

# Webinar

## ULI Pittsburgh: Elements of Placemaking

Date: May 15, 2020

**00:00:00 --> 00:00:03:** As always, thank you to our sponsors that make our  
**00:00:03 --> 00:00:04:** programming possible.  
**00:00:04 --> 00:00:07:** We start the series with a visual tour that will  
**00:00:07 --> 00:00:10:** transport you to some of the most notable places in  
**00:00:10 --> 00:00:11:** Pittsburgh.  
**00:00:14 --> 00:00:16:** And highlight what makes some more.  
**00:00:16 --> 00:00:21:** Celebrating today's webinar will be followed by several  
 additional programs  
**00:00:21 --> 00:00:25:** that continue to set the stage for participants to reflect  
**00:00:25 --> 00:00:27:** on how vital placemaking is to our region.  
**00:00:27 --> 00:00:31:** Future topics include placemaking resilience.  
**00:00:31 --> 00:00:34:** Places from the past where it's lasted and what was  
**00:00:34 --> 00:00:38:** lost knew places and spaces and placemaking from the artist  
**00:00:38 --> 00:00:39:** view.  
**00:00:42 --> 00:00:46:** You are allies mission to provide leadership in the  
 responsible  
**00:00:46 --> 00:00:50:** use of land and in creating and sustaining thriving  
 communities  
**00:00:50 --> 00:00:54:** worldwide is even more critical as we respond to recent  
**00:00:54 --> 00:00:58:** global events as a charitable 50 CS 501C3 nonprofit  
 organization,  
**00:00:58 --> 00:01:01:** we rely on our members and supporters to fulfill that  
**00:01:02 --> 00:01:02:** mission.  
**00:01:02 --> 00:01:06:** We thank you for that support and your continued  
 engagement  
**00:01:06 --> 00:01:08:** as we tackle these challenges together.  
**00:01:11 --> 00:01:15:** Please make sure you have your mic's muted throughout the  
**00:01:15 --> 00:01:18:** program to prevent any distractions.  
**00:01:18 --> 00:01:22:** Also, we will be engaging in a Q&A after the  
**00:01:22 --> 00:01:23:** presentation.

00:01:23 --> 00:01:26: Please insert your questions in the chat and we will  
00:01:26 --> 00:01:29: get to the items in the order they were received.  
00:01:29 --> 00:01:32: We regret we may not be able to get to  
00:01:32 --> 00:01:36: all of the questions but we will try to cover  
00:01:36 --> 00:01:37: as much as possible.  
00:01:37 --> 00:01:41: It is my pleasure to introduce you.  
00:01:41 --> 00:01:44: Two our tour guide, Peter Quintanilla,  
00:01:44 --> 00:01:48: Urban Design Studio, lead Michael Baker International.  
00:01:50 --> 00:01:55: Peter has extensive experience working with communities  
and cities around  
00:01:55 --> 00:01:55: the world.  
00:01:55 --> 00:01:57: Peter worked in Santa Ana,  
00:01:57 --> 00:02:01: CA where he focused on urban design of master plans,  
00:02:01 --> 00:02:06: code writing, community participation, workshops and  
illustrations.  
00:02:06 --> 00:02:11: He worked with several design projects and specific plans for  
00:02:11 --> 00:02:12: cities like Anaheim,  
00:02:12 --> 00:02:18: Tustin and Riverside, CA, along with regeneration strategies  
including the  
00:02:18 --> 00:02:22: pattern book for Community based Regeneration in Clovis  
from 2010  
00:02:22 --> 00:02:23: to 2013.  
00:02:23 --> 00:02:25: Peter was the Director of Design.  
00:02:25 --> 00:02:30: Syrian networks for the Prince is foundation for building  
communities  
00:02:30 --> 00:02:31: in England.  
00:02:31 --> 00:02:34: This foundation is one of 14 charities of the HRH  
00:02:34 --> 00:02:35: Prince of Wales.  
00:02:35 --> 00:02:41: His duties involved working with different communities  
throughout England to  
00:02:41 --> 00:02:42: create holistic,  
00:02:42 --> 00:02:45: sustainable designs for cities and towns.  
00:02:45 --> 00:02:48: Using the Princes inquiry inquiry by Design process,  
00:02:48 --> 00:02:53: Peter let its team of designers on the international signature  
00:02:53 --> 00:02:56: prod projects including Rosetown Jamaica.  
00:02:56 --> 00:02:59: Beijing, China Angie China Tang Xian China.  
00:02:59 --> 00:03:01: To name a few during this time,  
00:03:01 --> 00:03:06: he let it Design Workshop and construction of Courtyard 24,  
00:03:06 --> 00:03:09: a new museum celebrating the history of speed.  
00:03:09 --> 00:03:13: Yahoo Song, East of the Forbidden City in Beijing.  
00:03:13 --> 00:03:18: Peter also established the Prince's Foundation Galapagos  
Initiative in Ecuador  
00:03:18 --> 00:03:21: before joining a Princess Foundation,

00:03:21 --> 00:03:24: Peter worked for the new urbanist firm Duany Plater's Iburg  
00:03:24 --> 00:03:25: in Miami,  
00:03:25 --> 00:03:28: Washington, in Berlin. Offices for almost 9 years,  
00:03:28 --> 00:03:32: using the Charette methodology, Peter worked in several  
projects in  
00:03:33 --> 00:03:35: the United States and throughout the world,  
00:03:35 --> 00:03:38: including Egypt, Germany and Canada.  
00:03:38 --> 00:03:41: Without further ado, I will hand the presentation over to  
00:03:41 --> 00:03:42: Peter.  
00:03:42 --> 00:03:43: Thanks, Peter.  
00:03:49 --> 00:03:51: Good afternoon everyone. Can you guys hear me?  
00:03:54 --> 00:03:55: Great and can you see my screen?  
00:03:59 --> 00:04:02: OK, great so yeah, thank you so much for that  
00:04:02 --> 00:04:03: wonderful introduction.  
00:04:06 --> 00:04:09: Yeah I would like to start this discussion about placemaking  
00:04:09 --> 00:04:10: in general,  
00:04:10 --> 00:04:12: because as you know, Pittsburgh,  
00:04:12 --> 00:04:14: it's my new home, has been my home for the  
00:04:14 --> 00:04:17: last 2 1/2 years and and it's a fantastic place  
00:04:17 --> 00:04:20: and he has so many fantastic areas in places that  
00:04:20 --> 00:04:22: for me it's such a treat to be able to  
00:04:22 --> 00:04:24: go around and see and experience the CD.  
00:04:24 --> 00:04:27: And so I wanted to kind of share a little  
00:04:27 --> 00:04:29: bit of how is it that I see Pittsburgh in  
00:04:29 --> 00:04:31: terms of the areas and in terms of some of  
00:04:31 --> 00:04:34: the neighborhoods that we have here,  
00:04:34 --> 00:04:38: which are fantastic examples. So for that we are calling  
00:04:38 --> 00:04:39: it placemaking.  
00:04:39 --> 00:04:41: But if you think about the workplace making,  
00:04:41 --> 00:04:44: I know that a lot of people feel that it's  
00:04:44 --> 00:04:47: actually not a not a good phrase in that you  
00:04:47 --> 00:04:50: know there's always a place where ever you going there  
00:04:50 --> 00:04:53: the whenever you're working on a project in a music  
00:04:54 --> 00:04:56: paly or or community or neighborhood,  
00:04:56 --> 00:04:59: there's always a place already that exist.  
00:04:59 --> 00:05:01: So I can think of it as placemaking in terms  
00:05:01 --> 00:05:04: of creating something from scratch.  
00:05:04 --> 00:05:07: What I think of it more is actually re calibrating.  
00:05:07 --> 00:05:11: The plate says there rethinking what its potential could be.  
00:05:11 --> 00:05:15: Re imagining how it actually conserved than you the new  
00:05:15 --> 00:05:19: communities and remaking of the place so that it becomes  
00:05:19 --> 00:05:21: more of who is there at the moment.

00:05:21 --> 00:05:23: As in that's very to me,  
00:05:23 --> 00:05:27: is very obvious TV, like in a place like Pittsburgh  
00:05:27 --> 00:05:32: where their neighborhoods have changed so drastically since  
the beginning  
00:05:32 --> 00:05:35: of time when a lot of the mill works in  
00:05:35 --> 00:05:37: a lot of these big corporations.  
00:05:37 --> 00:05:41: Filled with this or this or this housing for the  
00:05:41 --> 00:05:41: workers,  
00:05:41 --> 00:05:45: and then we'll decide that corporations leaves and then now  
00:05:45 --> 00:05:46: the Minister,  
00:05:46 --> 00:05:49: the neighborhood start to change,  
00:05:49 --> 00:05:52: and so they need to change them so they need  
00:05:52 --> 00:05:53: to re calibrate.  
00:05:53 --> 00:05:55: So this is in terms of placemaking.  
00:05:55 --> 00:05:58: But more than that please making.  
00:05:58 --> 00:06:03: Actually it's about changing our built environment through  
public involvement  
00:06:03 --> 00:06:06: and the idea is to build to rebuild or intensify  
00:06:06 --> 00:06:07: the community.  
00:06:07 --> 00:06:12: The prior. And the resiliency in our neighborhoods.  
00:06:12 --> 00:06:15: And these are these are topics that are very much.  
00:06:15 --> 00:06:17: They are hard to to do.  
00:06:17 --> 00:06:19: Everything that I do in my line of work.  
00:06:19 --> 00:06:23: But this is something that has started for many many  
00:06:23 --> 00:06:24: years ago.  
00:06:24 --> 00:06:27: First person of course, being Jane Jacobs back in 1960s  
00:06:27 --> 00:06:28: who she led.  
00:06:28 --> 00:06:30: And of course you bro.  
00:06:30 --> 00:06:33: So many books and he was part of the studies  
00:06:33 --> 00:06:35: that I had to do when I was in school.  
00:06:35 --> 00:06:39: But then you have other folks likely unclear who was  
00:06:39 --> 00:06:40: a professor of mine.  
00:06:40 --> 00:06:44: University Andresen list like. Jamie mentioned,  
00:06:44 --> 00:06:47: you know they used the ICE award for them in  
00:06:47 --> 00:06:48: Miami and other places.  
00:06:48 --> 00:06:51: And of course the one that I want to focus  
00:06:51 --> 00:06:55: a little bit on is Prince Charles because for him.  
00:06:55 --> 00:06:59: This idea placemaking.  
00:06:59 --> 00:07:01: It had multiple multiple elements to it and that is  
00:07:01 --> 00:07:03: where we're looking.  
00:07:03 --> 00:07:06: We're going to start looking at the basic element of  
00:07:06 --> 00:07:11: placemaking in what Prince Charles user called the  
Community Capital.

00:07:11 --> 00:07:15: This illustration is just shows you a small little village,  
00:07:15 --> 00:07:17: small little town, and yes,  
00:07:17 --> 00:07:20: this is very British, but that's because I did this  
00:07:20 --> 00:07:23: drawing back when I was in working in England.  
00:07:23 --> 00:07:24: If you think about it,  
00:07:24 --> 00:07:27: the Prince of Prince of Wales feels that a place  
00:07:28 --> 00:07:31: need to respond to four major community capitals,  
00:07:31 --> 00:07:33: the first one being the natural aspect,  
00:07:33 --> 00:07:36: the trees and the water and clean air,  
00:07:36 --> 00:07:39: the people, the people who are there in the historical  
00:07:39 --> 00:07:41: aspect of those people that.  
00:07:41 --> 00:07:45: Are there the built environment meaning our houses and their  
00:07:45 --> 00:07:48: churches in the buildings that are part of this this  
00:07:48 --> 00:07:49: community,  
00:07:49 --> 00:07:52: and of course, the financial aspect of it in this  
00:07:52 --> 00:07:54: case is shown as the farm,  
00:07:54 --> 00:07:56: but is also shown as a little air B&B or  
00:07:56 --> 00:08:00: to the restaurants or the little commercial that happens at  
00:08:00 --> 00:08:03: the at the core of all of our little towns  
00:08:03 --> 00:08:06: and villages. And so there is an idea that between  
00:08:07 --> 00:08:08: all four of those,  
00:08:08 --> 00:08:11: if you have those four Community capitals that they are  
00:08:11 --> 00:08:13: balanced within each other,  
00:08:13 --> 00:08:15: they create a really great place.  
00:08:15 --> 00:08:18: Great town, Great Village that responds to the need of  
00:08:18 --> 00:08:22: the local residents and with in fact you want each  
00:08:22 --> 00:08:23: one of these places.  
00:08:23 --> 00:08:25: Of course, to not to be comfortable,  
00:08:25 --> 00:08:27: to be safe to be engaged but very,  
00:08:27 --> 00:08:30: very important is great to be unique,  
00:08:30 --> 00:08:32: and that is the part where I go back to  
00:08:32 --> 00:08:33: community engagement.  
00:08:33 --> 00:08:37: It's very important, because that's what makes it unique.  
00:08:37 --> 00:08:40: We could bring our expertise in terms of design that  
00:08:40 --> 00:08:43: we have gathered from from all of our travels.  
00:08:43 --> 00:08:47: But to make it unique has to be very local.  
00:08:47 --> 00:08:50: Now we can focus on this conversation,  
00:08:50 --> 00:08:52: placemaking in two in two aspects of it.  
00:08:52 --> 00:08:54: One is in, in terms of place,  
00:08:54 --> 00:08:57: making of a space of a Plaza over main area  
00:08:57 --> 00:08:59: that people can congregate.  
00:08:59 --> 00:09:01: And the second one is a street,

00:09:01 --> 00:09:04: and for that we're going to look at 2 quick  
00:09:04 --> 00:09:05: examples.  
00:09:05 --> 00:09:07: One of them is a street,  
00:09:07 --> 00:09:10: for example, it I think is 6 Avenue in downtown,  
00:09:10 --> 00:09:12: and I probably I'm completely off.  
00:09:12 --> 00:09:15: But what is interesting about the street is,  
00:09:15 --> 00:09:17: is that a really great St?  
00:09:17 --> 00:09:20: Is one that not only has buildings up to the  
00:09:20 --> 00:09:22: edge of the sidewalk as you see there in the  
00:09:22 --> 00:09:26: dark lines showing the building and then the streets in  
00:09:26 --> 00:09:28: the slider line, but then at least in one of  
00:09:29 --> 00:09:30: the termination.  
00:09:30 --> 00:09:33: One of the areas it terminates unto something magnificent,  
00:09:33 --> 00:09:35: something of of a great exposure,  
00:09:35 --> 00:09:37: like a very tall building.  
00:09:37 --> 00:09:40: And what is the key that the Romans actually came  
00:09:40 --> 00:09:40: up with?  
00:09:40 --> 00:09:44: This is that the longer that stretched that's treated.  
00:09:44 --> 00:09:47: The higher that building has to be in order to  
00:09:47 --> 00:09:49: terminate that space correctly,  
00:09:49 --> 00:09:51: and so if we were to highlight this termination,  
00:09:51 --> 00:09:54: what we see is that this building does terminate the  
00:09:54 --> 00:09:54: street,  
00:09:54 --> 00:09:56: and this is like I said,  
00:09:56 --> 00:09:58: it's one of those fantastic buildings in downtown.  
00:09:58 --> 00:10:02: I found actually a historical picture showing the same  
00:10:02 --> 00:10:06: termination,  
00:10:06 --> 00:10:09: showing that same building at the end of the street.  
00:10:09 --> 00:10:11: From back in 1920s.  
00:10:11 --> 00:10:14: And if you were to think of a space or  
00:10:14 --> 00:10:17: a Plaza or Piazza like they say,  
00:10:17 --> 00:10:20: nearly, let's look at what usually the pizza actually or  
00:10:20 --> 00:10:23: the Plaza are all about and what it is,  
00:10:23 --> 00:10:26: is having to get the definition of the space.  
00:10:26 --> 00:10:27: And that is actually made by the buildings that are  
00:10:27 --> 00:10:30: right next to the space.  
00:10:30 --> 00:10:33: So like in this drawing this sketch,  
00:10:33 --> 00:10:35: but you can see there I'm highlighting two buildings.  
00:10:35 --> 00:10:38: One of them is of major termination,  
00:10:38 --> 00:10:39: which is the building that is right on the on  
00:10:39 --> 00:10:42: the middle of the.  
00:10:39 --> 00:10:42: With the Y and then to the left happens to

00:10:42 --> 00:10:43: be a fire station,  
00:10:43 --> 00:10:47: and again there's highlight the space and what you see  
00:10:47 --> 00:10:50: is is that the buildings that are next to the  
00:10:50 --> 00:10:54: space are there are compressing the space the Terminator  
space  
00:10:54 --> 00:10:57: so that the space visually as urban designers call it.  
00:10:57 --> 00:11:01: We call leak so the spaces matik is actually contained  
00:11:01 --> 00:11:02: within this space.  
00:11:02 --> 00:11:05: And of course here this example is Troy Hill,  
00:11:05 --> 00:11:08: which I find to be an exquisite example and I  
00:11:09 --> 00:11:09: almost wish.  
00:11:09 --> 00:11:12: Like I could, I could you know that you could  
00:11:12 --> 00:11:16: like redraw everything and just show it's potentials that it  
00:11:16 --> 00:11:16: has?  
00:11:16 --> 00:11:20: Because it's a. It's one of those amazing 90 neighborhoods  
00:11:20 --> 00:11:21: in Pittsburgh.  
00:11:21 --> 00:11:23: So now we're going to focus on we could study  
00:11:24 --> 00:11:26: in a little bit more in depth on 2 main  
00:11:26 --> 00:11:27: example,  
00:11:27 --> 00:11:29: one is a space, and that's going to be polar  
00:11:30 --> 00:11:30: show,  
00:11:30 --> 00:11:33: and the second was going to be a street in  
00:11:33 --> 00:11:34: downtown Pittsburgh.  
00:11:36 --> 00:11:40: And we're going to travel over to Polish Hill now,  
00:11:40 --> 00:11:42: so please hold it for me has been one of  
00:11:42 --> 00:11:44: those places that I found to be.  
00:11:44 --> 00:11:48: You know, especially around the church to be an absolute,  
00:11:48 --> 00:11:51: absolutely exquisite space.  
00:11:51 --> 00:11:55: And with so much potential and obviously so much history  
00:11:55 --> 00:11:55: in and,  
00:11:55 --> 00:11:57: and I've always loved to drive down,  
00:11:57 --> 00:12:01: and every time somebody comes and visits me from all  
00:12:01 --> 00:12:01: from afar,  
00:12:01 --> 00:12:04: I always bring them to this place just because they  
00:12:05 --> 00:12:06: can see what what,  
00:12:06 --> 00:12:09: what amazing thought he was placed in when they design  
00:12:09 --> 00:12:10: and they drew up Datsun,  
00:12:10 --> 00:12:14: for example. And all this other streets that they were  
00:12:14 --> 00:12:15: terminating on the church,  
00:12:15 --> 00:12:18: and the church became such a prominent space.  
00:12:18 --> 00:12:20: It was a prominent Crown.  
00:12:20 --> 00:12:21: That space scuse me but.

00:12:21 --> 00:12:24: Yet the whole the rest of the space,  
00:12:24 --> 00:12:26: the rest of the intersection,  
00:12:26 --> 00:12:29: the Y intersection there is more like AZ in a  
00:12:29 --> 00:12:29: way.  
00:12:29 --> 00:12:31: If you look at it this way.  
00:12:31 --> 00:12:34: That way it's all so bounded by buildings,  
00:12:34 --> 00:12:36: so this is a 1957 I believe.  
00:12:36 --> 00:12:38: 53 image of this of the area,  
00:12:38 --> 00:12:41: and if we want to study at the same rate  
00:12:41 --> 00:12:43: that we did earlier today,  
00:12:43 --> 00:12:47: we see that the building facades they really doing close  
00:12:47 --> 00:12:48: to the area.  
00:12:48 --> 00:12:50: This space is congregation area.  
00:12:50 --> 00:12:53: The churches in red, and so the church actually has.  
00:12:53 --> 00:12:58: Fantastic termination views from different angles but also all  
the  
00:12:58 --> 00:12:59: different buildings.  
00:12:59 --> 00:13:02: The way they poke in and out of the facade  
00:13:02 --> 00:13:05: allow for also more terminations to happen.  
00:13:05 --> 00:13:08: And right now if we were to just go and  
00:13:08 --> 00:13:08: view.  
00:13:08 --> 00:13:11: And look at it. What you see is is that  
00:13:11 --> 00:13:12: it's it's a.  
00:13:12 --> 00:13:14: It's a. It's an area that if you sit there  
00:13:14 --> 00:13:17: you could almost imagine this whole place.  
00:13:17 --> 00:13:20: You could almost imagine it to be somewhere you know  
00:13:21 --> 00:13:21: not.  
00:13:21 --> 00:13:23: Not only Pittsburgh but in other,  
00:13:23 --> 00:13:26: you know, hilltop towns in Italy for example,  
00:13:26 --> 00:13:28: you know is that type of exquisite.  
00:13:28 --> 00:13:30: Some of the architecture very modest,  
00:13:30 --> 00:13:33: not of course, like you find in in Italy all  
00:13:33 --> 00:13:34: the way.  
00:13:34 --> 00:13:35: When to get to the church,  
00:13:35 --> 00:13:39: which is an incredible example of a beautiful architecture.  
00:13:42 --> 00:13:43: And so the question is,  
00:13:43 --> 00:13:44: OK, so this is that,  
00:13:44 --> 00:13:47: you know from the urban designers that you know that  
00:13:47 --> 00:13:49: I am the first thing I want to do is  
00:13:49 --> 00:13:53: start drawing and sketching and see what are the potentials  
00:13:53 --> 00:13:55: and I see there's so much potential in this area  
00:13:55 --> 00:13:58: and you could almost imagine what if we get this



00:13:58 --> 00:14:01: space this Plaza that could potentially be a Plaza and  
00:14:01 --> 00:14:04: turn it over to become a share space as an  
00:14:04 --> 00:14:04: example.  
00:14:04 --> 00:14:07: And what that could look like is if you know  
00:14:07 --> 00:14:09: removing the sidewalk remove industry.  
00:14:09 --> 00:14:11: Dan just making that whole one level area,  
00:14:11 --> 00:14:14: having some planting in different places.  
00:14:14 --> 00:14:16: So that the car should know not to go in  
00:14:16 --> 00:14:17: some areas.  
00:14:17 --> 00:14:21: Having some proper St lighting and then allowing to some  
00:14:21 --> 00:14:24: of the ground force to become go back to become  
00:14:24 --> 00:14:26: more commercial and retail space.  
00:14:26 --> 00:14:29: You could see how you know very very quickly you  
00:14:29 --> 00:14:32: could have an area that could resemble an inaccurate.  
00:14:32 --> 00:14:35: I could be as as good as any other places  
00:14:35 --> 00:14:36: in in the.  
00:14:36 --> 00:14:37: In Europe.  
00:14:39 --> 00:14:42: And of course, at the end of the day,  
00:14:42 --> 00:14:45: is creating an area creating a place that people find  
00:14:45 --> 00:14:48: a local identity that they feel safe.  
00:14:48 --> 00:14:52: They are engaged because it's beautiful because his  
fantastic because  
00:14:52 --> 00:14:53: they feel comfortable,  
00:14:53 --> 00:14:56: but they also feel safe and it goes back to  
00:14:56 --> 00:14:58: being what it supposed to be,  
00:14:58 --> 00:15:01: which is in this case is is our PowerShell.  
00:15:01 --> 00:15:06: So now let's let's let's fly over to downtown from  
00:15:06 --> 00:15:07: Polar Shell.  
00:15:07 --> 00:15:10: And the IF we were to look at downtown,  
00:15:10 --> 00:15:13: you know what one of the things I've been told  
00:15:13 --> 00:15:16: is that Smithfield has always been like the one of  
00:15:16 --> 00:15:21: the main commercial retail St Streets in downtown  
Pittsburgh.  
00:15:21 --> 00:15:24: And if we want to study a little bit further,  
00:15:24 --> 00:15:26: like we did before.  
00:15:26 --> 00:15:29: We are if we look at the facades in this  
00:15:29 --> 00:15:32: 1950 picture of aerial of the area where you find  
00:15:32 --> 00:15:35: is is that in this case all the buildings,  
00:15:35 --> 00:15:38: all the footprints of the buildings are pretty much up  
00:15:38 --> 00:15:39: to the streets,  
00:15:39 --> 00:15:44: right? So there's a continuous sidewalk continuous building  
facade that  
00:15:44 --> 00:15:46: align society walk very very harshly.

00:15:46 --> 00:15:49: And then you have in red in the red outline  
00:15:49 --> 00:15:50: on the bottom.  
00:15:50 --> 00:15:53: It's what I've been told is the post office.  
00:15:53 --> 00:15:56: And then on the top right corner it used to  
00:15:56 --> 00:15:57: be an old.  
00:15:57 --> 00:15:59: German church in the Centre,  
00:15:59 --> 00:16:03: 2 places that things are slightly different that they have  
00:16:03 --> 00:16:05: a bit of a set back but what is tricky  
00:16:05 --> 00:16:08: about a space like a street in downtown Pittsburgh is  
00:16:08 --> 00:16:12: is that it's actually not only does it have still  
00:16:12 --> 00:16:16: have other termination views in this case there was creating,  
00:16:16 --> 00:16:19: but there's also a third dimension to this space,  
00:16:19 --> 00:16:21: and so we're going to look at this.  
00:16:21 --> 00:16:24: This is the street that I'm talking about an we  
00:16:24 --> 00:16:27: can superimpose an image of all how it used to  
00:16:27 --> 00:16:28: look like.  
00:16:28 --> 00:16:32: Back in 1908. And this is how you should look  
00:16:32 --> 00:16:33: like.  
00:16:33 --> 00:16:35: And if you notice that in this view where you  
00:16:35 --> 00:16:38: start to see is not only is it the facade  
00:16:38 --> 00:16:41: of the buildings that are activating and using and creating  
00:16:41 --> 00:16:45: this space, but there are multiple layers of activation and  
00:16:45 --> 00:16:48: multiple layers of activities in the space in this street  
00:16:48 --> 00:16:49: that makes it a very,  
00:16:49 --> 00:16:51: very interesting and very vibrant.  
00:16:51 --> 00:16:55: Even though right here looks like they were just people  
00:16:55 --> 00:16:55: walking around,  
00:16:55 --> 00:16:59: I'm sure they were trained trams going through up and  
00:16:59 --> 00:17:00: down the street.  
00:17:00 --> 00:17:03: So let's focus a little bit on this one.  
00:17:03 --> 00:17:05: Black and white image, which I really,  
00:17:05 --> 00:17:07: really like, and one of the things that we could  
00:17:07 --> 00:17:10: see right off the bat in terms of safety,  
00:17:10 --> 00:17:12: this is that.  
00:17:12 --> 00:17:14: The top floors, because of the density,  
00:17:14 --> 00:17:15: you have the top floors.  
00:17:15 --> 00:17:18: You have all those windows that if in case anybody  
00:17:18 --> 00:17:20: is walking on the street and you start yelling because  
00:17:20 --> 00:17:23: he failed or because you know something bad happened to  
00:17:23 --> 00:17:26: you, there's a chance that someone will hear you because  
00:17:26 --> 00:17:29: there were people living up above and so that's what  
00:17:29 --> 00:17:31: I'm highlighting in blue is is.

00:17:31 --> 00:17:32: There's a certain amount of safety.  
00:17:32 --> 00:17:34: You know how they say more.  
00:17:34 --> 00:17:36: I guess under St makes it a cipher's place and  
00:17:37 --> 00:17:39: so that's one of the things that the density in  
00:17:39 --> 00:17:42: downtown Pittsburgh passion allows you to do.  
00:17:42 --> 00:17:44: The visual termination you know in this this is a  
00:17:44 --> 00:17:46: perfect example of how this street,  
00:17:46 --> 00:17:49: even though it continues. It goes on for several blocks,  
00:17:49 --> 00:17:51: but at the end there's a building.  
00:17:51 --> 00:17:54: The termination. That's what I'm highlighting on this  
illustration.  
00:17:54 --> 00:17:58: But also there's several visual terminations that are  
happening all  
00:17:58 --> 00:17:59: along the whole entire St.  
00:17:59 --> 00:18:02: And that's all happening up on top on the roof.  
00:18:02 --> 00:18:04: So and a different Heights of the buildings and how  
00:18:04 --> 00:18:06: their participating you created.  
00:18:06 --> 00:18:09: This collage of filled in termination and Spires and points  
00:18:09 --> 00:18:11: that are poking at the at the Sky.  
00:18:11 --> 00:18:14: And then perhaps the most interesting one,  
00:18:14 --> 00:18:17: of course, is once you go down to the ground  
00:18:17 --> 00:18:17: level,  
00:18:17 --> 00:18:20: is this sidewalk level and you see in Burgundy is  
00:18:20 --> 00:18:21: the outline of the sidewalk,  
00:18:21 --> 00:18:24: but then in dark blue you see all of the  
00:18:24 --> 00:18:25: retail windows.  
00:18:25 --> 00:18:27: You see those sweet retail windows.  
00:18:27 --> 00:18:30: What they do is they have lights inside of the  
00:18:30 --> 00:18:32: shop and they usually go out and they light up  
00:18:32 --> 00:18:36: the sidewalk and so that it's an automatic secondary light  
00:18:36 --> 00:18:38: that makes it very interesting of a place.  
00:18:38 --> 00:18:41: It makes it engagement engages to people,  
00:18:41 --> 00:18:43: but also the notice, the signage and.  
00:18:43 --> 00:18:46: The one that I really love is the one based  
00:18:46 --> 00:18:49: on top of the building right toward the center that  
00:18:49 --> 00:18:51: used to be the Kaufmann building signage.  
00:18:51 --> 00:18:54: If you notice even bout when he's out there but  
00:18:54 --> 00:18:55: it's still it's,  
00:18:55 --> 00:18:59: it's participating on this one street so still engaging the  
00:18:59 --> 00:19:03: folks that are walking up and down the street.  
00:19:03 --> 00:19:06: That would be absolutely fantastic.  
00:19:06 --> 00:19:09: And then of course, the one of the last things

00:19:09 --> 00:19:12: that we look at is to make it a comfortable,  
00:19:12 --> 00:19:15: comfortable street is what are the proportions in this case  
00:19:15 --> 00:19:17: is the wave is the same as the height?  
00:19:17 --> 00:19:20: In other cases, you know you may have to with  
00:19:20 --> 00:19:22: equals two times or three times the height,  
00:19:22 --> 00:19:25: and those are still kind of comfortable proportions.  
00:19:25 --> 00:19:28: The problem is when you go three or four times  
00:19:28 --> 00:19:31: the width and then one time the proportion of the  
00:19:31 --> 00:19:32: height of the space.  
00:19:32 --> 00:19:35: What that does is that it gives you more Sky,  
00:19:35 --> 00:19:37: but it does not define the space like in this  
00:19:37 --> 00:19:39: case or one to one.  
00:19:39 --> 00:19:42: Almost one to one proportion does for you.  
00:19:42 --> 00:19:45: So in conclusion.  
00:19:45 --> 00:19:48: In conclusion, what we're seeing here is is that when  
00:19:49 --> 00:19:51: you are trying to create placemaking,  
00:19:51 --> 00:19:53: it's it's. It's a balance of number of many,  
00:19:53 --> 00:19:56: many things. The balance of what the needs of the  
00:19:56 --> 00:19:57: people are,  
00:19:57 --> 00:20:00: but also the historical aspect of the people and and  
00:20:00 --> 00:20:03: the community that lives there at the moment and how  
00:20:03 --> 00:20:07: the buildings and how the streets themselves are changing  
and  
00:20:07 --> 00:20:10: how the financial aspect of it goes into making that  
00:20:10 --> 00:20:13: space successful and adding onto all of that is the  
00:20:13 --> 00:20:16: aspect of nature and the green and the landscaping that  
00:20:16 --> 00:20:18: allows us to live. Creating the space.  
00:20:18 --> 00:20:21: All that to make it a very complicated,  
00:20:21 --> 00:20:25: very engaged base. Their unique and very safe for people  
00:20:25 --> 00:20:26: to actually enjoy.  
00:20:26 --> 00:20:29: But in general, when you're looking at place,  
00:20:29 --> 00:20:34: making those are similar things that you want to think  
00:20:34 --> 00:20:34: about.  
00:20:34 --> 00:20:37: And when you're designing not only way you design in  
00:20:37 --> 00:20:38: new spaces,  
00:20:38 --> 00:20:40: but you also when you design it where you are,  
00:20:40 --> 00:20:42: redesigning some of the old spaces,  
00:20:42 --> 00:20:45: how to integrate all these elements to make it a  
00:20:45 --> 00:20:47: very successful place.  
00:20:47 --> 00:20:49: Thank you very much and I think without me,  
00:20:49 --> 00:20:52: if we could open it to any kind of questions.  
00:20:55 --> 00:21:00: Yeah, so we're gonna take questions if you just want

00:21:00 --> 00:21:04: to type anything in the chat box we can give  
00:21:04 --> 00:21:08: you a couple of minutes to think about that and.  
00:21:08 --> 00:21:10: Start discussing.  
00:21:21 --> 00:21:24: And the idea behind this web and R-squared,  
00:21:24 --> 00:21:28: of course, is of course to be able to have.  
00:21:28 --> 00:21:30: Of any of to be able to talk about a  
00:21:30 --> 00:21:31: lot of this thing,  
00:21:31 --> 00:21:34: so it's not meant to be more of a lecture.  
00:21:34 --> 00:21:35: It's more of a, you know,  
00:21:35 --> 00:21:37: this is this is a position.  
00:21:37 --> 00:21:40: And then if anybody has anything they want to contribute  
00:21:40 --> 00:21:40: to it.  
00:21:43 --> 00:21:44: Nope, we have one.  
00:22:14 --> 00:22:21: I'm just curious anybody anybody in the group has lived  
00:22:21 --> 00:22:27: has been has left or lives in in Polish Hill.  
00:22:27 --> 00:22:30: An if then I got that right in terms of  
00:22:30 --> 00:22:32: the eight that space.  
00:22:32 --> 00:22:34: Peter, we have a question.  
00:22:34 --> 00:22:38: OK from Brandy Welch that you mentioned Troy Hill.  
00:22:38 --> 00:22:42: What are some of your other favorite neighborhoods in Pitts  
00:22:42 --> 00:22:45: Burg from a place making perspective,  
00:22:45 --> 00:22:48: current and potential?  
00:22:48 --> 00:22:51: Well, that's really tough to say because every time I  
00:22:51 --> 00:22:52: go to our new place,  
00:22:52 --> 00:22:56: a neighborhood and sometimes you go like for example,  
00:22:56 --> 00:22:58: I live very close to Liberty and so I or  
00:22:58 --> 00:23:00: I live in Squirrel Hill.  
00:23:00 --> 00:23:02: So I'm always in Squirrel Hill.  
00:23:02 --> 00:23:04: So I really love that place,  
00:23:04 --> 00:23:06: but that's that's because this is where I live.  
00:23:06 --> 00:23:09: But whenever you go to a lot of this other  
00:23:09 --> 00:23:10: places,  
00:23:10 --> 00:23:13: like for example, how homestead.  
00:23:13 --> 00:23:16: OK, so would it is a perfect example to wear  
00:23:16 --> 00:23:18: Hazelwood you could see the bones that were used to  
00:23:19 --> 00:23:19: be there,  
00:23:19 --> 00:23:22: but because so much of it has been lost then  
00:23:22 --> 00:23:24: then there's a lot of the space that is it's  
00:23:24 --> 00:23:24: lost,  
00:23:24 --> 00:23:27: you know. And then of course there's the when the  
00:23:27 --> 00:23:30: Janelle was closed down and now of course we have.  
00:23:30 --> 00:23:33: We have basic with green but when the Janelle left

00:23:33 --> 00:23:34: you know that was the center.  
00:23:34 --> 00:23:37: That was kind of like the son of the whole  
00:23:37 --> 00:23:40: entire neighborhood in a way because other people used to  
00:23:40 --> 00:23:43: live that they used to walk through that place so  
00:23:43 --> 00:23:46: and so. Um, that work in in living condition was  
00:23:46 --> 00:23:50: part was very critical to making that space work very,  
00:23:50 --> 00:23:52: very well. Now he has lost a lot of it  
00:23:52 --> 00:23:54: has also lost a lot of the buildings.  
00:23:54 --> 00:23:58: And of course I believe that there's even a project  
00:23:58 --> 00:24:01: where PennDOT is thinking about widening 2nd Ave,  
00:24:01 --> 00:24:04: which means that not only that not only have you  
00:24:04 --> 00:24:05: lost the building facades,  
00:24:05 --> 00:24:07: the that is creating the space,  
00:24:07 --> 00:24:10: but now you're also changing the process.  
00:24:10 --> 00:24:11: The width of that Rd.  
00:24:11 --> 00:24:13: So that's going to further lose it,  
00:24:13 --> 00:24:16: but. I almost wish I would have been able to  
00:24:17 --> 00:24:20: have gone to be able to go back and see,  
00:24:20 --> 00:24:23: you know, places like haslewood places like Greenfield.  
00:24:23 --> 00:24:28: You know Oakland how used to look like before back  
00:24:28 --> 00:24:29: in the days.  
00:24:29 --> 00:24:32: Because there's some of them are really fantastic in what's  
00:24:32 --> 00:24:33: really interesting about Pittsburgh.  
00:24:33 --> 00:24:36: Then you have other places like.  
00:24:36 --> 00:24:39: You to have other places like um.  
00:24:39 --> 00:24:42: Like Mount Lebanon that is a real great Main Street  
00:24:43 --> 00:24:46: with amazing topography that in some cases gas in Ginir.  
00:24:46 --> 00:24:49: To build you some other side work they will say  
00:24:49 --> 00:24:51: no because it's way over 5%  
00:24:51 --> 00:24:53: but it's it's a fantastic place.  
00:24:55 --> 00:24:56: So it's hard to say.  
00:24:59 --> 00:25:02: OK, we have another question from Ray Gastil Peter,  
00:25:02 --> 00:25:05: could you talk about programming a bit more?  
00:25:05 --> 00:25:09: Alot of the uses that made streets.  
00:25:09 --> 00:25:13: Sorry it made streets active and filled out the urban  
00:25:13 --> 00:25:18: design forms that you've envisioned may be struggling for a  
00:25:18 --> 00:25:19: while.  
00:25:19 --> 00:25:21: Having the type of crowded,  
00:25:21 --> 00:25:23: active uses we were used to.  
00:25:23 --> 00:25:26: You mentioned visual cues of vitality,  
00:25:26 --> 00:25:30: signage, etc. Do you have any thoughts,  
00:25:30 --> 00:25:33: future for future programming?

00:25:33 --> 00:25:36: Well, So what is interesting is I've been seeing I've  
00:25:36 --> 00:25:39: been again emails from from every time there's an urban  
00:25:40 --> 00:25:40: design.  
00:25:40 --> 00:25:43: You know, posting anywhere I get an email from Google  
00:25:43 --> 00:25:44: and whatever,  
00:25:44 --> 00:25:46: but if you start following what a lot of the  
00:25:46 --> 00:25:47: cities are doing,  
00:25:47 --> 00:25:50: what they're doing is they're actually almost going back in  
00:25:50 --> 00:25:52: that they're getting a lot of this,  
00:25:52 --> 00:25:54: you know, three and four lanes,  
00:25:54 --> 00:25:57: and they're bringing down to like 2 days and then  
00:25:57 --> 00:25:58: taking one of those links.  
00:25:58 --> 00:26:02: For example, in Berlin and overnight they converted one of  
00:26:02 --> 00:26:04: those lanes into a bike Lane and pedestrian.  
00:26:04 --> 00:26:06: You know, because now you know,  
00:26:06 --> 00:26:09: because The funny thing is we had like in New  
00:26:09 --> 00:26:12: York City we had 15 foot sidewalk and because the  
00:26:12 --> 00:26:15: cars needed more space than the 50 foot sidewalk they  
00:26:15 --> 00:26:16: came down to six feet.  
00:26:16 --> 00:26:19: So now we're almost having to go back again to  
00:26:19 --> 00:26:22: 15 foot in order to allow more people to go  
00:26:22 --> 00:26:22: out.  
00:26:22 --> 00:26:25: So I think the programming we're going to find a  
00:26:25 --> 00:26:28: lot of restaurants because it allows us to be able  
00:26:28 --> 00:26:29: to serve up to 50%.  
00:26:29 --> 00:26:32: I believe of inside of the shop of the tables,  
00:26:32 --> 00:26:34: then those other 50% are going to have to be  
00:26:34 --> 00:26:37: relocated to the seat to the street.  
00:26:37 --> 00:26:39: So how can we re envision some of the streets  
00:26:39 --> 00:26:40: to our love?  
00:26:40 --> 00:26:43: For that to happen? And if you think about it  
00:26:43 --> 00:26:44: for a minute,  
00:26:44 --> 00:26:46: if you go, if you have been to a places  
00:26:46 --> 00:26:47: like Germany as an example,  
00:26:47 --> 00:26:50: a lot of the foot scanning zone you have a  
00:26:50 --> 00:26:53: lot of the retails and restaurants and commercial and shop  
00:26:53 --> 00:26:56: and T shirt shops think spill items to the sidewalk.  
00:26:56 --> 00:27:00: And so the programming goes from Inter internal outside into  
00:27:00 --> 00:27:01: the street.  
00:27:01 --> 00:27:03: So I hope that that's one of the trends that  
00:27:03 --> 00:27:06: will stay also happening here in Pittsburgh.  
00:27:08 --> 00:27:12: Hey we have a question from Virginia loanee what is

00:27:12 --> 00:27:16: your opinion on our ordinances to improve or deterred designers

00:27:16 --> 00:27:19: from creating a better sense of place?

00:27:21 --> 00:27:25: Well, I think the ordinance is there.

00:27:25 --> 00:27:28: There's a question about the ordinances,

00:27:28 --> 00:27:32: but I think the number one focus I would say

00:27:32 --> 00:27:36: is the need for agencies to mandate 11 and 12

00:27:36 --> 00:27:38: foot 1112 foot travel lanes,

00:27:38 --> 00:27:42: and that it has to have 12 three lanes because

00:27:42 --> 00:27:45: of the amount of peak hour is,

00:27:45 --> 00:27:50: you know, 30,000 cars. You know there's an interesting problem

00:27:51 --> 00:27:55: in that because what you're designing is for that one.

00:27:55 --> 00:27:58: Hour of the whole 24 hour day where it hits

00:27:58 --> 00:28:00: that peak and then the rest of the 23 hours.

00:28:00 --> 00:28:03: It's not. It doesn't never hit that peak,

00:28:03 --> 00:28:04: so the cars I'm not there.

00:28:04 --> 00:28:07: So that means that that street is over too high,

00:28:07 --> 00:28:10: and so for the pedestrians who actually use up that

00:28:10 --> 00:28:13: street more than just the extra one hour that for

00:28:13 --> 00:28:15: one hour it's hard for them to cross,

00:28:15 --> 00:28:18: you know. And so I think that there's a lot

00:28:18 --> 00:28:20: of redesign it has to happen there.

00:28:20 --> 00:28:22: I think there's a lot of redesigning it has to

00:28:22 --> 00:28:23: happen.

00:28:23 --> 00:28:26: For example, in the curb to curb cuts because.

00:28:26 --> 00:28:27: You know a 6 inch curb.

00:28:27 --> 00:28:29: I know a lot of people say oh,

00:28:29 --> 00:28:32: but that safety. But in reality a current going 2530

00:28:32 --> 00:28:34: mph would jump a curve you see,

00:28:34 --> 00:28:37: and so it's on rethinking alot of those things.

00:28:37 --> 00:28:40: I think that and then yes of course there is.

00:28:40 --> 00:28:43: Some ordinances, but I think that you know,

00:28:43 --> 00:28:46: coming from having worked in California and having lived in

00:28:46 --> 00:28:48: Miami have live in outside Chicago.

00:28:48 --> 00:28:51: I'll tell you that the orders that we have here

00:28:51 --> 00:28:53: in Pittsburgh he's disowning in Pittsburgh.

00:28:53 --> 00:28:55: It's it's pretty. It's pretty decent.

00:28:55 --> 00:28:56: It's pretty good.

00:28:59 --> 00:29:02: OK, we have a question from Manuel Gomez.

00:29:02 --> 00:29:06: We seem to have lost a sense of place precisely

00:29:06 --> 00:29:10: because modern architecture is so plain and stripped down.

00:29:10 --> 00:29:15: Whereas the architecture that you featured in Polish Hill is



00:29:15 --> 00:29:16: very ornate.

00:29:16 --> 00:29:20: Can you compare the existing modern parking structure versus what

00:29:20 --> 00:29:24: previously existed in the space per your slides?

00:29:24 --> 00:29:28: And also can you speak of the importance of architectural

00:29:29 --> 00:29:31: design elements in place making?

00:29:31 --> 00:29:35: Wow, that's that's a big one.

00:29:35 --> 00:29:38: Well, here's the thing.

00:29:38 --> 00:29:41: I think that I think that it's going to.

00:29:41 --> 00:29:43: It's going to take awhile for people for companies,

00:29:43 --> 00:29:47: for developers, so actually feel have the pride that they

00:29:47 --> 00:29:49: used to have before their buildings,

00:29:49 --> 00:29:52: where they would spend so much money and making sure

00:29:52 --> 00:29:55: that the values and the capitals of each one of

00:29:55 --> 00:29:58: the of the of the columns were actually beautiful enough.

00:29:58 --> 00:30:00: The best quality of Italian marble.

00:30:00 --> 00:30:02: You know, I think that we have gone down to

00:30:02 --> 00:30:05: like can we build as fast as possible and as

00:30:05 --> 00:30:08: inexpensive as possible in order for us to like open

00:30:08 --> 00:30:11: up? Because? You know, in a way the banks are

00:30:11 --> 00:30:13: pushing a lot of these things.

00:30:13 --> 00:30:15: You know the financials and a lot of a lot

00:30:15 --> 00:30:18: of a lot of the other investors in the project.

00:30:18 --> 00:30:21: So I think that what you're starting to see now

00:30:21 --> 00:30:25: though is a modern architecture that could actually have

00:30:25 --> 00:30:27: different

00:30:27 --> 00:30:29: type of detail in.

00:30:29 --> 00:30:33: I think that for that I would like to again

00:30:33 --> 00:30:36: let's let's go back and think about the modern architecture.

00:30:36 --> 00:30:37: For example, in Austria he has it's very very very

00:30:37 --> 00:30:39: simple,

00:30:39 --> 00:30:42: but in this simplicity it's beautiful.

00:30:42 --> 00:30:43: It is fantastic and so I think that it's architecture

00:30:43 --> 00:30:47: done well.

00:30:47 --> 00:30:49: It's beautiful when architecture modern architecture is just

00:30:49 --> 00:30:51: done for

00:30:49 --> 00:30:51: the sake of doing it.

00:30:51 --> 00:30:54: It lacks a lot and it loses a lot now.

00:30:54 --> 00:30:57: So that's one thing. The second thing is the parking

00:30:57 --> 00:30:58: lot so that parking structure that's there.

00:30:58 --> 00:31:00: You know it. I mean,

00:30:58 --> 00:31:00: I've only been able to see pictures.

00:31:00 --> 00:31:02: Of course at the Post Office,  
00:31:02 --> 00:31:04: and those pictures were beautiful,  
00:31:04 --> 00:31:06: fantastic, the old post office there.  
00:31:06 --> 00:31:09: The truth. The fact is the following.  
00:31:09 --> 00:31:11: My possessions are walking either 8.  
00:31:11 --> 00:31:13: I looked at their iPhones nowadays.  
00:31:13 --> 00:31:17: They're looking at their iPhones or be there talking to  
00:31:17 --> 00:31:18: someone or looking down,  
00:31:18 --> 00:31:21: and so anything that happens above Ted 10 or 12  
00:31:21 --> 00:31:23: or 16 feet from the ground.  
00:31:23 --> 00:31:25: That is what that is that their eyesight.  
00:31:25 --> 00:31:27: And so whenever I'm I've been working on,  
00:31:27 --> 00:31:31: whenever I work on projects where we're looking at  
architecture,  
00:31:31 --> 00:31:33: the one thing that I always say is,  
00:31:33 --> 00:31:36: you know, just get the 16 feet and make them  
00:31:36 --> 00:31:37: very in very beautiful.  
00:31:37 --> 00:31:40: You know, don't don't make it too elaborate.  
00:31:40 --> 00:31:43: That is going to like complete crash with the rest  
00:31:43 --> 00:31:44: of the building,  
00:31:44 --> 00:31:47: and so you could almost imagine that parking structure,  
00:31:47 --> 00:31:50: for example, taking the first day of parked cars,  
00:31:50 --> 00:31:52: which is about 20 feet in 20 foot,  
00:31:52 --> 00:31:55: 20 feet. OK, you could have multiple little shops as  
00:31:55 --> 00:31:56: a matter of fact,  
00:31:56 --> 00:31:59: I have seen a tiny little coffee shop that was  
00:31:59 --> 00:32:01: three feet by 5 feet in Seattle,  
00:32:01 --> 00:32:04: so I'm sure Ray probably knows what I'm talking about  
00:32:04 --> 00:32:05: is right by the target,  
00:32:05 --> 00:32:08: and it's so you don't need more than 20 feet  
00:32:08 --> 00:32:10: in order to have a really great.  
00:32:10 --> 00:32:12: Little amenity shop, you know.  
00:32:12 --> 00:32:16: Coffee newspapers? Or will? They don't sell newspapers  
anymore,  
00:32:16 --> 00:32:19: but you know magazine. Maybe you know so many different  
00:32:19 --> 00:32:22: things that could happen and that alone you could start  
00:32:22 --> 00:32:25: to re engage the sidewalk and so the other thing  
00:32:25 --> 00:32:27: you do is if you put any kind of awning  
00:32:27 --> 00:32:28: over the sidewalk.  
00:32:28 --> 00:32:31: So when it's snowing the pedestrians able to walk and  
00:32:32 --> 00:32:35: their protected by it then you start to create some  
00:32:35 --> 00:32:38: other needs of safety and the engagement by having the  
00:32:38 --> 00:32:40: shop front rather than having a Walton.

00:32:40 --> 00:32:42: Parking on the other side of that wall,  
00:32:42 --> 00:32:44: which is West there right now.  
00:32:44 --> 00:32:48: But yes, I wish that they would have let them  
00:32:48 --> 00:32:49: post office alone.  
00:32:49 --> 00:32:51: Also beautiful building.  
00:32:56 --> 00:33:00: OK, we can take a few more questions if anybody  
00:33:00 --> 00:33:01: has anything,  
00:33:01 --> 00:33:03: comments, questions.  
00:33:06 --> 00:33:09: And you know what is interesting is is that there  
00:33:09 --> 00:33:11: are a lot of places around the world at the  
00:33:11 --> 00:33:12: moment that they are using.  
00:33:12 --> 00:33:16: Some of these examples of good proper place making.  
00:33:16 --> 00:33:19: In in one of the ones of course on everybody  
00:33:19 --> 00:33:22: is always always talks about whenever you hear,  
00:33:22 --> 00:33:25: you know the New Urbanism is does the town of  
00:33:25 --> 00:33:26: Seaside in Florida,  
00:33:26 --> 00:33:28: and that was actually designed by,  
00:33:28 --> 00:33:29: that is do any in list,  
00:33:29 --> 00:33:33: husband, wife, team that used to work for in Miami  
00:33:33 --> 00:33:36: in what is so interesting about that town is is  
00:33:36 --> 00:33:36: that.  
00:33:36 --> 00:33:38: Ground and focusing in that case.  
00:33:38 --> 00:33:40: Rather than focusing on #1,  
00:33:40 --> 00:33:43: the developer trying to flip the site immediately,  
00:33:43 --> 00:33:45: he became a town founder,  
00:33:45 --> 00:33:48: so his his investment in that project was a long  
00:33:48 --> 00:33:51: term investment and because it was a long term investment  
00:33:51 --> 00:33:55: that he actually started building some site another size.  
00:33:55 --> 00:33:58: He left him alone. He didn't build any any anything  
00:33:58 --> 00:33:58: there,  
00:33:58 --> 00:34:00: and it's not until now,  
00:34:00 --> 00:34:03: 30 years after it was designed because Caesar was  
00:34:03 --> 00:34:04: designed  
00:34:03 --> 00:34:04: back in 1979.  
00:34:04 --> 00:34:07: So but it's not until now that they're going back  
00:34:07 --> 00:34:07: to.  
00:34:07 --> 00:34:10: Bill on those sites in the Town Center,  
00:34:10 --> 00:34:12: you know? So what that does do is it gives  
00:34:12 --> 00:34:14: you something which you know it's it's.  
00:34:14 --> 00:34:17: It's part of placemaking in a way,  
00:34:17 --> 00:34:19: but it is perhaps the fourth dimension,  
00:34:19 --> 00:34:22: which is time you know something that is authentic that

00:34:22 --> 00:34:24: is being built overtime.

00:34:24 --> 00:34:25: The materials are able to age,

00:34:25 --> 00:34:29: and so whenever you import a new building that is

00:34:29 --> 00:34:33: knew along with all the buildings are being existing there

00:34:33 --> 00:34:35: in a new project for example.

00:34:35 --> 00:34:37: See the time you know,

00:34:37 --> 00:34:41: and so it gives it a sense of begins as

00:34:41 --> 00:34:43: a sense of our grade.

00:34:43 --> 00:34:47: Permanence, you know, and again it all goes back to

00:34:47 --> 00:34:50: trying to make that place successful.

00:34:52 --> 00:34:57: We have another question from Mercedes Thompson other than Seaside.

00:34:57 --> 00:35:02: What are other national examples that represent great placemaking in

00:35:02 --> 00:35:03: your opinion?

00:35:06 --> 00:35:10: Well, there's there's another really cool project that I worked

00:35:10 --> 00:35:11: in the past.

00:35:11 --> 00:35:14: Well, I work at the place because that's where we

00:35:14 --> 00:35:16: had an office and that's kentlands,

00:35:16 --> 00:35:19: and that is in Maryland.

00:35:19 --> 00:35:22: In Kentlands, what is really nice is that it's also

00:35:22 --> 00:35:23: is a real community.

00:35:23 --> 00:35:27: It's increase interesting because even now during coronavirus and everybody

00:35:27 --> 00:35:27: should be,

00:35:27 --> 00:35:30: you know, the distance and everything else.

00:35:30 --> 00:35:32: What is happening is because it was designed as a

00:35:32 --> 00:35:33: community.

00:35:33 --> 00:35:35: An very, very close net community.

00:35:35 --> 00:35:37: Then where you start to find is that some of

00:35:37 --> 00:35:40: the elder that couldn't go shopping their neighbors.

00:35:40 --> 00:35:42: We just go and like scream at the window.

00:35:42 --> 00:35:44: Hey, do you want me to go and pick up

00:35:44 --> 00:35:45: something for you?

00:35:45 --> 00:35:48: You know? So all the sudden like the neighbors are

00:35:48 --> 00:35:50: looking out for each other because there was.

00:35:50 --> 00:35:53: Already a community built there and so that is where

00:35:53 --> 00:35:55: the you know in this time.

00:35:55 --> 00:35:57: In that case is is not only place making up

00:35:57 --> 00:35:59: a space at scale of a space or street,

00:35:59 --> 00:36:02: but it's a place making in a scale of the

00:36:02 --> 00:36:05: entire neighborhood that has proven to be very successful.

00:36:05 --> 00:36:08: So that's that's a really great one.

00:36:08 --> 00:36:11: You know, in New York a lot of fantastic examples  
00:36:11 --> 00:36:13: of what's happening actually,  
00:36:13 --> 00:36:16: obviously you know, Washington Square in New York City is  
00:36:16 --> 00:36:17: incredible,  
00:36:17 --> 00:36:19: but they're not a really nice great places,  
00:36:19 --> 00:36:22: some which I can think of right now for some  
00:36:22 --> 00:36:22: reason.  
00:36:22 --> 00:36:26: But there not really great examples throughout the country  
with  
00:36:26 --> 00:36:28: things that are being done correctly.  
00:36:39 --> 00:36:43: Sorry there we go question from Ray Gastil could you  
00:36:43 --> 00:36:47: talk about scale from all Heights the same to the  
00:36:47 --> 00:36:52: very different Heights and the different types of building as  
00:36:52 --> 00:36:57: in Polish Hill design guidelines generally have a hard time  
00:36:57 --> 00:36:58: making room for both.  
00:36:58 --> 00:37:02: Great places are made overtime as you just said,  
00:37:02 --> 00:37:05: and sometimes it leads to very different forms.  
00:37:05 --> 00:37:09: Building types on in. Somehow it all works together.  
00:37:09 --> 00:37:13: Yeah, and you know that's that's where I think you  
00:37:13 --> 00:37:16: know I went right now working on two different  
comprehensive  
00:37:16 --> 00:37:19: plans for different municipalities.  
00:37:19 --> 00:37:22: And it's always the problem that what you're speaking up  
00:37:22 --> 00:37:23: there.  
00:37:23 --> 00:37:25: It's actually the building form,  
00:37:25 --> 00:37:28: you know. But planners, they want to talk about,  
00:37:28 --> 00:37:31: useless, you know. So building forming uses at the two  
00:37:31 --> 00:37:34: kind of two different things you know,  
00:37:34 --> 00:37:37: you could create a whole regulating plan of forms,  
00:37:37 --> 00:37:41: you know that would look at the different Heights.  
00:37:41 --> 00:37:44: And then allow some users to happen in different places,  
00:37:44 --> 00:37:46: you know. But you can go and say,  
00:37:46 --> 00:37:49: oh, this is the user is going to be residential  
00:37:49 --> 00:37:50: and expect for it to be.  
00:37:50 --> 00:37:53: You know, have a variation and or or the corner  
00:37:53 --> 00:37:55: to be accentuated by a taller building.  
00:37:55 --> 00:37:57: You know, because regulations don't,  
00:37:57 --> 00:38:00: don't don't do that. They don't get to regulate the  
00:38:00 --> 00:38:01: building form,  
00:38:01 --> 00:38:04: so that's where I think form based coding is  
00:38:04 --> 00:38:07: incredibly helpful to in order for you to do that,  
00:38:07 --> 00:38:10: because with the building with a form based code you

00:38:10 --> 00:38:10: say.  
00:38:10 --> 00:38:14: And the main corners main intersections that you allow for  
00:38:14 --> 00:38:16: the high to go X amount by a number another  
00:38:16 --> 00:38:17: floor.  
00:38:17 --> 00:38:20: So and then that's where you go and you regulate  
00:38:20 --> 00:38:23: the uses and say OK in demeanor intersection because  
that's  
00:38:23 --> 00:38:26: where most of the eyeballs are looking at buildings.  
00:38:26 --> 00:38:31: That is where you allow commercial to happen in the  
00:38:31 --> 00:38:32: ground floor.  
00:38:32 --> 00:38:33: That is the one thing that,  
00:38:33 --> 00:38:35: for example, the building form.  
00:38:35 --> 00:38:37: If you go from the billing form into regulations and  
00:38:37 --> 00:38:40: you create buildings of different Heights,  
00:38:40 --> 00:38:42: you know versus the other way around.  
00:38:42 --> 00:38:43: And if you think about it,  
00:38:43 --> 00:38:45: for example in in the old towns in Italy you  
00:38:45 --> 00:38:48: know the reasons why the buildings that were created at  
00:38:48 --> 00:38:51: different high was because where it was the wealthiest built  
00:38:51 --> 00:38:53: a tower you know or build 5 stories.  
00:38:53 --> 00:38:56: And if you want so well that wealthy they'll three  
00:38:56 --> 00:38:56: stories.  
00:38:56 --> 00:38:58: And if you're like incredibly wealthy now,  
00:38:58 --> 00:39:00: don't you build a tower,  
00:39:00 --> 00:39:02: but you actually build a tower and then you?  
00:39:02 --> 00:39:05: Offset it from yours from your facade building by good  
00:39:05 --> 00:39:07: five 6 feet so that way you had views up  
00:39:07 --> 00:39:10: and down the street and you have to see whenever  
00:39:10 --> 00:39:12: somebody was coming to attack you.  
00:39:12 --> 00:39:15: You know, so there was a reasoning for for a  
00:39:15 --> 00:39:17: lot of those a lot of the alot of these  
00:39:17 --> 00:39:18: articulations,  
00:39:18 --> 00:39:21: you know that the buildings have and if you go  
00:39:21 --> 00:39:23: to if you go to some of the towns in  
00:39:23 --> 00:39:25: Italy you see this articulations.  
00:39:25 --> 00:39:28: Now I work with people in California that they were  
00:39:28 --> 00:39:31: trying to write that into a code articulations into a  
00:39:31 --> 00:39:31: code.  
00:39:31 --> 00:39:35: It doesn't work. Because the articulation was a respond to  
00:39:35 --> 00:39:36: natural,  
00:39:36 --> 00:39:37: you know need in that case,  
00:39:37 --> 00:39:41: and so you just couldn't couldn't write that in the

00:39:41 --> 00:39:41: code.

00:39:45 --> 00:39:48: So yes, it is. It is about building it overtime.

00:39:48 --> 00:39:50: You know it is about building our time,

00:39:50 --> 00:39:53: but also allowing for that building form to actually.

00:39:55 --> 00:39:57: Kay?

00:39:57 --> 00:40:02: Maggie Pike asks what are your thoughts on placemaking with

00:40:02 --> 00:40:07: respect to the development plans and updates in the strip

00:40:07 --> 00:40:08: district?

00:40:08 --> 00:40:10: I I am unfortunately I am a bit naive as

00:40:10 --> 00:40:13: to why it's the development are happening.

00:40:13 --> 00:40:16: The strip district. I know that there are some areas

00:40:16 --> 00:40:18: that you have some pretty decent,

00:40:18 --> 00:40:21: pretty good height. I think that I think the problem

00:40:21 --> 00:40:24: there and like I was saying this is that it

00:40:24 --> 00:40:25: needs to.

00:40:25 --> 00:40:27: You need to think about it in terms of the

00:40:27 --> 00:40:31: straight district as a whole and not what developers actually

00:40:31 --> 00:40:32: own.

00:40:32 --> 00:40:35: The different pieces so that you could kind of start

00:40:35 --> 00:40:38: creating like a master plan of the whole entire area.

00:40:38 --> 00:40:41: And then all the different pieces connect.

00:40:41 --> 00:40:43: First modern development that they just say oh oh,

00:40:43 --> 00:40:46: this is commercial for all this residential.

00:40:46 --> 00:40:49: All this is industrial and nothing pretty much connects to

00:40:49 --> 00:40:49: each other.

00:40:49 --> 00:40:52: But I don't I I really should look into the

00:40:52 --> 00:40:53: strip district a little bit more.

00:40:57 --> 00:40:59: K on another question from Ray Gastil,

00:40:59 --> 00:41:04: could you talk about how you've worked successfully with communities

00:41:04 --> 00:41:07: to identify what they see is the most critical elements

00:41:07 --> 00:41:09: to neighborhood identity?

00:41:09 --> 00:41:13: Great question. Yeah, that's a fantastic question.

00:41:13 --> 00:41:15: The first one comes to mind.

00:41:15 --> 00:41:19: Actually it's a small town in Northern Ireland called Glen

00:41:19 --> 00:41:21: Arm that you know that was back when I was

00:41:21 --> 00:41:25: working for the Prince Foundation and they asked Prince Foundation

00:41:25 --> 00:41:28: to go and look at their town and try to

00:41:28 --> 00:41:32: figure out what other things that they could do in

00:41:32 --> 00:41:34: order to make it more.

00:41:34 --> 00:41:38: More friendly for people to be able to walk in

00:41:38 --> 00:41:41: and but also within people to be able to have  
00:41:42 --> 00:41:45: more friendship friendly conversations.  
00:41:45 --> 00:41:48: And so, and when we're stating there were walking around  
00:41:48 --> 00:41:49: and looking at the at the town,  
00:41:49 --> 00:41:52: what we realized, we notices that there was an older  
00:41:52 --> 00:41:53: old lady.  
00:41:53 --> 00:41:54: She was walking on the sidewalk.  
00:41:54 --> 00:41:56: And then he comes, his mom,  
00:41:56 --> 00:41:58: pushing a little stroller with a baby,  
00:41:58 --> 00:41:59: and she almost ran her over,  
00:41:59 --> 00:42:00: you know. And I mean,  
00:42:00 --> 00:42:03: it was like it was a social disconnect that was  
00:42:03 --> 00:42:03: happening there.  
00:42:03 --> 00:42:05: And so we started asking questions,  
00:42:05 --> 00:42:07: you know. So what is it that's happening?  
00:42:07 --> 00:42:09: I mean, this is a tiny little time.  
00:42:09 --> 00:42:12: Why was it happening? When did it started happening and  
00:42:12 --> 00:42:15: what we found out is that this time you still  
00:42:15 --> 00:42:16: have a little little.  
00:42:16 --> 00:42:18: A little park, you know,  
00:42:18 --> 00:42:19: right at the edge of the town,  
00:42:19 --> 00:42:22: right? Right on the ocean and the municipality.  
00:42:22 --> 00:42:25: At one point they decided they want to close down  
00:42:25 --> 00:42:28: the part because six o'clock there were a couple of  
00:42:28 --> 00:42:30: kids and go there and do things you know and  
00:42:30 --> 00:42:33: they close it down. And then they started closing at  
00:42:33 --> 00:42:35: 6:00 o'clock every single day.  
00:42:35 --> 00:42:36: And then I want when they say,  
00:42:36 --> 00:42:39: oh now we're going to just close it down.  
00:42:39 --> 00:42:41: We don't have any any funds to keep the park  
00:42:41 --> 00:42:42: open.  
00:42:42 --> 00:42:43: Will shut it down altogether.  
00:42:43 --> 00:42:46: Well, what ended up happening is that that little park  
00:42:46 --> 00:42:47: was too.  
00:42:47 --> 00:42:51: Glue that kept the different generations connected you see  
00:42:51 --> 00:42:53: and  
00:42:53 --> 00:42:55: so something as small as a part could have a  
00:42:55 --> 00:42:58: huge impact in a place,  
00:42:58 --> 00:42:59: and so our number one and #2 and #3 recommendations  
00:42:59 --> 00:43:02: was opened at park.  
00:43:02 --> 00:43:05: Make apart beautiful put lighting so that it's safer.  
00:43:02 --> 00:43:05: And you know, because part of the problem is that



00:43:05 --> 00:43:09: the part had absolutely no lighting and so people could  
00:43:09 --> 00:43:11: do whatever they wanted to do.  
00:43:11 --> 00:43:14: But put some lighting so that way you allow for  
00:43:14 --> 00:43:17: the generation to reengage and start talking to each other  
00:43:17 --> 00:43:18: so.  
00:43:18 --> 00:43:21: It's interesting because sometimes it's about the architecture.  
00:43:21 --> 00:43:22: Sometimes it's about the urbanism,  
00:43:22 --> 00:43:24: but sometimes about the social aspect.  
00:43:24 --> 00:43:26: Like I said, like I mentioned earlier,  
00:43:26 --> 00:43:29: that actually becomes the glue to this to the community.  
00:43:29 --> 00:43:31: I don't if I answer that question.  
00:43:31 --> 00:43:32: But that was fun.  
00:43:35 --> 00:43:37: We have a question for Kaylie.  
00:43:37 --> 00:43:40: How would you connect rooftop seating areas?  
00:43:40 --> 00:43:43: An viewing areas with the ground floor activities?  
00:43:43 --> 00:43:46: I'm referring to three Storey buildings.  
00:43:49 --> 00:43:52: Ha, that's interesting. Um, well,  
00:43:52 --> 00:43:56: so here's the problem. If you are thinking talking about  
00:43:56 --> 00:43:57: a ground floor,  
00:43:57 --> 00:44:00: that which is a commercial ground floor which is 16  
00:44:00 --> 00:44:01: or 18 feet tall,  
00:44:01 --> 00:44:02: then it becomes a problem,  
00:44:02 --> 00:44:05: right? So I connect the third floor to it,  
00:44:05 --> 00:44:07: but what a lot of times and you see that  
00:44:07 --> 00:44:07: happening.  
00:44:07 --> 00:44:10: For example in Rome, Italy is that they will have  
00:44:10 --> 00:44:11: the 16th floor.  
00:44:11 --> 00:44:13: You may have a set of stairs that go up  
00:44:13 --> 00:44:15: to the floor and then you have a terrorist and  
00:44:15 --> 00:44:16: then that terror is there.  
00:44:16 --> 00:44:19: And then there's another set of stairs that go up  
00:44:19 --> 00:44:22: to the third floor and then there's a terrorist looking  
00:44:22 --> 00:44:23: on the 2nd floor.  
00:44:23 --> 00:44:25: In the second post there's a terrorist looking on the  
00:44:25 --> 00:44:26: ground.  
00:44:26 --> 00:44:27: Sure you know so yeah,  
00:44:27 --> 00:44:30: multilayer approach to it, but that so the so the  
00:44:30 --> 00:44:32: building almost kind of like sets back,  
00:44:32 --> 00:44:34: you know as as it goes further up hot,  
00:44:34 --> 00:44:37: you know. But that's but that's a problem because in  
00:44:37 --> 00:44:39: that case is to build the height of the ground  
00:44:39 --> 00:44:41: for the floors are very,

00:44:41 --> 00:44:43: very tall.

00:44:43 --> 00:44:46: I think that's perhaps one of the best way to

00:44:46 --> 00:44:48: make that type of connection.

00:44:48 --> 00:44:49: It's true terracing an open spaces,

00:44:49 --> 00:44:52: but you could almost make it out of theatrical level

00:44:52 --> 00:44:55: where you don't necessarily have to have the stairs to

00:44:55 --> 00:44:56: go straight shot,

00:44:56 --> 00:44:58: you know, but actually wind around and so you have

00:44:58 --> 00:45:00: opening and closing of the spaces.

00:45:05 --> 00:45:07: But that's a very, very young hard question to answer,

00:45:07 --> 00:45:09: though have to think about it some more.

00:45:11 --> 00:45:14: We have a question from Stephen Quick.

00:45:14 --> 00:45:18: We can do a couple more questions after this one.

00:45:18 --> 00:45:22: With respect to the pedestrian experience,

00:45:22 --> 00:45:27: what might architects do with buildings to create a more

00:45:27 --> 00:45:31: interesting and engaging sidewalk sense of place?

00:45:31 --> 00:45:34: Fantastic question.

00:45:34 --> 00:45:36: You know, and it's kind of easy number one.

00:45:36 --> 00:45:38: People like to see things you know.

00:45:38 --> 00:45:42: Everybody likes to be entertained and the entertainment happens when

00:45:42 --> 00:45:44: you have something to look at.

00:45:44 --> 00:45:46: And you know, in a facade of a building,

00:45:46 --> 00:45:49: the minute you put a wall you know you are.

00:45:49 --> 00:45:51: You are basically turning your back on.

00:45:51 --> 00:45:54: The pedestrians are walking along the sidewalk,

00:45:54 --> 00:45:55: so putting a wall is a problem.

00:45:55 --> 00:45:58: However, in some places, like in California,

00:45:58 --> 00:46:01: what they've done is that they they put new rules

00:46:01 --> 00:46:02: and all this stuff.

00:46:02 --> 00:46:05: But the problem with those things with those with.

00:46:05 --> 00:46:07: Putting a mirror on a plane wall is a scaled

00:46:07 --> 00:46:07: them.

00:46:07 --> 00:46:10: You're a little bit that you have to be across

00:46:10 --> 00:46:13: street in order for you to understand why you're looking

00:46:13 --> 00:46:13: at.

00:46:13 --> 00:46:15: Otherwise it's just a Patch of colors that you see

00:46:15 --> 00:46:16: again,

00:46:16 --> 00:46:19: so again, you losing the pedestrian interest in the wall.

00:46:19 --> 00:46:23: The I think that in places like in downtown Pittsburgh.

00:46:23 --> 00:46:25: ... dot blank Wall is a loss of use of

00:46:25 --> 00:46:28: lost opportunity and you do see in other places another

00:46:28 --> 00:46:31: even smaller communities where every single one of the walls,  
00:46:31 --> 00:46:32: even if it's if it.  
00:46:32 --> 00:46:34: If it's like a five story building,  
00:46:34 --> 00:46:37: you know any supposed to have a blank wall because  
00:46:37 --> 00:46:38: it's like alleyway,  
00:46:38 --> 00:46:42: but sometimes they actually put like Windows in those alleyways  
00:46:42 --> 00:46:45: and then they rent out those windows to some of  
00:46:45 --> 00:46:47: the shops or some of the officers on the 4th,  
00:46:47 --> 00:46:50: 5th and 6th floor. You know all the all the  
00:46:50 --> 00:46:51: office up on top.  
00:46:51 --> 00:46:54: It had no windows on the on the street level.  
00:46:54 --> 00:46:56: They rented to them so that way they could advertise  
00:46:56 --> 00:46:59: what their services are down the ground level,  
00:46:59 --> 00:47:01: you know, and so I think that that's one thing  
00:47:01 --> 00:47:02: to do with.  
00:47:02 --> 00:47:04: The other thing is of course is to try to  
00:47:04 --> 00:47:07: make it so that it's a comfortable for the pedestrian,  
00:47:07 --> 00:47:09: so you know earnings. A very simple,  
00:47:09 --> 00:47:11: nice, clean awning is great.  
00:47:11 --> 00:47:14: Having so that designing so that they are internal lights  
00:47:14 --> 00:47:17: that are projecting out onto the sidewalk from inside of  
00:47:17 --> 00:47:18: the building.  
00:47:18 --> 00:47:21: It's another really great way of doing it so backlighting  
00:47:21 --> 00:47:24: to the glass because then that allows the pedestrian to  
00:47:24 --> 00:47:24: Steve.  
00:47:24 --> 00:47:27: Have light on the sidewalk from inside the building,  
00:47:27 --> 00:47:29: but also look into the glass and see what it's  
00:47:29 --> 00:47:30: about.  
00:47:30 --> 00:47:32: The shop are are selling and so that's another one  
00:47:32 --> 00:47:35: and then a very simple one that you know in  
00:47:35 --> 00:47:37: a lot of my sketches you probably see that I've  
00:47:37 --> 00:47:40: done alot, it's it's just a very simple planter with  
00:47:40 --> 00:47:40: like.  
00:47:40 --> 00:47:42: You know some sort of a cipher,  
00:47:42 --> 00:47:45: some sort of Evergreen. That's something cost like \$60.00,  
00:47:45 --> 00:47:47: so if you put two of those at the entrance  
00:47:47 --> 00:47:50: of a shop that just automatically makes it a completely  
00:47:50 --> 00:47:51: different place,  
00:47:51 --> 00:47:54: you know and so for \$120.00 you could dress up  
00:47:54 --> 00:47:54: your site.  
00:47:54 --> 00:47:59: Your entrance you're shocked you're building with two

Cypress is  
00:47:59 --> 00:48:00: an example,  
00:48:00 --> 00:48:03: so there are a lot of little tiny little little  
00:48:04 --> 00:48:06: bits of things that you can do there.  
00:48:06 --> 00:48:10: Is this a project that I worked for that worked  
00:48:11 --> 00:48:13: in is called Clovis Clovis?  
00:48:13 --> 00:48:17: Community. Community design guidelines. But I could if you  
are  
00:48:18 --> 00:48:18: interested.  
00:48:18 --> 00:48:20: If I can send you the link to it,  
00:48:20 --> 00:48:23: but it actually has a lot of this tiny little  
00:48:23 --> 00:48:26: tiny little little things that you can cast out.  
00:48:26 --> 00:48:28: But what is a planter cost and what is the  
00:48:28 --> 00:48:31: plan cost and how much you know and how much  
00:48:31 --> 00:48:34: would that cost you to do those kind of changes  
00:48:34 --> 00:48:36: to a shop front?  
00:48:36 --> 00:48:38: Get to soften up the ground floor because the graph  
00:48:38 --> 00:48:40: owners who have like I need to be softer.  
00:48:40 --> 00:48:41: This would be more engaging with people.  
00:48:49 --> 00:48:53: I think there was a question from Ray who.  
00:48:53 --> 00:48:57: It's got it. Oh, OK.  
00:48:57 --> 00:49:00: We got. All think we're up.  
00:49:00 --> 00:49:04: To date, with all the questions on is there anymore,  
00:49:04 --> 00:49:08: are there anymore questions?  
00:49:08 --> 00:49:10: I think we have time for about one more.  
00:49:15 --> 00:49:19: You know what people? I'm kind of curious about in,  
00:49:19 --> 00:49:23: you know, and I don't really see a lot of  
00:49:23 --> 00:49:25: it is how like this.  
00:49:25 --> 00:49:28: Interesting lighting plays in the placemaking.  
00:49:28 --> 00:49:31: Are there any? Interesting, you know.  
00:49:31 --> 00:49:35: I'm I'm really interested in in lighting and how that  
00:49:35 --> 00:49:36: makes a place.  
00:49:36 --> 00:49:39: If you have any examples of some really cool places  
00:49:39 --> 00:49:41: with with full lighting.  
00:49:41 --> 00:49:44: Um, that would be interesting to talk about.  
00:49:44 --> 00:49:47: Yeah, so there's actually a bridge in in England,  
00:49:47 --> 00:49:51: London, England that goes under the part that is pedestrian  
00:49:51 --> 00:49:54: under the under the London Bridge in England,  
00:49:54 --> 00:49:56: on the South side that you know,  
00:49:56 --> 00:49:58: it's basically just a tunnel in a way,  
00:49:58 --> 00:50:01: but what they did was they did a beautiful mirror  
00:50:01 --> 00:50:02: on both sides.

00:50:02 --> 00:50:04: You know of the City of London,  
00:50:04 --> 00:50:07: the old City of London and then you know it  
00:50:07 --> 00:50:10: still felt and then it had just normal weight,  
00:50:10 --> 00:50:13: white light and so it just felt kind of yucky.  
00:50:13 --> 00:50:16: And what they did was they removed the regular white  
00:50:16 --> 00:50:17: light and then.  
00:50:17 --> 00:50:19: Put a whole series of Eli D Light on the  
00:50:19 --> 00:50:20: ground,  
00:50:20 --> 00:50:22: so lighting up the murals and those those Eli D  
00:50:22 --> 00:50:25: lights actually started to change colors.  
00:50:25 --> 00:50:27: It turned the night time and so all the sudden  
00:50:27 --> 00:50:28: this space,  
00:50:28 --> 00:50:30: which was which is very very boring.  
00:50:30 --> 00:50:33: Just a simple tunnel. And then they made a beautiful  
00:50:33 --> 00:50:35: by the artwork and then they put the Eli D  
00:50:36 --> 00:50:36: lighting.  
00:50:36 --> 00:50:39: All the sudden became very dynamic because they started to  
00:50:39 --> 00:50:43: change and that's the thing about lighting and now even  
00:50:43 --> 00:50:46: projections is that you could use projections to change the  
00:50:46 --> 00:50:48: look and the feel of a space.  
00:50:48 --> 00:50:51: You know and and that's that's kind of tricky.  
00:50:51 --> 00:50:54: Sometimes you know if you have a big projector would  
00:50:54 --> 00:50:56: be able to project onto a wall and be able  
00:50:56 --> 00:50:58: to like project different things.  
00:50:58 --> 00:51:01: But imagine if you have a space as an example,  
00:51:01 --> 00:51:04: I'm thinking of the little Green little Plaza here in  
00:51:04 --> 00:51:06: Oakland that they have a big monitor on one side  
00:51:06 --> 00:51:08: and then they have a blank wall once.  
00:51:08 --> 00:51:11: I will imagine if on that blank wall you have  
00:51:11 --> 00:51:14: a projector projecting an image of a waterfall and then  
00:51:14 --> 00:51:16: the next day is the beach and then the next  
00:51:16 --> 00:51:18: day is the Snowy mountain.  
00:51:18 --> 00:51:21: All the right now probably want to nothing you know  
00:51:21 --> 00:51:24: and you start to change it all the sudden.  
00:51:24 --> 00:51:26: You know Dad will start to have an effect on  
00:51:26 --> 00:51:29: the space and so when it comes to lighting is  
00:51:29 --> 00:51:32: that only lighting like as in conventional lighting by now  
00:51:32 --> 00:51:36: is also projection that could play a role into how  
00:51:36 --> 00:51:37: to make a space change.  
00:51:37 --> 00:51:39: And in the placemaking.  
00:51:41 --> 00:51:45: Yeah, absolutely, because I think it lighting is so important  
00:51:45 --> 00:51:46: 'cause it could.

00:51:46 --> 00:51:49: It gives you a lot of feeling like it can  
00:51:49 --> 00:51:50: make you feel safe.  
00:51:50 --> 00:51:52: It can make you feel relaxed,  
00:51:52 --> 00:51:54: can make you feel you know excited.  
00:51:54 --> 00:51:58: So it's really interesting to see how designers are using  
00:51:58 --> 00:52:00: are using lighting and in place making.  
00:52:00 --> 00:52:04: So thank you but but but in general I think  
00:52:04 --> 00:52:05: that.  
00:52:05 --> 00:52:06: For cloud and closing on,  
00:52:06 --> 00:52:09: I think that when when I first was asked because  
00:52:09 --> 00:52:12: I was living in California when it first was asked  
00:52:12 --> 00:52:14: about moving to the City of Pittsburgh,  
00:52:14 --> 00:52:17: I said, well, that's kind of interesting because all that  
00:52:17 --> 00:52:20: I heard from the City of Pittsburgh was that I  
00:52:20 --> 00:52:20: think,  
00:52:20 --> 00:52:23: like everybody else you know has out of the country  
00:52:23 --> 00:52:24: which is oh,  
00:52:24 --> 00:52:27: you should be using the very very dirty and the  
00:52:27 --> 00:52:29: bad air quality and everything else.  
00:52:29 --> 00:52:32: But nobody really focused a lot on those nine neighborhoods,  
00:52:32 --> 00:52:35: you know. And so now that I'm here in Pittsburgh.  
00:52:35 --> 00:52:37: Now that I go around and I start to see  
00:52:38 --> 00:52:41: all of the different architecture we have in spaces that  
00:52:41 --> 00:52:44: we have are the neighbors that we have and talk  
00:52:44 --> 00:52:46: to the people and the people like authentic as if  
00:52:46 --> 00:52:48: they belong there.  
00:52:48 --> 00:52:49: They've lived there. You know,  
00:52:49 --> 00:52:52: when you start to talk about all those things,  
00:52:52 --> 00:52:55: those are the kind of things that I tell people  
00:52:55 --> 00:52:56: about Pittsburgh,  
00:52:56 --> 00:52:59: you know. And obviously we're claim where a clean city  
00:52:59 --> 00:53:00: an you know the millwork.  
00:53:00 --> 00:53:03: I no longer here but but there's so much to  
00:53:03 --> 00:53:04: Pittsburgh.  
00:53:04 --> 00:53:06: Then just then just the plain flat.  
00:53:06 --> 00:53:09: And so I do hope that the you know in  
00:53:09 --> 00:53:13: forward going forward to Miss ability and also architecture  
and  
00:53:13 --> 00:53:16: urbanism starts to reflect some of that into the design  
00:53:16 --> 00:53:19: of the spaces.  
00:53:19 --> 00:53:21: Great, we're coming up on our hour,  
00:53:21 --> 00:53:25: but I would really like to thank Peter for putting

00:53:25 --> 00:53:28: together this presentation for us was awesome,  
00:53:28 --> 00:53:32: so everybody just keep keep your eye open for the  
00:53:32 --> 00:53:34: next web and R in this series,  
00:53:34 --> 00:53:37: which is placemaking in resiliency.  
00:53:37 --> 00:53:41: But we also have some really great upcoming programs.  
00:53:41 --> 00:53:45: Thursday we have emerging challenges equal to creative  
change,  
00:53:45 --> 00:53:49: a virtual think tank. You can still register for that.  
00:53:49 --> 00:53:53: And then on May 27th we have our wli coffee  
00:53:53 --> 00:53:54: chat,  
00:53:54 --> 00:53:58: so we hope to see everybody soon and again.  
00:53:58 --> 00:54:03: Thank you Peter, and take care and be healthy and  
00:54:03 --> 00:54:05: have a great day.  
00:54:05 --> 00:54:08: Yep, thank everyone for coming.

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