

Illustrative Neighborhood Redevelopment

Submission of the Thesis Documentations required in the candidacy for the Master
of Fine Arts Degree in Computer Graphics Design

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1. Introduction

I have had an interest in urban planning since before high school. I have long been fascinated with the scenario of city development, and was well aware of the challenges still faced by my hometown. Buffalo, New York has for the past sixty years been among the American cities facing the biggest struggle with redevelopment. While other cities have had problems of their own (specifically in the Rust Belt), Buffalo holds a lot of potential for a possible turn-around.

Buffalo is defined by its cultural and historical distinctions. Many efforts have been made to recapture or continue that prominence. I have often made outlines and sketches of what I would like my hometown to appear as. I have done additional research at Buffalo's local libraries and historical museum. I have also participated in public groups and forums dedicated to the latest redevelopment proposals. All of these events led up to my undergraduate studies in Environmental Design at the University at Buffalo. The University at Buffalo School of Architecture and Planning is heavily involved with community efforts to redesign Buffalo neighborhoods. Despite the university's involvement, many of the same problems remain. Constant dysfunction among various groups has led to reflective dysfunction in area planning. With so many projects rejected or stalled, minimal success has been realized from the few completed projects.

This visual presentation will be focused on the main corridor of the Grant-Ferry Marketplace, which is located in Buffalo's Upper West Side. The six illustrations are based from models constructed in Autodesk Maya 2010, and were illustrated through Adobe Illustrator CS5 and Adobe Photoshop CS5. The purpose of this project is to give an example of how color theory can be a useful addition to the new urbanism criteria essential for redeveloping a commercial district. The features are:

- The Maya renderings of the street and buildings with ambient occlusion lighting.
- The six illustrations designed through Illustrator and Photoshop.
- A walkthrough of each image through Adobe After Effects.
- 12x18 prints of the six illustrations.

1A. Concept Model

This model will take into consideration the current progress in the existing neighborhood. The final prints will feature depictions of a color palette and newly implemented facilities all based from the neighborhood's present identity.

1B. Target Demographic

Age: 18+

Gender: Both

Ethnicity: All

Language: Not required

Interests: Residency or participation in neighborhood redevelopment

Educational Level: High school/GED minimum

Income Level: Not required

2. Case Study

Many past and present resources pertaining to urban planning and color theory went into this project. My urban planning resources are rooted from my undergraduate studies in Environmental Design at the State University of New York at Buffalo. Other resources include websites that provide daily news reports in and around the city of Buffalo.

2A. Celebration, Florida

Description

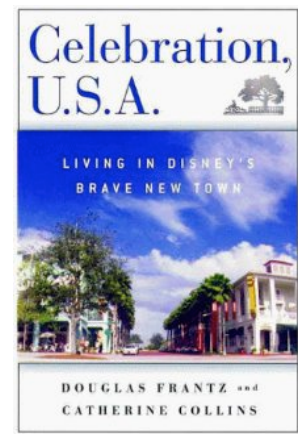
Two authors, husband and wife give a recount of how they lived as residents of a new community in central Florida. Established by The Walt Disney Company in 1994, and open to the public three years later, these authors were among the town's earliest residents. Their recount covers the first few years of the town's operations, and the many services that set it apart from other modern cities.

Celebration evolved from an original plan by Disney to build an experimental community adjacent to their second planned theme park. EPCOT (Experimental Prototypical Community of Tomorrow) was proposed to the state of Florida in 1967. While the Walt Disney World theme park opened as planned in 1971, plans for the city were cancelled, and was changed to a world exhibition center, which opened in 1982.

During a massive expansion plan in the early 1990's for the entire Walt Disney World Resort, plans for a model community were re-explored. This new community would be a practice of the new urbanism movement, which promotes small, accessible communities for residents. It also featured experiments in such areas as context-based architecture and urban greenspace.

Relevance

Celebration, Florida serves as a prime example of new urbanism in the United States. It is a direct antithesis to the previous urban design movement promoting suburban sprawl. Sprawl



2.1 *Celebration, USA* cover

catered to the extensive use of the automobile and low-density residences, both of which have come to the detriment of American cities since the 1950's.

Buffalo, New York is still among those cities dealing with the landscaping changes it has made to accommodate suburban sprawl in its area. The Grant-Ferry Marketplace is one of many Buffalo neighborhoods that, despite its economic decline, still retain the characteristics of a small, walkable community. New urbanist ideals are instrumental in recent efforts to revive these struggling neighborhoods.

One of the many innovations behind Celebration's neighborhoods is its use of architecture-specific housing. The homes of each neighborhood not only follow a set of styling, but also follow complementary color patterns. To maintain this consistent identity, residents who wish to repaint their homes are only allowed to use the color chart assigned to their neighborhoods.

Color theory is often used for interior designing and for individual structures, but never for an entire neighborhood or district. It would be impractical for a low-density community, due to its isolative nature in design, communication, and transportation. A medium-density community is distinguished by its relative proximity and useful diversity of living space, workspace, communication, and transportation. These advantages make possible the use of a comprehensive area color pattern that gives the subject neighborhood a sense of place.

2B. The Urban Village

Description

The Urban Village is an interpretation of new urbanism design perfected by David Sucher. His book gives details on designing walkable commercial space. The centerpiece of his analysis is *The Three Rules of Urban Design*:

1. Build to the Sidewalk: Each building must be close to or meeting at the sidewalk. The first floor must also be on a close level to the outside sidewalk.
2. Make the Building Front Permeable: Use windows and doors to give connection between the inside building and the outside sidewalk. Avoid mirroring glass and window coverings that would cause limited visibility from either side.
3. Prohibit Parking Lots in Front of the Building: Automobile parking should be placed above, below, behind, or beside the main structure. Allow on-street parking as well. Stop-and-go parking is fundamental to life in a shopping district.

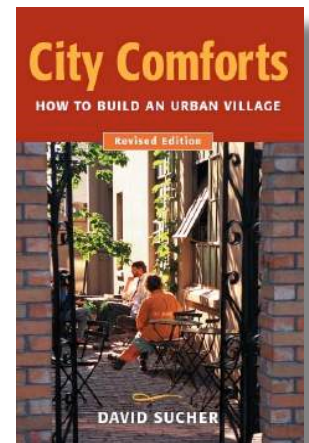
Relevance

City Comforts provides an excellent template of how to design an urban neighborhood. Many visual examples depicting structural and infrastructural components are used to define a successful community. These characteristics are crucial to recreating and a niche for a struggling neighborhood.

The Grant-Ferry Marketplace features all three of the Rules of Urban Design, for which its current progress can be partially attributed to. New streetlights were implemented, and trees and flowerpots have

been planted along the main corridor. Frontal murals and decorations are seen on some of the buildings to give the neighborhood a personal touch. Visitors can easily park on Grant Street or the nearby side

roads. Today, ongoing solutions are being sought to attract new businesses and residents, and to make Grant-Ferry a safer, more vibrant neighborhood.



2.2 *City Comforts*
Revised Edition book

2C. Buffalo Rising

<http://www.buffalorising.com>



2.3 *Buffalo Rising* present-day logo

Description

Buffalo Rising is a blog dedicated to news relating to the city of Buffalo. Stories include the latest in area development, government and politics, cultural events, and sports. Their most popular stories are those related to urban planning, where readers express their opinions on the latest development of various projects.

Relevance

Buffalo Rising has had occasional stories about the Grant-Ferry Marketplace's anticipated revival. Stories focused on community forums and organizations dedicated to the

neighborhood have been featured. Several stories focused on the possible restructuring of three buildings in the main corridor were among the very first sources of inspiration for my project.

2D. Grant-Ferry Association, Inc.

Description

The Grant-Ferry Association, Inc. is a group dedicated to bringing awareness of the revival efforts of the Grant-Ferry Marketplace. The organization's logo pertains to the neighborhood's promotion as an international business district in Buffalo's Upper West Side.

Relevance

Many Buffalo neighborhoods with a redevelopment plan are represented by a community organization. The Grant-Ferry Association, Inc. is an example, demonstrating long-term commitment for this neighborhood. If the Grant-Ferry Marketplace is redeveloping its niche, it needs a database that keeps a record of all the businesses, events, and personnel involved in making it happen.



2.4 Grant Street logo

3. Research

Much of my research for this project included peripheral studies found at the Buffalo and Erie County Historical Society to gain better insight into the Grant-Ferry neighborhood. Some books and articles on how to apply general color theories to an actual environment were also helpful. The most interesting research included the visit that I made to the Grant-Ferry neighborhood. As I developed this thesis, the Grant-Ferry Marketplace underwent several changes that initially affected the progress of my project. Periodic stories in the local newspaper, The Buffalo News, provided further proof that change was indeed happening to this undernourished neighborhood.

3A. Grant Street Field Study

The first approach for my project was to visit the subject neighborhood. I took a series of pictures of Grant Street in its main corridor, starting on West Ferry Street and continuing up to Ferguson Avenue and Arnold Place. Initially, the project was focused only on the four buildings at the Grant St., Ferguson Ave., and Arnold Pl. intersection. I felt it necessary to include the three buildings at the W. Ferry intersection within the vicinity of the selected area.

The observations I have made include the tree lawns and flowerpots along the Grant Street corridor, the individual color patterns for each building, and the new streetlights that were implemented in 2007. I also observed the general activity in the corridor. How did all of these infrastructures relate to each other? How did they best define Grant Street? What areas could be improved? What did the level of activity say about the neighborhood's progress? These were just a few questions that needed to be answered.

When I selected this neighborhood for my project in October 2009, two of the buildings were still vacant. There were some additional vacancies in a third building. Since then, one building has hosted a new business, and another has been in the process of being restored. While this could have changed the course of my project, these were actually positive signs of growth underway in the Grant-Ferry Marketplace.

3B. Grant Street Neighborhood History

A vital part of my research has involved a background of the subject neighborhood. The Buffalo & Erie County Historical Society has dozens of photos and news articles revealing what the Grant-Ferry Marketplace was during the early 20th Century. Additional sources have been found at the Buffalo & Erie County Public Library.

It was between the 1890s and 1920's that Grant Street became a bustling commercial corridor in Buffalo's Upper West Side. It was at the time the city's predominant Italian neighborhood. The neighborhood also had more visible access to Delaware Park thru Scjacquada Parkway, where the Scjacquada Expressway (Route 198) runs today. Since the 1970's, Grant-Ferry has had problems with area blight and crime, like other neighborhoods in the city.



3.1 Grant Street streetscape in October 2009

3C. Present-Day Progress

Most of the neighborhood's present progress is covered by the local news media. Much of it is archived through The Buffalo News. According to the latest news, the Grant-Ferry Marketplace has been experiencing a slow but steady revival since 2005. New infrastructures, including streetlights have lined the neighborhood. New businesses are investing in the neighborhood and contributing to its newfound identity. Grant-Ferry has also received state funding intended to continue improvements for the neighborhood.

3D. Color Theory & Symbolism

In his book Basic Law of Color Theory, Harald Kueppers gives a scientific analysis on how color works with design elements. The main thing he discusses that is relevant to this project is the use of hues in relation to surrounding colors. One shade of color can be perceived

as light or dark based on the color that encloses it, such as a gray dot on a white field versus a black field. Understanding the purpose of color is crucial to applying specific patterns to an environment.

Charles A. Riley II discusses in his book *Color Codes* how color theory can be applied to Philosophy, Literature, Psychology, Architecture, Painting, and Music. Using color as a basic design element for various media can create profound influence on the human culture. His account on Psychology is referred to different types of media, and goes on to explain how the use of a color pattern, even something simple like black and white, can heavily depict the mood and theme of a subject.

Lulu W. Gillum elaborates in her book, *Color and Design*, on the application of color in the Principles of Designs well as such subliminal issues as color fatigue and color preference. She also states both the positive and negative moods in color symbolism, especially in quantity and in relation to another.

For my project, I have created a personal color chart for the Grant-Ferry Marketplace, for which each color represents particular strengths in the neighborhood's cultural theme. The following are the intended emotions for the primary colors and their secondary and tertiary variations.

Red: confidence, passion

Green: prosperity, wealth

Brown: nature, sophistication

Yellow: perenniality, warmth

Gray/Silver: appeal, dependability

Black: potential, elegance

White: glory, peace

All of the aforementioned moods and emotions combined will create a sense of unity among the structures and infrastructures, while also promoting a high degree of significance that appropriately reflects the diversity of the neighborhood's residents.

4. Process

4A. Initial Development

Autodesk Maya 2010

When I first proposed my thesis project back in the Fall Quarter (20091) of 2009, I had planned on designing a neighborhood entirely out of Autodesk Maya. I went through a short list of Buffalo neighborhoods that are currently in the rebuilding process. Some other plans include those for Jefferson Avenue (for the East Side), the Outer Harbor (for the Waterfront), and Main Street (for Downtown). I selected Grant-Ferry, because in addition to the potential that still has yet to be realized, it best represents the new urbanism movement that is used for reviving urban neighborhoods. My ultimate goal was to create a life-like concept of what a revived neighborhood could appear as within the next decade.

By December 2009, I had completed two Maya courses, both involved in basic design. I had believed at the time that was sufficient enough to build up on my ultimate plan. The project was initially split in half. The first half would show how the Grant-Ferry neighborhood appeared as today; decaying with many abandoned buildings, desperately in need of renewal. The second half would show what the neighborhood would appear as in 2020; completely refurbished and restored to its former glory.

Much of the Winter Quarter (20092) was spent designing the street and the buildings. I used Polygon modeling and point lighting. The completed model would be used for my next phase when I would add textures for both the present and future demonstrations. I also intended to use trees to further emphasize the neighborhood's condition. They would appear young and fruitless in the present, and mature and prolific in the future. Those, along with final touches would be applied during the Spring Quarter (20093). Afterwards, a camera would be added to the scenery. It would give the viewer a fly-through of the neighborhood, focusing on the individual buildings, and the differences between their present and future conditions.

As I worked on these major contrasts, I decided to add a brief history of the neighborhood. I would use photos of the past neighborhood, dating back to the 1920's to show Grant Street in its earlier more robust years. The After Effects editing, the final component,

would involve combining the three separate phases into a complete video. The full video would cover the Grant-Ferry neighborhood in its past, present, and future phases.

The reality of the project came when problems began to arise leading up to my initial presentation. I had very limited knowledge of Maya modeling, knowing only the basics. Although part of this included texture mapping, it was not efficient enough to give the buildings or the overall scenery a natural appearance. Additional limitations with lighting, shading, rendering, camera movements, and environmental doming all called for more time on this project.

The next Fall Quarter (20101) would be focused on a more learned application of texture mapping, lighting and shading, and camera movements. It was at this point that I also considered using color theory as a new component, to make for a more compelling and specific analysis. I had also taken a few ideas and suggestions of bringing what is essentially a model to life by adding people and flowers. I used real-life photos of both and applied PNG images to the scenery. The trees would still be produced from Maya, and with more practice became more customized for the project, after I was able to include my own leaf and bark texturing.

Adobe Photoshop CS5

Despite using a Maya Rendering book as a guide, the same challenges remained. While the renderings were not as convincingly realistic as they should have been, the bigger issue was that the project was still too broad, and did not reflect what I had studied during my graduate school years.

Much of my graduate studies pertained to the use of Adobe Photoshop, Illustrator, Flash, and After Effects. Halfway through the Fall Quarter, I had only been using Photoshop for texture mapping, and had previously used After Effects for editing the two main portions of the project together.



4.1 Original Maya rendering with ambient occlusion lighting/shading.

Upon discussion with my committee members, the entire project was overhauled. The project would take the shape of Photoshop images of the subject corridor. Unlike Maya, I had much more experience with Photoshop on past projects, and had initial training with it during my undergraduate studies at the University at Buffalo. These projects were more successful in retaining and highlighting my personal visual style. Additionally, I spent part of the summer practicing with Photoshop independently. I plan on using Photoshop both professionally and for my personal art in the future. With Photoshop now a more prominent component, the use of Maya became less frequent. Renderings of the six subject buildings with ambient occlusion lighting would be used as the basis for this new direction.

My initial approach was to trace over simple 8.5x11” prints of the Maya renderings. They were first traced with pencil in order to capture proper perspective of each building. Next, the tracings were traced again with a thin permanent marker. Because of the difficulties of Photoshop picking up thin outlines, especially when dealing with scanned images, I believed that thick outlines would help avoid any problems when it was time to color the buildings.

At this point, I had decided on a simple, five color pattern established through Photoshop’s Kuler extension. Each color represented a psychological strength of the Grant-Ferry

Marketplace based on its new theme. However, I was still not entirely sure how I wanted to approach the coloring style. Merely filling in the blank space would not be enough. But how would I colorize the buildings to give them an artistic statement? There were plenty of options with the Brush and Paint strokes and through the Menu's Filter.

When one of my advisors suggested adding characters to the scenery, I had a collection of characters, some of who were used for previous projects that could be used for this cumulative project. But I was used to coloring with colored pencil. Aside from early practices with Photoshop, I was rarely using other coloring techniques for my art. The next issue was to get the characters to match with the scenery. Using colored pencil did not work. I had briefly considered using Photoshop's colored pencil filter for the scenery. But it was a backwards approach to the entire project. This would have to be about the enhanced style established for the scenery, not the characters.

Along with coloring came some of the same problems, as well as new ones. An unforeseen difficulty in the tracing phase matching the original perspective was the main problem. Also, the marker outlines proved to be too thick, which only exacerbated the problem with filling in all of the blank space in the layered coloring. There was also the issue with lighting and shading.

There were many tools in Photoshop, which unlike Maya, were much easier to learn. Doing so, however, required some tutoring.

4B. Final Application

Adobe Illustrator CS5

Applying what I learned from the Lynda.com tutorial website, as well as finding some additional technical solutions would be the goal of the Winter Quarter (20102). When dealing with the outlines, I turned to Adobe Illustrator for help. Illustrator proved to be very effective, because not only did I gain more control over the thickness of the lines, I could also correct and

Grant-Ferry Marketplace Original Color Chart



4.2 Devised October 2010

even enhance the perspective of each image through some tools that are not available in Photoshop. Before, I had attempted to fix the perspective by using Photoshop's puppet wrap tool, with very little success. The biggest problem was with the windows, particularly on the building with the most windows. Once those were corrected, I have been able to even add to some of the images using Illustrator's Perspective tool as a useful guide, as well as including subtle line variations.

Adobe Photoshop CS5

Now that I had solved the basic outline problem, next was the coloring. I had a better idea of how I would apply my color pattern to each image, and how to properly fill all of the blank space. All of it would be enhanced with shading and lighting, both of which would have to reflect the ambient occlusion that originated with the Maya renderings. I selected a process inspired by the alpha-based examples from the Lynda.com tutorials. Once I completed coloring on my first image, as a test, I found out that it looked even better when I lessened the opacity of the outline. So from then on, it would no longer be a solid black.



4.3 Illustrator outline with 30% opacity.

Once the scenery coloring, lighting, and shading were completed, it was time to work on the characters. It was unrealistic for them to follow the same pattern as the overall neighborhood, since each character has separate color schemes and senses of fashion in correspondence to their personalities. Regardless, they would also be colored and shaded through Photoshop. For the first time, thanks partially to independent practice, the characters were now in stylistic harmony with their environment. They represent the cultural diversity that is currently promoted in Grant-Ferry's new identity as an international business district.

Along with the characters bringing more activity to the neighborhood, flora was added to give a healthy, welcoming appearance. In planning terms, they are known as greenspace, which is a major characteristic of the new urbanism movement. As intended from the Maya phase, trees and potted flowers lined the opposite sides of the road. Their presence, along with the characters would be the end result of a fully revived neighborhood.

The final, fully vivified depiction of the Grant-Ferry Marketplace will be seen in six 12x18" prints.



4.4 Completed with original color

Adobe After Effects CS5

By this time, the focus was solely on the future phase of the neighborhood. Very little time was spent on the neighborhood's past or present when the difficulties in Maya became evident. They eventually became irrelevant.

The ambient occlusion renderings of the buildings, all of which appear black and white would give an implication of a lifeless present. These would be accompanied by a transition into the fully colored Photoshop images, depicting a new, elaborate color scheme that would establish a sense of atmosphere for the neighborhood. Those would be followed by the presence of people, flora, and ambient noise depicting activity that will reveal the same full images as in print.

The final video is three minutes long. After a brief introduction, it features zoom-ins, zoom-outs and trucking through the main features of each image. After the final image, it concludes with a summary of the final color pattern.

Grant-Ferry Marketplace Final Color Chart



4.5 Devised February 2011



4.6 Completed with final color

5. Summary

5A. Background

There was a lot of ambition behind the project's conception. I was so ambitious at first that I did not have a clear idea at first of what I expected from it. While I gained some approval from outsiders for my work in progress, the clear representation of what I envisioned for the Grant-Ferry Marketplace had yet to be communicated.

Therefore, a lot of research was required to flesh out this project. It required background information behind the sources of the urban planning challenges, as well as insight on current planning trends at hand to solve them. It involved learning the history of the Grant-Ferry Marketplace, keeping up with current news, and taking note of the progress made during the time I worked on my project. It also involved studying basic design principles and zeroing in on a main design element. For this project, the key element is color. I strongly felt that color could best communicate the new international theme promoted by the neighborhood. It can also be a starting point for future proposals for other Buffalo neighborhoods, all of which contain design features that tell a story about the community.

Today, niches are being developed for individual neighborhoods in cities all across the United States. They not only create customized space for residents, visitors, and investors, but they also help bring characterization to their hosting city. Like naming the individual gears to identify a machine, when people think of Portland, San Francisco, or San Antonio, they often recall the neighborhoods that comprise each city. Buffalo is following an urban design movement to bring emphasis on the unique features of each of its neighborhoods.

5B. New Urbanism

This urban design movement has a specific set of criteria as defined by The Congress for The New Urbanism:

The region: Metropolis, city, and town

1. Metropolitan regions are finite places with geographic boundaries derived from topography, watersheds, coastlines, farmlands, regional parks, and river basins. The metropolis is made of multiple centers that are cities, towns, and villages, each with its own identifiable center and edges.

2. The metropolitan region is a fundamental economic unit of the contemporary world. Governmental cooperation, public policy, physical planning, and economic strategies must reflect this new reality.
3. The metropolis has a necessary and fragile relationship to its agrarian hinterland and natural landscapes. The relationship is environmental, economic, and cultural. Farmland and nature are as important to the metropolis as the garden is to the house.
4. Development patterns should not blur or eradicate the edges of the metropolis. Infill development within existing urban areas conserves environmental resources, economic investment, and social fabric, while reclaiming marginal and abandoned areas. Metropolitan regions should develop strategies to encourage such infill development over peripheral expansion.
5. Where appropriate, new development contiguous to urban boundaries should be organized as neighborhoods and districts, and be integrated with the existing urban pattern. Noncontiguous development should be organized as towns and villages with their own urban edges, and planned for a jobs/housing balance, not as bedroom suburbs.
6. The development and redevelopment of towns and cities should respect historical patterns, precedents, and boundaries.
7. Cities and towns should bring into proximity a broad spectrum of public and private uses to support a regional economy that benefits people of all incomes. Affordable housing should be distributed throughout the region to match job opportunities and to avoid concentrations of poverty.
8. A framework of transportation alternatives should support the physical organization of the region. Transit, pedestrian, and bicycle systems should maximize access and mobility throughout the region while reducing dependence upon the automobile.
9. Revenues and resources can be shared more cooperatively among the municipalities and centers within regions to avoid destructive competition for tax base and to promote rational coordination of transportation, recreation, public services, housing, and community institutions.

The neighborhood, the district, and the corridor

1. The neighborhood, the district, and the corridor are the essential elements of development and redevelopment in the metropolis. They form identifiable areas that encourage citizens to take responsibility for their maintenance and evolution.
2. Neighborhoods should be compact, pedestrian-friendly, and mixed-use. Districts generally emphasize a special single use, and should follow the principles of neighborhood design when possible. Corridors are regional connectors of neighborhoods and districts; they range from boulevards and rail lines to rivers and parkways.
3. Many activities of daily living should occur within walking distance, allowing independence to those who do not drive, especially the elderly and the young. Interconnected networks of streets

should be designed to encourage walking, reduce the number and length of automobile trips, and conserve energy.

4. Within neighborhoods, a broad range of housing types and price levels can bring people of diverse ages, races, and incomes into daily interaction, strengthening the personal and civic bonds essential to an authentic community.
5. Transit corridors, when properly planned and coordinated, can help organize metropolitan structure and revitalize urban centers. In contrast, highway corridors should not displace investment from existing centers.
6. Appropriate building densities and land uses should be within walking distance of transit stops, permitting public transit to become a viable alternative to the automobile.
7. Concentrations of civic, institutional, and commercial activity should be embedded in neighborhoods and districts, not isolated in remote, single-use complexes. Schools should be sized and located to enable children to walk or bicycle to them.
8. The economic health and harmonious evolution of neighborhoods, districts, and corridors can be improved through graphic urban design codes that serve as predictable guides for change.
9. A range of parks, from tot-lots and village greens to ball fields and community gardens, should be distributed within neighborhoods. Conservation areas and open lands should be used to define and connect different neighborhoods and districts.

The block, the street, and the building

1. A primary task of all urban architecture and landscape design is the physical definition of streets and public spaces as places of shared use.
2. Individual architectural projects should be seamlessly linked to their surroundings. This issue transcends style.
3. The revitalization of urban places depends on safety and security. The design of streets and buildings should reinforce safe environments, but not at the expense of accessibility and openness.
4. In the contemporary metropolis, development must adequately accommodate automobiles. It should do so in ways that respect the pedestrian and the form of public space.
5. Streets and squares should be safe, comfortable, and interesting to the pedestrian. Properly configured, they encourage walking and enable neighbors to know each other and protect their communities.
6. Architecture and landscape design should grow from local climate, topography, history, and building practice.
7. Civic buildings and public gathering places require important sites to reinforce community identity and the culture of democracy. They deserve distinctive form, because their role is different from that of other buildings and places that constitute the fabric of the city.
8. All buildings should provide their inhabitants with a clear sense of location, weather and time.

- Natural methods of heating and cooling can be more resource-efficient than mechanical systems.
9. Preservation and renewal of historic buildings, districts, and landscapes affirm the continuity and evolution of urban society.

5C. Challenge

My thesis will give an illustrative example of the unexplored potential behind neighborhood redevelopment. Are there any design elements that with closer examination can influence the style and identity of a neighborhood?

5D. Goal

- To use color as the primary highlight for my illustrations.
- To create atmosphere for an existing neighborhood.
- To promote a clear and concise planning method.

5E. Scope

This project will bring to the forefront a crucial element in urban design. Emphasis on the basic design element of color will help bring clarity to planning proposals, and give consideration to the groups whom are most affected by the proposals.

5F. Limitations

The initial limitation was to keep the project focused on one intersection of the Grant Street neighborhood. I did, however, allow myself to include a second intersection that contained elements I felt were crucial to this assignment. The next challenge was to focus on the seven main buildings that comprise the two intersections.

The main technical limitations were my knowledge of Autodesk Maya and Adobe Illustrator and Photoshop. Maya is not as prominent in the final project as initially planned, but served as the foundation for the illustrative work.

If I had more time to work on this project, I could have included more than just the two intersections. The main corridor is only a sample of everything the entire neighborhood has to offer. I also would have learned more about Maya, Illustrator, and Photoshop to add more to the

final images. There were a few minor mistakes from the Maya phase where, once I noticed, was too late to go back and fix them.

5G. Peer Review

This project required feedback from anyone who is familiar with the urban setting. The best method of gaining further feedback is at public forums and presentations pertaining to neighborhood revival.

5H. Software & Hardware Requirements

Operation System: Windows XP Professional/Macintosh OS X

Software: Autodesk Maya 2010, Adobe Illustrator CS5, Adobe Photoshop CS5, and Adobe After Effects CS5

Processor: 1.90 GHz Pentium 4 or more

Free Disk Space: 8GB minimum

Memory: 1024 MB or more

Media Player: Windows/QuickTime

Browser: Internet Explorer 7.0/Firefox 3.0/Safari 3.0

6. Conclusion

I have had a lifelong interest in Buffalo redevelopment. So much potential lies in the city that still has yet to be fully realized. A major feature is the city's historic landscaping, which despite mid-20th Century sprawl development, still retains many essential qualities of an urban community. Each neighborhood has a specific identity that caters to both its residents and its natural environment. Many current proposals are targeted towards highlighting these identities.

The **Illustrative Neighborhood Redevelopment Project** utilizes a basic design element as a key feature in illustrative samples of redesigning the Grant-Ferry Marketplace. The project starts from square one by taking what already exists and weaving it into a neighborhood's present definition. Fundamental planning gives an opportunity to highlight its basic features, and by adding emphasis to a neighborhood's identity builds a stronger image for its hosting city.

My thesis project began with a broad idea of how to improve the Grant-Ferry Marketplace. The difficulty came in identifying what could be emphasized to improve the neighborhood, and the appropriate media to convey it. Throughout the project timeline, I improved my skills with Adobe Illustrator and Photoshop, and have learned how to integrate elements from four different types of software (Maya, Illustrator, Photoshop, and After Effects). I have also learned more about successful urban planning. The best plans come from utilizing the basic elements, which is exactly what defines new urbanism development. These elements have made personal sacrifices and my investment of countless hours and energy to complete this valuable assignment worthwhile.

Index

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Glossary

- **New Urbanism**: see **Summary**.
- **Illustration**: A drawing, picture, diagram, or photograph that accompanies printed, spoken, or electronic text.
- **Neighborhood**: A district that is distinguished from surrounding areas by a specific set of characteristics.
- **Redevelopment**: To improve an area of land by renovating buildings, making better use of waste, and encouraging inward investment.
- **Visualization**: To create a vivid mental picture of something such as the intended solution to a problem, in order to promote a better effect.
- **Color**: A visual sensation caused by light reflection on a tangible object. It may also refer to pigment in graphic terms, and to a quality that gives something interest or definition in a metaphorical sense.