

Architecture for the Third Place:

How Design Can Promote Third-Place Activities in an Indoor, Urban, Midwestern Context



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*"A WELL-DESIGNED SPACE IS WHERE THE
RIGHT THINGS HAPPEN."*

This research began with the goal of designing an ideal indoor public space for Fargo, North Dakota's frigid winters. To understand the best design for the proposed public space, a broader question is posed: **How can architecture encourage third-place activities in an indoor, urban, Midwestern environment?** The third-place concept was first proposed by Ray Oldenburg's text *The Great Good Place* (1989) and is the foundation of this research. Oldenburg defines the term "Third Place" as an informal space which supports relationships among community members. The research begins with compiling case studies of spaces which host third-place activities and identifying re-occurring patterns of user behavior and architectural design. The research cumulates with six key third-place activities, and how specific architectural elements can encourage these activities.

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PART ONE:

General Design Principles

General Design Principles

EVIDENCE-BASED DESIGN ELEMENTS

#1: People

It is important that a third place attract a diverse group of individuals in order to be a lively, safe, and inclusive space.

People Attract People. Jane Jacobs, author of *The Death and Life of Great American Cities* (1961) stated, "People's love of watching activity and other people is constantly evident in cities everywhere." (p. 37). This same sentiment of is described by William H. Whyte in his text, *The Social Life of Small Urban Spaces* (1980). He states, "What attracts people most, it would appear, is other people" (p. 19). Therefore, it is important that a designer of a third place understand that people will gravitate towards other people.



People Entertain People. A continuation of the "People Attract People" principle is that people also entertain people. As stated by Whyte (1980), people tend to seek out the liveliest places in the city and "do not, furthermore, seek to get away from it all. [...] They go to the lively places where there are many people. And they go they by choice - not to escape the city, but to partake of it" (p. 100). And the more people that come, the more people that will be entertained - and entertain - other people.

General Design Principles

EVIDENCE-BASED DESIGN ELEMENTS

#1: People

People Protect People. As identified time and time again in many of the substantial case-study texts of architecture, such as *The Death and Life of Great American Cities* and *The Social Life of Small Public Spaces*, busy streets and parks are also safe streets and parks. Ray Oldenburg identified this in his text *The Great Good Place* (1980), "It is the substantial numbers of average people who provide the 'natural surveillance' necessary to control of street life" (p. 83). Therefore, the simplest way for a public space, including a third space, to be safe is to have a multitude of people.

Ray Oldenburg, author of *The Great Good Place* and creator of the term "third place," believed that **"the full spectrum of humanity is represented"** in a successful third place. The intermixing of people from different backgrounds exposes third-place users to ideas and experiences outside of their usual home and work relationships. Oldenburg argues that exposure to new ideas brings novelty into American's lives (p. 45).



General Design Principles

EVIDENCE-BASED DESIGN ELEMENTS

#2: Aesthetic

The aesthetic of a third place should be casual and imperfect with novel touches. This communicates with users that the space is informal and relaxed.

Casual Design. Third places should be informal. Oldenburg (1989) explains, “Where there is the slightest bit of fanfare, people become self-conscious” (p. 37). He continues, “A non-pretentious decor corresponds with and encourages leveling and abandonment of social pressures” (p. 37). Therefore, it is important that the materials and furnishings of the third place not be too polished or elegant.

Imperfect Design. Aat Vos, author of 3rd 4 All and architect in the Netherlands, has a similar sentiment for designing third places. Vos wrote “An imperfect space feels safer and offers [...] the possibility to make [one’s] own contribution, to make the space [their] own” (p.

76). This idea of an imperfect space is shown many times in Vos’s own designs, such as the Theek 5 library in Oosterhout, Netherlands (see Appendix F). Thus, third places should not be extravagant. A space should be informal and imperfect if a guest is to feel at ease.

Novel Design. Oldenburg explains that third places can add novelty to American’s lives due to the “diverse population” who visits the space, thus allowing for conversations with those outside of work and home life (p. 44, 45). The space’s design can also bring a novel, unique experience into American’s lives.

Novel design is shown repeatedly in Aat Vos’s designs. His designs feature unique items, such as a human-sized pink panther sculpture in the Theek 5 library, (see appendix F and image below), or hanging ski lifts in the Biblo Toyen library for teenagers (see appendix D). These objects surprise and engage visitors while adding a playfulness to the space. Therefore, novelty is also important in third-place design.



PART TWO:

The Problem of Campers & Territorial Behavior

The Problem of “Campers” & Territorial Behavior

EVIDENCE-BASED DESIGN ELEMENTS

One critical concern regarding third places was not discussed in Oldenburg’s text: Laptops, and the ability to work remotely.

Today, Starbucks declares its goal to be “the third place” for neighborhoods (Starbucks, 2018). Oldenburg (1989) even identified “Classic Coffeehouses” as one of his case studies (p. 183). Yet, today’s coffee shops face a problem that limits their ability to be a social, friendly third place. With the proliferation of laptops and WiFi, coffee shops are often overrun with students and individuals working remotely. For example, in the article “The Coffee Shop: Social and Physical Factors Influencing Place Attachment” by Lisa Waxman (2006), she noted that student’s extended stays “sometimes kept other patrons from being able to sit, which resulted in complaints to the manager” (p. 47). These students and patron-workers are called “campers” due to their lengthy stays and habit to spread out their belongings (Waxman, 2006, p. 47). The article “Dibs! Customer Territorial Behaviors,” written by Merlyn A. Griffiths and Mary C. Gilly, explored this camping behavior. As one camper described, he preferred to be “alone among people” (p. 139). He wanted to be around others, but not be bothered by them. This is opposed to the “urban flaneur” who enjoys “observing rather than directly participating in the unfolding drama of the street” - or of the coffee shop (Thompson and Arsel, 2004, p. 634). The difference is that while an urban flaneur wants to observe the surroundings, the camper would rather block them out.

Due to the desire to claim a spot in the coffee shop, and to have an ideal work environment, campers “often behave territorially to gain affordances and undistracted privacy” when working (p. 140). Examples of this territorial behavior include “marking space” with items such as a laptop, cellphone, backpacks, and coffee cups (Griffith and Gilly, 2012, p. 135). The issue with this behavior is that it does not encourage socialization. By using objects to lay claim to a space, a buffer is often created between campers. They use their objects to communication to others that they do not, in fact, want to communicate. In summary, the use of laptops in the coffee shops “encourages territoriality and avoidance behavior and thus limits social interaction” (Griffiths and Gilly, 2012, p. 145).

Oldenburg’s text was written before the proliferation of laptops, so it could not address whether working-remotely fit into the third place. However, it is clear that solo, focused work does not fit into his third-place criteria. A third place is a place to socialize, to “hang out simply for the pleasures of good company and lively conversation” (Oldenburg, 1989, back cover) not an individual’s personal office.

Therefore, the design vignettes for the selected activities will include features to discourage campers and territorial behavior.



PART THREE:

Design Vignettes

Activity Vignettes



ENTERING SPACE . LEVELING . PEOPLE WATCHING, EAVES DROPPING, & OBSERVING . APPROACHING, JOINING & PARTICIPATING IN GROUP . PLAYING GROUP GAME . WATCHING PLAYGROUND



Entering Third Place

VIGNETTE #1

“ Interestingly, the highest densities can be found at the major crosstown streets, where there is the most noise and pollution - as well as the most action to look at.

-William H. Whyte, *The Social Life of Small Urban Spaces*, p. 73 ”

Storefront
Awning

Outdoor
Seating

Location on
Street Corner



Indoor and
Outdoor
Lighting

Large Windows

Steps
Auditorium-
Shaped Seating

Entering Third Place

EVIDENCE-BASED DESIGN ELEMENTS

Location on street corner

It is ideal for a third place to be located at an intersection or street corner. As identified in a case study of the traditional French Cafes in the early-to-mid 1900s, the most popular cafes were located at street corners (see Appendix A). This gave users, who usually sat outside on the terrace, a view of the bustling street (Oldenburg, p. 147, 1989). William H. Whyte (1980) had a similar observation of street corners, and stated, "Interestingly, the highest densities can be found at the major crosstown streets, where there is the most noise and pollution - as well as the most action to look at" (p. 73). People enjoy watching people. Therefore, it is especially important that a third place chose a location which capitalizes on the busy street life at intersections. This will allow for patrons of the third place to have a view of the bustling street, if the space is designed accordingly.

If the exterior of the third place is successful in attracting pedestrians to sit and stay, it also has the potential to increase run-ins with acquaintances. The longer someone sits outside the third place, the more people will pass them. These increased intersections "increase [...] opportunities for interaction" (Bower, 2011, p. 119). A third place is built upon the idea of casual and informal relationships, and frequent run-ins with acquaintances support this.

Outdoor seating

To capitalize on the engaging view of the "heightened pedestrian density" (Purckhauer and Mikoleit, 2011, p. 66) at the intersection, it is important that the building provide outdoor seating. After all, as stated by William H. Whyte (1980), "What attracts people most, it would appear, is other people" (p. 19). In the French Cafes (see Appendix A), the terrace had chairs and small tables which were popular with guests. However, today, outdoor sidewalk furniture is often used at restaurants and coffee shops and comes with the assumption that one must purchase an item to sit. Therefore, truly public, open-to-all, and consumption-free third

places should use steps and ledges for seating, as the public will not assume they must pay-to-sit.

Oldenburg described the common outdoor seating of main streets in the early- to mid-1900s, "The earlier store fronts featured large windows and the majority of them had outdoor seating, in most cases integral to their architecture. Wide steps and Kasota stone slabs that flanked the entrances were heavily used" (1989, p. 109). He explains that these were widely used, and the passerby often stopped and chatted with the individuals on the steps (1989, p. 109). Therefore, the exterior design of third places should place an emphasis on exterior seating in order to facilitate friendly conversations and take advantage of an engaging view of the street. By promoting conversations, the outdoor seating supports the main purpose of a third place, which is informal socialization.

Auditorium-shaped seating

If possible, it is recommended that the seating be designed in a slightly auditorium-shaped. This form which allows people to watch the ongoing drama of the street. As stated in *Urban Code*, "Apart from [a sidewalk's] chief task, that of leading pedestrians safely from point A to point B, it also serves as a sales floor, promenade, meeting point, jogging route, eating space, store, playground, recovery area, workplace, and cellar entrance" (Purckhauer and Mikoleit, 2011, p. 44). Therefore, it is important the seating, made of ledges and stairs, be designed in a way to give users the full view of the drama of the street. In addition, auditorium-shaped seating provides a natural stage for street performers.

Entering Third Place

EVIDENCE-BASED DESIGN ELEMENTS

Steps

Steps are important at the front entrance for two reasons: to sit and to draw people into the space.

To sit. Steps can serve as informal public seating. As previously discussed, outdoor seating is important for an urban third place.

To draw people into the space. Steps can also draw people into a space. After observing Paley Park in New York City, William H. Whyte stated that, "The steps at Paley are so low [...] that one is almost pulled to them. They add a nice ambiguity to your movement. You can stand and watch, move up a foot, another, and, then, without having made a conscious decision, find yourself in the park" (p. 57, Whyte).

Although this research is intended for an indoor third place, not an outdoor park, the idea of steps inviting a passerby into the space can still be applied. The location on the street corner means that many pedestrians will pass by, and hopefully some will find themselves pulled up onto the steps for a respite or pulled completely inside the third place.

Indoor and outdoor lighting

Indoor and outdoor lighting is important for safety, especially after dark. Bright indoor and bright outdoor lighting can ease the fear of danger lurking around the corner.

Large windows

Oldenburg described large windows as "portals" which helped to "unify indoors and out and to encourage a 'life of the street' as well" (p. 109). These large windows also help to provide safety, especially to those outdoors, as explained by Jane Jacob's "eyes up the street" principle. She explains, "The buildings on a street equipped to handle strangers and to insure the safety of both residents and strangers, must be oriented to the street. They cannot turn their backs or blank sides on it and leave it blind" (p. 35).

Therefore, for safety and for increased indoor-outdoor connection, it is important that a third place have large windows oriented to the bustling street.

Storefront awning

As demonstrated in the case study research of the French cafes (see appendix A), the storefront awning is an important element of outdoor seating. It creates a human-scaled environment while also giving shade to users. As Whyte explains, "Of the spaces we have studied, by far the best liked are those affording a good look at the passing scene and the pleasure of being under a comfortable tree while doing so. This provides a satisfying enclosure; people feel cuddled, protected - very much the way they do under the awning of a street café" (1989, p. 46). The awning helps create the "satisfying enclosure" for users and creates a human-scaled environment for passerby. Therefore, the storefront awning can attract more people to sit, and thus serve more people and create more opportunities for social interaction.

Leveling

VIGNETTE #2

“Necessarily, a transformation must occur as one passes through the portals of a third place. Worldly status claims must at the door in order that within may be equals.”

-Ray Oldenburg, *The Great Good Place*, p. 25

”

Fireplace



Comfortable,
Mis-matched
Furniture

Shoe Racks

Imperfect,
Worn Material

Leveling

EVIDENCE-BASED DESIGN ELEMENTS

Oldenburg explains that a critical component of a third place is that people feel equal. Users of the space can let go of their ego and self-consciousness. This allows them to enjoy socializing without concerns of “worldly status claims” (Oldenburg, 1989, p. 25). In Oldenburg’s (1989) case study of English Pubs, he explains that people visit a third place “because they want to feel welcome” (p. 125). One cannot feel welcome if they feel they are above or below the others in the third place. Thus, it is important that leveling happens immediately when one enters the space, if not before. The following spatial design criteria are intended to promote leveling.

Casual, imperfect aesthetic

Third places should be informal. Oldenburg (1989) explains, “Where there is the slightest bit of fanfare, people become self-conscious. Some will be inhibited by shyness; others will succumb to pretension” (p. 37). He continues, “A non-pretentious decor corresponds with and encourages leveling and abandonment of social pressures” (p. 37). Therefore, it is important that the materials and furnishings of the third place not be too polished or elegant.

Aat Vos, author of *3rd 4 All* and architect in the Netherlands, has a similar sentiment for designing third places. Vos wrote “An imperfect space feels safer and offers [...] the possibility to make [one’s] own contribution, to make the space [their] own” (p. 76). This idea of an imperfect space is shown many times in Vos’s own designs, such as the Theek 5 library in Oosterhout, Netherlands (see Appendix F). His interior design creates a fun, relaxed atmosphere where the individual can easily make themselves at home. Vos is an architect, and, therefore, does not create unattractive places. He can make spaces both attractive and casual, engaging and imperfect.

Thus, third places should not be extravagant. A space should be informal and imperfect if a guest is to feel at ease.

Comfortable, mis-matched furniture

Similar to the imperfect, casual materials, the mis-matched furniture was selected to make the space feel imperfect. For further research into Aat Vos’s (2017) “imperfect” interior design (p. 76), see Appendix D, Appendix E, and Appendix F.

Novel design elements

When Oldenburg (1989) explains the personal benefits of the third place, he describes how “novelty or stimulation within” can be found (p. 45). He argues that Americans are currently not getting enough novelty in their lives. Novelty, he believes, can add a vibrancy to life and limit boredom. Oldenburg explains that third places can add novelty to American’s lives due to the “diverse population” who visits the space, thus allowing for conversations with those outside of work and home life (p. 44, 45). However, this is not the only way third places can support novelty. The space’s design can also bring a novel, unique experience into American’s lives.

Novel design is shown repeatedly in Aat Vos’s designs. In *3rd 4 All*, Vos (2017) promotes the benefits of an “imperfect” design (p. 166). His designs also feature unique items, such as a human-sized pink panther sculpture in the Theek 5 library, (see appendix F), or hanging ski lifts in the Biblo Toyen library for teenagers (see appendix D). These objects bring novelty to his designs. They surprise and engage visitors while adding a playfulness to the space. Although Vos (2017) describes their purpose to also “act as reference points and create easy landmarks for the mental map of the visitors” (p. 167), these novel items serve as much more.

Leveling

EVIDENCE-BASED DESIGN ELEMENTS

Shoe racks

The most important aspect of leveling is that everyone leaves their ego outside. Inside a third place, the CEO can relax and let down his powerful persona. An unemployed individual can enjoy the space without feeling less-than. Oldenburg states that, "Necessarily, a transformation must occur as one passes through the portals of a third place. Worldly status claims must at the door in order that within may be equals." (p. 25).

To aid in this, the third place can request or require that every able-bodied individual take off their shoes before entering. After all, no one can act too serious when their mis-matched or holey socks are exposed. One simply can't have a business meeting in socks.

Ideally, the removal of shoes will inspire a playful feeling or atmosphere - even if only for a moment.

Fireplace

The fireplace is key to bringing a feeling of warmth to a third place in the Upper-Mid-West United States, especially in the winter season. In Midwestern climates with a cold winter, a fireplace signals warmth and the safety from the frigid cold. It gives a sense of protection. Oldenburg believes that a third place needs warmth (p. 125). Oldenburg explains that English Pubs, one of his case studies for a third place, are successful because of their "scale and warmth." He states that they are "built to the human scale. They are intimate, even cozy settings, designed for more an immediate neighborhood" (p. 125). A fireplace aids in helping guests feel a sense of warmth and welcome in the space as soon as they enter. Therefore, it is recommended that a space meant to level include a fireplace.

People Watching, Eaves Dropping & Observing

VIGNETTE #3

“ The urban flaneur seeks [...] the cafe environment ‘in a voyeuristic manner, observing rather than directly participating in the unfolding drama of the street.’ ”
-Merlyn A. Griffiths and Mary C. Gilly, “Dibs! Customer Territorial Behaviors, p. 139

Seats in Sheltered Space

Small Side Tables

View of Activity



Armchairs

Casual, Imperfect Aesthetic

People Watching, Eaves Dropping & Observing

EVIDENCE-BASED DESIGN ELEMENTS

A third place can serve a need for urban flaneurs who may not desire to socialize, but still want to be around others. Laurence Wylie observed this in his text *Village in the Vaucluse* (1957), an extensive case study of life in a small French village in the 1950's. He explained that in the town's French Cafe, there were "the Lonely Ones" who were "bachelors, widowers, divorces" and lived alone. When not working or sleeping, they spent their time in the cafe, and rarely spoke to anyone except for the owner's wife (p. 244-245).

Even if urban flaneurs' may not be seeking to socialize, the third place should provide them a place to be around others. People watching is often unacceptable in the second place (work), and often impossible at the first place (home). Whether the individual simply enjoy people watching, or are lonely and looking for a conversation, the third place should host this activity.

For others, people-watching or getting coffee may be their "excuse to visit" a third place, although "what they are really after is a pretext to start a conversation" (Vos, 2017, p. 184). Therefore, individuals must feel comfortable coming to a third place on their own, and, once there, can decide whether to further interact.

Seats in a sheltered space (such as a nook)

The preference for people sitting in a nook-like space has been identified in both the case-study research, as well as in place-psychology research. Sally Augustin (2009) stated in her text *Place Advantage: Applied Psychology for Interior Architecture*, "People prefer to sit with their back against something really solid, like a wall or a sturdy room divider" (p. 72). In Lisa Waxman's research (2006), she observed that the favorite seats at coffee shops were "placed up against walls, windows, or level changes that provided a partial wall of sorts" (p. 45). William H. Whyte (1980), author of the well-respected *The Social Life of Small Urban Spaces*, also observed that, "Of the spaces we have studied, by far the best liked are those affording a good look at the passing scene and the pleasure of being under a comfortable tree while doing so. This provides a satisfying enclosure; people feel cuddled

[and] protected" (p. 46). This research all concludes that people prefer sitting in a sheltered space, with a horizontal plane behind them, and a low ceiling above them.

Examples of nooks are shown in Aat Vos's design of Biblo Toyen in Oslo, Norway (see Appendix D). Although the overall space is large, it has been divided into smaller nook-like spaces. By providing a multitude of nooks, Vos is encouraging children to explore and chose what environment they prefer for their activity.

Therefore, a space which hosts observing, eaves-dropping and people-watching should be a nook-like space with close walls and a low ceiling so that users feel safe and comfortable.

View of activity

In Waxman's study, she reported that coffee shop customers "enjoyed the opportunity to watch other people come and go; therefore, seats near a window, [...] with a view to much of the interior, particularly the entry and doors, were viewed as more desirable" (p. 45, 2006). Thus, spaces for observing should be oriented to the most active view to allow for an engaging experience.

Small side tables

As shown in the case studies of coffee shops, campers are usually students (Waxman, 2006, p. 47). It is important that the space intended for an urban flaneur is not taken by a camper. The observing, eaves-dropping and people-watching space may be particularly attractive to students because of its private, nook-like design. Therefore, the space should also be designed to discourage studying, and table selection can help accomplish this.

BWBR, an architecture firm headquartered in St. Paul, Minnesota, found that college students at North Dakota State University had trouble studying on end tables or tables of lower height. One survey respondent wrote, "Students have to slouch or bend over

People Watching, Eaves Dropping & Observing

EVIDENCE-BASED DESIGN ELEMENTS

uncomfortably in order to write anything on the end tables [...]. Students need comfortable chairs, but they need to be designed to sit up to [...] a full height table" (BWBR, 2017, p. 44). In the case study of coffee shops, Lisa Waxman (2006) noted that, "small round tables had been successful in shortening stays at other coffee shop" although she noted inconclusive evidence for this (p. 47).

Thus, it is recommended to select tables which are lower-than-working height, small, and round to prevent studying in the observing, eaves-dropping and people-watching space.

Casual, imperfect aesthetic

As previously stated, one of the most important aspects of a third place is that they are informal. An imperfect, casual space helps guests forget their pretension or self-consciousness, and socialize with others.

Novel design elements

As previously stated, by including novel, or unique, elements in the design of the third place, users will be engaged with the space. Novelty will add a vibrancy and playfulness to the third place.

Armchairs

Armchairs are recommended for a third place because of their comfort and their ability to be moved. Lisa Waxman (2006) noted in her observation of coffee shops that one had an "old upholstered chair that is very popular with patrons and is moved about as needed" (p. 41). Large, mis-matched and worn-in armchairs also seem to be popular in Aat Vos's designs, as well (see Appendix D and Appendix F). This is likely due to their casual aesthetic, and for their movability.

Approaching, Joining, & Participating in Group

VIGNETTE #4

“ Places that host group affiliation allows friends to meet and interact with one another in generous numbers, and there is a certain magic to those numbers.

-Ray Oldenburg, *The Great Good Place*, p. 64 ”

Dropped Ceiling

Adjustability of Space

Tables

Views of Other People

Views Support Accidental Eye Contact

Armchairs
Location by Walking Path



Back Against Wall

Fireplace
Casual, Imperfect Aesthetic

Views of Artwork, Views out Windows

Ledges as Seating

Amplitude of Seating

Small Space
Location at Front of Space

Approaching, Joining, & Participating in Group

EVIDENCE-BASED DESIGN ELEMENTS

Unplanned group activities are the most important element of a third place. A third place is the only place where these interactions can happen. The first place (the home) and the second place (the workplace) do not host unplanned group activities. It may be argued, though, that workplaces are now attempting to increase informal communication between employees. However, even if a workplace is successful in doing so, there is still an air of formality in a workplace. An important aspect to a third place is the leveling, or dropping of pretension and ego. As described by Oldenburg, "Worldly status claims must be checked at the door in order that all within may be equals" (p. 25). Thus, a work place cannot fully support the needs of a third place - nor should it try to.

Small space

William H. Whyte (1980) observed that people attract people (p. 19). This seems to be one of the overarching ideas in his text *The Social Life of Small Urban Spaces*. This principle also appears in many case studies. Mikoleit and Purckhauer (2011), in their text *Urban Code*, stated that "small public squares are busier than large public squares" (p. 62) because of their size. A small square with 15 people is busy, but a large square with 15 people is empty. Therefore, designers should consider making small spaces if they want to create popular places.

Additionally, Oldenburg explains that English pubs, one of his case studies for a third place, are successful because of their "scale and warmth." He states that they are "built to the human scale. They are intimate, even cozy settings, designed for more an immediate neighborhood" (p. 125). This also supports the idea that successful third places are also small places.

Location at front of space

Case study research has shown that social areas are often placed in front of the larger building. For example, in the case study of Chocolate Farbiek (see appendix E), the floor plans show the more social, talkative spaces being near the entrance. This case studies is a library, and likely located the social spaces in the front so that they do not disturb the other patrons.

Another benefit to placing social spaces at the front of buildings is that, "Entrances are meeting points" (Mikoleit and Purkhauer, 2011, p. 39). Individuals must pass through the bottle-neck of an entrance twice in their visit. Thus, placing a social area by the entrance, the paths of the sitters and of the passerby are likely to intersect. As explained in the upcoming principle, the more two individuals' paths intersect, the more likely they are to talk.

Therefore, designers should consider placing social spaces at the front of a building by the entry.

Location by walking path

Having seating next to the walking path (whether implied or explicit path) is beneficial because it will increase the likelihood of casual, passing conversation. Whyte (1980) observed "people's inclination to remain in the main flow, blocking traffic, being jostled by it. [...] In the center of the crowd you have the maximum choice - to break off, to continue" (p. 21). Thus, by placing seating next to the walking path, users are likely to converse because they do not have to commit to a lengthy conversation. Additionally, "Increasing the frequency of meetings increases opportunities for interaction" (Brower, 2011, p. 119). Therefore, by placing seating alongside the path of travel, the number of intersections between those entering, and those sitting, will be increased, which increases the likelihood of conversation. Thus, areas for socialization and conversation should be placed alongside, and facing, the path of travel.

Approaching, Joining, & Participating in Group

EVIDENCE-BASED DESIGN ELEMENTS

Views support accidental eye contact

In addition to the socialization area being alongside the walking path, the seating should also allow for accidental eye contact. Sally Augustin (2009) explained that, "People talk to each other most readily when they can see each other's eyes - we [...] find it hard to pass up a convenient opportunity to socialize" (p. 73). Consequently, seating should be angled so that users can make eye contact with those walking past and with those sitting around them. By doing so, the seating will encourage conversation.

Views of other people

By angling seating to support accidental eye contact, the seating will also be angled to watch other people. Views of others are ideal because people enjoy watching others. In fact, people are usually the entertainment, as observed in a case study of French cafes (see appendix A).

Besides personal entertainment, people-watching also gives the viewers something to talk about. Whyte (1980) coined the term "triangulation" which he explains as the "process by which some external stimulus provides a linkage between people and prompts strangers to each other as though they were not" (p. 94). If a couple starts arguing loudly in the third place, two strangers sitting alongside one another may exchange a look and a comment. In one of Whyte's examples, two strangers who witness a man bellowing on the evils of tax "exchange comments on the human comedy before them, in a tone of voice usually reserved for close friends" (p. 94). Views of passerby should be maximized so that individuals have conversation starters, thus encouraging socialization.

People are both the audience and the entertainment. Hence, seating in a third place should offer views of others.

Views of artwork, views out windows

Whyte also stated that for triangulation, "The stimulus can be a physical object or sight" (p. 94). Views of artwork or the outdoors can give strangers something to talk about or remark on. These views can also do the opposite: provide conversers an opportunity to "politely divert their eyes if they need a brief 'interaction break'" and would like to "break eye contact without seeming to evade or avoid other person" (Augustin, 2009, p. 73). Therefore, views of artwork or out windows can help spur a conversation or give the necessary temporary diversion to a conversation. This aids in spurring and continuing group socialization.

Casual, imperfect aesthetic

As previously stated, one of the most important aspects of a third place is that they are informal. An imperfect space helps guests forget their shyness, pretension, or self-consciousness, and socialize with others.

Novel design elements

As previously stated, by including novel, or unique, elements in the design of the third place, users will be engaged with the space. Novelty will add a vibrancy and playfulness to the third place.

Approaching, Joining, & Participating in Group

EVIDENCE-BASED DESIGN ELEMENTS

Amplitude of seating

Designers should aim to include more seating than necessary, even at peak usage. This is due to peoples' tendency to "perceive [a space] as full" when only "about 60 percent of the seats are occupied" (Augustin, 2009, p. 79). The focus of the third place is for individuals to meet and socialize. If people see a space is at 60% capacity and leave, they will not use the space, let alone socialize in the space. Therefore, it is important that extra seating be included, beyond that of what is actually needed for ideal occupancy.

Ledges as seating:

Extra seating can be included, without making the space appear empty, if ledges are built at seat-height. For example, a fireplace ledge could be 18" off the floor, which would create a comfortable seat. This encourages socialization in groups because it provides seating for users and does not make the space look empty. Because people like to be around, and watching, other people (see "Views of other people"), and because cozy spaces are preferred (see "Small space"), it is not ideal for a third place to appear empty. Sittable-height ledges provide a solution.

Adjustability:

It is important that users can adjust elements within their space, such as lighting, or the positioning of a chair. This allows the user to adjust the space so that they are getting the correct "mental stimulation [for a] particular task and environmental input" (p. 136, Augustin, 2009). Augustin (2009) also states that "When [someone is] stressed, [they] are less pleasant to the people around [them]" (p. 34). She explains that after removing a stressor, such as moving the furniture to a better position, or closing the shades to remove glare, mood improves. Therefore, it is important that the space be adjustable so that the surroundings do not cause stress, which could limit one's sociability.

In addition, because of the social focus of these activities, it is important that there is the ability to slide a chair over or grab another table. This way, individuals can join the group easily, thus achieving the goal of socialization.

Dropped ceiling

Similar to the preference of sitting with ones back against a wall, individuals also prefer to sit under a lower ceiling in informal situations (Augustin, 2009, p. 71). Augustin explains, "[People] like sitting in place that seem like refuges, spaces in which the ceilings are lower and the light is dimmer, which are physically adjacent to an area which is brighter and has higher ceilings" (2009, p. 11). William H. Whyte agrees with Augustin's statement. He states, "Of the spaces we have studied, by far the best liked are those [...] under a comfortable tree." He explains that under the protection of a tree and its canopy, "people feel cuddled, protected - very much the way they do under the awning of a street café" (Whyte, 1980, p. 46).

Therefore, it is important to include a dropped ceiling over a seating area, so that users feel comfortable and protected. If they feel safe in the space, perhaps they will feel more relaxed and act more pleasantly, which would improve socialization.

Back against wall

As previously stated (see "Seats in sheltered space"), people prefer to sit with their back against a wall or other vertical place. Therefore, it is logical to create a space where most or all of the seating is against a wall.

Armchairs

As previously stated, casual armchairs are recommended for a third place because of their comfort and their movability.

Approaching, Joining, & Participating in Group

EVIDENCE-BASED DESIGN ELEMENTS

Tables

As previously stated, the third place should be designed to combat campers - or at least make studying difficult. Tables which are lower-than-working height, small, and round prevent studying.

In addition, to serve the needs of socialization, it is important that tables be moveable and not too large. Waxman (2006), in her observation of multiple coffee shops, noted that, "For groups, the size of the table and the ability to pull two tables together also influenced seat decision" (p. 45). Therefore, like many other aspects of the space, it is important that tables are adjustable to user preference.

Another consideration is how table size impacts conversation. Augustin (2009) noted that "tables that are wider than 5.5' frustrate conversation" (p. 76). Thus, it is recommended that tables do not exceed 5' 6" in diameter if socialization is the purpose of the space.

Fireplace

As previously stated, the fireplace can bring a feeling of warmth to a third place in the Upper-Mid-West United States, especially during winter. The sense of coziness and warmth is important to creating a successful third place.

Playing Group Game

VIGNETTE #5

“ The place directly in front of the [...] cafe is the setting for the town’s boules contests. [...] The games go on into the wee hours of the morning and are accompanied by such spirited arguing as to have reduced property values in the nearby residences.

-Ray Oldenburg, *The Great Good Place*, p. 157 ”



Table Height

Table Height

Playing Group Game

EVIDENCE-BASED DESIGN ELEMENTS

Games of all sorts were mentioned Oldenburg's text. He includes descriptions of people playing chess or cards in French cafes (Oldenburg, 1989, p. 147). In Oldenburg's description of French cafes, much of his information is attributed to *Village in the Vaucluse* (1957). This text, written by Laurence Wylie, describes the life of townspeople in a small French village. Much of their life, especially their social life, revolves around the café. Wylie (1957) goes into detail on all the games which are played and hosted by this café, including boules (p. 250) and belote (p. 259). Both games are often played tournament-style and are one of the main sources of entertainment for the village's men (Wylie, 1957, p. 250). Although some of the group games are planned, especially the tournaments, many were spur-of-the-moment among those already present. Group games were and are still important because they serve as an "excuse to visit" a third place and provide "a pretext to start a conversation" (Vos, 2017, p. 184). Participating in a group game is an avenue for people to socialize. Therefore, although the game is the focus, socialization with a broadened social circle is the reward.

This activity is almost identical to the Approaching, Joining, and Participating in Group Socialization. The key difference is the table height.

Table Height

As previously stated (see "Small side tables"), table height is one way to attempt to limit studying within a third place. Lower tables are harder for students to work on (CITE). Therefore, the Approaching, Joining, and Participating in Group Socialization design criteria does not recommend full-height tables. However, for individuals to play card games or board game, a full height table is suggested so that people of all ages can comfortably play the game.

Therefore, these two activities (Approaching, Joining, and Participating in Group Socialization; and Playing in Group Game) have different recommendations for table height. The space's designer must decide if they want gaming to be included in their space. If they do choose to include gaming, and raise their table heights accordingly, they should be especially aware of what other design criteria they can include to limit campers, such as limiting WiFi and increasing noise levels.

Watching Playground

VIGNETTE #6

“ Adjacent to the neighborhood playground lived a woman who opened her home to all comers. From that home, the mothers would keep an eye on their children. The children were allowed to play in this home as well, and the mothers soon instituted a coffee klatch. The place was literally taken over.

-Ray Oldenburg, *The Great Good Place*, p. 236 ”

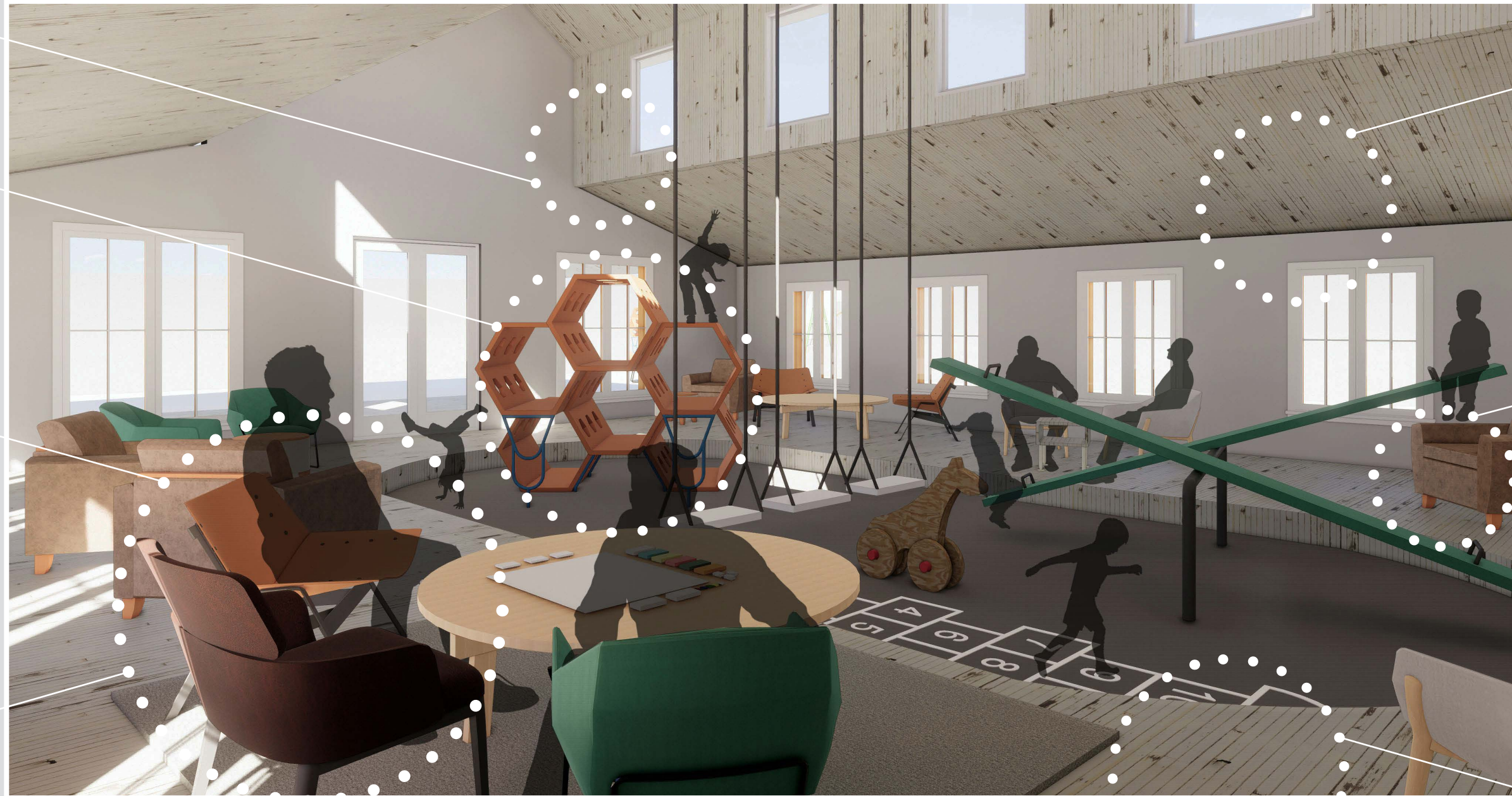
Ceiling Levels

Visibility of Playground

Playground in Middle, Seating Located on Exterior

Adjustability of Space
Tables

Amplitude of Seating
Views Support Accidental Eye Contact



Casual, Imperfect Aesthetic

Armchairs Back Against Wall

Seating Next to Walking Path

Watching Playground

EVIDENCE-BASED DESIGN ELEMENTS

As previously discussed in the Approaching, Joining, and Participating in Group Socialization section, people prefer to sit with their back against a wall while watching some sort of action. But if everyone wants to sit against the wall, who will be the action? The case study of the Red River Valley Farmer's Market (see appendix B) demonstrates that children playing can be the action. At this Farmer's Market, it was observed that the adults gathered under sheltered spaces, such as an open garage, or a large shade, and watched children play in the center play area. The adults mingled, snacked on recent purchases, and were entertained by the kids - regardless of if the kids were their own.

The ability of a playground to entertain and bring people together was also observed by Oldenburg. He explained, "Adjacent to the neighborhood playground lived a woman who opened her home to all comers. From that home, the mothers would keep an eye on their children. The children were allowed to play in this home as well, and the mothers soon instituted a coffee klatch" (Oldenburg, 1989, p. 236). Additionally, in *Urban Code*, a text by Anne Mikoleit and Moritz Pürckhauer (2011), it was observed that, "Fathers meet fathers on playgrounds" (p. 62).

Although William H. Whyte did not explicitly identify playgrounds as an external stimulus for triangulation, playgrounds can fulfill this purpose. As previously discussed, triangulation is the term proposed by Whyte (1980) and is defined as "the process by which some external stimulus provides a linkage between people and prompts strangers to talk to each as though they were not [strangers]" (p. 94). Whyte does include street characters, physical objects, views, sculptures, and street performers in his explanation of triangulation (Whyte, 1980, p. 96). However, as demonstrated by the case studies, Oldenburg's statement, and Mikoleit and Pürckhauer's work, playgrounds can serve as the external stimulus which links "people and prompts strangers to talk to each other" (Whyte, 1980, p. 94). Therefore, playgrounds can serve two uses: to allow children to play and socialize, and to allow adults to watch and socialize.

Visibility of playground

Parents may desire a view of the playground to make sure their child is safe. Additionally, all observers may enjoy watching the playground. Although William H. Whyte didn't expressly state that the playground is an external stimulus that connects people, it clearly serves as one, as stated in the previous paragraphs.

Therefore, it is important that the playground is in the center of the space. This allows for seating on all sides of the playground. The more seating, the more room for observers, and the more possibilities for socialization with the playground as the external stimulus (Whyte, 1980, p. 94).

The playground and its equipment should be designed so that the children are clearly visible from where the parents sit. This will provide a more engaging view for observers. The more action the parents can see, the more action they can discuss with others. The playground can also provide conversers an opportunity to "politely divert their eyes if they need a brief 'interaction break'" or "break eye contact without seeming to evade or avoid other person" (Augustin, 2009, p. 73). Therefore, the playground can help observers start conversations, and give them an opportunity for a polite respite from a conversation.

Seating next to walking path

As previously discussed, having seating next to the walking path is beneficial because it will increase the likelihood of casual, passing conversation.

Seat views support accidental eye contact

As previously stated, seating should be angled so that users can make eye contact with those walking past and with those sitting next to them. By doing so, the seating will encourage conversation.

Watching Playground

EVIDENCE-BASED DESIGN ELEMENTS

Ceiling levels: Low for observers, high for children

As previously stated (see “Dropped ceiling”), people like to sit under low ceilings. Augustin (2009) stated, “[Individuals] like sitting in places that seem like refuges, spaces in which the ceilings are lower and the light is dimmer, which are physically adjacent to an area which is brighter and has higher ceilings” (p. 11). Thus, it makes sense to have a lower ceiling above the observers, who are on the outside of the playground, and a taller ceiling above the playground.

Because this research is focusing on an indoor third place, the entire hypothetical playground will be indoors. However, this idea of a sheltered seating area is readily applicable to outdoor playgrounds as well.

The preference for adults to be under an awning or shelter is apparent in the case study of the Farmer’s Market (appendix B). For this case study, adults were observed standing under a shelter while watching kids at play in the center of the open space.

Back against wall

As previously stated (see “Seats in sheltered space”), people prefer to sit with their back against a wall or other vertical place. Therefore, it is logical to create a space where most or all of the seating is against a wall or horizontal plane.

Casual, imperfect aesthetic

As previously stated, one of the most important aspects of a third place is that they are informal. An imperfect space helps guests forget their shyness, pretension, or self-consciousness, and socialize with others.

Novel design elements

As previously stated, by including novel, or unique, elements in the design of the third place, users will be engaged with the space. Novelty will add a vibrancy and playfulness to a space.

Amplitude of seating

As previously stated, designers should aim to include more seating than necessary, even at peak usage. If people see a space is at 60% capacity, they will likely “perceive it as full” and will not use or socialize in the space (Augustin, 2009, p. 79). Therefore, it is important that extra seating be included.

Adjustability

As previously stated, it is important that users can adjust elements within their space, such as lighting, or the positioning of a chair. To encourage socialization, chairs and tables should be easily moved by users. This way, individuals can form or join a group easily, thus supporting socialization.

Armchairs

As previously stated, casual armchairs are recommended for a third place because of their comfort and their movability.

Tables

As previously stated, the third place should be designed to combat campers, and low tables can do that. However, campers are not as much of a concern in a playground-type area due to the loud noise often found in playgrounds. Rather, the focus of tables in this space is their ability to be moved due to user preference.

Conclusion

This paper serves as a congregation of research regarding third place activities and their ideal design. For the field of architecture and interior design, this research may give guidance to future third-place design. Ideally, it will serve to question previously un-considered decisions that designers have made regarding the design of indoor public spaces, such as libraries and coffee shops. If these spaces are better designed, they be more successful at promoting third-place activities. As Sally Augustin, author *Place Advantage: Applied Psychology for Interior Architecture* (2009), stated, "A well-designed space is where the right things happen" (p. 21).

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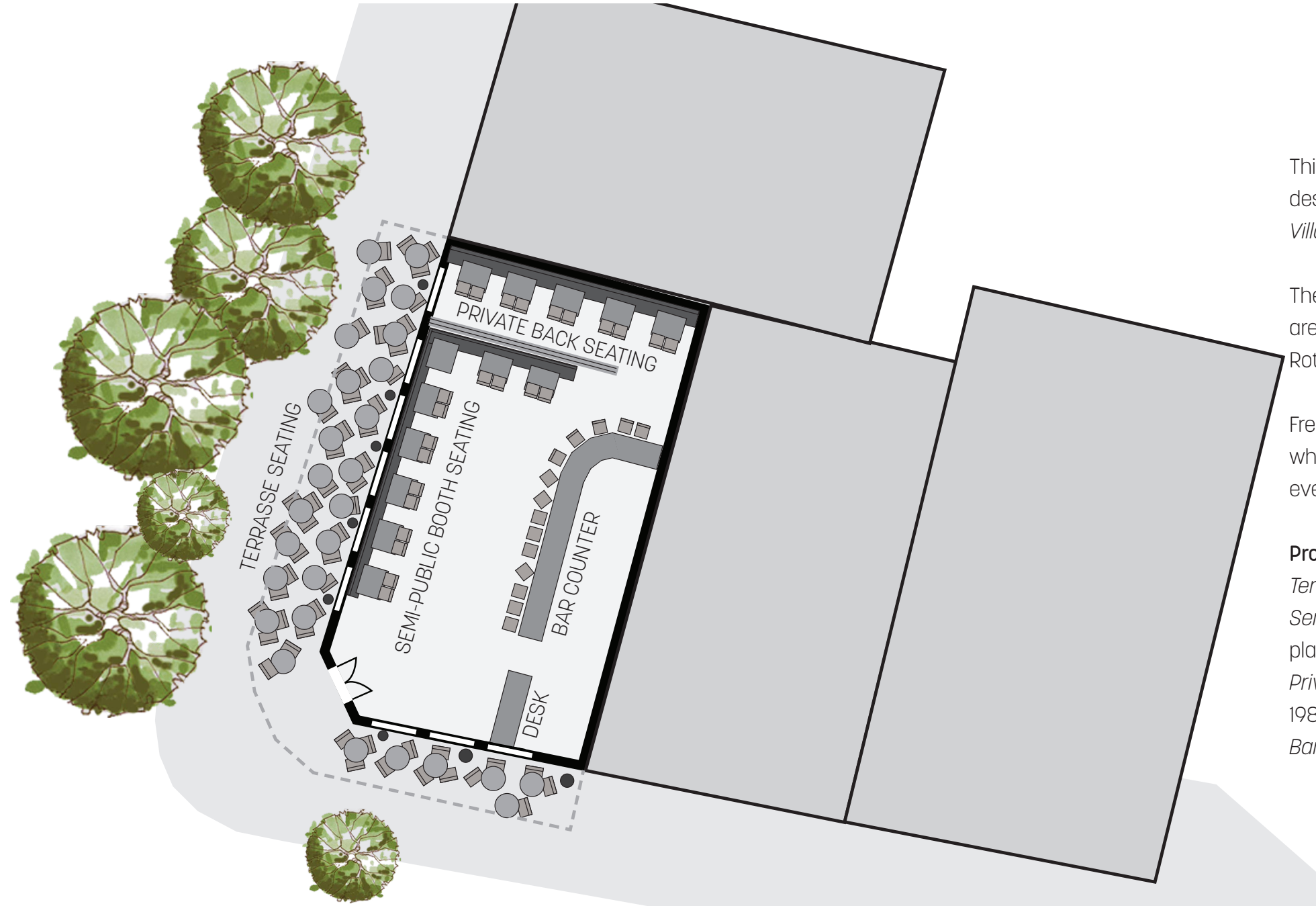
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CASE STUDY: FRENCH CAFÉS



FLOOR PLAN OF TRADITIONAL FRENCH CAFÉ,
AS DESCRIBED BY OLDENBURG (1989) & WYLIE (1957)

APPENDIX A

CASE STUDY: FRENCH CAFÉS

This case study of French cafés is based off of Ray Oldenburg's written description in *The Great Good Place* (1989). He described the design and the activities of Parisian cafés from the early 1900's. Much of his description was attributed to *Village in the Vaucluse*, a non-fiction novel by Laurence Wylie (1957).

These cafés were located across France, and were part of the daily routine of the French. Famous examples, which are seen in the upcoming case-study images, include the Café De Flore, La Closerie des Lilas, Les Deux Magots, and La Rotonde, which was an inexpensive bohemian cafe where artists would frequent in the early 1900's (Wylie, 1957, p. 12).

French cafés were small spaces of approximately 1,700 square feet (Oldenburg, 1989, p. 147). They were informal spaces where refreshments were inexpensive, thus open to most in the community, that would occasionally hold community events (Wylie, 1957, p. 245).

Program Elements:

Terrasse seating, which is the least private and most popular seating (Oldenburg, 1989, p. 147)

Semi-public booth seating, which is more private than the terrasse seating and has views outside. Guests use this area to play cards or chess. (Oldenburg, 1989, p. 147)

Private back seating, which is most private and often used by lovers and those having private conversations (Oldenburg, 1989, p. 147)

Bar counter and desk, where customers order food and drink (Oldenburg, 1989, p. 147)

CASE STUDY: FRENCH CAFÉS



Figures from left to right: Figure 28 | Terrasse; Figure 29 | Dog and Friend; Figure 30 | Terrasse 2; Figure 31 | Terrasse 3



18" diameter tables with wicker chairs (Oldenburg, 1989, p. 147)



view of street life



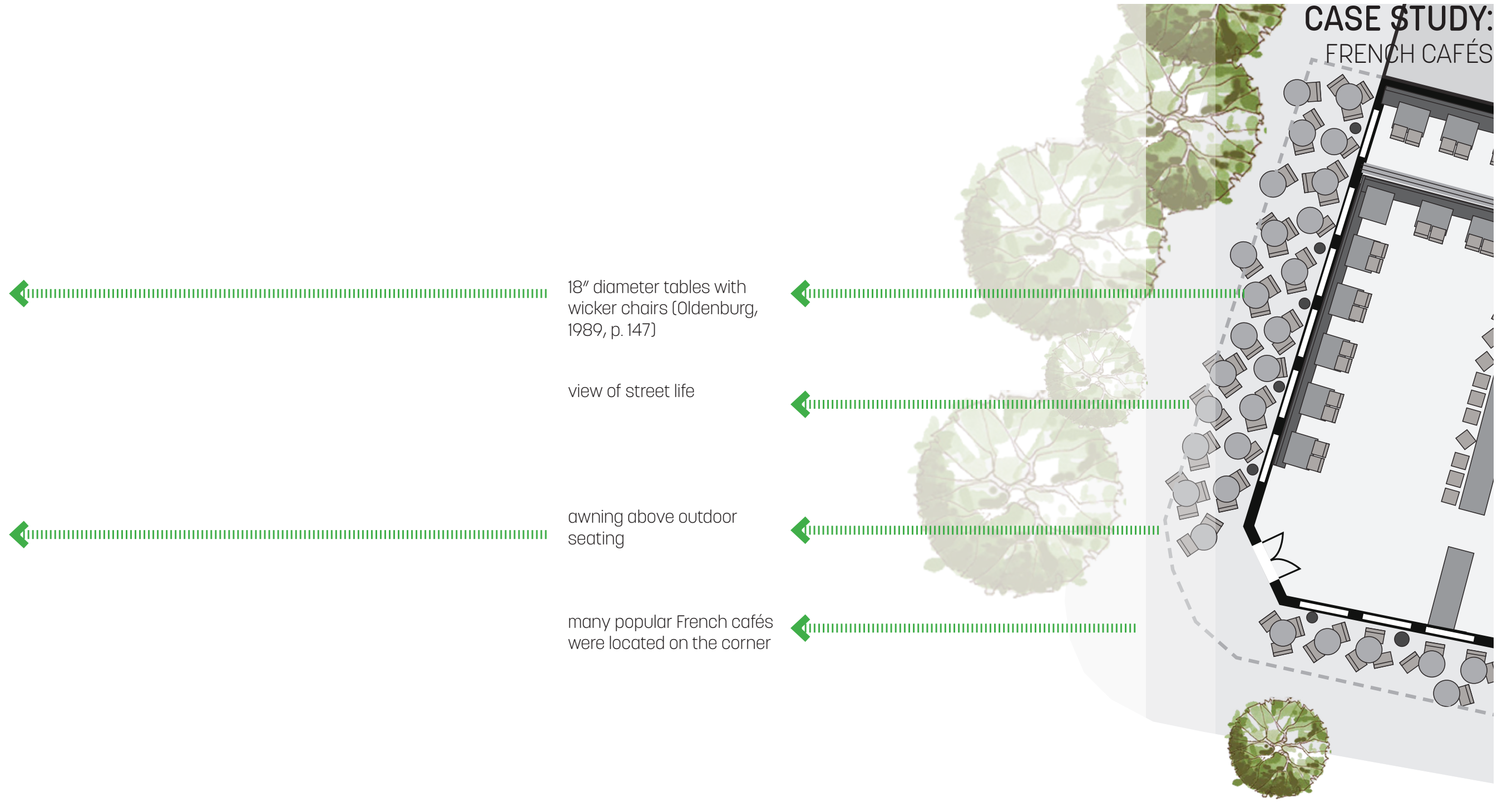
awning above outdoor seating



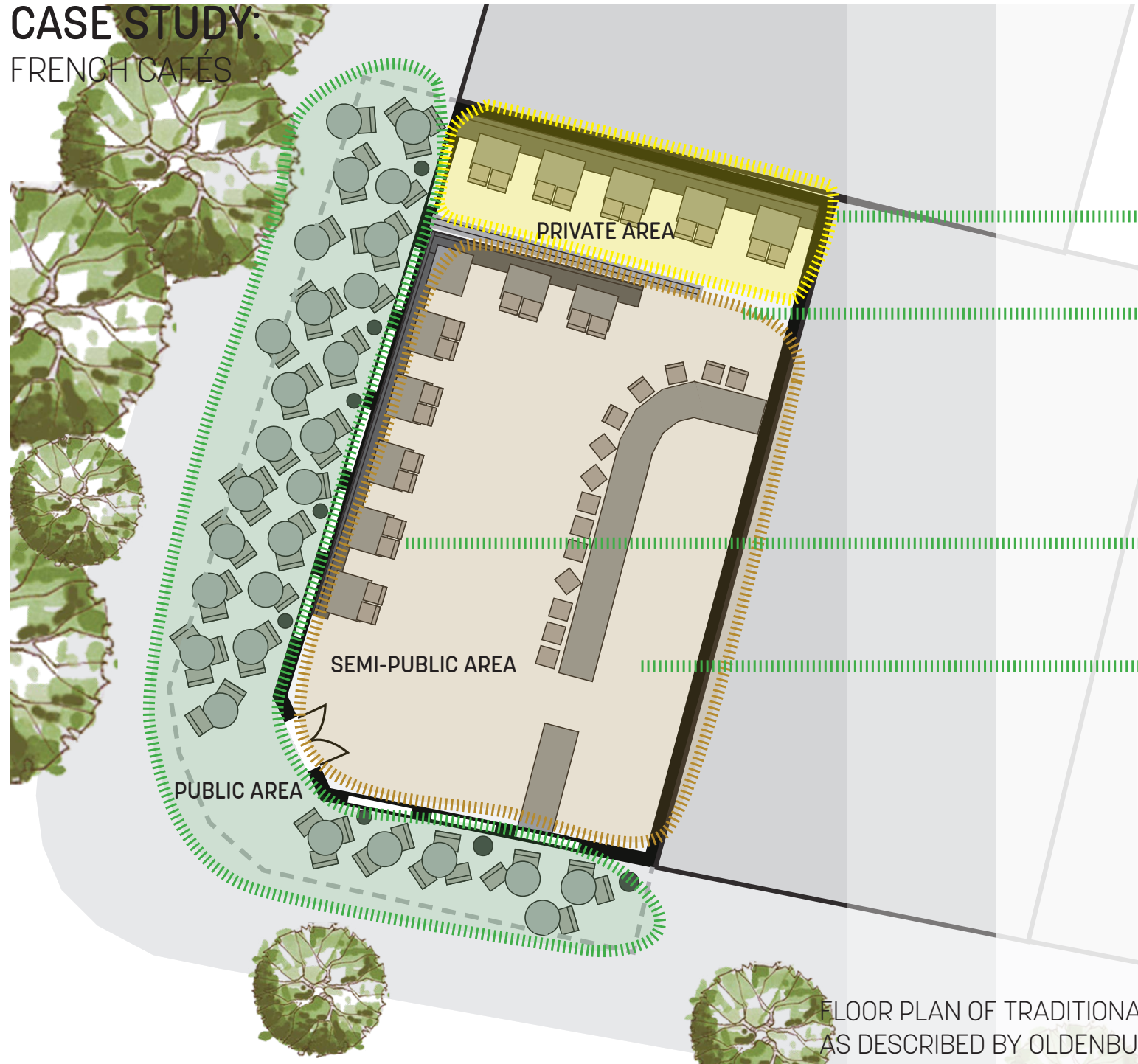
many popular French cafés were located on the corner



CASE STUDY: FRENCH CAFÉS



CASE STUDY:
FRENCH CAFÉS



FLOOR PLAN OF TRADITIONAL FRENCH CAFÉ,
AS DESCRIBED BY OLDENBURG (1989) & WYLIE (1957)

private back area for lovers and personal discussions (Oldenburg, 1989, p. 147)

half-wall that separates semi-public and private space (Oldenburg, 1989, p. 147)

semi-public booth seating with views outside, larger tables than outside, often used to play cards and chess (Oldenburg, 1989, p. 147)

bar to serve coffee and alcohol

CASE STUDY:
FRENCH CAFÉS



Figures from left to right: Figure 32 | Writer; Figure 33 | Men Reading; Figure 34 | Cafe Interior

CASE STUDY: FRENCH CAFÉS

Research Findings:

This case is similar to both the Farmer’s Market and Pearl Street because it has an outdoor component which attracts many people. Users at all three spaces are able to people watch. It is also fairly accessible-to-all, because it cost little money to buy a drink (Wylie, 244, 1957). This low-bar of entry serves all these third places well, because it allows more people to come.

This case study is uncommon from the other three case studies because it is a historical case study, based off of how French cafés were in the early-to-mid 1900’s. Therefore, it is important to consider how activities and cultures have changed since then. For example, the tendency to now work on a laptop at a coffee shop must be recognized.

Environmentally, this case study responds to its given site with its terrasse on both sides which opens to the street. This terrasse allows users to people watch as they let the day pass. Socially, it responds to the users various social needs: whether it be sitting in the public area (terrasse), the semi-public area (booths), or the private area (back tables). The design lets users choose. Culturally, the French Café had a low bar-of-entry, due to the cheap price of drink, which allowed for most, if not all, community members to use its space. The café gave a space for people to meet and discuss politics, as most third places do (Oldenburg, 1989, p. 67).

Overall, the French Café represents the best of a third place: A space where community members can come and go, and always find a friend or two to talk to.

CASE STUDY: FRENCH CAFÉS

Conclusion:

The French Café case study supports the theoretical premise that architecture can encourage third-place activities because it demonstrates how a simple café was once the hub of French communities. The success of the terrasse suggests that having a view of the street may be beneficial to users of the proposed elevated garden. The French Café also had multiple spaces, ranging from public to private. Users seemed to enjoy this, and clearly understood what each space was for. This may also be applied to the proposed elevated garden.

CASE STUDY:

RED RIVER FARMER'S MARKET, FARGO, N.D.

APPENDIX B

CASE STUDY:

RED RIVER FARMER'S MARKET, FARGO, N.D.

The Red River Farmer's Market is a weekly summer market in Fargo, North Dakota. It is a popular event for Fargo-Moorhead-West Fargo community members. It takes place in an empty lot in Downtown Fargo, adjacent to the location of the proposed elevated garden. The Farmer's Market uses approximately 50,000 square feet, or 1 acre.

Existing Program:

Portable tents for vendors

Existing empty garage, used for indoor vendors and seating

Stage/performance area

Children's play area

Outdoor seating area, adjacent to stage/play area

Outdoor seating area, behind garage/next to Broadway

Indoor seating area, within garage

Public restroom



Figure 7 | Red River Market Pickup

CASE STUDY:
RED RIVER FARMER'S MARKET, FARGO, N.D.



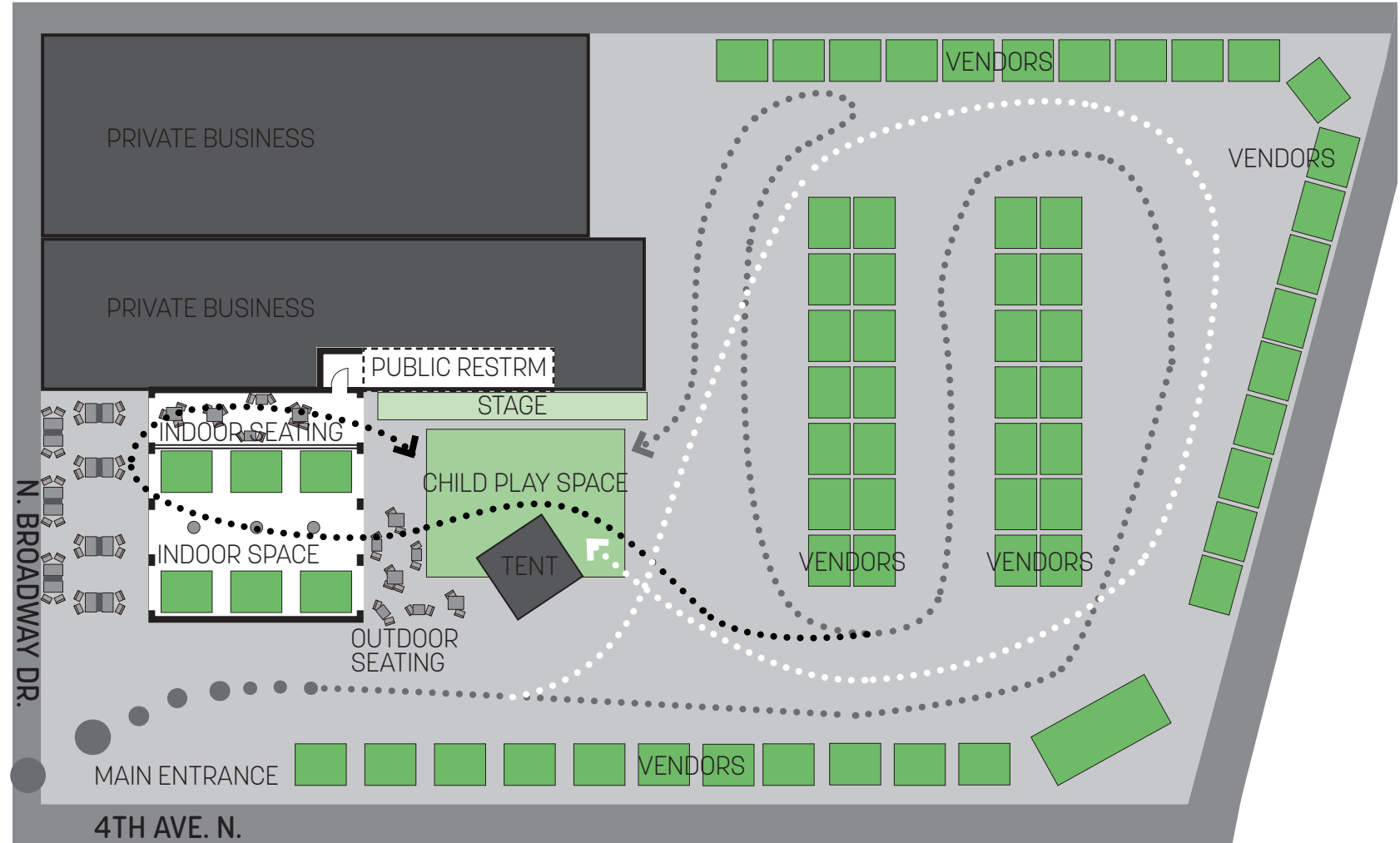
MEANDERING | MEETING | SOCIALIZING



Figures, Left to Right: Figure 8 | Beer Vendors; Figure 9 | Dogs Visit Market; Figure 10 | Vendors 1; Figure 11 | Vendors 2; Figure 12 | Vendors 3; Figure 13 | Vendors 4

Open to all - dogs included!

CASE STUDY:
RED RIVER FARMER'S MARKET, FARGO, N.D.



CIRCULATION MAP OF FARMER'S MARKET

CASE STUDY:

RED RIVER FARMER'S MARKET, FARGO, N.D.



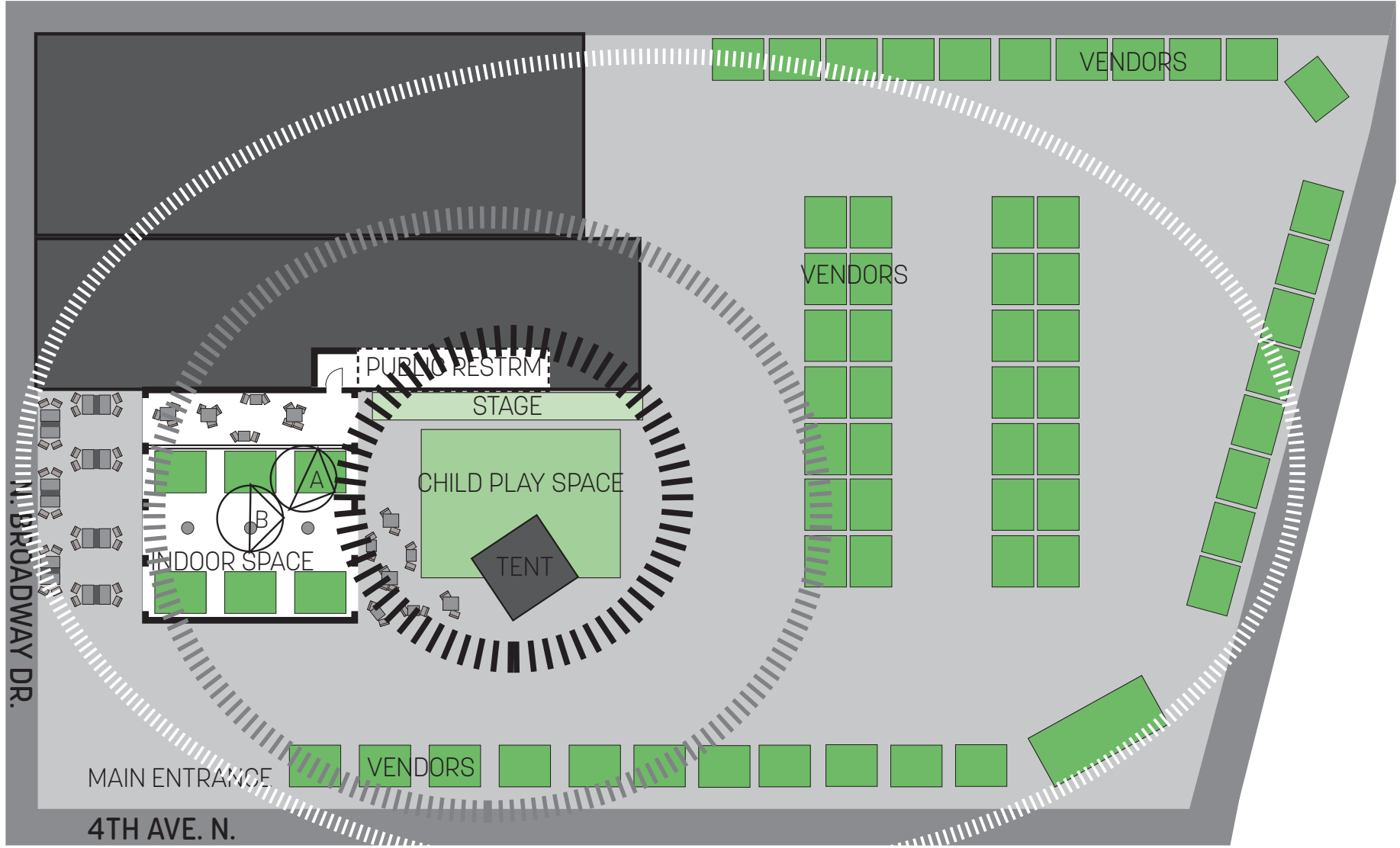
Figure 14 | Looking at Play

View A



Figure 15 | Mingling

View B



MAP OF DENSITY OF FARMER'S MARKET

CASE STUDY:

RED RIVER FARMER'S MARKET, FARGO, N.D.

The density of people is concentrated around the children's play area/ stage. After buying food, guests often stand or sit and watch the activity.

Activities:

- Eating*
- Socializing*
- Meeting*
- Greeting*
- Joining*
- Laughing*
- Watching*
- Observing*
- Participating*
- Engaging*

CASE STUDY:

RED RIVER FARMER'S MARKET, FARGO, N.D.



Figure 16 | Tables

View C

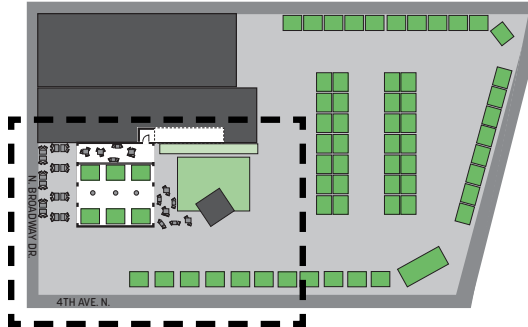


Figure 17 | Hiding from Rain

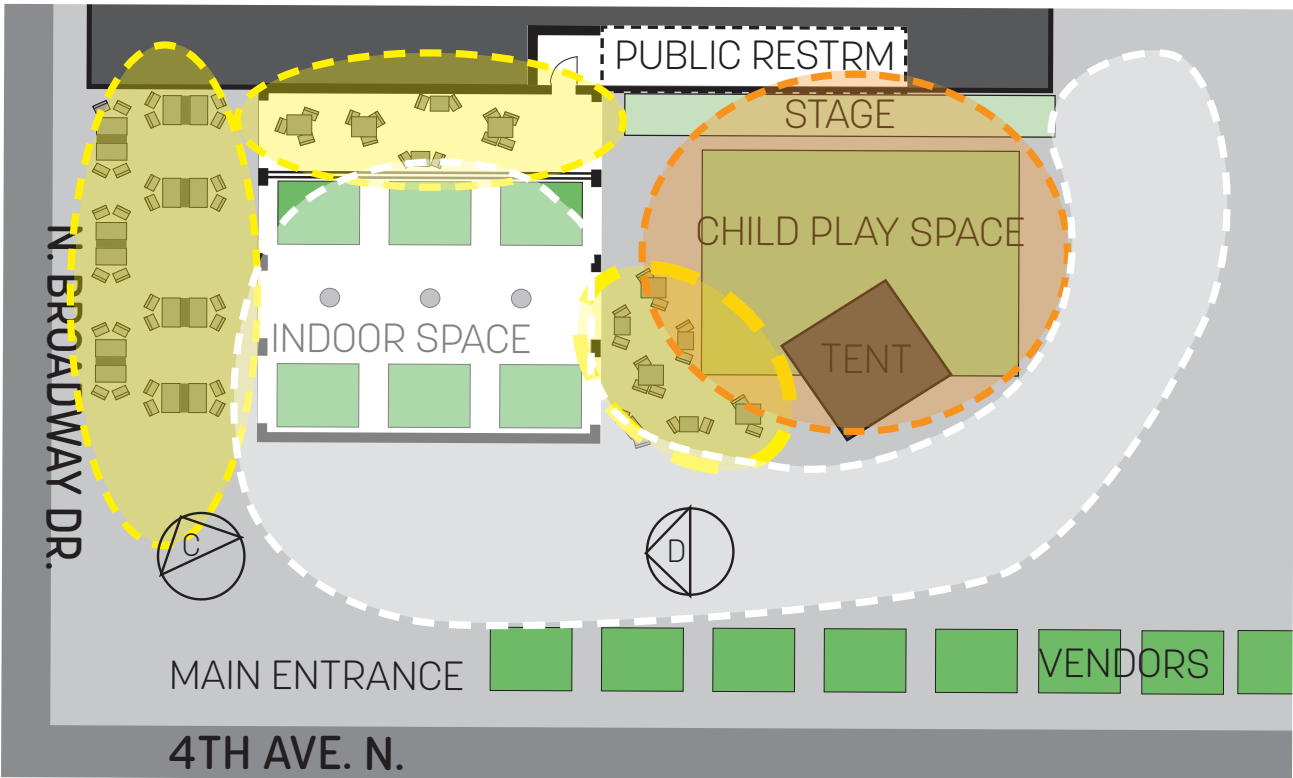
View D

CASE STUDY:

RED RIVER FARMER'S MARKET, FARGO, N.D.



AREA SHOWN IN
DETAIL MAP



DETAIL MAP OF ACTIVITY HUB

ACTIVITIES:
Meandering, observing stage



Sitting, socializing



Being observed while performing or playing



CASE STUDY:
 RED RIVER FARMER'S MARKET, FARGO, N.D.

SIGNAGE: Used to promote local businesses that support the Market, and to ask for donations for the Market.



Figure 18 | Change Bucket



Figure 19 | Market Sign



Figure 20 | Flowers



Figure 21 | Market Sign 2

CASE STUDY:
 RED RIVER FARMER'S MARKET, FARGO, N.D.

PUBLIC ART: Used to add visual interest to an otherwise run-down building.

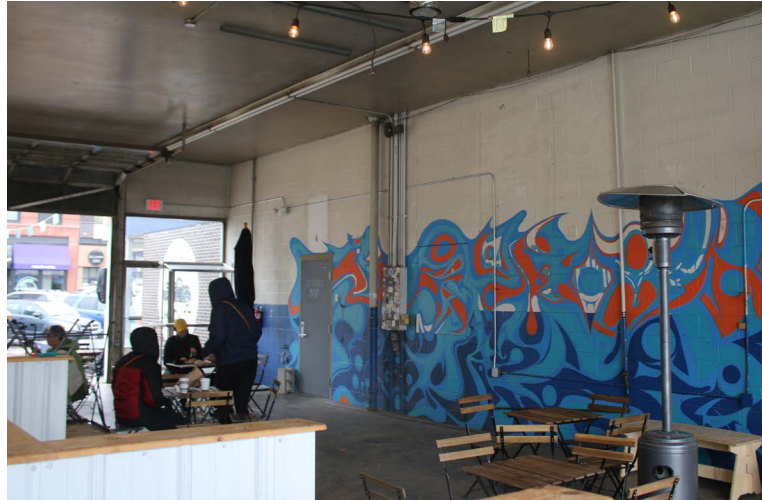


Figure 22 | Garage Paint 1



Figure 23 | Garage Paint 2



Figure 24 | Garage Paint 3



Figure 25 | Garage Paint 4

CASE STUDY:

RED RIVER FARMER'S MARKET, FARGO, N.D.

Research Findings:

The Farmer's Market is similar to the French cafe because they are both informal spaces which host social activities. Their aesthetic is understated, which helps avoid pretentiousness in users. Unlike the French cafe and the Cooled Conservatories at Gardens by the Bay, this space is mostly outdoor and exposed to elements. It is also a temporary space, which is set up on Saturday mornings during late summer and early fall. Therefore, most of the analysis was of the circulation and views, because there was little structure or form to analyze. This case study is a great example of how a community can create a third place with a small budget and limited resources.

Environmentally, this case study responds to its given site by having a small covered area inside the garage. This garage becomes crowded in times of rain or cold, and gives users shelter. Socially, the Red River Market responds to Fargo residents' desire to strengthen their community ties. It provides a public space for all, and spending money is not necessary (although easily done). Culturally, the Market responds to Fargo because North Dakota is a heavily agriculture-based economy. There are many farmers from nearby areas that come every Saturday to sell their produce. The simple design and understated space make all feel welcome.

Conceptually, the Red River Farmer's Market demonstrates Fargo residents' desire for connection within their community.

CASE STUDY:

RED RIVER FARMER'S MARKET, FARGO, N.D.

Conclusion:

The Farmer's Market case study demonstrates how the decision of where to place certain elements, such as the stage and children's play area, will impact user's behavior. The placement of the children's play area and performance stage next to the garage is successful because it allows for visitors to mingle while watching children play, or watching bands perform on the stage. This suggests that third places may benefit from a focal point in the center of the space, which draws guests together and provides entertainment.



Figure 26 | Kids at Play



Figure 26 | Center Stage

CASE STUDY: PEARL STREET, BOULDER, CO

APPENDIX C

CASE STUDY: PEARL STREET, BOULDER, CO

Pearl Street is a pedestrian street located in Boulder, Colorado. It is four blocks long, and lined with small stores and restaurants. The street is quite wide, with three "lanes" for pedestrians, visually divided by planters and benches. It is a popular destination to live, work, and shop.

Program Elements:

- Walking path made of red pavers
- Seating: benches, chairs, and edges of planters
- Shops lining the street consisting of many art galleries, restaurants, and small clothing boutiques
- Signage of upcoming events
- Human-scale facades of buildings, with awnings on many exteriors
- Play areas for children



Figure 35 | Pearl Street Trees



Figure 36 | Unicycle

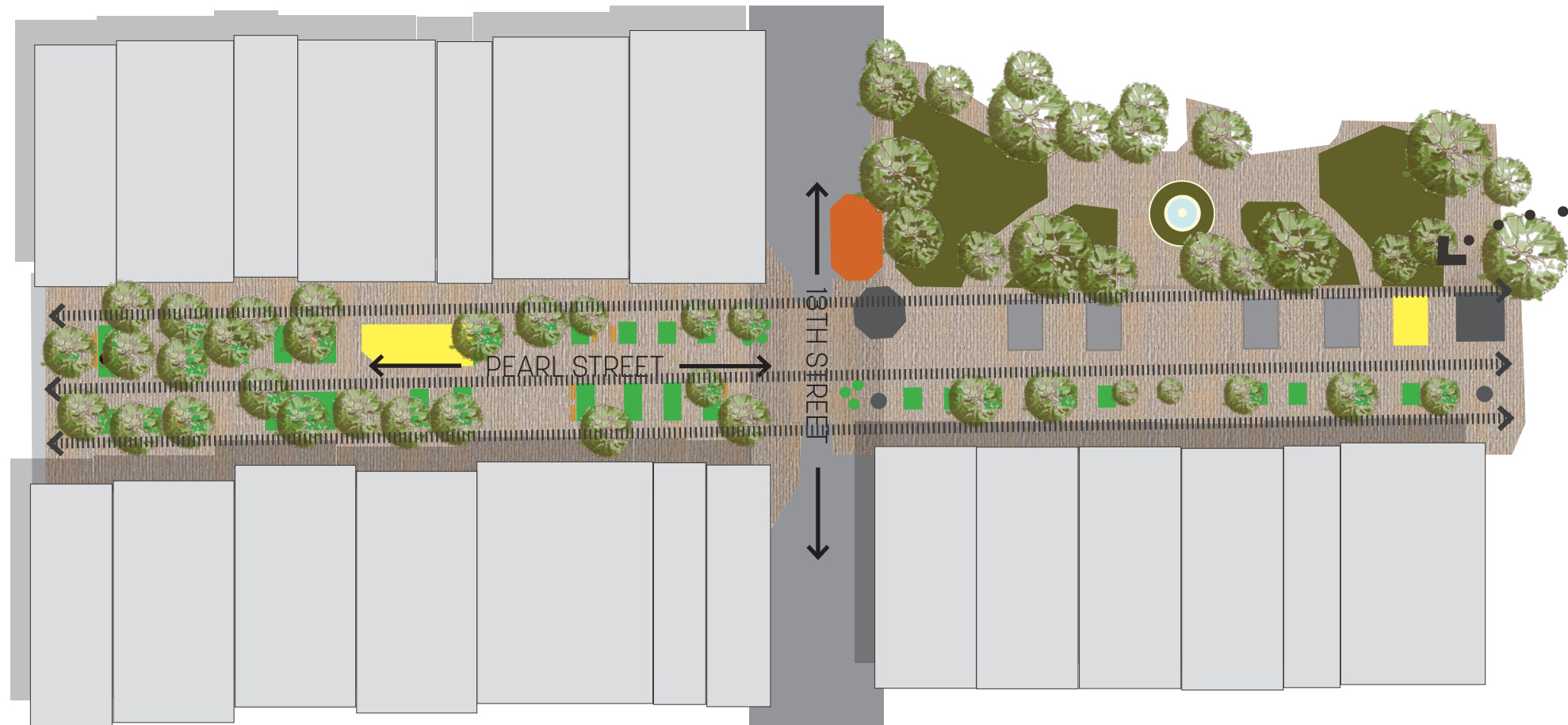


Figure 37 | Pearl Street Walk










Figure 38 | Playful Chairs

CASE STUDY:
PEARL STREET, BOULDER, CO



KEY:

	Kid's Play Area		Shade Structure		Garden
	Public Restroom		Information Kiosk		Bench
					Walking Path

MAP OF PEARL STREET NORTH

Pearl Street has many play areas for children, including the Pop Jet Fountain.

CASE STUDY:
PEARL STREET, BOULDER, CO



Figures top to bottom: Figure 39 | Pop Jet Fountain; Figure 40 | Play Sculptures

CASE STUDY:
PEARL STREET, BOULDER, CO

Pearl Street often has buskers camped out on its street. Performers bring life to the streets, and may entertain - or annoy - passer-by. They provide free entertainment, or paid entertainment - based on the observer's decision to donate.

CASE STUDY:
PEARL STREET, BOULDER, CO

Pearl Street's many planters, benches, and statues allow guests to sit, lean, or lounge as they please.



Figure 41 | Unicycle and Crowd



Figure 42 | Musicians and Biker



Figure 43 | Fire Breather



Figure 44 | Little Violinists



Figure 45 | Juggler

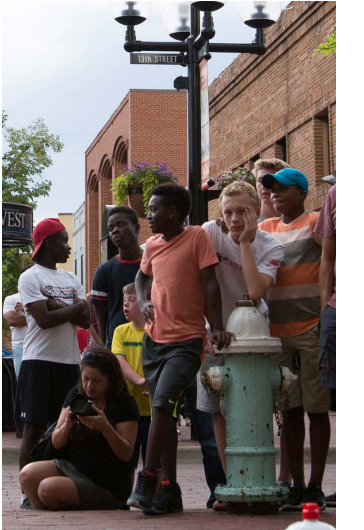


Figure 46 | Observers

Boys lean on a fire hydrant as they watch a street performer.

CASE STUDY:

PEARL STREET, BOULDER, CO

Pearl Street is similar to the other case studies because it is outdoor, like the Farmer's Market, and has greenery, like the Cooled Conservatories at Gardens by the Bay. It is a completely open public space, and, similar to the Farmer's Market, encourages spending money - due to the proximity of shops - but does not require it. In fact, Pearl Street has attractions which are free, including play areas for children. Overall, this case study and the Farmer's Market are very similar in the type of activities and users they attract. However, the Farmer's Market is temporary, while Pearl Street is open year-round.

Environmentally, Pearl Street responds to its site by keeping a clear view to the mountains. Boulder is tucked in a valley of mountains, so the visual connection to the mountains is important to the sense of place. Socially, Pearl Street invites the community in with many areas to sit, play, and talk. Boulder is an outdoor community, and this is expressed through the main shopping center being an outdoor pedestrian street.

Overall, Pearl Street is successful in fostering community through its open-to-all accessibility.

CASE STUDY:

PEARL STREET, BOULDER, CO

Conclusion:

Many of the elements of Pearl Street can be applied to the design of Fargo's elevated garden. The children's spaces encourage playful activity while also providing a focal point for passerby. The information kiosks help foster community relationships by sharing events with residents. Finally, the view to the mountains can be mirrored in Fargo's elevated garden with a view to the snow. By keeping a clear view of the setting, whether it be in Pearl Street or in the elevated garden, residents can feel a sense of place, and a sense of belonging.

CASE STUDY:
BIBLIO TOYEN, OSLO, NORWAY

APPENDIX D

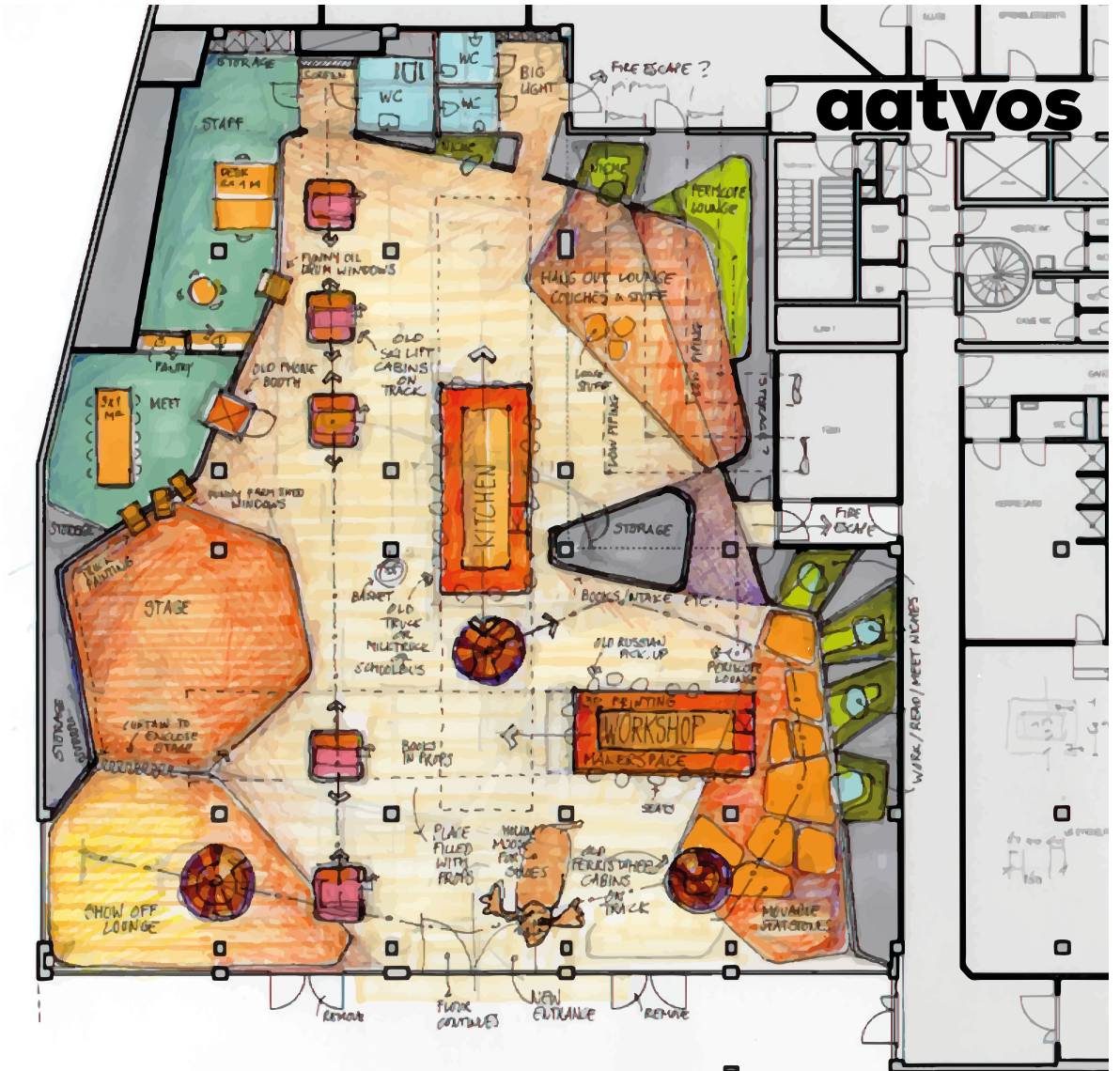
CASE STUDY:
BIBLIO TOYEN, OSLO, NORWAY



Another one of Aat Vos's designs is Biblio Toyen, a library for pre-teens and teens. Vos did the interior design, and included unique nook-like spaces for the teens to explore. His use of novel elements, such as ski lifts suspended from the ceiling, create a sense of exploration.

Project Elements:

- A shoe and coat rack
- Private nooks
- A kitchen for teaching
- A 3D printer and maker lab
- Movable floor cushions
- Eclectic arm chairs
- Suspended sliding book shelves



CASE STUDY: BIBLIO TOYEN, OSLO, NORWAY

The library, while not especially large, is broken up into smaller unique spaces. This encourages users to explore.



A shoe rack shaped like a moose, and a coat rack.

- 1 Entrance
- 2 Toilets
- 3 Storage, closets
- 4 Staff
- 5 Meeting / dressing room
- 6 Stage
- 7 Schoolbus with kitchen
- 8 Piaggio's with workshop
- 9 Ferris wheel meeting carousel
- 10 Ski lift cabins
- 11 Wheel barrow chairs
- 12 Lounge seating
- 13 Display pallets
- 14 Display oil drums
- 15 Old door table with 2 pc's
- 16 Loose seating parts
- 17 Media racks on track
- 18 Projector screen at ceiling
- 19 Elevated floor
- 20 Shoe moose
- 21 Poetry writing chair
- 22 Lego wall
- 23 Lockers with glass doors
- 24 Tweek Mirror passageway
- 25 Oil drum mirror with lights
- 26 "Periscope" view lounge
- 27 Cocoons
- 28 Reception desk
- 29 Sound showers
- 30 Pantry
- 31 Ramp
- 32 Amfi seat 300+
- 33 Amfi seat 500+
- 34 Wardrobe
- 35 1 Black + 1 white curtain

CASE STUDY: BIBLIO TOYEN, OSLO, NORWAY



CASE STUDY: BIBLIO TOYEN, OSLO, NORWAY

Movable and informal seating is everywhere in this space. The seating is a combination of armchairs, pillow seats and old-fashioned, worn-in couches. They choices allow users to chose how they want to sit and in what formation. Nooks are also built into the walls.

Vos designs custom furniture, including these wheel-barrow chairs.



CASE STUDY: BIBLIO TOYEN, OSLO, NORWAY

Conclusion: Vos's design for teens is very successful. He creates an adventurous space, full of nooks and crannies, for children to explore. His use of novel items, such as wheel barrow chairs and suspended book cases, is inventive and playful.

CASE STUDY: CHOCOLADE FABRIEK, GOUDA, NETHERLANDS

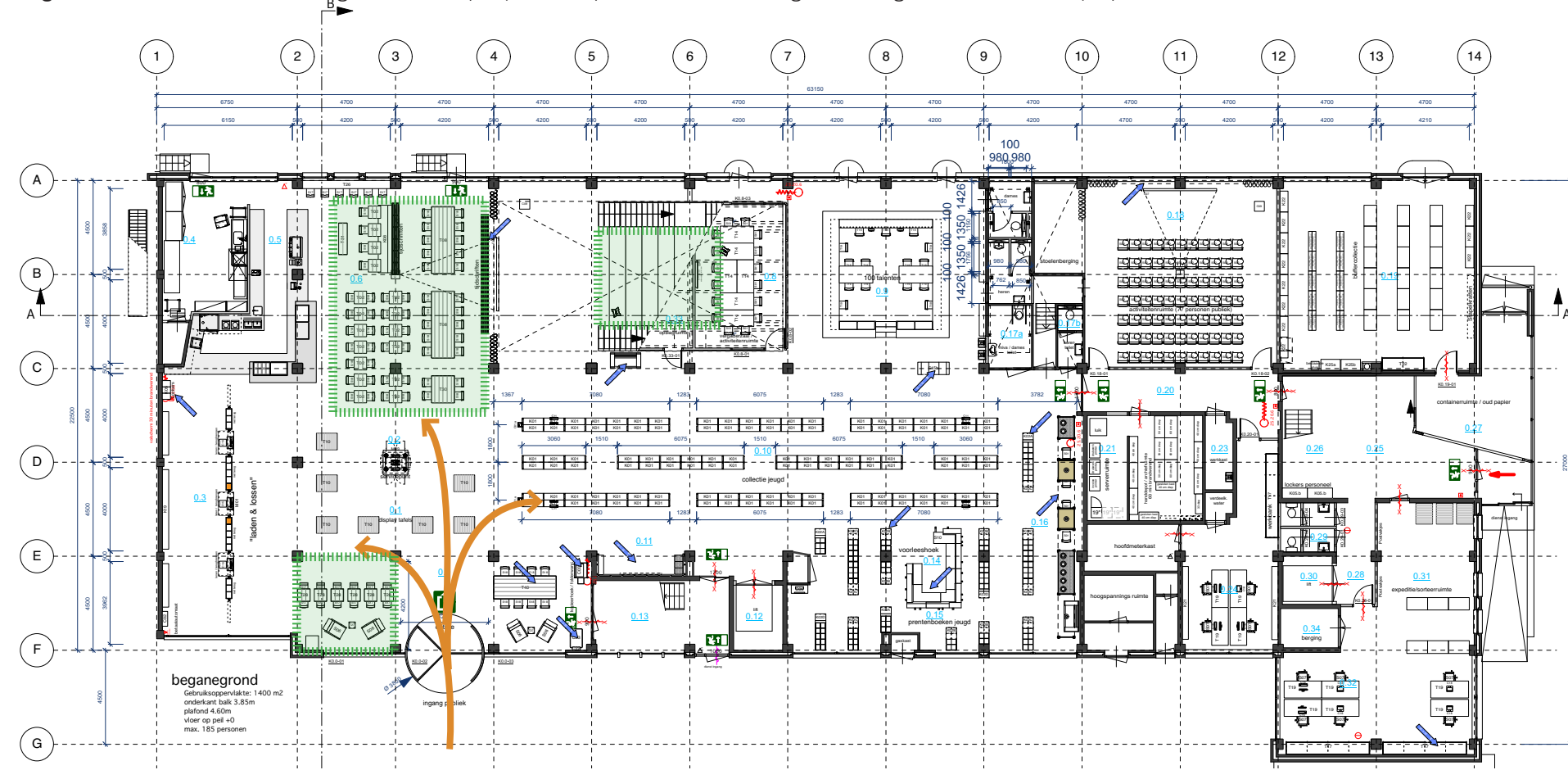
APPENDIX E

CASE STUDY: CHOCOLADE FABRIEK, GOUDA, NETHERLANDS

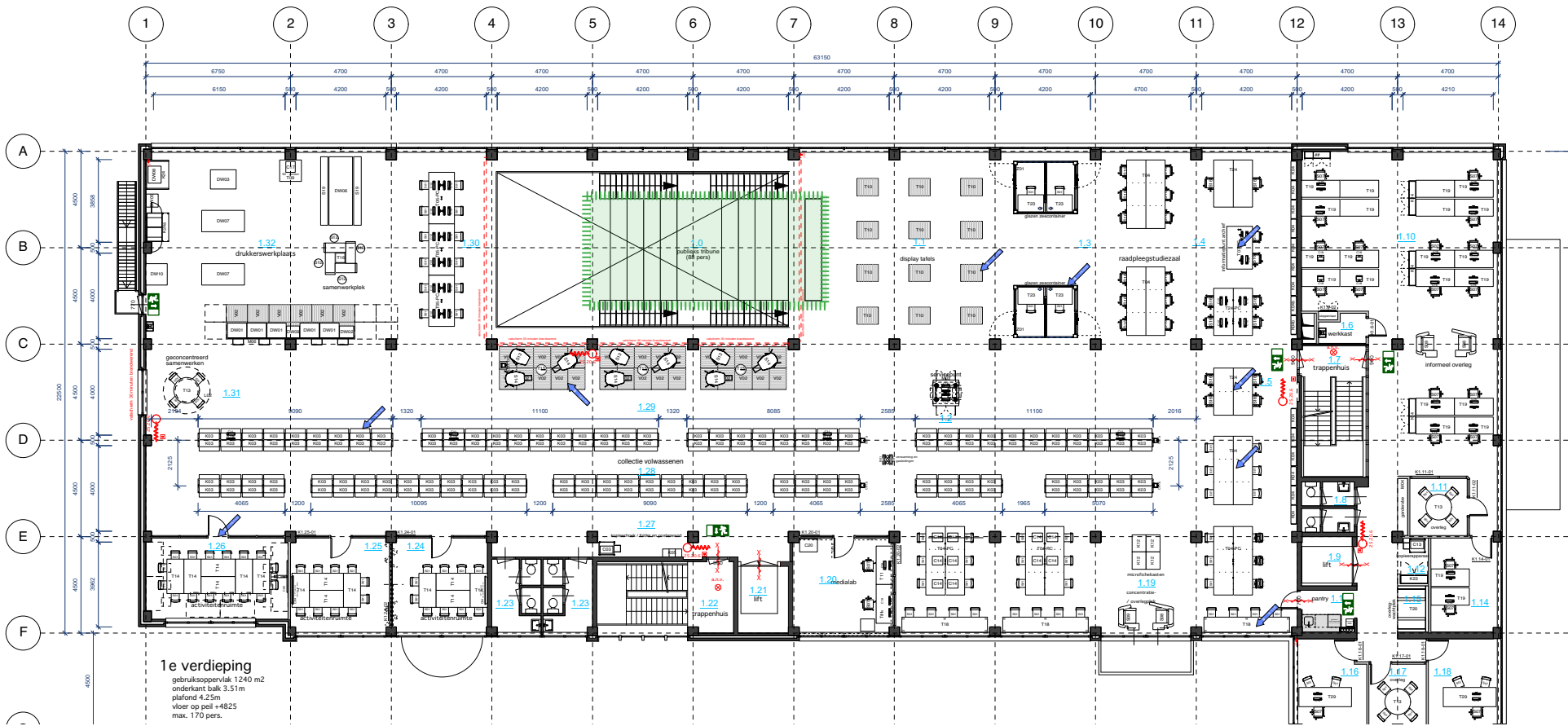
The Chocolate Fabriek (The Chocolate Factory) is an old chocolate factory in Gouda, Netherlands. After the factory closed, the city of Gouda decided to turn it into a public library. Jan David Hanrath of Hanrath Architects was the architect.

As the analysis of the floor plans below shows, the entrance and social space are near one another. This is likely done so that the noise from socialization is kept out of the rest of the library. By placing the social spaces in the front of the library, the designer allows for both socialization and quiet study to take place within the same building.

Program Elements: Book storage, book display, cafe space, casual lounge seating, individual study spaces, maker lab



= Social Space → = Entrance Circulation

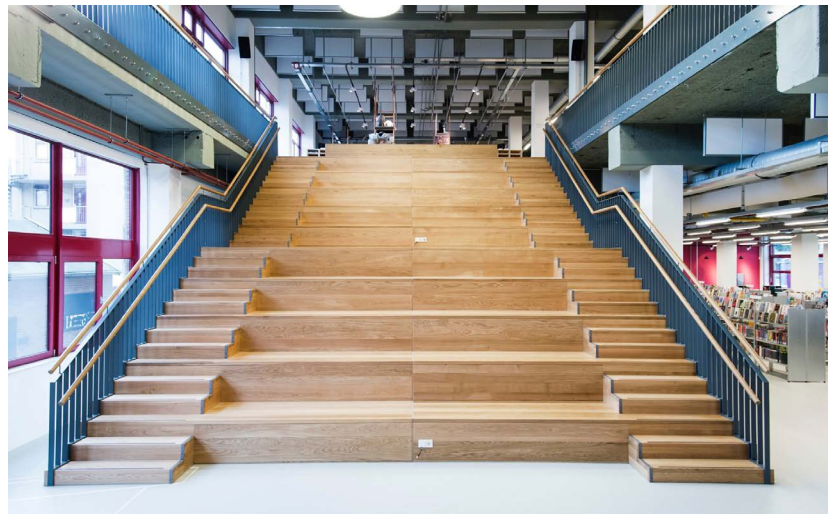


= Social Space

CASE STUDY: CHOCOLADE FABRIEK, GOUDA, NETHERLANDS



The images to the left show the large stairway in the Chocolate Fabriek. The stairs also serve as seating, whether informal, or during a planned event. This promotes multiple uses of the library.



CASE STUDY: CHOCOLADE FABRIEK, GOUDA, NETHERLANDS



The images to the right show the cafe at the Chocolate Fabriek. The green tile, the exposed ceiling structure, and the wooden, cafeteria-like chairs create a unique, informal interior which likely puts the guest at ease. Users do not feel as though they must dress up to visit the cafe.

Conclusion:

This case study demonstrates how a third place may place the social spaces within the larger building. It also demonstrates the informal design elements which make this space welcoming to all.



CASE STUDY:
THEEK 5, OOSTERHOUT, NETHERLANDS

APPENDIX F

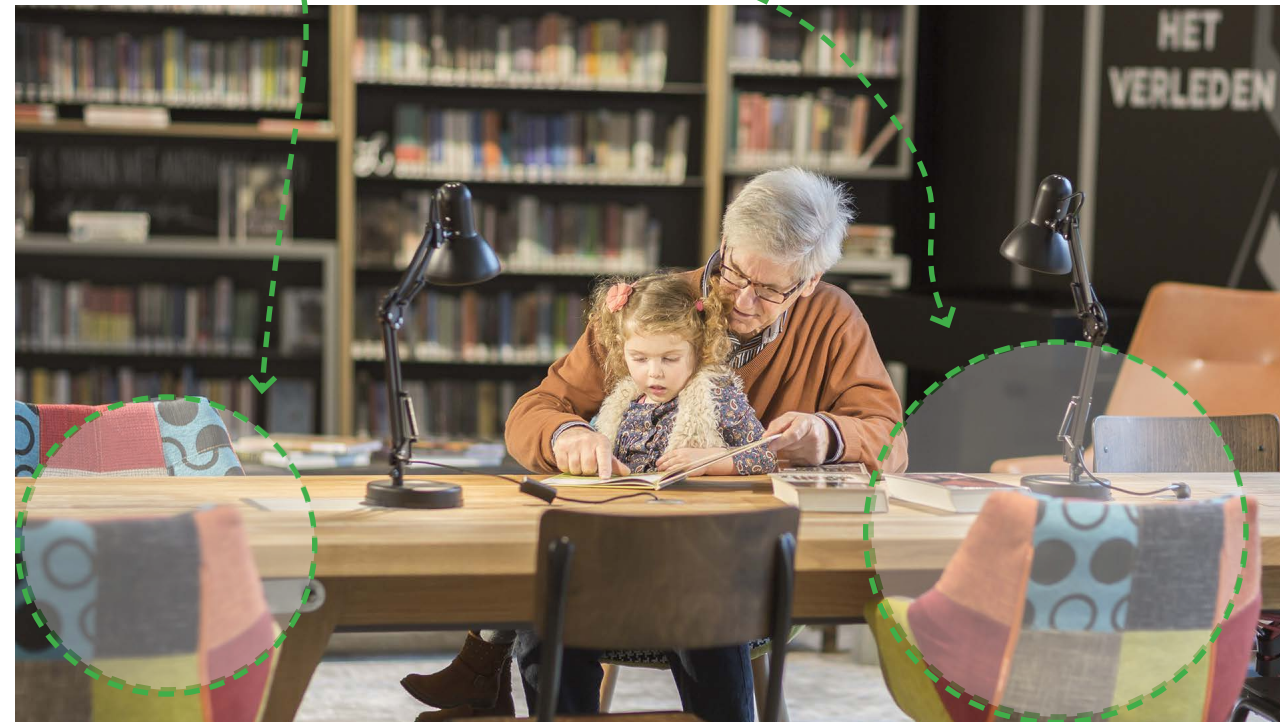
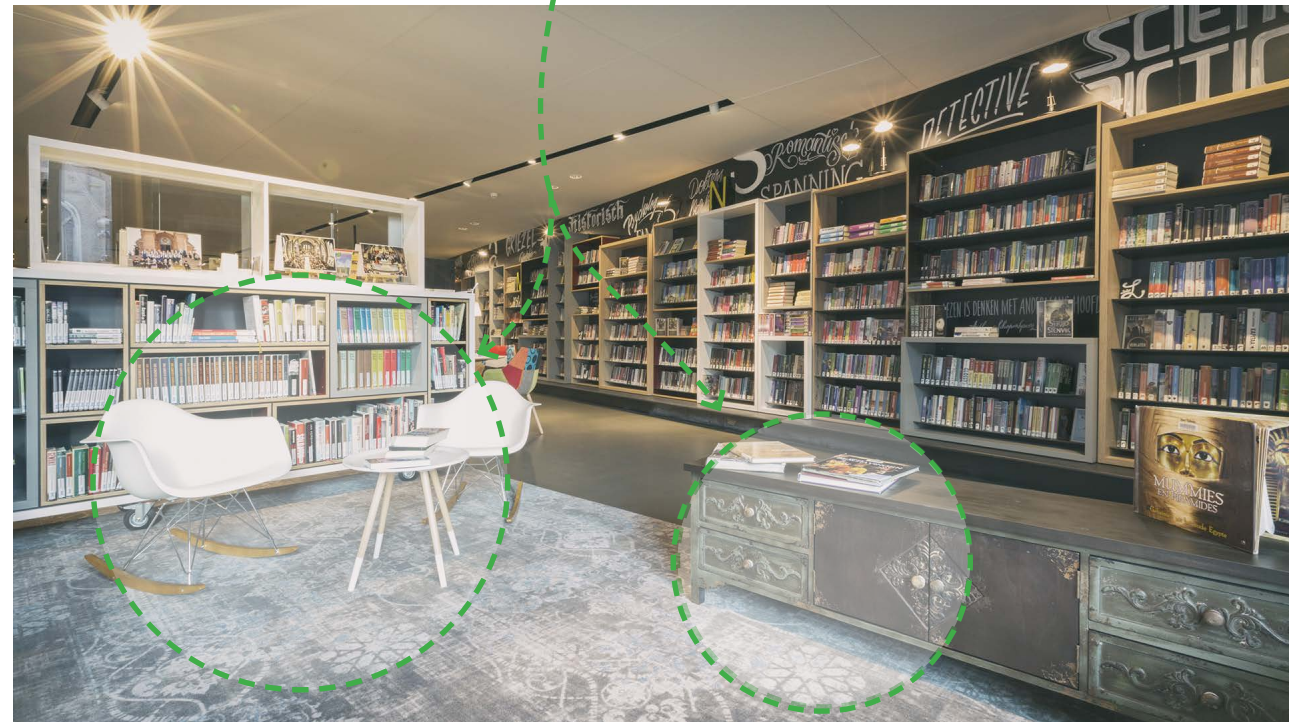
CASE STUDY:
THEEK 5, OOSTERHOUT, NETHERLANDS

Theek 5 is a library in Oosterhout, Netherlands which Aat Vos did the interior design for. His design exemplifies the imperfect, informal space he describes in his text *3rd 4 All* (2017).

Program Elements: Book storage, book display, casual lounge spaces of different scales and styles

Mismatched colorful fabrics

Mismatched styles



CASE STUDY:

THEEK 5, OOSTERHOUT, NETHERLANDS

Vos also uses unique, novel objects in his designs. They serve as landmarks in the building, and also inject a spirit of fun and playfulness into the space.

Conclusion:

Theek 5 demonstrates how to make a cool space which isn't too perfect, while still being beautiful and inviting. It takes a combination of mis-matched items, novel objects, and a sense of playfulness.



CASE STUDY:

THEEK 5, OOSTERHOUT, NETHERLANDS

