THE SHOPPING ARCADE: HISTORIC ANACHRONISM OR MODERN RETAIL PROTOTYPE?

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ABSTRACT

This thesis analyzes the retail concepts behind the Shopping Arcade and asks whether arcades are viable for today's retail trade.

It briefly examines the history of this building type from its invention late in the 18th century in Paris, through its development in the following century, and its virtual demise, at least in the U. S., in the early 20th century. The thesis also looks at the social and economic reasons for the rise of this retailing innovation.

The current state of five early examples of this building type in New England is examined. These cases are analyzed in terms of their current physical and economic condition and in terms of their viability as retailing venues. Also examined are possible reasons behind their current status.

Next, two new developments using the shopping arcade concept are examined. How these developments have adapted the ideas of an arcade, and to what degree they have enjoyed success, are also explored.

Finally, conclusions are drawn on where, and under what circumstances, an arcade may be used successfully. The thesis concludes with a list of suggestions to help insure the success of new arcade developments.

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CHAPTER ONE

INTRODUCTION

In 1956, Minneapolis' Southdale Center created a new phenomenon when a partially glass roof was used to enclose a cafe, sculptures, murals, fountains, and seating in the public spaces of this suburban mall.1 As Architectural Forum stated in its review of the project, "Southdale is more like downtown than downtown itself."

With this development began the expropriation of the city center's urban quality to the safety of the suburbs. The ambiguity between the city and the suburbs continued to increase for the next three decades as suburban malls co-opted the best aspects of urban life, transforming themselves into the new social centers of the suburb.

As the downtowns began to decay, however, city authorities fought back by importing this (by now proven) retail concept back into the city, further blurring the distinction between city and suburb. Yet something was lost

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1 Sanders, James. "Towards a Return of the Public Place: An American Survey" Architectural Record. pg 89.
in the translation of this form from the city to the suburb and back again. As one observer noted:

Although *in* the city, it did not seem to be *of* it. Only grudging connection, if any, was generally provided to the...downtown streets...: instead, these downtown malls turned themselves inward, their shopfronts facing the courts, all the fun inside. To the old, real city, they reverted to their suburban roots and presented mostly blank walls, four and five stories high, punctuated only by the oversized signs of the major department stores within.²

Because of this inward focus, when malls were successful, they often had parasitic results on the surrounding retail, drawing in all pedestrians to their safe, climate controlled environment. When they were not successful, their lack of retail facing the street had a deadening affect on the abutting street life. Although the malls added supposedly public space to congested downtowns, the realities of high urban land costs limited the space for sitting and otherwise relaxing. Also, the extent that the public space was actually "public" was debatable -- entrances were carefully controlled and the interior was patrolled frequently by security.³

² Ibid., pg 89.
As a solution to these shortcomings, along with the desire to preserve downtown neighborhoods and historic buildings, the festival marketplace was conceived.

One of most successful early examples was Faneuil Hall Marketplace in Boston. Here, a large, seedy waterfront district was revitalized into upscale open-air pedestrian shopping streets in a public/private venture between the city of Boston and the Rouse Corporation.

This concept solved the issue of public space by creating large expanses of seating and strolling space without the implied pressure of having to buy something, as was often evident in the downtown mall. Also, because of its lack of clearly defined edges, it tended to foster opportunities at its edges for spill-over of the street activity it created.4

Copied with varying degrees of success in other cities, it soon became evident that festival marketplaces were not the panacea for all downtowns.5 The degree of

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4 Ibid., pg 282.
5 For the problems associated with large downtown developments including Festival Marketplaces, see Downtown Inc.—in particular Chapter 14: An Unfinished Renaissance.
cooperation required between developer and city, along with the size and cost of the ventures, made them only suitable in a limit number of metropolitan areas of critical size, and for large, well financed developers.

CURRENT RETAILING TRENDS

Along with these changes in downtown retailing over the last couple of decades, more recent and perhaps fundamental changes have been brewing for all retail businesses.

Although not as severely crippled by the current real estate crises as office buildings, retailing has, nevertheless, not only been seriously hit by the recent economic down-turn, but also by structural changes in the retailing industry.

The indiscriminate construction of strip shopping centers and the overbuilding in some markets of regional malls has led to an abundance of retail space. This "real estate" problem, however, is only part of the issue.
One of the current trends is evident in the recent trouble experienced by department stores. This has been caused by a significant change in demographics and the manner in which the public purchases its goods. Many branded products, from televisions to designer clothes, have, in a sense, become commodities, to be bought at the lowest possible price. This change has placed inordinate price competition on many retailers in general, and on department stores in particular -- with their high overhead and traditionally labor intensive, service-oriented business. The result of this change in buying habits has been the rise of outlet malls and mass-market retailers such as Walmart -- selling brand name merchandise at discount prices.6

Coupled with vastly increased competition, is the weakened financial position that many retailers find themselves in -- a sort of 1980's "hangover". With the confidence inspired by the boom in consumer spending in the "wheeling and dealing" 80's, many high debt take-over transactions (witness the Campeau/Federated stores debacle) left retail chains in precarious financial positions7 -- positions that may prove fatal now that the rosy growth

7 Ibid., pg 24.
figures many of them were predicated on, have proved unrealistic.

Consequently, many regional malls that depended heavily on anchors stores to generate foot traffic, have found themselves in financial trouble as some of these stores have lost their drawing power while others, still, have "gone dark".

With the tried and true formula for successful retailing having lost some of its luster, many developers have begun to cast about for other retailing venues that will be the retailing success stories of the 90's. This has spawned two possible contenders -- the specialty mall and the "power center". That these two are at the opposite ends of the spectrum indicates how disparate are the views of where the industry is headed.

The specialty mall is in essence an anchorless shopping center where the tenants have been carefully chosen to target a more narrowly-focused clientele. By no means a new phenomenon, this concept has nevertheless received new life given the difficulty many anchor stores have been experiencing. In this marketing scheme, the consumer is no longer solely targeted for his overall buying profile, but
also for the type of product he is currently in the market for. For example, specialty centers have developed that focus on designer clothes or home furnishings. The hope is that a collection of stores selling like, or related products, will benefit greatly from a synergistic relationship with their competitors rather than be damaged by increased competition.

The theory of aggregation also holds that such a large concentration of like-product stores will create a destination point and thus be able to attract buyers from a much larger market area. Whether this retail prototype is the result of a true change in buying habits, or is caused by a lack of viable or willing anchor tenants is debatable, but not immaterial. If it is the result of the former, then these centers could be a success. If a result of the latter, however, their likelihood for success is much more dubious.

The "power center" on the other hand, is usually constructed of four, five, or more anchors in an unenclosed "strip development". The definition of an anchor is more broadly defined than in regional malls and can encompass what usually passes for an anchor in a large strip center. Typically however, they are leaders in their market niches -- so called "category killers", selling high quality
merchandise at discount prices. The theory behind these centers is that, as baby-boomers have begun to raise families and more women have entered the work force, shoppers have less time and money to spend wandering around vast, high priced malls. Power centers, because of their theoretically fast, drive-up accessibility, and lower priced merchandise, would cater to these new trends.

Many power centers, however, could wind up being less than the sum of their parts, as they have stripped most of the excitement and spontaneity out of the shopping experience. They are aimed at, and will appeal to, the most pragmatic of shoppers, and thus limit the extent of impulse buying and the "captured audience" effect of enclosed regional malls.

THE ARCADE

All these developments, the downtown mall, the festival marketplace, the specialty mall, and the power center, ignore a prototype that already exists in many older American cities. The arcade, like the first two urban models, created truly public spaces, allowed for centralized management, yet provided this on a smaller scale and at much
less expense. It also attempted to provide the convenience of the latter two models, if for only its downtown users.

The arcade, as predecessor to the shopping mall, has many similarities to its suburban offspring. Like the mall, it was retail based, provided central management, and an organized and somewhat sanitized environment for shopping. It was also a single project, constructed at one time, and was usually the product of private speculation.

The arcade, however, when compared to the mall, has some important distinctions. It is essentially a transitional space -- a short cut or a thoroughfare similar to a street. A mall on the other hand is conceptually a destination point, disconnected from its surroundings. To this end, the arcade is grandly open at its entrances, and its interior facades flow in from the outside world providing a smooth, uninterrupted and welcoming transition, protected from the weather. No real conscious effort has to be made to enter an arcade. With its use as a thoroughfare, the space contained within becomes truly public in its use.

As a shortcut through a city block, the arcade endeavored to open up and access underutilized areas for retail -- in effect extending the streetscape, but not
usurping it as in a mall. In fact, the whole point was to create new street frontage, not to take existing street frontage and turn it inward away from the sidewalk.

If the traditional shopping arcade could provide an opportunity to resolve some of the urban planning issues raised, how would it fit into the current trends in retailing, and could it be successful? This is my central question.

It is with the sense of change and experimentation in the retailing industry that this thesis is being written. The intent is to look at the shopping arcade and to see if any valuable lessons can be learned from this historic but reemerging retailing concept. In the same way that the festival marketplace looked to the traditional market place as its inspiration, I hope that upon closer examination, the shopping arcade can be successfully reinterpreted to be viable in today's economy -- and be a more appropriate urban form than the downtown mall, and more easily executed than the festival market.

To better understand the current status of the shopping arcade, in the next chapter I look at its history and at the social and economic reasons for its invention. In
chapter three, I examine the current status of several existing arcades in the Northeast. In chapter four, I analyze and compare these cases to see if any useful observations can be made as to their future viability. In addition, I review a couple of recent attempts to use the arcade concept. In the final chapter, I will present my conclusions and recommendations as to if, and where, an arcade may be a suitable retailing scheme.
CHAPTER TWO

THE DEVELOPMENT OF A BUILDING TYPE

One of the first problems encountered in conducting research on shopping arcades is the lack of a clear definition. What physical layout or locational characteristics define an arcade? And beyond these, are there other, less tangible characteristics that define this building type?

Although a precise definition is difficult, it's sufficient to say that an arcade will contain many if not all of the following characteristics.

1. It connects two streets, acting as a short cut between two destination points and giving a sense of linearity, a passage.
2. It is limited to pedestrian traffic.
3. It is enclosed by a continuous glazed skylight.
4. It was constructed as a single project.
5. It is centrally managed.
6. It contains primarily small retailing spaces, many as small as 500 sq. ft. or less.
7. It contains no anchor stores.
8. It has consistent architectural treatment with similar if not identical storefronts and as much adherence to symmetry as the site will allow.
9. Usually the retail spaces are double loaded on the circulation space, the upper level stores accessed by a continuous balcony that is open to the ground level circulation.
10. Often the upper floors are used as office space.

LITERATURE SEARCH

Another difficulty one encounters in researching the history of arcades is the scarcity of comprehensive material on the subject. The one standout reference on the subject is a book by Johann Geist, *Arcades: The History of a Building Type*. Unfortunately for my purposes, this work, originally published in German, concentrates mostly on

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European examples of the arcade, although some time is spent on the Cleveland Arcade with passing references to a few other American examples.

Other books such as *Shopping Arcades, A Gazeteer of Extant British Arcades 1817-1939* by Margret MacKeith concentrate solely on a particular country and are more of a catalog of arcades with an eye towards preservation. Still other works of more academic interest have yet to be translated into English. Most logically these are published in French and German, two countries with large extant (and demolished) examples of arcades.

Other books contain fleeting references to arcades either as a historical footnote on a building type or as exemplary specimens in connection with a particular architect, architectural style, or as a place of general interest.

In addition to the above sources, I examined numerous articles in the architectural press which provided background information, relatively recent data on U.S.

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examples (particularly the Providence Arcade), and some analysis on the current use of the arcade concept.

The lack of strong academic interest in American arcades as a historic building type is evident in that there appears to be no comprehensive catalog or listing of these buildings. Although some of the finer examples of arcades are listed on the National Register of Historic Places, there is no means to directly search the Register's database for this building type, even though there are 90 odd codes for sorting categories such as "specialty" and "department stores," "restaurants," "warehouses," and even "parking lots" and "agricultural outbuildings."

The National Register was helpful in providing a listing of places with the word "arcade" in the name. Some of these are probably not arcades as previously defined -- e.g. the "Arcade and Attica Railroad", and no doubt some buildings that are arcades do not carry that nomenclature in the name of the building, thus making them "invisible" to this search criterion.

However, a bigger concern is that there may be a substantial number of shopping arcades that are not on the Register in any form. Some fine examples may still be
standing in smaller towns and not considered historically important enough by the local authorities to have been nominated to the Register. Indeed, it is in these smaller municipalities that examples are most likely to be found intact. In larger cities the likelihood of demolition is greater as property is constantly being redeveloped to "higher" uses.

Because of this lack of a central repository of knowledge on U. S. arcades, some of the most useful information I found by calling state and local preservation societies, local architects, historians, and other persons knowledgeable in local history and architecture. I then conducted interviews whenever possible with the current owners or managers of the arcades.

It is not the intent of this thesis to create or even attempt to create a comprehensive listing of historic shopping arcades in the U.S. (an admittedly incomplete list is included in the appendix). The purpose is to examine a few representative examples, to analyze their current success as retailing entities, and to judge whether the arcade concept can be successfully re-adapted to modern retailing.
HISTORY

The shopping arcade, like many enclosed retail spaces has its roots in the Eastern Bazaar. The Eastern Bazaar took many forms -- from irregular streets lined with shops, to elaborate covered archways lit by high openings cut into the side of the archway or from above by occulea. In the Islamic city the bazaar was a carefully controlled area and was the only place retail trade was allowed. The interiors were strictly organized architecturally, and the retail spaces were divided into different areas according to the merchandise sold - fabrics, jewelry, metal working, etc.

Although there are some striking physical similarities between arcades and bazaars, no direct linkage can be established between the two, and Geist suggests that any influence would probably have been of a secondhand nature through travelogues that were popular at the time. Likewise, the precedence of early Greek, Roman, and Medieval forms such as the stoa, forum, or basilica church had their influence in a stylistic rather than prototypical fashion.

Whatever their roots, the first shopping arcades were an essentially new building type, and entirely products

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3 Geist, pg 4
of their era. Although some references date the shopping arcade from as early as 1731, the first identifiable arcade was the Galeries de Bois built in Paris between 1786 and 1788 and demolished in 1828. Originally part of a grand construction scheme to extend the Palais Royal to increase rent revenues for the owner, the arcade was built as a temporary wood structure when money ran out part way through the construction of the more permanent masonry structure. By all accounts, the building was an inauspicious start to what later became a highly developed building form. The roof leaked, it was poorly lit and ventilated, lacked adequate sanitation, and was inhabited and frequented by a pressing mass of humanity. In its narrow stalls and those of the Palais Royal were sold books, novelties, jewelry, clothes and all sorts of assorted merchandise. It also contained restaurants, cafes, gambling halls, and brothels.

The Palais and the Galeries de Bois were the gathering place of the newly emancipated society immediately following the French Revolution. Here met and promenaded the former nobility, the bourgeoisie, the working class, and even the more dubious elements of society.

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5 Geist, pg 458
Despite its humble physical structure, this arcade was a great commercial success, and it was copied with more formal architectural expression during the next few decades in Paris, and subsequently in other countries.

But what were the elements that led to the great success of the first arcade and its immediate successors? To understand this, one must look at the status of city life in Paris at the end of the 18th century.

At this time the streets of Paris were poorly paved with a drainage gutter down the center. During heavy rain the streets became muddy streams creating a difficult problem for the wealthier Parisians dressed in their finery. Also, fast horse drawn carriages were the popular form of transportation of the well-to-do, creating a dangerous mix with pedestrians on thoroughfares that were largely without sidewalks.6

During this time the rise of mercantilism and the production of an abundance of manufactured luxury goods created a need for a more efficient way of marketing these goods. Every day became market day and soon shopping became

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a pastime, not just a necessity. The invention of the arcade gave a new and exciting way of displaying goods and controlling the environment in which they were sold. Eventually these same needs would give rise to the development of the department store, usurping some of the arcade's uniqueness.

After the Revolution, large tracts of urban land were confiscated from the church and nobility and then sold to private developers. This had the effect of opening up inner city properties to speculative development of which the arcade was a prime candidate.

Also at this time, with the rise of a prosperous middle class and the general opening up of society, there was a great need for more public spaces where the bourgeoisie could promenade safely and in a more genteel environment. The arcade was a place to see and be seen.

The culmination of these needs, and the financial success of the Galleries de Bois created a climate for speculative developers to take the rather primitive beginnings at the Palais Royal to elaborate and ornate heights in subsequent arcades.

Ibid, pg 435
Geist divides the development of the arcade into six stages.\textsuperscript{8}

**The Period of Invention: up to 1820.** In this period only nine were built - two in London, six in Paris, and one in Brussels. These were comparatively modest structures of narrow width and poorly lit.

**The Period of Fashion: 1820-1840.** After a hiatus of ten years in Paris due to economic conditions, the arcade was once again the subject of private speculation. In this period the arcade was refined and better lighting was afforded by the incorporation of larger skylights and gas lighting. Also the increased use of iron construction led to larger spans and greater flexibility in architectural expression.

**The Expanded Dimension: 1840-1860.** By this time private arcades were falling out of fashion in Paris and London. It was during this time however that the fashion of arcades had begun to spread to second order cities on the continent.

\textsuperscript{8} Geist, pg 67-81
The Monumental Phase: 1860-1880  This period is typified by the most famous arcade, the Galleria Vittorio Emanuele II in Milan. Here the arcade grew to monumental proportions and was transformed from a private endeavor into a public building form with a political agenda. The reason for its construction was the reunification of Italy under King Emanuele II. This arcade was much admired and copied by local competing cities and by other "foreign" cities that were influenced by the arcade's publication in *The Builder*. This influence was strongly felt in England where an arcade building boom was created in the newly developing urban areas of industrial towns, a boom that would last through the Victoria era.

The Movement toward Giganticism and Imitation: 1880-1900. This era was characterized by fascination with gigantic public buildings, including the tallest structure in the world - the Eiffel tower. At this time the New Trade Halls in Moscow were the largest arcade complex measuring over 800 feet long. This arcade broke away from the idea of having to connect two spaces and was so large that it became a destination point in itself. Also built during this time was the Cleveland Arcade - the largest arcade in the Anglo-American countries.

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*As referenced in Geist, pg 75*
Decline of the Spatial Idea: After 1900.

After the turn of the century, new ideas about urban planning came into popularity. New ideas on health and welfare encouraged the opening up of cities with introduction of parks and more open public spaces. The arcade with its enclosed structure did not fit into this ideal. Also, with the introduction of better public transportation, eventually the city center became less important as the suburbanization process began in earnest.

It is important to review some of the original impetuses for the creation of the arcade. First and foremost it was a refuge from crowded, dirty and dangerous streets. It created a new kind of retailing with unified store fronts and placed under single management the vast increase in consumer goods that were the fruits of the industrial revolution, and the rise of mercantilism. Arcades also provided short cuts for pedestrians and increased foot traffic for the merchants. They also opened up the underutilized interiors of city blocks, putting the land to a higher and more profitable use for the landlord.

Along with these social and economic reasons, were technical advances that enabled the arcade to come to its full glory --
the advances in glazing technology and the introduction of iron structural systems. The marrying of lightweight and inexpensive sheet glass (pioneered in the conservatory at Chatsworth, Derbyshire 1836-40) to relatively cheap wrought iron, produced spectacular results as seen in the skylights that were used not only in arcades but also markets, exhibition halls, and train stations. 10

Later, the original economic rationale for the arcade became obscured when it became a publicly funded building and a source of civic pride. This is particularly evident after the arcade became a much admired and copied building type and was built in smaller cities with less thought given to the retailing feasibility of the project. Further erosion of its original practicality came when the arcade theme was adapted for use in the lobbies of offices and hotels, and as public spaces in municipal buildings.

Historically, arcades were an attempt to find a new structure for a new need, and they were designed and built with great specificity of purpose. Mumford argues that it was this "functional exactitude", or lack of flexibility and

convertibility of the space that was the cause for the decline of this building type.\textsuperscript{11}

However, this deficiency as seen through Mumford's eyes, may have also been the reason for their phenomenal success. They were the right building, for the right product, for the right time. Can things have changed so much in the ensuing decades?

\textsuperscript{11} Mumford, pg 438-439
In this chapter I present five case studies which provide a good cross section of existing arcades in the United States. They represent arcades spanning 100 years, from small towns to large cities, and from the modest to the grand. For the arcades in the less well known locales, I have provided additional background on the development of their host cities in order to more thoroughly understand the rationale for their construction and the circumstances affecting their retailing history.

THE ARCADE BUILDING: BROOKLINE, MA

The Arcade Building is located in Brookline Massachusetts, a city of approximately 55,000. Brookline is contiguous with Boston and is part of its greater metropolitan area. Brookline was a fashionable near-town suburb for prosperous families up until WWII. After the war began the migration of many of these families to suburbs further west. Currently Brookline is still an upper middle class Boston "suburb", although increasingly comprised of urban professionals and young families.
The Arcade Building is located on Harvard Street in a busy retail area known as Coolidge Corner. Coolidge Corner is comprised of predominantly one to two story commercial buildings built during the first half of this century, although since this period, numerous infill buildings have been added. All the buildings have storefronts that open directly onto the street. On-street parallel parking is provided as well as additional municipal parking behind some stores.

The arcade is located near the end of this commercial development away from the main intersecting street, Beacon. This intersection provides easy access from a public transportation line.

Construction of the two story building was completed in 1927 for the owner, J. J. Johnston, a local developer. The cast stone facade was designed in a 20th century Commercial Gothic style and consists of five bays, with two store fronts on either side of the central arcade entrance. A marquis was added over the center bay later in 1927 and the street-side storefronts were altered in 1958.

Measuring 80' in width and 150' in depth, the building is a substantial structure in comparison to others.
in the immediate area. After entering the narrow, 30' long, one story entrance (the approximate depth of the street-side stores), the arcade widens out, to a width of 20-25'. Here, six bay-windowed stores line each side of the now two story space, with 22 office spaces accessed on the upper floor by a continuous balcony on all sides. Originally designed on a cul-de-sac plan with an unenclosed entrance, glass doors were installed in 1944 or 45 and a rear entrance was added in the early 50's - when the city demolished the abutting residential properties at the rear to provide parking for the area.

The central skylight consists of a double glazed system. The interior skylight is of a flat, wood beamed design with white translucent panels while the outer skylight is a more common gabled structure.

The current owner has owned and managed the building since 1943. Since that time the building has been leased to small tenants providing mainly local services to the surrounding community. Apparently, the addition of the rear entrance and parking lot greatly increased through traffic, although additional public walkways also provide access between the parking and Harvard Street.
The current first floor interior tenants consist of two consignment stores, shoe repair, alteration shop, jewelry, VCR and typewriter repair stores, clothing, coins, a manicure salon, and a zipper "hospital". The four street front shops are a comic book stand, clothing boutique, picture framer, and a one-hour photo processor. The upstairs offices consist mainly of a few real estate agents, a hair styling salon, a masseuse, insurance offices, a psychologist, a hypnotist, and the owner's property management offices.

According to the owner, the arcade has traditionally had a low vacancy rate with the exception of the late 80's when Boston's economy started to decline. The rents were adjusted to their current rates and the building is now near capacity.

The current gross lease rates per square foot/year range from $50 for the street front spaces (less than 800 sq.ft.), to $30 for the first floor retail spaces (less than 300 sq.ft.), to $14-$15 for the upstair offices (about 200 sq.ft.).

The Arcade Building, although quiet at the times I visited, appears to be doing reasonably well despite the poor economic conditions in the Northeast. The building provides
needed retail space for small businesses. Such small spaces are not easily found in prosperous commercial areas and when well located, can command a modest premium on a square foot basis. In this instance, the rents seem to bear this out.

THE ARCADE: PROVIDENCE, RI

The Arcade is located in downtown Providence, one of New England's larger cities at 154,000 (900,000 for the metro area), and the capital of Rhode Island. Providence is the industrial, commercial, and education center of the state, and one of the world's leading textile and costume jewelry-making cities. Recently, the city has been particularly hard hit by the poor economic conditions in New England, and downtown retail has suffered accordingly.

Built in 1829 at a cost of $140,000, The Arcade was the first indoor marketplace constructed in the United States and is considered one of the finest examples of Greek Revival architecture in the country. It is a true arcade in that it fronts on two retail streets, Weybosset and Westminster, providing a shortcut passage between the two.

The construction was financed by two separate groups and each end of the arcade reflects a slightly
different approach taken by each group's architect. One front carries the more typical triangular Greek Revival pediment while the other's pediment is stepped. Both entrances, however, use six granite columns 22 feet high, weighing 12 to 15 tons a piece, which were the largest monolithic columns in the U.S. at the time of their construction.

Despite the two distinct entrances, the interior is consistent in its layout and design. The Arcade is three levels high, with each succeeding level stepping back, providing continuous balcony access and abundant day-lighting from the continuous wood-structured skylight. The original vertical circulation was provided at each entrance by two stacked, straight run stairs running parallel to the street and immediately behind the columns -- but before entering the arcade proper.

As the oldest arcade in the country, it has had some settling in the foundations, easily observable in the vertical undulation of the handrails and the horizontal displacement of the skylight ridge beam. More intentional changes were effected in 1957 when the first level storefronts were replaced. By the late 70's, the arcade's physical and financial prospects were in doubt.
But a comprehensive renovation of the National Historic Register building was embarked upon to revitalize the building and was finally completed in 1980. Apart from the complete general refurbishing of the interior, major changes included replacing the 1957 storefronts with glazed folding doors to open up the retail spaces directly onto the passageway. Also, the central three bays on each side were recessed to provide a seating area, and a new central stair and elevator were installed. Also a new "mullion-less" structural glazing system was installed at the previously open entrances for environment and security control. The original stair cases are now outside of this glazing.

The Arcade is 13 bays long, including the reworked central three bays. The typical bay or storefront has 437 leasable sq. ft., although they may be combined to form larger spaces. The total net leasable area for the entire building is approximately 30,000 sq.ft.

Currently, The Arcade's first floor tenants are a Chinese restaurant, a small bar, and several upscale fast-food (non-franchised) establishments -- creating a linear food court. The buildings peak hours are between 11 am and 2:30 pm, although the stores are required to be open from 10
am to 6 pm Monday through Saturday. The current clientele during lunch hour is mainly clerical and lower level professional. The present management appreciates the importance of the building as a thoroughfare and accordingly keeps the security doors of the arcade open from 6 am to 10 pm.

The second floor contains mostly small specialty shops and clothing boutiques, while the upper level is largely office space. Currently the third level is only about 60% occupied, the second level about 80%, and the first level 100% leased. Overall occupancy is approximately 72%. Up until a few years ago a restaurant occupied a large area of the upper floors but has since moved out and not been replaced.

The Arcade is the most successful of the historical arcades I studied and can be considered a moderate success even though the upper floors have not met the proforma projections of the latest renovation. The traffic is quite heavy during lunch time. The lack of viable evening retail and night life in downtown Providence, coupled with the recession, have made it difficult to extend the retailing hours of the tenants -- as well as making it difficult to fully lease the upper floors.
PADDOCK ARCADE: WATERTOWN, NY

Watertown is a small town in north-central New York state, about 30 miles from the Canadian border and 10 miles from Lake Ontario. The present city population numbers just under 30,000, while the area population is just over 110,000.

The Paddock Arcade is the oldest continuously operated arcade in the country -- the older Providence arcade having been closed for renovations on at least a couple of occasions.

The Paddock Arcade is part of a larger building built for Loveland Paddock, a prosperous local merchant and banker. Construction for the building began in 1850 and was completed in 1851. Located on the site of a three story business block destroyed in a fire in 1849, the Paddock building(s) face directly onto the west side of the public square. The arcade proper was actually built behind the new four-storey brick edifice fronting this square. The arcade's entrance went through this building before opening on to the skylit three story arcade behind, which eventually connected to the one block long Arcade Street in the rear.
Apparently Mr. Paddock had been to New York City and seen a picture of a grand Paris arcade. He was so enamored with the idea that when he returned to Watertown he was determined to provide the town with its own version, building the arcade for the sum of $15,000, a substantial investment at the time.¹

The 1850's were a prosperous time for Watertown, with the railroad coming to town in '51, and unprecedented construction of new buildings to replace those destroyed in the 1849 and subsequent fires. As one visitor put it, "I unhesitantly pronounce this the most flourishing place in the Empire State."²

Watertown was first renowned for its abundance of water power, with the Black River falling 112 feet within the town, providing power for wool, cotton and, paper mills. Later manufacturing of steam engines, tanneries, and iron foundries took importance. By 1850 the population was 7,201.

In 1869 F. W. Woolworth began his retailing career in a store in the northern part of the Paddock Building. In

1921, this northern section of the building fronting the public square was demolished to make room for the six story Woolworth Building - although the arcade and the southern section of the building were left standing.3

The glazed portion of the arcade is approximately 15' wide and 130' long, not including the narrower 75' entrance through the street-side building. The interior skylit arcade facades are three and a half stories high - the roof sloping down to two stories at the exterior walls. The southern half of this third floor has roof dormers allowing direct light into the upper level. Originally used for residential purposes, this upper floor was closed off from the lower floors when a glazed "ceiling" was installed in the vaulted space in 1922-23, lowering the arcade space to two stories.

Probably at this time, the original gabled skylight was also changed to its present gambrel design. The third floor is currently not used and has been abandoned for some time.

3 The National Register incorrectly identifies the southern half of the building as being demolished. However, since the Woolworth building stands on the northern side of the Paddock Building, it stands to reason that it was this side that was demolished. Historic drawings and personal observation confirm this.
When the arcade first opened, it was considered the most elaborate and spacious in the state and was likened to a small city. As one historian put it, farmers came to town and "marvelled at the new gas lights on an evening, perhaps visited Lynde & Munsell's new dry goods store or had their hair cut at James Weston's barber shop. Here were located the post office, the new telegraph office and C.P. Weston's daguerrean [photographic] gallery. There were ten stores, besides the post office and a saloon, on the first floor..."4

Currently the Paddock Arcade is in a less prosperous state. The first floor's 11 or so retail spaces (totalling 12,000 GLA5) are about 50% vacant on a square foot basis. Likewise the balcony level, although largely used as office space, is a similarly vacant. The third floor, as already mentioned, is abandoned.

The first floor's occupants are a caramel popcorn store, a tailor, beauty salon, musical instrument store, sandwich shop, art gallery, dance academy, and day care center. A shoe shine stand in the circulation space completes the uses on this level. The second floor tenants

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4 Landon, pg 27.
5 GLA - Gross Leasable Area
include three beauty/hair cutting salons, a typewriter store, a newsletter publisher, and miscellaneous offices.

The current owner/manager acquired the property along with the Woolworth Building in 1985. The arcade was fully occupied until 1988 when a regional mall opened two miles out of town on Interstate 81. Although only a few merchants moved from downtown to the mall, the loss of retail traffic has caused several closings and a gradual decline in downtown retail business. Most of the downtown department stores closed or moved to the mall -- now only one remains.

The rear entrance to the arcade once provided a short cut to J. C. Penneys on Arcade Street (one of the downtown casualties). Now, Arcade street is inhabited by a few modern institutional and municipal buildings, the service entries of the buildings fronting the square, and a few vacant storefronts -- and is bereft of any retail activity.

The present owner has envisioned renovating and enlarging the arcade, including removing the glass "ceiling" between the second and third levels and installing a glass-enclosed elevator in an effort to attract new tenants and shoppers. However, until downtown retailing is revitalized in general, it is doubtful that these efforts alone will
prove sufficient to attract the desired clientele to make the changes economically feasible.

**POST OFFICE ARCADE: BRIDGEPORT, CN**

Bridgeport is a city of some 150,000 residents and is situated halfway between New Haven and Stamford Connecticut, approximately 60 miles Northeast of New York city.

Located on a harbor, Bridgeport was a trading port that shipped grain and livestock to Boston and New York in the first half of the 18th century, and also traded extensively with the West Indies.

Incorporated in 1836 as Connecticut's fifth city, by this time Bridgeport had its own fleet of whaling ships, had developed as an industrial center, and was the terminus for the Housatonic railway that connected it with Albany NY.

The second half of the 19th century saw major development as an industrial center, including becoming the national center of the sewing machine industry. Prior to WWI, Bridgeport was known as the "Industrial Capital of Connecticut" and even the "Ruhr of America". By the end of
the war, Bridgeport was called the "Arsenal of Democracy", and an estimated half of all ammunition used in WWI was produced in the city -- along with other armaments. The city's population swelled by 60,000 to 175,000 during this time to provide the manpower for the armament factories.

The period between the wars saw little growth, and even a return to armament production during WWII did little to insure development in the second post-war period.

By the 1960's, Bridgeport's downtown had eroded as the center for commerce as most retailing was ceded to outlying suburban areas. At this time, like many blighted urban centers, the city embarked on a dramatic Urban Renewal Program that razed over 52 acres of the downtown in addition to nearby residential neighborhoods. Located on Main Street in the heart of downtown, the Post Office Arcade somehow escaped the wrecker's ball, although, according to at least one revitalization plan, its site was slated to become an open pedestrian mall.\footnote{From a plan prepared by Victor Gruen Architect, F.A.I.A., for the City of Bridgeport Connecticut, titled \textit{Bridgeport, General Plan for the Central Business District}. Undated, but believed to have been received by MIT Libraries in 1970.}
According to 19th century newspaper articles\textsuperscript{7}, the arcade opened in February 1890, and was owned by William D. Bishop (and subsequently his sons, William D. Jr and A. H.) on the site of the original Sterling Hotel. The original hotel was a wood structure built in 1835 and was greatly altered in 1854 when a new, brick Sterling Hotel was built in front of the old structure, directly on Main Street.

William. D. Bishop purchased the hotel in 1879, and by 1886 was making plans to convert the Bishop Block (as it had become known), to a "mixed use" project with retail on the ground floor, offices on the second, and apartments above.

In 1889, plans were announced to create a passageway through the Bishop Block to a new arcade to be built on vacant land behind, and abutting the site for the proposed Post Office and Custom House.

The contracted price was reported to be close to $100,000, and included the 20' by 100' entrance through the Bishop Block, a 30' by 90' two story arcade under glass, and a 125' one story glazed extension, with shops on the South

\textsuperscript{7} The historical data in the subsequent paragraphs was obtained from numerous contemporary articles from the Bridgeport Standard. See Bibliography for dates.
side and a brick wall on the North. The total length was to be 320' and the last section was to open onto the site of the proposed Post Office. Whether the last single story section was ever constructed is not clear as no mention of it is made in subsequent newspaper articles and it does not exist today.

The arcade opened on a late Saturday afternoon to great popular acclaim. A reported crowd in excess of 10,000 visited during the evening, and at one point the band had to quit playing in attempts to disperse the over-capacity crowd.

The arcade was 100% pre-leased weeks before opening and the merchandise and services offered included, men's clothes, jewelry, photography, hair dressing, shoes, carpets, and dressmaking. Rounding out the stores were several artists, a broker, a dentist, and a lunch room.

The Post Office Arcade was an immediate success and one article proclaimed it as "one of the commendable improvements to the street and the city."

Even in 1912, the arcade was said to be growing more popular every year. New establishments at this time include a news/magazine store, a greeting card shop, Singer
Sewing machine store, musical instruments, a National Cash Register store, and a F. W. Woolworth 5 & 10¢ store.⁸

As it now stands, the first floor storefronts have been altered (in the 50's) and moved forward approximately three feet into the circulation space, obliterating the bottom half of the original two story iron columns. The upper floor's original cantilevered bay window storefronts appear mostly intact, as do the remainder of the iron columns and their capitals. The skylight also appears original although it doesn't agree with the design depicted in an original tenant's advertisement.⁹ In the advertisement the skylight is shown as having a flattened ovoid section with curved glass and gabled cupola running the length of the ridge. Today the skylight springs vertically with four foot high clerestory glazing before transitioning into sloped, flat segmented, glazing (currently painted). Whether these discrepancies are due to the advertisement using a preconstruction rendering showing an unbuilt scheme, are the result of cost-cutting during construction (curved glazing must have been expensive), or are the result of an early post-construction alteration is not clear. In any event the

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⁸ "Arcade Thriving Business Center", *Bridgeport Post*. August 23 1912, Bridgeport Public Library, Historical Collection

⁹ Palmquist, David W. *Bridgeport, A Pictorial History*. Norfolk/Virginia Beach: The Donning Company, 1985, pg 54
skylight, apart from its painted glass, is in a style consistent with the period of original construction.

Today the downtown retail area, although relatively active, consists mostly of low-end retail establishments and a few fast-food franchises. The majority of the stores are ethnically oriented to appeal to the racially mixed downtown shoppers. Some stores have merchandise stands on the sidewalks.

Currently the Post Office Arcade stands mostly vacant. Of the currently configured 14 spaces on the ground floor, only six are leased, for about 40% occupancy. The upper floor is completely vacant. The tenants include two hair/beauty salons, a jeweler, two clothing stores, a shoe repair store, and a shoeshine stand in the passageway.

The arcade was "renovated" in the 80's and is neat and clean, and carefully painted in historically correct colors -- although the 50's store fronts have been left intact. The rear entrance to the arcade leads directly to a presentable alley that runs in direct line with the passageway for 75 yards to Broad Street, which is parallel to Main Street.
On the south side of the alley is a blank brick wall (the lower floor of a multi-storey building), with parallel car parking, while the other side consists of boarded-up or otherwise vacant storefronts that eventually wrap around to leased retail space on Broad Street. The far side of Broad Street, facing the alley, has a small block of restored brick office buildings. Walk-through traffic is apparent if not profuse, as there is little viable retail on this street.

In general, the owners appear to have made an effort to re-establish the arcade, although the low-end retail of the area and the back alley do not seem to have been conducive to their desired ends.

PARK SQUARE BUILDING: BOSTON, MA

The Park Square Building in Boston is located between the historic Back Bay district and Park Square. At the time of its construction, it was the largest office building in Boston with a total of 445,000 sq. ft. of leasable space, including its ground floor arcade. The 600' X 75' building occupies an entire narrow block. The block is bounded by Arlington and Berkeley Streets on the east and west respectively, and St. James Avenue on the main southern
facade, with Providence Street on the rear, service side of the building.

The arcade runs in the longitudinal east-west direction, connecting Arlington and Berkeley streets, and contains 33,800 sq. ft. of leasable space. The main entrance to the 10 floors of offices above is on the south side of the building. A large lobby with security desk is immediately inside this entrance. The columned lobby bisects the arcade in the north-south direction with the elevator bank on the far, northern side of the arcade.

Because of the office block above, the 10 foot wide, one story arcade is not skylit. Its ceiling, however is coffered and decorated with gold trim. The floor is paved in beige marble and edged by a black marble "baseboard", and the storefronts are trimmed by gold painted mullions. The 600' arcade is by far the longest of those analyzed and has a subtle bend in the middle to follow the block geometry. Although both entrances of the arcade are enclosed by doors, pedestrian traffic, once inside flows uninterrupted through the central lobby. The retail spaces on the southern side of the arcade have street frontage with display windows, although entrances are not provided.
The eleven story Commercial Gothic structure was built in 1922-23, and thus was a slight predecessor to the much smaller Brookline Arcade Building. Interestingly, up until 1982, the Brookline arcade owner also owned and operated this building. According to him, the office block once housed the local offices of General Motors, after which it was occupied by several cinema distributors for which a small private screening theater was installed on the ground floor. It also held several foreign consulates.

Original leasing brochures show the arcade in a shallow "U" configuration with both ends, along with the central lobby, opening on the 600' St. James facade. Each end of the building was planned for a single lease space providing separate entrances on the smaller elevations. Before completion, however, a tenant of suitable size could not be located for the southern end, and the arcade was extended through to Berkeley Street. The other end was the first location for the Shawmut Bank which leased the entire space. In 1978, however, the bank reduced its space requirements and the arcade was finally extended full length to Arlington Street -- albeit with an awkward jog around the bank's staircase leading into the basement vault.
Since the late 80's, with the over-supply of office space in Boston, the building has witnessed high vacancy rates which eventually placed it into default (it was taken over by the mortgagee, Mutual Benefit Life of NJ in November 1990). The high office vacancy rates have also had their affect on the service retail tenants below. The arcade is currently about 65% occupied.

The present arcade tenants include three financial institutions, two cafes, shoe repair, copy shop, jewelry, framing store, several clothes boutiques, and a florist in the lobby.

The current owners have started a general refurbishment effort for the entire building and have begun correcting deferred maintenance items. As part of their new marketing plan they are trying to re-lease the arcade spaces to slightly more upscale service oriented businesses. The new owners understand the importance of a fully, and appropriately, tenanted arcade for their leasing efforts for the office space, of which approximately 200,000 sq. ft. is vacant. As an enticement, the current retail leasing rates have been lowered to between $19 and $25, but with a percentage rent clause to enhance the upside for the owner.
Apart from catering to in-house customers, the arcade also supplies needed services for the surrounding office buildings. However, because the arcade runs parallel to two adjacent streets, bisecting the narrow side of the block, it provides no real advantage for casual pedestrians to cut through, except in inclement weather. Also, although the arcade connects the two streets, it does not connect any particular pedestrian destination points -- retail traffic in the area is light, and correspondingly, so is through-traffic in the arcade.
CHAPTER FOUR

CASE ANALYSIS

Unfortunately, one thing stands out when reviewing the case studies presented in the previous chapter -- they are all (with the possible exception of Providence) currently less than successful as retailing ventures. This was not always the case. The three more elaborate examples, the aforementioned one in Rhode Island along with the those in New York and Connecticut, opened with great success -- at least contemporary newspaper accounts would lead us to believe so. I can only assume that the other two, although not of as seminal importance to the cities in which they opened (and thus not the subject of lavish chronicling in the local press), also opened to at least a modicum of success.

The 19th century examples were certainly considered great architectural and even social innovations, opening to critical as well as popular acclaim. Similarly to their European predecessors, they were eagerly sought out by shoppers and sightseers alike, especially those who wanted to experience the pleasures of the "Big City" -- in what were at
best second or third tier cities (and in one case a town of only 7,000).

Whether the arcades were financially profitable for their owners, however, is another question. The dollars and cents profitability of these endeavors was obviously not recorded in any public accounts. One can get one indication however by looking at the construction costs of the Bridgeport arcade.

The Post Office arcade, at a hard cost of $100,000 (not including land or financing), represented a sizeable investment for the day. Rents would have had to have been extraordinarily high to justify this kind of expense. In addition, the Watertown and Bridgeport arcades were both built by wealthy (and prominent) local citizens who may have had more than just profit as a motive. They may have wanted to make a statement about themselves or their towns -- both buildings were viewed upon their completion as public amenities, and would have brought considerable prestige to their owners.

If these arcades were so popular when they opened, what then are the reasons for their poor acceptance today - can it be simply that taste and fashion have passed them by?
To a certain degree the answer is yes. Of more importance, however, is that the prime retailing areas have passed them by. In some respect they may be the victims of what Mumford termed their "functional exactitude". This building type was designed for a very specific purpose, and unlike most other buildings, they are not readily or efficiently converted to office, residential, or institutional use. Perhaps because of this lack of adaptability, arcades seem to have either survived in relative totality (with a few modifications such as storefronts), or have been torn down completely. Thus the few examples we see today tend be "frozen in time", reflecting a locational use that has long since moved on.

It seems unreasonable to expect buildings that have remained virtually unchanged in 60 to 160 years to still be viable for their original use, much less be appropriately located, given the dramatic shifts in demographics in the intervening years.

Another problem most of these arcades exhibit is poor siting within their given locales. One of the original rationales for building an arcade was to create a pedestrian
shortcut between two heavy retailing streets that could be capitalized on for mercantile purposes.

This fundamental requirement seems to have been forgotten, or more likely, not fully understood by the builders. Granted, the shifting of retailing areas over the years may prejudice what we see today, but its unlikely that a narrow one block back street, in the case of Watertown, would have ever been a major shopping area at any time in the past. In the case of Brookline, it was only the city's serendipitous action of adding parking in the rear that led to it being a pass-through of any kind -- and not until 25 years after it was built! Because of Park Square's lengthwise arcade configuration on a long narrow block, its value as a shortcut is limited.

On the other hand, Bridgeport's use as a pass-through is much harder to gauge because of the extensive urban renewal that has largely altered the urban fabric along Broad Street. In any event, it does not currently connect street front to street front, and it is unclear if it ever did. The Providence Arcade seems to be the only example that understood this fundamental criterion, and not surprisingly, it is still actively used in this capacity.
Not unexpectedly, a third issue facing these arcades is the outdated condition of their physical improvements. The Providence Arcade is the only one to have been substantially rehabilitated and modernized. Park Square is also in reasonable shape, although this probably has more to do with it being an extension of the office block's lobby than with any conscious effort to capitalize on attracting new shoppers. And it is not that the other arcades are in particularly poor shape, indeed they are in relative good repair -- even though they have been insensitively altered in the past. It's just that they don't exhibit the polished and vibrant atmosphere that seems to be so necessary for modern merchandising.

In addition to their insensitive alterations and lack of modern merchandising, some of the arcades exhibit other design flaws, at least by today's standards. Vertical circulation is a major problem. Only the Rhode Island arcade has addressed this problem by adding an elevator and an additional staircase. Watertown originally had a more prominent and welcoming stair that has since been removed and replaced by a less inviting corner arrangement. And Bridgeport has only one staircase if the inconvenient and obscure staircase in the street-side building is discounted. Brookline by contrast, has three stairs and its upper floor
seems to be better utilized as a result; and Park Square's single level obviates the problem.

Horizontal circulation can also be a problem, particularly on Providence's third level. On this level there is no central crossover as there is on the second floor. A customer arriving at the upper floor on the centrally located elevator, must walk all the way down to one end, walk outside the new glass security enclosure, traverse under the entrance portico immediately behind the granite columns, re-enter the arcade proper, and walk half way down the entire length to be directly across from their starting position on the opposite side of the arcade. Management is aware of this problem, but because of the protected nature of the building, they are unable to make the desired changes.

The other two-level arcades are too short for this to be a real problem, although Watertown approaches the length where it could possibly benefit from a central crossover.

Another design flaw for three of the arcades is their modest entrances. Bridgeport was built as an addition to an already existing building so its narrow and long entry passage is understandable. But both Brookline and Watertown
exhibit the same flaw even though they were built as single projects with their front buildings. This apparently stems from a reluctance of the owners to give up any more valuable street frontage than necessary, and the entrances suffer as a result. This may also be due to the lack of an appreciation of the importance of casual, pass through traffic. Only Providence seems to put the necessary importance on getting potential customers into the arcade.

The final flaw is one of size. Although this was not a problem when these structures were built, again, with the exception of Providence, there does not seem to be enough "there, there". In today's market they do not seem to exhibit enough critical mass to be destinations in and of themselves. Perhaps if these arcades were treated or used more consistently as true shortcuts, their lack of drawing power would not be such a problem. In such a case, a one story version would be more ideal. Once two or more levels are added, a larger size arcade needs to be employed to enable the practical use of escalators and elevators. Passers-by who are using the arcade as an expedient shortcut will need a very strong attraction to draw them upstairs if it requires any more than a minimum of effort. A small arcade cannot afford the liability of a second floor, and a
large one will need all the modern conveyances of a shopping mall.

Not all arcades are old or exhibit the flaws associated with most of the case studies. A couple of recent examples point more promisingly to the potential of the arcade for today's market.

RECENT PROJECTS USING THE ARCADE CONCEPT

THE HANSE QUARTER: HAMBURG, GERMANY

In 1984, the city of Hamburg had a population of 1.6 million and over 2.8 million in the region. Like many European cities, it was the site of several 19th century arcades, most notably Silem's Bazaar (since demolished in 1881), and the Alster Arcade (extant, although more correctly a canal-side colonnade than an enclosed arcade).

What makes Hamburg of interest today, however, is that it is the site of over a half dozen new arcades. Most were built from the late 70's through the 80's, and are either completely new structures from the ground up, or are new constructions on the ground floors of existing buildings.
After the first new arcade was brought to the city for construction approval, the planning department began to take a proactive view, planning for future arcades in the hope of vitalizing the downtown shopping area.\(^1\) The result of this and other measures has been an upgrading and general boom in the city center's shopping district.\(^2\) Today the area in which these arcades are located has the "greatest commercial density, the highest number of shoppers, and the most sales per shopper"\(^3\) in Hamburg.

The largest of these arcades is the Hanse Quarter, completed in 1981. Covering an irregular 110,000 sq. ft. site, the skylit arcade is on the ground level behind a hotel and office building that rise five to six floors in a narrow band along the street edge, creating a high urban facade. The arcade is over 600 feet in length, although this is divided into several branches that intersect at two glass cupolas - where cafes are strategically located. The arcade hosts 60 tenants, is only 17' wide, and provides parking on a roof top deck.

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\(^1\) Lecture given by Mr. Nagel, Assistant to Dr. Egbert Kossak, Director (Oberbaudirektor), Hamberg Planning Department. June 12, 1991

\(^2\) The city has taken other measures such as limiting the amount of suburban retail growth.

Contrary to normal shopping mall practice, the arcade was designed in a linear fashion with uniform storefront construction, an abundance of natural lighting, only one level (without steps or ramps), uniform signage, and the elimination of background 'Muzak'\(^4\). The four entrances (one at a corner) terminate such that, by crossing the street, a shopper can directly enter another competing arcade -- a tacit recognition of the arcade's symbiotic relation with its neighbors. In this case, although the arcade is of respectable size, it has chosen to "cooperate" with other arcades to provide the critical mass necessary for a destination retail center.

Even though the Hanse Quarter's interior facades are only about one and a half stories high, they maintain continuity with the much higher street facades by using the same brick facing and glazing materials, and a similar design. This, along with the strong natural lighting, leaves the impression of being in an exterior space.

This arcade has been a well received success with the corner entrance becoming one of the most popular meeting

\(^4\) Ibid., pg 140
spots in the city. Even on Sundays, when the shops are closed by law, the arcade is a popular attraction.\textsuperscript{5}

One criticism of the new arcades is that their creation has "resulted in a downgrading of older bordering streets, which themselves were once the main reason for building the arcades."\textsuperscript{6} This however, can also be said of downtown malls in general, where it is a much more serious indictment because of their greater internal focus and their attempts to completely capture the consumer at the expense of their neighbors.

THE CROCKER GALLERIA: SAN FRANCISCO, CA

Opened in 1982, the Crocker Galleria was built by the now defunct Crocker National Bank, between the old bank headquarters (built 1909), and their new 38 story office tower. The tower is now the Pacific Telesis Center, although the arcade maintains its original name.

The Galleria runs a full block between Post and Sutter Streets, on the site of an old alley, replacing, and

\textsuperscript{5} Ibid., pg 140
\textsuperscript{6} Ibid., pg 140 During my stay in Hamburg I was not able to verify the effects of this process, although the surrounding area was well "gentrified."
perhaps enhancing, the alley's circulation function. It encompasses over 139,000 gross sq. ft. and approximately 91,000 sq ft. of leasable area on three levels. It provides escalators and elevators for vertical circulation with two cross-overs on the second level and three on the third floor. Street level is actually halfway between the first and second levels.

In 1988, as part of a $2.2 million renovation, direct street access was provided to the second level on either side of the existing steps leading down to the first level. This greatly facilitated traffic flow to the mid level, and effectively doubled the number of cross-overs. As part of this renovation, new ornamental lighting standards, along with new signage, fascias, and colors were added - enlivening the original and slightly austere modern finishes.

The Galleria, situated to the side of the office tower, is essentially a straight, linear plan although it does connect to retail spaces in the footprint of the first two tower levels. The third level of the tower also houses a 18,000 sq. ft. food court that opens directly onto the highest level of the Galleria. Two roof-top gardens are open to the public and well frequented by lunch time crowds.
The entrances are large, welcoming affairs with their surrounding glass extending full height to the 75' high glazed barrel vault. Although the entrances connect directly and prominently onto the street, the use of the Galleria as a pedestrian short-cut has been questioned. At least one architectural critic complains that it "is not really a pedestrian street, as it has been called. It doesn't lead anywhere in particular except from one street to another". However, he also lists it as one of San Francisco's impressive pedestrian amenities.7

The Galleria contains 50 stores and restaurants as currently configured and, according to management, is 95% leased. Designed to recall the Galleria Vittorio Emanuele II in Milan (as one leasing brochure claims) the tenants tend to be high end, with Ralph Lauren and Rodier of Paris topping the list. The expensive clothing boutiques are complemented by unique long-established local merchants providing shoes, luggage, and wines & spirits. A limited number of mall chains are also included, The Limited, Foot Locker, Brookstone, and Crabtree & Evelyn among them. Rounding out the list of tenants are a few service establishments, most

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notably the ubiquitous (for arcades, anyway) shoe repair store.

With all its amenities, size, and atmosphere, the Crocker Galleria is almost a "mall". Its use of some typical interior mall finishes such as plaster, gypsum board, and glass handrails, strengthens this effect. Also, because of its size, it behaves like a destination retail establishment, if only for the downtown workers.

However, it also has all the important characteristics that define an arcade (as set out on the first pages of Chapter Two). Those features that help distinguish it from the typical regional mall are reiterated here:

1. It connects two streets in a direct, and intentional manner.
2. It is designed around a continuously skylit, predominantly linear layout.
3. It has primarily small retail spaces - many in the 500 to 700 sq. ft. range.
4. It is void of large traditional anchor stores. Ralph Lauren, at just over 6000 sq. ft. is by far the largest store, with only a small
frontage directly on the street (most of it is below grade), while being situated remotely on the farthest corner of the tower.

5. It has a uniform design for storefronts and signage.

6. And office space is provided, albeit in the office tower and not in the arcade space itself.

Because of these characteristics, I believe it fits more closely the model of an arcade, but on a grander scale, more akin to the Cleveland Arcade than the smaller examples studied here.

The Hanse Quarter and Crocker Galleria have chosen vastly different routes to address the problems of size and circulation evident in the historic case studies. The German example has been able to deal with the question of critical mass by positioning itself in a symbiotic relationship with other adjacent arcades, thus providing the necessary draw for shoppers. It has dealt squarely with the question of through traffic, providing convenient shortcuts to its users, while making vertical circulation a moot point in its one story design.
The Galleria on the other hand, has handled the question of critical mass by increasing its size to near mall proportions to become a destination for downtown shoppers. Fortunately, this has lessened the need for the critical casual pass-through traffic, which it seems to have handled less successfully. It has addressed the vertical circulation problem more adroitly by employing escalators and elevators.
CHAPTER FIVE

CONCLUSION

The examples of the Hanse Quarter and the Crocker Galleria discussed in the previous chapter, suggest that the shopping arcade concept can be used successfully in today's market -- despite the rather dismal record of the traditional arcades studied in Chapter Three. But Hamburg and San Francisco both have vibrant downtowns, and perhaps this is a prerequisite for a successful arcade.

Yet, Hamburg, at least, is illustrative of what can happen when private investment is minimally encouraged by proactive city planners. Unlike the power center, this is a case where the total is truly greater than the sum parts. The network of arcades, along with the more traditional street-front retailing, has created a vibrant shopping district with a healthy mix of merchants, selling a variety of goods not normally associated with traditional, enclosed malls. Although by no means perfect (the market tends to be mid to high-end, and youth oriented), this district is a viable alternative to the more minutely planned and (publicly) expensive festival marketplace. Perhaps this
preference for festival markets (and malls for that matter), has something to do with the American preoccupation with "bigger is better," and the penchant (both public and private) to accomplish the desired effects with one grand stroke.

But what happened with the earlier arcades? Where their experiences simply cases of their surrounding shopping areas changing significantly over the decades? This was certainly true, but another fundamental problem existed for most of these arcades. It appears that when the idea of the arcade was adapted from the early European prototypes, something was lost in the translation -- mainly the idea that an arcade must rely foremost on the creation of foot traffic. To this end, the importance of providing a true shortcut for pedestrians, between real destinations, is an inviolable requirement of an arcade.

Perhaps the builders of these often grand schemes were seduced by the romantic accounts and pictures of the more ambitious continental examples. In the case of Loveland Paddock, the creator of the Watertown arcade, there is at least some evidence that he was exposed to these influences.
These builders however, were not the only ones to succumb to these influences -- Europe is scattered with poorly located arcades, many representing much greater investments than the handful described here. The Providence arcade is the only one that escaped the fate of poor location -- its builder alone seemed to understand the full siting requirements of an arcade, although it, too, suffers from an overly grand three story design and, unfortunately, from a poor local economy.

The central lesson is this: an arcade cannot make a bad location good -- it only allows for the maximum utilization of an already good site.

But, potentially, an arcade also has some additional advantages over other retailing concepts: It can be much less parasitic on existing downtown retailers when compared to the typical internally-oriented downtown mall (although it is not necessarily harmless, according to one observer in Hamburg); and the common spaces provided can be more easily accessed by the public, becoming more highly utilized amenities than those in carefully controlled and supervised malls.
In addition, an arcade is more manageable in size than a mall or festival marketplace, and so may be a much more realistic project for a wider range of developers. The smaller size could be easier to finance than a mall, and since the size would be within the range of many private developers, it would obviate the need for public financing when compared to festival marketplaces. Of course the smaller size should make site assembly a much easier task. And hopefully site selection could be exercised with greater precision, positioning the arcade in the most desirable location.

Apart from these advantages, it must be kept in mind that an arcade is only a building type -- and not a substitute for a marketing concept. All the usual considerations such as target market, merchandise type, mix, and "theme", if any, must still be considered and may very well prove the difference between a success and a failure.

In addition to the importance of locating the arcade between two busy retail streets to maximize pass-through traffic, I have developed a few other practical suggestions for successfully implementing an arcade concept.
1. The importance of having a large and open entrance cannot be underestimated. Four of the historic arcades have small and unimpressive entrances. The purpose of the entrance is to be as inviting, and present as few obstacles, as possible to pedestrians -- to make the act of entering virtually imperceptible. The desire is to make the potential customer believe he/she is still on public property. To this end, enclosing doors should be avoided. If necessary, folding weather-proofing doors could be used during particularly inclement weather.

2. Spaces located at the corner of the entrances must be designed to aid the transition into the arcade by wrapping windows and exterior materials around the corner. Several of the arcades presented blank walls for many feet before opening up to the skylit space.

3. To enhance the transition into the passage and to maintain the illusion of exterior space, materials and designs must be used to enforce the continuation of the street-side facade.
"Mall materials" such as drywall, plaster, and overly refined stone and metal finishes should be avoided. This is a public space and the materials should provide the required durability. This will also avoid the need for excessive policing of the environment. The design of the interior storefronts should be consistent if not identical. They should also be relatively coplanar -- no random zigzags to artificially create corner display windows.

4. The width of the arcade circulation space should be carefully controlled. It should obviously be wide enough, although the real danger is making it too wide. Several of the older arcades were up to 25' wide (for spacious promenading?). Many of the new Hamburg arcades, on the other hand, are just 12' to 17' wide. This helps create the intimacy of an alley or narrow street. It can also avoid the danger of the arcade looking too vacant during low usage times.

5. Most locations will only warrant the construction of a single story arcade. Since
this building type is based largely on casual use, the likelihood of busy users making it upstairs is low. One possible solution (when a second level is deemed appropriate), is to provide larger and more contiguous upstairs spaces, each with its own individual stair access, and utilize this space for bars and restaurants if the area can support such a use.

6. For larger, multi-level arcades, escalators and elevators are a must -- even if this means using 6' vertical run escalators between half levels as I saw in one arcade in Hamburg. Avoid third levels for all but the very largest arcades such as the Crocker Galleria.

7. The marketing concept must come first! There is some potential to use the arcade concept as a specialty mall, restaurant and bar "alley", food court, or even a fresh produce market. This last use is sometimes employed in Europe, e.g. La Boqueria (Mercado San José), in Barcelona, Spain. Whatever the concept, it must be backed by a strong market study,
carefully and accurately estimating the potential demand for the product.

In closing, I have come to believe that the shopping arcade can be used successfully and profitably in today's market. Its use would be far less damaging to the existing urban fabric than a downtown shopping mall, could help provide a more varied and honestly spontaneous environment than a festival market, and would contribute in maintaining vital downtown retailing. Its use would also fit in with the current trend of abandoning the traditional anchor tenant as seen in the specialty mall, while providing some of the easy access espoused by the power center (if only for downtown customers).
APPENDIX

LIST OF U. S. SHOPPING ARCADES

The following list was compiled from the National Register Of Historic Places and my own investigations. The Register's data base was scanned for the word "arcade" in the title of the building. Entries that were not obvious arcades were deleted but no assurances can be made that the remainder are indeed shopping arcades -- except those denoted with a "*" which I personally. Other shopping arcades (that do not have "arcade" in the title) may exist on the Register but cannot be easily retrieved without knowing the name of the building. Still other arcades may not yet be considered "historically significant" and so would not be on the Register in any form.

Entries marked with a "†" are not on the National Register.

CONNECTICUT
Bridgeport, Sterling Block - Bishop Arcade, 993-1005 Main St. Fairfield County.*

DISTRICT OF COLOMBIA

FLORIDA
Miami, Shoreland Arcade, 120 N.E. 1st St., Dade County.

St. Petersburg, Snell Arcade, 405 Central Ave., Pinellas County.

Tarpon Springs, Arcade Hotel, 210 Pinellas Ave., Pinellas County.

INDIANA
Terre Haute, Terminal Arcade, 822 Wabash Ave., Vigo County.

LOUISIANA
Lake Charles, Arcade Theater, 822 Ryan St., Calcasieu Parish.

Tallulah, Bloom's Arcade, 102 Depot St., Madison Parish.

MASSACHUSETTS
Boston, Little Building Lobby, Boylston St., Suffolk County.* †

Boston, Park Square Building, St. James Ave., Suffolk County.* †
Brookline, Arcade Building, 314-320A Harvard St., Norfolk County *

MARYLAND
Baltimore, Brown's Arcade, 322-328 N. Charles St., Baltimore Independent City

MICHIGAN
Lansing, Strand Theatre and Arcade, 211-219 S. Washington Ave., Ingham County.

Ann Arbor, Nickels Arcade, 326-360 S. State St., Washtenaw County.

MISSOURI
Kansas City, Scarritt Building and Arcade, Corner of 19th and Grand Sts. and 819 Walnut St., Jackson County.

MONTANA

NORTH CAROLINA
Asheville, Arcade Building, Battery Park, Battle Sq., Buncombe County

Charlotte, Latta Arcade, 320 S. Tryon St., Mecklenburg County.

NORTH DAKOTA
Hope, Baldwyn's Arcade, Steele Ave. and 3rd St., Steele County.

NEW YORK
Watertown, Paddock Arcade, Washington St. between Arsenal and Store St., Jefferson County.*

Rochester, Reynolds Arcade, Inner loop MRA, 16 E. Main St., Monroe County.

Schenectady, F. F. Proctor's Theatre and Arcade, 432 State St., Schenectady County.*

OHIO
Springfield, Arcade Hotel, Fountain Ave. and High St., Clark County.

Cleveland, Cleveland Arcade, 401 Euclid Ave., Cuyahoga County.

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Cleveland, Colonial and Euclid Arcades, 508 and 600 Euclid Ave., Cuyahoga County.

Dayton, Dayton Arcade, From Kudlow to Main St. between 3rd and 4th Sts., Montgomery County.

Zanesville, Lind Arcade, 48 N. 5th St., Muskingum County.

**RHODE ISLAND**
Providence, The Arcade, 130 Westminster St. and 65 Weybosset St., Providence County.*

**SOUTH CAROLINA**
Hartsville, Arcade Hotel, 204 N. Fifth St., Darlington County.

Columbia, Arcade Building, 1332 Main St., Richland County.

**TENNESSEE**
Nashville, Nashville Arcade, Between 4th and 5th Aves., Davidson County.

Cookeville, The Arcade, 7-13 S. Jefferson Ave., Putnam County

**UTAH**
Salt Lake City, Brooks Arcade, 260 S. State St., Salt Lake County.

**VIRGINIA**
Norfolk, Monticello Arcade, In 200 block E. City Hall Ave.; between City Hall Ave. and Plume St., Norfolk Independent City.
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