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Urban public space on the Las Vegas Strip

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URBAN PUBLIC SPACE ON THE
LAS VEGAS STRIP

by

Kip Barton

Bachelor of Science
University of Nevada, Las Vegas
1992

A thesis submitted in partial fulfillment
of the requirements for the

**Master of Architecture Degree
School of Architecture
College of Fine Arts**

**Graduate College
University of Nevada, Las Vegas
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ABSTRACT

Urban Public Space On The Las Vegas Strip

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This study is an analysis of randomly selected urban public spaces on the Las Vegas Strip. This study uses criterion gleaned from studies of traditional as well as contemporary urban public spaces throughout the world but predominately major cities in the United States such as New York, Los Angeles and San Francisco. These criteria serve as a preliminary basis of comparison. First hand observation is used to collect the data which is used for this comparison. Further observation is used to determine the characteristics present in these spaces that may not be present in other urban public spaces.

While urban public space throughout the world, and especially in the United States, seems to be declining, urban public spaces on the Las Vegas Strip are thriving. In fact, the patronage of these spaces is on the increase. It is hoped that this study will shed some light on this phenomenon. Lessons learned from studying urban public spaces on The Las Vegas Strip may be useful in bettering our physical and social environment in

other urban public spaces and may also help bring people back to urban centers throughout the world.

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CHAPTER 1

INTRODUCTION

Problem Statement

City form is constantly changing and evolving. Today urban centers are faced with a variety of problems that have arisen as society's needs and values shift over time. One major problem is the decline of the public realm in the urban environment. For many reasons the institutions and activities of commerce have become isolated and secluded.

The basic elements of public space that have historically acted as the "glue" holding cities together have begun to disappear. This phenomenon threatens the quality of urban life.

Purpose of Study

The Las Vegas Strip has developed a very unique and successful form. This urban environment is different in character than most urban centers because of its development around the gaming industry. The basic concepts of public space, however, are the same here as in other modern cities.

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The Basic Elements of The Urban Environment

One of the earliest origins of the city can be traced back to a group of people gathering at a grave, painted symbol, or some other sacred spot.² This predecessor to the modern city was actually a public space that held meaning to a number of people who would return to it from a nomadic life to meet others and partake in a shared bond.

Later, agricultural villages appeared where people actually resided in a group, tended crops and domesticated animals. This eventually led to specialization and commerce within a community of people who looked to each other to supply their daily needs. The sixteenth century philosopher Giovanni Botero defined the city as an assembly of people drawn together to the end they may thereby the better live at their ease in wealth and plenty.³

The basic elements of the city include commerce and residence, public gathering areas, and some kind of infrastructure that allows movement and the exchange of ideas between the other elements. Aside from these elements it must be remembered that people are the most important ingredient in this urban mix. Giovanni expressed this idea eloquently when he stated, “The greatness of a city is said to be, not the largeness of the site or the circuit of the walls, but the multitude and number of the inhabitants and their power.” When all these elements are present a thriving urban environment will ensue.⁴

² Lewis Mumford, The City in History: Its Origins, Its Transformations and Its Prospects. (New York: Harcourt, Brace and World Inc. 1961) , 123.

³ Spiro Kostof, The City Assembled: The Elements of Urban Form Throughout History. (Boston, Toronto, London: Bulfinch Press, Littlebrown and Co., 1992) , 224.

⁴ Stephen Carr, Mark Francis, Leanne Ge. Rivlin, and Andrew M. Stone, ed.

When one of these urban elements is lacking or disproportionate to the others the environment will be greatly diminished or die.

To rationally discuss the disappearance of public space, we must understand how urban spaces are formed, how they are used and why they are important to our well being. It is also important to know what types of urban public spaces exist and what elements need to exist within these spaces to make them work.

The Nature of Urban Space

Psychological Aspect

The waking hours of almost any city dweller can be broken into two areas, that spent in private space and that spent in public space.⁵ Private space has come to mean intimate, shielded, familiar and controlled by the individual and shared with only family and friends.⁶ Public life is more open and involves universal social context. The amount of time spent in each of these two types of space is a result of the interaction of physical, social, political and economic factors. As these factors change, so too do the emphasis placed on public and private space. This is evident in the last century as technology and the separation of work and home have led to a great increase in the amount of time available to be spent in private. It seems to be important to people's mental well being to

Public Space. (Cambridge: University Press, 1992) , 67.

⁵ Ibid., 82.

⁶ Sideris Loukaitou, Anastasia, Tridib Banerjee. Urban Design Downtown: Poetics of Form. (Berkeley, Los Angeles, London: University of California Press, 1998) , 265.

balance the amount of time spent in each of these two areas according to their external factors such as their social status, economic status and personal outlook on life.⁷

This leads us to the next aspect of urban space, the psychological aspect. Studies have been done on how people react psychologically to urban spaces. People tend to attach emotion to physical space (Walter 1988), equating memories and feelings to a place is a common occurrence. Accordingly, if a place fails to engage the imagination, people are not attracted to that space. The great plaza, like the great building, is linked with the world of fantasy and the context of feeling.⁸

Author Lyn Lofland describes how people spatially organize urban spaces.⁹ Certain spaces are consciously or subconsciously organized by activity according to past experiences and perceived norms. This idea is echoed by author Ali Madanipour who describes space as an abstract, open expanse while place is a part of space occupied by a person or thing and is endowed with meaning and value. It is an important part of our psychological well being to be able to categorize spaces in both the public and private realm by attaching differing experiences to these spaces.

Kevin Lynch proposes a similar view of how our environment affects our perception. In his view, environmental images result from interaction between the

⁷ Harold M. Proshansky, William H. Ittelson, Leanne G. Rivlin, ed. Environmental Psychology: People and Their Physical Settings, 2d ed., The Experience of Living in Cities, by Stanley Milgram. (New York: Holt, Reinhart and Winston, 1976) , 128.

⁸ Cliff Moughtin, Urban Design: Street and Square. (Oxford: Butterworth-Heinemann Ltd., 1992) , 35.

⁹ Lyn H. Lofland, A World of Strangers: Order and Action in Urban Public Space. (New York: Basic Books, Inc. Publishers, 1973) , 45.

environment and the observer (Lynch 1960). The environment suggests relations and distinctions and the observer provides meaning to these distinctions based on his or her own perceptions. Different environments resist or facilitate this image-making process. People tend to mold their environmental perception to produce the images desired when associating memories with place.¹⁰ These theories all suggest that since humans tend to link perceptions of place to certain environments, it is extremely important that the psychological associations evoked by any particular space be studied if that space is to function as designed.

Harold Proshansky cites an example of how behavior in urban space relates to both perceived and real crowding conditions. In his book, The Experience of Living in Cities, Proshansky discusses how people living in an urban environment often develop different norms than those not living in cities.¹¹ If people living in cities were to exhibit a normal degree of courtesy or friendly gestures, these continuous acts would be so distracting as to drive a person insane. Therefore, the norm of non-involvement is adopted. This phenomenon has also contributed to breakdown of public spaces as will be discussed later.

Yet another aspect of the psychology of place is the discussion of fear. The bedrock attribute of a successful urban space is that a person must feel personally safe and secure among strangers.¹² As people feel less safe amongst their fellow man they will

¹⁰ Winifred Gallagher, The Power of Place: How Our Surroundings Shape Our Thoughts Emotions and Actions. (New York: Poisedon Press, 1993), 32.

¹¹ Proshansky, Experience of Living in Cities, 47.

¹² Jane Jacobs, The Death and Life of Great American Cities. (New York: Vintage

inevitably limit their exposure to one another and shun public places in which they don't feel safe.

Formation

Urban space is generally formed in one of two ways.¹³ One formation is the space that occurs through a natural process. The second is consciously designed public space.

The first category is natural. Natural spaces are for the most part, very user appropriate. Because these spaces emerge from the natural gathering patterns of people, they relate to people's needs in a way that is very hard to duplicate. In fact the social characteristics of the people who have occupied these spaces have often transformed them. An offshoot of this type of space are spaces designed for a particular function yet used in a different way that more closely follows the natural laws of gathering.

The other type of public space is the planned public space. This type of space can also work well but may just as easily be deserted and unused if the natural laws of gathering are ignored. This tendency of planned spaces not working in the way original intended is the main problem with these types of gathering areas.

Types of Urban Space

The realm of public space has taken on many functions and served many goals

Books, a division of Random House, Inc., 1992) , 86.

¹³ Madanipour, Design of Urban Space, 267.

down through time.¹⁴ It has served as forum for political action and representation, a common ground for social interaction, a stage for social learning and the exchange of information. Activities that have taken place in such spaces include entertainment, ceremonies, socializing, playing, commerce and marketing, political demonstrations, dissemination of news, water collection and punishments and executions.

To accommodate such a wide range of functions urban public spaces have taken on almost as varied a variety of forms. These forms range from marketplace plazas to civic plazas to urban parks. From these models an even greater array of more specialized spaces have developed such as town squares, main street malls, and corporate plazas.¹⁵

One of the most important types of urban public space is the street. Although city streets have the economic function of connecting the elements of the city they also have a social function.¹⁶ The street is at once both path and place.¹⁷ Urban streets are in many ways public spaces unto themselves. There has been much study done on the character of streets by authors such as Jacobs, Moughton, Kostof, Garland, Whyte, Gehl and others. From these studies it is evident that the border between the street and the public space is a blurry one. It is also evident that these two elements work off each other to create a total urban experience. For example, the most successful urban public spaces are those that occur at the intersection of two well-used paths or streets.

¹⁴ Loukaitou, Urban Design Downtown, 123.

¹⁵ A. Richard Williams, The Urban Stage. (Illinois: Superior Printing, 1980) , 69.

¹⁶ Kostof, The City Assembled, 213.

¹⁷ Moughtin, Urban Design: Street and Square. 51.

Another way public spaces and streets work off of each other is evident when a public space is located near and oriented toward a street. People love to watch people. When there is an opportunity for people to watch a crowded thoroughfare in relative comfort they will invariably do so.

Elements of Public Space

There are three types of activities that contribute to movement in urban public space.¹⁸ First there are necessary activities. Necessary activities include going and coming from work, school and shopping, waiting for buses, etc. In an urban setting, necessary activities usually require some walking.

The second type of activity is optional activity. Optional activities include taking a walk, enjoying the surroundings, seeking entertainment, and undertaking other chosen activities as time and environment allow. Necessary and optional activities are closely related to the physical urban environment. If conditions are poor, only necessary activities occur. When the urban environment is of good quality, necessary activities usually take longer because they are pleasurable and these actions are sometimes extended to optional activities.

The third type of activity that can take place in an urban public environment is social activity. Social activities are a result of the other two types of activities and occur because of the interaction of people engaged in necessary and optional activities. This interaction in the typical urban setting may be passive for the most part, such as people

¹⁸ Jan Gehl, Life Between Buildings. (New York: Van Nostrand Reinhold Company, 1987), 121.

watching. Social interaction also takes place in the form of verbal exchange between friends and strangers. When people engage in conversation in a public space, they will often migrate to the center of the traffic flow.¹⁹ This phenomenon seems to be a direct response to a need to be able to break off the conversation at a moment's notice and disperse into the crowd if the person deems it desirable.

Extensive studies have been done on urban public spaces by a number of researchers such as Whyte, Gehl and Cooper Marcus . By carefully observing public spaces they have identified a number of characteristics that make spaces popular. The number one characteristic of popular urban public space is people: people draw people.²⁰ Pedestrian gathering areas located on or near intersections of two or more pedestrian travel routes will invariably be popular. It has been observed that people seem to be most comfortable being in the midst of large crowds when they choose to spend time in public areas. There is a very strong correlation between the number of people moving through a space and the number of people actually using the space as a gathering spot, to converse, stand or sit.²¹ Streets must be busy to attract attention.²² Density is needed to make spaces come alive.

Standing and seating areas are two elements that are present in most well used

¹⁹ William H. Whyte, The Social Life of Small Urban Spaces. (Washington, D.C.: The Conservation Foundation, 1980) , 236.

²⁰ William H. White, City, Rediscovering the Center. (New York: Double Day, 1990) , 189.

²¹ Gehl, Life Between Buildings, 123.

²² Jacobs, The Death and Life of Great American Cities, 269.

public spaces.²³ People usually prefer to stand on the periphery of the space with their back to some stationary object. Seating is usually preferred facing the main body of people. The need to face the public is attributed to the desire to protect personal space while watching others.²⁴ Whyte has deduced from observation that one linear foot of seating space for every thirty square foot of plaza space is needed to adequately serve the space.

Water elements are an important characteristic of popular public space. In several studies to test people's preferences in an urban setting it was found that people preferred natural settings with water, to manmade settings.²⁵ Furthermore, it was found that fresh, rushing water was a highly valued commodity. Coherency and complexity of these features were also valued. People seem to congregate where water is present.²⁶ The sound of rushing water is also useful in masking out the undesirable sounds of the city. Elements such as water and seating are also valuable because they act as "anchor" elements.²⁷ People tend to look for "anchors" to which they can attach themselves by sitting

²³ Foud A. Elgharabli, "The Use of Seats in Urban Public Open Spaces." In Power By Design: Proceedings of the Twenty-Fourth Annual Conference on the Environmental Design Research Association in Chicago, Illinois, March 31 - April 4, 1993, by (EDRA, 1993), 160.

²⁴ Gehl, Life Between Buildings, 100.

²⁵ Thomas R. Herzog, A Cognitive Analysis of Preference for Waterscapes. Readings in Environmental Psychology, (New York: Academic Press, Harcourt, Brace and Company, Publishers 1995), 172.

²⁶ Whyte, Small Urban Spaces, 320.

²⁷ Marcus Cooper, Clare, Carolyn Francis, Rob Russell. People Places: Design Guidelines for Urban Open Space. (New York: Von Nostrand Reinhold 1990), 46.

next to or leaning against.

Vegetation, like water, is another natural element that tends to draw people.²⁸ The planting of trees and other types of vegetation is probably one of the most common elements used to upgrade the quality of urban public space. Trees can soften urban spaces and make them seem like an oasis from the city streets.²⁹ Whyte reinforces this idea when he exalts the use of trees as climatic buffers that reduce heat in the summer and break wind-gusts all year round.³⁰

Whyte also addresses the phenomenon of triangulation.³¹ Triangulation occurs when two people are connected or bonded by a third element that gives them something in common. The third element can take the form of many things: a piece of sculpture, a street band or an entertainer that prompts complete strangers to converse as if they were longtime acquaintances. Triangulation can also take place during staged events.³²

Another element of urban public space that has been determined to draw people is entertainment. Entertainment in public spaces can be either passive or active. In a day and age when urban environments are stressful to say the least, people have a need for escape. The need to be taken away or transformed if only for a short time is one of the reasons for the immense popularity of many types of entertainment such as television and movies. Public spaces often cater to this need with entertainment attractions such as

²⁸ Ibid., 52.

²⁹ Klaus Uhlig, Pedestrian Areas. (New York: Architectural Book Publishing Co., 1979) , 180.

³⁰ Whyte, Rediscovering the Center, 223.

³¹ Whyte, Small Urban Spaces, 246.

concerts, performances and entertainers.³³ The use of entertainment has been found to be a powerful draw in many urban spaces because it tends to engage the spectators.³⁴

Spectators can choose to interact to the degree that they feel comfortable.

Questionnaires have been used to gauge the perceived quality of a number of entertainment events.³⁵ It has been found that when there is a large gap between spectators and performers the performers will often fail to engage the audience.

To be successful an urban public space must be surrounded by a diversity of programmatic functions.³⁶ This means that there must be a number of different types of stores, restaurants, and other entertainment to promote the crossing of people's paths. Again it is the visual complexity of the space that makes it work. Diversity is needed to make spaces come alive. Author Cliff Moughtin reinforces this thought by adding that most street activity occurs when it is convenient for a large number of people to use the street in a variety of ways.³⁷ A variety of land uses stimulating many activities is a prerequisite for a lively street.

It would be inadequate to only list physical characteristics common to public space without some mention of the atmosphere created in these spaces. People have a

³² Williams, The Urban Stage, 138.

³³ Jacobs, The Death and Life, 230.

³⁴ Boris Pushkarev, and Jeffery M. Zupan. Urban Space for Pedestrians. (Cambridge: MIT Press, 1975) , 303.

³⁵ Whyte, Rediscovering the Center, 224.

³⁶ Jacobs, The Death and Life, 250.

³⁷ Moughtin, Urban Design, 53.

multitude of reasons for using public spaces, and as alluded to previously, cultural backgrounds play an important role in determining many of these reasons. One major reason for frequenting a public space is to get away from the confusion and chaos of everyday urban life. This need for a relaxed, restful atmosphere is the major draw for many public spaces. A greater number of urban plazas and parks create this type of atmosphere and strive for a peaceful experience.³⁸ Sufficient seating, shade, water and other physical amenities that add to the comfort of the space usually accompany this type of atmosphere.

Another type of atmosphere that is commonly sought in certain types of public space is passive entertainment. Also linked to the need for relaxation, this type of atmosphere relies upon external features that people can enjoy, watch and relate to without actually taking part. As discussed before, people watching is frequently a sign of this type of public space.³⁹

This atmosphere of relaxed, passive entertainment is extremely popular in Europe and some of the older public spaces in that part of the world. People have been brought up with outdoor cafes and open plazas and spend a great deal of their social lives in such places. In contrast, American cultures have not been as greatly influenced by such spaces and as a result American plazas and public space, although characterized by many of the same traits, have evolved with a somewhat different atmosphere. Many Americans use downtown plazas at noon and during the day but migrate to the suburbs later in the

³⁸ Carr, Public Space, 96.

³⁹ Lionel March, ed. The Architecture of Form. (Cambridge [England]; New York: Cambridge University Press, 1976) , 245.

evening.

This is quite foreign to many Europeans who frequent such plazas and public spaces well into the night.

One other distinct type of plaza is the active entertainment type. The atmosphere of these public spaces is one of excitement. Such plazas or parks engage people in such things as interactive water features, play equipment or jogging trails. These spaces attempt to stimulate people and invite them to physically and mentally engage the space.

Urban Public Spaces Today

Public versus Private

There is a growing trend in our society to privatize public space. For many years it has been argued that publicly owned and managed public space is inherently a democratic right.⁴⁰ There are several drawbacks to publicly owned and managed public space. One problem is the homeless people. Although undesirable to many people, these indigents have a constitutional right of universal access to public space.⁴¹ People who exist on the fringes of society need public spaces in which to live and acquire sustenance. Homeless people are generally not dangerous but they often make people uneasy.⁴² This

⁴⁰ Sharon Zukin, The Cultures of Cities. (Cambridge: Blackwell Publishers, 1995), 239.

⁴¹ Margaret Crawford, "Contesting the Public Realm: Struggles Over Public Space in Los Angeles." Journal of Architectural Education 49 No. 1 (September 1995): 6.

⁴² Whyte, Small Urban Spaces, 132.

uneasiness may stem from ignorance or may be a subconscious reminder of the thin lines we all walk between comfortable existence and poverty. However harmless these individuals may be the common perception is that they pose a threat to many people and this links the emotion of fear with public space. In addition to the problem of homeless people financial problems also impact public spaces.

Many cities cannot afford to maintain public spaces.⁴³ Expenses of public spaces can include upkeep, restrooms, security and management of entertainment. Of these elements, arguably the most prominent is security. Gangs, drug dealers and muggers stalk many public spaces because of the ample supply of victims as well as numerous hiding places and routes of escape. Older people are often afraid to use many spaces that would otherwise be heavily used. Beggars and panhandlers sometimes use this fear as unspoken leverage to acquire donations from residents.

With the privatization of public spaces comes financial backing. Corporations or sponsors of these spaces have deep pockets with which to hire sanitation workers, maintenance crews and security forces. This makes for well-maintained space that may be used safely by the majority of the public and not just a minority of lawless individuals who prey upon others. Many times the very people who patrol the plazas and parks become the goodwill ambassadors of the area. Their physical presence is enough to deter crime and they are free to greet and help patrons in their everyday activities.⁴⁴

Another advantage of privatized public space is that private investors often have

⁴³ Zukin, The Cultures of Cities, 242.

⁴⁴ Whyte, Small Urban Spaces, 300.

more money with which to finance elaborate entertainment draws for the space.⁴⁵

Historically, entertainers such as mimes, musicians and jugglers have worked these types of spaces for handouts. Many of the more successful spaces now rely upon paid entertainers to help boost public attendance. Although entertainers may look spontaneous and impromptu, many times they have contracts with management to perform.⁴⁶

Privatization of public spaces may have its good points but it also has some disadvantages. One of the main drawbacks of privatization is the fact that along with private ownership comes the inevitable “look out for number one” principal.⁴⁷ Private owners will obviously design and manage their spaces for their own benefit. Whether this entails using these spaces as corporate entry plazas, commercial or retail drawing points, or deciding who can or cannot use their space private owners in essence start to dictate culture to the masses.⁴⁸

Influence of Disney

The Disney Company has been very innovative with privately owned and managed public spaces. Disney has built theme parks where every aspect of the social experience is developed and choreographed. Disney has tried to create an environment devoid of societal vices. An environment of safety that recalls simpler times is provided with little visible sign of repressive influence. Social diversity is achieved without the

⁴⁵ Loukaitou, Urban Design Downtown, 87.

⁴⁶ Zukin, The Cultures of Cities, 265.

⁴⁷ Carr, Public Space, 123.

⁴⁸ Zukin, The Cultures of Cities, 220.

problems usually associated with a mixture of cultural backgrounds.

Disney creates this type of environment by designing an access-controlled park with all contingencies of the social interaction process planned out. People can interact without the risk of embarrassing themselves. As Sharon Zukin puts it, “Visual culture, spatial control, and private management make Disney World an ideal type of new public space.”⁴⁹

There have been many debates over how culture has been changed by the Disney Company. One of the main arguments brought against the Disney Company is the way they create a visually coherent front that may or may not describe the diverse background that went into the creation of the space. They take visual clues that people often equate with certain feelings such as the Main Street concept and use them to create an environment that is not truthful to the real experience.

Another criticism of Disney is that the spaces Disney creates give the false appearance of a society based on culture rather than the accepted assumption that society is based on production.⁵⁰ This is only a surface appearance however, as Disney’s parks are heavily reliant on work forces and products to support their every function.

Critics say Disney characterizes public spaces without conflict or the realities that actually went into the development of such spaces. These realities may be unattractive but they are part of the history of these places and should not be ignored.

Despite these arguments, Disney has presented a model society for many other

⁴⁹ Ibid., 223.

⁵⁰ Ibid., 225.

urban public spaces. The ability to identify themes with social order has given managers of urban public spaces a way of increasing property values around their spaces by merely standardizing dress codes and theme in the space. Visual continuity throughout the public space effectively acts to tie the space to the accepted and expected norms expressed by the theme.

It has been theorized that television has had a dramatic influence on how we view these spaces.⁵¹ Having grown up watching a two-dimensional representation of reality, people find it much easier to accept the Disney Company's representation of society of a bygone era. Disney's extensive exposure in film and television has also contributed to the acceptance of this fake reality as real. The theme park approach to design of urban spaces has spread to many commercial urban public spaces built by private developers. The concept seems to work well to market the space and make it an effective tool for bringing the desired clientele to the project. This concept of designing the space as a stage set may be acceptable to many current designers. Contemporary architect Jon Jerde finds the notion of public space as a set appealing in that it sets the stage for the real life drama unfolding within its limits. Anthropologist Erving Goffman describes behavior in public places by using "front stage" and "back stage" terminology. William Whyte also refers to performance characteristics for public places as essential props for a successful public setting.

⁵¹ Williams, The Urban Stage, 200.

Breakdown of Urban Spaces

Today many people find the public realm inhospitable, unpredictable and intimidating.⁵² The decline of the public realm in the urban environment has come about for many reasons. The first reason is the increased complexity of the urban environment. Minimal contact is sought between city dwellers who tend to privatize their lives whenever possible to shield themselves from their fellow humans.⁵³ These “involvement shields” are put up by urban dwellers to protect themselves from perceived dangers. While these mechanisms protect the individuals they also estrange them from their fellow man.

Problems with fear of involvement are exacerbated by the extreme complexity of the world in which we live today. The great diversity of races, cultures and social groups in today’s society makes the idea of a homogeneous public all but impossible.

Another element leading to the decline of public space in today’s urban environment is the fragmentation of this environment due to the exodus to the suburbs. The widespread nature of suburbia tends to favor private space as opposed to public space. Most functions normally attributed to the public realm such as parks, pools, and streets are exclusive to certain groups in the suburban environment. The ideas of suburban privatization have now begun to infiltrate back into the central business districts in the form of private office towers and plazas.

Privatization of public spaces has contributed greatly to the breakdown of urban

⁵² Loukaitou, Urban Design Downtown, 196.

⁵³ Lofland, A World of Strangers, 78.

public spaces. Privately financed public spaces are generally designed with the interests of the developer in mind. Connections to other spaces are not usually a big concern with these developers. Private interests are much more important than how the city works as a whole for most private developers.

Fear of crime is another reason the public realm is suffering in urban centers. This fear of crime has further widened the gap between races, ethnicity's, ages, and occupations.⁵⁴ Many public spaces are highly segregated and designed to appeal to very specific groups.

Advances in technology have made it easier for people to turn their backs on physical confrontation with other people. Widespread use of the Internet and other electronic devices has greatly lessened the perceived need for actual contact with people. Automobiles have lessened the people's dependence on local public spaces.

Yet another reason for the decline of the public realm in the urban environment is the shrinkage of the nuclear family. This means that many of the traditional family uses of public space are no longer needed. Single parent incomes and more commuting time has also cut back on the time people can afford to spend in public space.

The Postmodern idiom is in part responsible for the decline of public space.⁵⁵ Unlike Modernism that sought to design the urban environment as a whole, postmodern design is not overly concerned with context or cultural appropriateness. Space is cut off and separated so that it can be easily controlled and protected. This has led to public

⁵⁴ Jacobs, The Death and Life, 302.

⁵⁵ Loukaitou, Urban Design Downtown, 345.

spaces that are designed to stand alone and which turn their backs on the rest of the urban fabric.

The Evolution of Las Vegas

Las Vegas evolved as a vehicular town. Not only was the car the major mode of transportation during Las Vegas's formative years, it was also the major design consideration that influenced the design of casinos all along the main street, Las Vegas Boulevard.⁵⁶ Parking lots were placed in front of casinos not only for convenience but also as a symbol that cars were welcome. Streets assumed the name of the casinos that they serviced such as Flamingo Road and Tropicana avenue.

Economics forced the architectural forms into a submissive role, casinos were dominated by signs that had to be large enough to convey meaning at a glance from great distances at high speeds. Casinos were built far back from the street frontage to accommodate parking.

For many years Las Vegas was not a typical American city. Not only was it a gaming resort destination which set it apart from other contemporary cities, but great distances between casinos completely obliterated any pedestrian appeal and urban continuity as casinos became isolated monuments.

Recent changes have begun to transform Las Vegas from a vehicular-dominated

⁵⁶ Robert Venturi, Denise Scott Brown, Steven Izenor. Learning From Las Vegas: The Forgotten Symbolism of Architectural Form. (Cambridge: MIT Press, 1989, c1977) , 76.

culture to a pedestrian promenade.⁵⁷ As other cities across the United States have begun to embrace gaming as a viable solution to their economic problems, Las Vegas casinos have had to become more competitive to maintain a market share in a rapidly expanding market. To accomplish this, Las Vegas resort properties have taken several steps, including infill and densification. Las Vegas' rapid growth has created a much denser urban center with existing casinos building additions and new buildings to the street frontage. Adding to the density, parking areas are no longer sprawling properties but have been restructured into multistory parking garages.

Yet another way Las Vegas has been encouraged pedestrian traffic is by widening sidewalks. Not only have the sidewalks been widened in areas where casinos push up against Las Vegas Boulevard but landscaping and softer paving materials have been added to provide more appeal. Las Vegas has begun to focus on pedestrian scale rather than just vehicular scale and has made substantial efforts to address pedestrian comfort.

⁵⁷ Morris Newman, "The Strip Meets the Flaming Volcano." Progressive Architecture 76, n2 (February 1995): 84.

CHAPTER 3

METHODOLOGY

The first method of analyzing the sample spaces on the Las Vegas Strip was to determine the amount of users present. This was important because earlier studies strongly suggest the link between large numbers of people and quality urban public space. The procedure used for gathering this number was as follows.

A total square footage was arrived at for each sample space by measuring the dimensions of the site and calculating the area. A count of people passing through the space was taken at five-minute intervals over a period of one hour. This was done for two typical daytime hours and a typical nighttime hour. From this count an average number of people present at a given time that were not standing or sitting was arrived at. On a successive day the number of people sitting or standing during an hour of five-minute intervals was counted. These two numbers were added together to arrive at the total average number of people present in the study space at the sample hour. This count was taken during the periods of 12:00 PM to 1:00 PM, 6:00 PM to 7:00 PM and 9:00 PM to 10:00 PM on typical spring days.

This figure was compared to available data on urban public spaces in both New York City and Los Angeles and San Francisco. These cities were chosen for four main reasons. First all three cities are in the United States which is where the greatest

breakdown of urban public space has occurred.¹ Second New York City and Los Angeles are the two largest cities in the United States and logically should have the greatest selection of urban public spaces from which to get a fair, random sampling. Third New York City and Los Angeles are on opposite sides of the country, which should eliminate possible bias due to location or climate. Lastly more studies have been done on urban public spaces in these three cities than almost any other cities in the United States.²

A second method of analyzing the study spaces was to determine if elements deemed important to urban public spaces by earlier studies were present here. These elements included landscape or vegetation, shading devices, water elements, some sort of active or passive entertainment, seating, security, and a variety of reasons for people to be there.

The total linear foot of seating area was also measured when available. The distribution of people sitting in the space was observed and charted.

Lastly the study spaces were observed to determine if any other elements were present at these spaces that may be contributing to their success or appeal to the public.

To get a fair sampling of spaces that are emerging along the Las Vegas Strip, four random sites were chosen.

1. Barbary Coast Sidewalk

The sidewalk in front of the Barbary Coast Casino runs parallel to Las Vegas Boulevard at the corner of the very busy intersection of Las Vegas Boulevard and Flamingo Road. It is approximately 35-feet wide and is bordered on one side with benches and landscaping and a low wall that separates the space physically but visually

¹ Carr, Public Space, 205.

² Loukaitou, Urban Design Downtown, 57.

from Las Vegas Boulevard. The casino itself with large doors opening into the gaming area encloses the other side of the space. This space is a widened sidewalk that allows for continued pedestrian circulation through it while providing opportunities for sitting and standing along the periphery. Because of its orientation and shade trees, this space is fairly well protected from the weather.

2. Stardust Plaza

This plaza along Las Vegas Boulevard is positioned in front of the Stardust Casino. It has no physical or visual barrier between itself and Las Vegas Boulevard. The Stardust casino creates the opposite edge of the plaza. The space is approximately 160 feet wide open on both ends and has seating, water elements and landscaping but is somewhat lacking as far as shading devices is concerned. This plaza is located mid-block and therefore away from the traffic flow of intersecting streets. It is a fairly large plaza of approximately 74,000 square feet.

3. Ballys

The plaza in front of Ballys occupies another corner of the intersection of Flamingo and Las Vegas Boulevard. This space is bordered on two sides by the two streets and is open on one side to permit the free flow of pedestrian traffic. This space does not have physical or visual barriers between itself and the streets. The remaining edge of this space is the entrance to a moving walkway that leads across a landscaped garden to the entrance of the casino. It incorporates water, seating and landscaping. The space is approximately 90 feet wide and 300 feet long along the Las Vegas Boulevard edge.

4. Treasure Island

The public space in front of the Treasure Island resort forms a 30 foot sidewalk area running 300 feet along Las Vegas Boulevard at the corner of Las Vegas Boulevard and Spring Mountain Road. Another approximately 30 feet wide by 200 feet long space connects this space with the entrance to the casino. There is a low fence separating the space from Las Vegas Boulevard physically but not visually. Two ends of the space allow pedestrian traffic to flow through the space while the other edge of the space is an elaborate stage set that covers the entire front of the casino. There are no designed seating or shade structures.

CHAPTER 4

DISCUSSION OF RESULTS

There seemed to be a great variance in the densities of the different urban spaces examined on the Las Vegas Strip. The space in front of the Barbary Coast fell easily within the range of density set up by the urban spaces used for comparison in New York City and Los Angeles and San Francisco. The night sampling for this space showed a marked increase in density compared to the daytime sampling. Bally's Plaza exhibited the least density which was slightly more sparse than the least dense of the comparison spaces. The nighttime sampling here showed a constant density. The Stardust plaza was almost four times less dense than the least dense of the comparison spaces both during the day and at night. It should be remembered that there were no density tabulations available for the comparison spaces during the nighttime hours because there is practically no density in those spaces at night.

The space in front of the Treasure Island Resort showed an interesting yet not unexpected result. The night time sampling taken during a performance of the outdoor show the density shot up to almost four times more dense than Paley Park, the most dense urban public space in New York City. The density is twelve times that of the second most dense space in that city. The most surprising result was that the density of the space

during the day was well within the range set up by the comparison spaces. This leads to the conclusion that this space is popular not only for the spectacular show but for some other reason or reasons. The next step in analyzing the study spaces was to examine them to see if any of the elements deemed important to urban public spaces by earlier studies were present. Landscaping or vegetation was one element that was present in all four of the study spaces. The Barbary Coast and the Stardust both have an abundance of trees strategically placed so as to provide shade and wind abatement. The Bally's plaza makes use of a lush planting of trees in a space abutting the main urban plaza space to soften the look and provide wind protection. Treasure Island Resort uses numerous trees in its stage set background however it does not have any trees in the space per se. Water is present in all spaces except the Barbary coast. Two of the spaces, the Stardust and Bally's actually make it so that the public can touch their water elements. The water at the Treasure Island Resort is present in the form of a lagoon in which the boats that take part in the performance float.

Seating is present in all of the spaces except Treasure Island. None of the spaces, however, comes close to the minimum seating requirement proposed by William Whyte of one linear foot of seating for every thirty square feet of plaza. The Stardust plaza provides approximately fifteen percent of this guideline while the Bally's plaza provides one quarter of this number. The Barbary Coast space comes closest to providing a little over forty percent of what Whyte deems necessary. Treasure Island provides no seating in the space presumably to discourage loitering in the space in lieu of passing through the space to enter the casino.

Security officers were overtly present in both the Treasure Island space and the Barbary Coast space. The Security present at the Treasure Island space were dressed in costume and acted not only as security but more as “good will” ambassadors and helpful tour guides.

Entertainment took on the form of spectacular light shows at the Ballys space. The Treasure Island space put on a theatrical ship battle performance six times nightly that attracted immense crowds of spectators. The other two spaces did not engage any sort of active or passive entertainment.

The two spaces that gave the public the most diverse plaza experience were the Treasure Island space and the Barbary Coast space both of which were directly adjacent to a multitude of retail, restaurant and casino elements. The other two spaces were fairly remote from the casinos and gave the users far less choices of destinations to select from.

One aspect of all four spaces that stood out was the way in which they addressed “The Strip” or Las Vegas Boulevard. All of the spaces opened onto The Strip and were obviously linked to the street both physically and visually. The spaces did not turn inwardly but rather flowed into the adjoining spaces and connections.

The Stardust plaza was not particularly visually striking but all three of the other spaces were extremely memorable. They combined elements of themeing and theatrics to engage the mind and spirit. They made the spaces exciting and alive with elements not seen every day. The Ballys plaza achieved this through a visually stimulating light show synchronized water shows and unusual architecture. The Barbary Coast used ‘Period Themes’, inviting food smells and pleasant music from the adjacent casino.

Treasure Island used spectacular theatrics, special effects and elaborate stage sets to stimulate the public's imagination.

CHAPTER 5

CONCLUSION

It is clear that there are a number of forces at work that combine to create the urban public spaces that are successful on the Las Vegas Strip. One of the most important elements that these spaces share that many urban spaces today lack is their attention to the street connections. The street is the “glue” that holds all the separate, disparate pieces of the urban environment together. The street is not only a route to get from one space to another but is in itself an important space. With the advent of Postmodernism, as discussed previously, people have turned their backs on one another and focused inward. The lesson to be learned from Las Vegas on this point is the attention to the street and its role in not only connecting urban public spaces but also serving as the interstitial urban public space.

Another extremely important aspect of public spaces on the Las Vegas Strip is the privatization of public spaces in a way that is both humane and entertaining to the public.

Las Vegas uses the theme in a way that is truthful yet unapologetic. The spaces do not try to sanitize the experience. There are still homeless people in these spaces and to some extent all the other undesirable aspects and sins of society and yet the spaces still give the public a short escape from the reality of the modern world. As the spaces are used more they become self regulating, minimizing undesirable users by simply putting more eyes

on the street. Las Vegas seems to be able to use a multitude of design themes and styles and yet still tie them all together by designing public spaces that draw people from adjacent spaces, into and through them. Unlike Modernists who developed a plan for the whole city and unlike Postmodernists who isolated each new project Las Vegas strives to create unique, separate spaces that relate and add to the whole.

Even if the urban spaces address the street in the prescribed way they are not guaranteed success if certain other elements of urban public space are ignored. The lack of diversity and choices of action coupled with a location removed from a natural public intersection will still make an unsuccessful public space as can be seen at the Stardust plaza.

When traditional elements of public space are used along with a theme, attention to connections and truthfulness to real urban conditions urban public spaces can become much more than isolated plazas. The Barbary Coast space draws heavily from traditional public space design with its ample seating, landscaping, diverse programming and location in conjunction with aspects of a theme to create a successful space. Although effective to a lesser degree, the Ballys plaza also uses many elements of traditional space such as seating, water, vegetation and location as well as new elements such as a theme and theatrical light and water shows to create a memorable experience. The Treasure Island Resort combines mind-blowing special effects, a theme and attention to the connecting streets to produce an effective urban public space. This space is so strong in fact that it can ignore a few of the basic tenants of good public spaces such as seating and abundant landscaping and still remain successful.

APPENDICES

Exhibit #1
Barbary Coast
Site Amenities

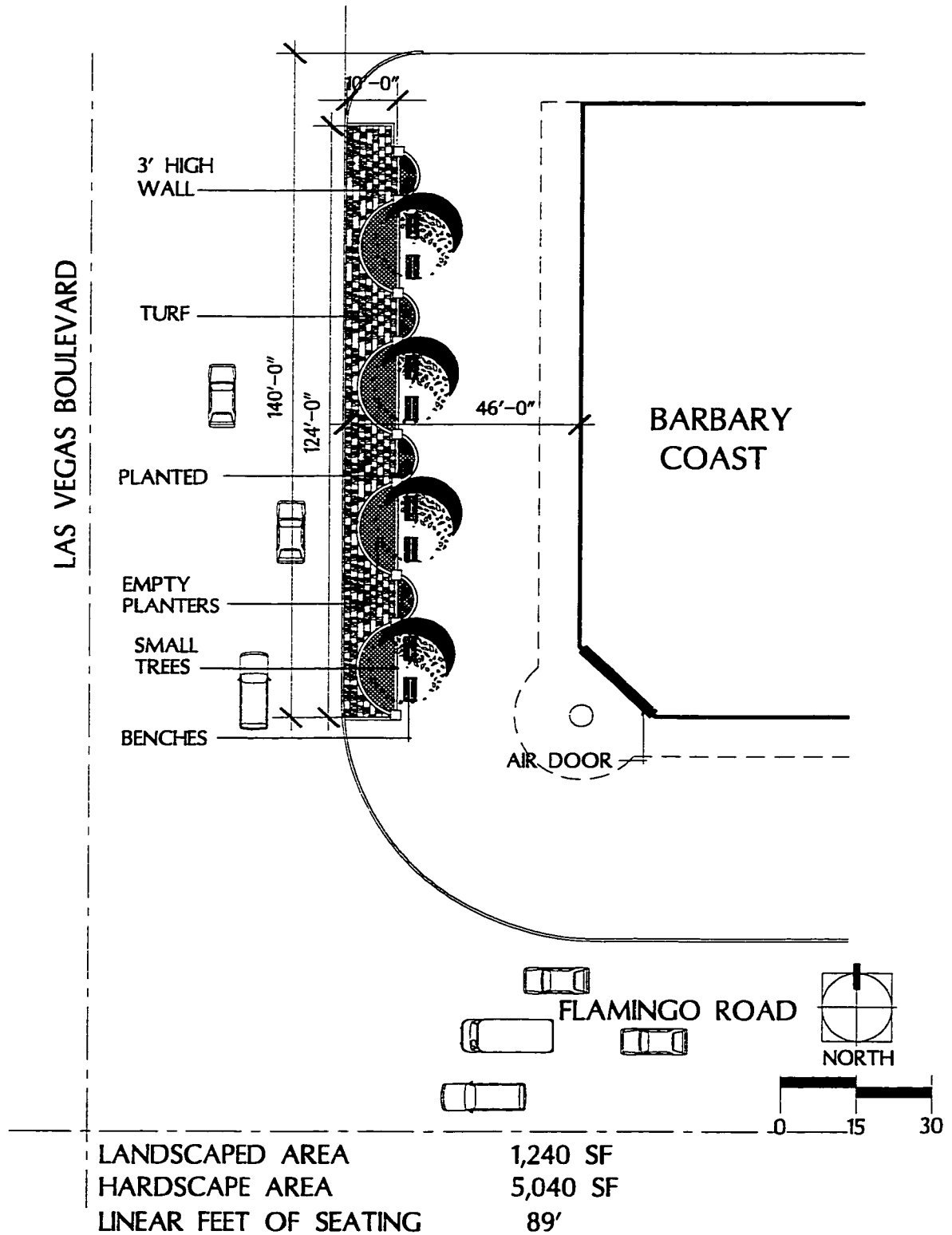


Exhibit #2
Barbary Coast
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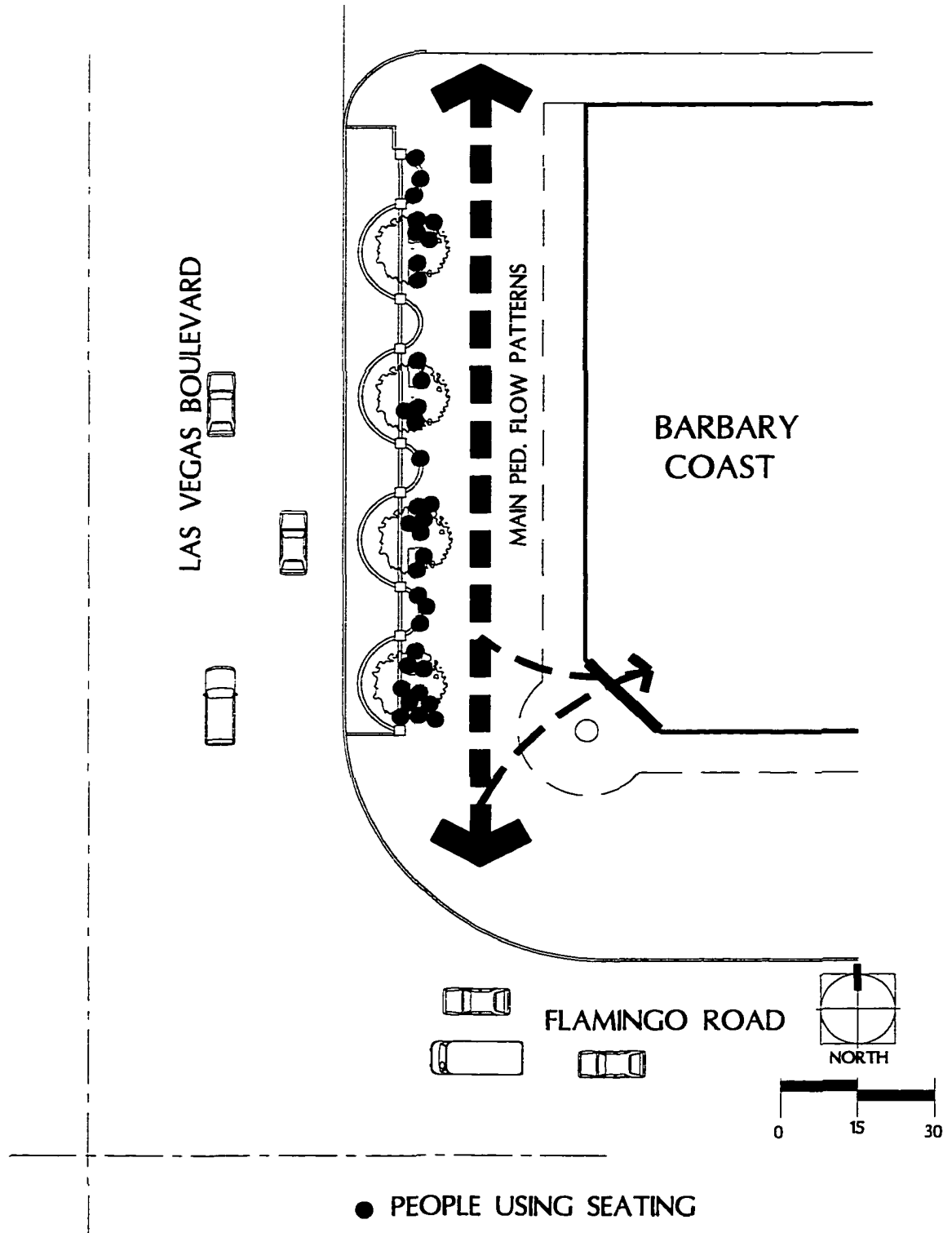


Exhibit #3
Barbary Coast
(Daytime)



VIEW FROM SOUTH



VIEW FROM NORTH



VIEW FROM SOUTH

Exhibit #4
**Stardust
 Site Amenities**

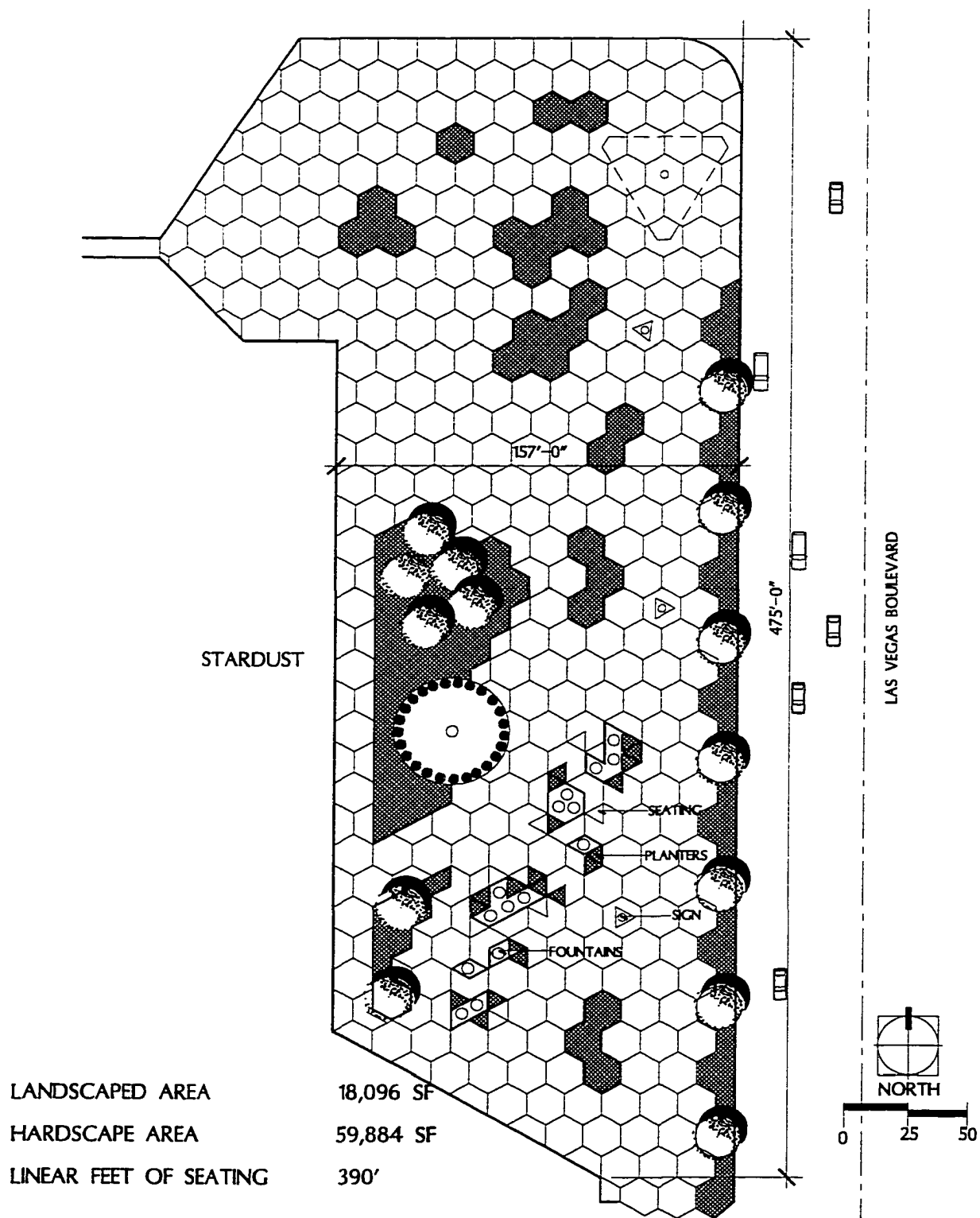


Exhibit #5
Stardust
Distribution

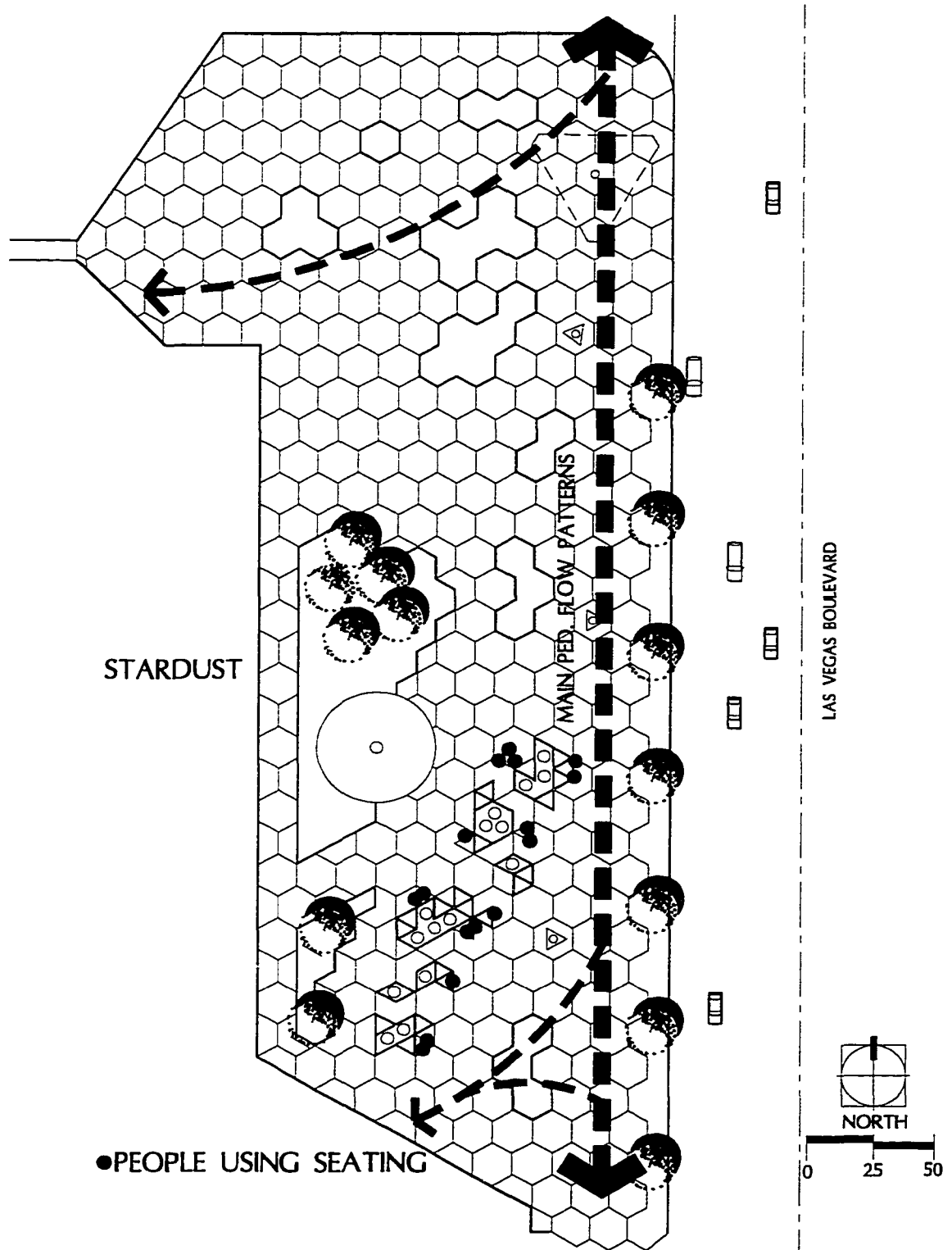
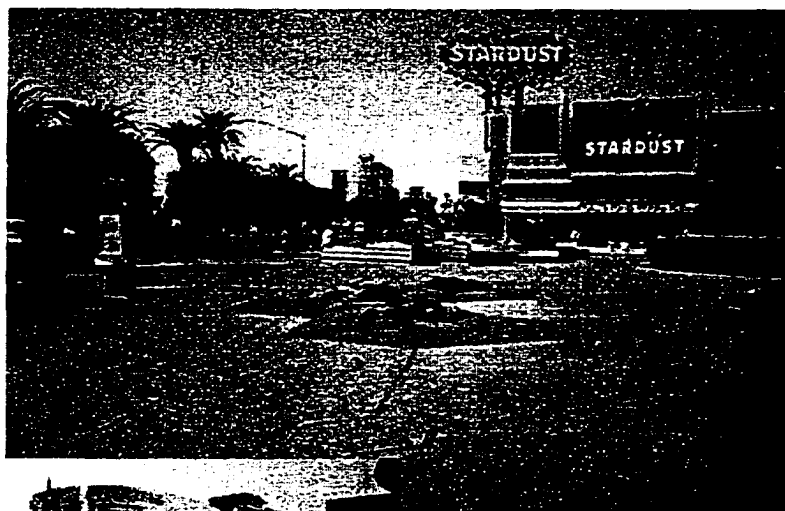


Exhibit #6

**Stardust
(Daytime)**



VIEW FROM NORTH



SEATING & FOUNTAINS



VIEW FROM SOUTH

Exhibit #7
 Ballys
 Site Amenities

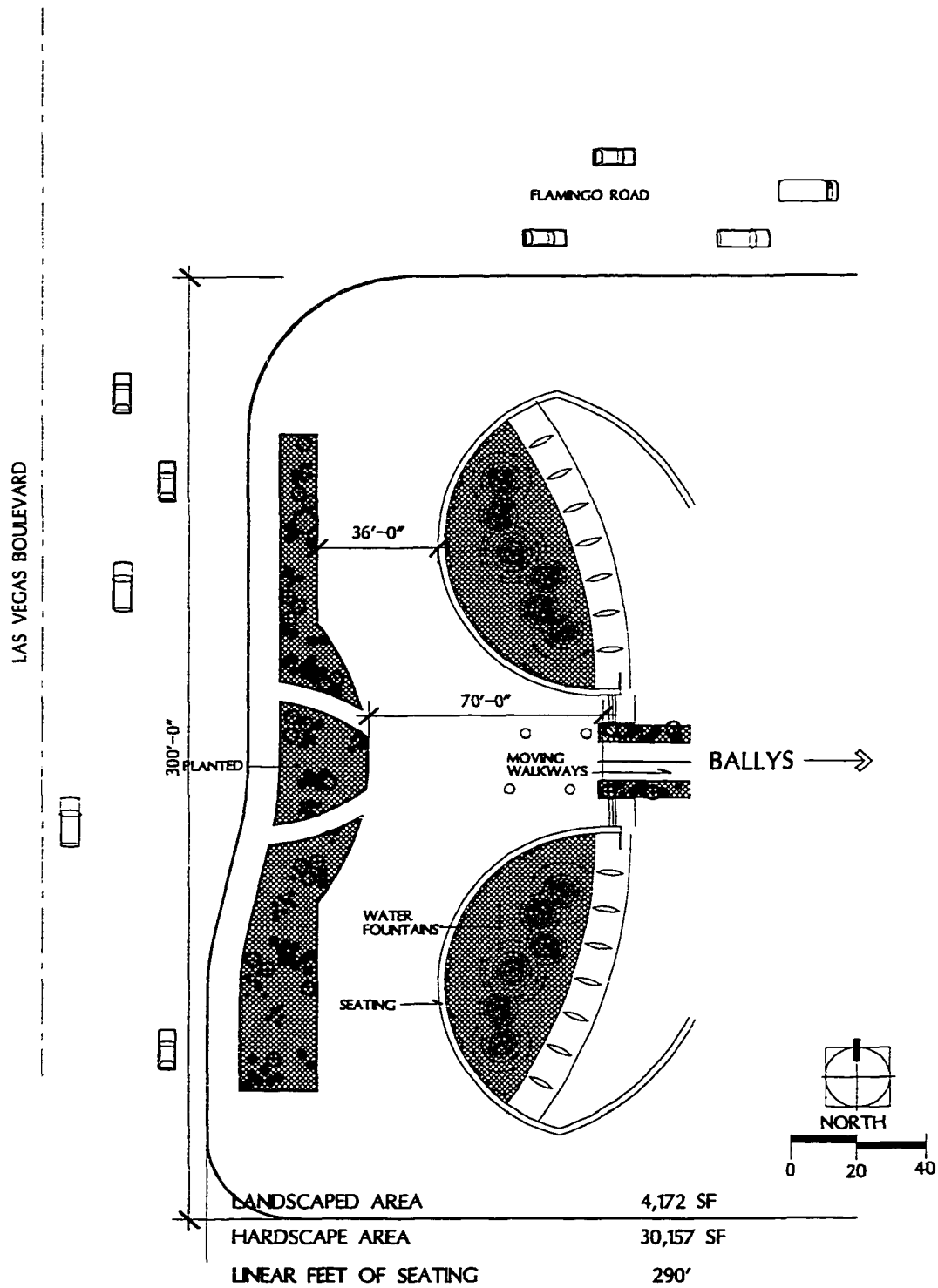


Exhibit #8

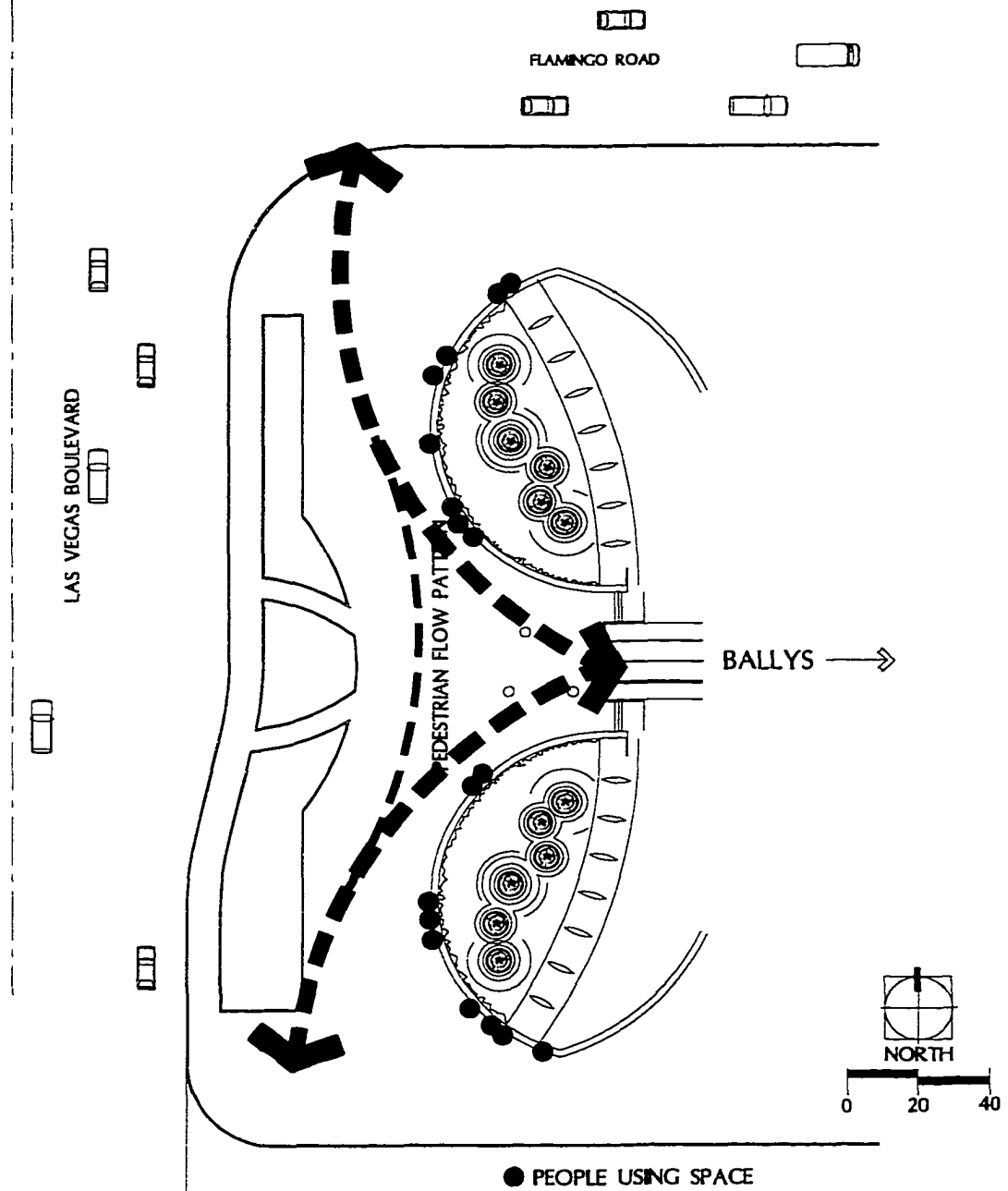
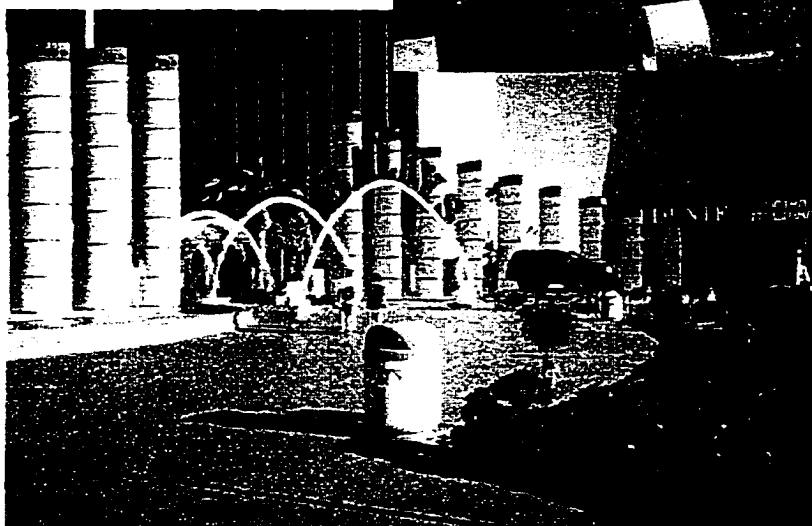
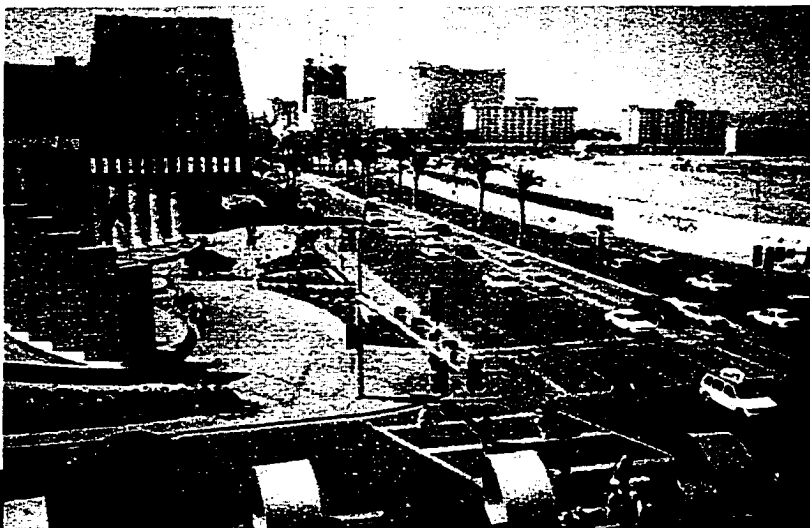
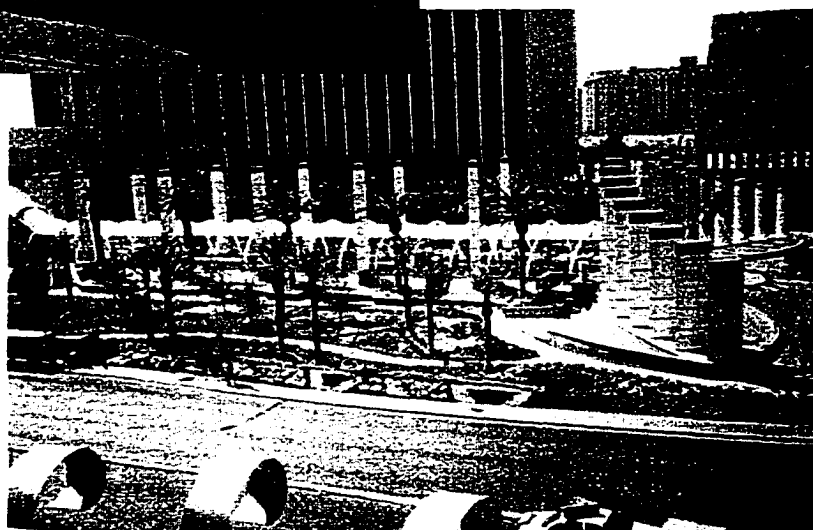
Ballys
Distribution

Exhibit #9
Ballys
(Daytime)



VIEW OF PLAZA

VIEW AT ENTRY



ENTIRE ELEMENT

Exhibit #10
Treasure Island
Site Amenities

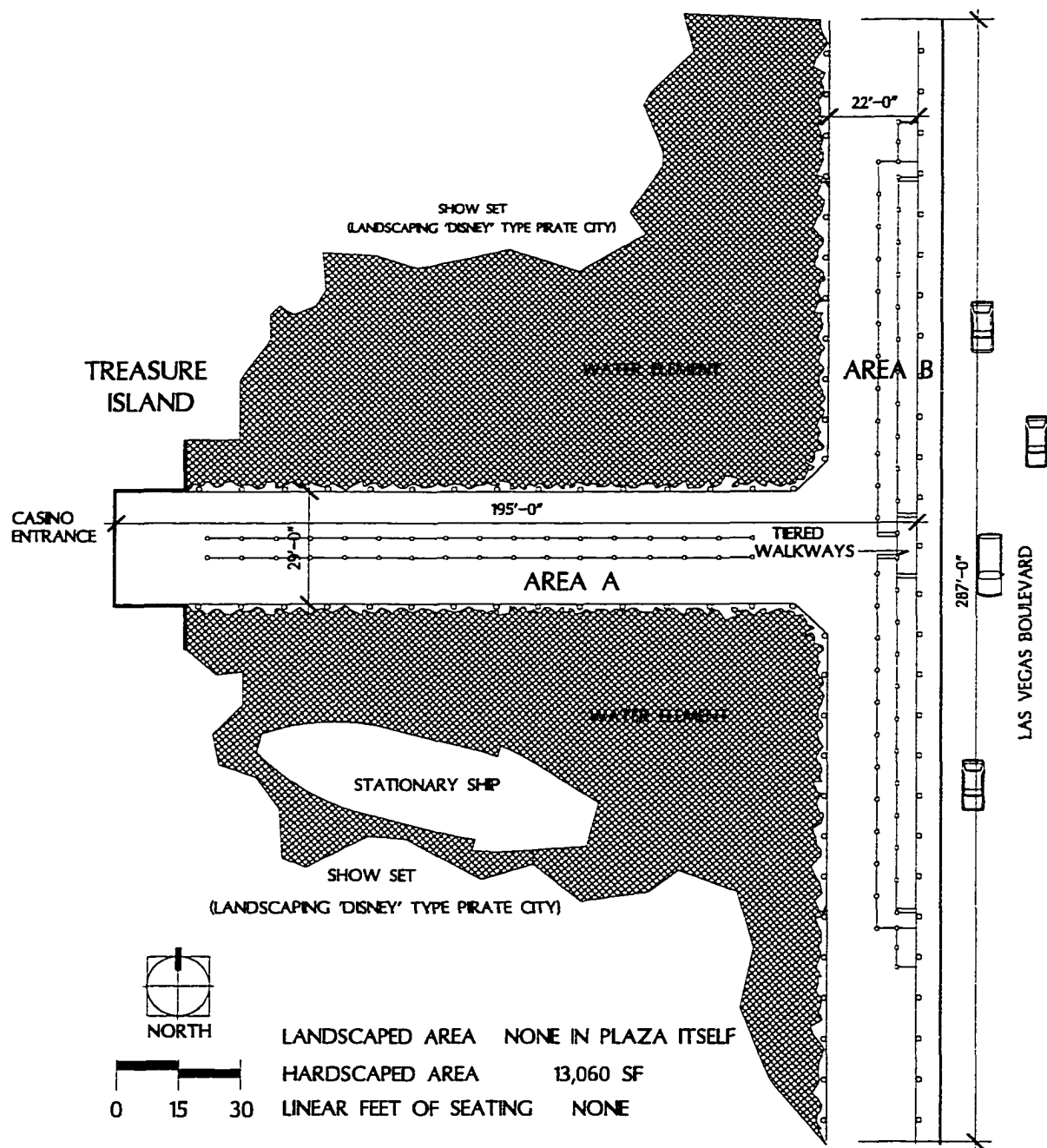


Exhibit #11
Treasure Island
Flow

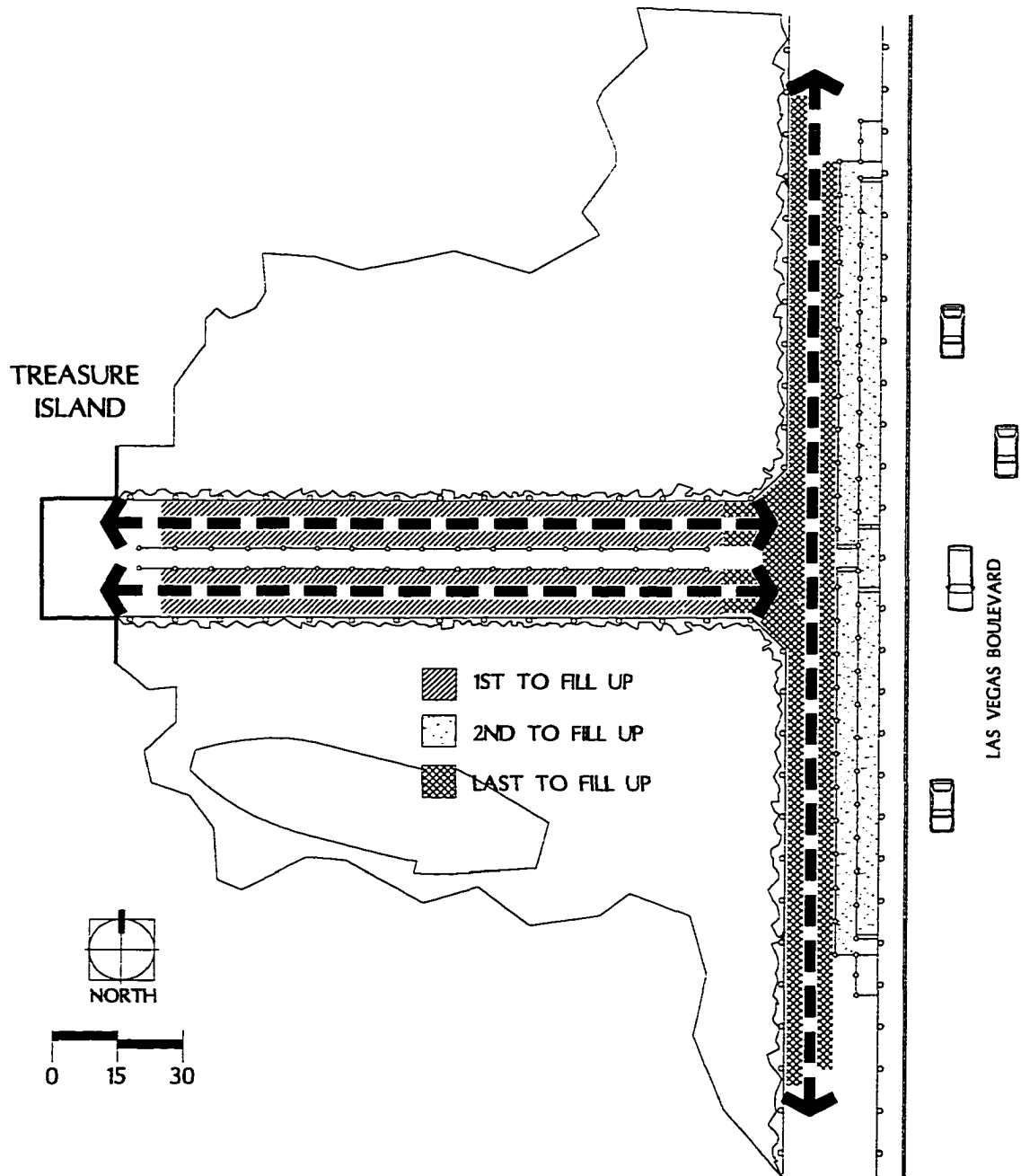
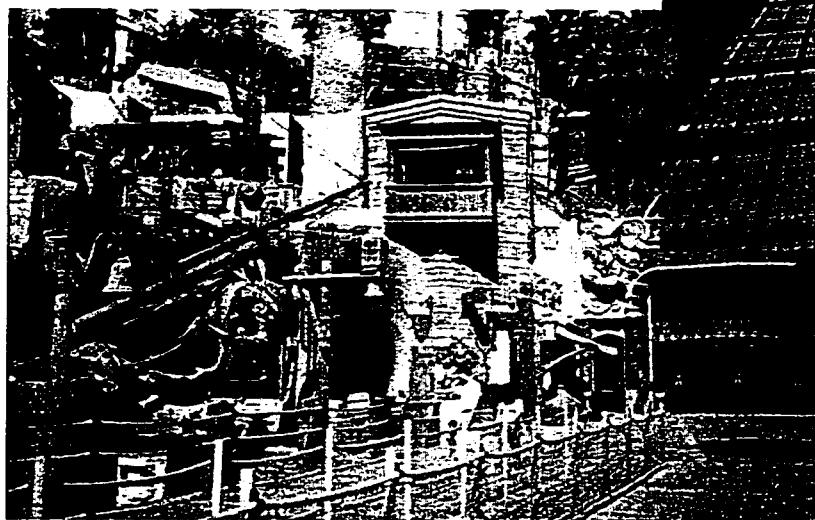


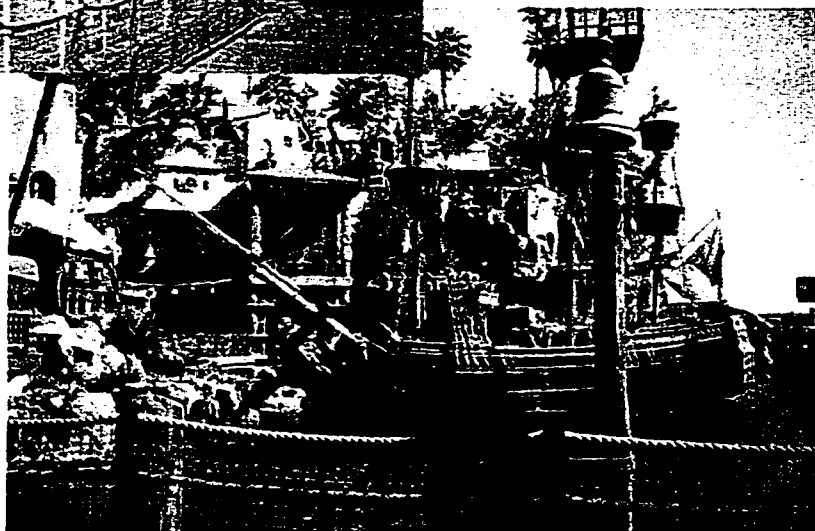
Exhibit #12
Treasure Island
(Daytime)



AREA B



AREA A



WATER SHOW AND SET

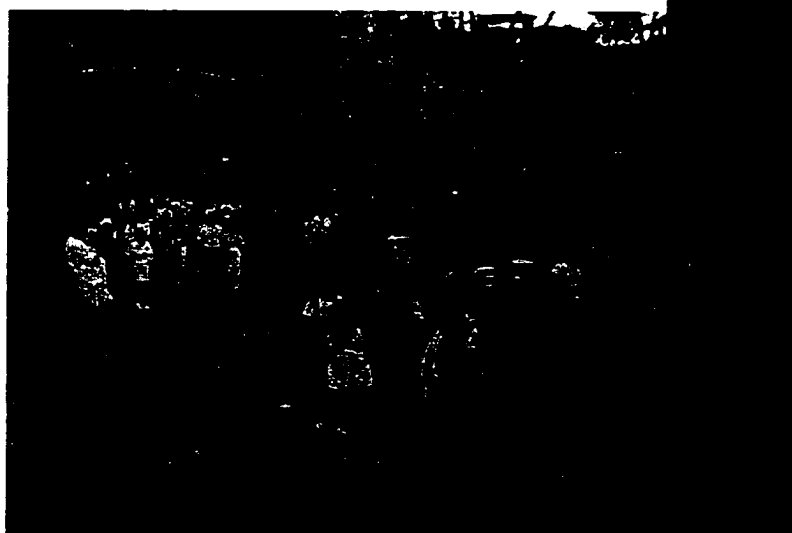
Exhibit #13
Treasure Island
(Nighttime)



AREA A JUST PRIOR TO SHOW



SHOW TAKING PLACE



AREA A 15 MINUTES AFTER THE SHOW

Exhibit #14
Amount of Open Space

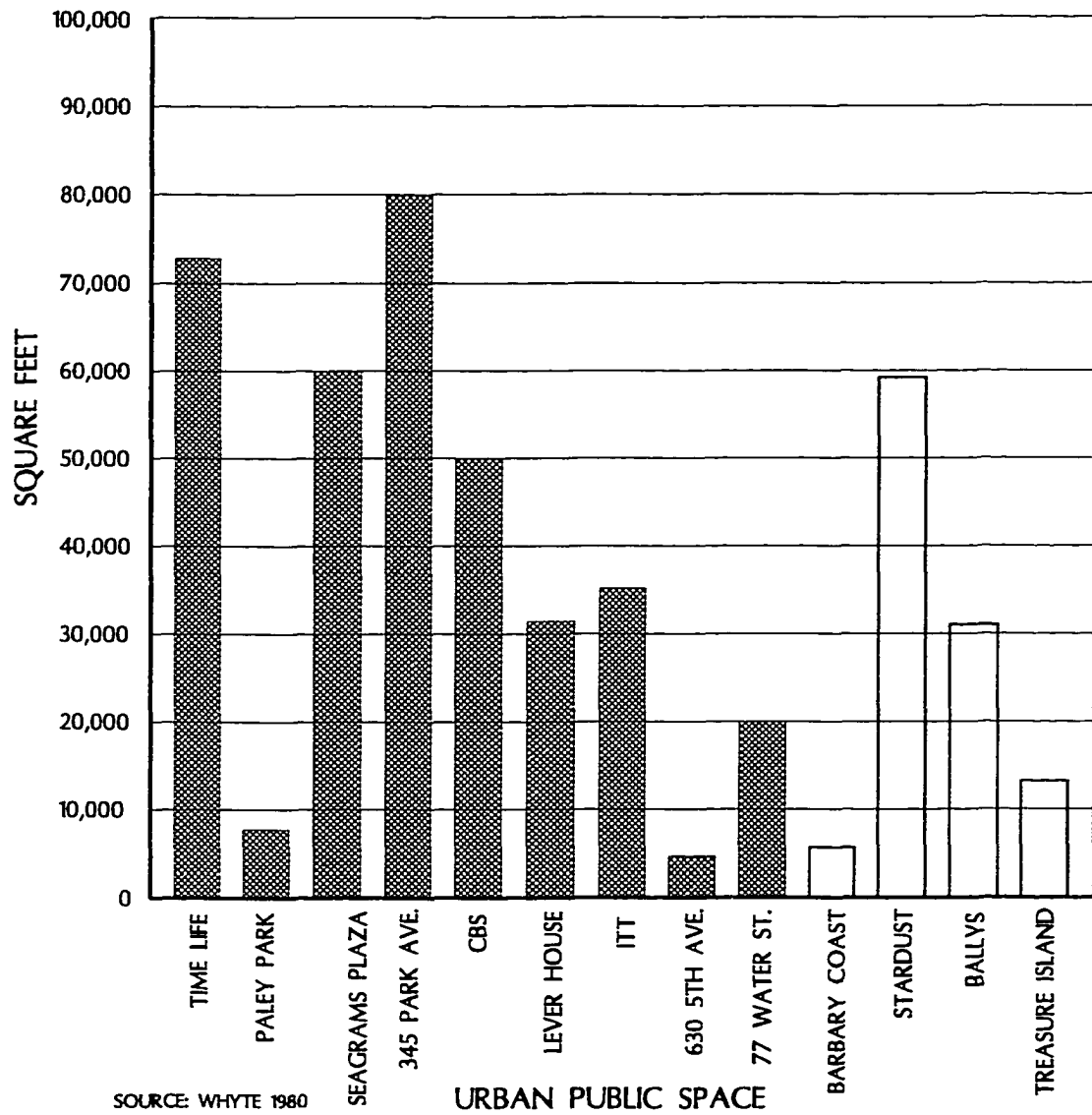


Exhibit #15
Amount of Sittable Space

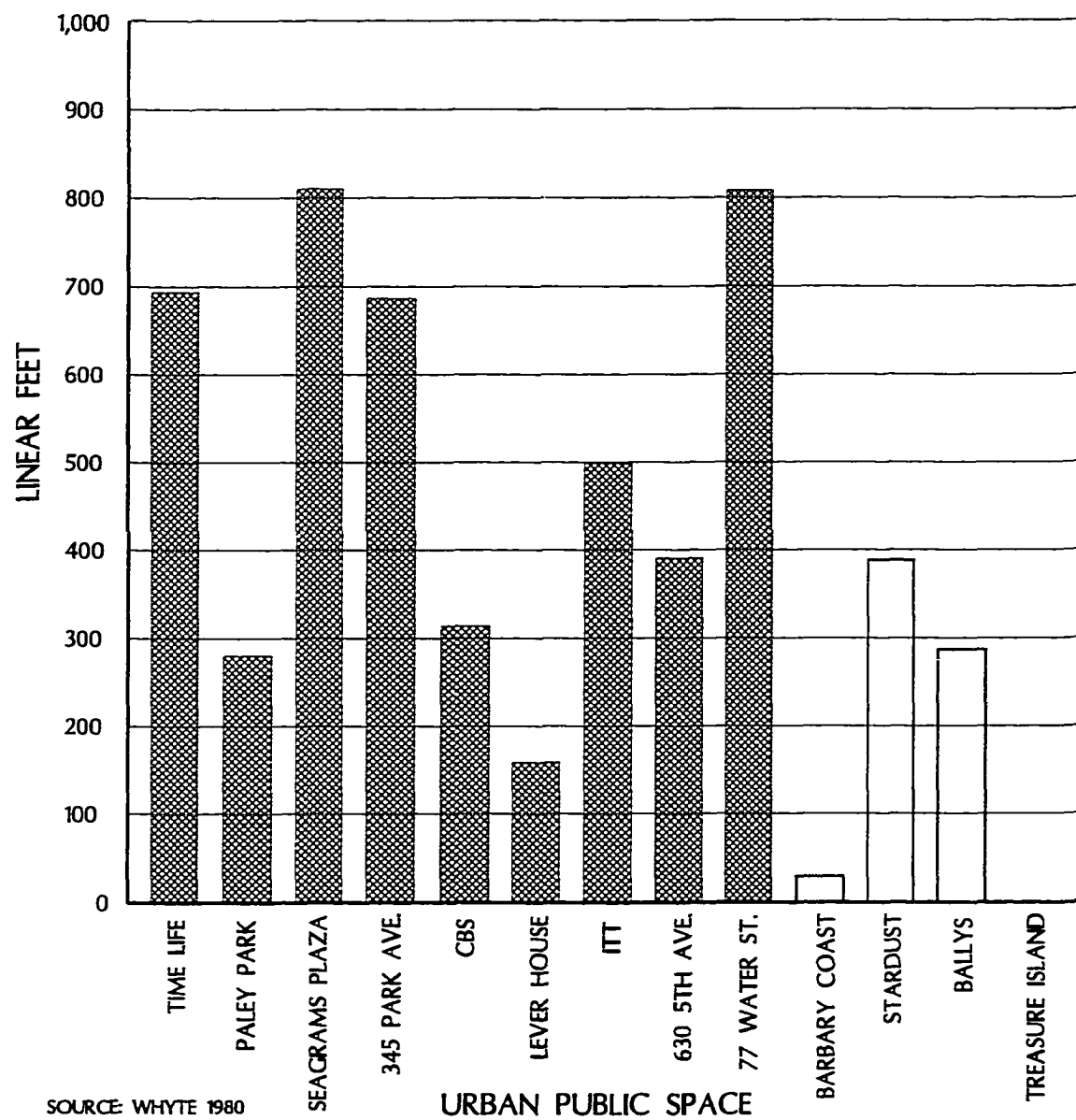


Exhibit #16

Site Density

URBAN PUBLIC SPACE	AREA (SF)	NUMBER OF USERS		AREA / USER (SF)	
		DAYTIME	NIGHTTIME	DAYTIME	NIGHTTIME
FIGUEROA PLAZA, LOS ANGELES	24,550	23		1,067	
CITICORP PLAZA, LOS ANGELES	108,900	281		387	
CALIFORNIA PLAZA, SAN FRANCISCO	65,340	69		947	
GRABHORN PARK, SAN FRANCISCO	2,000	2		1,000	
RINCON CENTER, SAN FRANCISCO	19,200	185		104	
100 1ST STREET, SAN FRANCISCO	51,840	60		864	
TIME LIFE PLAZA, NEW YORK CITY	10,368	144		72	
PALEY PARK, NEW YORK CITY	4,140	180		23	
SEAGRAMS PLAZA, NEW YORK CITY	18,018	77		234	
345 PARK AVE., NEW YORK CITY	3,600	8		450	
CBS PLAZA, NEW YORK CITY	5,004	12		417	
1740 BROADWAY, NEW YORK CITY	2,534	14		181	
EQUITABLE, NEW YORK CITY	12,002	34		353	
1700 BROADWAY, NEW YORK CITY	7,184	16		449	
UNION CARBIDE, NEW YORK CITY	9,792	18		544	
FDR POST OFFICE, NEW YORK CITY	8,004	12		667	
BARBARY COAST, LAS VEGAS	6,280	15	34	418	184
STARDUST PLAZA, LAS VEGAS	77,980	21	19	3,713	4,104
BALLYS PLAZA, LAS VEGAS	34,329	17	18	2,019	1,907
TREASURE ISLAND RESORT, LAS VEGAS	13,060	20	2,074	653	6

SOURCE: PUSHKAREV 1975

Table #1
Barbary Coast
No. of People
Passing Through
Urban Pedestrian Space

DAYTIME

12:00 PM – 1:00 PM

5	80
10	63
15	113
20	75
25	100
30	120
35	90
40	82
45	79
50	106
55	71
60	68

AVERAGE 87.25 PEOPLE/ 5 MIN.
OR
17.45 PEOPLE/ MIN.

ASSUMED AVE. PED. VELOCITY = 250'/MIN.
LENGTH OF SPACE = 140'

TIME = DISTANCE / VELOCITY
= 140 / 250
= .56 MIN.

NO. OF PEOPLE
IN SPACE AT ANY
GIVEN INSTANT = TIME X PEOPLE/MINUTE
= .56 X 17.45
= 9.77 PEOPLE

6:00 PM – 7:00 PM

5	62
10	86
15	120
20	80
25	77
30	119
35	115
40	96
45	90
50	120
55	71
60	126

AVERAGE 96.83 PEOPLE/ 5 MIN.
OR
19.36 PEOPLE/ MIN.

ASSUMED AVE. PED. VELOCITY = 250'/MIN.
LENGTH OF SPACE = 140'

TIME = DISTANCE / VELOCITY
= 140 / 250
= .56 MIN.

NO. OF PEOPLE
IN SPACE AT ANY
GIVEN INSTANT = TIME X PEOPLE/MINUTE
= .56 X 19.36
= 10.84 PEOPLE

Table #2
 Barbary Coast
 No. of People
 Passing Through
 Urban Pedestrian Space

NIGHTTIME

9:00 PM – 10:00 PM

5	133
10	161
15	142
20	152
25	136
30	170
35	183
40	138
45	152
50	134
55	126
60	137

AVERAGE 136.33 PEOPLE/ 5 MIN.
 OR
 27.27 PEOPLE/ MIN.

ASSUMED AVE. PEDESTRIAN VELOCITY = 250'/MIN.
 LENGTH OF SPACE = 140'

TIME = DISTANCE / VELOCITY
 = 140 / 250
 = .56 MIN.

NO. OF PEOPLE IN SPACE
 AT ANY GIVEN INSTANT = TIME X PEOPLE/MINUTE
 = .56 X 27.27
 = 15.27 PEOPLE

Table #3
 Barbary Coast
 No. of People
 Seated or Standing In
 Urban Pedestrian Space

DAYTIME

12:00 PM – 1:00 PM

5 MINUTE PERIODS (INSTANT AT START OF PERIOD)	5	5
	10	5
	15	3
	20	5
	25	7
	30	7
	35	6
	40	5
	45	5
	50	7
	55	7
	60	7

AVERAGE 5.75 PEOPLE

6:00 PM – 7:00 PM

5 MINUTE PERIODS (INSTANT AT START OF PERIOD)	5	4
	10	4
	15	3
	20	3
	25	6
	30	7
	35	6
	40	5
	45	4
	50	4
	55	4
	60	5

AVERAGE 4.33 PEOPLE

Table #3
 Barbary Coast
 No. of People
 Seated or Standing In
 Urban Pedestrian Space

NIGHTTIME

9:00 PM – 10:00 PM

5 MINUTE PERIODS (INSTANT AT START OF PERIOD)	5	20
	10	20
	15	18
	20	18
	25	17
	30	19
	35	19
	40	19
	45	17
	50	16
	55	16
	60	20
AVERAGE		18.25 PEOPLE

Table #5
Stardust
 No. of People
 Passing Through
 Urban Pedestrian Space

DAYTIME

12:00 PM – 1:00 PM

5	95
10	35
15	60
20	73
25	81
30	84
35	37
40	44
45	56
50	89
55	43
60	37

AVERAGE 61.17 PEOPLE/ 5 MIN.
 OR
 12.23 PEOPLE/ MIN.

ASSUMED AVE. PED. VELOCITY = 250'/MIN.
 LENGTH OF SPACE = 475'

TIME = DISTANCE / VELOCITY
 = 140 / 250
 = 1.90 MIN.

NO. OF PEOPLE
 IN SPACE AT ANY
 GIVEN INSTANT = TIME X PEOPLE/MINUTE
 = 1.90 X 12.23
 = 23.24 PEOPLE

6:00 PM – 7:00 PM

5	30
10	26
15	56
20	80
25	70
30	56
35	39
40	50
45	44
50	27
55	41
60	30

AVERAGE 45.75 PEOPLE/ 5 MIN.
 OR
 9.15 PEOPLE/ MIN.

ASSUMED AVE. PED. VELOCITY = 250'/MIN.
 LENGTH OF SPACE = 475'

TIME = DISTANCE / VELOCITY
 = 140 / 250
 = 1.90 MIN.

NO. OF PEOPLE
 IN SPACE AT ANY
 GIVEN INSTANT = TIME X PEOPLE/MINUTE
 = 1.90 X 9.15
 = 17.39 PEOPLE

Table #6
 Stardust
 No. of People
 Passing Through
 Urban Pedestrian Space

NIGHTTIME

9:00 PM – 10:00 PM

5 MINUTE PERIODS	5	41
	10	22
	15	36
	20	45
	25	36
	30	40
	35	30
	40	27
	45	40
	50	46
	55	21
	60	32

AVERAGE 34.67 PEOPLE/ 5 MIN.
 OR
 6.93 PEOPLE/ MIN.

ASSUMED AVE. PEDESTRIAN VELOCITY = 250'/MIN.
 LENGTH OF SPACE = 475'

TIME = DISTANCE / VELOCITY
 = 140 / 250
 = 1.90 MIN.

NO. OF PEOPLE IN SPACE
 AT ANY GIVEN INSTANT = TIME X PEOPLE/MINUTE
 = 1.90 X 6.93

Table #7
 Stardust
 No. of People
 Seated or Standing In
 Urban Pedestrian Space

DAYTIME

12:00 PM – 1:00 PM

5 MINUTE PERIODS (INSTANT AT START OF PERIOD)	5	0
	10	0
	15	2
	20	3
	25	0
	30	1
	35	1
	40	1
	45	3
	50	1
	55	0
	60	0

AVERAGE

1.00 PERSON

6:00 PM – 7:00 PM

5 MINUTE PERIODS (INSTANT AT START OF PERIOD)	5	1
	10	1
	15	3
	20	3
	25	2
	30	3
	35	1
	40	0
	45	0
	50	0
	55	0
	60	1

AVERAGE

1.25 PEOPLE

Table #8
Stardust
 No. of People
 Seated or Standing In
 Urban Pedestrian Space

NIGHTTIME

9:00 PM – 10:00 PM

5 MINUTE PERIODS (INSTANT AT START OF PERIOD)	5	7
	10	7
	15	5
	20	5
	25	4
	30	4
	35	6
	40	7
	45	7
	50	8
	55	6
	60	6
AVERAGE		6.00 PEOPLE

Table #9
Ballys
No. of People
Passing Through
Urban Pedestrian Space
DAYTIME

12:00 PM – 1:00 PM

5	92
10	52
15	55
20	53
25	54
30	51
35	57
40	69
45	61
50	54
55	81
60	76

AVERAGE 62.92 PEOPLE/ 5 MIN.
OR
12.58 PEOPLE/ MIN.

ASSUMED AVE. PED. VELOCITY = 250'/MIN.
LENGTH OF SPACE = 300'

TIME = DISTANCE / VELOCITY
= 300 / 250
= 1.20 MIN.

NO. OF PEOPLE
IN SPACE AT ANY
GIVEN INSTANT = TIME X PEOPLE/MINUTE
= 1.20 X 12.58
= 15.10 PEOPLE

6:00 PM – 7:00 PM

5	80
10	65
15	45
20	60
25	70
30	56
35	62
40	70
45	71
50	48
55	46
60	81

AVERAGE 62.83 PEOPLE/ 5 MIN.
OR
12.57 PEOPLE/ MIN.

ASSUMED AVE. PED. VELOCITY = 250'/MIN.
LENGTH OF SPACE = 300'

TIME = DISTANCE / VELOCITY
= 300 / 250
= 1.20 MIN.

NO. OF PEOPLE
IN SPACE AT ANY
GIVEN INSTANT = TIME X PEOPLE/MINUTE
= 1.20 X 12.56
= 15.10 PEOPLE

Table #10
 Ballys
 No. of People
 Passing Through
 Urban Pedestrian Space
NIGHTTIME

9:00 PM – 10:00 PM

5 MINUTE PERIODS	5	41
	10	22
	15	36
	20	45
	25	36
	30	40
	35	30
	40	27
	45	40
	50	46
	55	21
	60	32

AVERAGE 34.67 PEOPLE/ 5 MIN.
 OR
 6.93 PEOPLE/ MIN.

ASSUMED AVE. PEDESTRIAN VELOCITY = 250'/MIN.
 LENGTH OF SPACE = 475'

TIME = DISTANCE / VELOCITY
 = 140 / 250
 = 190 MIN.

NO. OF PEOPLE IN SPACE
 AT ANY GIVEN INSTANT = TIME X PEOPLE/MINUTE
 = 190 X 6.93
 = 13.17 PEOPLE

Table #11
Ballys
 No. of People
 Seated or Standing In
 Urban Pedestrian Space

DAYTIME

12:00 PM – 1:00 PM

5 MINUTE PERIODS (INSTANT AT START OF PERIOD)	5	0
	10	0
	15	0
	20	1
	25	2
	30	4
	35	2
	40	0
	45	0
	50	1
	55	1
	60	1

AVERAGE 1.00 PERSON

6:00 PM – 7:00 PM

5 MINUTE PERIODS (INSTANT AT START OF PERIOD)	5	1
	10	2
	15	2
	20	2
	25	1
	30	3
	35	0
	40	0
	45	2
	50	2
	55	2
	60	2

AVERAGE 1.58 PEOPLE

Table #12
Ballys
 No. of People
 Seated or Standing In
 Urban Pedestrian Space
NIGHTTIME

9:00 PM – 10:00 PM

5 MINUTE PERIODS (INSTANT AT START OF PERIOD)	5	2
	10	2
	15	6
	20	6
	25	4
	30	7
	35	4
	40	2
	45	6
	50	6
	55	4
	60	4

AVERAGE 4.42 PEOPLE

Table #13
Treasure Island
No. of People
Passing Through
Urban Pedestrian Space

DAYTIME		NIGHTTIME	
12:00 PM – 1:00 PM		(PER SHOW 6 SHOWS NIGHTLY)	
5 MINUTE PERIODS	5	102	
	10	70	
	15	84	
	20	70	
	25	107	
	30	101	
	35	87	
	40	92	
	45	87	
	50	84	
	55	85	
	60	98	
AVERAGE		88.92 PEOPLE/ 5 MIN. OR 17.78 PEOPLE/ MIN.	
		NUMBER OF PEOPLE LEAVING SHOW THRU CASINO	721
		NUMBER OF PEOPLE LEAVING SHOW BY NORTH EXIT	620
		NUMBER OF PEOPLE LEAVING SHOW BY SOUTH EXIT	655
		REMAINING IN PLAZA	78
		TOTAL	<hr/> 2,074 PEOPLE

ASSUMED AVE. PED. VELOCITY = 250'/MIN.
LENGTH OF SPACE = 287'

TIME = DISTANCE / VELOCITY
= 287 / 250
= 1.15 MIN.

NO. OF PEOPLE
IN SPACE AT ANY
GIVEN INSTANT = TIME X PEOPLE/MINUTE
= 1.15 X 17.78
= 20.45 PEOPLE

NOTE TO USERS

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