

REIMAGINING CENTER ITHACA: THE GARDEN MARKET FOOD HALL &
SHARED-USE KITCHEN

A Professional Report

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of Cornell University

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Master of Regional Planning

by

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ABSTRACT

Reimagining Center Ithaca: The Garden Market & Shared-Use Kitchen is an asset management plan focusing on the renovation of the ground floor atrium food court and basement of the Center Ithaca building in Ithaca, NY. The plan calls for the transformation of the atrium food court into a mini-food hall and the basement into a shared-use commissary kitchen.

Reimagining Center Ithaca examines the social and economic history of food halls and commissary kitchens as well as new shifts in consumer behavior to justify the development of a food hall and shared-use kitchen concept that meets the needs of consumers and food entrepreneurs in Ithaca, NY. Beyond providing historic and economic context as justification for the renovations, this asset management plan walks through a conceptual development exercise that rebrands, designs and reprograms the building's atrium food court and basement. It closes with an investment analysis with a recommendation on whether to pursue the renovation project.

BIOGRAPHICAL SKETCH

Alvino Stinson (b.1996) is a dual master's candidate at Cornell University for the Degrees of Master of Regional Planning and Master of Professional Science in Real Estate. RE and MRP. He attended the Savannah College of Art & Design's (Savannah, GA) Bachelor of Fine Arts in Painting program for two years until he transferred to the School of Visual Arts (New York, NY). He completed the School of Visual Arts' Bachelor of Fine Arts in Fine Arts program, graduating in 2019.

While attending the School of Visual Arts, Alvino became an emerging abstractionist in New York's art scene. His work was inspired by his intercultural experiences during international research projects he funded by selling his art. These projects took him to Hawaii, Australia, Papua New Guinea, Easter Island, Japan, Kuwait, Egypt, and Italy. His work is included in collections alongside modern masters like Basquiat, M.F. Hussein, Kara Walker, Raza, Kehind Wiley, and Rashid Johnson.

In 2019, Alvino decided to move his career in another direction, focusing on international development, urban planning, and real estate development. This began with an internship at the U.S.-Asia Institute (Washington, D.C.), where he set up delegations and events for domestic and foreign officials, including Members of Congress, ambassadors, and ministers. He was accepted into Cornell University's Master of Regional Planning Program for the fall of 2020 and later got into the Baker Program in Real Estate for the fall of 2022.

While attending Cornell, Alvino has participated in the ULI Hine's Case Competition, The Regenerative Hospitality Case Competition in Leeuwarden, Netherlands (Winner), and was the Treasurer of the Philip Payton Society for Minorities in Real Estate.

He is a development associate at Travis Hyde Properties in Ithaca, NY.

To my father, Alvieno Urias Stinson

*Quando eu olho o meu olho além do espelho
Tem alguém que me olha e não sou eu
Vive dentro do meu olho vermelho
É o olhar do meu pai que já morreu
O meu olho parece um aparelho
De quem sempre me olhou e protegeu
Assim como meu olho dá conselho
Quando eu olho no olhar de um filho meu
A vida é mesmo uma missão
A morte uma ilusão
Só sabe quem viveu
Pois quando o espelho é bom
Ninguém jamais morreu
Sempre que um filho meu me dá um beijo
Sei que o amor de meu pai não se perdeu
Só de olhar seu olhar sei seu desejo
Assim como meu pai sabia o meu
Mas meu pai foi-se embora no cortejo
E no espelho eu chorei porque doeu
Só que vendo meu filho agora eu vejo
Ele é o espelho do espelho que sou eu
A vida é mesmo uma missão
A morte uma ilusão
Só sabe quem viveu
Pois quando o espelho é bom
Ninguém jamais morreu
Toda imagem no espelho refletida
Tem mil faces que o tempo ali prendeu
Todos têm qualquer coisa repetida
Um pedaço de quem nos concebeu
A missão de meu pai já foi cumprida
Vou cumprir a missão que Deus me deu
Se meu pai foi o espelho em minha vida
Quero ser pro meu filho espelho seu
A vida é mesmo uma missão
A morte uma ilusão
Só sabe quem viveu
Pois quando o espelho é bom
Ninguém jamais morreu
A vida é mesmo uma missão
A morte uma ilusão
Só sabe quem viveu
Pois quando o espelho é bom
Ninguém jamais morreu*

*O meu medo maior é o espelho se quebrar
O meu medo maior é o espelho se quebrar
O meu medo maior é o espelho se quebrar
O meu medo maior é o espelho se quebrar
E o meu medo maior é o espelho se quebrar
E o meu medo maior é o espelho se quebrar
E o meu medo maior é o espelho se quebrar
E o meu medo maior é o espelho se quebrar
E o meu medo maior é o espelho se quebrar
E o meu medo maior é o espelho se quebrar*

-

Além do Espelho by João Nogueira

Dad, I look forward to the day my son sees you through me.

Dad, I no longer fear the mirror breaking.

Dad, thank you for everything you provided for me, even when you did not have it.

Dad, I love you.

R.I.P August 31, 2013

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Secondly, I would like to thank Professor Michael Tomlan. From the first semester I attended Cornell to the last one, you have always made yourself available to give me advice and guidance. The advice I was seeking often had little to do with the subjects I was studying then. I would visit your office confused about something or another, be it politics, economics, sociology, or life, and would walk away no longer confused and with a new understanding of what I was confused about. You might point me to a book or an article, you might crack a joke with a double entendre in it, or maybe you would give a straightforward or frank assessment of the topic at hand. In any case, I would leave feeling more confident tackling what might be plaguing me. Thank you for your time. And thank you for agreeing to be my Exit Project Advisor.

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TABLE OF CONTENTS

BIOGRAPHICAL SKETCH.....	iii
To Alvieno Urias Stinson	iv
ACKNOWLEDGMENTS	vi
TABLE OF CONTENTS	viii
LIST OF FIGURES	ix
LIST OF TABLES.....	xi
Chapter 1: INTRODUCTION.....	1
Chapter 2: SITE & HISTORICAL CONTEXT	13
Chapter 3: HISTORY of FOOD HALLS & SHARED KITCHENS.....	22
Chapter 4 - ECONOMICS and OPERATIONS OF FOOD HALLS	26
Chapter 5: LISCENSING IN FOOD HALLS AND COMMISSARY KITCHENS.....	30
Chapter 6: NEEDS ASSESSMENT FOR FOOD HALL & COMMISSARY KITCHEN	34
Chapter 7: CONCEPT & DESIGN DEVELOPMENT	44
Chapter 8: FINAL DESIGN & IMPLEMENTATION	78
Chapter 9: FINANCIAL FEASIBILITY	86
Chapter 10: CONCLUSION.....	89

LIST OF FIGURES

Figure 1: Arial shot of Center Ithaca (Center of Photo) on the Ithaca Commons. Source: https://www.travishyde.com/ithaca/apartments/center-ithaca/301-1	13
Figure 2: Screen capture of Center Ithaca from Google Maps. Source: Google Maps.	13
Figure 3: Center Ithaca under construction in 1981. Source: Photo archive at Center Ithaca. Photographer is Unknown.....	15
Figure 4: Architectural model of the building created sometime between 1980 and 1982. Miniature two-wheeled carts and vendor booths with ribbon canopies harken back to old-world markets. Source: John Reis Photography.....	15
Figure 5: Image of unknown person with the architectural model. Source: John Reis Photography.	16
Figure 6: Original entrances to Center Ithaca equipped with garage-like doors. Wooden vendor booths featured inside. Source: Center Ithaca photo archive.....	17
Figure 7: Market goes at Center Ithaca. Source: Center Ithaca photo archive.	17
Figure 8: Two vendors at booth selling clothing. Source: Center Ithaca Photo Archive	18
Figure 9: Draft of flyer for Center Ithaca’s atrium and basement. Description: “You’ll discover an entire area fashioned after an old world outdoor marketplace, complete with colorful carts and canopied booths featuring unusual items from variety of merchants. Or relax in out sunlit courtyard where you’ll be treated to an exhibit of fine art or entertained music, mime or other special events coming throughout the year.” Source: The Center Ithaca Archive.....	18
Figure 10: Flyer advertising the basement level of Center Ithaca. Note the stairwell. Description: “The lower lever features a variety of contemporary and traditional restaurants – each offering a varied menu to satisfy the most discriminating diner. The cafe atrium is the focal point of the fine restaurant area with its imaginative use of glass and wood accented with natural light from the 3-story skylight from above. In the convenience food area, you will find a large selection of ethnic foods to choose from – and you will be able to enjoy your selection in our spacious common seating area.” Source: The Center Ithaca Archive.	19
Figure 11: Visitors enjoying meals in the basement food court. Source: The Center Ithaca Archive.	20

Figure 12: Image of The Bourse Food Hall in Philadelphia. Source: Foodizen (2019) What's a Food Hall, Anyway?.....	22
Figure 13: Example of a Shared Use Kitchen. Source: Colpaart (2021) Shared-Use Kitchen Food Business Survey.	24
Figure 14: The Garden Market's potential Color Palette. Source: Author.	62
Figure 15: Center Ithaca Atrium in the 1980s, filled with lush trees and hanging flower baskets. Photo taken from southwest corner of mezzanine. Source: The Center Ithaca Photo Archive.	64
Figure 16: Center Ithaca Atrium in the 1980s, filled with lush trees and hanging flower baskets. Photo taken from southeast corner of mezzanine, near main stairwell. Source: The Center Ithaca Photo Archive.....	64
Figure 17: Close up shot of Rashid Johnson's (2016) Antoine's Organ. Source: Rashid Johnson, Antoine's Organ, 2016 © Rashid Johnson.....	66
Figure 18: Image of Rashid Johnson's pots. Source: Knight (2018) Rashid Johnson at David Kordansky Gallery: Power, protection, plus 'Ugly Pots'	66
Figure 19: Table of desired items for aesthetic improvements to atriums interior design. Source: Lowes, Homedepot, Freshcoat Painters, Sew Green, Teo Aceto, Homewyse, Amazon, Concrete Network, Exterior Coatings, and Author's Budgeted Allowance.	69
Figure 20: Diagram of Work Center. Source: Kotschevar & Terrell (1985).....	72
Figure 21: Conceptual Design of Atrium. Source: Author and base layout by Trade Design Build (2021).	78
Figure 24: Potential Layout of Kitchen. Source: Designed by Author.....	80
Figure 25: Shared-use kitchen design in context of Center Ithaca Basement. Source: Author and John Snyder Architecture (2011).	81
Figure 26: Existing conditions of the basement. Bathroom plumbing outlined. Source: John Snyder Architecture (2011).	82

LIST OF TABLES

Table 1: Items commonly included in articles of licensing agreements.....	32
Table 2: Determining annual rent for Vendor A.	33
Table 3: List of kitchen equipment from Rotundi’s (2022) shared use kitchen feasibility study. Definitions were included to provide clarity on what the equipment is or does for those unfamiliar with it. Sources: Rotundi (2022), [1] Oxford Dictionary, [2] Wikipedia, [3] Ashine, [4] Webstaurant, [5] Law Insider, [6] Cabridge Dictionary [7] Kinex Cappers, [8] Food Service Equipment & Supplies, [9] Bake or Break, [10] Health and Safety Executive, [11] Rubber Flooring Experts, [12] KaTom Restaurant Supplies.....	43
Table 4: Interview with Center Ithaca Custodial Crew. Source: One-on-one interviews.	49

Chapter 1: INTRODUCTION

Reimagining Center Ithaca: The Garden Market Food Hall & Commissary Kitchen began taking shape in 2021, but its roots go back at least a decade. In 2021, Travis Hyde Properties in Ithaca, NY, expressed interest in continuing to develop a value-addrenovation project conceived for the Center Ithaca building's atrium food court. For a decade, it explored but never settled completely on different renovation plans for the atrium, ranging from simple capital improvements to upgrade its aesthetics all the way to full blown restaurant concepts. While each plan had components that were interesting to it, none hit the mark the company was aiming for regarding (1) aesthetics, (2) programming, (3) management, (4) timing, or (5) capital and return on investment. Furthermore, none of the plans captured the excitement around the growing trend of food halls that Travis Hyde Properties was interested in exploring and a newfound interest it had in commissary kitchens for an additional source of revenue at the Center Ithaca property.¹

Reimagining Center Ithaca: The Garden Market Food Hall & Shared Use Kitchen is an asset management plan developed to provide the company with an implementable renovation plan based in research of food halls and shared-use kitchens and contextualized to meet consumer demand and the needs of food entrepreneurs in Ithaca, NY. This plan explores the value-add renovations of the atrium and basement of the Center Ithaca building from an aesthetic lens, culminating in the rebranding and redesign of the atrium from a partially vacant humdrum food court featuring and a series of basement-level storage units and gym bathroom into a vibrant food hall and commissary kitchen. It goes further to lay out a preliminary phasing plan for the project.² And it develops an investment analysis that justifies the financial viability of the project.

Methodology

¹ The shared-use kitchen would also aid the cooking operations of vendors in the food hall.

² This phasing plan is flexible and would vary if implemented. Therefore, it has no dates or measured timelines to follow.

This asset management plan used several research methods in its construction. Viewing this plan's organization from a high-level, it is possible to separate it into two distinct sections. The first section focuses on research and the second section focuses on developing the plan's design and financial feasibility. That said, the approaches to collecting information and data and interpreting them vary depending on the section.

Research Section

The research section relies on third- and second-party sources to uncover the history of Center Ithaca and explore the economic, operational, and legal aspects of food halls and commissary kitchens. These sources include reports, articles, books, other master's theses, and historic photographs of the property. This section includes a needs assessment from local food entrepreneurs that expressed some interest in the food hall and shared-use kitchen. Those interested in the food hall were assessed through a series of face-to-face conducted throughout the summer of 2021. Ten Ithaca-based food entrepreneurs were interviewed. Each interview lasted between 30 minutes to one hour, depending on the interviewee's availability. Each participant was interviewed after sitting through a pitch presentation showcasing the goals and objectives of the renovation project, its aesthetics, and its economic framework. After the pitch, each participant had the opportunity to give their feedback and ask questions. Then they were asked a series of questions to determine their spatial and economic requirements, equipment needs, labor needs, and need for supplemental business support. These sessions would close with a tour of the atrium food court. The interview method was chosen because interviews (1) allow for an exploration of a complex subject such as the needs and challenges an entrepreneur faces in developing restaurant concept in a food hall, (2) rely on a smaller population than surveys, and (3) interviews were combined with a pitch of the food hall concept which allowed for immediate and contextualized responses (PressBooks 2018).³ The needs of commissary

³ The interview method was also chosen because it allowed for "new and unexpected topics that emerge during the conversation." (PressBooks 2018) The stories behind the answers given to the interview questions were

kitchen users were determined by consulting Rod Rotundi's (2022) shared-use kitchen feasibility analysis for the Ithaca Area.

Ideas of place and placemaking were also unpacked in this portion of the paper. These topics of space and place are explored by through a philosophical discussion of place and real estate informed by Gaston Bachelard's (1964) *Poetics of Space*, Tim Cresswell's (2011) *Defining Place*, Edward Relph's (1976) *Place and Placelessness*, and Mack Travis's (2020) *Creating and Independent Income in Real Estate 2nd Ed.* This section discussing place continues on with a series of interviews of Center Ithaca's custodial crew members to discover what their sense of place is at Center Ithaca. The section also employs a questionnaire developed by Project for Public Spaces (2022) to determine where the Center Ithaca building succeeds at and falls short of being a "great place." The Project for Public Places' questionnaire was used for its (1) reputable framework describing the qualities of a great place, and (2) its efficiency in gathering observable information about the building and contextualizing it within the framework of qualities outlined.

Plan Development

The section of this asset management plan that focuses on developing the plan can be broken into two areas of interest: (1) conceptual development and justification of designs and (2) financial feasibility.

Conceptual Development and Justification of Designs

Branding and design development were guided by frameworks and best practices developed by Jeremy Wells' (2020) *Future Hospitality* and Kotschevar & Terrell's (1985) and supplemented with several other resources. Final designs are presented, discussed, and then judged using criteria discussed by Wells (2020), Kotschevar & Terrell (1985), and others.

On Financial Analysis

also insightful. New topics and reasonings behind answers given in interviews conducted for *Reimagining Center Ithaca: The Garden Market Food Hall & Commissary Kitchen* were explored.

The financial analysis supports monetary investment in the ideas presented in this asset management plan. The analysis examines and weighs the initial cost of the renovation of the atrium food court and basement against its future performance and profitability. Analyses such as these are generally undertaken to determine whether a project or business is “stable, solvent, liquid, or profitable.” (Tuovila 2023) If projects do not meet the investment goals of the person or firm doing the analysis, they are either scrapped or revised until they meet the goals.

Financial analyses are part art and part science in the sense that they rely on both statistical analysis of researched data put into models and the sentiments and assumptions of the person or firm conducting the analysis.⁴ The data put into models often comes from publicly available third-party sources who aggregate data from a sample pool of the population. Or it comes from private firms who source and sell data. These third-party sources make reasonable estimates based on that pool of sample data they have and present it as a factual examination of the market, albeit a qualified one. Market data becomes opaque when analyzing real estate because so many factors involved in a real estate factor are kept private. For example, an analyst might be interested in the average dollar-per-square-foot rent for an office building in Ithaca. One online website might say \$24 per square foot, while another says \$22 per square foot. The analyst may call their commercial broker up to see what rents are and the broker might say that, based on their last three deals, rents are \$21 per square foot. Following the conversation, the analyst might choose to assign random probabilities or weights to the likelihood of achieving a specific rental rate and sum them up to get a rental rate of \$22.75 per square foot. This estimation is still not an accurate picture of the market. Complicating things further, the websites and broker the analyst consulted only had data about Class A office space.⁵ And, the broker was only speaking about

⁴ LayScience.net (n.d.) finds that, “Use of the laws of statistics and mathematics found in science are found in modern financial theories.”

⁵ Class A office space ...

effective rents and not asking rents. The analyst, meanwhile, is trying to rent out Class B office space and would like to place an asking rent on their online website. Should they apply a discount to the rental rate because it is Class B office space? If so, how much of a discount? Should they apply a slight premium because the broker's data is of effective rents and not asking rents? All of this is to say that the true dollar-per-square-foot value of office space value may be unknowable because no one definitive source for market data exists.

Moreover, while analysts input data in models guided by the supposedly "proven identities and historical performance" of certain data, they also impact model inputs with their psychological and emotional dispositions. If the analyst is aggressive and models a rental escalation rate that is higher than the market and then achieves that escalation in the real-world, they not only proved the model of financial performance correct (or lived up to its expectation), but they also have now impacted market data moving forward.

None of this has been written to discount the merits of financial analysis as an investment tool. It has only been discussed to highlight its endless plasticity.

Financial Analysis of The Garden Market Food Hall & Commissary Kitchen

The investment analysis began with pricing materials, equipment, and labor for the renovation projects. Materials costs, like wood, paint, etc., were sourced from HD Supply and The Home Depot website. If construction materials were to be supplied by a vendor or trades person for a particular component of the project, they would provide an estimate. In some cases, vendors supplied detailed estimates for the project. In others, only a rough order of magnitude was given. Prices for equipment were gathered from websites like Webstaurant. Labor pricing for construction and installation, if not supplied by the vendor, was generally estimated to be 100% of the cost of materials. Most data were gathered during the summer and fall of 2021, at the very beginning of the global inflationary crisis.⁶ A broad

⁶ Wikipedia (2023) states that, "A worldwide increase in inflation began in mid-2021, with many countries seeing their highest inflation rates in decades. It has been attributed to various causes, including pandemic-related economic dislocation, supply chain problems, the fiscal and monetary stimuli provided in 2020 and 2021 by governments and central banks around the world in response to the pandemic, and price gouging. Recovery in demand through 2021 ultimately led to historic and broad supply shortages (including chip

escalation rate of 10.51% has been applied to the price of materials and equipment to account for inflation.⁷ Labor costs have also escalated over the last two years. A recent study published by the Associated General Contractors of America (2022) found that over two thirds of respondents out of their study of 1032 firms had raised base pay for their construction employees between 2021 and 2022. Furthermore, in their 2022 *Construction Inflation Alert*, they found, “Average hourly earnings in construction for “production and nonsupervisory employees”—mainly hourly craft workers—rose 6.0% from June 2021 to June 2022.” With the percentage increase in construction wages between 2022 and 2023 unknown at the time this asset management plan was written, an 11% escalation was applied to the labor costs used in financial analysis for the renovation project.

After completing a budget, a pro forma analysis was developed to determine the project’s financial feasibility and investment returns. An organic approach was taken when determining rents and tenants, assuming that some tenants will remain while others vacate their vendor bay. Those that stay will have a graded-rents applied, allowing them to grow into the new rental structure used in the model.⁸ An annual rent escalation rate of 3% was applied across the board to all rents.⁹ Data for operating costs came from historic profit and loss statements for Center Ithaca, feedback from Travis Hyde Properties, and online sources in the case of wages for new employee positions like Food Hall Manager or Kitchen Manager.

shortages and energy shortages) amid increasing consumer demand. Worldwide construction sectors were also hit.”

⁷ According to Ian Webster (2023) of the CPI Inflation Calculator (in2013dollars.com), “Core inflation averaged 5.12% per year between 2021 and 2023 (vs all-CPI inflation of 6.21%), **for an inflation total of 10.51%**. In 2021, core inflation was 3.57%.”

⁸ Graded leases bind a Lessee to escalations in rental rates at fixed times outlined within a lease contract. Leases of this kind can be mutually beneficial to both the Lessee and the Lessor. For example: A Lessee may be interested in renting a retail space to start their new barbershop business. The Lessor may be offering the space at an asking rent of \$5 per square foot. Unfortunately for the Lessee, this rental rate per square foot is not sustainable in the first year of opening their business because they need time to establish themselves in the market and grow clientele. A Lessor may agree to offering an entry level rent of \$3 per square foot in Year 1 of the lease and graduating it to \$4 per square foot in Year 2, and \$5 per square foot in Year 3. This allows the Lessee to start their business and the Lessor to rent the space.

⁹ This is a typical escalation rate used in real estate financial modeling.

The investment indicators measured for this project were:

- 1) **Cash-on-Cash Return (COCR)** is the ratio of net cash flow from an investment and the amount of equity invested at the beginning of the project. Cash-on-Cash Return can be found by simply dividing the net cash flow by in initial equity invested:

$$\frac{\text{Net Cash Flow}}{\text{Initial Equity Invested}} = (\%) = \text{Cash-on-Cash Return.}$$
 Cash-on-Cash Return is important to investors as it forecasts expected cash distributions for a project (Kenton 2022). This differs from standard return on investment measurements that also factor in changes to debt burden on an investment.

- 2) **Net Present Value (NPV)** is a common investment metric used to determine the profitability of an investment, project, or business in the long term. The measurement is an application of the time value of money concept, which assumes that the notional value of money diminishes over time. NPV is the sum of all future cash flows over the lifetime of an investment, discounted to the present value (Gallo 2014 & Fernando 2023). The formula for NPV is the following:

$$NPV = -CF_0 + \sum_t^T \frac{CF_t}{(1+r)^t}$$

The rule of hand is that if $NPV > 0$ over the life of the investment, project, or business, it is worth investing in. If it is at zero or below zero, the investment is not worthwhile.¹⁰

- 3) **Internal Rate of Return (IRR)** is another Time Value of Money measurement used to determine the profitability of a project. It is used to determine an estimated annualized return over the life of a project by finding a discount rate that reduces all cash flows to zero (Fernando 2023).

$$NPV = \sum_{t=0}^T \frac{CF_t}{(1+IRR)^t} = 0$$

Higher IRRs also indicated the riskiness of an investment. And, as RealVantage

Insights (2019) notes, investors are typically profiled into four categories based on

¹⁰ For further reading on the subject of NPV, consult Gallo's (2014) *A Refresher on Net Present Value* in Harvard Business Review: <https://hbr.org/2014/11/a-refresher-on-net-present-value>

their risk appetite: (1) Core Investors seek IRRs between 7-12%, (2) Core Plus Investors seek IRRs between 12-17%, (3) Value-Add Investors seek IRRs between 17-24%, and (4) Opportunistic Investors seek 24% and above. The Garden Market project falls into the category of Value-Add Renovation. The investor incurs a high level of risk in an attempt to reposition the property to attract new tenants and consumers. This in turn will increase revenues at the property, meaning more cash flow for the investor and a higher valuation for the property. That said, the targeted IRR for this project is between 17-24%.

- 4) **Equity Multiple (EMx)** is another tool to measure the profitability of a project by analyzing the ratio between net cash flows from the project and the amount of equity initially invested in the project (Crowd Street n.d.). The formula is simple. Divide the total cash flows from the project by the initial amount invested.

$$EMx = \sum_{t=0}^T CF_t / CF_0$$

- 5) **Debt-Service Coverage Ratio (DSCR)** is simply the ratio of Net Operating Income (NOI) to the cost of regular debt service payments during a particular period.¹¹ Lenders often use this ratio to determine the feasibility and risk associated with a project. Most lenders require a project's DSCR to be greater than 1.2. The formula is:

$$DSCR = NOI_t / Debt\ Service_t$$

Additional Conversations

Two off-site conversations also took place during that summer with a local food franchise specializing in bagels and sandwiches and a brewery located in Salt Point, NY. The deli provided some cautionary information about the seasonality of Ithaca, NY. Ithaca is

¹¹ For further reading on debt service coverage ratios, please consult Fernando's (2023) *Debt-Service Coverage Ratio (DSCR): How to Use and Calculate It*: <https://www.investopedia.com/terms/d/dscr.asp>

a college town and food and beverage business rely heavily on consumption from the student population. The pattern of student consumption aligns with the academic calendar. Advice was given to remove revenue lines for January and June from the financial projections of the project. The brewery gave insight into the liquor licensing requirements and application process. The food hall concept being multi-tenanted posed a problem for receiving licensing as the responsibility for holding the license and operating a full-on bar came with additional costs. A discussion later with a local winemaker yielded a few workarounds for the atrium. The outcome of this discussion will be mentioned later in the paper.

Project Development

This project was born out of an internship at Travis Hyde Properties during the Summer of 2021 and continued to develop well into the Fall of 2023. Except for the writing of this paper, the project has been on pause since Winter 2023. Between 2018 and 2021, Travis Hyde Properties commissioned several renovation proposals for the atrium of Center Ithaca. These proposals ranged in scope. One featured light cosmetic and capital improvements such as retiling the entryway, adding an ADA automatic door opener and button, and replacing the urinals in the men's bathroom. Others were complete renovations, reconfiguring the atrium into a large café, a full-blown restaurant/gastropub, and a food hall concept. Two focused on bringing elements of Ithaca's natural environment into the design, with one focused on greenery and foliage, and the other on wood by elegant carpentry. These proposals served as a base for the project featured in this paper. Having explored already explored multiple avenues for redevelopment, the project outlined in this paper could draw on these source materials for design ideas that worked and those that didn't. More than design, the President of Travis Hyde Properties was interested in exploring the economics of Food Halls and the financial feasibility of a project of this nature in Ithaca, NY. The internship was focused on the development of an internal report for the President, but it slowly grew in scope into the full-blown renovation project described in this paper.

Concept and Design Development

Concept and design development were guided by Wells (2020) *Future Hospitality* and Kotschevar & Terrell (1985) *Food Service Planning: Layout and Equipment*. Wells provides a step-by-step guide to concept development and was crucial in developing a brand and shaping the interior design of the atrium food hall. Kotschevar & Terrell was a wellspring of technical information and guidelines for developing food facilities. This not only contributed to a greater sense of design but also to the operations of food facilities.

Goals and Objectives of the Paper

This paper was written with the intent that, despite its limitations, it can be used by urban planners and real estate developers interested in an off-the shelf plan that can be modified to fit their locational context, capital budget, and timeline. It is hoped that readers will walk away with a better understanding of food halls, project planning and scoping, design development, concept pitching, and real estate investment analysis. This paper provides a practical application of planning and investment techniques.¹²

Supplemental Materials

Accompanying this paper is an Excel file of the financial analysis. It is hoped that readers will download the file and modify it to fit their own project's needs.

Organization of the Paper

This paper is organized as follows:

Chapter 2 unpacks Center Ithaca's location and then history. It also gives insight into the current state of the atrium food court that is to be developed. Location and history are critical components of any real estate development project. These factors give context to the project and shape its potential design, financials, social impact, or otherwise. That said, this section explicitly makes assumptions about the pool of consumers that may frequent the food hall and commissary kitchen development concept that is the culmination of this paper.

¹² Pitching, a form of presentation, is a subject left uncovered in this paper, but critical to convincing stakeholders of any kind to believe and invest in a project. For a thorough account of modern pitching techniques, see Klaff (2019) *Flip the Script: Getting People to Think Your Idea is Their Idea*.

Given that this paper is not a full on-site analysis of the City of Ithaca, forecasts of economic and population growth have been omitted. This paper is not a historical or market analysis of food businesses in Ithaca, therefore this section does not cover the feats of Ithaca's food entrepreneurs.

Chapter 3 dives into the history of food halls and commissary kitchens, describing their origins and purposes in society.

Chapter 4 explores the economic and operational aspects of contemporary food halls and commissary kitchens. It draws on reports from Cushman & Wakefield (2016 & 2020) and Econsult Solutions (2020) to guide the discussion.

Chapter 5 considers a legal aspect of food halls and commissary kitchens, licensing agreements.

Chapter 6 provides needs assessment research for the development of a food hall and commissary kitchen from chefs and local food entrepreneurs in the Ithaca Area. The research was done by gathering feedback via interviews with local chefs and a survey completed by Rod Rotundi (2022). The feedback for the food hall is presented in the form of a table and followed with an analysis and suggestions based on the discussion. Then there is a discussion of the results of Rotundi's survey and feasibility analysis

Chapter 7 develops the food hall and commissary kitchen from a broad understanding of economics and operations into a conception of the space and its design. It begins with a philosophical and psychoanalytical discussion of space to understand understanding what a sense of place is and how interviewees relate to Center Ithaca. Then, it analyzes Center Ithaca in its current state to judge whether it is a great space. Following that is an exercise in rebranding Center Ithaca's atrium from a humdrum food court into a food hall and its basement into a commissary kitchen. From there, a discussion of design development takes place which concludes with an analysis of potential design layouts for the space.

Chapter 8 presents two financial analysis scenarios. It starts with a quick overview of key items like total project costs, broken into two parts: Food Hall and Commissary Kitchen. It then presents the base case for rental revenues, operation costs, and net cash flow if the food hall and commissary kitchen are both owned and managed by Travis Hyde Properties. It then presents another scenario wherein the commissary kitchen is developed and run in partnership with a local food organization. It also includes the addition of a convenience store in one of the retail stores.

Chapter 9 is an implementation plan written from the perspective of an agent of the owner of the building. It also outlines key members of the team that can complete the project.

Chapter 10 is the conclusion of the paper and looks back on all of the components of the paper ultimately ending with a discussion of next steps for Center Ithaca

Chapter 2: SITE & HISTORICAL CONTEXT

Site Context



Figure 1: Aerial shot of Center Ithaca (Center of Photo) on the Ithaca Commons. Source: <https://www.travishyde.com/ithaca/apartments/center-ithaca/301-1>

Center Ithaca is a 144,000 SF mixed-use property located on the Ithaca Commons, a popular pedestrian mall in downtown Ithaca, NY. Its name is apt as the property sits at the intersection of Tioga Street's and State Street's portions of the Commons, centrally locating it in the City of Ithaca's social, gastronomic, and retail heart.



Figure 2: Screen capture of Center Ithaca from Google Maps. Source: Google Maps.

City Population and Target Audiences

The City of Ithaca has a population of approximately 31,442 people and is the seat of Tompkins County which has a population of 106,994 (World Population Review 2023). The city's population has been in decline since 2019, when it peaked at 31,900 and is expected to decline to 30,700 by 2029 (ibid.). By contrast the population of Tompkins County has increased by approximately 2% between 2018 and 2023, adding over two thousand new citizens. While the contrasting growth and decline of the area send a mixed signal, it can be assumed that the county will continue grow more than the city of Ithaca's decline, having a net positive effect on the population metrics. Moreover, these metrics from the census do not tell the whole story. The food hall project presented in this paper aims to serve two key segments of the population of Ithaca and the County and a third segment, tourists. Year-round, the food hall will serve the growing population of Ithacans, such as Ithaca College and Cornell faculty, professionals, and staff (13,075) who live both in and outside of Ithaca (UNIVSTATS 2023), as well as other citizens living in or near the Business Improvement District. The second target audience is serving students at Ithaca College (5,000) (Ithaca College 2023), and Cornell University (25,898) whose enrollment grew 9.74% between 2018 and 2022 (Cornell University 2023). Ithaca is a college town, and its economy relies mainly on consumption from the student population. The reliance on student spending causes a seasonal effect on the city's economy, with students only being around between August through December for the Fall semester and late January through May for the Spring semester. Between the end of May and the beginning of August, the food hall will serve tourists (who spent over \$200M in 2019 throughout Tompkins County) that visit Ithaca to enjoy its natural beauty or for a wedding ceremony on Cayuga Lake. This pool of potential consumers is likely to increase after the new conference center on the Commons is completed. This project is expected to generate 22,000 new overnight bookings annually (Visit Ithaca 2020). As Impens (2017) notes in his thesis, food hall markets are "popular marketing assets in attracting tourists. They are '[...] new playground[s] for those members

of the middle classes who seek authenticity and alternative consumption possibilities””
(Ibid.)

History of the Center Ithaca Building



*Figure 3: Center Ithaca under construction in 1981.
Source: Photo archive at Center Ithaca. Photographer is
Unknown.*

The Center Ithaca building was developed after completing the Ithaca Commons in 1974 by the former city planner Thys Van Cort, and developers Stanley Goldberg and Scott McRobb received HUD Urban Development Action Grant Financing to create a mixed-use property on the vacant lot of the former Rothschild’s Department Store (Travis 2018). Since

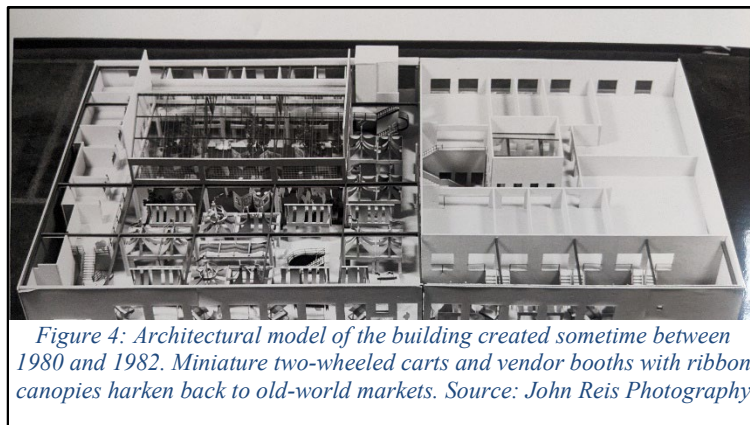
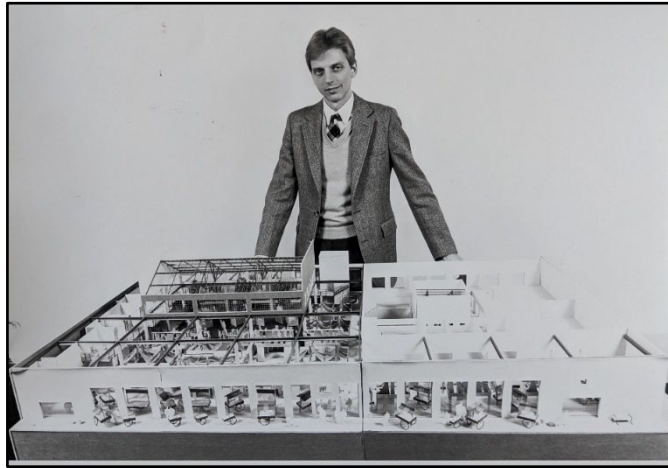


Figure 4: Architectural model of the building created sometime between 1980 and 1982. Miniature two-wheeled carts and vendor booths with ribbon canopies harken back to old-world markets. Source: John Reis Photography

the demolition of the department store in the 60s, the vacant lot had been used for skating, the farmers market, festivals, and even a trash dump in the heart of downtown.

Center Ithaca was developed as a 144,000-sf building with sixty-two “luxury” apartments, a public atrium, a dozen retail stores, food vendors, retailers that used wooden wheeled carts, and twenty offices. The building adjoined the new city parking garage on



*Figure 5: Image of unknown person with the architectural model.
Source: John Reis Photography.*

Green St. The property stood out amongst the historic buildings on the Ithaca Commons with its post-modern architectural aesthetic and was a financial failure when completed in 1982.

Werner Seligmann, the internationally renowned architect that designed the building stated that he didn't even create the structure for Ithaca (and Ithacans). He designed it to be on the cover of the magazine *Progressive Architecture* (Ibid.). The food court (now in the atrium) was initially located in the basement of the building, and retail exchange was conducted from rolling kiosks at street level.



Figure 6: Original entrances to Center Ithaca equipped with garage-like doors. Wooden vendor booths featured inside. Source: Center Ithaca photo archive

Consumers were to enter through a series of garage-like doors on the Commons facing facade. It was similar to Faneuil Hall and Quincy Market in Boston, being opened simultaneously.

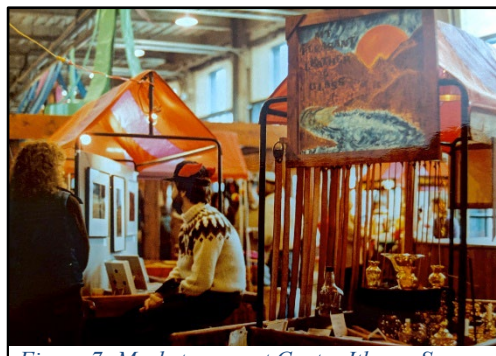


Figure 7: Market goes at Center Ithaca. Source: Center Ithaca photo archive.



Figure 8: Two vendors at booth selling clothing. Source: Center Ithaca Photo Archive

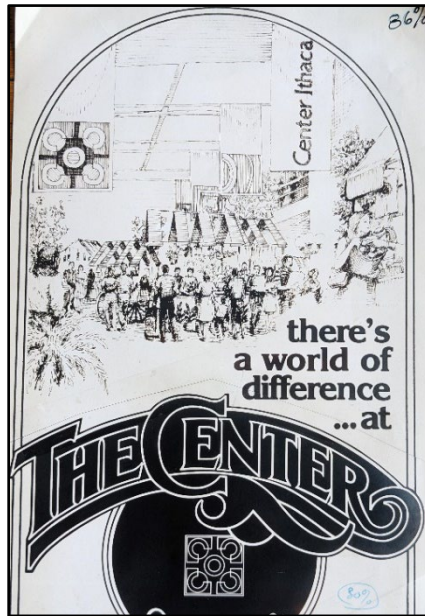


Figure 9: Draft of flyer for Center Ithaca's atrium and basement. Description: "You'll discover an entire area fashioned after an old world outdoor marketplace, complete with colorful carts and canopied booths featuring unusual items from variety of merchants. Or relax in our sunlit courtyard where you'll be treated to an exhibit of fine art or entertained music, mime or other special events coming throughout the year." Source: The Center Ithaca Archive

The basement of the building has been through numerous transformations throughout the years.¹³ Originally, the food court was located in the basement of the building, accessed by a stairwell between the eastern and western atrium.

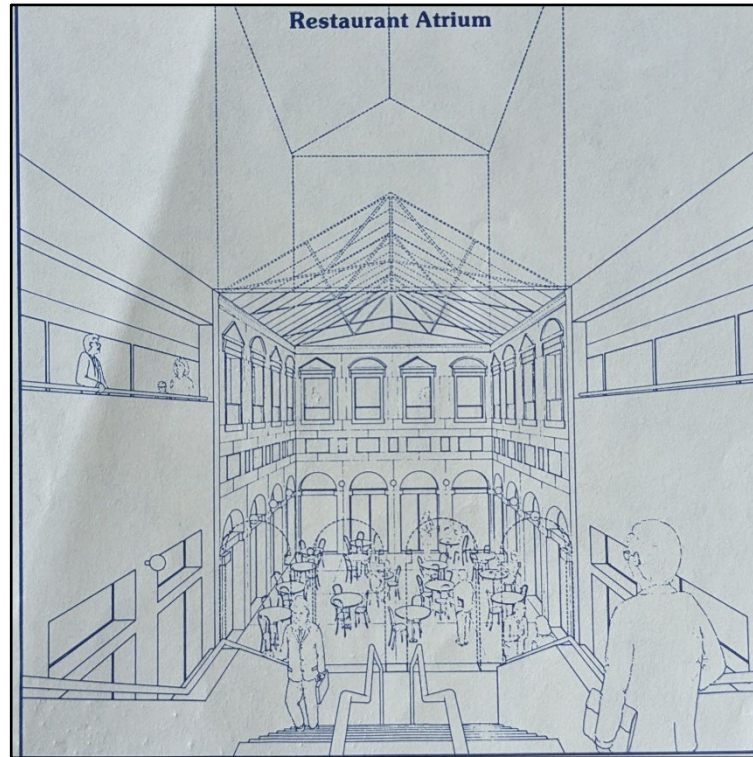


Figure 10: Flyer advertising the basement level of Center Ithaca. Note the stairwell. Description: "The lower level features a variety of contemporary and traditional restaurants – each offering a varied menu to satisfy the most discriminating diner. The cafe atrium is the focal point of the fine restaurant area with its imaginative use of glass and wood accented with natural light from the 3-story skylight from above. In the convenience food area, you will find a large selection of ethnic foods to choose from – and you will be able to enjoy your selection in our spacious common seating area." Source: The Center Ithaca Archive.



¹³ In its past, it has also been home to the Cinemapolis movie theater, and a pool hall called Rack n' Roll.

Unfortunately for the developers, Ithaca did not have the population to sustain the level of commerce needed on the first floor of the building. The extensive Commons facing openings and overabundance of food vendors were conceptually flawed considering the smaller market (Ibid.).

Continued financial difficulties forced the developers to eventually hire HOLT architects to redesign the building so that it would be commercially viable. They brought the food court up to the atrium, removed the garage doors, and placed retail storefronts on the Commons facing side of the building. This improved occupancy to roughly 80%, but it wasn't until after ownership switched hands to Mack Travis, Principal of Ithaca Rentals & Renovations (d/b/a: Travis Hyde Properties), that the property was fully leased up. Mr. Travis and his financial partners purchased the building at a foreclosure auction in 1994 (Ibid.). Under Mr. Travis's stewardship, the atrium was reprogrammed as an international food court featuring diverse vendors serving cuisines such as Chinese, Indian, and Tibetan. These vendors provided breakfast and lunch options for employees, students, and tourists. The atrium also doubled as an event space for community events such as egg drops, improv acting, b-boying, and music events.

Looking to the Future

Over the last decade, the atrium has fallen into relative decline, with vacancies and limited foot traffic. Vendor bays are decaying, with laminate falling off, yellowing tile floors with weakening adhesive, and greasy areas that need to be cleaned. Tables and chairs are scuffed, stained, and in some cases, marred. The equipment vendors use is in working

*Figure 11: Visitors enjoying meals in the basement food court.
Source: The Center Ithaca Archive.*

condition but old. This business environment makes it difficult for vendors to make ends

meet, thus impacting the owner's ability to collect rent. Renovating the atrium could bring the building back to life and help draw more foot traffic to the commons.

Chapter 3: HISTORY of FOOD HALLS & SHARED KITCHENS



Figure 12: Image of The Bourse Food Hall in Philadelphia. Source: Foodizen (2019) *What's a Food Hall, Anyway?*

History of Food Halls

Food Halls are European and began, conceptually at least, with the development of outdoor covered market halls in the 19th century (Ipens 2017). These covered markets were publicly owned sites of commercial activity. Consumers of various classes would visit to patron food shops as well as buy retail items such as clothing (Ibid.) This provided consumers with opportunities to socialize with community members and vendors. With the rise of department stores, grocery store chains, and supermarkets, these publicly owned market halls ceased to be sites of economic activity. These indoor market places brought better sanitation, indoor climate control, and a degree of economic control over customers. Value lost, covered outdoor markets quickly fell into disrepair and decay.

The first true food hall opening in Britain. According to the *Oxford English Dictionary*, the term food hall is British in origin and defined as "a large section of a department store where food is sold." In the earliest models of food halls, like the Harrods department store food hall in London, property owners generally stuck to the definition,

providing food as a quant amenity to customers, much like a mall's food court. Their focus was on selling retail goods in their stores (Cushman & Wakefield 2016).

Today, however, food halls have shed this definition and become the main attractions for tourists and residents of cities globally, “new versions of the familiar concept have become popular destinations for consumers.” (Impens 2020) From the upgraded Hawker Centers of Singapore and Malaysia to Eataly and St. Roch Market in the United States, food halls magnetize consumers towards them and become attractive economic engines of neighborhoods, each vendor a piston. Food Halls typically feature various restaurateurs offering everything from sit-down, white-linen tablecloth, upscale dining experiences to urban street foods. They also feature one or two specialty food-related retailers. Tenants range from world-renowned Michelin star chef-driven concepts to relatively unknown startups. Retail in food halls typically features a strong contingent of artisanal food vendors selling unprepared items like gourmet meats and cheeses, mushrooms, caviar, chocolates, etc. Culinary-themed shops (ranging from bookstores to lifestyle brands) are also standard. Lastly, the property owner generally operates as the sole alcohol provider for the space (Cushman & Wakefield 2016).

American consumers are eating out more than ever, buying more food away from home than they spend at grocery stores. They are also seek healthier or more sustainable sources and prepared food (Ibid.). Postmodern consumers identify themselves with the products they buy and the services they pay for. They also base their identity on the food they eat. As Impens (2017) argues, “You are what you eat seems to be more true than ever, and in food, the modern consumer is looking for something that reflects what they want to be [and] this starts with the experience of buying the food.” Food halls offer modern consumers a wide range of fresh, authentic, artisan meals at affordable prices in exciting dining environments. For example, some food halls feature “food trucks or food stalls offering food that play into the current needs for exclusivity and authenticity.” (Ibid.) If the space is well curated, the space produces Instagramable and Tiktok friendly moments,

perfect for Millennials and Gen Z who are famous for organically boosting the popularity of things they enjoy through digital word-of-mouth.

The communal aspects of being able to socialize with friends and strangers and the public novelty of food halls drives demand and repeat sales for vendors and feeds the desires of consumers (Cushman & Wakefield 2016). Some food halls also veer into entertainment and venue rentals, featuring stages for live shows or allow for customers to rent out the space for private parties or events.

A Brief History of Shared Use Kitchens



Figure 13: Example of a Shared Use Kitchen. Source: Colpaart (2021) Shared-Use Kitchen Food Business Survey.

The role of shared-use kitchens in communities is different than food halls. Shared-use kitchens are often used out of economic necessity by end-users seeking to develop their business. Shared commercial kitchens have been designed since the 1960s and have grown in popularity in recent years with the rise of entrepreneurship (Kelly K 2023). Shared-use kitchens were used as “a way for small-scale food producers to access licensed and inspected commercial kitchen spaces without having to invest in their own facilities.” (Ibid.)

In the 1990s, private businesses commercialized the model, locating them in downtown areas where catering companies and food trucks needed access to a kitchen.

Over the last 10 years, a rising tide of entrepreneurs has started making their way to shared-use kitchens. As Econsult Solutions (2020) notes, shared-kitchens and kitchen incubators play a catalytic role in food economies across the country. In community kitchens, businesses can produce value added products in compliance with regulatory requirements without needing to invest in their own facility at an early stage. Through the provision of commercially licensed space, equipment, storage, industry knowledge, and food business networks, shared community kitchens provide opportunities for a wide range of food entrepreneurs to scale and grow their companies. They are not designed to generate novel experiences.

Chapter 4 - ECONOMICS and OPERATIONS OF FOOD HALLS

Before the Covid-19 pandemic, food halls were the fastest-growing trend in food and beverage and one of the hottest growth concepts in the greater retail market. Popular with consumers of all ages, these socially driven, experimentally focused projects became a critical component of real estate developer strategies to backfill empty space within their commercial properties and revitalize struggling neighborhoods by rehabilitating vacant buildings. Food halls represent the same kind of shift that came about with food trucks in 2008 when people wanted to move away from larger chains searching for something unique but still fast and affordable. In 2010, there were only 25 food halls in operation across the United States. Pre-Covid19, that number skyrocketed nearly 1000% to 223, with another 165 announced as in-development. A changing food culture, rising labor costs, skyrocketing urban rent, and the growing realization from retailers that food attracts people are all playing a role in the rise of food hall (Cushman & Wakefield 2016 & 2020).

Food halls are not to be confused with food courts or emporiums. While food courts are akin to food halls, they typically feature well known franchises who sell prepared foods. They also lack cultural programming and events of food halls. Emporiums like Dean and DeLuca, offer seating, prepared foods, and other commodities, but food halls are distinct in the diversity of food concepts they provide to consumers. Emporiums fall more in line with ‘grocerant’ trends at upscale markets like Wholefoods. Food halls range in size from mini-food halls under 10,000 SF to over 100,000 SF. Food halls come in multiple structural forms, but they typically feature various start-up restaurateurs or high-end chefs offering everything from sit-down, white-linen tablecloth, upscale dining experiences to urban street foods. They also feature one or two specialty food-related retailers. Tenants range from world-renowned Michelin star chef-driven concepts to relatively unknown startups. Retailers are typically artisanal food vendors selling unprepared items like gourmet meats and cheeses, mushrooms, caviar, and chocolates. Culinary-themed shops (ranging from

bookstores to lifestyle brands) are also standard. Alcohol is also a lucrative component of food halls. The property owner generally operates as the sole alcohol provider for the space.

Economic and Operational Benefits for Owners

For Developers/Owners, food halls offer solid upside returns while minimizing risks. Developers/Owners expend capital initially, taking the burden off the vendors by providing amenities such as equipment and bussing staff. Later, they enjoy the revenues collected in base rents (\$1000-3500 per month) and percentage rents from each vendor, which range between 10-30% of sales. Developers/Owners are generally the sole provider of alcohol for food halls. The reason is economical, as alcohol is usually the highest margin item on a meal ticket, accounting for 20-30% of spending on a tab. These revenues are pooled to address CapEx, Soft Costs, and other operational costs. Typically, these include utilities, marketing, POS systems, CAMs, and real estate taxes. In addition to generating revenue for commercial properties, they help drive traffic and interest in properties, thus increasing property value and notoriety. Food halls also offer opportunities for partnerships with local development authorities, business improvement districts, downtown alliances, and educational institutions. These partnerships can help to bolster vendor's business acumen and aid in driving locals and tourists to the food hall.

Economic and Operational Benefits for Vendors

For sous chefs, line cooks, entrepreneurs, and those akin, food halls offer low startup costs, repeat sales, and shared site operational costs. Compared to standalone restaurants, where initial investment typically ranges between \$250,000 to \$2,000,000, a food hall stall investment ranges only between \$25,000 to \$75,000. The low cost of staff, the 350 SF of space, and the condensed menus give chefs opportunities to produce creatively while taking advantage of the economies of scale the stall extends to them. According to Cushman Wakefield, food hall vendors typically have profit margins of 15-20%, much higher than traditional mid-sized restaurants that often struggle to reach 10% profit.

Food halls also present Developers/Owners and Chefs with a flexible space model. The food hall can be transformed into an event venue, a lounge space, or a lunch hall by simply reorienting partitions and seats. This transformational ability can also be useful for health and safety ordinances that require reduced seating during pandemics. Similar to the case of Nebraska's Inner Rail Food Hall, Developers/Owners can close their public space, and vendors can operate the food hall as a ghost kitchen delivery-only restaurant.

Commissary Kitchen: Economics & Operations

Community kitchens typically follow a pay-for-play model. Vendors pay for the use of equipment or a storage space rental on a monthly or hourly basis at a market rate. Sometimes users opt into yearlong memberships with the kitchen. The owner of the kitchen then uses the revenue to pay for operational expenses, albeit most kitchens operate in a lean fashion with few employees and modest budgets (Econsult Solutions 2020). In 2019, for example, 91% of shared-kitchen respondents stated that they have five or less employees, with 63% having one or less employees (Ibid.). However, even a lean operation doesn't always make the sole-rental model always financially feasible. While the owner of the kitchen may expect their facility to function at total capacity every day of the week, it likely won't. According to a 2019 survey of kitchens, only 39% of shared-use kitchens were profitable, 34% broke even, and 27% were losing money (Ibid.). Most revenues generated in shared-use kitchens comes from renting or through a collection of smaller revenue-producing activities. Owners of community kitchens would do well to discount the revenue streams they project themselves making from rentals. Additionally, owners should consider using the space for the following:

1. Incubation and Acceleration Programs
2. Community and food safety classes
3. Ghost Kitchen/Long-term rental
4. Chef or product tastings
5. Pop-up events and festivals

6. Micro-retail packaging for food and agricultural related businesses
7. Workforce training programs
8. Food access and security programs
9. Photos shoots
10. YouTube or social media influencer cooking programs

Incubation and acceleration programs are business support programs that help growth-stage companies through professional development that helps them to stabilize cashflows, build capacity, identify markets, and scale their companies. Other know-how services provided to companies by these programs include branding and marketing, operations and planning, product development, sales, affordable food sourcing, accessing trained labor, and distribution/logistics support. According to a survey completed by Econ Solutions, Inc. (2020), 30% of shared use kitchen facilities cited business incubation as the primary function of their facility. Of the many shared-use kitchens, industry leaders take intentional steps towards incubation, network building, and inclusive recruiting. These facilities provide opportunities to a growing community of entrepreneurs of color and women entrepreneurs access to space, industry experts, know-how to pursue capital. Incubation of businesses contributes significantly to their longevity. Econ Solutions (2020) states, “incubated businesses have over double the success rate of those without incubation after six years in operation.”

Chapter 5: LICENSING IN FOOD HALLS AND COMMISSARY KITCHENS

Licensing, not Leasing

Generally, contracts between a food hall or commissary kitchen owner and vendors or users take the form of licenses and not leases. Licenses are shorter, less complex documents that do not necessarily require a lawyer's review. These licenses for food hall vendors are usually valid for anywhere from one to three years, whereas standalone restaurant leases remain valid for up to ten. For commissary kitchen members, they may be tied to a pay per use model or to an annual membership.

Licenses are structured to give vendors or end users the flexibility to opt out if their business goes belly up. Landlords, in turn, have the freedom, via licenses, to rotate or remove vendors who are not doing well financially or making payments on time.

Items Included in Licenses	Definition
Rent Costs	Base rent is the minimum rent due to a landlord by the tenant pursuant to their lease. Base rents do not include ancillary charges or rents that the tenant may be obligated to pay such as expense reimbursements, common area maintenance fees, or percentage rents.
Term of License	The period of time the contracted lease is in place.
Termination Clauses	The section of a lease that outlines why, how, and when an agreement can be terminated between the landlord and tenant. Food halls and commissary kitchens

	typically have low barriers for termination, offering flexibility to both landlords and tenants.
Dimensions of Stall	The square footage and dimensions of stalls are necessary for the tenant to determine what equipment they can bring and use in the stall, how many employees they can have working in the stall, and how many items they can store in the stall. These metrics will inform their estimation of production and revenue.
Equipment and Amenity Inclusions	What equipment (fridges, freezer, flat tops, griddles, etc.) and amenities (custodial crew on site, break room for vendors, etc.) the landlord will give to the tenants.
Any Add-Ons, Like Storage Space	The landlord may provide additional storage space on site or at another facility.
Operating Hours	Operating hours of the food hall are crucial for a vendor to determine when they are going to prep, serve, and clean up. It will also shape their menus and audience.
Non-competes	A non-compete clause is a clause under which one party agrees not to enter or start a similar profession or trade in competition against another party. For example, the food hall owner may request that the vendor

	not sell a similar cuisine at another location. Or, perhaps the owner or vendor would like no more than one vendor to sell a particular type of cuisine in the food hall because multiple vendors would dilute the market for that cuisine.
List of fees for shared expenses, like common area maintenance charges.	The owner of a food hall may charge for common area maintenance like common area cleaning, garbage and waste removal, snow removal, etc.

Table 1: Items commonly included in articles of licensing agreements.

Percentage Rents

Rental structures for food hall vendor licenses are the combination of a base rent and percentage rent. Rents are determined on a per square foot basis, multiplying market or below market rate rents by the square footage of the space to be occupied. Then, owners will tack on a percentage rent based on sales revenue generated by the tenant. That said, vendor licenses will typically include articles allowing the owner to have access to point-of-sale system data. This data is used to determine how much revenue the percentage rents will be applied to. Most percentage rent agreements include a breakpoint, or an amount of revenue per month that the vendor is allowed to keep for themselves. For example, if Vendor A makes \$150,000 in revenue annually, the breakpoint could be \$40,000. This means that all revenue Vendor A makes over \$40,000 will have a percentage rent applied to it. In this case, the percentage rent would apply to the remaining \$110,000 of revenue. Often, the breakpoint is determined by dividing the base rental rate by a fraction.

$$Breakpoint = \text{Base Rental Rate} / \%$$

A common fraction to divide the base rental rate by is the percentage rent rate applied to the tenant. This is called the *Natural Breakpoint* (Lanard and Associates 2022). If one had an

annual base rent of \$12,000 annually and the percentage rent was 10%, the natural break point would be \$120,000. Going back to the example of Vendor A, all revenue made over the Natural Breakpoint of \$120,000 would have the 10% charge applied to it.

Item	Amount (\$)
Annual Revenue	\$150,000
Breakpoint	\$120,000
Revenue for Application of Percentage Rent	\$30,000
Annual Base Rent	\$12,000
10% Percentage Rent	\$3,000
Total Annual Rent	\$15,000

Table 2: Determining annual rent for Vendor A.

As illustrated in Table 2, the 10% percentage rent is applied to the \$30,000 in revenue that exceeds Vendor A's Natural Breakpoint of \$120,000. This means that the Owner of the food hall will collect \$12,000 in annual base rent plus \$3,000 in percentage rent, making the total annual rent \$15,000 for Vendor A.

Negotiation Around Rentals

Base rents and percentage rents determined by the owner can and will be negotiated between the owner of the food hall and vendors. Owners may also opt for a higher fraction to be used in determining the breakpoint as it will lower the revenue threshold before the percentage rent is applied. Owners may also offer tenants a step-up rental model, phasing up the annual rent charge from below market to market rate. This allows tenants to establish clientele for their business and gain market traction.

Chapter 6: NEEDS ASSESSMENT FOR FOOD HALL & COMMISSARY KITCHEN

Food Hall Vendors Needs Assessment

The Center Ithaca atrium was designed to function as a food court, and has been operating successfully (or not so successfully) as one since the 90s. That said, the needs assessment presented below does not focus on if consumption demand exists or if developing vendor bays is feasible. It determines the needs of local food entrepreneurs to run successful a successful operation in the space. The following table outlines questions asked of local food entrepreneurs during a series of interviews conducted over the summer of 2021. To provide privacy to the businesses met with, they are named only by their cuisine.

Question 1: What did you think of the presentation?	
Pita Sandwiches	Nice, but it's not going to work without spirit. Not focusing on money.
Peruvian	Beautiful. I have wanted to have a place like this, where I can cook and share my culture through food and music.
Caribbean	Looks good, but I don't know if I'm ready to rent a space.
American Mexican Food	Nice presentation, but it's too tiny of an operation for us. It can work though if it's done right.
Burgers, Fries, Street Foods	I would want the whole space.
Chinese Food	Very nice! This is a great launch pad for my business concept.
Mediterranean	Good! This is what this place needs, exciting to pull in more customers.
Baked Goods	This concept will work! How do I rent a stall?
Greek	Exciting
Breakfast Bagels	Hmm... It's a nice presentation it won't work because there isn't enough parking.
Tacos	This will work, but I will need more space to prep cook if I move in.
Question 2: How would you rate your business experience? Novel, Advanced, Seasoned?	
Pita Sandwiches	Seasoned - do you see this grey hair!?
Peruvian	Novel - Start up with only catering experience.
Caribbean	Novel - Only has catering experience

American Mexican Food	Seasoned - Owns multiple restaurants
Burgers, Fries, Street Foods	Seasoned - Owns multiple restaurants
Chinese Food	Novel - Some experience managing a restaurant from a chain brand.
Mediterranean	Seasoned - Food cart experience
Baked Goods	Advanced - Once owned a restaurant
Greek	Novel - Testing out her cooking
Breakfast Bagels	Advanced - Current restaurant owner
Tacos	Advanced - Owns restaurant
Question 3: Biggest challenge to launching in the atrium?	
Pita Sandwiches	Rent! Why would I come here if I can make money from my cart with no rent charged?
Peruvian	Startup money.
Caribbean	Startup money and organizing my business
American Mexican Food	If we were to launch in the atrium, we would need labor. There are not enough people working.
Burgers, Fries, Street Foods	I'm busy launching other projects right now.
Chinese Food	Need to find startup money.
Mediterranean	Is current vendor.
Baked Goods	Redesign timeline.
Greek	Nothing, but I may need help if it gets really busy in here.
Breakfast Bagels	I'm not sure if this will work because of parking and bringing in more foot traffic.
Tacos	Labor. It's difficult to hire people and I like to have quality employees, man.
Question 4: Equipment need?	
Pita Sandwiches	*Did not answer*
Peruvian	Fryer, range, over, fridge, freezer, prep tables, and griddle
Caribbean	Oven, fryer, griddle/flat top, prep tables, fridge, freezer, maybe a rice maker
American Mexican Food	*Did not answer*

Burgers, Fries, Street Foods	*Did not Answer*
Chinese Food	Would bring out own specialty equipment, but we need a hood.
Mediterranean	Charcoal grill, rice maker, flat top, fryer, fridge, freezer, prep tables, ice maker
Baked Goods	Oven, range, display case, prep table, fridge, freezer
Greek	Oven, range, display case, prep table, fridge, freezer
Breakfast Bagels	*Did not answer*
Tacos	Long hood system, two flat tops, two ranges, fryers, prep tables, fride, freezer
Question 5: Customers per day needed to sustain the business?	
Pita Sandwiches	80-100
Peruvian	40-60
Caribbean	50
American Mexican Food	*Did not answer*
Burgers, Fries, Street Foods	I would need over a \$1,000,000 in revenue annually to make this worthwhile.
Chinese Food	30-40
Mediterranean	40-80
Baked Goods	30-40
Greek	30
Breakfast Bagels	60
Tacos	100-120
Question 6: Percentage Rent Toleration?	
Pita Sandwiches	You'd have to pay me to come here!
Peruvian	Not sure
Caribbean	Not sure
American Mexican Food	8%
Burgers, Fries, Street Foods	*Did not answer*
Chinese Food	14%

Mediterranean	10%
Baked Goods	9%
Greek	Not sure
Breakfast Bagels	14%
Tacos	15%
Additional Comments	
Pita Sandwiches	Not interested, but I think it will be successful.
Peruvian	*Did not answer*
Caribbean	Needs to organize business.
American Mexican Food	If we were interested, we'd need a larger kitchen to prepare food
Burgers, Fries, Street Foods	*No additional comments*
Chinese Food	*No additional comments*
Mediterranean	Can the rents step up?
Baked Goods	When will the renovations start?
Greek	*No additional comments*
Breakfast Bagels	*No additional comments*
Tacos	Will need a commissary kitchen to prep foods.

Labor Needs Assessment

Shortages of labor were issue for some of the food entrepreneurs interviewed who had already established a brick-and-mortar operation and were interested in setting up a satellite location. The challenge was not simply hiring someone to work, but finding quality employees trained in culinary arts or with a hospitality background who would be committed to the job. As Christopherson & Clark (2016) note in *Remaking Regional Economies*, “labor skills are central to firm costs”. This is obvious, and finding quality labor can help to reduce costs due to churn, inexperience, and mistakes. They go on to state that identifying where quality labor is only part of how contemporary firms grow their work forces. Firms also seek the ability, through subsidy, training, and local educational

institutions, to shape labor markets within regions. This helps them better meet their objectives and lower their risks.

Coltivare is a great example of this. Coltivare is a culinary education center developed by Tompkins Cortland Community College located in downtown Ithaca that focuses on farm-to-fork cuisine (Travis 2018). It is a multi-use facility featuring a fine dining bistro restaurant, bar, banquet hall, and meeting rooms and classrooms. It was developed by TC3 to educate students in their culinary arts associates degree program, giving them a “thorough understanding of and training in the process of growing food and bringing it to the table in the ever-expanding business of organic food service.” (Ibid.) It trains students by teaching them how to cook in the kitchen and serve customers in the restaurant.

The commissary kitchen could help to develop a pool of talent or at least provide a space for trainings from business owners utilizing the space. A partnership with Coltivare for example could train students to develop their own fast-casual restaurant concepts using the commissary kitchen space and selling their food in the atrium. After that program is over, they might be hired as head chefs by local vendors using the atrium space.

Equipment Needs Assessment

Equipment needs identified across the board were hood systems, fridges, freezers, fryers, prep tables, and flat tops or ranges. There is also a need for display cases for those selling baked goods.

Percentage Rents

Vendors were a bit apprehensive about percentage rents when they were first brought up. However, some softened after weighing the costs and benefits of paying a percentage rent over time versus upfront costs for new equipment and cosmetic improvements.

Needs Assessment for Commissary Kitchen

Rod Rotondi (2022), a food business consultant based in Ithaca, conducted a feasibility study and needs assessment for the development of a commissary kitchen in

Ithaca. The findings of his study were based on 80 interviews and a survey of 68 food entrepreneurs in Ithaca.

His study found that 57% of respondents were very or extremely interested in using a shared use kitchen. With 27% of respondents being food truck or food stall owners, the high demand bodes well for a development of a commissary kitchen that targets them.

A commissary kitchen located at Center Ithaca could help meet the needs of these vendors who lack equipment in their current facilities and are “often limited by electrical infrastructure, lack of space, and insufficient finances.” (Ibid.)

Rental Rates & Hours

Rotundi (2022) states,

“The data from question #18 of the NAS shows that two-thirds (44) of the respondents checked off \$10-\$19/hour as the most in hourly fees they would be able to afford for the use of a shared-use commercial kitchen which meets their needs. It is to be expected that small scale businesses will tend to choose the lowest mentioned rate in such a question, so this is not a surprise and should not be taken to mean they wouldn’t pay more. Over 15% (10) of the respondents checked the \$20-\$29 range. And nearly 5% (3) checked the \$30-\$39 range which indicates that the appropriate rental rate should be somewhere between the \$10-\$19 range and the \$20-\$29 range.”

This data will guide the rental rate used in the financial model.

Rotundi’s (2022) survey received responses for the estimated number of hours different vendors would need in the commissary kitchen. He found that 601 hours were needed every week while the facility would could only be open a total of 168 hours a week if it operated 24/7. If the facility were able to accommodate 6 cooks at a time and offered each a four-hour block, that would equate to 36 appointments available each day and 252 appointments available per week. Survey respondents would need at least 901 shifts available to accommodate the estimated hours they demanded. While this is a good sign of

excess demand, it can be misleading as commissary kitchens typically do not source all their revenues from appointments alone and offer additional programming to make money (Econsult Solutions 2020).

Equipment Needs

Rotundi's (2022) study also provides a list of equipment needed by vendors. These items and their descriptions are below.

Gas Range	A gas range is a large cooking stove in which the combustion of gas is used as the source of heat.[1] Oxford
Convection Oven	A convection oven is a cooking device that heats food by the circulation of hot air.[1]
Combi-Oven	Combi steamers are combination ovens that expand upon standard convection ovens in that they can also generate conventional moist steam or superheated steam and are capable of shifting between cooking modes automatically during the cooking process.[2] Wikipedia
Deck Oven	A deck oven is a large, enclosed baking chamber with one or more shelves or decks. [3] Ashine
Dough Sheeter	A dough sheeter is machine that rolls out dough consistently into a dough sheet with a desired even dough thickness.[2]
Tilt Skillet	A tilt skillet can be used to fry, simmer, steam, saute, or grill. The most unique feature of a tilt skillet is the ability to tilt the braising pan forward to transfer foods into storage containers or serving dishes. [4] Webstaurant

Steam Jacketed Kettle	A steam jacketed kettle is a pressure vessel with inner and outer walls that is subject to steam pressure and is used to boil or heat liquids or to cook food.[5] Law Insider
Charbroil Grill	Charbroiler grilling is defined as "the process used when an item is cooked on a grated surface to sear in the flavors and impart a degree of charring which gives the product a light charcoal smoke flavor." [2]
Ice Maker	An ice maker is a device that makes small pieces of ice to put in drinks, etc. [6] Cambridge Dictionary
Stand-Mixer	A stand mixer is a kitchen device that uses a gear-driven mechanism to rotate a set of "beaters" in a bowl containing the food or liquids to be prepared by mixing them. [2]
Vertical Cutter Mixer	A vertical cutter mixer is a machine that is used to puree sauces and soups, chop cooked meats and potatoes, or mix batters and doughs. [4]
Automated Filling Machine (piston filler)	An automatic filling machine guides, organizes, fills, and then releases bottles, cans, or jars in an automatic assembly packaging line, such as a filling, capping, and labeling line. [7] Kinex Cappers
Blast Chiller	A blast chiller is a piece of equipment that quickly lowers the temperature of food. Blast chillers are also referred to as blast freezers or flash freezers. [4]
Dough Proofer	A dough proofer is a warming chamber used in baking that encourages fermentation of dough by yeast through warm temperatures and controlled humidity. [2]

Vacuum Sealer	A vacuum sealer removes the air from the space around food and then uses a heated seal bar to fuse the sides of the bag, preventing the air from leaking back into the bag. This prevents food from decaying as rapidly as it would if exposed to air. [4]
Stainless Steel Tables	Stainless steel prep tables offer storage and prep space for ingredients that need to be cut, sliced, or otherwise prepped before use. [8]
Rolling Sheet Pan Racks	A sheet pan rack is a space-saving storage solution for your restaurant, bakery, cafe, catering business, or supermarket. These racks allow cooks and bakers to store multiple sheet pans in one compact location, rather than leaving them out on countertops. [4]
Full Size Baking Sheet Pan	Full sheet pans are 26" x 18" and are designed for commercial ovens. These pans all have a raised rim that's about 1-inch high. [9]
Rolling Storage Cages	Manually propelled roll cages (basically a cage mounted on wheels) are used to transport goods within [a restaurant]. [10]
Scale	A scale is an instrument for weighing [different ingredients used while cooking to ensure proper quantities are measured for prep for recipes.] [1]
Floor Mats	A durable rubber mat for kitchen and restaurants can prevent slips, falls, and possible broken bones.[11]
10' Separation Cubicles	Non-loadbearing structure used to section off space within a larger area. This aids kitchen users, providing them individual workstations for cooking.

Small Fridges for Suites	Small fridge that can be used for immediate use at a workstation.
Reach-in Two Door Fridges	Reach-in refrigerators operate as a working box, so they are made to keep the interior cool even when the doors are opened repeatedly. [12]
Small wares	Small wares are useful items like utensils. [2]

Table 3: List of kitchen equipment from Rotundi's (2022) shared use kitchen feasibility study. Definitions were included to provide clarity on what the equipment is or does for those unfamiliar with it. Sources: Rotundi (2022), [1] Oxford Dictionary, [2] Wikipedia, [3] Ashine, [4] Webstaurant, [5] Law Insider, [6] Cambridge Dictionary [7] Kinex Cappers, [8] Food Service Equipment & Supplies, [9] Bake or Break, [10] Health and Safety Executive, [11] Rubber Flooring Experts, [12] KaTom Restaurant Supplies.

This list provides a great base for the equipment budget developed for the food hall and shared use kitchen concept developed in this paper. However, some items will be left off as they are more specialized types of equipment for industrial operations. While it would be great to purchase everything on this list at sticker price, it is smarter to follow in Rotundi's (ibid.) footsteps and purchase some of the items used but in good condition.

Chapter 7: CONCEPT & DESIGN DEVELOPMENT

Providing authentic experiences and novel moments in a beautiful space is the goal of food hall owners as it contributes to customers' sense of comfort and place, which ultimately factor into sales. Before diving into how The Garden Market can provide people with a positive sense of place, it is important to have a conceptual understanding of what a sense of place is and what are the characteristics of a great place. and concludes with proposed floor plans for the food hall and the commissary kitchen.

Section 1 - UNDERSTANDING PLACE

This section explores the concept of places and placemaking, and considers the level to which Center Ithaca, in its current state, can be judged as a successful place. The purpose of this section is to gain insight that can be a driving force behind concept development of The Garden Market. The section begins with an examination of space, employing the philosophical framework of Gaston Bachelard (1965), Edward Relph as interpreted by Seamans and Sower (2008), Tim Cresswell (2011), and Mack Travis (2020). It then lays out quotes from Center Ithaca's custodial crew and randomly selected visitors about their sense of place when in the atrium and basement of the building. These quotes are presented in a table and in relation to four key characteristics of a great space as outlined by Project for Public Spaces (2022). The section goes on to answer a questionnaire provided by Project for Public Spaces (Ibid.) based around these key characteristics to determine where Center Ithaca is successful or falls short of being a great place. It closes with a debrief of the answers given and provides a sense of direction for the basis of design.

1.1 Developing a Sense of Place

Space is an abstract concept akin to the concept of time in that both orient people in the world, but they are intangible or uncontainable in a sense. They are merely facts of life. The experience of space is deeply entwined with a person's sense of place, which roots them both physically and psychologically in the world. As Seamans and Sower (2008) note,

people experience space pragmatically, perceptually, and existentially – meaning the experience of space is instinctive, bodily, and immediate. But at the same time, spatial experience can be cerebral, ideal, and intangible. A mundane day at the office might be considered an unconscious spatial experience while the observation of a beautiful Buddhist temple may be a highly conscious experience. The spaces people inhabit throughout life also become cocoons for memories associated with temporal things like feelings, smells, sounds, tastes, which do not remain physically present in the geographical location. A sound or feeling, for example, is not embodied in the walls of a building. However, the building still houses the memory of moments in time – in a sense – through the people who have experienced its spaces. These acts of emotional, physical, and intellectual investment in space transform from the abstract or orientational concept of *space* into a *place* with meaning contextualized by individuals and society (Cresswell 2022).

Extrapolating this concept onto a house, a type of building, Gaston (1964), posits that because we often spend so much time inside buildings and houses, “a great many of our memories are housed, [...] and if it has a cellar and a garret, nooks and corridors, our memories have refuges that are all the more clearly delineated.” When the custodians described their experiences of Center Ithaca to me, particularly the atrium and basement, they speak to the refuges provided by The Center; the nook behind a vendor bay that took so long to clean, the KrispyKream doughnut stall they used to frequent that no longer exists near the mezzanine’s central stairwell, or the free pizza and diet cokes they received in the Rack n’ Roll pool hall that formerly existed in the basement. These places they experienced exist only in the mind or in some cases captured on camera. However, clear a memory of time spent in a space may be, it is oneiric. This is because, as Gaston argues, “[a]t times we think we know ourselves in time, when all we know is a sequence of fixations in the spaces of a being’s stability – a being who does not want to melt away, and who, even in the past, when [setting] out in search of things past, wants time to “suspend” its flight.” “.....

Insert Quote about Place and feeling.....” Gaston continues, “In its countless alveoli space contains compressed time. That is what space is for.”

Moreover, although spaces seem fixed, they are dynamic. Economic or social shifts can cause capital, labor, and construction materials to dramatically change the appearance and function of a place. For example, a building may be used as an office for several years and be converted into residential apartments when there is a glut in the office rental market. Again, spaces and places are fixed only to the degree that their use functions are valued. Mack Travis (2020) touches on this point in *Creating an Independent Income in Real Estate*. Bricks and mortar have no inherent value on their own. They must first be assigned meaning which informs their functions as a space or place. Society via *the market* assigns economic value to space base on the economic weight of the function assigned to the space.

Shifting demographics can also influence one’s sense of place. If a space or place filled with younger audiences like teenagers and college students will necessarily be different than one filled with individuals over 70.

1.2 A Sense of Place at Center Ithaca

This section lays out interviews with members of the custodial crew at Center Ithaca. Rather than interviewing a random selection of modern atrium goers, it seemed a better idea to speak with a set of individuals that have made an intimate connection with the building over the years, having worked in it daily. N. Lau, R. Conover, and B. Navin were interviewed. Gaston (1964) states, “To localize a memory in time is merely a matter for the biographer[s]”, in this case the custodial crew and randomly selected visitors, “and only corresponds to a sort of external history, for external use, to be communicated to others.” It is much more important in understanding someone’s sense of place to localize their memories of space in descriptions of intimacy than collating them with specific dates. That is why the questions I asked were in the interest of gaining a sense of how the building and the objects that inhabit it made them feel.

Question 1: When did you start working at Center Ithaca?

L	N	2012
C	R	1992
N	B	1994
Question 2: Was the atrium popular at the time?		
L	N	It seemed to be more popular than it is now, but changes because of COVID-19 made it slow down.
C	R	It was packed! From 11:30am to 2:00pm you couldn't get a table.
N	B	The atrium was extremely popular back then.
Question 3: How did the following aspects of the atrium feel to you at the time?		
3.1: Level of novelty and excitement in the atrium?		
L	N	Nothing exciting was happening at the time, just more people.
C	R	There were several events happening.
N	B	The Center (The brand name of the atrium in the 80s and 90s) had everything. Everything was here, food, friends -- this was the place to be.
3.2: Level of safety in the atrium?		
L	N	It was alright, but today because of the influences of society...
C	R	Much more secure, yes. There was security on duty at the time.
N	B	It was pretty safe - there was in house security provided by the owner. Later we switched contracted security. (There is no security for the atrium today other than cameras.)
3.3: Quality of Food & Service?		
L	N	About the same, but there were different varieties
C	R	The quality of the food was about the same (tasty), but there was more variety back then.
N	B	The food was great! There was so much variety - a café, delicatessen, falafel, Japanese, pizza, Indian
Question 4: How does the atrium make you feel today in comparison to when you first started?		
4.1: Level of novelty and excitement in the atrium?		

L	N	It hasn't changed much, but there doesn't seem to be as many people.
C	R	It seems like more things were going on then... More people are less interested to come down here together because of things like COVID-19.
N	B	The atrium had more entertainment, and it had lost several food vendors for a while. It seems like there were more choices back then.
4.2: Design and Layout?		
L	N	Nothing much.
C	R	It was brighter, y'know... more cheerful back then. Its sort of bland today.
N	B	Pre-Covid it was full of tables and chairs. The lost seating makes it kind of empty. Before that the colors made the place more festive. That could be brought back. Right now, the atrium is okay... kind of on the drab side.
4.3: Level of safety in the atrium?		
L	N	More security would help now.
C	R	I can handle myself, but its not too well for other people who use the atrium.
N	B	Not safe. Especially some kids sometimes. They act up. Even just someone in uniform walking around would make them act right.
4.4: Quality of experience?		
4.41: The smell		
L	N	No trouble with the smell.
C	R	Smells about the same, different cooks making burgers or cooking their chicken.
N	B	Smells okay in here.
4.42: Visual Interest		
L	N	Nothings really changed.
C	R	I've been here so long that things blend together, but definetly less interesting that in the past. The hanging flower pot in the center of the room in the 90s really helped make things central for people. You know, comfortable.
N	B	The chairs need a different color. The black chairs from the past looked much better. These chairs remind people of romp-a-room. They could

		hang some banners and maybe better signs to make the place brighten up. Mix it up with the colors, you know.
4.43: Quality of Food		
L	N	Same.
C	R	Same quality.
N	B	The food is okay today compared to the past.
4.44: Service from Vendors		
L	N	Pretty much the same. Maybe they could be nicer like before.
C	R	Much better than before. They used to always be fighting all the time.
N	B	Its good.
4.45: Level of Comfort		
L	N	Im used to it. It's comfortable.
C	R	About the same.
N	B	It's the same level I felt back then.
Question 5: What is your estimation of foot traffic in the atrium on a daily basis (those that idle around or eat food)?		
L	N	Foot traffic could be better. I'd say 400.
C	R	It varies and picks up as the week goes on.. About 50-70 per day -- 100 at the most. Back in the day we used to have a counter for people coming in. It was 200-400 people a day back then.
N	B	200 tops 300. But back in the 90s there would be at least 240 people per day.

Table 4: Interview with Center Ithaca Custodial Crew. Source: One-on-one interviews.

It is clear from the interviews that the atrium was much more popular in the 90s. Perhaps this is partially due to the limited number of restaurants on the Commons at the time, but it is also because the atrium was a much more exciting place at the time. There was

a larger variety of food vendors, live shows and events took place, and it was safer. The responses from the custodial crew members illuminated a few areas where the atrium is falling short in comparison to the past. For one, it lacks the security it provided in the past. Often times, the custodial crew members have to diffuse violent situations between visitors in the atrium. At times, the violence is directed at them. Increasing the security of the atrium with signage highlighting the rules of the atrium and hiring a part-time security guard could help solve this issue. As Brian notes, “even just someone in uniform would make [the rowdy kids in the atrium] act right.” The atrium could also use a few cosmetic improvements with new furniture and a better color scheme being called for by the crew. Providing more variety in vendors would also enliven the atrium.

1.4 Project for Public Spaces Questionnaire

With all that said, what then makes one space better than another if all spaces are always in flux? Following standards set by Project for Public Spaces, Center Ithaca has the key attributes of a “great place”, although in its current state, it does not attempt to empower these attributes. Project for Public Spaces focuses on a neighborhood, city, and regional scale. However, I think the criteria used to judge places can be applied to Center Ithaca.

1. Accessibility

The first PPS criteria for determining whether a place is great is its Accessibility. First you can start with noting connections to the surrounding areas and any visual links it has. A great place is easy to enter and easy to navigate. Moreover, accessible spaces can be conveniently reached by foot and, ideally, public transit, and parking garages.

Questions to consider about Access & Linkages:

• Can you see the space from a distance? Is its interior visible from the outside?

Center Ithaca can be seen from several locations on the Ithaca Commons. From the North, you can see the main entrance and logo as far back as the intersection of Tioga and Seneca Street. There is no visibility into the main atrium. It would be impossible to infer that the atrium exists based on the exteriors of the building.

- **Is there a good connection between this place and adjacent buildings? Or, is it surrounded by blank walls, surface parking lots, windowless buildings, or any other elements that discourage people from entering the space?**

Center Ithaca is a highly accessible from the Ithaca Commons, a lively pedestrian mall featuring several residential and commercial buildings with retail store fronts on the ground level, typical of small towns downtowns throughout America. The property abuts the Ithacan building on its eastern side and shares an ally with the neighboring Home Dairy (The Yellow Deli) building on the west side. The Greene Street parking garage sits to the back of the building. It also sits diagonally from the new mixed-use Tompkins County Conference Center, which features over 100 units of affordable housing. When first developed, Center Ithaca stood out amongst the building on the Commons because of its design, but its functionality (retail, office, residential) is essentially the same. In addition, the main entrance of the building aligns with the center of Tioga Street.

- **Do occupants of adjacent buildings use the space?**

Yes, occupants of adjacent buildings on the Commons visit Center Ithaca to buy lunch and shop at some of its retail outlets. However, foot traffic to the building allegedly isn't as robust as it once was in the 80s and 90s.

- **Can people easily walk there? Or are they intimidated by heavy traffic or bleak streetscapes?**

The atrium of the building is accessible to anyone from walking around in the Downtown Area.

- **Do sidewalks lead to and from the adjacent areas?**

Yes, they do. The Ithaca Commons sits on the Northside of the building. Home Dairy Alley to the westside of the building connects from the commons due south to Greene Street, and ultimately terminates at the Six Mile Creek trail along Six Mile Creek.

- **Does the space function well for people with disabilities and other special needs?**

It does, but it could be better. The main entrance is a pair of swing doors with a button to the side of the entrance to automatically open the door for people with disabilities. Once in the space, it becomes much more difficult for people with disabilities to navigate. While ground level food vendors are easy enough to get to, reaching office tenants and accessing retailers is a challenge without the aid of the elevator tucked off in the corner or without the aid of someone holding a door to a retail shop open. Accessing bathrooms, offices, and retailers on the Mezzanine Floor is challenging as well. While the bathrooms sit on the northeast side of the atrium at the Mezzanine level, those with disabilities have to exit the atrium from the southwest entry point into the southern vestibule, open up a heavy door to a secure elevator lobby room on the eastside of the southern vestibule, and take the elevator up to the Mezzanine level. Then, they have to follow the Mezzanine from the southwest side of the atrium all the way to the northeast side to use the restrooms. This series of steps must be repeated in reverse if they are to return to the main floor to grab a bite to eat. A bathroom at the ground level would benefit those with disabilities and the elderly to a great degree.

• **Do the paths throughout the space take people where they actually want to go?**

Yes, but they can be more defined through makers and signage.

• **Can people use a variety of transportation options—bus, train, car, and bicycle—to reach the place?**

Yes, people can access the building, including the atrium, from the Greene Street parking garage, by walking though the alley from the Green Street bus 2 minutes south of Center Ithaca, biking in from the Six Mile Creek Trail, or walking in through the northern entrance directly off of the Ithaca Commons or over from the Tioga Street bus station 3 minutes to the north.

2. Comfort & Image

Project for Public Spaces places an emphasis on Comfort & Image. They claim that when a space comfortable and inviting it is likely to be successful. Perceptions of safety,

cleanliness, and availability of seating all impacts people's sense of comfort, and people are drawn to places where they can find seating throughout the year. Center Ithaca has the most room to grow in this respect. Center Ithaca lacks the comfortability it provided to guests in the 80s and 90s. Most comments I received about the atrium was that it wasn't safe, it was too open without any space for intimate conversations with friends, it was not designed or decorated well, was not clean, smelled funny or visibly had smoke in the air. However, it had an adequate amount of seating, most probably because foot traffic is relatively low compared to what is seen out on the Ithaca Commons. Moreover, the climate of the atrium is hot and uncomfortable, especially during the summer. Lighting is harsh during the evenings and makes the atrium look sterile. Fights break out in the atrium, drug users and the homeless often loiter in the atrium to access its public restroom.

Questions to consider about Comfort & Image

- **Does the place make a good first impression?**

Visitors are often pleasantly surprised when they enter the atrium from the vestibule. There isn't any indication that the courtyard atrium exists from the outside of the building. This surprise is quickly fleeting. When looking around the atrium they find vacant retail vendors, dirty tables, water stains from leaks on the edges of the glass skylight. Dirty or chipped paint on the railing throughout the properties.

- **Are there as many women as men?**

Yes.

- **Are there enough places to sit? Are seats conveniently located?**

Seats are conveniently located in the dining area of the atrium, and given the low foot traffic, there are generally vacancies.

- **Do people have a choice of places to sit, either in the sun or shade?**

People tended to sit underneath the trees inside the atrium when they wanted shade, but the coverage they provide is minimal.

- **Are spaces clean and free of litter? Who is responsible for maintenance?**

Spaces are somewhat clean and typically free of litter. There is a custodial crew that takes care of the building.

• Does the area feel safe? Are there security personnel present? If so, what do these people do? When are they on duty?

It feels safe enough to sit with a guard up. At times, drug dealers make deals in the atrium or use in the bathrooms. At other times, people set off fireworks, steal from vendors, vandalize equipment, yell, scream, or have health emergencies. Having on duty security would be of great benefit to the custodial crew, who often handle dealing with vandals and miscreants, and to visitors.

• Are people taking pictures? Are there many photo opportunities available?

If the atrium was better curated and more comfortable, there would be several opportunities for people to take photos. At this time, people take pictures of the skylights at times.

• Do vehicles dominate pedestrian use of the space, or prevent them from easily getting to the space?

This question is not applicable to this project.

3. Uses & Activities

A range of activities are the fundamental building blocks of a great place. Having something to do gives people a reason to come (and return) to a place. When there is nothing interesting to do, a space will sit empty. That's the best measure that something is wrong. A carefully chosen range of activities will help a place attract a variety of people at different times of the day. A playground will draw young kids during the day, while basketball courts draw older kids after school, and concerts bring in everyone during the evening.

Questions to consider about Uses & Activities

• Are people using the space, or is it empty?

The atrium is empty during the morning and does not pick up pace until lunch time. People occupy the atrium between 11-4pm and then it sits nearly vacant until closing. The

atrium is used sporadically throughout the day. It has a transient audience. Most people visit to grab a bite to eat and then leave.

- **Is it used by people of different ages?**

Yes. Usually there are older visitors or young visitors. It misses out on serving college students.

- **How many different types of activities are occurring at one time—people walking, eating, playing baseball, chess, relaxing, reading?**

Most people eat and talk. But the atrium is activated at times for special events or classes.

- **Which parts of the space are used, and which are not?**

The western atrium is used more than the eastern atrium, which is smaller and tucked off to the side.

- **Is there a management presence, or can you identify anyone in charge of the space?**

Its easy to identify the custodial crew on duty. However, identifying where the leasing office is can be difficult.

4. Sociability

This is the most important quality for a place to achieve—and the most difficult. When a place becomes a favorite spot for people to meet friends, greet their neighbors, and feel comfortable interacting with strangers, then you are well on your way to having a great place.

Questions to consider about Sociability

- **Is this a place where you would choose to meet your friends? Are others meeting friends here?**

Author declines to answer. Yes. Other's are meeting friends in the atrium.

- **Are people in groups? Are they talking with one another? Do they talk to people in other groups?**

People often come in groups – workers out for lunch from a nearby office, students from Ithaca Highschool, Ithaca College, or Cornell, families, or groups of friends. These parties usually group tables together so they can seat four rather than two. Repeat visitors are typically individuals.

- **Do people seem to know each other by face or by name?**

Yes, the repeat visitors seem to know each other or have a relationship with the vendors and custodial crew.

- **Do people bring their friends and relatives to see the place? Do they point to its features with pride?**

No.

- **Are people smiling? Do people make regular eye contact with each other?**

It's common to find couples or groups smiling and laughing, making eye contact with one another. It is less common to find individuals making friendly eye contact with strangers.

- **Do many people use the place frequently?**

No. There are roughly 10 repeat visitors over the course of a week.

- **Does the mix of ages and ethnic groups generally reflect the community at large?**

Yes. Ithaca is a predominately white community with a wide mix of ethnic groups. Given that Ithaca is a college town, the population is young. Center Ithaca usually brings in an older demographic, 30s and 40s as well as a younger demographic between 14-18.

- **Do people tend to pick up litter when they see it?**

No. There is no sense of communal responsibility for taking care of the space.

The questionnaire provided by Project for Public Spaces shows that Center Ithaca in its current state falls short of being a great place. However, it does have the potential to become one. To start, the atrium should increase its level of safety. Too many violent and outrageous events happen in the atrium, as well as theft and loitering by the homeless. Security should be hire to make the atrium safe. The atrium needs to become more

accessible to those with disabilities as well as parents with baby strollers. Developing a bathroom on the ground floor of the atrium would make these population's visits to the atrium better. A water station on the first floor would be of great benefit to all visitors. Lastly, as noted in the interviews with the custodial crew, increasing visual interest and providing entertainment options would draw in more visitors to the atrium.

Section 2 - REBRANDING CENTER ITHACA

The Need for Branding

As Well (2020) notes, "Hospitality businesses today must focus on more than just good service, good food, or a comfortable bed. Those who are leading the industry are managing the entire brand experience." Post-modern consumption is marked by the idea of branding becoming a reflection of lifestyle for consumers (Todd 2011). Today, we mark ourselves as members of a tribe or subculture through a distinctive sense of style. This concept is imposed outwardly by consumers, extending to what is on a person's plate (Ipens 2017). It signifies to others who one is, what their specific tastes and place in society are (Todd 2011). That is why every touchpoint in a hospitality facility that a guest has contact with will influence that guest's perception of the brand (Wells 2020).

Understanding the Consumer

Today, brands develop consumer profiles to truly understand their target demographic. The reason being, is that, "when you know who your audience is, you'll know exactly how to speak to them and where to find them. ...The first step to understanding your customers is to know who they are on a basic level... You should be able to [understand] their gender, age, income level, education level, and more..." (Wells 2020). The consumer persona allows the business owner to place themselves into the customers shoes to develop empathy and customize brand experiences to suite their psychographic desires. It is not enough to know the consumer likes red or buys artisanal coffee, business owners must understand "the mental state of the guest – their preconceived notions and stereotypes they

have, and what their emotional experience as they go through their [customer experience] journey.” (Wells 2020)

The method employed to develop a customer profile begins with determining a name and an age. Then, you determine where they live and the details of their housing. After determining the economic profile of the persona, you can move on to developing their personality, interests, and other factors that impact their relationship with your business.

Consumer Profile 1: Jeremy. Male. Age 29. Salary \$87,000. Single. Works at startup located at the Rev incubator. Rents downtown at \$1,812 a month. Is budget conscious because of student loan, but still eats out for lunch. Eco-friendly. Visiting the Garden Market provides them a place of natural refuge as they work downtown.

It is important to understand that customers have both internal and external problems, problems that a business can resolve through the provision of goods or services. Returning to our customer persona of Lucy. Her external problem may be a surface level issue, like hunger, that can be solved by visiting The Garden Market at Center Ithaca and buying a meal from one of the vendors. According to Wells (2020), solving a customers internal problems will help to make a stronger connection with them and your brand stand out from others. Wells (2020) uses an example of a customer at a Disney Theme park.

The Disney theme park solves the external problem of desiring entertainment and amusement. The internal problem may be that the guest is overheating because of the hot weather and they hate spending money on drinks throughout the day. To complicate the consumer profile further, assume that the guest is budget conscious, and they prefer to buy large value -sized drinks yet they have no place to store them while riding rides or enjoying attractions.

A theme park could potentially solve the internal problem by providing unlimited drinks at drink-stations throughout the park. This kind of understanding of customer preferences goes a long way.

The Garden Market at Center Ithaca to solve the external problem of eating an authentic fast-casual meal at a reasonable price and within the time limitations of his lunch break. An internal problem he is facing is that given his budget constraints and eco-consciousness, he does not want to spend additional money on a bottle of water from the food vendors. He brings his own water bottle with him to lunch. Unfortunately, the nearest water fountain is on the mezzanine level of the main atrium, and it is old, unfiltered, and low flow. Management at The Garden Market can solve this internal problem by setting up a filtered water station using existing plumbing underneath the eastern staircase. Management can also replace the existing water fountain with a new one that features a water bottle filling station.

Brand Principles

While the external name and town of a brand builds awareness and connection amongst customers, guiding brand principles build real brand affinity because they guide the actions of your business (Wells 2020). These principles are unique manifesto reflective of your company that are actionable, meaningful, clear and defined, and timeless (Ibid.) For example, The Garden Market values authenticity, and strives to provide creative and authentic experience through international cuisines and creative events in a beautiful environment. The Garden Market also seeks to create a sense of comfort for its visitors through its design by “interlinking the sentient animal, [human beings], with the vegetable object, the garden.” (Brooks 1987). These are clearly defined brand principle is actionable through proper management of the space, meaningful to The Garden Market’s targeted consumers, and timeless because even through customers, vendors, and managers will come and go, they all can strive to put this brand principle into action.

Developing a Name – The Garden Market

Developing a name for a business is challenging, and requires one to go through a “rigorous, holistic, and dynamic process guided by very specific branding and business goals.” (Wells 2020) Wells provides several base options for inspiring a company name.

These are (1) The Founders Name, (2) Descriptive Names, (3) Geographical Names, (4) Evocative Names, (5) Invented Names, and (6) Acronyms. A descriptive name was chosen for this project by using the redesign of the atrium as its basis. Descriptive names attempt to depict the product, service, or environment. With its lush interior of potted plants and trees, bushels of flowers hanging from the skylight's trusses, green colors, and variety of retail and food vendors, the name "The Garden Market at Center Ithaca" seemed an apt choice.

Repositioning the Center Ithaca Brand as The Garden Market

To reposition the brand of a business, Wells (2020) argues that it is necessary to determine its current position. Taking an honest look at reviews and interviewing members of the business's target audience is a great way figure out where it sits in the market.

Sample of Negative & Moderate Reviews from Google

Robyn Forkey, 2020: "On the surface it may seem appealing but the restrooms and tables are regularly dirty due to neglect by the cleaning team. Dusty and dirty fingerprints all over upon inspection. Business owners picking noses and serving food...if I could give negative stars I would. Highly displeased."

J. Digory Spaulding, 2020: "This obviously used to be a hoping place, but now serves as a graveyard for empty restaurants and is not very active at all. It's in need of some help. Where there used to be shops now there are offices, and currently only 3 options for food remain."

Lu Lo, 2019: "Good place for quick meeting or to grab a bite. Plenty of seating. Decent traffic. Heart of downtown. Needs a little remodeling and modernizing if you ask me... until then 3 stars."

Additionally, interviews custodial staff describe the atrium as unsafe and in a poor state cosmetically. Reviews are not all negative as atrium visitors do find existing vendors' food delicious and enjoy the variety of shops available.

Sample of Positive Reviews

Lauralee Voy, 2019: “I love this place it's! They have a couple of food vendors and cute little shops. I just love that you're able to stop in and get a seat and a table and have some lunch and warm up in the winter or cool off in the summer! They have clean bathrooms which is always appreciated!”

Arrow Hess, 2019: “very pretty had any store you need right in there there was tons of people to me foods to eat places to get close places to get food there was coops there was holistic stores there was shoe stores groceries Bosch made food I loved it and highly recommend it.”

Brenda Lutz, 2023: “Love shopping for unique gifts in Ithaca. Ate reasonably in food court, fresh and fabulous food!”

The next step Wells prescribes is determining who the business’s competitors are. This can be done via market research, customer feedback, and using social media. Ithaca lacks a direct competitor to The Garden Market. Ithaca’s Farmer’s Market comes close, but it is positioned to provide small-farm producers, local processed foods makers, and a few local food vendors the opportunity to sell their products three days a week in the outdoors. While Ithaca’s Farmer’s Market provides authentic and convivial experiences to its consumers, its positioned in a rustic fashion. This stands in contrast to the artsy and chic garden interior of The Garden market. The Garden Market’s brand evokes delicious experiences within an abundance of foliage. Moreover, The Garden Market is a covered food hall open seven days a week from morning till evening allowing it to tap into evening and night-time audiences.

Rotundi’s (2022) assessment of the need and feasibility of a commissary kitchen for manufacturing also pointed to a need for commissary kitchen for catering and food truck vendors. The commissary kitchen at The Garden Market differentiates itself by providing this space for businesses interested in cooking, serving, and storing their food and ingredients in a central location downtown, and in the vending opportunity in the food hall on the ground floor.

Colors Shape Experience

Defining a brand color palette is essential to creating a desired emotional resonance with consumers because, “It is extremely important that your visual identity is clear, cohesive, is telling the right story, creating the right perceptions.” Wells (2020) As Cherry (2022) notes, “color is a powerful communication too and can be used to [...] influence psychological reactions [and] cause physiological changes, including increased blood pressure, increased metabolism, and eyestrain.

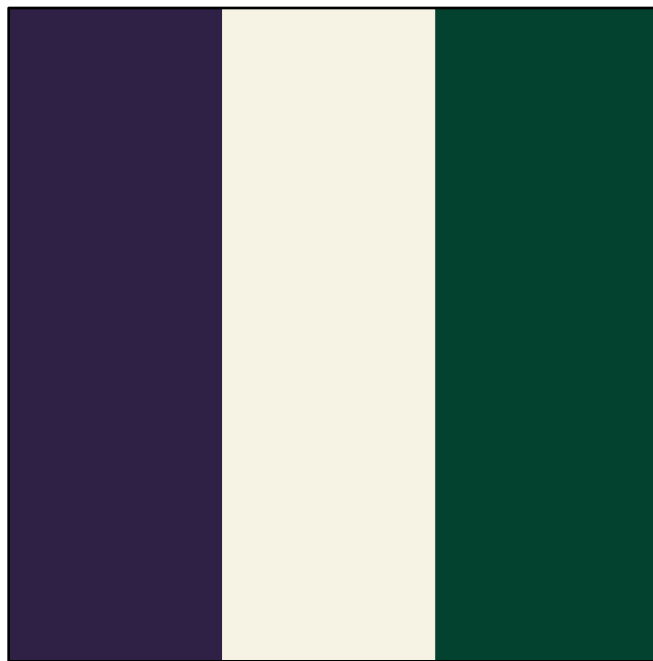


Figure 14: The Garden Market's potential Color Palette. Source: Author.

Based on the psychology behind colors described in Wells (2020) and Cherry (2022), The Garden Market's main palette will be green, off-white/beige, and purple. These colors are representative of its positioning as a comfortable place to visit, eat, and relax while having a quality experience as an individual or with friends and family. Green is symbolic of prosperity, nature, growth, and freshness. Green is also associated by people with the feeling of contentment. The off-white and neutral beige will convey a sense of truth and

indifference and is associated with feelings of relief. And purple is symbolic of luxury, glamour, nobleness, and modernity. It is associated with feelings of pleasure.

Section 3 - INTERIOR DESIGN IN THE FOOD HALL

Wells (2020) and Baraban & Durocher (2001) note the importance of interior design in creating a great atmosphere for guests that meets their expectations. Modern consumer's identity extends into how a space is designed – “the interior design and exterior architecture of your property, the furniture, fixtures, and equipment choices, and even the flooring [...] choices” (Wells 2020). A poorly designed commercial space can put off customers, causing them to leave because of its appearance alone. Interior design also has cues for who the target audience is, for example a family style restaurant like Chili's will be designed differently than a fine steak house like Del Frisco's. Interior design has been shown to increase investors' return on investments.

Wells (2020) lays out five steps for a basic interior decorating process. These steps were followed in the development of the interior design concept for The Garden Market.

Step One is to consider the space, noting its unique features. Center Ithaca, for example, has an eastern and western atrium illuminated by skylights. Unfortunately, both of the skylights are in poor condition and need to be cleaned. Kalwall might be a good replacement, allowing light into the space.

Step Two is finding inspiration, which involves research. Looking through old photos of the atrium sparked the development of The Garden Market's interior decorating.



Figure 15: Center Ithaca Atrium in the 1980s, filled with lush trees and hanging flower baskets. Photo taken from southwest corner of mezzanine. Source: The Center Ithaca Photo Archive.



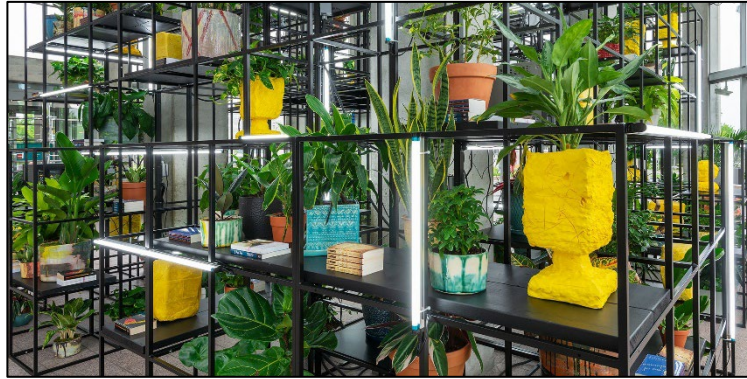
Figure 16: Center Ithaca Atrium in the 1980s, filled with lush trees and hanging flower baskets. Photo taken from southeast corner of mezzanine, near main stairwell. Source: The Center Ithaca Photo Archive.

The Figures above show over 50 customers enjoying the atrium, alone or with friends and family. The atmosphere provided comfort and titillated the eye. In the 90s, the atrium was filled with beautiful potted trees, green tables with black chairs, muted lavender-rose colored paint on the mezzanine wall, and yellow paint on the trusses of the skylight. Railings throughout the atrium were light blue and the balance of the space was painted a beige. Pendant lights and wooden fans were affixed to the yellow trusses of the skylight. The center piece was a lush bushel of flowers suspended mid-air from the truss system, a nod to the hanging gardens of Babylon. It also serves to bring the ceiling down, making the space more intimate.

Aside from a few dusty trees, the atrium of today conveys a mixed message. The black chairs and green table tops from the 90s gave a sense of visual weight to the floor of the atrium and were cohesive with the green leaves and shadows of the trees. The hanging bushel of flowers gave a sense of intimacy, which is lost with the open ceiling of today. The atrium currently lacks the interesting color palette of its past, with its pinks, roses, yellows, and light blues. Bringing in the color palette from 7.1, would enliven the space tremendously. More flowers, perhaps even hanging a bushel from the ceiling again, would make the space more comfortable for visitors.

The Garden Market is designed to reflect the intimacy provided by historical gardens of the Middle East, in contrast to the more extrovertly oriented design of gardens in the West (Brookes 1987). Middle Eastern gardens are not simply famous for showing the wealth of their owners, but for their “voluptuous[ness], [the] total sensual experience [they provide that] pluck[s] at the heart strings and [titillates] the senses of sound, touch, sight, and smell.

Aside from Persian Gardens, Ithaca itself inspired the use of plants in the design. Ithaca sits in New York’s Finger Lakes region, a region described by Falk (2015) as “nine thousand square miles of deciduous rolling hills that put on an autumn finale of luscious bounty and mind-blowing Technicolor each year.” When spring comes around, it breathes new life into the natural environment. Released from the cold grey limbo of the winter months, nature explodes into a flurry of lush greens speckled with the colors of a variety of flowers. Bringing in art elements would also add visual interest.



*Figure 17: Close up shot of Rashid Johnson's (2016) Antoine's Organ.
Source: Rashid Johnson, Antoine's Organ, 2016 © Rashid Johnson*



Figure 18: Image of Rashid Johnson's pots. Source: Knight (2018) Rashid Johnson at David Kordansky Gallery: Power, protection, plus 'Ugly Pots'

Rashid Johnson's art practice was a touch point of inspiration. Colorful ceramics, functional art featuring plants, and decorative rugs, these all signal to consumers that the atriums have a safe, healing, comfortable, and creative atmosphere.

Step three is making a wish list of the objects and furniture you would fill your space with if you had an unlimited budget. Asking questions like: What items are most important to the look and feel of the business? After gathering all the items on a list and accounting for their costs, a value engineering exercise was used to determine which items would have the most impact. This list is featured in the table below.

INTERIOR DESIGN WISHLIST				
Item	Units	Unit Measurement	Unit Price	Total Item Cost
Paint Atrium	1	Service	\$6,000.00	\$6,000.00
Power Wash	1	Service	\$600.00	\$600.00
LED Sign for Hallway	1	Item	\$1,276.01	\$1,276.01
Chairs	64	Chairs	\$70.50	\$4,512.00
30x30" Table Tops	30	Tops	\$60.00	\$1,800.00
Jute Rope Work	1	Service	\$500.00	\$500.00
Fabric Sculptures	3	Batch	\$2,000.00	\$6,000.00
Custom Sculptures	10	Service	\$125.00	\$1,250.00
Vendor Signage	9	Service	\$150.00	\$1,350.00
Plants and Pots	25	Plants	\$65.00	\$1,625.00

Repaint Pots	1	Service	\$500.00	\$500.00
Center Stage/Eating Platform	1	Service	\$29,500.00	\$29,500.00
Murals	1	Service	\$1,000.00	\$1,000.00
Repaint all Vendor Bays	1	Service	\$4,750.00	\$4,750.00
Tall Tabletop	6	Tops	\$51.50	\$309.00
Table Stand	6	Stand	\$65.61	\$393.66
New Vendor Counter Tops	600	Material	\$8.73	\$5,238.00
New Vendor Counter Frontage	60	Material	\$3.48	\$208.80
New Mezz Wood	60	Material	\$3.48	\$208.80
Build out of Vendor Bays	1	Labor Budget	\$30,000.00	\$30,000.00
Remove Tile from Atrium and Mezz Floor	7968	SF	\$2.50	\$19,920.00
Paint for Flooring	4596	SF	\$2.70	\$12,409.20
Polish/ Clean Concrete	3372	SF	\$4.00	\$13,488.00
Antifatigue Mats	10	Mats	\$28.99	\$289.90
Marque Clean Up	1	Paint, Pots, Plants, Lettering	\$5,500.00	\$5,500.00

<i>SUBTOTAL</i>				<i>\$148,628.37</i>
<i>Sales Tax @ 8%</i>				<i>\$11,890.27</i>
<i>Shipping or Other Hidden Costs @ 10%</i>				<i>\$14,862.84</i>
PHASE 1.1 - TOTAL				\$175,381.48
<i>Rounded Total</i>				<i>\$176,000.00</i>

Figure 19: Table of desired items for aesthetic improvements to atriums interior design. Source: Lowes, Homedepot, Freshcoat Painters, Sew Green, Teo Aceto, Homewyse, Amazon, Concrete Network, Exterior Coatings, and Author's Budgeted Allowance.

Impact goes beyond making a design statement when interior decorating. Lighting, for example, is an easy thing to overlook. The atrium currently has four fluorescent fixtures with six lamps inside. They are on during the day despite the atriums' illumination from the sun and give off a color a bit cold. Wells (2020) notes that lighting can make or break and design and influence the mood of customers. The right lighting makes a space warm and welcoming, while harsh lighting can shock and even cause headaches.

Step four is to consider things like restrooms, hallways, vestibules, security cameras, and life safety equipment. Kitchen design is also included in step four, but this topic is explored in the next section as it is a complex subject deserving of a more thorough analysis. Also, aside from the placement of hoods, vendors will choose how to layout their equipment. The building is compliant with existing fire code and has an HD security camera system at this time, so restrooms and transitional spaces should be the place to start. Retiling the restrooms may not be needed. However, replacing the toilet seats and stall dividers with better looking ones would make the restrooms feel more hygienic. A mural or signage in the hallways and at the entrances noting that people are visiting The Garden Market at Center Ithaca would go a long way to make them feel a sense of place.

Step Five is to visualize the experience of visiting the space a customer and as an employee. Asking questions like: What do they see? What can they do in the space? Does it make sense? What do employees need that they do not have? What would make their lives easier? What is too hard to access?

To answer the first three questions: The mural and signage at the entrance will excite their eyes and mark the place in their minds. Upon entering the atrium, their senses will be taken by the smells of delicious cuisines from around the world and the arrangements of plants and flowers in colorfully painted pots amongst a variety of seating options. It is light, it is comfortable and safe. Senses aroused; they can move to a vendor they frequently patron or peruse the variety of options available to them. The space makes sense functionally, as they can move through the space with ease, grab their food, and sit for lunch. It also makes sense conceptually because the name, colors, design, and decorations all sum up. The Garden Market is a covered food hall where you can eat a delicious meal, single or with friends, between trees and flowers.

The second set of three questions is answered here: Employees could also use an upgrade to their break room. Better equipment, like an upgraded microwave and k-cup coffee maker would go a long way to showing them appreciation. Better seating, a new table, and art conceptually cohesive with The Garden Market would enliven their space and make their break experience more comfortable. Setting watering cans near the filtered water station underneath the stairs and in the office would allow them to more easily water plants on the ground and mezzanine floor. Placing the tables on castors and placing the suspended plant in the atrium on a chain hoist will make moving and watering much easier. One challenge will be changing out the bulbs of the new pendant lights. Perhaps placing them on a hoist would solve this issue.

Section 3.1 - OTHER CONSIDERATIONS IN DESIGN

Wells (2020) believes that technology plays a role in shaping the customers' experience of a business. Can customers order from their phone? How are vendors handling

payments? Vendors at Center Ithaca each have their digital payment system or none. And none offer digital ordering options or menus. This can partially be resolved with the implementation of a unified payment system for each restaurant, such as Square, which will also provide the food hall owner transparency to calculate accurate percentage rents.

Section 4 – KITCHEN DESIGN

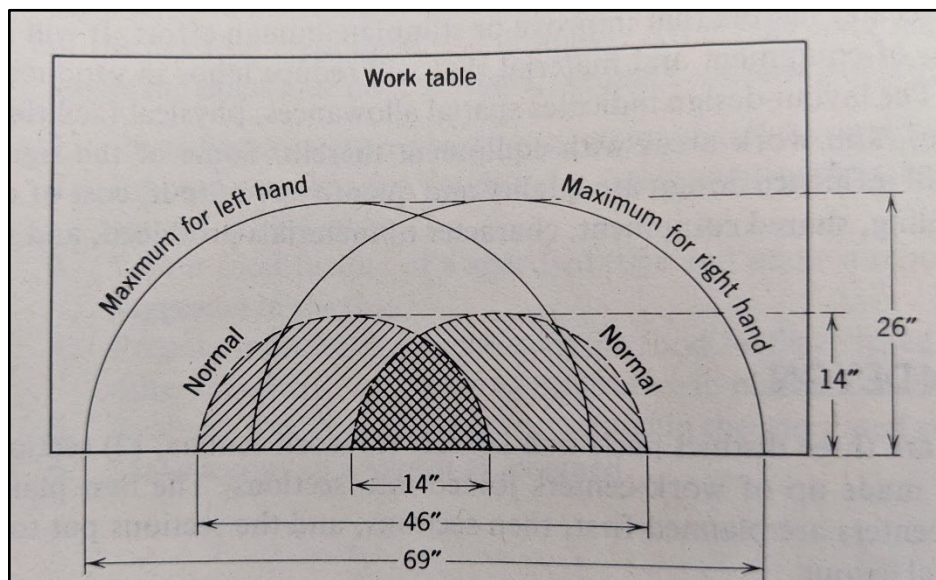
This section draws on Kotschevar & Terrell (1985) and ContekPro Modular Kitchens (2021) to explore the design principles of kitchen facilities. The design of kitchen facilities is highly contingent on the operation of the chefs in side, so this section begins with discussion of their needs to operate most efficiently. Then it covers the general requirements and best practices to use when developing a kitchen facility. Lastly, a conceptual layout of a kitchen is presented along with a justification of the design.

Designing with Cooks in Mind

Chefs and cooks are the lifeblood of any kitchen facility because they are ultimately responsible for the quality and output of food on a daily basis. While the ambience and aesthetics of a food hall may lure customers in, it is difficult to retain them without roster quality service providers. For vendors to provide quality service, their needs, operationally and spatially should be considered in full. The same degree of consideration should be given to users of commissary kitchens. Kotschevar & Terrell (1985) and ContekPro Modular Kitchens (2021) both argue for layouts that are efficient. Eliminating anything that could lead to inefficiencies for staff, like cluttered and unorganized supplies, gives them more time to cook (ContekPro Modular Kitchens 2021). Efficient use of space saves spending time and minimizes “backtracking in inspection, processing, and procurement of supplies.” (Kotschevar & Terrell 1985). Owners of food halls should manage the design and operations of production facilities with careful attention to the time, efficiency, safety, and leisure of vendors because the design will greatly influence their workflow.

Workflow refers to the sequence of industrial, administrative, or other processes through which a piece of work passes from initiation to completion (Oxford, n.d.). As

Kotschevar & Terrell (1985) state that “every job has three parts: "get ready," "do," and "put away and clean up." If a chef or cook can spend more time “doing” rather than “getting ready” or “cleaning up”, their output will be greater, making them more productive. To influence workflow positively, the designer of a kitchen space must start by developing a work center that optimizes the space of productivity for cooks so that they make the most of their time.



Work Centers & Work Sections

A work center is “the basic component or unit in a layout.” (Kotschevar & Terrell 1985) There is no smaller component in the layout of a kitchen than this as it is designed in intimate relation to the specific needs of a particular cook. They are “often formed around a particular type of preparation, such as vegetable cooking, soup and sauce making, and meat cooking.” Kotschevar & Terrell (1985) provide a description of the work centers found in a bakeshop where one might find a “mixing center, a panning center, and a baking center.”

A work center should be about 15 sq ft and measure roughly 2½ ft deep by 6 ft long for a worker of medium size (about 5½ ft). The compactness of the space conserves time and energy of the worker using it (Ibid.). Ideally, A work center should contain all necessary

Figure 20: Diagram of Work Center. Source: Kotschevar & Terrell (1985).

materials and equipment needed for a cook to complete a group of closely related tasks and “a worker should be able to do all of the related tasks in the work center without moving from it.” (Ibid.) Flexibility and modularity also go a long way in commissary kitchens. Mobile carts and shelving units add versatility to work centers and aid in prep work and cooking (Contek Pro Modular Kitchens 2021). However, despite its intended design, the spatial rules of work centers are not always adhered to in kitchens and can be adjusted to fit the needs of the production style of the cooks using them. Also, there are several pieces of equipment in kitchens that are used by multiple people. And the location of this equipment should be conveniently placed for all that need it. As Kotschevar & Terrell note, “Sinks, tables, ovens, [fryers], [griddles], and power equipment, such as mixers and slicers, may be used by workers in more than one work center and therefore require special locations.” This equipment can be located strategically to create cooking sections that increase operational efficiency.

Cooking sections refer to the grouping of work centers and shared equipment by the treatment required and type of cooking done. Examples of treatment are seasoning, mixing, or panning (Ibid.). Cooking types can be group “by steam in cookers and kettles; by dry heat in ovens, ranges, grills, and broilers; by deep-fat frying; and [by] microwave.” (Ibid.)

Material Flow

Material flow is also crucial to keep in mind while designing kitchen facilities because they are true sites of production. The raw inputs such as raw meat and vegetables, dry goods, and cooking tools must move through the easily through the kitchen. They should travel from their point of source to a work center for preparation, and on to sites of final production like a griddle or fryer. From there they move out of the kitchen on plates to customers. The design challenge is to find the shortest route for materials to go from source to pot to patrons (Kotschevar & Terrell 1985).

Food Values

The quality of food procured, stored, and produced by a food facility is valuable. And this value must be protected by the designer of the facility because the value of food is impacted by the layout, equipment, and storage. Proper storage can help to protect food from contamination because time, temperature, humidity, and light all impact the quality of ingredients.

Kotschevar & Terrell (1985) point out that the palatability of food can be impacted at multiple points between procurement and service. Time is a key factor here. Delays in time can cause a loss of freshness of color, flavor, and texture. The time certain ingredients are out of a fridge or freezer can lead to the development of deadly bacteria. And, obviously, food can go stale or rot in certain storage situation given enough time. It is suggested that designers chart a typical course for material flow through a kitchen facility to better understand the route materials take for delivery, storage, preparation, holding for service, service (Ibid.) Shortening distances between spaces of operation or providing rapid heating or cooling equipment will go a long way to saving time for cooks in kitchen facilities.

Storage

Work centers are the basis of design layout in kitchen facilities, but they are not the only component designers must consider. Storage of materials is also important as it impacts food quality. There are various kinds of storage that every kitchen facility needs: storage for dry goods, cold/temperature-controlled storage, cooking utensils storage, and storage for cleaning supplies (Kotschevar & Terrell 1985). Each should be sized to match the volume in the kitchen as inadequate storage can impede production.

Rather than storing all items from each category in one place, having the opportunity to store materials at sites of first use can be of great benefit to cooks in work centers, especially in commissary kitchens. Central or bulk storage will be used for large market packages that, for economical use of space, are to be divided later by cooks for storage in work areas (Kotschevar & Terrell 1985). Also, members of commissary kitchens typically bring supplies to the kitchen to cook for an allotted amount of time, allowing them to store

materials in a work center cooler will cut down on preparation and handling time. Common sense also can guide storage at sites of first use. For example, a pot to be filled with water will be located near a sink. This is not a hard rule and should be adjusted for commissary kitchens. Generally, commissary kitchens provide secondhand utensils from a centralized place like a pots and pans rack on an easily accessible wall. It is up to the various users of the kitchen to make use of the space given to them as the owner of the kitchen is not running a centralized and customizable operation.

Sanitation

The health and safety of cooks and consumers of their foods must be thought of throughout the design process. Food provides an excellent medium for rapid growth of bacteria and molds and is very attractive to pests and vermin. Material handling, preparation, display and service make it sites of contamination. Layout of equipment and the materials the equipment is made out of go a long way to promoting safety and sanitation (Kotschevar & Terrell).

Commissary kitchens are heavily used and should receive daily cleanings. User of commissary kitchen must also have adequate space to wash their dishes and dispose of waste in a manner that meets health and safety regulations (ContekPro Modular Kitchens 2021). That is why “all food equipment, walls, floors, and work surfaces should permit easy, thorough, and frequently repeated cleaning.” (Kotschevar & Terrell 1985) Equipment should also be located in ways that make them easy to clean.

Safety

Hazardous situations often occur in food facilities. Whether they are caused by equipment failures, poor habits or fatigue, or unforeseen circumstances, they all should be mitigated against. All members of commissary kitchens should undergo safety training.

Planning for fire protection is also important. Grease traps and hood systems should be cleaned and maintained regularly. Ansel systems should also be employed.

Design Needs for Food Hall Vendors – Short Order Cooking

Food halls may sell novelty through storytelling surrounding creative “chef-driven” concepts, but they run on efficient production. Operational excellence is needed to make their restaurant successful. As Anthony Bourdain (2000) states, professional level cooking is not about having “the best recipe, the most innovative presentation, the most creative marriage of ingredients, flavors and textures; that, presumably, was all arranged long before[.]” Bourdain continues, commercial food production “is more about consistency, about mindless, unvarying repetition, the same series of tasks performed over and [repeatedly] in exactly the same way.” Vendors selling inside of a food hall must follow the discipline of short order cooks. Short order cooks are known for preparing food in restaurants and coffee shops that emphasize fast service and quick food preparation (RaiseMe n.d.). The typical meals short order cooks prepare are sandwiches, fried eggs, and french-fries, but they are not limited to this short list of items. In food halls the selection of short order cuisine is widened. Short order cooks often handle multiple orders simultaneously. Rather than cooking every recipe from scratch on the day of service, they make this process easier by processing food partially in advance. They freeze or chill the partially prepared components of a meal and cook them rapidly when an order comes through. In a kitchen with multiple cooks, these chefs work on a team, each specializing in one part of the process necessary to complete an order. For example, in a restaurant with three chefs, the first may focus on cooking omelets, the second may focus on pancakes and French toast, and the third might focus on scrambling and frying eggs (CBS n.d.). This division of labor, combined with the economy of movement of each chef plus the steady flow of required ingredients (Bourdain 2000), leads to quick production. Orders can be received and served in about 10-15 minutes.

Section 5 - CONCLUSION of CHAPTER

Concept and design development are crucial steps in the real estate development process, particularly for developing hospitality facilities. This section began with a discussion of space through the lenses of Bachelard (1965), Travis (2020), Cresswell (2011),

and Seamans and Sower (2008), which uncovered that senses of place are linked to memories and meaning. These memories and meanings are oneiric and tied to temporal things that exceed the geometrical bounds of the physical space. In addition, physical spaces change over time based on their value. Next, the quality of Center Ithaca as a place was judged using a Project for Public Spaces questionnaire. This judgement was used later as a factor in the redesign of the atrium space.

A conceptual development process was then undergone to rebrand and redesign the atrium space following best practices designed by Wells (2020). Inspiration for the redesign came from various sources including historic photographs of the building, the Finger Lakes Region's natural environment, the history and designs of Islamic Gardens presented by Brooks (1987), and visual artist, Rashid Johnson. Site visits to food halls throughout New York State also inspired the design process. This ultimately culminated in sketches of a redesigned atrium and its floor plan.

The final section covered kitchen design and its interlinkages with cooking processes. An equipment list is outlined for both the vendor bays of the atrium and the commissary kitchen in the basement. Lastly a kitchen layout design is presented and discussed.

Other Notes

Given limitations of time and technical ability of the author, designs are simple sketches and leave out some critical elements of fully developed design such as wayfinding signage.

Chapter 8: FINAL DESIGN & IMPLEMENTATION

This chapter showcases conceptual designs for the food hall and commissary kitchen based on the design principles and development in Chapter 7. Architects and interior designers should and would ultimately be hired to complete schematic designs, renderings, and a permit set of drawings. Nonetheless, the designs presented in this chapter are indicative of what might be created.

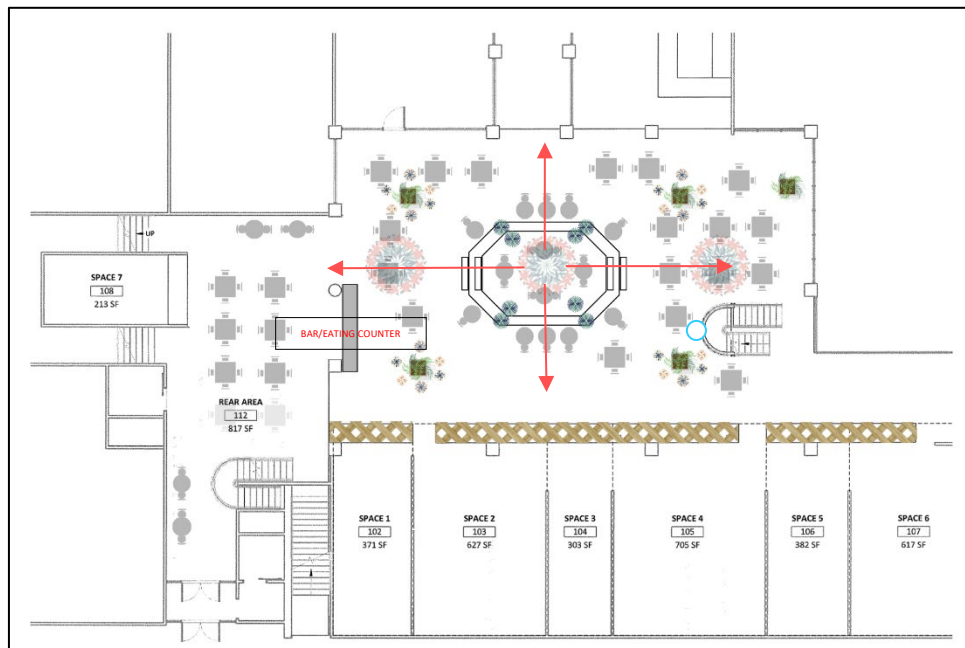


Figure 21: Conceptual Design of Atrium. Source: Author and base layout by Trade Design Build (2021).

The floor plan of the future atrium features a variety of vendors with a range of cuisines. Following Islamic Garden design (Bookes 1987) the atrium is centered by an elevated seating area which doubles as a stage. Drawing upon the concept of the garden as a reflection of the cosmos, a centrifugal force extends outward from the stage into the semi-natural paradise of beautiful potted plants and vibrant purple, green, and cream colors of the atrium (Ibid.). More than the visual stimulation, the consumer would also smell all the delicious food and hear laughter and delight on the air. A new bathroom has been developed on the ground floor and a water station has been provided.

Vendor bays will be upgraded to be more visually appealing, bringing in elements of lattice work found in the old dining facility that was in Center Ithaca's basement. Potted plants will hang one more from the trusses of the skylight. A long counter is available for consumers during the day and can transform into a temporary bar during evening events over the weekend. And tables and chairs have been increased and upgraded, allowing for 136 guests at any time, up from 78 guests. Together, these renovations will make The Garden Market a great *place* to visit and relax.

Presentation and Discussion of Proposed Design

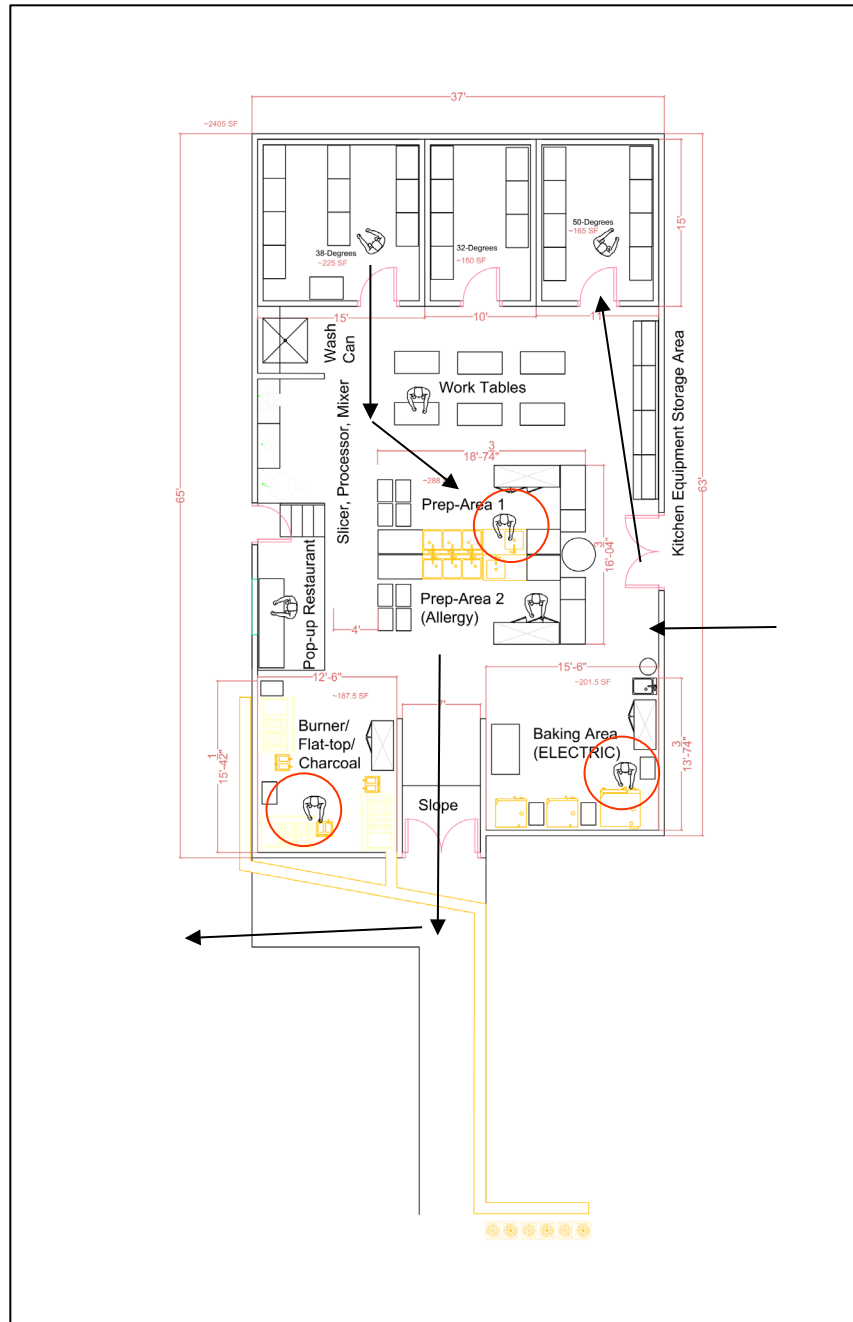


Figure 22: Potential Layout of Kitchen. Source: Designed by Author.

The kitchen design presented in Figure 24. The layout was guided by the design principles of Kotschevar & Terrell (1985) and ContekPro Modular Kitchens (2021). Work

centers have been organized and feature storage sites of first use. Cooking sections for baking and flattop features identified work centers and cooking sections. There are also lines identifying the movement of materials through space. Adequate amounts of storage have been provided. And safety and sanitation can be taken care of.

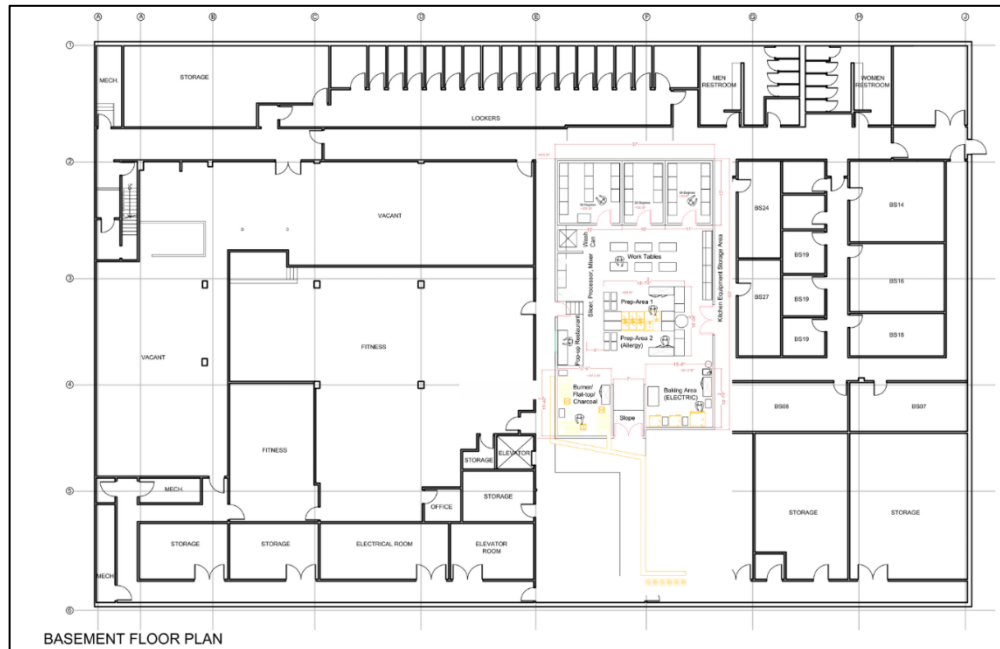


Figure 23: Shared-use kitchen design in context of Center Ithaca Basement. Source: Author and John Snyder Architecture (2011).

Existing conditions also influenced the design of the space. The sinks are centrally located on top of existing plumbing for the gym bathrooms. The cooking sections that require hood systems have been located on the western side of the kitchen because they more closely located to existing utilities. They are also located there because of their proximity to the ramp and elevator, allowing them to quickly exit the space with their completed dishes.

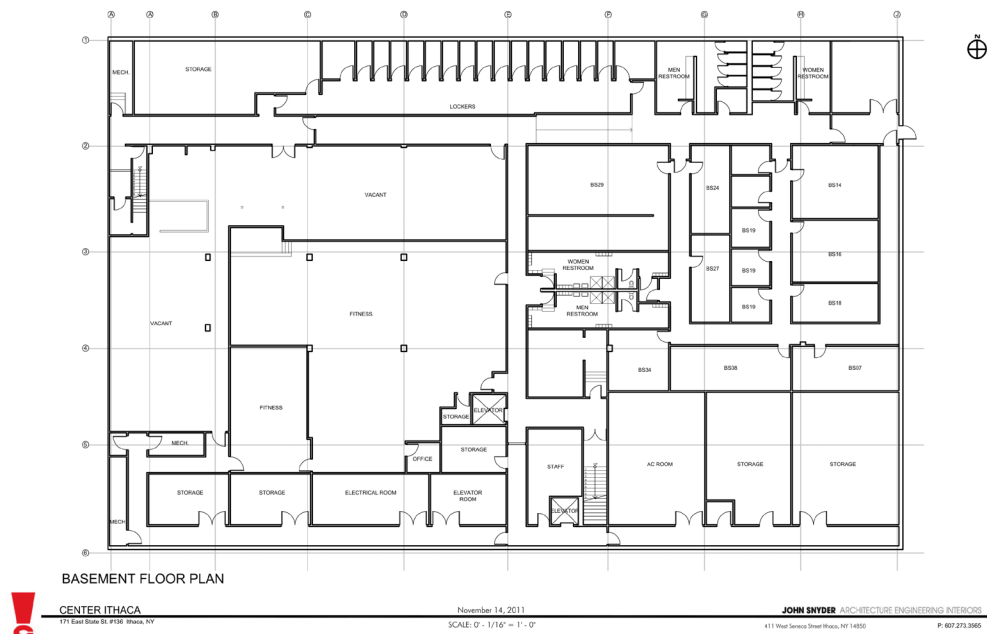


Figure 24: Existing conditions of the basement. Bathroom plumbing outlined. Source: John Snyder Architecture (2011).

Project Implementation

The rest of this chapter lays out a step-by-step plan for implementation of The Garden Market development project. The implementation plan is broken into two components, the food hall, and the shared-use kitchen. It is written from the perspective of an agent of the owner of the building.

Kotschevar & Terrell (1985) suggest that plans for food facilities typically contain “accurate and detailed information pertaining to (1) finances, (2) legal aspects, (3) design and construction, (4) essential needs characteristics of the facility, and (5) operational standards and requirements.” The implementation plan covers none of these subjects as they are covered in other sections of this paper, sections which go beyond Kotschevar & Wells (1985) to using Wells (2020) and Baraban & Durocher (2001) to develop a concept and design. This chapter first identifies the team that will manage the implementation of the project and how the project will be managed after the completion of renovations. It then lays out the step by step process the project will undergo to reach completion.

The Project Team

Before setting out on a course of action, one must develop a team of stakeholders who will help bring the project through to fruition. Kotschevar & Terrell (1985) suggest that teams for the development of a food facility should be composed of members who can bring their own expertise to bear. Each team should include the owner, an architect with experience designing food facilities, a designer, and, if applicable, any public or communal representatives. In the case of The Garden Market,

The Garden Market Team

Travis Hyde Properties

Vieno – The Evergreen Project Manager

Frost Travis – Principal, CEO

Architecture and Interior Design

Kyi Gyaw – CEO, Kyi Gyaw Interiors

Architect – STREAM Collaborative

Downtown Ithaca Alliance

Kristina Thelen – Business Development Director, Downtown Ithaca Alliance

Gary Ferguson – Executive Director, Downtown Ithaca Alliance

Ithaca Commissary Kitchen Project

Rod Rotondi – Project Lead, Ithaca Commissary Kitchen Project

Tom Knipe – Director of Economic Development, City of Ithaca

Chuck Schwerin – Managing Director of Business Services, IAED

The Garden Market's food hall will be managed by Travis Hyde Properties and the commissary kitchen will be managed through a public-private partnership with the Downtown Ithaca Alliance and an outside party of industry experts, the Ithaca Commissary Kitchen Project team. While the progress and growth of entrepreneurs at the facility is a sought outcome we seek, it is known that entrepreneurship comes with the risk of failure. Hopefully, through the provision of low-barrier-to-entry facilities and flexible licensing and

rental agreements, The Garden Market's facilities can both provide opportunity and offset risk.

The Garden Market food hall

The Garden Market food hall intends to occupy the ground-level food court, comprising two atriums, roughly 11,000sf, with five vendor bays located on the southern perimeter of the building and one vendor bay located between the central atrium space and the western atrium. The ground floor plan for the food hall also includes an extension into R-125, which is roughly 1300-sf.

The plan is as follows: (1) Remodel the vendor bays along the southern perimeter, subdividing the service windows of two of them so that they may accommodate two vendors rather than one, (2) recapitalize each vendor bay, providing the necessary equipment and infrastructure for the quality production of food service, (3) Furnish the atrium dining hall with new chairs, tables, plants, ceiling light fixtures, hanging sound sculptures that double as abstract artworks (selected to fit the overarching theme of the luscious garden) AND remodel flooring to a combination of exposed concrete and poly-aspartic concrete paint, (4) provide additional space in the dining area for two smaller cart-bound food retailers, (5) place a stage on the northside of the stairwell for use during performances OR purchase a mobile and collapsible stage, (6) add a public water station with service coming from existing plumbing and spout underneath the stairwell and upgrade the water fountain on the mezzanine level, (7) remove the vendor stall located between the western and main atrium, remove existing concrete slabs, and install a staircase that leads down to the basement floor, (8) remove southern store frontage of R125 to increase flow and access to and from the atrium, (9) remodel R125 into EITHER a grocery and convenience store that supplies artisan goods and prepped foods (sandwiches, soups, prepped lunches, etc.) amongst more general merchandise OR into a long-counter style vendor bay featuring four micro food vendors selling precooked meals from warming trays. (10) Add an additional bathroom on the first floor that is accessible for those with disabilities. Repaint the mezzanine level bathrooms.

The Shared-Use Kitchen

The shared-use kitchen will be housed on the basement floor of the building in what is currently storage space and washrooms for the fitness center in RB-20 that is located across to the west across the hallway. Please review the Basement Floor Plan for a visual representation of the ideated layout. The combined space (washroom facilities, storage space S-034B, storage space located to the west of S-034B, and storage space S-029B) is roughly 2405sf. The shared-use kitchen, per the current layout, (1) features two central prep stations containing fridges, three-bay sinks, one bay sinks with an attached counter, and long prep tables – roughly 288sf, (2) north of the central station, you will find six freestanding prep tables, mobile prep carts can be found next to the central prep table, (3) north of the freestanding tables are (a) a walk-in fridge – roughly 225sf, (b) a walk-in freezer – roughly 150sf, (c) dry storage space – roughly 165sf, (4) the western side of the shared-use kitchen will feature a cleaning/sanitary station to the north, as well as an industrial mixer, and a slicer. To the southwest, one will find a pop-up window for food service, (5) the southern portion of the shared-use kitchen will feature (a) on the westside, a stovetop and frying station that has three stoves with burners and flat tops, three fryers with two drops, and a fridge, and (b) on the eastside, a baking station has three ovens, a prep table, sink, and fridge. The southern portion of the shared-use kitchen will be divided by a sloping path that leads to the facility's southern entrance. The south part of the shared-use kitchen will need to be fitted out with hood systems on the east and west sides, with hoods connected to a ventilation system that travels southward above the drop ceiling, up to the ground level (or higher), and outside on the southern side of the property. Gas connections must be installed to service the southern stations of the shared-use kitchen. Existing plumbing must be modified for its new purposes and extended to reach the sink in the baking station as well as the sanitary/clean-up station. Electric service may need to be modified or installed. Upgrades for fire safety compliance may also be necessary.

Chapter 9: FINANCIAL FEASIBILITY

This section explores three financial scenarios for The Garden Market. Using the budget featured in the Excel file accompanying this paper and holding the assumptions around inflation mentioned in the Introduction, a nine-year pro forma analysis was developed to analyze the investment. The following are the three scenarios explored:

- (1) The owner invests in and manages the entire development (Owner Run),
- (2) Owner invests in and manages entire development using debt from a line of credit (Leveraged Scenario).

The financial analyses are judge on the following criteria:

- **Risk** Minimizing risk to the owner is of the upmost importance to any investment. While impossible to eliminate, risk must be calculated to ensure the likelihood that an investment will generate returns.
- **Potentiality** or the possibility of weaving together the investment is also important. For example, some real estate investments may require a complicated web of partnerships, subsidies, and stakeholders, which make them less likely of becoming reality. Having enough equity can also be a hurdle that is hard overcome.
- **Financial Metrics** such as NOI must be able to satisfy a DSCR of 1.2, IRR must satisfy the value-add investment profile for 17%-24%, NPV must be greater than 0, EMx should be at least 1.3, and COCR should be greater than 9% per annum.

While the property will not likely be sold by the owner, the model assumes a sell of the Garden Market and Shared-use Kitchen at the end of Year 10. This is necessary to achieve an IRR.

Equity Only Scenario

Total Project Costs	\$2,815,933
Year 1 Potential Gross Rent	\$598,060

Vacancy Assumption	9%
Year 1 Effective Gross Rent	\$544,234
Year 1 Operating Costs	\$272,387 (47%)
Net Operating Income	\$272,387
Unlevered IRR	17%
NPV	\$2,964,927
Equity Multiple	3.21x
Year 1 Cash on Cash Return	9.67%

Based on the IRR, EMx, and COCR, this investment might be a good option for Travis Hyde Properties. However, it comes at a large out of pocket cost of nearly \$3,000,000. The IRR is at the threshold of the value-add investor profile and the COCR of 9.67% indicates that the project is fairly liquid.

Leveraged Scenario

Total Project Costs	\$2,815,933
Equity In	\$563,187
Debt @ 80% Loan-to-Cost	\$2,252,747
Year 1 Potential Gross Rent	\$598,060
Vacancy Assumption	9%
Year 1 Effective Gross Rent	\$544,234
Year 1 Operating Costs	\$272,387 (47%)
Net Operating Income	\$272,387
Debt Service	\$217,677
DSCR	1.25
Levered IRR	26%
NPV	\$1,487,344
Equity Multiple	5.83
Year 1 Cash on Cash Return	9.71%

This investment scenario generates high returns without requiring much equity to be put in. However, if the project does not cash flow well, there is risk of default of the loan as the DSCR is only 1.25.

Final Recommendation

It is recommended that Travis Hyde seek a line of credit for the project to lower the required equity necessary to complete the project – but it is cautioned that they should lower the Loan-to-Cost ratio in order to increase their chances of covering the debt service. While the lower Loan-to-Cost ratio will have a deflationary pressure on the IRR, NPV, and COCR, the investment has enough room to still meet the criteria outlined at the beginning of the chapter. Lowering the Loan-to-Cost to 60% increases the required equity to \$1,126,373. But it increases the DSCR to 1.67. Also, it only lowers the IRR to 21%, above the 17% achieved in the unlevered scenario. The EMx decreases to 4.19x, still higher than the unlevered 3.21x. Leverage with a lower Loan-to-Cost ratio is the correct investment to be made as it balances out risk and increases the potential of the project getting launched.

Chapter 10: CONCLUSION

Reimagining Center Ithaca as The Garden Market has walked through the process of developing a food hall and commissary kitchen. Chapter 1 introduced the project, its methods, and limitations. Here you can see how it developed from a simple research project during a summer internship into a full-fledged research and investment analysis. The context given about the building in Chapter 2 indicates that the potential of the Center Ithaca to have new life breathed into it by way of tapping into three markets of consumers and learning from its mistakes from the past. Chapter 3 and 4 were necessary in setting the stage for the economic and operation model that will ultimately take place if the facility goes through a redesign.

Chapter 5 considers a legal aspect of food halls and commissary kitchens, licensing agreements. A needs assessment guided later equipment schedules and financial analysis. This was covered in Chapter 6. And Chapters 7, 8, and 9 focused concepting, designing, financing, and implementing a development plan.

The final four chapters proved there is adequate demand for the renovation of the Center Ithaca atrium into a food hall and the building's basement into a commissary kitchen. The process would need to include a rebranding of the building, cosmetic improvements, and well considered kitchen designs to meet the needs of vendors and kitchen users. Conceptual designs were presented and judged. And a financial analysis pointed to a solid opportunity for Travis Hyde Properties if they pursue a line of credit to complete this project.

Validity & Generalization of Findings

The paper is very specific and practitioners inspired by this paper should follow the methods used to determine the feasibility of their own specific food hall project. The results of this paper should not be taken as a general assessment of the feasibility of food halls. Every building is unique. And Center Ithaca boasts features that make it prime for this concept:

1. It is the center of the commercial retail and gastronomic corridor of Downtown Ithaca.
2. Center Ithaca already has an existing food court with a built-out MEP system, with existing tenants in place and prospective tenants lined up. This dramatically lowers the cost of build-out compared to developing a new facility from scratch.
3. The investment risk of this project is balanced out by revenue streams from other components of the property. Currently, the food court only contributes 3.7% to gross revenues from the building. Even if the investment failed, residential and commercial office rents would be able to cover the loss.

Other Topics to Be Explored

This paper overlooked two components that would also be essential to driving foot traffic to the atrium (1) safety and (2) activation of the atrium space via events.

Safety

Center Ithaca does not have the greatest reputation for safety due to its lack of security guards, people visiting to use the public restrooms, and some obnoxious or illegal activities that take place in the atrium. Reputation impacts people's sense of safety. Even if

though the atrium is currently fitted out with HD Wi-Fi enabled cameras, people do not always feel safe inside. Hiring a part-time security guard or contracting a security guard for the weekends could provide people with a greater sense of safety. Even a security sweep twice a day would go a long way to providing a sense of stability and presence of someone who could safeguard customers.

Events

Events will drive the buzz behind the renovation and bring people to visit. Right now, Center Ithaca is slowly building a roster of people who have provided programming in the atrium. This list includes Circus Culture, Ithaca Salsa, and Cornell's Baker Program in Real Estate Students. Moreover, Center Ithaca has a rich history of events since its opening in 1982. Going forward, the property should aim to have 52 events per year in the atrium space. To do that, the property manager should connect with Cornell's and Ithaca College's student groups to plan events. Moreover, a partnership with the Downtown Ithaca Alliance could lead to a Fall and Winter edition of their summer concert series on the Ithaca Commons. Programming for children should also be thought of, providing parents and kids that live in Ithaca a space to gather communally.

Limitations

Reimagining Center Ithaca, like all real estate projects is a moving target. Limitations were cropped up due to capital constraints, time, ability of vendors to contract labor, repricing due to changes in materials costs. If I had more time, I would have worked along an architect and interior designer to really work through the design and develop a professional floor plan. If there were no limitations to accessing capital, I would have liked to have implemented the project and seen how it all came together.

On the research end, there was a limited amount documentation on the negative aspects of these types of dining and cooking facilities is likely due to them being a subject that is complicated to uncover and not one of enough consequence for researchers to consider. They may be limited by not received consideration from enough researchers

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