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**INTERNATIONAL REVITALIZATION: A STUDY OF
PROJECTS FROM THE INTERMOUNTAIN WEST AND
IBERIAN REGIONS OF THE GLOBE**

by

Emmalee Mangum

**Capstone submitted in partial fulfillment of
the requirements for graduation with**

UNIVERSITY HONORS

with a major in

**Landscape Architecture
in the Department of Landscape Architecture and Environmental Planning**

Approved:

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ABSTRACT

The focus of this study was to study the characteristics of three projects in the Intermountain West region of the United States and three projects in the Iberian region of Europe to analyze the differences within the profession of landscape architecture around the world. The project begins by defining urban revitalization and its importance in the development of urban spaces, as well as studying two projects where urban revitalization attempts were not successful. Then, each project was studied in detail to learn how the project was started and the desired outcome of each project. This study included the “big picture” scale of looking at each project as a whole, as well as exploring the specific site details that made up the project. After exploring each project in great detail, all of the projects were studied in comparison to the other projects in the same region as well as the projects in the other region. The analysis focuses on why the projects were designed and constructed, the overall program amenities of each site, and the specific elements and outcomes that were included in the final execution of each project.

Keywords: urban revitalization, landscape architecture

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INTRODUCTION

When someone says they're in the field of landscape architecture, what tends to come to mind is landscape maintenance, residential yard design, nurseries or greenhouses. The field of landscape architecture as a whole is fairly unknown to most individuals around the world, but the impact is far reaching and influential in the world today. While landscape architects may work in the aforementioned job positions, the work that can be achieved in this field influence neighborhoods, cities, national parks, entire regions of countries, and the environment as a whole. Going through the daily routine, it is easy to overlook the influence of landscape architecture because of the overreaching impacts that the profession has on the daily life.

Sometimes the impact of landscape architecture on an area is more dramatic, such as instances of urban revitalization. This type of project is designed with improving areas of communities or reversing negative impacts on an area over time. This thesis explores six various urban revitalization projects and their influence on the areas in which they have been developed. Three of these projects are located in Spain and Portugal, and three are in the Intermountain West region of the United States.

This focus on projects from two very different regions of the world stems from one interesting fact of the landscape architecture profession; Everywhere a landscape architect works, there are different cultural situations, existing infrastructure developments, government structures, climates, planting selections, and historic characteristics, to name a few. So, it's easy to see that the field of landscape architecture is diverse and changing all around the globe. Within this thesis, not only will the impact of the projects on their areas be explored, but also the similarities and differences between projects on opposite sides of the globe. Even with the inherent differences between locations, what similarities can be determined between projects?

On the other hand, just how different are the projects? By comparing urban revitalization projects on opposite sides of the globe, this thesis will explain just how similar or different the role of a landscape architect is throughout the world.

The following pages will develop through a few steps. First, an explanation of what urban revitalization is and the role it plays in community development. Second, an in-depth explanation of each project in the Intermountain West will provide a basis for comparison of those projects, and unique challenges within that region will be presented. Then, a similar in-depth explanation of each project in the Iberian region will provide necessary background information for those projects and the challenges of that region will be introduced as well. Comparisons between projects in their own regions will follow, and then relating to projects in the opposing region. Finally, conclusions are drawn on the industry of landscape architecture in general.

URBAN REVITALIZATION: DEFINITION, PURPOSE, AND COMMUNITY IMPACT

Before going into detail about six different case study urban revitalization projects, it is vital to understand what urban revitalization is and its role in the development of an area. It is also important to understand the value of public open space and cultural centers, as these are both common elements incorporated into urban revitalization projects.

Urban public spaces are developed to “improve the quality of the urban environment, promote people exchanges, reminisce of urban history and culture, as well as to arouse people’s sense of identity and belonging to all” (Ramlee, Omar, Yunus, & Samadi). One concept of urban revitalization is to “promote a ‘return to the city’, revitalize the city center, restore activity and implement initiative to improve the quality of the environment (4). Various terms can be used interchangeably when referring to the revitalization process. These include regeneration, renewal, redevelopment, rehabilitation, restoration, refurbishment, and reconstruction (Ramlee,

Omar, Yunus, & Samadi). Not only does revitalization imply the rebuilding of an area, but the implications can and oftentimes do include social, cultural and economic dimensions. The challenge of revitalization comes with the balancing of urban development while still conserving the traditions, identity, and culture of the area historically (Vileniske). Revitalization goes so far as creating jobs, preserving natural resources, and developing new amenities for a community. It is the consideration of current and future urban development while rejuvenating and reviving environmental, cultural and social characteristics of a place.

Very few research studies have been conducted on the topic of urban revitalization, but the processes are relatively universal. The targeted results are centered around rebuilding the city in some shape or form, with focus on the environment, both physical and developed. This includes cultural and recreational amenities, improving the quality of life of residents, conserving or enhancing the natural environment. All of these elements are present in the definition of public space. "Despite the changing nature of modern neighborhoods and communities, public spaces are still an essential part of life because they provide opportunities for different people - young, old, etc., to experience a variety of human encounters" (Sangar). Public space is highly important to the success and health and quality of life of a community, and the exploration of the six projects within this thesis all include public space in one form or another. Therefore, public spaces within the urban fabric should be tools in the process of revitalizing a city to provide identity to a given city. These public spaces create a sense of community and place by creating spaces for activities and events to occur that encourage gathering (Ramlee, Omar, Yunus, & Samadi).

These specific elements of urban revitalization, namely enhancing and improving urban development while maintaining culture and history, and the importance of open space to the

success of urban revitalization, are the key components to every urban revitalization project. The six projects of this study all contain these core elements in some form or another and they are influential to the success of each project.

With cities constantly developing, expanding, and modernizing in the urban fabric of society, cultural activities have become a key force in increasing consumption by residents and tourists, improving the city image, catalyzing private developments, and enhancing the quality of life for those that interact with the area (Miles). "By reaching out to wider audiences, welcoming corporate sponsorship, and providing opportunities for consumption through blockbuster events, cafes, and merchandising, contemporary cultural institutions fit well into urban revitalization schemes" (Wu). These partnerships with private and nonprofit groups have provided a diverse assortment of cultural activity centers, such as art centers or museums, and cultural and art districts. Examples of both activity centers and cultural districts are shown in the case study projects throughout this thesis.

While at first, it may seem that cultural projects such as museums and art districts are targeted towards tourism and visitors to areas, rather than the citizens of the communities themselves, the reality of the situation is more complex. While these cultural centers do benefit from the tourism dollars, they also offer educational benefits for the general public, such as school programs, universities, and research groups. And not only do they have the ability to improve the image of the city, but also provide jobs and employment opportunities for local artisans and merchants. These cultural development projects have become much more common as cities are trying to rebrand their city image with the incorporation of cultural institutions, and these changes have been focused within decentralized areas of cities with the goal to elevate the culture, economics, and identity of those areas (Miles). These projects are based around three

basic strategies that inform the objectives and activities of each project, sometimes being centered around just one strategy, while others are a combination of two or three strategies. These strategies are known as Entrepreneurial, Creative Class, and Progressive. "Entrepreneurial Strategies most clearly pursue a proactive, market-driven approach guided by purely economic objectives; Creative Class Strategies seek economic development through the provision of quality of life and recreational amenities; and Progressive Strategies follow a more grassroots and neighborhood-based approach to cultural development that seeks to respond more directly to the needs of local communities and arts organizations. Every case study project is based on the development of one or more of these strategies, whether intentionally or subconsciously, and therefore has driven and directed the desired outcome and the projects to meet those objectives.

With the passing of each year, decade, and century, communities around the globe and within our own region of the globe are aging, improving, and adapting with the times. As this happens, expansion and new developments often occur to meet the demands of those needs. But as a result, areas of cities tend to decline in use and value, or areas become critical areas where new developments and historic features meet, or new needs are discovered, and the cities have to adapt to those side effects of time as well. These are the areas that urban revitalization has a critical role in catalyzing additional growth and improvement to communities, because not only is it important to adapt and prepare for growth and development in the future, but it's also important to include existing areas into the visions of the future.

Urban revitalization allows for critical areas to bring new life, identity, and vision to an area, as well as improve the overall health and well-being of the citizens and improve the economic, demographic, and educational sectors of the community. As will be shown in the six

chosen case studies, urban revitalization affects all aspects of the health and success of a community, but these aspects can be addressed in a multitude of ways that provide success and improvement in a way that is crafted for that community.

REVITALIZATION GONE WRONG: CASE STUDIES AND THEIR IMPACTS

Knowing the importance and value of urban revitalization is necessary to successful similar projects in the future. But there is also value in knowing of instances where revitalization attempts have not been successful. When the objectives, desired outcomes, and future goals of an area are not considered from every perspective with all needs in mind, areas are not benefited from the available positive influence of urban revitalization. A couple of projects where this has happened are the Manhattantown Project and the Robert Taylor Homes.

Manhattantown Project



<https://www.thirteen.org/metrofocus/2011/10/a-block-party-without-a-block-a-community-survives-long-after-its-homes-are-raised/>

The federal government allowed for the removal of 300,000 families from their homes in the 1950's and 1960's for the development of what is called the Manhattantown Project. Many of these families had been on West 99th and 98th Streets, one dominant area of the project, for generations. President Harry Truman signed the Federal Housing Act in 1949, which allowed federal, state, and local government entities the power to take housing in an attempt for "urban renewal" to improve residential areas of the country by replacing disorganized neighborhoods with planned communities. The Manhattantown Project in New York City's Manhattantown in 1951 was one of the first projects authorized under the Federal Housing Act and it "set the model not only for hundreds of urban renewal projects but for the next 60 years of eminent domain abuse at places such as Poletown, New London, and Atlantic Yards" (Epstein)" This project destroyed six blocks of the Upper West Side of New York City, including an African-American community on West 99th Street that had been around since the turn of the century. These planned community developments were not designed and built by government entities, but rather by private contractors. One of these private contractors was Robert Moses, who got to pick and choose the companies that had the opportunity to redevelop the areas labeled as condemned. But Moses gave out the land to his political allies in the Democratic Party, who dispersed them to their friends in shell corporations or small development groups. The Manhattantown Project was made up of these areas distributed by Robert Moses, and due to little financial support, the demolished land would sit vacant for years on end (Epstein). After a few years, the city fired Robert Moses and discontinued the Manhattantown Project, and from 1957-1961 the Park West Village was developed. This project was made up of 7 buildings with 17-20 stories each, with a grand total of 2,700 residential units. Since this redevelopment into Park West Village, the

Manhattantown site has started to recover from the errors of the early 1950's and has become a functioning residential area of New York City (Morrone).

But that doesn't change the immediate damage given to the area during the Manhattantown Project era, where hundreds of thousands of families were forced out of their homes, corrupt business took ownership of the properties, and the area fell into both financial, visual, and economic disrepair for years. This project demonstrates the importance of not only considering what the "ideal" for an area might be, but also the effects of the project as it is being carried out and how the area will be affected throughout the development process. Also, the importance of community member feedback is critical, as this area was loved, treasured, and valued by the residents who were forced out against their will. Urban revitalization is not a process for painting the canvas completely white and starting anew but adding improvements or revisions where necessary and over time for the benefit of the community and the people that live within it.

Robert Taylor Homes



<http://www.chicagoreporter.com/dicmantling-the-towers/>

Another saddening example of failed urban revitalization is in the Robert Taylor Homes. There were plans to build what could have been the largest public housing project in the world in 1959. The project would cover two miles stretched between the Washington Park and Grand Boulevard neighborhoods in Chicago, Illinois, and would include 28 buildings, each 16 stories tall, with a total of 4,415 units. This project would be able to house between 10,000 to 30,000 residents. The project was named after Robert Taylor who was chairman from 1939-1950 of the Chicago Housing Authority. Robert Taylor was dedicated to integrating mixed race and mixed income into public housing projects. While his vision had great potential for being successful, in 1950 Taylor was not listened to and the housing project began to be carried out in black ghettos, which caused him to resign that year.

The Robert Taylor Homes project took twelve years to complete, finishing in 1962, due to the sheer size of the project. But poor construction and cheap materials were just small initial problems compared to what was to come. From 1962 to 1965, the Robert Taylor Homes were what could be considered the ideal place for middle-income families to live. But as soon as the doors opened on the completed buildings, gangs began to move into the development. In 1965, as materials started to wear down and break in the structures, violence between the gangs ensued and in 1969 more and more transient residents began to occupy the structures. By 1972, the Robert Taylor Homes had become a site of hopelessness and disrepair due to the large presence of heroine organizations within 28 of the structures that had been taken over by three gangs ("Robert Taylor Homes"). "By the 1980s, drug and gang wars increased significantly as gang members now carried high powered and automatic weapons. Vacant apartments became gang hideouts and crack dens for addicts... The severe deterioration accompanied by over 90% unemployment and severely high rates of crime led to the decision of the city to demolish these

buildings starting in 1998. A violent gang war continued all through the earlier 2000s decade until everyone was evacuated by 2005, and then in March of 2007 the last building was torn down" ("Robert Taylor Homes").

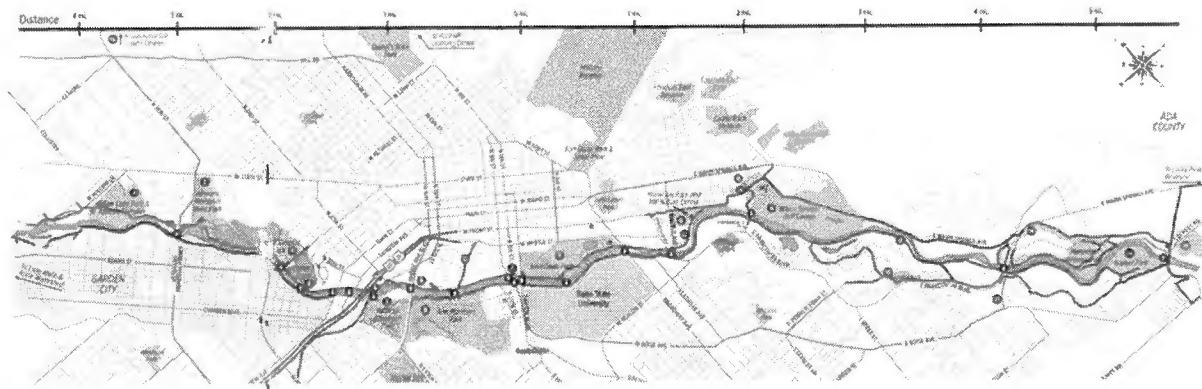
The Robert Taylor Homes project is an interesting one in regard to urban revitalization, as many of the influences in its downfall rooted in the construction of the buildings and the lack of funding to maintain such an expansive project. But going back to the very beginning, the site chosen was located in the ghettos, an already struggling area of the Chicago area. To build a new series of housing developments and make them affordable in an area with these issues is cause for concern, as the surrounding area for a project is a heavy influence on the success of a project. For this project to be successful, it would either need to have been located elsewhere, in a less dilapidated area of the city, or the project needed to expand to consider the improvements of the surrounding neighborhoods. Revitalization projects are not merely building something where there is space, but building upon the existing social, cultural, and economic conditions of the area to elevate the site and the surrounding area as a whole. Merely building 28 buildings of housing in the middle of a struggling neighborhood will not improve the social and economic success of the area, but more likely, as is clearly evident in the Robert Taylor House project, the struggling neighborhood will transform the project into a scenario that matches its surroundings.

Within these drastic examples of failed revitalization are a few powerful errors when approaching urban revitalization efforts that need to be avoided for a project to be successful. First, the consideration of the needs of the citizens as well as the city as a whole is most important. What amenities or needs are missing from the area? What economic, social, or cultural environments would benefit the community members and their situations in life? What are some potential design elements that would meet those needs, and what would their impact be

on the area if they were implemented? What would the area be like during the construction and development of the project? Then, finances are a critical step in determining the reality of carrying out a project. Using dependable building materials and having the budget to maintain or repair the project in the years to come is critical to the visual identity of the project and the sustainability over time. Urban revitalization projects are not intended to be quick, temporary fixes to an existing problem, but rather a solution over the lifetime of the community. With these considerations in mind, the projects determined within communities will better meet the objectives and goals for the future of communities and can therefore better ensure a more successful and beneficial project in the end.

THE PROJECTS: INTERMOUNTAIN WEST REGION

The Boise River Greenbelt



<https://www.tsheets.com/living-in-boise/outdoor-hiking-biking>

The first project is the Boise River Greenbelt, located in Boise, Idaho. This project has been developing since 1959 and is still growing today. In the book Pathway of Dreams: Building the Boise Greenbelt it is described by Trevor Kesner, the Parks Planning Administrator for the City of Boise, when he said, "The project began in the late 1950's when citizens and Boise leadership envisioned a pathway that would not only serve to connect various neighborhoods, but also to preserve and protect the Boise River from further pollution and loss of public access as

the city urbanized. It is one of Boise's most treasured resources" (Proctor 4). The Boise Greenbelt is not built on a river that has always been attractive to recreation and the community, however.

Historically, the stretch of the Boise River that runs through Boise had been little more than a flowing garbage dump. It was an "inconvenient ribbon of geology the city had to build bridges over" (Proctor 6). Over time, this river that had been used for agricultural irrigation became a conduit for urban waste removal. This happened over a period of about forty years, and the comparison between before and after the transformation is astonishing. Jim Kalbus, member of the Greenbelt Committee, grew up just downstream of Boise during the less industrialized years, and the river was the popular recreational area of the city. He says that "In Eagle, at that time, [the Boise River] was clear and good. We used to catch bullfrogs... But 40 years later that wouldn't have been possible because of the mess the river was in" (Proctor 37). Compare that picture to the description of a woman who grew up in Boise those forty years later. She "recalled the river smells of her childhood: dead fish, rotting bark, and refuse" (Proctor 39). The decisions and developments of forty years put Boise in very real danger of destroying itself. Downtown became deserted, suburbs sprawled erratically over the area, and overly ambitious developments were threatening to destroy the city. By 1959, the Boise River was one of the two most polluted rivers in the State of Idaho (Proctor 46). At this point in Boise's history, something needed to change, and it needed to be big and far-reaching. The miracle solution: a greenbelt - a system of parks and trails along the river all throughout the city.

The City of Boise hired Atkinson and Associates, a consulting firm in California, to draw up Boise's first comprehensive plan for land-use planning. Harold Atkinson's first suggestion was to "acquire land along the Boise River to create a continuous greenbelt of public lands

throughout the city” (Proctor 52). From there, public meetings were held, and guidelines were set for future development. The first property for the greenbelt was acquired in December of 1966 and development and growth has continued since then. The first official section of the Boise River Greenbelt, Shoshone Park, was dedicated on July 22, 1975.

As of 2016, Boise has “170 acres and 27 miles of linear park and 30 miles of bike paths passing through 15 parks that total 649 acres of public land” (Proctor 4). Other cities in Ada County, including Garden City and Eagle, have added their own greenbelts, which makes the entire greenbelt 21 miles from end to end, with 57 miles of trails (Proctor 4). In addition, the greenspace plan now includes pathways connecting the Boise River with public land and 130 miles of trails in the foothills that define Boise’s border. The Boise River Greenbelt has not only become a system of open space that protects and enhances public recreational open space and the river ecology, but a spine that connects in to other networks of trails and open space in surrounding areas. Structural development adjacent to the Boise River Greenbelt also has aided in the revitalization of Boise. Structures built just off of the greenbelt includes libraries, museums, and memorials that enhance the cultural and educational value and development of the community.

This case study demonstrates the value of open space in the health of a community. Elizabeth Van Zonneveld says that “[the Boise River Greenbelt] gives the city its personality” (Proctor 10). David Proctor, author of Pathway of Dreams: Building the Boise Greenbelt, says that “Downtown Boise was a mess. The city was a mess. A big part of the reason that changed was the Greenbelt” (Wright). Developing a system of parks and trails not only created outdoor spaces to enjoy but became a catalyst for revival and new life for the entire city of Boise.

The River North Art District (RiNo)



<http://ozarch.com/rino-denver-overview/>

The River North Art District, or RiNo as it has been nicknamed by the community, was established in 2005 in Denver, Colorado. The area of the RiNo Art District is a former industrial hub left with several vacant warehouses and a failing infrastructure in the late 80's and 90's. Today, the area is a bustling historic warehouse and factory district full of jazz bars, restaurants, pubs, art galleries and working studios. RiNo has been named one of the top 10 neighborhoods to visit in the U.S. by Lonely Planet ("River North Art District"). What makes RiNo a revitalization area in Denver? The area does not have a history of dilapidation or ruin. From a first glance, it looks like an area that brought artists into old warehouses and developed an art community. But upon further exploration, the area is a development that is focused on sustaining the ever-decreasing presence of arts and historical architecture in one of the most quickly modernizing and developing cities in the United States.

The RiNo District is a developing community focused on not only the reuse of abandoned buildings but sustaining dying arts in an urban way. Lisa Gedgaudas, who is a Program Administrator for Denver Arts and Venues' Create Denver initiative, stated that "folks are being more thoughtful of how arts and culture are integrated into development. Everybody wants to

live in the urban core and near cool things. As you start taking away those cool things -- a.k.a. Arts and culture -- you're in trouble" (Peterson). The RiNo District is a revitalization of not only buildings, but the resurgent of arts and similar cultural elements that are dying off with the modernization of America. "Even as the Mile High City expands, RiNo still clings to its punk-rock roots... [RiNo] is playing center stage for the resurgent arts and cultural scenes that have transformed D-town into the cultural dynamo of the American West" ("River North Art District").

The RiNo District is not a completely developed project; growth and new areas are still being added today. The district is the new home to the World Trade Center Denver headquarters, as well as firms like Uber, HomeAdvisor, and a University of Colorado medical campus office. This area has led to the development of two additional neighboring districts, one a business improvement district, and the other a general improvement district, that are building off of the continual energy and growth of RiNo to enhance even more of the Denver area. This is a "unique area with a unique package of zoning changes, design guidelines and requirements aimed at maintaining character, improving infrastructure and incentivizing development of affordable studios and creative spaces" (Peterson). This constant growth and changing of the district is part of what gives the area an energy of activity and excitement, with new businesses and amenities joining the district every year.

A couple of projects within the RiNo District show on a smaller scale the influence that this project has on the community and economy of the area. The first is TAXI, a mixed-use community with housing and businesses. A variety of housing typologies and over 80 businesses have transformed a former industrial site into the heart of the RiNo District. This project was imagined by Mickey Zeppelin and his son Kyle who noticed a need for an environment or

community that fosters creative spaces for a dying but necessary workforce. With amenities including fitness centers, restaurants and cafes, childcare facilities, theaters, a community garden, and outdoor green space, this campus is more than just a place to work or live, but an area that encourages and fuels business collaboration between the community, residents, and other businesses. The TAXI project has been placed strategically between Denver's major thoroughfares and the Platte River, forming a strong connection between downtown Denver and the surrounding areas ("Taxi").

The second project is The Source, a European-style market that has been built into an 1880's-era foundry. Besides having an extensive number of restaurants and food shops, The Source also contains approximately 3,000 residential units, adding a unique mixed-use living, working and dining experience within the RiNo District (Dano). The Source, TAXI, and numerous other developments in the RiNo District contribute to the diverse community and amenities that are unique to the RiNo District of Denver.

In 2003, the River North Plan called the RiNo area a place "with enormous potential to create a unique community that will take its position among Denver's great places" (River North Plan). This area has brought new life to a previously lifeless warehouse and industry district to create a unique environment and experience in Denver that acts as a valuable connector to surrounding areas.

The Downtown Project



<http://www.latimes.com/business/la-fi-la-mart-development-20171004-story.html>

Twenty minutes north of the famous Las Vegas Strip is the Downtown Project in Las Vegas, Nevada. This project is funded by the CEO of Zappos, Tony Hsieh, with the goal to create a “community-oriented downtown hub”. The area currently doesn’t emit much of a downtown vibe. It consists of older casinos, expansive parking lots, government buildings, and vacancies in every kind of building in the area, which doesn’t create an environment that’s inviting to social activities or commerce development. The one exception to this rule is Fremont East. The core identity and feel that the Downtown Project is aiming to implement in the area is drawn from the activity and success of Fremont East. The idea is to extend the energy and liveliness of this street to the rest of the downtown to create an area full of activity, energy, and social development. This project is in the middle of being carried out, but many of the projects that have already been completed and the proposed developments show how the Downtown Project will influence the future development and economic success of downtown Las Vegas.

The big picture goal of the Downtown Project is to create a community-oriented innovation hub, which includes both a tech campus and small business infrastructure in downtown Las Vegas. But rather designing a large traditional tech campus that can be seen in the suburbs, Tony Hsieh wanted to create a tech campus that's integrated into the urban fabric of the city. The three goals of the Downtown Project are to create "a true live/work/play environment, the most community-oriented downtown in the world, and the co-working and co-learning capital of the world" (Renn). This community-oriented downtown that also incorporates a tech campus is made of a few business types. The first is made up of technology companies, which would create a new tech area in a city that is known for its casinos and tourism appeal. The second is made up of small businesses, like boutiques, coffee shops, and restaurants with a focus on unique owner-operated businesses. A few businesses that have already been developed in the area through the Downtown Project are various boutiques, coffee shops and restaurants, as well as theaters, a few tech companies, office space, and residential development. Zappos will also move their headquarters to the old city hall. More development and businesses are being added with every passing year (Semuels).

This isn't the first time that Las Vegas has tried to revitalize the downtown. Mayor Oscar Goodman created an agency focused on redeveloping the downtown in 1986 but focused on office buildings and other similar projects that didn't appeal to a walkable, urban core of activity. Later towards the end of the 1990s that same agency focused their efforts on promoting walkable, tree-lined streets and more residential developments. The city then adopted this design as part of the Centennial Plan in 2000 that added 45 residential projects and areas of investment. The plan was carried out smoothly at first, but only about 10 percent of the planned projects were ever completed before the recession in 2008. This recession ended all of the grand plans for

downtown Las Vegas, and the downtown has remained in that state until the Downtown Project came along in 2012 (Semuels).



<https://www.socialworkdegreeguide.com/30-inspiring-urban-renewal-projects/>

One project in particular that has been quite successful in the Downtown Project is the Container Park. This mixed-use development has small shops and restaurants on the ground level with residential units in the floors above. This has become a popular area with families due to the art and activity centers built into and around the Container Park development. Maggie Hsu, a Downtown Project staffer says that “if you want to revitalize a downtown core, you want to bring families downtown. Why will they come downtown? It’s often to eat and drink and hang out” (Semuels). This family-oriented concept has been integrated into the many shops, restaurants and residential developments throughout the Downtown Project, and that focus has been the catalyst for success in the area.

Overall, the Downtown Project, while still very much so developing and growing, already shows a significant difference in the downtown environment in Las Vegas. Developing a multitude of restaurants, cafes, bars, open space designs in amphitheaters and small park spaces, shops and business offices, residential units, and a technology hub within this area have created a diverse community that has something for everybody that can adapt and develop and grow over time and with change.

THE PROJECTS: IBERIAN REGION

As part of my research, I visited Spain and Portugal on a Study Abroad in May of 2017. All three of these projects are places I have personally visited and experienced through that study abroad experience in order to help me better analyze their impact and value in the communities in which they were constructed.

Madrid Rio



<http://www.guiding-architects.net/madrid-río-politicians-architects-tunneling-machines-pine-trees/>

Located along the Manzanares River in Madrid, Spain, this linear park system has truly revitalized the site from what it was before 2006. Previously, this 6 kilometer stretch of parkway was a portion of the M-30 motorway along the banks of the Manzanares River and was used

solely for transportation needs, nothing more. Today, the Madrid Río park spans 6 kilometers along the Manzanares River, with that section of the motorway, along with 37 additional kilometers of it, being moved into tunnels under the city. This opened up additional above-ground space for development. The river had been underutilized and almost hidden from view with all of the development going up around it, and the city lacked decent public green space in that section of Madrid. The solution? A linear system of parks along the Manzanares River. This area was approached as an opportunity to “decompress the urban fabric and to generate a continuity of green areas, public spaces and equipment” (Parque Río Manzanares).

This buffering transition between dense urban developments and the Manzanares River was carried out through the design of 47 sub-projects, all along the banks of the river. This comprehensive master plan design was done by the collaborative efforts of MRIO arquitectos and West 8. Five of the larger projects make up the core of the Madrid Río park and have been the more influential projects in the success of Madrid Río.



<https://i.pinimg.com/originals/62/e7/75/62e375739a59bf0d4c63b5d69ea9bf00.jpg>

The first project is the Salon de Pinos, which was completed in 2010. This thinner, linear green space is filled with over 8,000 pine trees and serves as a connector between a few of the new urban public spaces on the site. The Avenida de Portugal, completed in 2007, is one of the

most important roads into the center of Madrid, but the roadway was placed in tunnels underground, as well as parking for 1,000 vehicles, so the space has been converted into gardens for the residents that live nearby. The Huerta de la Partida was completed in 2009 and is a modern interpretation of the City Palace orchards. The space has gone through a number of designs over the years, including a transportation hub, and was originally going to be used for a historic reconstruction of the Palace, but as a consequence of the designs of the surrounding areas, the space has become a new garden space and entrance to adjacent spaces. The Parque de la Arganzuela is the most recently completed project, finished in 2011. This biggest park within the greenway system is based around the water of the river through the incorporation of streams and diverse river plantings. This park is a space that encourages exploration of the water and the natural environment in a very urban setting. Finally, the Puentes Cascara were completed in 2010 and are two pedestrian bridges that cross the Madrid Rio park. These large concrete dome bridges are filled with mosaic designs that add an inviting atmosphere to the pedestrian experience of the river. With all of these projects, the emphasis on environmental systems and human relations with them is apparent, as well as the design considerations for all accessibility, age, and activity needs of the numerous residents that live on the edge of the site.

The entire project of the Madrid Rio shows the importance of green space to the health and value of a densely developed urban area. The Madrid Rio park has added public trails, plazas, playgrounds, planting features, and gardens for both residents of the nearby neighborhoods and community members alike. While the re-directing of a major roadway was expensive and demanding, the resulting green space has added a much-needed environmental amenity to the area that has improved Madrid.

Mercado Barcelo



<https://www.archdaily.com/638376/barcelo-market-library-and-sports-hall-nieto-sobejano-arquitectos>

Also located in Madrid, Spain is the Mercado Barcelo. Upon first glance the area doesn't appear to be terribly influential in the success of the surrounding areas, but upon deeper research the area has a number of design elements with the future of the community and economic and social needs in mind. This project was carried out by Nieto Sobejano, a landscape architecture firm based out of Madrid, after winning a competition for the design of the space. The Mercado Barcelo is built on the site of what used to be the first Spanish supermarket in a space where the old Madrid Center and newer expansions intersect, where historical buildings and contemporary developments meet, and narrow streets transform into larger plazas and widening roads. This space had the potential to become a place for these two different areas of history and develop to combine into one cohesive area, and that's exactly what spurred the design by Nieto Sobejano.

The design is a "social condenser" - an area that brings together a market, a sports center, and a library within an area of Madrid that brings together the old Madrid Center and the newer expansions. Mercado Barcelo balances the urban spaces, structural systems, and functional needs

within one space. The space is a series of three buildings, with a longitudinal plaza dividing the market and sports pavilion buildings from the library. All of these spaces overlap and flow together with varying functions and uses but a cohesive frontage of lightness and unity through the chosen building materials. The sports complex rises up and over the market structure, and the roof of the market is a large, public elevated terrace that provides the visitor with a view overlooking the rooftops of Madrid. The library anchors the site on the opposite side of the longitudinal plaza. The open spaces and access points to the site act as connections to the streets and surrounding buildings and spaces that inform and create the space for the Mercado Barcelo (METALOCUS). This new Mercado Barcelo has created a “more modern and functioning market and will bring new sports and cultural facilities to the neighborhood” (Unidad Editorial).



<http://rolandhalbe.eu/portfolio/market-hall-barcelo-by-nieto-sobejano/>

But this design expands beyond the series of three buildings. The library is located between the longitudinal plaza and the Isabel la Católica school, and on the opposite side of the

Isabel la Católica school is now a public plaza and access to underground parking. But during the construction of the Mercado Barcelo, the market was temporarily located on this site. But it wasn't merely housed in tents; there was a series of six divided structures with a different function each with 1:1 market stalls divided between the different areas of the design (BauNetz Media). Below the ground surface, four stories of parking, storage, and loading and unloading areas are contained in a below-ground parking garage (Unidad Editorial). With the completion of the Mercado Barcelo in 2014, this temporary home for the market has been removed, but the structure was designed with the intent of being able to be dismantled and rebuilt in other locations for projects carried out in the future.

Once the Mercado Barcelo was completed in 2014, the need for the temporary market structures was obsolete. When the structures were removed, what remained was a space in need of a purpose and role within the community, especially with the addition of the new Mercado Barcelo site. Nieto Sobejano provided a solution to this space as well. With tall buildings surrounding the site on every side, as well as various motorized and pedestrian circulation corridors around the area, this blank space in the urban fabric was given a variety of options for its use in the future.

While the space had the opportunity to be converted into another building structure or parking lot, Nieto Sobejano saw another area for community gathering and open space development within a dense urban environment. The final design is a public plaza space, with various planted areas, seating spaces, and even a nature-inspired playground. This space provides relief from tall structures and busy streets with convenient access to the new public library, market, and sports facility amenities just on the other side of the Isabel la Católica school. This space has added additional benefits for social gatherings and community health, as well as a

much more visually intriguing and refreshing space within the developed city. The new plaza and the Mercado Barcelo structures together create a unique and attractive environment that is different from the surrounding uses of other structures and adds additional amenities and spaces that were not existing previously in the immediate area.

Parque das Nações



<https://www.youtube.com/watch?v=pEFxAi3XmBU>

The final case study project is the Parque das Nações located in Lisbon, Portugal. The site for this project was once an ugly, industrial site until it was selected to be the home of the last world fair of the twentieth century, Expo 98 ("Parque das Nações"). This redevelopment of old shipping docks that were detached from the main city of Lisbon brought new life, economic value, residential development, and cultural amenities to a dilapidated and abandoned area of Lisbon. The wide variety of structures, uses, and amenities spread out over the area were designed by a variety of architects, designers, and artists to create a space with work from Portuguese and international contributors for a site that really showcases the diversity and character from around the entire world.

Throughout the Parque das Nações there are numerous cultural activity centers, commercial spaces, art pieces and residential developments that culminate to create the entire Parque das Nações. There are a few projects that have become iconic to the site that show the wide array of elements included on the site. The first is the Estação do Oriente, designed by Santiago Calatrava, which is a station that provides a stopping location for trains, trams, metros, and buses that allows access to the Parque das Nações. This station creates a needed linkage between the Parque das Nações and the rest of Lisbon and provides a variety of transportation options. Within the various levels of the stations there are areas used for retail shops and carts as the visitors first exit their chosen transportation onto the site. This project is considered to be the main factor in transforming the previous shipping docks into the multi-functional district that it is today ("Oriente Station").

Another structure on site that is iconic to the area is the Pavilhão de Portugal. This structure, designed by Pritzker-award winning architect Alvaro Siza Vieira, is a very simple but intriguing piece of art and shade-providing structure within the Parque das Nações. It was acquired by Lisbon University in 2015 and is used for events and activities for promoting science and the relationship between culture, the environment, and energy solutions ("Pavilhão De Portugal, Lisboa").

The Oceanário de Lisboa is famous for being one of the world's largest aquariums ("Oceanário, Lisboa"). This is the most popular cultural attraction in Lisbon with over one million visitors to the attraction every year. Aside from being known as an activity center, the aquarium is also known for its collaborative efforts with several institutions in an effort to promote ocean sustainability and research and conservation projects from around the globe ("About Us").

The Ponte Vasco da Gama is the world's longest bridge at 17 kilometers, or just over 10 ½ miles, in length and was designed by Armando Rito. Its name honors the first European to reach India by sea, Vasco da Gama, and so it's appropriate that it spans the extensive distance across the River Tagus ("Ponte Vasco Da Gama"). The Ponte Vasco da Gama creates an expansive backdrop across the horizon for the rest of the Parque das Nações.

The Centro Vasco da Gama has become one of the economic legs supporting the Parque das Nações. With approximately 150 shops, an expansive food court, an observation deck, and a movie theater, the Centro provides the retail, dining, and a few activity amenities upon entering the Parque das Nações ("Vasco da Gama"). The Vasco da Gama Tower was also named after the European traveler and was an observation tower during the Expo 98. It is the tallest building in Lisbon at 466 feet high and is a major landmark for the area. After it was no longer in use following the Expo 98, the Vasco da Gama Tower was converted into a luxury hotel that opened in 2013 ("The 25 Best Works").

In addition to a few office building structures, the Torres São Gabriel and São Rafael are two nautical-inspired, luxury apartment complexes within the Parque das Nações. They were both added after the Expo 98, with São Gabriel being complete in 2000 and São Rafael in 2004. Throughout the Parque there are numerous pieces of public art completed by Portuguese, British, American, Chinese, and Icelandic artists. The Vulcões de água are one popular example. And finally, the Pavilhão do Conhecimento is an interactive museum of science and technology, designed by architect Carrilho da Graça, and is an example of how educational and recreational spaces can be integrated into one space ("The 25 Best Works"). All of these structures, art pieces, and design elements combined create the Parque das Nações, which contains elements of recreation, education, gathering, shopping, dining, and working into one extensive design. The

Parque das Nações has bettered the economic success of the area in Lisbon and increased attractiveness to visitors, as well as expanded the various transit systems moving throughout the city.

ANALYSIS CULMINATION

With a stronger understanding of the value and influence of urban revitalization on communities, as well as a deeper knowledge of two unsuccessful projects and six successful projects, comparisons and conclusions can be drawn between the various projects and regions of the world. Each project is compared to the other projects within its region of the world, and then compared to the projects from the opposite region.

Where the projects built for similar reasons?

REASON FOR PROJECT

-  SAME REASONS
-  SIMILAR REASONS
-  DIFFERENT REASONS

	BOISE RIVER GREENBELT	RIVER NORTH (RINO) ART DISTRICT	DOWNTOWN PROJECT	MADRID RIO	MERCADO BARCELO	PARQUE DAS NACOES
BOISE RIVER GREENBELT	DIFFERENT REASONS	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS
RIVER NORTH (RINO) ART DISTRICT	SIMILAR REASONS	DIFFERENT REASONS	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS
DOWNTOWN PROJECT	SIMILAR REASONS	SIMILAR REASONS	DIFFERENT REASONS	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS
MADRID RIO	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS	DIFFERENT REASONS	SIMILAR REASONS	SIMILAR REASONS
MERCADO BARCELO	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS	DIFFERENT REASONS	SIMILAR REASONS
PARQUE DAS NACOES	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS	SIMILAR REASONS	DIFFERENT REASONS

One of the areas of comparison is the reason for the project being built. There are a few similarities in physical factors that influenced the Boise River Greenbelt and River North Art District projects, such as the downward progression of economic value and social experience in both Boise and the warehouse district of Denver. But when looking at the reasons why the projects were started, the projects were carried out for different reasons. The Boise River was polluted and the city was beginning to fail, so a chain of park space and trails provided recreational open space that began the healing process for the city. The warehouse district of Denver was not being utilized and art has been becoming a dying practice, so the warehouse district became the heart of the re-blooming of art and artisan practices within Denver that connected downtown Denver to the surrounding areas.

Looking at the River North Art District in comparison to the Downtown Project, there are some things that are similar about why these projects were started, but a few differences as well. Both have been developed in areas that were underutilized, where abandoned buildings and expansive parking lots with no evening energy, amenities, or businesses were thriving. But the RiNo District was started to preserve and encourage art and artisan businesses, while the Downtown Project was designed to promote tech industry and business development as a whole.

The Downtown Project and the Boise River Greenbelt are entirely different projects started for very different reasons. The Downtown Project was designed to revive the downtown of Las Vegas that contained empty buildings and lots, while the Boise River Greenbelt Project was proposed to clean up the river and preserve environmental open space for recreational use and enjoyment in the future.

The Madrid Río and Mercado Barcelo projects were developed for almost completely different reasons. While both of them involve plaza open space, that is where the similarities

stop. The Madrid Río introduced extensive recreational green open space along the Manzanares River, while the Mercado Barcelo provided a more commercial and retail environment for sports, shopping, and cultural amenities that were lacking in the area.

The Mercado Barcelo and Parque das Nações projects have a few similarities and differences. Both provide retail and cultural activity amenities, as well as public plaza spaces for visitor enjoyment. But the Mercado Barcelo is centered on providing a few amenities in permanent structures for an area of collision between old and new development in Madrid, while the Parque das Nações added amenities in preparation for the Expo 98 that eventually became amenities for public enjoyment.

Parque das Nações and Madrid Río were designed for very different purposes. Parque das Nações was developed for the Expo 98 and was adapted for public use following the event, while the Madrid Río project was intended to bring open space and recreational amenities for pedestrians in the surrounding neighborhoods and areas.

Conclusions similar to these can be drawn when comparing some of the projects from different regions. While both the Madrid Río and Boise River Greenbelt were built to provide outdoor recreation areas in a green space design, the Madrid Río was designed to create a break in the strong urban fabric, while the Boise River Greenbelt was developed to prevent the dying off of Pocatello. The Mercado Barcelo and RiNo Art District are very different projects, with the Mercado being a new development that brings commerce as well as activity centers, while the Downtown Project is focused on reviving an underwhelming area of Las Vegas. The Downtown Project and Parque das Nações are the most similar when looking at why the projects were constructed. Both of them are focused on bringing life back to areas of their respective

communities that have been built but aren't strong contributors to the economic, recreational, or social needs of the areas.

Do the projects provide similar amenities?

AMENITIES OFFERED

- ALL THE SAME
- SOME THE SAME
- NONE THE SAME

	BOISE RIVER GREENBELT	RIVER NORTH (RINO) ART DISTRICT	DOWNTOWN PROJECT	MADRID RIO	MERCADO BARCELO	PARQUE DAS NACOES
BOISE RIVER GREENBELT	ALL THE SAME	SOME THE SAME	SOME THE SAME	SOME THE SAME	SOME THE SAME	SOME THE SAME
RIVER NORTH (RINO) ART DISTRICT	NONE THE SAME	ALL THE SAME	SOME THE SAME	SOME THE SAME	SOME THE SAME	SOME THE SAME
DOWNTOWN PROJECT	NONE THE SAME	SOME THE SAME	ALL THE SAME	SOME THE SAME	SOME THE SAME	SOME THE SAME
MADRID RIO	SOME THE SAME	NONE THE SAME	NONE THE SAME	ALL THE SAME	SOME THE SAME	SOME THE SAME
MERCADO BARCELO	NONE THE SAME	SOME THE SAME	SOME THE SAME	NONE THE SAME	ALL THE SAME	SOME THE SAME
PARQUE DAS NACOES	NONE THE SAME	SOME THE SAME	SOME THE SAME	SOME THE SAME	SOME THE SAME	ALL THE SAME

Even though projects are carried out to address a variety of issues or to fill unmet needs in an area, sometimes those projects include the same amenities or program elements as each other to serve those different needs. For example, the Boise River Greenbelt and the RiNo District both have very different purposes for being developed, but they both contain one identical element; proximity to the river. While this element isn't necessarily an amenity in both

projects, it is one similarity in a multitude of programmatic differences. The programs of both projects are very different, with the greenbelt being a system of outdoor recreation spaces and the RiNo District being an art and culture district.

Looking at the RiNo District and the Downtown Project, there are a few similarities. Both projects offer dining, residential developments, and small business infrastructure, but the Downtown Project has a strong tech industry focus and the RiNo District is centered on smaller artisan-style businesses. Both of these focuses are enough to make the RiNo District and Downtown Project have a few small foundational similarities but also a few larger differences that make them extremely unique from each other.

The Downtown Project and the Boise River Greenbelt have little to no similarities in design intent or elements. The only similarities are that the Downtown Project has small pocket parks and outdoor recreation areas for families incorporated near the housing developments and the Greenbelt is entirely outdoor recreation. Other than that, the two projects have very different designs and programmatic elements.

Madrid Rio and Mercado Barcelo are two projects with very different programs only have the plaza spaces as similar design elements. Madrid Rio is a network of open space and recreational areas along the Manzanares River. The Mercado Barcelo is in the heart of Madrid and is a strong urban space made up of activity center buildings and plazas, which creates a highly contrasting environment to that of the natural design of the Madrid Rio project. While they have very different programs, they both offer outdoor spaces that provide previously absent areas for outdoor recreation.

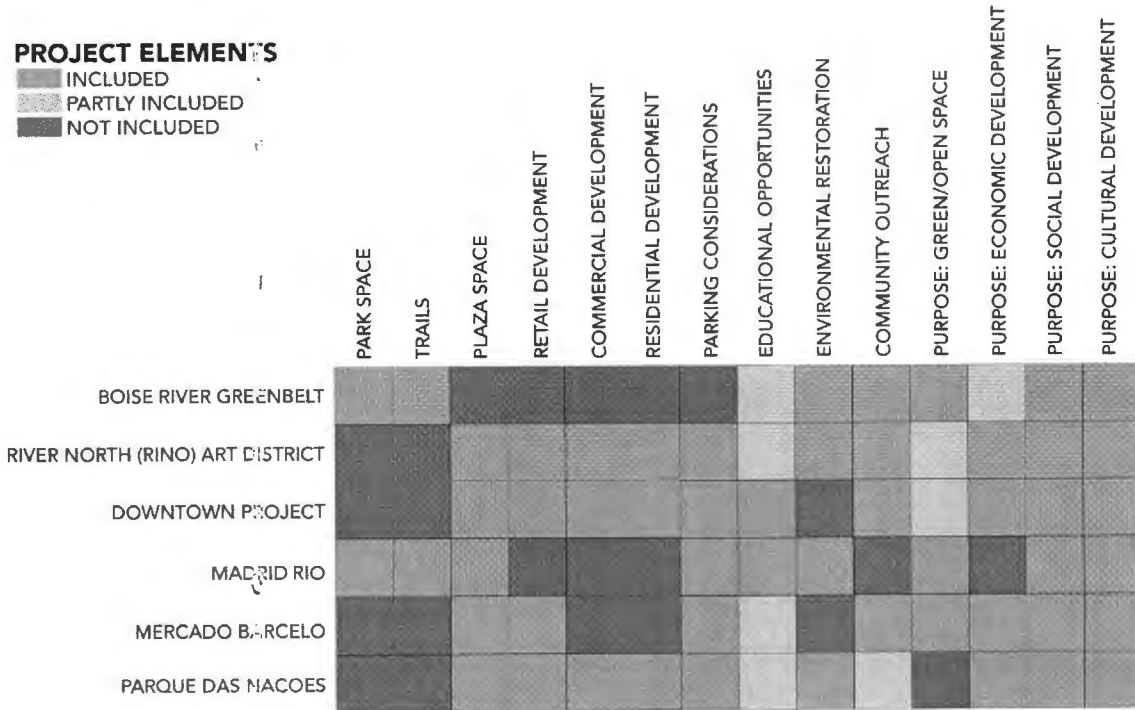
There are a few similarities between the Mercado Barcelo and Parque das Nações projects. Both include cultural and retail developments, with shops and activity centers in each,

and public open plaza spaces. While Mercado Barcelo is considerably smaller, almost all of the program elements of the site are found in similar features in the Parque das Nações project.

The Parque das Nações and Madrid Rio projects contain a number of the same amenities but also a few distinct ones that create two unique programs for the areas. Both are along the waterfront, although the Parque das Nações is along the River Targus and the Madrid Rio is along the Manzanares River. Both include outdoor plaza spaces and are very large sites in general. But the Parque das Nações incorporates shopping, activity centers, and housing into the design, while the Madrid Rio project is made up of outdoor recreation and public green space systems.

Looking at projects between different regions, a number of similar conclusions can be drawn as when comparing projects in the same region. For example, the Madrid Rio and Boise River Greenbelt are almost identical when looking at their programs; both contain elements of recreational open space, river environment protection, and buffering from the urban landscapes that surround the projects. The Mercado Barcelo and RiNo Art District have limited similarities on program amenities, due in large part to the different scales of the projects. The Mercado Barcelo offers open space, recreation centers, and retail within a small area, while RiNo provides those same elements, but in greater quantities, as well as residential and commercial development. Finally, the Downtown Project and the Parque das Nações provide a few general amenities, with the details of each varying based on the project. They both provide activity centers, residential development, commercial shopping areas, and dining options. The differences are in the smaller specifics of those amenities, for example, the residential developments in the Parque das Nações is luxury apartment style, while the developments in the Downtown Project provide options for a variety of income levels. Looking at the overall

programs of the projects in general, it can be concluded that most projects have some similarities but some unique differences as well that give the projects their character and identity.



The final area of comparison is delving into the specific project elements. Within the reasons for the projects being built and the overall project programs, there are the smaller details that add another level of comparison between projects. A few of the projects and their details will be further explained looking at the smaller details of each area. To begin, the Boise River Greenbelt is a strong system of park spaces and trail systems, but urban development, such as retail or residential constructions, are not included in the project. The project is centered around environmental restoration and protection, social and cultural development, and providing open space for the community. As a result of this project being carried out, the area has provided educational opportunities on the history of the area and the environment, as well as increased the

value of adjacent land parcels that assist with economic development. The Parque das Nações is almost a polar opposite example of the Boise River Greenbelt. While it doesn't contain park space or trails, it does include all of the commercial, retail and residential developments to improve the use and economic value of the area. Similar the Boise River Greenbelt project, the Parque das Nações contains opportunities for educational experiences through activity centers. These activity centers have also increased the community outreach opportunities through collaborations with universities and researchers around the world. Finally, looking at the Madrid Rio project, the elements of the site includes extensive recreational open space areas focused on creating a space that promotes social and cultural development, while excluding the commercial, retail, and residential development that would dramatically impact the effectiveness of the large system of parks and trails. These three projects, as well as the River North Art District, the Downtown Project, and the Mercado Barcelo projects, each have a unique identity based around different combinations of the possible programmatic elements.

When looking at the chart overall, it is interesting to note the strong presence of the green color, indicating that a project contains that specific site element. When comparing all of the projects together, every project contains many of the different site elements. While the projects don't all contain the same exact features, it can be concluded that even though projects are located on opposite sides of the globe or in completely different areas within the same region, with differing government guidelines and cultural challenges, different issues and unmet needs, and different design styles, the basic elements of the projects can be found all around the globe. While the process for going about a project may be different, or the funding, or the issue that's be addressed, the cores of the designs show that there are more similarities than differences within landscape architecture around the world. Plants vary, challenges and capabilities shift

over time, and the cultures, languages, and histories differ from location to location. But when it comes to actually addressing all of those factors in a design in landscape architecture, specifically in these urban revitalization case studies, the designs provide many of the same design elements, even if they take different forms or are carried out differently. To conclude, landscape architecture around the world isn't as different as it appears at a first glance. While on the surface level there are many differences, the hearts of the projects are centered on the people, their needs, and the needs of the area and therefore contain a multitude of the same design elements.

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REFLECTION

When beginning the Honors Program four years ago, I had no idea how much the program would impact my life and my experiences at Utah State University. I made a number of friends within the program that have been a support throughout the process and they have helped to make the experience successful. This program also helped me to look at my coursework in an analytical and deeper way and I have learned and appreciated more from my classes as a result. This program also helped me to discover what I'm most passionate about in Landscape Architecture and has helped me to find a career in the field upon graduation. The capstone experience in particular has had a tremendous impact on my life and undergraduate education.

I started the Landscape Architecture program based on my interests in art, nature, design, and problem solving in 2014. Through my involvement with the Honors Program I have had a different outlook on Landscape Architecture, the value of the profession, and the challenges of it as a result of working on this thesis project. My capstone thesis is about urban revitalization, a concept which I was introduced to my sophomore year. Since then, I've loved working on projects with this focus on urban revitalization, but without the capstone project opportunity I doubt that I would fully understand or appreciate the importance of it in the success of communities around the world. Through delving into urban revitalization, projects that have failed, and projects that are successful I have come to more fully comprehend the importance and effects of urban revitalization and landscape architecture in the world we live in. This project also allowed me to build stronger relationships with my professors, as I worked with not only my mentor and departmental honors advisor, but also with an additional three professors to find helpful information and discover projects. Their insight and experience has made this project so much more than if I did it alone, and I know that the process has helped me to appreciate them

and the department so much more. I now feel like I have strong connections with the professors that will encourage me to stay connected to the department and its development in the future.

One of the biggest reasons this project has helped me to gain more from my undergraduate experience is the fact that it requires research, writing, and strong analytical work. Most of my studies over the past four years have been projects, which is how we best learn in the Landscape Architecture program, but there have never been any research projects focused on why we do things in specific ways within the field. Having completed the capstone thesis project, I now can confidently explain why things are designed or executed in certain ways within Landscape Architecture and urban revitalization projects.

There is one special area where the Honors Program has impacted my education is through financial support for research and study abroad. I was fortunate to be able to incorporate a study abroad experience to Spain and Portugal into my undergraduate education, as well as research for half of my capstone project. Without the support and aid of the Honors Program, I wouldn't have been able to have the incredible experiences I did while abroad in Europe and my capstone would have been focused around some other topic that I'm less passionate about. The Honors Program has literally made it possible for me to see the world and complete the Honors Program requirements, because without that financial aid the trip would not have been possible.

Like all projects, not everything goes completely according to plan. The biggest challenge for me was data and research collection. All of these projects have been completed within the last thirty years, and some are on-going, so finding articles or papers on them was not a successful endeavor. The information that is readily available for these projects is mainly limited to website or newspaper articles, or websites about the projects. And some of the projects in Spain and Portugal had publications written about them, but were inaccessible without

memberships, subscriptions, or other similar limitations. The other aspect of the research portion of this project that dramatically altered my thesis overall is data collection. Initially I was determined to not only compare the projects themselves, but the demographics of the surrounding areas before and after the completion of the projects. In the United States, census data and similar information is readily available and accessible, but in Spain and Portugal systems I was unable to locate such information for the areas I was studying. The information I did find was not available for me to access as a student and it would require extensive collaboration with government groups to attain that information.

Another factor of the analysis that I wanted to include in my project was studying the politics and government policies in the areas that affect landscape architecture projects in their respective regions. Like the demographic data, finding this information was very difficult in the Iberian region, and with the time constraints of the project I was unable to find the information I needed to thoroughly analyze the policies that direct the projects in those areas. So, the thesis became heavily weighted on speculation and the perspective of the user.

While this thesis isn't supported by as much data-based research as many theses typically are, the ability and necessity to view the projects from a user or citizen perspective allowed me to experience the projects in a deeper way than I would have been able to if I was merely analyzing numbers. To better explain it with an analogy, rather than being just a lab technician, I was also able to experience the point of view of the lab rat. Much of landscape architecture is considering how people will use and respond to spaces, so this thesis was still able to address the chosen topic from that perspective. Even though there are a few areas that would have been better analyzed with supportive demographics or political data, this thesis still shows a deep consideration of the needs of the areas as well as the user experience.

While there were unforeseen challenges with research and data availability for my project, the experience has been informative and eye-opening not just from a Landscape Architecture perspective, but also exposure to global practices and communities. In the future, I hope to be able to continue studying communities and their environments around the world to better expand the information available on Landscape Architecture practices on a global scale. I feel that much of what I've learned from studying projects in Spain and Portugal has enlarged my perception of design possibilities and opportunities in my future career as a landscape architect, which will in turn make me a better designer and better inform my design decisions in the future. The things that I have learned from this project, as well as areas I'd like to learn more about in the future, do not only benefit me but also fellow landscape architects and people that live in the communities we design. Just from conversations with people that attended my presentation on the capstone thesis, I know that there are a number of people that left the presentation knowing more about the importance of Landscape Architecture and are aware of how they can play a role in the success of their communities. As I continue to research and learn more in the future, I will aim to share my findings with family, colleagues, and the world whenever possible.

In closing, the Honors Program and the capstone experience have shaped my educational experience in ways I never imagined. The things I have learned from this project have enlarged my understanding of my profession and its impact on not only communities I'm familiar with but also areas around the world. Without the Honors Program, I don't know if I would have gained such strong passions for Landscape Architecture, research, or international studies. This experience has changed my education at Utah State University and my future forever.

AUTHOR BIOGRAPHY

Emmalee Mangum was born in Indianapolis, Indiana on August 15, 1996. At age 4 she moved to Billings, Montana where she graduated from Billings Senior High School in 2014. She attended Utah State University from 2014 to 2018 where she majored in Landscape Architecture. While at school she was a member of the Utah State University Honors Program, the Utah State University Student Chapter of the American Society of Landscape Architects and was invited to join the Honors Society of Sigma Lambda Alpha in 2017. She also studied abroad in Spain and Portugal during the summer of 2017. Following her undergraduate experience, she will be working in the field of Landscape Architecture designing resort communities around the world for Denton House Design Studio.