td>90</td>
</tr>
<tr>
<td>Fine-Grainedness</td>
<td>91</td>
</tr>
</tbody>
</table>

## Code Drawings

<table>
<thead>
<tr>
<th>Key Plan</th>
<th>92</th>
</tr>
</thead>
<tbody>
<tr>
<td>Axonometric Street / Block Zoning Diagram</td>
<td>94</td>
</tr>
<tr>
<td>Typical Intersection Conditions</td>
<td>96</td>
</tr>
<tr>
<td>Typical &amp; Unique Sectional Conditions</td>
<td>98</td>
</tr>
<tr>
<td>Parklet Typologies</td>
<td>118</td>
</tr>
</tbody>
</table>

## Local Historic Architectural Precedents

119

## Imageability

| Neighborhood Imageability Map & Images | 120 |
| Civic Imageability | 122 |

## Six Phases of Development as Site Plans

126

## Photorealistic Renderings of Potential Streetscapes

| Key Plan of Sixteen Views | 140 |
| Canal Walk (Key Plan and One View) | 142 |
| Almond Park (Key Plan and Three Views) | 144 |
| Market Square (Key Plan and Twelve Views) | 148 |

## Walkthrough Video: Key Plan and Web Link

161

## Axonometric View of Neighborhood From Above: Before / After

162
Restating from Page Five of:

Relavance of This Thesis to the 15th Ward North

This thesis applies to the 15th Ward North in terms of how this part of Syracuse can be developed going forward. New York State likely will remove the I-81 viaduct and replace it with a less divisive street that connects into the city grid. This neighborhood, no longer plagued by I-81’s intrusion, and sitting a twenty minute walk in either direction from the heart of Downtown and Syracuse University’s campus, will become a new center of development and construction. Therefore, this thesis creates a framework in which this area can be developed responsibly, in a resilient and community-focused manner.

Walkability, as a condition that allows for interesting and useful walks on a daily basis, can be applied to Syracuse as the city’s urban core expands. Downtown and University Hill are currently separated by I-81, anti-urban buildings that ignore the streets, parking lots, and vacant fields. By tying these areas together with this thesis, the 15th Ward North, as well as Blueprint 15, can help this city reach a critical mass of walkable development to the point where Syracuse can become a truly car-optional city for all demographics. Walking would comfortably, interestingly, and usefully apply to daily errands, tasks, and leisure. This creates a more enjoyable, less expensive, and more sustainable lifestyle.

Occasional planned civic conditions are needed, but bottom-up developments are the life of a successful city. Some urban developments favor large governmental programs or big out-of-town developers. However, to build local wealth for all demographics, to create diversity and resiliency in what is built, and to create diversity in the users and owners of buildings and spaces, fine-grained incremental development is key.

Parallax and the picturesque address the human need for flexibility and complexity and place focus on key moments within space that draw people together and define local culture. These tools can build an iconic and inviting image and experience of Syracuse. This can occur at both the scale of spaces and at the scale of building details.

Infrastructure, mixed-use development, socioeconomic equity, and building upon extant local identity, geared towards the pedestrian, are essential as supporting factors to take the aspirations of walkability, fine-grainedness, and parallax out of theory, and into a meaningful experience for the people of Syracuse.
This drawing depicts at the top enclosed and irregular streetscapes that produce parallax, which reveals and conceals urban elements as the pedestrian moves through the neighborhood. The shape of space providing this effect is depicted in plan as well. At the bottom, the same unenclosed, vacant space operates at too large a scale to create parallax or constant discovery through movement.
Parallax: Identifiability & Variety

**Unidentifiable Sameness**

**Identifiable Parallax**

---

Walkable District Interconnectivity

**Isolated Walkabilities**

**Interconnected Walkability**

The top drawing represents how parallax, as a spatial tool to create interest and discovery, requires variety to make change distinguishable through movement.
At the bottom left, **Walkable District Interconnectivity** depicts how the 15th Ward North, Blueprint 15, and the Community Grid option for I-81 can together transform Syracuse into an interconnected, truly walkable, car-optional city. This can decrease costs of living, increase sustainability, and improve quality of life.

**Above,** various building details at different scales are examined through three views each, as the pedestrian walks past. This study reveals how the changing position of the observer allows elements to be revealed and concealed, due to complex and overlapping geometries to create visual interest. Therefore, parallax should not just be implemented at the scale of the street, but also at smaller scales.
With traditionally-inspired architecture, complex exterior details at various resolutions reveal new visual information as the pedestrian moves closer, drawing in the observer towards the building. With minimalist modern and contemporary architecture, moving closer to a building does not reveal new visual information, resulting in boredom.
The current condition of 15th Ward North streetscapes is oriented towards automobiles. Streets are wide, the street wall is broken with many parking lots and vacant lots, and pedestrian-focused features such as street trees and parklets are not present. To make this neighborhood more pedestrian-oriented, the street is narrowed, keeping two 9’-0” automobile lanes and one 7’-0” parallel parking lane. Sidewalks are kept wide in order to accommodate the increased foot traffic and gatherings of a car-optional city. Street trees bring shade and scenery, and their swales help with drainage. Parklets, which are small public spaces inserted into parallel parking lanes, further activate street life.
The picturesque difficult whole is a compositional technique that uses a balance between cohesion and irregularity to produce visual interest without chaos. In each of these four compositions, there are unifying elements, such as spatial conformity, formal similarities, and loggie. In each, there are also elements that break conformity, such as irregular towers, slight asymmetries, varying forms, and varying profiles. This coexistence strengthens the interest and appeal of compositions, making spaces legible yet imperfect. This improves the invitingness of the city.
Fine-Grainedness creates better urban vibrancy, resiliency, and diversity. When more narrow buildings are built instead large, block-wide buildings, the city benefits in multiple ways. With more destinations to look at and visit, the neighborhood is more vibrant, due to the destinations themselves and their differing patrons at differing times of day. With more small owners and small businesses, one business or building failure, or negligent landlord, has a smaller negative impact, resulting in resiliency. Resiliency and vibrancy both depend on diversity, which can be found in various small local owners, businesses, residents, and workers. Diversity is improved when the local building stock is fine-grained and varied. Fine-grained development also is more affordable for small local ownership, which builds more community wealth than coarse-grained buildings created by out-of-town developers.
Axonometric Street / Block Zoning

This drawing includes various zoning guidelines and dimensions for a successful street and block condition.
This key neighborhood plan calls out in plan three typical intersection typologies. Sections one through three represent typical conditions corresponding with the same street types as the intersection plans. Sections four through twelve represent unique public space and street conditions.
Plan one represents a typical intersection at the new Almond Street corridor that the New York State Department of Transportation has designed as the Community Grid replacement for I-81. Plan two shows a new street design by this thesis that prioritizes the pedestrian, meant to be applied to most neighborhood streets.
Plan three represents a typical intersection at the northern portion of Irving Avenue, which is widened to meet a new entrance and exit to I-690 in lieu of the current connection with I-81, under the NYSDOT’s Community Grid design.
SECTION ONE REPRESENTS A TYPICAL INTERSECTION AT THE NEW ALMOND STREET CORRIDOR THAT THE NEW YORK STATE DEPARTMENT OF TRANSPORTATION HAS DESIGNED AS THE COMMUNITY GRID REPLACEMENT FOR I-81.
Section two shows a new street design by this thesis that prioritizes the pedestrian, meant to be applied to most neighborhood streets. Wide sidewalks and narrow automobile lanes create physical and visual comfort. Continuous street walls, swales with trees, parklets in the parallel parking lane, and sidewalk extensions at intersections further improve pedestrian experience and sidewalk vibrancy.
Section three represents the northern portion of Irving Avenue, which is widened to meet a new entrance and exit to I-690 in lieu of the current connection with I-81, under the NYSDOT’s Community Grid design. Beyond the Community Grid’s design, trees have been added in swales, the sidewalk extension mid-block has been shifted to align...
ALIGN WITH THE NEWLY DESIGNED MARKET SQUARE, AND THE STREET ACTS AS VEHICULAR ACCESS TO THE NEW GROCERY MARKET BUILDING SHOWN ON THE RIGHT, AND MARKET SQUARE TO THE RIGHT OF THAT.
SECTION 04

At the Canal Walk

Section four depicts a pedestrian walkway, the Canal Walk, which is newly designed diagonally mid-block to connect the 15th Ward North to the Community Grid’s new Canal District. Here, varying profiles, a loggia, signage, seating, and a canal boat sculpture all add to the picturesque sensibility of this human-focused public space.
SECTION 05
At the Loguen School

SECTION FIVE DEPICTS A CLOISTER AND PEDESTRIAN WALKWAY WITH A PLAYGROUND IN THE CENTER. THIS IS BUILT TO EXTEND AND SLIGHTLY BEND THE PATH UNDERNEATH THE CENTER OF EXCELLENCE TO CONTINUE ONE BLOCK TO THE SOUTH, CONNECTING IT AND THE NEWLY DESIGNED ALMOND PARK WITH THE FORMER AME ZION CHURCH.
The cloister also connects the former church to a new structure on the left, which acts as an extension of the AME Zion building at 711 East Fayette Street. These, together, would now function as the 15th Ward North’s neighborhood school, known as The Loguen School. In the distance, an arch displays signage calling attention to the school.
Section six represents the end of Washington Street, facing Irving Avenue. After a series of bollards, the street is pedestrianized as it connects to Market Square. The street curves to the left, to meet the curved portion of Irving Avenue perpendicularly. This creates parallax, picturesque framed views, and emphasis for this important spatial moment within the neighborhood.
SECTION 07
AT THE MARKET

Section seven cuts through the new Market at Market Square. To the left sits the curved portion of Irving Avenue. To the right is a small public square within Market Alley, as a breakout space for the larger Market Square and for the surrounding buildings.
Above, left of the central tree in this public space, sits a statue of the logo of the city of Syracuse. This appears in the pedestrian’s framed views upon approach of Market Square and the Market Square Tower by Market Alley, and marks the beginning of Market Square.
SECTION 08
At Ormond Spencer Alley
SECTION EIGHT DEPICTS ORMOND SPENCER ALLEY, WHICH IS NARROW, HUMAN-SCALE, AND RESERVED FOR PEDESTRIAN USE ONLY. THIS ALLEY LEADS FROM THE REAR OF THE COMMUNITY CENTER ON MARKET SQUARE TO THE EXTANT ORMOND SPENCER PARK, AT THE EASTERN END OF THE 15TH WARD NORTH.
Section 09
At Almond Square facing north

Section nine shows the newly designed Almond Park on the right, and Almond Street on the left. In the background on the right sits the Extant Center of Excellence, surrounded by newly activated vibrant streets.

Section 10
At Almond Square facing east
Section Ten represents Almond Park on the left, and Washington Street on the right. Over Washington Street, an arch with the flag of Syracuse marks the beginning of Eastside. Downtown has a similar arch across Almond Street, albeit flagless.
Section 11
At Market Square facing east

Section eleven is a north-south cut through Market Square. On the left sits the outdoor stage of the new Community Center. The main building of the Community Center is in the middle, behind a fountain, Syracuse and Iroquois flags, and a column surrounded by steps. At the right, mixed-use buildings and a rooftop terrace overlook the square.
Section twelve is an east–west cut through Market Square. At the left is the end of Washington Street, which then becomes pedestrian past a series of bollards. In the middle is Irving Avenue. To the right of that are Market Square Tower, an outdoor stage, the loggia of the community center, and Market Square itself. To the right of the community center is South Crouse Avenue. To the far right is Ormond Spencer Alley, which leads to Ormond Spencer Park. This park sits past this, beyond the limits of this drawing.
These four types of parklets each are the size of two parallel parking spaces. When occasionally inserted into parallel parking lanes, these increase sidewalk vibrancy with their varying uses.
To respect the context and identity of Syracuse, new architecture should take into consideration the successes of extant local urbanism and styles, while incrementally evolving from the past. These successes include the design and scale of the buildings themselves, as well as how they relate to streets, spaces, and other buildings around them.
This map distills the 15th Ward North neighborhood down to imageable elements and organizational systems. These are the parts of the city that users will recognize as key landmarks, overlaps, boundaries, spaces, and sequences. These moments, through their identifiability and importance, represent the local culture, people, and pride of this area. Some are extant, and some are newly proposed by this thesis. Some exist within the neighborhood, and some can be seen from this district or relate to the 15th Ward North in other meaningful ways. A numbering system calls out various imageable views, which are seen on the next page.
Imageability Map: Reference Images
These views refer to the numbers called out on the Imageability Map from the previous page. These are views and places throughout the 15th Ward North, both extant and new. These create identifiability and add to Syracuse’s sense of place in an incremental and respectful manner.
Civic Imageability

Civic Realm

Monuments Without Urban Fabric
This depiction of civic imageability represents the iconic and monumental spaces and buildings in and around the 15th Ward North in the "Civic Realm" portion of the drawing. These cannot maintain full meaning in a void or desolate context. They sit within the economic realm of the city, which cannot meaningfully exist with strong identity when lacking the civic realm. The Picturesque Walkable City is a combination of both, in which the imageable civic realm gains meaning through a more generic context of buildings and streets that provides juxtaposition. The urban fabric in which civic urban elements exist creates visual and spatial focus for imageable monumental local places. Additionally, without the vibrancy and user base of the economic realm, the civic realm would go unnoticed in an underutilized context.
In the first phase of this project, existing conditions are depicted. The I-81 viaduct and empty land plague this neighborhood.
In the second phase, the New York State Department of Transportation replaces I-81 with the Almond Street Corridor. The entrance and exit to I-690 are moved to Irving Avenue. The northern part of that avenue is curved and widened to meet the new exit.
The third phase is where this thesis begins, going beyond New York State’s alterations of streets. Neighborhood streets see new swales with trees. Roads are narrowed, per the design of Section two on page 100. Sidewalk extensions are created into parallel parking lanes at street corners. Parklets are occasionally inserted into parallel parking lanes to increase urban vibrancy.
New development of mixed-use buildings occurs along the two major existing corridors in the neighborhood: Almond Street and East Genesee Street. The vacant land temporarily remaining in the neighborhood is used for parking. The amount of off-street parking will incrementally decrease as development increases through the next phases, as the area will become more car-optimal through density and connectivity.
The fourth phase is where most of the design work of this thesis is concentrated. With an initial phase of new development completed in phase three, the neighborhood can now support new public spaces and civic buildings, as well as additional mixed-use economic realm buildings.
This new development occurs mainly along East Washington Street, which connects into Irving Avenue and South Crouse Avenue through the newly created Market Square. This links together with the other new public spaces as well, such as the Canal Walk and Almond Park. Vacant lots behind this new corridor remain as parking.
In phase five, the remainder of the neighborhood is infilled with new development. Parking is mainly left as parallel parking, while lots have been used for buildings. The neighborhood is now more cohesive, complete, and vibrant. It is also a car-optional place.
Connection to surrounding areas has been improved from phase four, such as to Ormond Spencer Park, the Near Eastside, and Hawley-Green.
Phase six shows the neighborhood as undifferentiated in terms of new versus old. Here, a picturesque walkable urbanism is discernable. This has emerged properly due to a careful balance between strategic top-down civic planning and fine-grained, bottom-up urban fabric.
The 15th Ward North has now been physically repaired. The old urbanism and new urbanism blend together seamlessly into a thriving, livable place.
Phase six is depicted in a new manner. Instead of showing a seamless neighborhood, this map differentiates extant buildings as dark grey, and new buildings proposed by this thesis as light grey. This differentiation renders visible the urban strategies used to make this neighborhood and city whole again.
The 15th Ward North is centered around three main new public spaces: the Canal Walk, Almond Park, and Market Square. After this key plan, each public space has its own localized key plan that labels the locations and orientations of rendered views. Each new rendered view is accompanied by a photograph of current conditions.
The Canal Walk is designed as a dynamic mid-block pedestrian walkway with various breakout spaces, and picturesque, parallax-inducing variety. This connects to the 15th Ward North at the southeast and the Canal District designed by the NYSDOT as part of the Community Grid at the northwest.
The existing buildings of this site are sparse enough, allowing for a mid-block pedestrian path to be created without disruption to existing uses. On the right is the Jazz Central Building, still seen in the rendering below. On the left is the New York State Office Building, which below is hidden by new construction in the foreground.

This urban composition, with various profiles and materials, as well as the irregular planimetric layout, creates a picturesque effect. The inspiration for this area is rooted in the industrial and canal-based past of Syracuse, especially in the 15th Ward North.
Almond Park is bordered by new construction, as well as Almond Street, which replaces the I-81 viaduct. This park is designed on the underutilized patches of grass in front of the Center of Excellence. The path under the CoE bends and extends southward one extra block, connecting this sequence to the former AME Zion Church, which would be a neighborhood school, through the Loguen Cloisters and playground.
The existing context here contains empty lots, buildings facing away from this site, and an unusable public space. In the center, 716 E. Washington Street and the former AME Zion Church at 711 E. Fayette Street are still visible in the render below. To the right, the Crowne Plaza Hotel is hidden below behind new buildings in the foreground.

Here, the space is made more inviting with various uses, and is surrounded by new buildings that activate the space of Almond Park. In the distance, the path bends and is indicated by an arch with signage. Beyond that, a path, loggia, and cloister lead to the Loguen School and its playground.
At this location, the Center of Excellence is surrounded by vacant lots, unusable public space, and a highway viaduct.

In this new design, Almond Park, Almond Street, and various fine-grained, mixed-use buildings surround the Center of Excellence. Loguen Cloisters is slightly out of view, to the left.
To the right is the former AME Zion Church at 711 E. Fayette Street. In the rear is the Center of Excellence. All buildings in this view remain and are visible to various degrees in the render below. Some are mostly or completely concealed by the cloister.

The AME Zion Church is extended with a cloister and a red brick building to the left. These are to become a neighborhood school for the 15th Ward North. The path through the cloister includes a playground for the school and leads to the Center of Excellence.
Almond Park sits on the former site of the Kennedy Square housing development. West of Irving Avenue, Washington Street becomes pedestrian, and curves to perpendicularly meet the curve of Irving Avenue. The main square contains seating around a fountain, a small green, a market with outdoor seating, flags of Syracuse and the Iroquois, gardens, a performance stage, a column surrounded by steps, and a new neighborhood community center. To the south of this, Market Alley connects to the corner of East Fayette Street and South Crouse Avenue, running alongside the market and containing another small square.
This scene faces the end of Washington Street, with the Peace building on the left, at 811 East Washington Street. Ahead is the former site of the Kennedy Square housing development.

Here, the sidewalks are widened, and parklets such as the bench swing on the right are placed in the parallel parking lane. Past the bollards, the pedestrianized Washington Street curves to the left, towards Market Square. Much of the square is concealed from this view, but parts of the market and community center are visible, as well as the Iroquois flag.
This view is from beyond the end of Washington Street. This is not a city road, and instead the unpaved driveway into the vacant lot of the former Kennedy Square.

Continuing around the curve from C1, parallax has revealed much of the remainder of Market Square, including the imageable Market Square Tower on the left. Directly ahead is a small square leading up to Market Square from the opposite side of Irving Avenue.
This view is taken from the new intersection of East Water Street and Irving Avenue in the NYSDOT’s Community Grid design, facing south. The buildings in the rear will remain but will be blocked by new construction in the foreground. This wall will be demolished.

This intersection is where those exiting I-690 will arrive into Syracuse. This picturesque view of Market Square will be their first impression of the city. Parallax will reveal and conceal new urban elements as they continue through this curved avenue and pass irregular building arrangements, including Market Square Tower.
FROM THE FORMER SITE OF KENNEDY SQUARE, SEVERAL APARTMENT BUILDINGS ARE MOST VISIBLE IN THE BACKGROUND. THESE ARE COBBER BEECH COMMONS, THEORY, AND THE UNCOMMON APARTMENTS. IN THE FAR RIGHT, CROUSE HOSPITAL IS VISIBLE IN THE DISTANCE.

MARKET SQUARE IS CENTERED ON A FOUNTAIN, FLANKED BY A COMMUNITY CENTER AND MARKET. BEHIND THE MARKET SQUARE COLUMN ARE ECONOMIC REALM BUILDINGS, WITH PICTURESQUE PROFILES, ENCLOSING MARKET ALLEY’S SIDE TO THE CENTER-RIGHT. BEHIND THIS VIEW, ARE THE SQUARE’S TOWER AND STAGE.
This view contains the rear of Upstate Medical University’s Upstate Biotech Accelerator to the left, and the Crowne Plaza Hotel in the center.

This view is the reverse of C2. In that view, Market Square was revealed through parallax as the pedestrian walked around a curve in the street. Now, looking at that spot from Market Square, it is instead much of Washington Street that is concealed. This will no longer be hidden once the observer moves from this point towards the end of Washington Street.
From this view, the visible building is **1005 East Water Street**.

To the right is the main part of the neighborhood’s new community center, containing meeting spaces, a health clinic, child care, continuing education, and a branch library. To the left is the visual and performing arts wing, complete with a tower and an outdoor stage.
In the distance, the trees of Ormond Spencer Park are visible past vacant lots.

This picturesque framed view emphasizes a turret in the distance. Once the pedestrian moves through the alley ahead, another alley to the left of that turret is revealed through parallax to the left, leading to extant Ormond Spencer Park. The foregrounded Market Square Column both activates the use of this space and works as an element of Parallax.
This view is taken from the entrance to the driveway of the Upstate Biotech Accelerator. This is where the widened, curved portion of Irving Avenue will continue northwest to meet the new exit and entrance of I-690 under the NYSDOT’s Community Grid design.

Here, the pedestrian moves along the left side of the grocery market building, on this curved portion of Irving Avenue. The curvature, columns, profiles, and trees produce parallax, concealing and revealing Market Square Tower and other urban elements ahead.
On the right is the Uncommon Apartments building, a renovation and extension of the Sylvester. To the left is the Upstate Biotech Accelerator. Both are visible in the render below, although the Accelerator is hidden except for a slight corner adjacent to the intersection.

A half block north of the Syracuse Stage, a tree-lined, fine-grained streetscape creates picturesque views. The sidewalk is activated with stoops and parklets. Trees provide parallax, concealing and revealing both building details and almost entire buildings.
On the left is the former New York Central Station. Directly ahead is the vacant lot that exists at the former site of Kennedy Square. Wide, open, vacant spaces create a hole in this neighborhood and the city.

On the left are a small square, a statue of the city’s logo, and the Market grocery building. In the distance, the Market Square Tower and various other buildings are perceived in parallax with foreground elements. The mayor chats with Syracuse University’s chancellor to the left.
From the former site of Kennedy Square, several apartment buildings are most visible in the background. These are Copper Beech Commons and Theory. In the center, the former home of Spark Art Space is also visible.

Here, a picturesque framed view looks back at an imageable façade, beyond the cherry tree. This building is designed to have unique fenestration layouts, which, along with other elements in this alley, produce the desired imageability. To the left, at the end of the alley, the extant Collin’s Barber Shop can be seen between the trees.
TO THE LEFT IS THE THEORY STUDENT APARTMENT BUILDING. TO THE RIGHT IS THE FORMER HOME OF SPARK ART SPACE. THESE ARE BOTH VISIBLE IN THE RENDER BELOW. AHEAD, THE UPSTATE BIOTECH ACCELERATOR PARKING LOT AND VACANT LOTS BEYOND HOLD THE MAIN SPACE DESIGNED IN THIS THESIS.

HAVING EXITED UNIVERSITY HILL, THE PEDESTRIAN IS DRAWN THROUGH STREETSCAPES TO THIS POINT, AT WHICH TWO BUILDINGS FRAME A PEDESTRIAN ALLEY OFF THE CITY’S REGULAR STREET GRID. THESE BUILDINGS CONCEAL AND REVEAL THE MARKET SQUARE TOWER AND OTHER ELEMENTS BEYOND THROUGH PARALLAX.
A NARRATED VIDEO WALKTHROUGH OF THIS NEIGHBORHOOD DESIGN IS AVAILABLE AT: 
YOUTUBE/NNRd8NVkA0

PATHS ONE THROUGH THREE CORRESPOND TO THE THREE CLIPS OF THIS VIDEO. AS A WHOLE, THIS REPRESENTS THE EXPERIENCE OF MOVING THROUGH THE 15TH WARD NORTH NEIGHBORHOOD, AS WELL AS VARIOUS CONCEPTS AND THEORIES EXPLORED BY THIS THESIS. ADDITIONALLY, THE NARRATION CALLS OUT EXISTING LOCATIONS AS TO CREATE A REFERENCE POINT FOR THOSE WHO ARE FAMILIAR WITH THIS AREA, OR THOSE WHO WISH TO UNDERSTAND THE CONTEXT AT ANY GIVEN POINT IN THE VIDEO. FOR THIS PURPOSE, THIS KEY PLAN IS ALSO VISIBLE IN THE VIDEO’S LOWER RIGHT CORNER.
Here, the current condition of the 15th Ward North is depicted from above. Notice I-81, which is removed by this thesis, and vacant lots, upon which new buildings are constructed. Also take note of the existing buildings, which almost all remain in the final project image on the next page, and can be used as reference points.
This is one vision of many for what the 15th Ward North could look like, if the principles of this thesis are followed. A fine-grained, walkable, picturesque urbanism like this can create vibrancy, resiliency, diversity, local wealth, sustainability, and a higher quality of life. Once a thriving neighborhood before urban renewal and I-81, this place can be a walkable center of community again.
In the bottom left is the Canal Walk, which can be found by looking for a brick smokestack-like structure. At the center are the Almond Street Corridor, Almond Park, and the Loguen School. To the upper right, Market Square can be identified by the Market Square Tower and the low-profile market building. In the far upper right is Ormond Spencer Park, an old neighborhood asset now in a situation for more frequent use, as is all of the 15th Ward North with its new density and vibrancy.
WORKS CITED


WORKS CITED


43. The Plans and the Model Shows about 100 Buildings, 45 of Which Are Homes, the Rest Are Functional, Ceremonial, or Communal (Barns, Monuments, Churches etc.). Twitter. Wrath Of Gnon, October 10, 2018. https://twitter.com/wrathofgnon/status/1050206021308698629.


64. Lynch. The Image of the City. 47-48.


66. Jacobs. Great Streets. 11.


68. Jacobs. Great Streets. 23.


70. Jacobs. Great Streets. 25.


72. Jacobs. Great Streets. 27.

73. Jacobs. Great Streets. 29.
74. Jacobs. Great Streets. 28.
76. Jacobs. Great Streets. 47.
77. Jacobs. Great Streets. 47.
78. Jacobs. Great Streets. 50.
80. Jacobs. Great Streets. 86.
82. Jacobs. Great Streets. 97.
84. Jacobs. Great Streets. 130.
86. Jacobs. Great Streets. 126.
89. Jacobs. Great Streets.
98. Jacobs. The Death and Life of Great American Cities. 15.
102. Jacobs. The Death and Life of Great American Cities. 35.
103. Jacobs. The Death and Life of Great American Cities. 50.
Works Cited

d
111. Speck. Walkable City. 8.
112. Speck. Walkable City. 10.
WORKS CITED


135. Sim. Soft City. 98.

136. Sim. Soft City. 51.

137. Sim. Soft City. 170.


139. Sim. Soft City. 56-58.

140. Sim. Soft City. 110.

141. Sim. Soft City. 84.

142. Sim. Soft City. 85.

143. Sim. Soft City. 144.

144. Sim. Soft City. 45.

145. Sim. Soft City. 213.

146. GreeningUSA. “Policies For Sustainable Communities: Based on the GreeningUSA 12 Traits of Sustainable Communities.” Syracuse, April 2017.


Works Cited


157. SYRACUSE NEW YORK. GOOGLE MAPS. GOOGLE. ACCESSED OCTOBER 2, 2019. HTTPS://WWW.GOOGLE.COM/MAPS.

158. SYRACUSE NEW YORK. GOOGLE MAPS. GOOGLE. ACCESSED OCTOBER 2, 2019. HTTPS://WWW.GOOGLE.COM/MAPS.


162. DELANEY, RYAN. I-81 FROM ABOVE. INNOVATION TRAIL. WRVO, MAY 2, 2014. HTTPS://WWW.INNOVATIONTRAIL.ORG/POST/16-DIFFERENT-PATHS-NEW-INTERSTATE-81-SYRACUSE.


164. WASHINGTON ST SYRACUSE NY - ITALIAN GUIDE. GETYOURIMAGE.CLUB. GETYOURIMAGE.CLUB. ACCESSED DECEMBER 24, 2019. HTTP://GETYOURIMAGE.CLUB/RESIZE-25-DECEMBER.HTML.

165. HANKIN, BAXTER. I-81 AT EAST GENESEE STREET. PHOTOGRAPH. SYRACUSE, MARCH 27, 2018.

166. HANKIN, BAXTER. BUS AT PARK CENTRAL PRESBYTERIAN CHURCH. PHOTOGRAPH. SYRACUSE, SEPTEMBER 3, 2018.


171. MORIZANTI, RICK. “FUTURE OF LOGUEN CROSSING PROJECT OVERSHADOWED BY PROPOSED SU SPORTS ARENA.” SYRACUSE.COM. SYRACUSE.COM, FEBRUARY 4, 2014. HTTPS://WWW.SYRACUSE.COM/NEWS/2014/02/FUTURE_OF_LOGUEN_CROSSING_PROJECT_OVERSHADOWED_BY_PROPOSED_SU_SPORTS_ARENA.HTML.


173. “I-81 VIADUCT PROJECT.” FIGURE 3-32, AFTER.

174. “I-81 VIADUCT PROJECT.” FIGURE 3-47.

175. “I-81 VIADUCT PROJECT.” FIGURE 3-38.

176. “I-81 VIADUCT PROJECT.” FIGURE 3-46.

WORKS CITED


Ashley, David C, Dean Biancavilla, Anthony M Catsimatides, Robert Haley, Tom Kinslow, Andrew Schuster, and Mike Stanton. “Syracuse I-81: Urban Design Study of the I-81 Project Area.” Syracuse, July 24, 2014. This document by the AIACNY describes and depicts potential urban strategies dealing with the aftermath of I-81 and the various options to replace it, and the organization’s view of these strategies.


Bollack, Françoise, Old Buildings, New Forms, “Foreword” (Kenneth Frampton), pp. 6-7, “Introduction”, pp. 8-21 Bollack explores multiple strategies of dealing with historic buildings, and how they are all means that can be justified by the end result of beautiful and useful places.


Camner, Lisa. “The People in Your Neighborhood.” The Atlantic. Atlantic Media Company, May 17, 2010. https://www.theatlantic.com/personal/archive/2010/05/the-people-in-your-neighborhood/56527/. This article discusses the importance and origins of the idea of the 20-minute neighborhood. In this kind of neighborhood, daily errands are within a 20-minute walk or bike ride. This is the kind of place that this thesis is trying to create.

Corner, James. Taking Measure Across the American Landscape. New Haven: Yale University Press, 1996. Corner looks at the idea that the American landscape is a placeless, dystopian void. This applies to much of the present condition of the site for this thesis.

“Creative Placemaking and Complete Streets.” Connective Corridor. Syracuse University. Accessed December 24, 2019. https://connectivecorridor.syr.edu/. This site documents Syracuse’s Connective Corridor. This includes a bus line, streetscape designs, and placemaking concepts that link Downtown and Syracuse University through the site of this thesis.
ANNOTATED BIBLIOGRAPHY

CROYLE, JOHNATHAN. “VINTAGE VIDEO: SYRACUSE ELIMINATES TRAIN TRAFFIC, CELEBRATES WITH 3-DAY FESTIVAL.” SYRACUSE.COM. SYRACUSE.COM, JUNE 13, 2016. HTTPS://WWW.SYRACUSE.COM/VINTAGE/2016/06/VIDEO_SYRACUSE_FINALLY_FREE_FR.HTML.

This article and video shows a history of Syracuse and this thesis site bisected by trains that ran down the middle of Washington Street instead of on separated rail lines. Syracuse was known as the city where trains ran through the streets for a century as a result of this infrastructure.


This article describes Blueprint 15, which is another neighborhood in the near proximity of the site for this thesis, which is being revitalized in a very different way than what is proposed by this thesis.

“FORMAN PARK.” SYRACUSE NEW YORK. CITY OF SYRACUSE, 2009. HTTP://WWW.SYRGOV.NET/PARKS/FORMANPARK.HTML.

This site on information and history about Forman Park offers contextual knowledge about one of the most important and centralized parks within the thesis site. This park was considered by interviewees to be the most important landmark in this neighborhood.

GEHL INSTITUTE. “INCLUSIVE HEALTHY PLACES.” NEW YORK, JUNE 2018.

This document explores how community design can foster well-being.

GREENINGUSA. “POLICIES FOR SUSTAINABLE COMMUNITIES: BASED ON THE GREENINGUSA 12 TRAITS OF SUSTAINABLE COMMUNITIES.” SYRACUSE, APRIL 2017.

This document looks at the framework for creating a sustainable community, much of it referring to dense, walkable places that conserve resources, among other factors.


This article describes the destruction caused by I-81 and slum clearance in Syracuse’s 15th Ward.


This is an editorial that I wrote in April of 2019 about the Community Grid option for I-81 in Syracuse.

“HIGHWAYS TO BOULEVARDS.” CNU. CONGRESS FOR THE NEW URBANISM, OCTOBER 8, 2019. HTTPS://WWW.CNU.ORG/OUR-PROJECTS/HIGHWAYS-BOULEVARDS.

This website focuses on the transformation of divisive highways into connective boulevards within cities. Syracuse is one of the campaign cities that this initiative of the CNU focuses on.
**Annotated Bibliography**

This discusses the history of the 15th Ward’s loss of Black-owned businesses after the construction of I-81 displaced them and the residents around them.

This document shows and explains the ideas behind the Community Grid Option for the future of I-81 in Syracuse, as well as other alternatives not endorsed by the state.

This document discusses possible future transit systems for implementation in Syracuse. There is a conclusion that BRT routes running SW-NE and NW-SE are the best option.

This discusses how Blueprint 15 is a second urban renewal. However, this thesis can be something different, as there is much vacant land to build on in the Northern 15th Ward. Even if buildings were torn down as a part of the project, which is not currently part of the thesis’s goals, there are not many current residents in this area to begin with.

This book discusses great streets of cities around the world, which is of use for streetscape design in this thesis.

Jacobs discusses the human element of the city, and the complex order of seemingly chaotic urbanism that creates a sense of community, safety, resilience, and general well-being.

This website discusses the history and legacy of the Erie Canal, which ran through the northern portion of the thesis site.

This document produced by the SUNY ESF school in Syracuse presents landscape architecture students’ designs for infilling the former Kennedy Square site within the larger site of this thesis project. This can be referenced and studied to understand potentially successful and unsuccessful strategies in redeveloping this area.
ANNOTATED BIBLIOGRAPHY

This Syracuse University Honors Capstone looks at the destruction of Syracuse’s 15th Ward, which can be used as reference for the history of the site of this thesis project.

This book discusses Krier’s idea of what the city should be, including drawings such as the Economic + Civic realm diagram that was used to kickstart the beginning of my thesis.

This site describes and documents Kahn’s Unitarian Church in Rochester, which is used as reference for the constructs towards the end of this thesis document.

This document shows Syracuse’s new form-based zoning code.

This book describes what makes walkable communities necessary and how they can be made and maintained into vibrant places that benefit the human experience.

Lynch describes imageability of urban places, and how various factors can create clear memories and understandings of places that leave a functional and emotional impression on people.

Here, on and around page 328, John Soane discusses ideas of the picturesque. This is thought of in a way regarding the difficult whole as a balance between cohesion and inflected varity, albeit in different terms. Essentially, this parallels Venturi’s ideas of the difficult whole. This allows Venturi and Krier to be viewed as existing on the same side of the debate about cohesiveness in architecture and the city, as these ideas of a difficult whole transcend any particular moment in architecture.

This book discusses the need for incremental, fine-grain development, rather than centrally controlled, coarse-grained growth. The economic and social case is clear for the Strong Towns approach, which creates more variety. This variety is compatible with the idea of a difficult whole.
Marohn, Charles. “The Real Reason Your City Has No Money.” Strong Towns. Strong Towns, January 10, 2017. https://www.strongtowns.org/journal/2017/1/9/the-real-reason-your-city-has-no-money. This article discusses the idea that density of infrastructure is necessary to create financial resiliency, which is one of many arguments for walkable, dense cities.


Otero-Pailos, Langdale, Arrenhuis, eds., Experimental Preservation, “The Venice Meeting”, pp. 70-99 Otero-Pailos discusses the idea that buildings obtain their meaning by their contexts.


ANNOTATED BIBLIOGRAPHY

This letter from Syracuse to New York discusses reasons why there must be a Community Grid in the thesis site’s neighborhood instead of a new highway.

This article discusses the history of the 15th Ward and its relationship to the rest of Syracuse, including the factors that destroyed it, such as the I-81 viaduct.

This book discusses the need for city building that is human-focused, instead of something that wears down on people.

This book discusses the benefits of walkable cities, which backs up the case for the approach of this thesis project.

The 25 Great Ideas show important ideas adopted by New Urbanism to fight sprawl and return to building dense, walkable communities inspired by the incremental growth and evolution of cities over the course of civilization.

This article discusses the benefits of form-based zoning codes as compared to traditional zoning. This is relevant because Syracuse is currently revamping its zoning, shifting to a form-based system, which affects this thesis project’s site.

This article discusses the idea of a medium-density housing that is missing from the American city, which is currently mostly just high density multifamily and single-family homes.

This map database shows the past conditions of cities across the US, including Syracuse, in a figure-ground representation. This is used to understand the type of urbanism lost between 1953 and 2019, caused by decay, urban renewal, and the construction of urban highways.
ANOTATED BIBLIOGRAPHY

“SYRACUSE LANDMARK PRESERVATION BOARD.” SYRACUSE NEW YORK. CITY OF SYRACUSE. ACCESSED NOVEMBER 21, 2019. HTTP://WWW.SYRGOV.NET/HISTORIC_PRESERVATION.ASPX.
This webpage describes historic preservation areas and guidelines within the City of Syracuse. This is useful for understanding the city’s historical context.

“SYRACUSE, NEW YORK.” CADMAPPER. CADMAPPER LLC., AUGUST 2019. HTTPS://CADMAPPER.COM/.
This mapping resource is used as reference for present-day mapping of Syracuse.

“SYRACUSE, NEW YORK.” CITY-DATA.COM. CITY-DATA.COM. ACCESSED NOVEMBER 21, 2019. HTTP://WWW.CITY-DATA.COM/CITY/SYRACUSE-NEW-YORK.HTML.
This site shows demographics of Syracuse and its neighborhoods, which can inform this thesis project on the socioeconomic context of the project’s site.

This article from the NYCLU describes their perspective and story on the history of I-81 and its impacts on Syracuse.

VENTURI, ROBERT. COMPLEXITY AND CONTRADICTION IN ARCHITECTURE. MOMA: 1966.
Venturi explores the idea of creating a whole from variety and inflection, rather than the modernist idea of rigid cohesion. This is how the city should be.

“VISION.” RE THINK81. ACCESSED NOVEMBER 1, 2019. HTTP://RETHINK81.ORG/VISION-IMAGES.
This shows before and after images of what Syracuse’s future development of new buildings could look like along Almond Street if I-81 is replaced with the Community Grid.

This document discusses a new neighborhood plan that will be adjacent to the site of this thesis.