MAKING PLACE IN THE STREET:

THE NASHVILLE URBAN DESIGN OVERLAY

By

REBECCA RENEE RATZ

(Under the Direction of Professor David Spooner)

ABSTRACT

This research examines the role of the physical environment in the creation of place on the urban street in two locations in Nashville, Tennessee. Place theory and the qualities of a good urban street were studied in an effort to identify physical components necessary to create place on the street. Then, two areas in Nashville that have sought to create place through the use of a form based code, the Urban Design Overlay, were examined via an on-street questionnaire designed to collect user input on the physical environment as well as gauge the user's sense of place on the street. This study seeks to evaluate the Urban Design Overlay as a tool for placemaking and the questionnaire as an evaluative tool in that effort.

INDEX WORDS: Place, Urban Street, Urban Design Overlay, Form Based Code

MAKING PLACE ON THE URBAN STREET:

THE NASHVILLE URBAN DESIGN OVERLY

By

REBECCA RENEE RATZ

B.S., Washington University in St. Louis, 2004

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the Requirements for the Degree

MASTER OF LANDSCAPE ARCHITECTURE

ATHENS, GEORGIA

2008

MAKING PLACE IN THE STREET:

THE NASHVILLE URBAN DESIGN OVERLAY

By

REBECCA RENEE RATZ

Major Professor: David Spooner

Committee: Amitabh Verma
Christopher Post
Hilary Kahnle

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
May 2008

DEDICATION

This thesis is dedicated to my parents whose love and support gave me the confidence to accomplish anything. To my father who instilled in me a love for the outdoors and to my mother who gave me the work ethic to complete this challenge. I love you both with all my heart, and I am proud to be your daughter.

ACKNOWLEDGMENTS

There are many people I wish to thank who have supported me throughout this process:

Professor David Spooner, who sent me back to the drawing board just enough times to focus my attention and whose guidance over the past year has been priceless.

The members of my committee, Amitabh Verma, Christopher Post, and Hilary Kahnle, for their time and effort in this process.

All the professors from both Washington University in St. Louis and The University of Georgia, who pushed me to always do my best and helped me find my place within Landscape Architecture.

My classmates, who constantly challenged me in my work and made the past three years so much fun.

And Will, who never let me forget that I knew what I was doing, and whose love and encouragement I will be happy to indulge in for the rest of my life.

TABLE OF CONTENTS

LIST OF TABLES

Page

LIST OF FIGURES

Page

Chapter 1

INTRODUCTION

Problem:

The street is a public thoroughfare, typically paved, and often includes a sidewalk, especially in more urban settings. Discussion of the street often includes not only the horizontal surface, but the buildings and objects, including street trees and furniture, which occupy and connect with the right-of-way. Streets are the most abundant public spaces in American cities today. Street and their right-of-ways occupy, on average, twenty-five to thirty-five percent of the land in cities (A. Jacobs, 1995). Beyond its functional uses, including transportation and property access, the street historically accommodated numerous other uses from pedestrian sidewalks to open-air markets and café dining. They served to organize the city visually as well as functionally, defining space and linking landmarks. The street was a public place where people moved, met, socialized and organized. Jefferson et. al. write, "the street has, throughout history, played an important role as the main arena for the exchange of goods for human activities, both socially and politically" (2001). Before the automobile sped on to the American scene, the pedestrian was the focus street design and its physical form.

As the car made its way into mainstream American life, the concept, function, and form of the street changed dramatically. The street was no longer an active and social public place. It became simply a pathway for moving people and goods from one space to another. Engineers have the job of designing the roadway using standards for speed and safety focused solely on the

automobile (Waterhouse, 1979; Johnson, 1993). Architects increasingly design buildings which focus inward on private spaces and disregard the street (A. Jacobs, 1995; Lindley, 1972). The space between these buildings is left over and often left out of the design process. Architect Jan Gehl writes that in cities today:

> one sees buildings and cars but few people, if any, because pedestrian traffic is more or less impossible, and because conditions for outdoor stays in public areas near buildings are very poor. Outdoor spaces are large and impersonal. With great distances in the urban plan there is nothing much to experience outdoors, and the few activities that do take place are spread out in time and space. (1987, 33)

While new street design caters exclusively to automobile uses, many older intown neighborhoods and streets which once had vibrant pedestrian populations, active storefronts, and a variety of uses are suffering from the invasion of the automobile. Gas stations, drive-thru businesses, and surface parking lots have disrupted the once dense urban fabric. These physical holes in the urban fabric diminish the quality of urban life through a breakdown in the aesthetic character of the street, by reducing the opportunity for social interaction, and by increasing noise levels, bad smells and smog due to pollution, and traffic hazards (Williams, 2000). The drastic decrease of people on the street, outside of the automobile, reduces people's ability to keep an eye on one another and causes an increase in crime (J. Jacobs, 1961). In addition, the community suffers due to traffic congestion, decreased pedestrian accessibility, and a lack of public space in which residents can interact one on one, with local business, and with the community at large.

Purpose:

Due to rising oil and transportation costs, the economic inefficiency associated with sprawling cities, and the depletion of quality public space, planners, architects and landscape architects must rethink the design of the urban street. This change necessitates a shift in the appreciation of the urban street. It is much more than a space for cars. It is a complete place for people, which fulfills the functional, social, and recreational needs of the citizens of the city. In an effort to curb suburban growth, invigorate economic markets within the city, and regenerate a "sense of place," there is new interest in the revitalization of compact, in-town neighborhoods (Williams, 2000; Porta, 2005). Many cities are studying these areas and taking steps toward making them walkable, socially and economically vibrant, as well as meaningful urban places (Gehl, 1987). The purpose of this research is to inform the discussion on the urban street, its role as a public place in the city. Based on the research, this thesis will produce an evaluative tool designed to assess place in the urban street.

Argument and Questions:

The effort toward revitalization of place is the focus of this research. This thesis argues that place, specifically public place, is an important component of urban living, one which allows social, economic and political life to thrive, and that the loss of place in American cities, particularly the urban street, has diminished the quality of urban life.

"Place" is where we live our lives in both a physical and experiential way. Understanding place combines sensory information with "setting, landscape, ritual, routine, other people, personal experiences, care and concern for home, and the context of other places" (Relph, 1976; 28). Places exist at all scales of physical size and levels of identity and

understanding. People know a place such as the home intimately, through all manner of experience, whereas they know a large place such as a city or nation through indirect and abstract knowledge (Tuan, 1975). So what do these places have in common? The physical component of place, including the urban street, is essential to its definition. Humans are physical beings and as such it is impossible to separate experiences from the material world. Simultaneously, space becomes place when people experience it, give it meaning and capture it in their personal and collective memories (Lynch, 1960; Tuan, 1975; Oldenburg, 1997). In response to this complexity of place, this thesis will focus on the ways in which the physical form influences the activities, experiences, and images associated with the urban street and the impact that changes to the physical form have on the creation of place.

Architect Stephen Carr writes that urban public spaces are "an essential counterpart to the more settled places and routines of work and home life, providing the channels for movement, the nodes of communication, and the common grounds for play and relaxation" (1992; 3). The street is where the life of the city takes place. Many factors influence the composition of the street, most significantly the "interplay between physical place and human activity" (A. Jacobs, 1995; 6). The urban street is a complex network of interrelating components: the physical space of the street, defined by buildings, open spaces, sidewalks, natural features such as topography, climate and orientation; the activities and uses including shopping, work, residence, recreation and relaxation; the experience of each person, built through interaction with the space, people and activities; and finally, the image, which includes the character and spirit that makes a street unique from others and the meaning, which, individually or as a community, has been attached to the place. The interrelation and layering of these components is what makes the street such an

interesting place, but the overwhelming influence of the physical form on all the other components will be the focus of this research.

In an effort to restore place in the urban street this thesis will address three questions: 1) What are the qualities which make place? 2) Which physical components contribute to place on the urban street? 3) How does the manipulation of the physical form affect the activity, experience, and image of the urban street?

Goals:

Researchers have been trying for decades to draw conclusions about great streets and the physical components which comprise them. There has always been much debate about the importance of physical design, since many see it simply as aesthetic ornamentation influenced by personal taste and style (Lynch, 1960; Sitte, 1965; Tuan, 1974; A. Jacobs, 1995). This thesis, through an extensive literature review of both place and the urban street, will posit the idea that physical form has a tremendous effect on the activity, social atmosphere, image and experience of place. The goal of the thesis is to utilize this new understanding of the physical components of place to evaluate two real world revitalization efforts in Nashville, Tennessee.

Process:

The identification of the components which create place is a two-step process beginning with a literature review of authors who have written extensively about the theory of place. A second literature review focusing on the urban street as a unique and valued urban public place and its essential physical components will follow. This thesis then explores the evolution of the urban street, the loss of place, and the desire for and attempts at the regeneration of place via an

examination of two early Twentieth Century in–town neighborhoods in Nashville, Tennessee. Finally, the synthesized research on place and the urban street will aid in the evaluation of the success of those efforts and the effects which changes in the physical fabric have had on user perception and experience.

Chapter 2 examines the concept of place in order to provide a complete and solid theoretical foundation for place evaluation later in the thesis. The research covers many different disciplines and authors' approaches to the idea of place and finds four recurring features which contribute to place: physical form; the activities which occur there; the image associated with character, context, and meaning; and the experience through time.

Chapter 3 involves a literature review focused on the urban street. This chapter identifies the street as a unique public place in the urban context. The research will cover many authors who have dedicated years to the study of the street as place. Through a synthesis of these ideas, this thesis offers five components and their associated physical manifestations which lead to successful streets place: density; human scale; places for people; detail, discovery and stimulation; and context and community.

Chapter 4 presents the evolution of the urban street through a historical examination of the study sites. As early suburbs of Nashville less than 2.5 miles from the center of downtown, both areas developed with a mix of commercial, office and residential uses. While Music Row was the center of the recording business, Hillsboro Village was the center of daily life for its residents with groceries, hardware and drug stores all within walking distance of several in-town neighborhoods (Summerville, 1992). Both areas thrived for some time until automobile uses started to break up the urban fabric beginning in the 1940s, business began to move further outside the center city, and many properties were abandoned in the 1970s. A discussion of the

areas' regulatory form code – the Urban Design Overlay – its associated goals, and the resulting physical changes to the street indicate the desire for place in both areas.

With this understanding in mind, Chapter 5 introduces a questionnaire designed to evaluate the impact the physical changes have had on users in the area: their activities, social participation, comfort and perceptions of the areas' character and memorability.

Chapter 6 analyzes the results of the questionnaire to determine if the physical changes in the areas contributed to the enhancement of place. The chapter will draw conclusions about the Urban Design Overlay, its influence on place, and its strength as a planning instrument. The chapter will also present an evaluation of the questionnaire and research methods as well as address issues which require further research.

Chapter 2

COMPONENTS OF PLACE

How does one define and then identify place? This is one of the principal questions underlying this thesis. The word place come from the Latin *platea* which means broad street. Each definition of place in the *Merriam-Webster's collegiate dictionary* (2003) is a variation on physical setting, space or location. But as humans, we know place to be much more than this. It has the power to affect the way we feel and act, our health, our relationships with people, nature, and our selves. Understanding all the interrelated components which contribute to a complete sense of place is the first step in the exploration into public place and the urban street.

In his now classic book *The Image of the City*, Kevin Lynch explores the relationship of the city with its visual form. He discusses the landscape as something to be viewed, remembered and delighted in. He sees the city as a place experienced in pieces through everyday familiarity as well as a place experienced completely with all the senses. He introduces the concept of "legibility," or the "ease with which [the city] can be recognized and can be organized into a coherent pattern" (2-3). This legibility manifests itself as an "image" or the picture that an individual takes of his physical world (4). According to Lynch, one's "environmental image" is comprised of three interrelated components: identity, structure, and meaning (8). Identity refers to individuality or distinction from other things. It is all the characteristics which make a place different and unique. Structure is the spatial pattern which relates the observer to the physical environment and objects to each other, which Lynch argues is essential to wayfinding within the

city. Meaning, Lynch writes, can be practical or emotional, but involves a relationship or connection with place. The environmental image plays a social role by "furnishing the raw material for the symbols and collective memories of group communication" (4). Lynch indicates that the primary focus of designers should be on the first two components, as meaning can be hard to define and is unique to each person or group who experience place. Lynch writes: "if the environment is visibly organized and sharply identified, then the citizen can inform it with his own meanings and connections. Then it will become a true place, remarkable and unmistakable" (119). He continues by writing, "a sense of place in itself enhances every human activity that occurs there, and encourages the deposit of a memory trace" (119).

In a later text, *What Time is This Place*, Lynch addresses the idea of place as experienced in relation to time. He writes, "space and time…are the great framework within which we order our experience. We live in time-places" (241). He contends there is no such thing as a static place when he writes, "physical reality is not constant, but memories hold and we always think to the future" (1). As such, a place must be multidimensional to allow for a layering of memory and meaning on top of its functional uses. The physical structure must be coherent and practical as to accommodate everyday use, and have the capacity to hold the symbols and spaces which are part of personal and community identity. The physical structure must be flexible to accommodate economic, social, political and cultural shifts as well as durable and enduring to preserve memory and maintain continuity. It is the combination of all these seemingly opposing conditions which make place so unique, important, and, at times, difficult to conceptualize.

Geographer Yi-Fu Tuan approaches the idea of place specifically through the context of human experience. In his book *Space and Place* he writes, "what begins as undifferentiated space becomes place as we get to know it better and endow it with value" (6). Tuan argues that

continued experience through time is how one comes to know place (Tuan, 1975). As children our experiences are limited. The home, our street and our neighborhood are experienced daily and are the setting of our memories. Therefore these places become charged with meaning. The home is one of the most sacred of places. It is a physical structure with which we are intimately familiar, but it also conjures emotion and memories of comfort and safety. This personal attachment to place Tuan has termed "topophilia". For Tuan, topophilia includes aesthetic appreciation coupled with the memory of human incidents (Tuan, 1974). The connection is not dependant upon, but can be enhanced by a unique and dynamic physical environment which "creates a sense of place consciousness" distinguishing each place as unique and relating one place to another. For Tuan "environment provides the direct stimuli...which lend shape to our joys and ideals" (Tuan, 1974; 113). Thus the physical world is the foundation upon which place is built through connection and experience.

Tuan believes that as we grow, we come to understand larger places such as cities, nations, and the global community. In *Space and Place*, Tuan discusses the dual role of place. The identity of place is constructed through continued experience while at the same time places are an expressive manifestation of our personal and collective histories: "the moods, feelings and rhythms of functional life" (165-166). Place thus becomes at once the setting for present activities, a memorial to times past, and the stimulus for human experience. Place does not exist without people, their activities, histories, and awareness (Tuan, 1975). The identity of place is "achieved by dramatizing the aspirations, needs, and functional rhythms of personal and group life" (Tuan, 1977; 178). Space becomes place as it is given meaning by people and that meaning in turn becomes manifested in the physical environment.

Geographer and author of *Place and Placelessness* Edward Relph views place as a phenomenological experience inseparable from our own sense of self. Places are a "fundamental aspect of man's existence in the world…they are sources of security and identity for individuals and groups of people" (6). These places exist at all scales from small to large, and are comprised of "location plus everything that occupies that location as an integrated and meaningful phenomenon" (3) including concepts as diverse as landscape, tradition, habit, other people, individual experiences, concern for self and culture, and context as it relates to other places.

Relph establishes physical setting, activities, and meaning as the three components which identify place along with a fourth, less concrete element, the "sense of place" or "genius loci" – the character or personality of a place (48). Physical components range from earth, sea and sky to the manmade built environment, while activities can be creative or destructive, passive, individual or communal. Meaning manifests within the built environment and the activities of the place. Meaning can also be personal to an individual or group which is experiencing place. Relph writes that while "meanings of places may be rooted in the physical setting and objects and activities…they are not the property of them – rather they are property of human interactions and experiences" (47-48). Relph reasons that personal meaning held by individuals or groups will greatly affect their identity of place. The differing perspectives of driver vs. pedestrian, for example, will certainly affect a person's interpretation of the street scene.

Relph delves further into the idea of perspective. He examines the relationship and difference between identity *of* and identity *with* a place, seeing both as important components of one's experience. He expresses identity *of* a place as comprehending "a persistent sameness and unity which allows that thing to be differentiated from others" (45). He believes the identity of place is no more important than the identity a person or group has *with* a place, their relationship

and connection to it, which is dependant on time, experience, attitude and purpose. A person's 'sense of place' is a manifestation of all the physical elements, activities and meanings which exist in a specific location coupled with the individual's personal beliefs and experience.

Christian Norberg-Schulz identifies and defines the concept which is also the title of his book, *Genius Loci*. He promotes the idea that who we are and how we develop as people, our "sense of self", is directly related to our environment and our "sense of place" (18). Identity with and connection to place is something we humans seek out. We are continuously trying to make a "place" for ourselves at home and in a community. For Norberg-Shultz place consists of physical space, which is at once specific location and simultaneously continuous – "always connecting to the next place" (11). Place is also environmental character or atmosphere – the "genius loci" (18). Orientation and identification is dependent upon the clarity of the "genius loci." In order to produce an image in people's minds, each place must be specific and have its own unique language. This character should manifest itself not only in the details of the physical form, but should also reveal and reflect something about the place, its culture and its people. Space has the dual role of creating and holding meaning.

In *The Betweenness of Place* Nicholas J. Entrikin writes that "specific place refers to the conceptual fusion of space and experience that gives areas of the earth's surface a 'wholeness' or an 'individuality'" (6). Entrikin believes human activity is place specific because place is the context of the events, objects and actions of our everyday lives, including our social, cultural and political communities. Places take on meaning over time as their events and objects are "fused with human goals, values and intentions" (11). Entrikin promotes the narrative as a way of understanding place by combining geographical description and personal perspective, thus addressing both spatial and temporal components in addition to personal meaning. The concrete

"facts" of place are thus combined with the more subjective experiences of place. He writes that individual places are specific because of the unique meaning and cultural significance embodied in them, and they become more specific as individuals and groups alike give them meaning in relation to their experiences. This connection with place is the basis for all other relationships and ties emotion, meaning and experience to the physical world.

J.B. Jackson, author of *A Sense of Place, a Sense of Time*, recognizes the illusiveness of place when he writes, "certain localities have an attraction which gives us a certain indefinable sense of well-being and which we want to return to again and again" (158). Inherent in the desire to return is the idea of ritual and repeated celebration which become inherent in place. He contends that places are "cherished because they are embedded in the everyday world around us and easily accessible, but at the same time are distinct from that world. A visit to one is a small but significant event" (158). He describes the experience as refreshing, a subtle change in mood stimulating a strong desire to return again. Jackson concludes the qualities associated with a 'sense of place' to be: "a lively awareness of the familiar environment, a ritual repetition, a sense of fellowship based on shared experience" (159). He posits that in a constantly changing environment it is the cyclical sense of time inherent in the regular recurrence of events which gives people a sense of connectedness and continuity. Place is the physical space which reminds and reassures people of their past and in turn their selves.

David Canter writes about the cognition necessary in the identity and design of place in the book *The Psychology of Place*. He writes that in order to identify place we must understand the behavior associated with that place, the physical parameters of the setting and the conception "people hold of that behavior in that physical environment" (159). He asserts that the physical setting affects the actions of the user as much as the users' actions affect and change the

atmosphere of the setting. In designing place the "task is to manipulate the physical attributes in such a way as to draw upon, or create, the appropriate context for specifiable activities and conceptions" (163). In this way one's image of place grows from the continued experience of associations, actions and emotions created by the physical surroundings and our subsequent conceptions of ourselves in relation to the world.

In *Valued Environments* Jaquelin Burgess argues that all people are searching for environments which can satisfy their basic needs: "shelters in which to nurture young and in which to die; places which afford us pleasure and mental stimulation; environments that supply an indication of our past and of what the future might hold" (1). When a place satisfies one or several of these needs we become attached to it and it grows in our memory. She identifies the stages through which one comes to know a place: first through the experience of the physical environment through all the senses, second through the characteristic uses and social activity in the area, and third through one's own experience. She goes on to say that much of the time the physical setting is merely a backdrop to the activities and the people which can dominate place experience – especially in the urban context. Landscape and aesthetic experience is inseparable from the social use, activity and meanings within place.

In *The Power of Place: Urban Landscapes as Public History* Dolores Hayden talks about the shared experiences that manifest themselves in urban environments. She addresses the relationship between identity and memory – both personal and collective – and urban places as the storehouses for those memories. Such memories reveal themselves in two ways: they are manifested in an expressive and unique physical design which represents the community and culture, and they are personal – created individually through experience of place. Cultural memory and identity are typically more pronounced in the physical realm through symbols and

spaces which reference the past and provide space for ritual. This meaning is passed and shared among the larger community and many times identifiable to those from other communities. Whereas, individual experience creates personal associations with the physical environment, which are not visually apparent to others but unquestionably inform a persons sense of self and enhance one's connection to place. Thus, she contends, each person's connection to place is material, social and imaginative. She adds that good urban design must recognize the "social diversity of the city as well as the communal uses of space" (9) in order to "nurture citizens' public memory, to encompass shared time in the form of shared territory" (9). This process will result in a collective history embodied in a unique place. Personal connections form with continued experience in most places, but community cohesion and identity must be nurtured through the manifestation of meaning in the physical environment.

Synthesis of Readings:

Each author offers differing yet interrelated ideas about the components of place (table 2.1). What can be inferred from the ideas presented by each author to aid in the development of a unified theory of place? What is meant by a "sense of place?" For these authors it is the combination of various elements which create an impression, a unique ambiance, and invoke feeling which resonates inside each person. Place begins to take real shape only when occupied, experienced and interpreted by people. From this perspective, place is "inseparable from the consciousness of those who inhabit it" (Entrikin, 1991; 20). It is through participation in and awareness of the physical environment and everything it contains, both tangible and ethereal, that place begins to take shape. It exists in the physical world – as humans we cannot be separated from this – but place is ultimately manifested in the mind and in memory. The critical

elements of place, as described by the authors, are here distilled into four overarching components: activity, experience, image and physical form (Figure 2.1).

Activity of all kinds contributes to the character and vibrancy of a place. Activity ranges from simple human behavior – the way we move through and use space – to the amenities and specific uses located within the space. Activities – social, economic and recreational – all require physical setting and many require architectural form, which, in turn, influences the patterning of activities and behavior of users. These activities heighten the experience of place when they are engaging, and provide for relaxation when they are docile. One's interpretation of the park will be drastically different when visited on the day of a soccer tournament as opposed to a Sunday afternoon dominated by sunbathers. Walking along a street lined with stores and outdoor cafes will also feel quite different from an empty street with nothing but parked cars. These activities relate directly to experience of place.

Experience is a term used frequently by all the authors. As defined by Tuan experience is "a cover all term for the various modes through which a person knows his world" (Tuan, 1975; 151). We can experience place continually, over time, each encounter building upon the last adding to our memories and strengthening our connection with place. Tuan writes that while "it takes time to know a place, the passage of time itself does not guarantee a sense of place" (Tuan, 1977; 164). Day to day encounters can contribute to a connection with place, but for many authors place must be consciously experienced, with all the senses. This type of experience requires awareness and for one to "observe and participate in the detail of location and movement" (Burgess and Gold, 1982; 21). To experience place over time requires a high quality physical environment and activity which will bring people back repeatedly. Ritual and routine

associated with the place, both personal and communal, enhance and increase this experience. When place draws users back again and again the bond becomes stronger with each visit.

As experience compounds and attachment grows, one's image of place becomes stronger. Image in this context encompasses identity *of* place and the inherent meaning associated with one's identity *with* place. Identity *of* place itself is a two fold concept which infers individuality and distinctness from other places as well as unity and recognized patterns internally. Thus a successful place is both unique from other places yet characteristically cohesive throughout. Within a place sensory and visual cues are the key to a strong identity. Lynch reiterates this idea when he writes "a strong physical form is not absolutely essential to the recognition of a node…but where the space has some form, the impact is much stronger. The node becomes memorable" (1960; 74). This can be manifested in countless ways: in the architectural details (color, material, texture), in the patterned organization of the spaces (enclosure and exposure, street grids, views), and in the cultural or local symbols which suggests something unique about the community which inhabits the place. All these components combine to make a recognizable place with unique character.

Identity with place is both personal and communal. According to Entrikin:

> The meanings given to a place range from the personal, relatively subjective understanding of place associated with personal experience to the relatively objective sense of place as location. In between these two endpoints are the cultural symbols of place associated with a particular cultural community. (1991; 55)

Meaning is at once the personal beliefs held by each individual which come from a lifetime of experience and affect the way they identify and interpret each new place; it is simultaneously a collective memory manifest in the place itself, an event or a relationship which cannot be separated from the place or the place from it. Every new experience and activity adds a new

layer to the cultural and personal identity associated with the place. Symbols, architectural form and other visual configurations representative of group experience and meaning, whether explicitly designed or having acquired significance through time, are essential to the preservation of cultural identity and in strengthening community ties.

The final aspect of place emphasized by the authors, physical form, can have many appearances and come in all shapes and sizes. The authors discuss the different scales of place: from the home to the nation, from the man-made city to the natural wilderness. The form of each is shaped by vastly different environmental elements: architecture, vegetation, terrain, rivers and mountains, open fields, deserts, and concrete jungles. The climate also plays a role in the physical appearance and experience of place. The physical composition also impacts the activities which occur there, the identity of place and the meaning it holds. The physical form, when manipulated properly, has the greatest affect on the other three components of place. Lynch in particular stresses the point that manipulation of the built form can improve the image and activity and experience within the city and as the dominant visual scene is the most important component of place.

Following this synthesis, four components of place can be specifically identified: activity, experience, image and physical form (Figure 2.1). Place is defined by the quality and vibrancy of its activities and the associated behavior of users, which influences the atmosphere and social interactions. The particular activities, their usefulness, excitement and diversity, also influence one's experience of place. The research stresses familiarity and connection which grows with continued, ritualistic experience. The cognitive and intentional use of all of the senses will heighten awareness and a person's experience of place. This consciousness also informs one's image of place. Image in this case is more than what is visible: it is the meaning, personal and

cultural, which the visual scene represents. It is the identity of place as separate and unique from others and with an individual character. It is also identity with and connection to place which not only informs one's perception of place, but of oneself. The final component, physical form, is at once the simplest and the most important.

As physical beings we cannot separate ourselves from space, and as such we are greatly influenced by its manifestation. The manipulation of the physical can makes us feel small or large, enclosed or free, safe or vulnerable. Scale, color, texture, temperature, protection are all elements which influence our interpretation of place. The physical form also impacts the viability of the other three components of place. Well-designed physical space will influence the activities which occur there, encourage participation and continued experience, and enhance image and meaning. The next chapter explores the urban street as place and focuses on the influence of the physical form on the activity, experience and image of the street.

Table 2.1: Place Components by Author

Author	Place Components
Lynch (1960, 1972, 1981)	Identity, Structure, Meaning: Well organized and identifiable space, through experience, leads to the creation of meaning and memory
Tuan (1974, 1975, 1977, 1998)	Place shaped through human experience: Form is background to personal meaning.
Relph (1976)	Physical Setting, Activities, Meaning combine to make 'sense of place' Connection involves identity *of* and *with* place
Norberg-Schulz (1980)	Genius-Loci: Physical space and Character Sense of self derived from sense of place
Entrikin (1991)	Space and Experience: Space is given meaning through experience and then takes on meaning of its own.
Jackson (1994)	Repeated, Ritual Experience: Heightened sensory experience leads to awareness of physical and self.
Canter (1977)	Physical space informs behavior. Place contributes to understanding of self and world
Burgess (1982)	Place satisfies basic needs: functional and emotional Experience, Uses and Activities, Personal Interaction
Hayden (1995)	Personal and Communal: Personal through direct experience, communal through collective will.

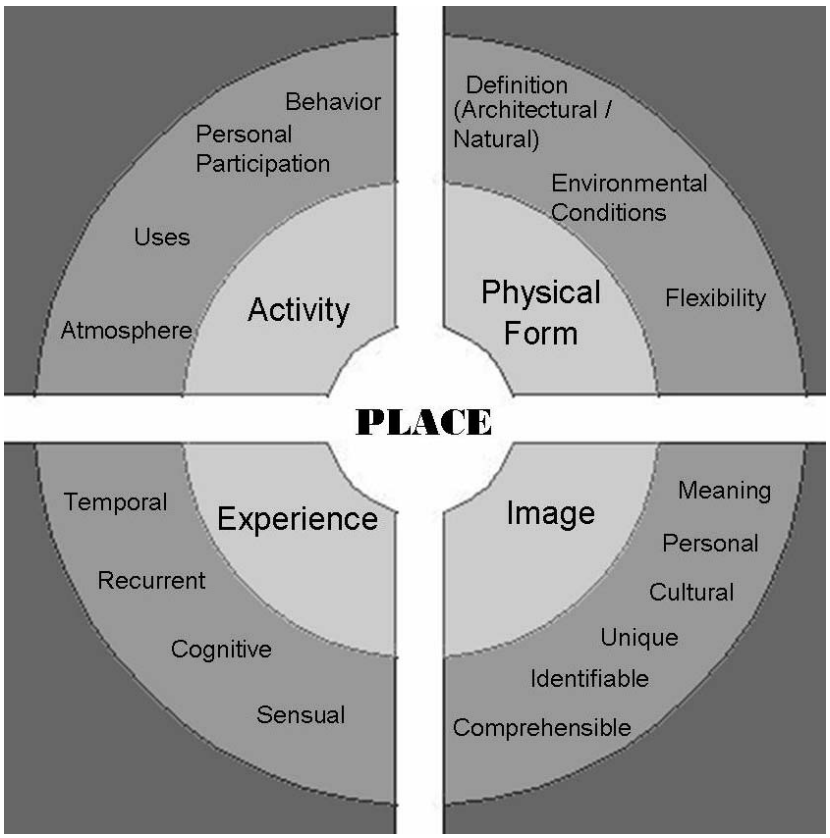


Figure 2.1: Place Components

Chapter 3

PUBLIC PLACE AND THE URBAN STREET

The four components which combine to make place – Activity, Experience, Image, and Physical Form – are applicable to places of all scales, locations and appearances. Chapter 2 introduces the broader concept of place and emphasizes the particular impact the physical form has on the other three components. This chapter will focus on the urban street and examine the activities, experiences, and images which are inherent in the urban condition and are necessary ingredients for place. As the most abundant public space in the city, streets are essential not only to the functioning of everyday life but to the recreation, relaxation and social life of people who live in the city. The vibrancy of the city (or lack thereof) can be seen on its streets, and the quality of the street – its activities, experiences, images and physical form – directly affects its vitality by attracting or deterring people. This chapter asks the question "what are the physical components of the urban street which can be utilized to enhance the activities, experiences, and images and thus create place?" This question will be answered through a review of several authors' theories on the conditions necessary for the urban street to become a place and the specific physical elements which contribute to its success. The final objective of the chapter will be to synthesize the authors' findings and develop a comprehensive list of essential conditions and the corresponding physical components which are necessary to make place on the urban street.

It is at the scale of the street that people experience the city, that they come to know the city, and interact personally with the urban environment. It is at this human scale that the city has the potential to become a tangible, dynamic and meaningful place. Streets are the background to the routine of daily life in the city. A complete urban street – a street which is a place – fulfills all the needs of individuals and communities (J. Jacobs, 1961; Halprin, 1972; Bacon, 1976; Lynch, 1981; Carr, 1992; Ben-Joseph, 2005). Streets enable movement – whether by vehicles or on foot; they house much of the infrastructure of the city and provide access to home, work, shopping and recreation. The street connects people to their destinations and to each other. In addition to the physical functionality of the street, it has historically played an important role as the arena for human exchange and activities: economic, social and political (Jefferson, 2001). It is this activity which makes a street vibrant and exciting.

People are drawn to and utilize a street because of the amenities it offers. These activities range from shopping, eating and conducting business to relaxing, strolling and cultural entertainment. In his book *Cities* Lawrence Halprin writes,

> the ultimate purpose of a city in our time is to provide a creative environment for people to live in…a city which has great diversity and thus allows for freedom of choice; one which generates the maximum of interaction between people and their urban surroundings. (1972; 7)

A street with a proliferation of uses and "strong economic activity is more likely to encourage a 'sense of place' and long term investment in the community" (ITE, 2006; 156). These uses are catalysts which contribute to human activity on the street. The presence of people is what animates the street and those people in turn become the greatest amenity of all because they attract other people (Taylor, 1982; Gehl, 1987; Cooper Marcus & Francis, 1990; A. Jacobs,

1995). The profusion of uses and diverse activities is critical to the achievement of place in the urban street.

As the most abundant open space within the city, the street has great potential to fulfill the social and political needs of individuals and communities (J. Jacobs, 1961; Lennard, 1987; Carr, 1992; A. Jacobs, 1995). Open, public space includes all parts of the urban fabric to which the public has physical and visual access and is not defined by ownership (Cooper Marcus & Francis, 1990; Tibbalds, 2001). This public arena is essential in the urban environment for as architect Steven Carr suggests:

> Public space is the stage upon which communal life unfolds. The streets, squares and parks of a city give form to the ebb and flow of human exchange. These dynamic spaces are an essential counterpart to the more settled places and routines of work and home life, providing the channels for movement, the nodes of communication, and the common grounds for play and relaxation (1992; 3).

Carr believes the values inherent in the public life of the street exist in the "casual encounters of daily life which can bind people together and give their lives meaning," through the "relief from the stresses of work, providing opportunities for relaxation, entertainment, and social contacts" (Carr, 1992; 45). Streets allow people to be outside in public and are the places of social exchange and contact from "very simple and noncommittal contacts to complex and emotionally charged contacts" (Gehl, 1987; 17). Social contact, at all levels of association, provides the basis for community, public respect, and trust which is an important resource in time of personal and neighborhood need (J. Jacobs, 1961). The social atmosphere of the street is essential to its success as a place.

The street is such an important place because social and civic cohesion take time to develop. Through "frequent meetings in connection with daily activities" people increase the

likelihood of developing contacts and "with frequent meetings friendships and contacts are maintained in a far simpler and less demanding way than if friendships must be kept up by telephone and invitation" (Gehl, 1987; 21). The more time spent outdoors on the street, running errands or enjoying the scene, the more possibility for contact with others and adds to the activity of the street scene.

The street is the main visual scene in the city. It is the expression of the city. Jane Jacobs asks "think of a city and what comes to mind? It is its streets" she answers (J. Jacobs, 1961; 29). The street is not spontaneously created; it is built over time by the people who inhabit it. In his article *The City as Moral Universe,* Tuan writes that the city has two meanings: "human relationships (civitas) and built forms (urbs)" (316). He says the city is "a material place that visibly and tangibly expresses human needs and aspirations" (316). As such the street is a direct reflection of the people, community and culture which exist in the city. For the urban street to become a place it must not only tell the story of the history and culture of its particular area, but it must communicate its function and be legible to its users. The image of the street must clearly indicate to users their place within the city, the unique character of the area, and engender a connection between the user and the environment.

Some authors argue that quality public space is the most important component of the livability of a city: it is accessible to all, facilitates a variety of activities, and a sense of belonging, increases awareness and interest in the environment, and provides enjoyment and social contact (Crowhurst-Lennard and Lennard, 1987). While the liveliness of the street is psychological and very much dependent on the presence of human activity, attention to form and the detail of physical design can generate and enhance street vitality (Taylor, 1982; Cooper Marcus & Francis, 1990). The development and manipulation of the physical form of the street

contributes to the way people use and experience place, the image created, and to the economic, political and aesthetic strengths of the street.

In his book *A Theory of Good City Form*, Kevin Lynch writes about the goals that designers should seek to incorporate in the urban context, and thus create a "sense of place." Lynch offers five basic dimensions of city performance: vitality, sense, fit, access and control. For Lynch, a vital city is one which successfully fulfils the needs of its inhabitants and allows for a maximum scope of activity. A sensible city is organized so that people can perceive and understand the city's form and functions. In an accessible city the activities, resources, services and information are available to people of all ages and backgrounds. And a city with good control is organized so that citizens have a say in the management of the spaces in which they work and reside. Lynch's fifth criterion "fit" addresses the issue of physical form and how it might be manipulated to enhance the activity and image of the urban street. A street with good fit offers the buildings, spaces and networks required for its users to pursue all types of urban activities and which enhance experience and image. Through a review of the literature, we can begin to compile a list of physical features which promote a 'sense of place' on the urban street.

In her pivotal book *The Death and Life of Great American Cities* Jane Jacobs asserts that the vibrancy of the city is wholly dependent on the activity of the street. She writes that this "sidewalk life" will arise only when "the concrete, tangible facilities it requires are present" (70). She believes diversity is the most essential component for a vital city. She identifies four ingredients which are essential to diversity in the city. First an area must have multiple primary uses which bring a mix of people outdoors, for a variety of reasons, at multiple times of the day. The primary uses – typically a focal point of the area – must be closely surrounded by everyday uses which benefit from the activity generated by the former. The second requirement is short

blocks which offer an abundance of streets and the opportunity for turning corners. This in turn leads to more choice: more streets mean access to additional property and a greater opportunity for different uses. J. Jacobs contends that "frequent streets and short blocks are valuable because of the fabric of intricate cross-use they permit among the users of a city neighborhood" (186). The third element necessary for diversity is a mix of buildings which vary in age and condition. This mix allows for diversity in property values, rents charged and also occupants; whether retail, residential or office. When a neighborhood is economically limited it is also functionally limited, inhibiting its vibrancy and convenience. The last element, a dense concentration of people, is essential to the viability of the diversity of uses. A density of people necessitates a density in the built form and includes room for businesses as well as dwellings. The close proximity of amenities is convenient for pedestrians and beneficial to business in the area through increased foot traffic.

In addition to the broader physical components laid out above, J. Jacobs stresses attention to detail in design, such as sufficient lighting for sidewalks, street trees to shade and protect pedestrian from automobiles, awnings for shelter and visual character, and pavers of varying colors and materials, all of which engage pedestrians in the street scene and provide a sense of comfort. She advocates sidewalk space for street vendors, outdoor displays and café seating, and she promotes views into shops to increase exposure to goods and activities. While there are also economic and political issues to consider, J. Jacobs' four ingredients of urban diversity are largely influenced by the physical form of the city and can be accommodated through detailed design.

William Whyte – founder of The Street Life Project and author of *The Social Life of Small Urban Spaces* and *City: Rediscovering the Center* – wrote extensively on the use of public

space in the city, including the street. Whyte outlines seven essential elements of good streets: buildings flush to the sidewalk, stores along the frontage, doors and windows on the street, second story activity, broad sidewalks, trees, and seating and simple amenities (Whyte, 2000). Whyte stresses that density of uses is especially necessary for the street to work properly, for when empty lots and blank walls begin to break the urban fabric, continuity and propinquity are lost and the vitality of the street is diminished. Windows and doors are important because they engage people walking by, give them opportunity to pause and become patrons.

(Photo from Project for Public Spaces (PPS), 2008)

Figure 3.1 Mixed ground floor retail with windows

(Photo from PPS, 2008)

Figure 3.2: Wide sidewalk with street trees

Whyte writes, "lookers become buyers," and they must feel physically and psychologically connected to indoor activities or they will not enter (Whyte, 2000; 300). Broad sidewalks which are slightly crowded at peak hours allow room for people to stop and talk or window shop as well as accommodate additional conveniences: trees, seating, clocks, drinking fountains, pay phones, sculpture and trashcans which help people feel comfortable on the street and encourage them to extend their stay. He stresses the importance of trashcans with flat tops which can function as a shelf, table, desk or object to lean on (Whyte, 2000). Whyte believes in the revitalization and reuse of urban areas which have good existing structure through the

recycling of old buildings, filling in the gaps with pedestrian scaled buildings, creating connectivity and generally creating a "plan that works with the grain of the city" (Whyte, 2000; 267). This attention to context, character and the pedestrian environment is the strength of older urban areas.

In his 1995 book *Great Streets,* Allan Jacobs expresses his belief that streets are "first and foremost public, and their design purpose, beyond that of the movement of vehicles and goods, is for people… [they are] a place for the enjoyment of the city" (36). Understanding that street life is dependent on the presence of people, he acknowledges the physical design as uniquely important to the overall appeal of the street scene. A. Jacobs stresses that the design of streets should focus on the "functional-sensual arrangement of the street…their sizes, the detailed design of all their parts, and their embellishment in the context of their city" (35).

A. Jacobs presents specific design elements which can be utilized to make the street a vibrant and comfortable public place. "Places for people to walk and some leisure" requires sidewalks wide enough to allow people to walk at varying paces without crowding (272).

(Photo from PPS, 2008)

Figure 3.3: Mixed pedestrian spaces

(Photo from PPS, 2008)

Figure 3.4: Wide sidewalk with ample seating

In order to encourage pedestrian traffic the sidewalk must provide separation from vehicular traffic via the use of on street parking, street trees or sidewalk furniture. Formal benches and

low walls, as well as objects to lean on and spaces to stop and wait are also essential to making pedestrians comfortable. Trees, according to A. Jacobs, provide many benefits including; shade and comfort, color and movement, ecological functions, pedestrian separation from cars, and space definition. The buildings along the street also help to define the street space through proper pedestrian scaling and a continuous façade. Density and diversity of buildings will allow for a broad range of activities and increase street life by increasing the walkability of the area. A. Jacobs emphasizes the engaging quality which variety in architectural detail, material and color choice provide. Pedestrians are also engaged by views into buildings via windows and doors which "invite you in, show you what is there, and if there is something to sell or buy, entice you" (286). A. Jacobs also recommends that buildings be responsive to their context. He writes: "overwhelmingly, the buildings on the best streets get along with each other. They are not the same but express respect for one another, most particularly in height and the way they look" (287). In addition, maintenance and care for buildings, landscaping, sidewalks and the use of materials which weather well and require limited care can have a significant influence on one's image of the street.

A. Jacobs stresses accessibility as a vital factor in drawing people to the area. This requires that pedestrians be able to access the street and find their way whether walking from parking lots, arriving by public transportation, or walking from home. A sidewalk should be continuous in order to connect people with their destinations. The street must also be accommodating to all people: the young, the old and those with disabilities. This accesibility requires ramps, ample crosswalks, and protection from fast moving vehicles and heavy foot traffic. A. Jacobs contends that "if we can develop and design streets so that they are wonderful,

fulfilling places to be, community building places, attractive public places…then we have successfully designed about one-third of the city" (6).

In his book *Life Between Buildings* architect Jan Gehl describes the street as "the very essence of the phenomenon *city*" (91) and focuses his attention on the affects the physical environment has on the different activities which occur there. Gehl separates these activities into three groups: necessary activities, optional activities, and social activities (11). While necessary activities, such as going to school or work, waiting for the bus and running errands, will occur regardless of exterior environmental conditions, optional activities take place only when environmental conditions are optimal – including weather – and are especially dependent upon the physical setting (13). Gehl writes:

> In streets and city spaces of poor quality, only the bare minimum of activities takes place. People hurry home. In a good environment, a completely different, broad spectrum of human activities is possible (13).

Social activities, or resultant activities, develop in connection with necessary and optional activities because people occupy the same space. Gehl insists that while the physical form does not directly influence the quality of social contacts, it can affect the possibilities for seeing, meeting and hearing people. The opportunity for meaningful contact, Gehl asserts, is dependent upon people being on foot, allowing individuals the opportunity to pause and experience place, other people, and become involved in the street scene.

Gehl outlines specific physical conditions which promote pedestrian activity. The first condition is compactness which requires buildings and functions to be condensed so that distances for pedestrian traffic are short and sensory experiences are intensified. Gehl discusses the difference between pedestrian scale and automobile scale and emphasizes the need for

"modest dimensions, narrow streets, small spaces … and building details" as pedestrians experience the street at close range and with considerable intensity (71).

(Photo from PPS, 2008)

Figure 3.5: Street Socializing

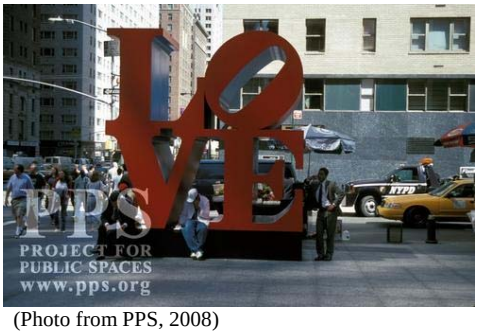
(Photo from PPS, 2008)

Figure 3.7: Outdoor dining and amenities

Gehl reviews four activities which he deems essential for the promotion of social activities: 1) walking, 2) standing, 3) sitting and 4) seeing, hearing and talking. Walking requires sidewalks which are wide enough for the expected pedestrian traffic and connect people with the places they wish to go to. Accessibility for the disabled is also essential, and in addition to ramps, Gehl points out, paving materials can greatly influence walking conditions. Standing deals with people who are: waiting, for something or someone; pausing, to look into a shop or tie their shoe; talking, asking for directions or socializing with a neighbor; or just watching the scene unfold. These activities require space to move out of the way of pedestrian traffic, usually along the edges of buildings, possibly objects to lean on for support, and trees for shade and comfort. Gehl asserts that opportunities for sitting are crucial for extended stays in public and provide the basis for other activities such as eating, reading, playing chess, watching people, talking, etc. Sitting can be accommodated through primary seating (benches and chairs) and secondary seating (walls, stairs, planters). Streets should provide a choice of seating options which allow users the opportunity to sit in the open where they can watch the scene or on the

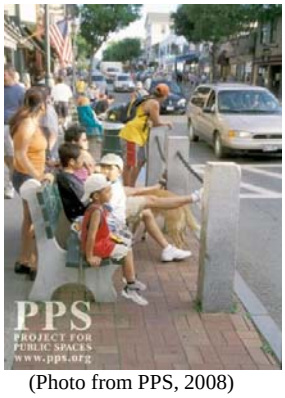
edge where they can feel more protected. Orientation, views, and seating arrangements should be considered in regard to the area's activities, climate and context. In the discussion of seeing, hearing and talking, Gehl addresses the issues of proximity, field of vision, lighting, and the buffering of traffic and other noises. He also introduces the idea that the street scene can provide something to talk about. Providing space for unique events (public art or street performers) allows people to share experiences and possibly a conversation. Gehl asserts that physical planning decisions will influence environmental quality and the pattern of activities. He contends that when outdoor conditions are optimal, outdoor activities grow in number, duration, and scope, resulting in a lively and stimulating street experience.

Steven Carr writes about the urban street scene in his book *Public Space*. He discusses three conditions which shape public life and must be considered in the physical design of the street: the social component requires spaces for various activities that allow people to meet in public and to see and be seen; the functional component affords people access to the area's amenities, offers protection from cars and weather, and provides space to gather in groups; the symbolic component is manifested in the shared physical environment which is home to the rituals and events which hold meaning for the community. Carr asserts there are numerous ways the physical design of the street can address the needs of people in public places.



(Photo from PPS, 2008)

Figure 3.7: Public Art



(Photo from PPS, 2008)

Figure 3.8: Vehicular Separation

(Photo from PPS, 2008)

Figure 3.9: Musical Performance

Carr contends that comfort, relaxation and discovery are the essential to pedestrian activity on the street. Comfortable places must give relief from the sun in the summer and access in the winter by providing ample trees and covered areas. There must be sufficient seating as well as a choice of seating locations and types. There should be seating for individuals and groups. The sidewalk must be designed so pedestrians feel safely separated from vehicular traffic via buffers such as street trees or on street parking. Relaxation can be accommodated through incorporation of sidewalk cafes and restaurants and the use of greenery and water which are considered by most to be aesthetically and psychologically pleasing. Activities and amenities such as fountains and public art, outdoor café seating, and festivals or events attract people which are an additional attraction for those who want to people watch. A diversity of activity encourages a diversity of users. Discovery, Carr says, is "a need that is most often enhanced through design" (135). The desire for stimulation and new experience can be accommodated through attention to architectural details, contrasting and unique design which provides "a sense of pleasurable surprise" (135).

The second issue addressed by Carr is accessibility. In addition to handicapped access and connections to the greater sidewalk system, accessibility also requires visual access. This includes views in and out of buildings and implies a legible view of the street scene for way-finding and social interaction.

Carr's third issue, context, is particularly important. He writes, "An understanding of context, including user's personal histories, cultures, histories with in the space and an understanding of the space itself in necessary for a complete design" (85). Representing context in the physical design – by providing community spaces, by reacting to environmental and climatic factors, through the use of cultural symbols, and by using sensitivity toward the desire

for preservation while still accommodating evolution and change – is what gives a place its unique character and is essential to creating a meaningful place. According to Carr meaningful places first satisfy the user's needs. They relate to their physical and social context. Ultimately they "allow people to make strong connections between the place, their personal lives, and the larger world" (20).

Synthesis of Readings:

Each author has outlined the specific physical components which he or she believes are necessary to make the street an active, social and meaningful place for people in the city (Table 3.1, page 39). These physical attributes range from those at the neighborhood scale including block structure and compactness, to street and sidewalk dimensions and building scale, to small details in architecture, art and streetscape amenities which the authors believe all have an immense impact on street life. Combining the authors' suggestions five categories of physical form place components can be established: density; human scale; places for people; detail, discovery and stimulation; and context and community (Figure 3.1, page 39).

Condition 1: Density.

In order to promote a diversity of uses, activities and people on the street the concentration of businesses, amenities and housing must be planned for in the design of the area. A high level of ground coverage and continuity in the building facades as well as buildings which are flush with the sidewalk contribute to a dense and efficient urban fabric of buildings and uses. Buildings must engage the street, not be lost in a sea of parking, in order to stimulate the pedestrian environment. A limited number of large buildings should occupy blocks in order

to accommodate a fine grain, or mix, of large and small businesses and activities increasing the activity base. This allows for more entrances and less long breaks or blank walls between activities, and allows for the maximum number of uses in a concentrated space. Increased density also requires multi-storied buildings with the opportunity to mix uses. Continuity of engaging street level uses coupled with office and residential uses above is convenient and efficient for pedestrians who will be able to fulfill their daily needs all within a limited walking distance. This multiplicity of uses also increases the number of hours of the day that a street is active: office during the day, restaurants and shops into the evening, and residences throughout the day and night. Density, with attention to a mix in building types (new and old, big and small) allows for primary and secondary uses of all kinds, attracting more people, who may be attracted for one reason and enticed to stay for another. The mix of uses benefits businesses and street life by allowing people to use the street for a variety of reasons, use many facilities in common, and generally use the street for a longer period of time.

Condition 2: Human Scale

Scale combines several different relationships. As stated above, density implies uses will be located closer together, which means pedestrians will not have to walk as far to each destination – this is part of the issue of human scale. In addition, the author's emphasize creating spaces on the street which are designed for intimate person-to-person relationships. This necessitates consideration of the ratio of building height to street width. While no concrete rules exist, consideration regarding access to light and air, but more importantly to creating definition of the public space is essential. The comfort of the street has a great deal to do with the perception of crowding or exposure. Trees, variations in the building façades, sidewalk widths,

and block lengths affect the intimacy or openness of the spaces created. Large buildings with blank walls discourage and intimidate pedestrians causing them to hurry home, whereas buildings with human scaled doorways and windows encourage pedestrians to linger.

A second issue involving human scale which the authors stress is a renewed focus on the pedestrian as opposed to the automobile. When streets are designed exclusively for cars, crosswalks become dangerous gauntlets, buildings are placed well off the street behind parking lots, and blocks become too long decreasing opportunities to cross the street or to turn corners. While density and concentration are essential to an active street, short blocks and frequent streets are required to increase the chances of commercial and social interaction and give people a multiplicity of options.

Condition 3: Places for People:

Each author stresses the social component of the street as a place to be with and meet people. Street life is dependent on activity and density, as well as the comfort and scale of the street environment, but without amenities specifically designed to accommodate leisure and social interaction, people would not linger in the street. Designing the public realm means providing opportunities for people to sit, stay and talk with one another. Primary and secondary seating, as well as structures to lean on and areas to stop out of the way of traffic will allow people the opportunity to relax, socialize and watch the street scene. Designing the public realm for people also means constructing sidewalks which allow pedestrians to move comfortably, but which also have space for businesses (café seating, street vendors, displays of goods), lighting, signage, maintenance (trashcans), and trees for shade. Space for community events and gathering in groups must balance space for commerce and movement.

Condition 4: Attention to Detail, Discovery and Stimulation:

An urban street should have energy, not only reflected in the number of people, but built into the architecture, the public art and landmarks, and a general attention to the detail of the aesthetic visual scene. These details engage visitors in the area, give them objects around which to congregate, and topics for discussion. In addition to the more obvious elements such as sculpture, murals and fountains, detail can be designed into the street furniture, building façades, paving materials and patterns, and landscaping. One of the most engaging design details is windows. Streets are lined with buildings, and it is always interesting to see what is going on inside. Businesses display their wares and services. Pedestrians window shop and possibly go in. All these physical features make the street come alive and enhance the experience of place.

Condition 5: Context and Community:

One of the problems with new streets is that they all look the same. Presenting universal rules for design can result in homogenous streetscapes which in no way reflect the city, the neighborhood, or the community within which they exist. While a street should reflect a vibrant street life as well as a dense and diverse urban form, it takes on meaning when the culture and community are represented in the details. This can be accomplished through public art which might reference local culture or a local artist. Public art and architectural character also help give the street an identity. A cohesive design can help orient people to their location within the district and within the city as a whole. This character helps give the street a unique and memorable appearance. The street should provide spaces for local traditions; events such as block parties or parades that recognize the community and its culture. Architectural design

should be relatively cohesive and give identity to the place and the community. Opportunity for community art and space for cultural events is necessary in the design of the street.

As communities (their economics, politics, cultural relations, and people) change over the years, their physical structure must also adapt to this change. While this change is more dependent on the buildings' ability to change occupants, uses, and configuration – for example, converting warehouses into loft apartments – consideration of this change is also necessary in the design of the street and sidewalk. Additionally, it has been a habit of developers to tear down old buildings in order to begin with a 'clean slate,' but adaptability implies reuse and working with existing infrastructure to preserve history while advancing and improving the community simultaneously.

The physical conditions listed above are necessary for the street to function as place and can help guide the design and development of the street as a successful urban public place. They may also offer designers and planners guidance for the evaluation of existing urban streets. The next chapter will introduce two commercial districts in Nashville, Tennessee, that have taken steps to improve the physical conditions of their street environment. By implementing design standards which follow the principles set out above, both areas are seeking to achieve and enhance place within the city. The streets within these districts will function as test subjects in this thesis in order to assess the validity of the physical components that make place. Ultimately the success of the street as place is judged by those who use it and especially those who come back to use it again and again. Chapter five will introduce a questionnaire designed to evaluate user response to the physical form of the street and assess if the physical form has contributed to their "sense of place" in the area.

Table 3.1: Urban Street Components by Author

Author	Physical Components of Urban Place
J. Jacobs (1961)	Mix of uses, short blocks, mix of buildings, density. Wide sidewalks, attention to detail, streetscape amenities (trees, lighting) windows and doors, adaptability
W. Whyte (2000)	Buildings flush with the sidewalk, stores along the frontage, doors and windows on the street, second story activity, wide sidewalks, trees, seating and simple amenities.
A. Jacobs (1995)	Wide sidewalks, seating, separation from traffic, street definition, diversity and detail in design, windows, maintenance, accessibility and connection
J. Gehl (1987)	Compactness, pedestrian scale, wide sidewalks, accessibility, seating, room to pause and objects to lean on, buffering for vehicles, Public art and things to talk about.
S. Carr (1992)	Relief from elements, seating, sidewalk definition and separation, space for dining and streetscape amenities, stimulation through art and detail, connectivity. Context: representing community.

Figure 3.10: Urban Street Components

Chapter 4

NASHVILLE AND THE URBAN DESIGN OVERLAY

This chapter examines the evolution of Nashville, Tennessee, and its urban form; from its inception to its industrialization, through the invasion of the automobile in the 1930s to urban renewal in the 1960s, and finally to the current condition of two of its earliest neighborhoods. The chapter will investigate the problems facing the urban street caused by the current patterns of development. Through an assessment of the Urban Design Overlay, a form regulating planning tool employed in both areas, the community's desire to create and sustain place in the city becomes evident. The resulting development and streetscape improvements are characteristic of the physical place components from Chapter 3. This discussion of physical changes to the street will direct the evaluation of the street as place in Chapter 5.

Settlers first arrived in Nashville in the late eighteenth century. Chosen for its location along the Cumberland River in the central Tennessee basin, Nashville was also prime land for agriculture as it was uniquely positioned south of the Highland Rim which blocked the arctic air from the north and captured the moist air from the south (Kreyling, 2005). Despite its location amongst the rolling terrain which surrounds the Cumberland River, Nashville's streets were laid out in an orthogonal grid centered on the public square. Several pikes or thoroughfares, former farmer-to-market roads, radiated from the center of the city, cutting diagonally through the grid (Kreyling, 2005). The adjacent streets took their orientation from the pikes, and the result was a

sequence of colliding and incomplete grids which still give texture and unpredictability to the streets today.

While the Cumberland River was originally Nashville's main commercial artery, the locomotive began to shape the structure of the city in the mid nineteenth century. By 1861, five railroad lines formed a circle around the central core of the city – this ring would be mimicked by highway 440 one hundred years later (Kreyling, 2005).

Chosen as the capitol city for the state of Tennessee in 1843, Nashville was held by the Union Army for the majority of the American Civil War. The occupation brought a large influx of people, and the population swelled from seventeen thousand in 1860 to eighty thousand in 1862 (Kreyling, 2005). Reconstruction brought northern funds, and many new schools including Fisk University, Central Tennessee College, Roger Williams University and Meharry Medical College for freemen and Vanderbilt University and Peabody College for whites. Nashville became a leading commercial center for wholesale groceries and industry including tobacco, textiles, and lumber (Kreyling, 2005). The waning agricultural economy propelled more people from the country side into the city.

As business grew in the city at the turn of the twentieth century, the industrial presence amplified and housing became sparse. The response to this situation was two fold. Wealthier, typically white, citizens moved out of the downtown area into new residential neighborhoods serviced by mule drawn streetcars. Poorer laborers were crowded into tenement housing in the center city. Streetcars serviced new first-ring suburbs up to two miles from downtown, and with the conversion to electric power in 1888, development expanded further to the west (Kreyling, 2005). The new residential neighborhoods grew tightly around the small commercial centers that developed at streetcar stops and because people walked everywhere – to school, to shop, to

church – all their daily needs had to be available near home. The first ring neighborhoods developed on a tight grid of streets which provided high connectivity for pedestrian traffic and a great concentration of businesses and residential buildings.

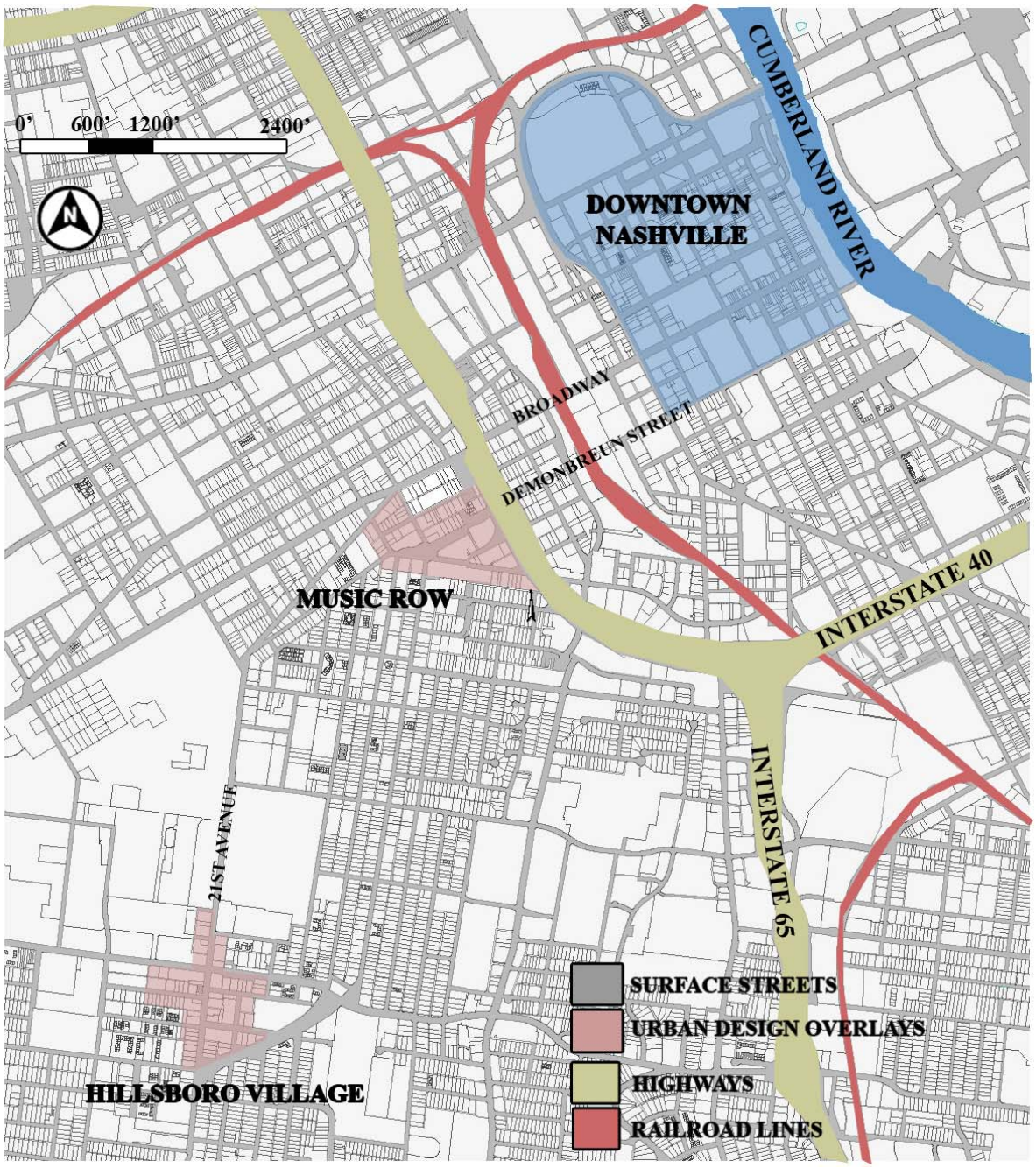
After World War I the automobile began to make its appearance on the streets of Nashville. The State Highway Department began to pave roads throughout the city and Davidson County (Kreyling, 2005). The streetcar could not compete with the convenience of the car and eventually closed. The influx of cars immediately began to clog narrow streets, and dangerous traffic threatened pedestrian safety. In addition, the amount of parking space downtown and in first ring suburbs was insufficient as people became more dependent on the automobile and more cars jammed the streets. Businesses – especially grocery stores which were outgrowing the small corner store – moved to new strip developments designed with easy access for automobiles and large parking lots. Along the city's main thoroughfares the buildings began to retreat from the right-of-way in order to accommodate parking in front. Automobile oriented services began to move into residential neighborhoods. "Auto Row," a conglomeration of car dealers, gas stations, and service centers replaced historic mansions along Broadway and West End Avenue (Kreyling, 2005). Signage grew significantly larger in order to catch the attention of drivers speeding past.

While the Great Depression hit Nashville in the 1930s, the New Deal and the newly formed Public Works Administration put the city to work on many types of public construction projects, including one to pave and expand roads at the expense of 2.5 million dollars (Kreyling, 2005). In order to take advantage of federal funding allocated for urban planning projects across the country, Nashville established a new Planning Department (Johnson, 1993). Instead of comprehensive planning for the city's future, new zoning codes were established to separate

conflicting uses – essentially a way to keep "bad" uses out of "good" neighborhoods. Many of the first ring residential neighborhoods that included corner businesses were zoned for commercial use, which led to extensive deterioration in the residential fabric when homes were torn down for new business. In 1967 the newly consolidated city and Davidson County government – Nashville Metro – began a program, under the guise of Urban Renewal, which allowed developers to buy large residential areas that the city had declared blighted (Kreyling, 2005). While the destruction raised interest in the preservation of historic structures, this interest was usually reserved for buildings with ties to significant people or events in history, leaving a majority of the old homes and buildings victim to the wrecking ball. In *The Plan of Nashville: Avenues to a Great City* Christine Kreyling writes:

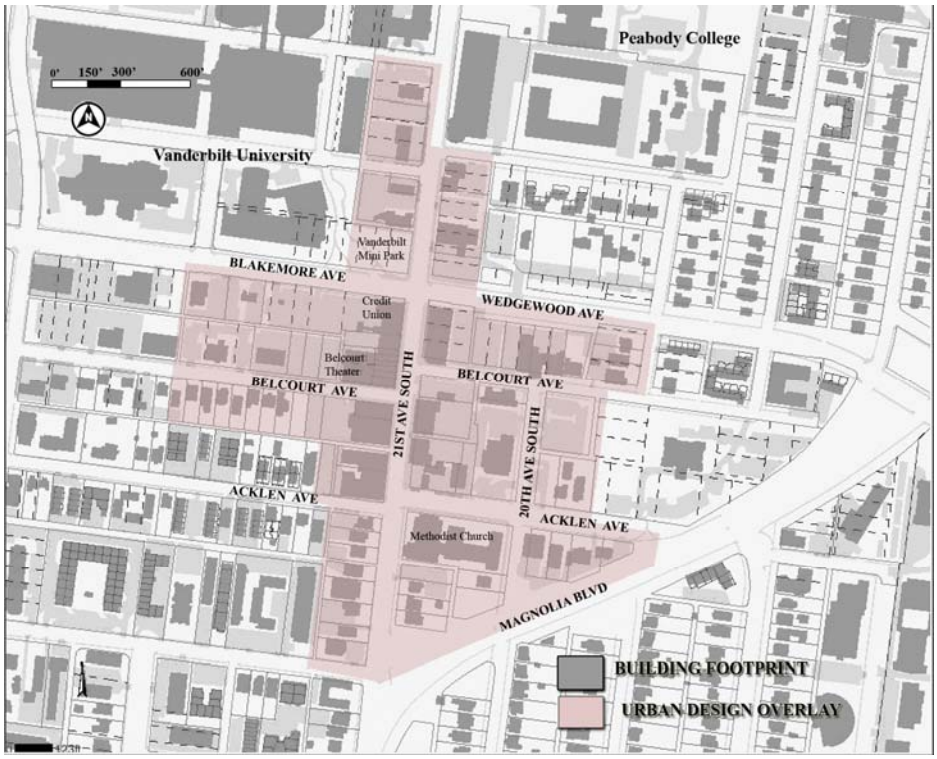
> By the 1970s, some Nashvillians had begun to perceive the new office buildings, interstates, shopping malls, and subdivisions, coupled with the invasion of chain stores and fast-food franchises, were turning their home place into what urban critic James Kunstler calls 'the geography of nowhere' – a city less and less distinguishable from other Sunbelt cities of similar size." (38)

As the city (Figure 4.1) sprawled in all directions, the once dense first ring neighborhoods suffered from the loss of small businesses, a dense residential fabric, and a pedestrian friendly street environment. Hillsboro Village (Figure 4.2) and Music Row (Figure 4.3), both first ring neighborhoods located less then one mile from downtown – are two such examples of neighborhoods with compact physical structure and local history which suffered from the automobile invasion and urban deterioration.



(Map from Nashville Planning Department, (NPD) 2008, enhanced by author)

Figure 4.1 City of Nashville Map



(Map from (NPD) 2008, enhanced by author)

Figure 4.2 Hillsboro Village UDO

(Map from (NPD) 2008, enhanced by author)

Figure 4.3 Music Row UDO

Twenty First Avenue was an early thoroughfare at the junction of several large universities: Vanderbilt, Roger Williams and Belmont Junior College. With a streetcar line, a steady population, and the centrally located Belmont Southern Methodist Church, commercial activity began in the area at the turn of the 20th century. Several grocery stores, a drug store and other small shops were built in a compact fashion along the street (figure 4.4). As Vanderbilt expanded and its medical college moved from downtown to its main campus, apartment housing was built around the Village and more business moved into the area including a soda fountain, a bank, and a salon. Most of the historic construction was done in the 1920s, including the Belcourt Theater and the Hillsboro Theater (Figure 4.5), which both opened in 1925 (TeSelle et al., 1993). The Village got its first two gas stations in 1927 and by the 1950s a launderette, a post office, and several restaurants with outdoor dining. The student population also brought record shops and a lively counterculture to the area in the 1960s.

(Photo from NPD, 2004)

Figure 4.4: Compact Urban Structure

(Photo from NPD, 2004)

Figure 4.5: Belcourt Theater

The urban renewal projects of the late 1960s and early 1970s were a double edged sword for Hillsboro Village. Vanderbilt University, with assistance from Metro government, which condemned several blocks of supposedly substandard housing, purchased the residential property

and began expanding the campus toward the Village (TeSelle et al., 1993). This began a long standing animosity between the neighborhood and the university. Government assisted urban renewal was also responsible for an extensive street project which buried water and sewer lines (eliminating the need for septic systems), installed brick sidewalk, and street trees. As the character of the neighborhood was already highly regarded, the entire project was completed without disturbing the existing buildings (TeSelle et al., 1993). The new zoning codes required more parking than the area could reasonably handle. On-street parking was established on streets with sufficient width, but this was not enough to accommodate all the necessary parking and the problem persisted. Each new development necessitated more space be dedicated to parking, and many properties had to be specifically used for surface parking.

The mix of old buildings kept some rents stable and allowed small businesses to remain, but Woolworth's, McClure's Department Store and H.G Hill's Grocery moved out in the late 1980s to concentrate on larger stores which were more accessible to automobile traffic (TeSelle et al., 1993). New businesses on the edge of the Village, including fast food restaurants, several banks and a Vanderbilt daycare facility, developed in a suburban manner – off the right of way surrounded by parking lots. Residents grew determined to save the village character and realized that action of some kind was necessary to assure the future of Hillsboro Village. The intimate scale of the area still allows for walkability, but the increases in car traffic and new auto oriented development continue to threaten pedestrian vitality (Figures 4.6 – 4.10).

(Photo from NPD, 2004)

Figure 4.6: Auto Oriented Uses

(Photo from NPD, 2004)

Figure 4.7: Gaps in Urban Fabric

(Photo from NPD, 2002)

Figure 4.8: Large Blank Walls

(Photo from NPD, 2002)

Figure 4.9: Parking Lots

(Photo from NPD, 2002)

Figure 4.10: Fast Food

The Music Row area, only one mile from the center of Hillsboro Village, also began as a residential neighborhood, with homes built from the 1920s to the 1940s on small blocks (Figure 4.11), and a commercial center between Demonbreun Street and Broadway on the northern end of the area (Figure 4.12). The compact block structure and density of businesses made the area attractive to residents who desired accessibility but wanted to live outside of downtown. In the early 1950s, as the country music business boomed in Nashville, many recording studios and record labels began to move from downtown to the midtown area. RCA was the first to move to McGavock Street, followed by music producer Owen Bradley's purchase of an old home which he converted into a recording studio (CPR, 1997). In 1957 a new studio and office building was

constructed for RCA and is today the famous Studio B. Many labels moved to the area in the next ten years including Columbia Records, ABC Paramount, Capitol Records and Decca with some renovating old structures and others building grand new offices (MRPDS, 1997) (Figure 4.14). In 1967 the Country Music Hall of Fame opened and the commercial center on Demonbreun Street became the focus of entertainment related souvenir shops, music museums and restaurants (Figure 4.13). By 1970 Music Row was the most geographically concentrated entertainment business district in the country (MRPDS, 1997).

(Photo from NPD, 2002)

Figure 4.11: Historic Home

(Photo from NPD, 2000)

Figure 4.12: Historic Commercial Center

(Photo from NPD, 2000)

Figure 4.13: Tourist Sites

Urban renewal came to Music Row when the city attempted to buy land for a six-lane thoroughfare which would connect Hillsboro Pike to Demonbreun Street and on to West End Avenue. The new corridor would be lined with high-rise towers giving the music industry a prominent address and physical presence (Kreyling, 2005). The city was not able to acquire the necessary land for the project but was able to compromise or remove much of the remaining residential fabric in the area. As a result 16th and 17th Avenues were turned into one way, high speed corridors. While the block connectivity remained, the pedestrian environment was compromised by dangerous traffic and an inattention to the pedestrian scale of the street by many of the new office structures (Figure 4.15).

(Photo from NPD, 2002)

Figure 4.14 Music Industry Office Building

(Photo from NPD, 2000)

Figure 4.15 View Downtown Along Demonbreun

In the mid 1990s The Country Music Hall of Fame announced it would relocate to a new building downtown, which left many uncertain about the future of Music Row. Locals understood that the music souvenir shops and related tourist business would have to move downtown to be close to the Museum (MRPDS, 1997). Stakeholders including property and business owners, employees, public officials and the general citizenry were all concerned with the affect this mass exodus of business would have on the vitality of the area and what would be next for the Row.

Both turn-of-the-century, intown neighborhoods, Music Row and Hillsboro Village faced uncertain futures. While Hillsboro's commercial district is surrounded by a residential neighborhood and the Row by mostly office uses, they are both historically significant to the city of Nashville and its residents. As such, concerns were high regarding the effects potential development could have on once vital areas.

As discussed in Chapter 3 the street is an important public space within the city, and the loss of the street as an active, social and vibrant place results in civic deterioration, visual blight, and diminished social cohesion. Although the automobile has brought increased mobility to millions of people, it is also one of the major causes of urban deterioration (Jacobs, 1961;

Utermann 1984; Carr, 1992; Waterhouse, 1995; Dreier et al., 2001; Tolley, 2003). In addition to the gaps created in the urban fabric by parking lots and other auto-oriented development, new buildings are regularly constructed with large setbacks from the street and without regard for their context or the pedestrian realm (Lindley, 1972; Utermann & Lewicki, 1984). Many authors argue that a direct correlation can be drawn between the loss of quality public space and the decline in public life and community (Untermann, 1984; Langdon, 1994; Beatly & Manning, 1997; Oldenburg, 1997; Gehl, 2003; ITE, 2006). Gehl writes in his essay "Winning Back Public Space":

> In old cities and urban areas where car traffic has gained the upper hand, public space has changed dramatically. Car traffic and parking have gradually usurped space in the streets and squares. Not much physical space is left, and when other problems such as safety, noise and pollution are added, it does not take long to impoverish city life. It becomes unpleasant and difficult to get around on foot, and spending time in public spaces is made impossible by lack of room, the need to avoid traffic and a poorer quality environment. (100)

Tuan elaborates by emphasizing the importance of the visual realm when he writes, "to live in a blighted environment is dispiriting, demeaning, and profoundly dehumanizing…Place in America is endangered by the rising sea of visual blight" (Lewis et. al, 1973; 4-5). While it has been argued that the automobile, technology (including television, phones, and the internet) and American's increasingly private lifestyle have made people less dependent upon place, connection with neighbors and public place remains essential to community life, social networks and civic participation (Brown, 1990; Knox, 1995; Beatly, 1997; Putnam, 2000; Dreier, 2001). Although contemporary living demands service, the aesthetic qualities of cities should not be sacrificed in order to achieve this accommodation. Quality public place is essential for a thriving city and this rule applies to Nashville as well.

In the mid 1990s Hillsboro Village and Music Row became the focus of neighborhood groups and the Nashville Planning Department for protection and enhancement efforts. Following independent studies of each area, public visioning sessions and many public hearings, the Nashville Metro Council passed two ordinances which would regulate the physical form on any and all future development in both areas: the Urban Design Overlay.

The Urban Design Overlay:

An Urban Design Overlay or UDO is a zoning tool requiring specific design standards for development within a designated area, and is used to protect existing character or to create character in an area, while ensuring comprehensive and cohesive design (Metro Planning Commission, 2008). The process involves all stakeholders and the public at large in order to establish a comprehensive code which meets the needs of the entire community. The UDO is one type of form-based code which seeks to regulate the form of the physical environment first and the use of the property second. According to architect Peter Katz this new code "builds on the idea that physical form is a community's most intrinsic and enduring characteristic. It seeks to codify that form in a straightforward way so that planners, citizens, developers, and other stakeholders can move more easily from a shared physical vision of a place to its built reality" (Katz, 2004; 16). As discussed in Chapter 3, the physical form of the street has a great impact on activity, character and "street life" in urban areas. The UDO regulates the physical form in an effort to guide and insure development which is compatible with the community vision of the area. Through an examination of the Hillsboro Village and Music Row UDOs (Appendices A and B) it becomes clear that the goal of both communities was to ensure an active and comfortable pedestrian environment while encouraging the unique character of the individual

neighborhood. In other words, to create place through the manipulation of the physical environment.

The contents of the UDO document include: a brief history of the area, the purpose of the guidelines, the results of the public input session, the regulatory map of the area, a discussion with pictorial examples of each of the components to be included in the guidelines (streetscapes, building heights, massing, setbacks, roofs, facades, and materials; parking and access, and signage and canopies) and finally an appendix with the regulatory standards themselves. As listed in the Hillsboro Village UDO the design standards are intended to:

> -Maintain a scale and form of development that emphasizes sensitivity to the pedestrian environment.
>
> -Minimize the intrusion of the automobile into the urban setting while still accommodating automobiles.
>
> - Provide for the sensitive placement of public spaces in relationship to building masses, street furniture, and landscape features.
>
> -Insure the compatibility of new buildings with respect to the specific character of their immediate context.
>
> -Encourage active ground floor uses, such as restaurants, shops and services to animate the street.
>
> -Encourage the adaptive use and sensitive rehabilitation of existing historic buildings.
>
> -Protect and enhance the economic viability of the area, as well as the diversity of uses and activities.
>
> -Accommodate the Village's parking needs while still maintaining a pedestrian-oriented urban environment.

The Music Row goals include all of those listed above with the exception of the fourth goal, insuring the compatibility of buildings with the existing character. Compared to Hillsboro Village, Music Row has lost more of its historic buildings and as such is working to build its

character from a more diverse palate of structures including larger office buildings and historic homes, as well as one- and two-story commercial buildings. The goals listed above are consistent with the general place components established in Chapter 3: density & diversity; human scale; places for people; context & community; and detail, discovery and stimulation. The actual regulatory standards establish the physical components necessary to achieve these goals.

The Purpose of the UDOs is to create active streets which invite pedestrian traffic and offer a unique experience through the regulation of the physical form. The UDOs divide each area into sub-districts with regard to varying development intensities or building character. While the regulations differ slightly across sub-districts the following paragraphs will discuss the codes in general terms.

The most notable difference between the two codes is in the scale of development allowed. The height limit in the Village is 45 feet, or three stories, in most sub-districts, as opposed to the maximum of 146 feet, or approximately ten stories, on Music Row. In an effort to increase density and street definition, buildings in both locations are required to meet the sidewalk and occupy 100 percent of the street frontage of the property – eliminating holes in the street façade. A setback exception is made for buildings which include sidewalk activity such as outdoor dining courtyards. Glazing standards and minimums established in both codes include minimum percentages for each floor to insure adequate views into buildings and to minimize blank walls. Material, color and façade articulation also enhance the detail, discovery and stimulation in the areas. Parking structures in both areas are required to have ground floor uses to maintain activity at the street level (75% in the Village and 100% on the Row). On upper levels, parking structures are required to have architectural cladding compatible with surrounding architecture. Both codes prohibit parking in front of buildings, and the Music Row guideline

also prohibits any new curb cuts along Demonbreun Street to prevent further interruption of the pedestrian flow. The guidelines require new developments to plant street trees and evergreens in order to screen parking areas. Sign standards are included in the UDOs and govern surface area and height. While the sign standards vary between the two codes, they both greatly reduce the size of displays and signs which were acceptable before the UDOs were enacted and eliminate the construction of billboards.

Streetscape enhancement is encouraged in both areas, but not required in the public right of way. The regulatory standards do not specifically address the manipulation of the streetscape, but the body of the UDO document advises proper maintenance of sidewalks; the use of landscaping including street trees and planters; the use of street furniture including benches, trash receptacles, kiosks and newspaper boxes; pedestrian scaled lighting; and on-street parking where space permits. Canopies are also encouraged to provide protection from the elements and to provide visual interest. Properties with historic character are noted in the code as examples of good design to be used as a 'measuring stick' for future development.

The goals and design standards associated with both UDOs clearly indicate the desire to protect and enhance the urban, pedestrian oriented character and scale which was established at the turn of the century and has been eroded through auto-oriented development ever since. As the stated goals address the active and social oriented pedestrian vitality, the regulations seek to attain these through specific physical design. New development within the UDO disctrict must be reviewed and approved my the Design Studio, a department within the Metro Planning office. The Hillsboro Village and Music Row UDOs are tools which Nashville has implemented in order to create distinct urban places within the city.

Resulting Changes and Current Conditions:

The UDOs have had a significant impact on Hillsboro Village and Music Row. Perhaps most importantly they have stopped further auto-oriented development. Second, the attention to revitalization has brought streetscape development on the part of Metro Nashville Public Works. In 2001 a traffic roundabout and streetscaping project were completed in the heart of Music Row. The roundabout was designed to relieve congestion and simplify a confusing set of intersections as well as provide a focal point and visual prominence to Music Row (Figure 4.16). The center of the 140 foot diameter roundabout is occupied by the sculpture MUSICA which stands at 38 feet tall and depicts nine nude dancing figures representing musical muses (Bostick 1999, Figure 4.17).

The streetscaping included the construction of a landscaped median and sidewalks on Demonbreun Avenue and Division Street, as well as on street parking and wider sidewalks along Demonbreun (Figures 4.18, 4.19). Street trees, several benches and trash cans were also provided. New buildings have been built on the north side of Demonbreun, mostly restaurant space with a few boutique type shops mixed in (Figure 4.20). The restaurants all utilized the provision allowing for outdoor dinning, but all include low walls along the sidewalk which maintain definition as well as provide extra seating. The largest construction project Roundabout Plaza, a nine story office building which sits on the north-west end of the roundabout, was completed in 2004 (Figure 4.21). The front façade curves, mimicking the traffic circle. Street trees were planted and a bank and café occupy a portion of the ground floor. The parking structure is accessed via a side entrance on 17th Avenue. While several buildings have come down, including the old Country Music Hall of Fame, several condominium projects are currently under construction and the area continues to diversify.

Existing Conditions in Music Row:

(Photo from Littlejohn Engineering Associates, 2008, http://www.leainc.com/images/music_row_aerial.jpg)

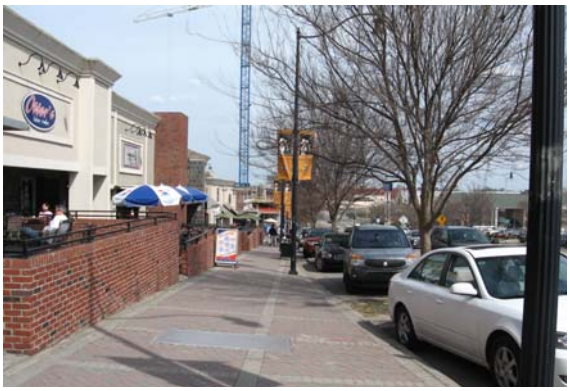
Figure 4.16: Roundabout with Owen Bradley Park on Left

(Photo by author, 2008)

Figure 4.17: Roundabout Sculpture

(Photo by author, 2008)

Figure 4.18: New Sidewalks and Landscaping



(Photo by author, 2008)

Figure 4.19: Outdoor Dining and On-Street Parking

(Photo by author, 2008)

Figure 4.20: Shops Along Demonbreun

(Photo from Brasfield & Gorrie, 2008, http://www.brasfieldgorrie.com/_images/portfolio/61/1.jpg)

Figure 4.21: Roundabout Plaza

Less has changed in the Hillsboro Village Overlay district. With preservation of existing character as the main goal here, many buildings have been altered in accordance with the standards, including the rehabilitation of the Educators Credit Union at the corner of Blakemore and 21st Avenue. The code eliminated the possibility of moving the building back from the street and installing a drive-thru teller. Instead the façade was revitalized with new windows and the building remains flush with the sidewalk (Figures 4.22 and 4.23). Many other businesses along 21st Avenue have changed hands over the years and changes in building façades, signage, awnings and glazing all had to comply with the code. Several businesses have added outdoor dinning or other seating to the sidewalk area in front of their stores, as well as planters and displays (Figures 4.24- 4.27). Local artwork and interesting details including a guitar sculpture, murals and painted benches and trashcans, have become part of the Village (Figures 4.28). Restaurants, boutiques and offices have adapted property in areas of the village with historic residential character (Figure 4.29). Sign standards in these areas have kept visual clutter to a minimum, while displays and outdoor eating have helped to engage pedestrians on the street.

While constructed just prior to the passing of the regulatory standards, the construction of a new mixed use building at the corner of Wedgewood and 21st Avenues is a great example of the type of urban design the code intended to create. As the development of the code was just underway, developers eager to please the community built this three story building built flush to a wide sidewalk with benches and trees. Several businesses occupy the ground floor, parking is located underneath the building and residential units occupy the upper stories (Figures 4.30).

Existing Conditions in Hillsboro Village:

(Photo from NPD, 2002)

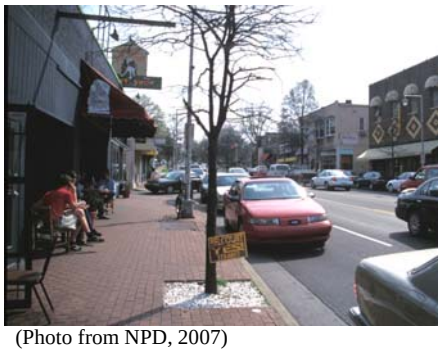
Figure 4.22: Credit Union pre-rehab

(Photo from NPD, 2007)

Figure 4.23: Credit Union post rehab

(Photo from NPD, 2007)

Figure 4.24: Streetscape on 21st



(Photo from NPD, 2007)

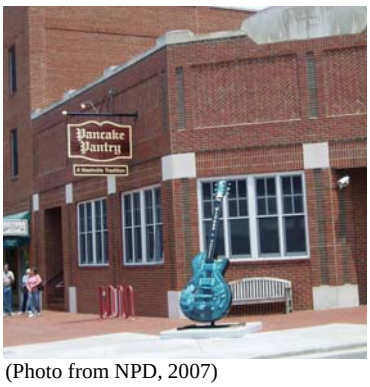
Figure 1.25: Trees & Street Parking

(Photo from NPD, 2007)

Figure 4.26: Street Furniture

(Photo from NPD, 2007)

Figure 4.27: Streetscape Amenities



(Photo from NPD, 2007)

Figure 4.28: Public Art

(Photo from NPD, 2007)

Figure 4.29: Residential Reuse

(Photo from NPD, 2007)

Figure 4.30: Mixed Use Building

Following visual surveys of both areas it is apparent that the streets are quite busy with people. In Music Row activity is high during the lunch hours and in the evening when the new restaurants come alive with music and people. The late afternoon is a slow time, as are weekends during the day. Hillsboro Village on the other hand is populated seven days a week. There are many more restaurants and a greater variety of shops in addition to a higher percentage of residential units in the area. While these visual inventories indicate a vital street life since the implementation of the UDOs – one indicator of place – the next chapter will introduce a questionnaire designed to assess users' response to the physical design and amenities in both areas. The study will tabulate users' opinions on the physical place components established in Chapter 3 in an attempt to gauge their success in creating place.

Chapter 5

METHODOLOGY, QUESTIONNAIRE AND RESULTS

Through an in depth look at place and the urban street this thesis has identified certain conditions which contribute to the urban street as place. A review and comparison of the evolution, pre-UDO conditions, and new design regulations of the Hillsboro Village and Music Row neighborhoods have revealed a desire and effort on the part of community, stakeholders and the city's Planning Department to foster place in both areas. The question now is how can the success or failure of this effort be measured? What tools can be used to assess if place exists on these streets? While the focus of this thesis is primarily on the ways physical form can influence place, it also recognizes that place is largely a result of individuals' personal experiences, participation and memory associated with the physical space. As such, the central tool used to evaluate place in this study is a questionnaire designed to gauge user impressions of the physical environment and the impact of the physical conditions on user comfort, activity, image of and experience in the area. This questionnaire combined with the author's firsthand observations of the street life in both areas will aid in the final evaluation of the existence of place.

Questionnaires are a tool used by designers, planners and environmental researchers to provide objective and timely information about people and their environments. Questionnaires or surveys are used during the initial stages of planning and design as a means to understand the attitudes and perceptions of the potential users of a site which can lead to a better understanding of their needs and expectations (Betchel et. al., 1987). Surveys are also utilized as a

programming tool which helps to identify goals and objectives as well as design guidelines, as was done in the initial UDO planning process. A third use of surveys is in the evaluation of the built environment in order to determine if it is satisfying the original goals of the design and thus the users' needs (Zeisel, 1981). This is often called a post-occupancy evaluation.

The goals of the Music Row and Hillsboro Village UDOs are to create place on the streets of Nashville. Due to an expanding concern for public place and social sustainability, many cities across the world are focusing efforts on place making (Beatly, 1997; Flemming, 2007; Porta, 2001). While these efforts are based on sound physical design principles, as is the case with the Nashville UDOs, it remains necessary to assess the success of the projects in the eyes of the people who utilize it in order to respond, make changes and continue progressing in the right direction. As streetscaping and placemaking projects are quite abundant across the United States, the design of the questionnaire allows for its use in the evaluation of other placemaking efforts. The questionnaire is purposefully not site specific to the two study areas with the intent that it be used for the evaluation of other urban street projects in the future. This tool would allow planners and designers to assess the place qualities of different projects in cities across the country. As such the design of the questions themselves relate to the place components – physical form, activity, experience and image – established in Chapter 2, with a direct focus on the physical components – density and diversity; human scale; places for people; detail, discovery and stimulation; and context and community – established in Chapter 3.

The questionnaire was devised as a written survey to be filled out by individuals on the street in the area of interest. While the researcher would be present and help answer questions, respondents would be asked to read and answer questions on their own. The questionnaire is divided into several sections: demographic questions; multiple choice questions on accessibility,

activity and frequency of use; and declarative statements regarding the street environment designed to elicit the attitudes and perceptions of the respondents. A sample of the questionnaire is set forth in Appendix C.

A demographic study conducted by the city of Nashville indicates a fairly homogenous population within the midtown district which encompasses both study areas (MPC, 2005). The total population of the midtown area in 2005, the last year these figures were collected, is 12.4% of the Metropolitan Nashville population or 70, 901 people. Of that population, 46.9% are male and the 53.1% are female. Approximately 80% are white, 14% are African America, and 3.0% are Asian. Other races occupy less than 1 percent of the total population. The per capita income is $40, 978 which is nearly double that of the rest of the city. Nearly 60% of the population has a bachelor's degree or higher, 3% has associates degrees, and another 20% has at least some college education. This information indicates a fairly wealthy and well educated, majority white population; however, the demographic questions included in the survey seek to identify only gender and age (Questions 1 and 2).

Question 3 and 4 are designed to gauge the way in which people access the area and how far they will travel to get there. For example, are they pedestrians throughout or do they become pedestrians once they park their cars or get off the bus? Frequency and duration of use, assessed by Questions 5, 8, and 9, are important for two reasons: because people come to know a place through continued experience, and their desire to return is an indication of their connection with the place. Questions 6 and 7 asses the times of day and reasons for visiting the area, an indication of the diversity of activities throughout the day and night.

The next section of the questionnaire consists of a series of statements about the area. Participants indicate the intensity of their agreement or disagreement with the statement using a Likert scale of five responses (Zeisel 1981):

1. Disagree strongly
2. Disagree somewhat
3. Neutral/No opinion
4. Agree somewhat
5. Agree strongly

The first 16 statements focus specifically on users' responses to the physical environment based on the physical components established in chapter 3 (Questions 10-25). Statements were designed to address seating and amenities, comfort and scale, maintenance and architectural character. The next eleven statements seek to assess sociability, activity, image and experience of people in the area (Questions 26-36). This section includes statements regarding memorability, vitality and individuality of the area. The questionnaire concludes with a written question asking for a few words which the respondent believes best describe the area as well as a section for the respondent to elaborate and provide written comments about the area.

For the present study, permission to administer the questionnaire was sought and granted from the Metro Nashville Planning Department. The researcher administered the questionnaire on two weekdays in December 2007, from 9am until 5pm. The researcher approached people who were walking along the street as well as people inside businesses in the areas. Thirty-six people participated in the Music Row survey, and fifty-eight people participated in the Hillsboro Village survey. While cold weather was a factor on both days, the street life in Hillsboro Village was much more active than in Music Row. Only 19.4% of respondents in Music Row added

written comments to their questionnaires, whereas 32.8% wrote comments on the Hillsboro Village questionnaires. A comprehensive listing of all of the responses can be seen in Tables 5.1 through 5.11.2.

Gender and age distribution for each area were relatively consistent with census data. Just over half of the respondents in Hillsboro Village were female (56.9%), while respondents in Music Row were majority male (61.1%). In Hillsboro Village respondents were well distributed across the age categories while in Music Row respondents 56 and older were under represented (Table 5.2).

Table 5.1: Gender

Question 1: Gender		
Hillsboro	**Frequency**	**Percentage**
Female	33	56.9%
Male	25	43.1%
Music Row		
Female	14	38.9%
Male	22	61.1%

Table 5.2: Age

Question 2: Age		
Hillsboro	**Frequency**	**Percentage**
18-23	20	34.5%
24-36	18	31.0%
36-55	13	22.4%
56+	7	12.1%
Music Row		
18-23	11	30.6%
24-36	13	22.4%
36-55	11	30.6%
56+	1	2.8%

When asked how they typically got to the area of study, a strong majority in both areas indicated they arrived by car (67.2% in HV, 83.3% in MR). In Hillsboro Village a strong contingency of people (41.4%) walked to the area as opposed Music Row (25.0%).

Table 5.3: Access

Question 3: How do you get to the area?		
Hillsboro	**Frequency***	**Percentage**
By car	39	67.2%
Public transportation	0	0%
Walking	24	41.4%
Bicycle	4	6.9%
Other	2	3.4%
Music Row		
By car	30	83.3%
Public transportation	2	5.6%
Walking	9	25.0%
Bicycle	1	2.8%
Other	1	2.8%
*participants could choose more than one response		

For respondents who walked to the areas, many came from more than fifteen minutes away (26.3% in HV, 35.3% in MR). A higher percentage of people in Hillsboro Village walked less than five minutes to the area (29.0% vs. 11.8% in MR).

Table 5.4: Length of Walk

Question 4: If you walk how long does it take you to get to the area?		
Hillsboro	**Frequency**	**Percentage**
Less than 5 minutes	11	29.0%
5-10	10	26.3%
11-15	7	18.4%
More than 15	10	26.3%
Music Row		
Less than 5 minutes	2	11.8%
5-10	4	23.5%
11-15	5	29.4%
More than15	6	35.3%

A large percentage of people frequented the areas everyday or between two and four times a week (65.6% in HV, 69.4% in MR). Visitation to both areas was spread throughout the morning, afternoon and evening (Tables 5.5 and 5.6).

Table 5.5: Frequency

Question 5: How often do you come to this area?		
Hillsboro	**Frequency**	**Percentage**
Every day	27	46.6%
2-4 times a week	11	19.0%
Weekly	5	8.6%
Every other week	6	10.3%
Once a month	6	10.3%
Less than once a month	3	5.2%
Music Row		
Every day	17	47.2%
2-4 times a week	8	22.2%
Weekly	7	19.4%
Every other week	1	2.8%
Once a month	0	0%
Less than once a month	2	5.6%

Table 5.6: Time of Day

Question 6: When do you frequent the area most often?		
Hillsboro	**Frequency ***	**Percentage**
Morning	37	63.8%
Afternoon	33	56.9%
Evening	27	46.6%
Music Row		
Morning	18	50%
Afternoon	23	63.9%
Evening	12	33.3%
*participants could choose more than one response		

When asked their purposes for visiting the areas, participants had a wide range of responses (Table 5.7). Additionally, many respondents indicated multiple reasons for frequenting the area (Table 5.7.1).

Table 5.7: Purpose

Question 7: For what purpose are you in this area?		
Hillsboro	**Frequency***	**Percentage**
Business	28	48.3%
School	6	10.3%
Residence	8	13.8%
Eating	35	60.3%
Shopping	26	44.8%
Entertainment	16	27.6%
Socializing	19	32.8%
Other	6	10.3%
Music Row		
Business	24	66.7%
School	1	2.8%
Residence	3	8.3%
Eating	21	58.3%
Shopping	5	13.9%
Entertainment	11	30.6%
Socializing	10	27.8%
Other	2	5.6%
*participants could choose more than one response		

Table 5.7.1: Number of Activities

Number of purposes for being in the area selected by each participant		
Hillsboro	**Frequency**	**Percentage**
One purpose	22	37.9%
Two	11	19%
Three	8	13.8%
Four	10	17.2%
Five	5	8.6%
Six	2	3.4%
Music Row		
One purpose	13	36.1%
Two	11	30.6%
Three	8	22.2%
Four	2	5.6%
Five	1	2.8%
Six	1	2.8%

The questionnaire also asked participants to indicate how many stops they made when visiting the areas (Table 5.8). In Hillsboro Village a strong majority of people (62.1%) stopped at least two or three places.

Table 5.8: Number of Stops

Question 8: How many stops do you typically make when you come to the area?		
Hillsboro Village	**Frequency***	**Percentage**
One	19	32.8%
2-3	36	62.1%
More than 4	4	6.9%
Music Row		
One	16	44.4%
2-3	15	41.7%
More than 4	5	13.9%

The majority of participants stayed in the area for over an hour (65.5% in HV and 69.4% in MR, Table 5.9).

Table 5.9: Length of Stay

Question 9: How long do you typically stay in the area?		
Hillsboro	**Frequency**	**Percentage**
Less than 10 minutes	2	3.4%
11-30	2	3.4%
30-60	16	27.6%
More than 60 minutes	38	65.5%
Music Row		
Less than 10 minutes	0	0%
11-30	1	2.8%
30-60	10	27.8%
More than 60 minutes	25	69.4%

Tables 5.10.1 and 5.10.2 set forth the Likert statements for Hillsboro Village and Music Row respectively. The frequency of responses to the numerical options one through five are indicated therein, as well as the mode, or most common answer choice, and the arithmetic mean

(the sum of all the responses divided by the total number of responses in the list) of the respondents' answers.

Table 5.10.1: Hillsboro Village Likert Opinion Responses

Likert Scale Questions 10-36								
	Answer Frequency					**Averages**		
Hillsboro	**5**	**4**	**3**	**2**	**1**	**Mode**		**Mean**
Q. 10 Building placement	22	20	10	5	1	5		3.98
Q. 11 Street windows	24	25	7	1	1	4		4.21
Q. 12 Blank Walls	5	8	22	14	9	3		2.76
Q. 13 Building Detail	12	28	12	4	1	4		3.81
Q. 14 Street Tree Definition	7	21	15	10	4	4		3.30
Q. 15 Vehicular separation	14	20	7	11	6	4		3.43
Q. 16 Places to sit	5	12	8	20	13	2		2.59
Q. 17 Places to stop	11	15	14	12	6	4		3.22
Q. 18 Objects for leaning	7	14	16	17	4	2		3.05
Q. 19 Sidewalk connection	8	20	10	10	10	4		3.10
Q. 20 Bicycle parking	5	4	25	15	8	3		2.70
Q. 21 Sidewalk width	16	29	9	2	2	4		3.95
Q. 22 Café dining	7	21	11	16	3	4		3.22
Q. 23 Social sidewalk width	15	26	5	8	4	4		3.69
Q. 24 Area maintenance	13	22	12	7	4	4		3.57
Q. 25 Lighting	15	21	14	5	2	4		3.74
Q. 26 Auto impact	23	14	14	7	0	5		3.91
Q. 27 People watching	26	17	12	2	1	5		4.12
Q. 28 Meeting people	22	19	11	5	1	5		3.97
Q. 29 Clerk familiarity	23	14	6	7	8	5		3.64
Q. 30 Mix of business	23	26	6	3	0	4		4.19
Q. 31 Active ground floor	17	30	10	0	1	4		4.07
Q. 32 Street life	29	20	9	0	0	5		4.34
Q. 33 Enjoy walking	28	19	8	2	1	5		4.22
Q. 34 Comfortable outside	23	23	8	3	1	4.5		4.10
Q. 35 Unique area	39	16	2	1	0	5		4.60
Q. 36 Memorable area	32	16	7	2	0	5		4.37
	Final Averages					**4.06**		**3.70**

Table 5.10.2: Music Row Likert Opinion Responses

Likert Scale Questions 10-36								
	Answer Frequency					**Averages**		
Music Row	**5**	**4**	**3**	**2**	**1**	**Mode**		**Mean**
Q. 10 Building placement	8	16	10	2	0	4		3.83
Q. 11 Street windows	9	13	9	4	1	4		3.69
Q. 12 Blank Walls	1	11	12	7	5	3		2.89
Q. 13 Building Detail	5	16	10	4	1	4		3.56
Q. 14 Street Tree Definition	9	12	8	6	1	4		3.61
Q. 15 Vehicular separation	6	7	11	8	2	3		3.21
Q. 16 Places to sit	2	7	15	11	1	3		2.94
Q. 17 Places to stop	4	13	11	8	0	4		3.36
Q. 18 Objects for leaning	4	4	16	9	2	3		2.97
Q. 19 Sidewalk connection	3	12	12	8	1	3.5		3.22
Q. 20 Bicycle parking	5	1	13	8	9	3		2.58
Q. 21 Sidewalk width	13	8	10	4	1	5		3.78
Q. 22 Café dining	10	13	4	6	3	4		3.58
Q. 23 Social sidewalk width	7	15	8	5	1	4		3.61
Q. 24 Area maintenance	7	11	8	4	5	4		3.31
Q. 25 Lighting	10	6	11	6	3	3		3.39
Q. 26 Auto impact	5	6	19	4	2	3		3.22
Q. 27 People watching	9	15	8	3	1	4		3.78
Q. 28 Meeting people	8	12	9	4	2	4		3.57
Q. 29 Clerk familiarity	5	15	10	3	3	4		3.44
Q. 30 Mix of business	4	17	11	3	0	4		3.63
Q. 31 Active ground floor	4	11	15	5	0	3		3.40
Q. 32 Street life	9	12	10	4	0	4		3.74
Q. 33 Enjoy walking	3	16	8	7	1	4		3.37
Q. 34 Comfortable outside	7	14	10	3	1	4		3.66
Q. 35 Unique area	13	15	5	1	1	4		4.09
Q. 36 Memorable area	9	16	6	3	1	4		3.83
	Final Averages					**3.59**		**3.45**

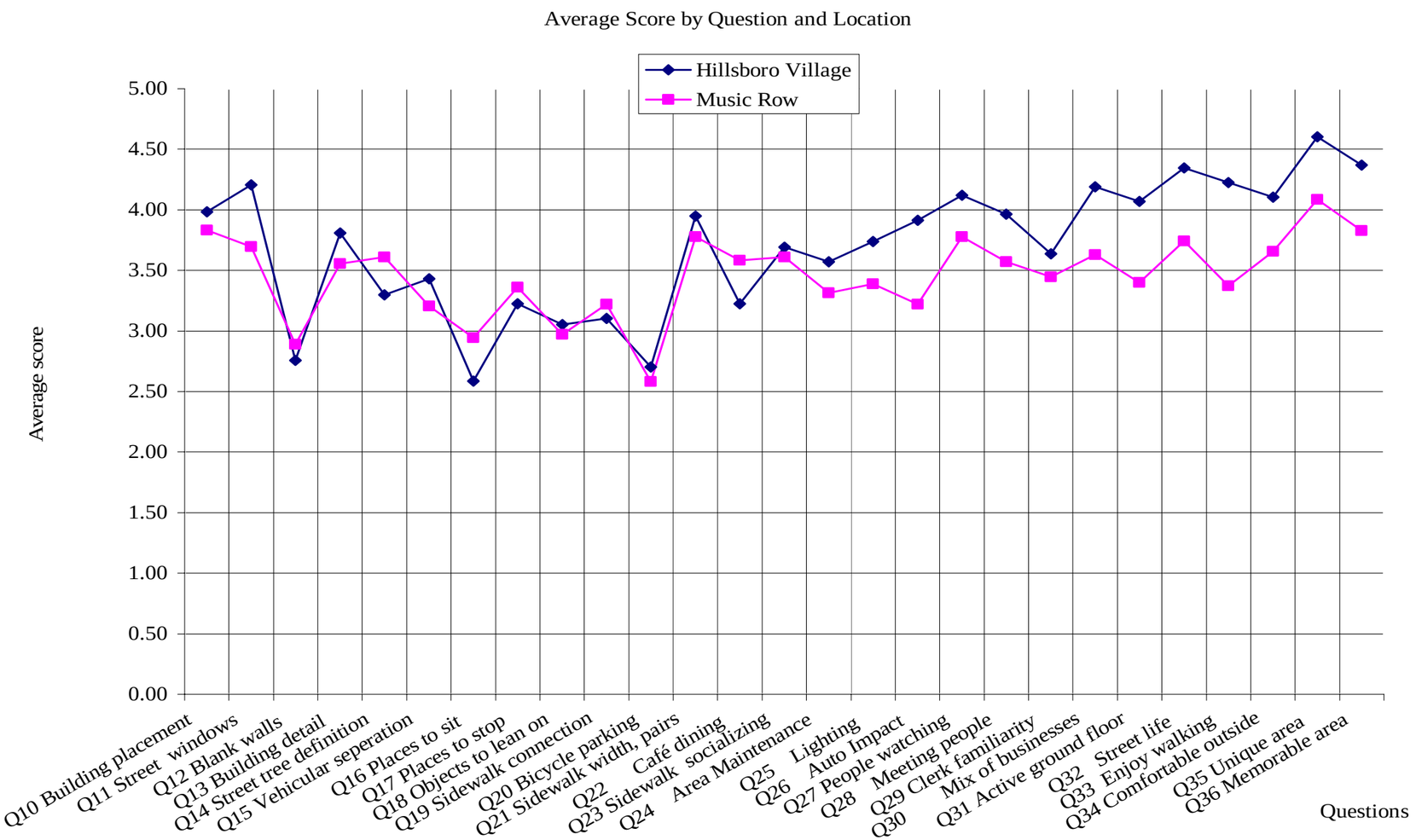
For each statement a t-test has been used to compare the mean of the responses from the Hillsboro Village participants to the mean of the responses from the Music Row participants. The t-test assesses whether the means of two groups are statistically different from one another relative to the spread or variability of their scores (Trochim 2006). The t-test returns the probability that the two groups are part of the same population. If the probability is low (e.g.

<.05) then the groups are likely to be from two different populations – a significant difference between the means. Table 5.11 shows the means and the results of the t-tests. Chart 5.1 graphically displays the means across the different statements for each area.

Table 5.11 Likert Mean Average Comparisons and T-test Analysis

Average scores by question and location with t-test of significant difference																											
Question	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q22	Q23	Q24	Q25	Q26	Q27	Q28	Q29	Q30	Q31	Q32	Q33	Q34	Q35	Q36
Hillsboro	3.98	4.21	2.76	3.81	3.30	3.43	2.59	3.22	3.05	3.10	2.70	3.95	3.22	3.69	3.57	3.74	3.91	4.12	3.97	3.64	4.19	4.07	4.34	4.22	4.10	4.60	4.37
Music Row	3.83	3.69	2.89	3.56	3.61	3.21	2.94	3.36	2.97	3.22	2.58	3.78	3.58	3.61	3.31	3.39	3.22	3.78	3.57	3.44	3.63	3.40	3.74	3.37	3.66	4.09	3.83
T-Test result (p) [probability]	0.45	0.02	0.58	0.21	0.19	0.39	0.12	0.56	0.73	0.62	0.65	0.46	0.18	0.74	0.34	0.18	0.00	0.11	0.09	0.47	0.00	0.00	0.00	0.00	0.03	0.01	0.01

Figure 5.1: Graph of T-test Analysis



Responses to Questions 10 through 36 are sorted and displayed in order to make a comparison between different groups: drivers versus walkers & bicyclists (Table 5.12) and people who visit their respective area more than once a week versus those who visit once a week or less (Table 5.13). On average people who drive responded with a lower rating of the physical environment in both areas.

Table 5.12: Likert Opinion Responses: Walkers vs. Drivers

Comparison of Likert mean averages between people who walk & bike and those who drive						
	Hillsboro Village mean Avg.			**Music Row mean Avg.**		
	Car		**Walk**	**Car**		**Walk**
Number of Respondents	**30**		**16**	**26**		**5**
Q. 10 Building placement	3.81		4.12	3.81		4.00
Q. 11 Street windows	4.03		4.35	3.63		4.00
Q. 12 Blank Walls	2.71		2.76	2.74		3.20
Q. 13 Building Detail	3.80		3.88	3.59		3.60
Q. 14 Street Tree Definition	3.21		3.35	3.59		3.40
Q. 15 Vehicular separation	3.26		3.59	3.08		3.20
Q. 16 Places to sit	2.39		2.88	2.89		3.20
Q. 17 Places to stop	2.97		3.35	3.37		3.60
Q. 18 Objects for leaning	2.81		3.35	2.85		3.00
Q. 19 Sidewalk connection	3.25		3.00	3.22		3.40
Q. 20 Bicycle parking	2.84		2.65	2.48		2.60
Q. 21 Sidewalk width	3.81		4.24	3.70		3.80
Q. 22 Café dining	3.06		3.41	3.59		3.40
Q. 23 Social sidewalk width	3.61		4.00	3.48		3.80
Q. 24 Area maintenance	3.48		3.65	3.15		4.00
Q. 25 Lighting	3.63		4.06	3.48		3.00
Q. 26 Auto impact	3.97		3.88	3.37		2.80
Q. 27 People watching	3.90		4.47	3.67		4.20
Q. 28 Meeting people	3.94		4.18	3.69		3.80
Q. 29 Clerk familiarity	3.52		4.06	3.59		2.40
Q. 30 Mix of business	4.19		4.35	3.69		3.60
Q. 31 Active ground floor	4.10		4.06	3.54		3.20
Q. 32 Street life	4.29		4.53	3.81		3.80
Q. 33 Enjoy walking	4.10		4.53	3.31		3.20
Q. 34 Comfortable outside	3.84		4.35	3.54		4.00
Q. 35 Unique area	4.52		4.76	3.96		4.40
Q. 36 Memorable area	4.30		4.41	3.77		4.00
Final Average	**3.60**		**3.86**	**3.43**		**3.50**

Survey participants who frequent Hillsboro Village and Music Row more than once a week gave higher ratings to the area (3.78 vs.3.54 in HV), but the margin of difference in Music Row is only one hundredth of a point (3.46 vs. 3.45 in MR).

Table 5.13: Likert Opinion Responses: Frequency of Visits

Comparison of Likert mean averages between those who frequent the area more than once a week and those who frequent less often.				
	Hillsboro Village		**Music Row**	
	More than Once a Week	**Once a Week or less**	**More than Once a Week**	**Once a Week or less**
Number of Respondents	**38**	**20**	**25**	**11**
Q. 10 Building placement	4.08	3.80	3.84	3.82
Q. 11 Street windows	4.24	4.15	3.80	3.45
Q. 12 Blank Walls	2.74	2.80	3.04	2.55
Q. 13 Building Detail	3.76	3.89	3.56	3.55
Q. 14 Street Tree Definition	3.34	3.21	3.64	3.55
Q. 15 Vehicular separation	3.61	3.10	3.26	3.09
Q. 16 Places to sit	2.82	2.15	2.96	2.91
Q. 17 Places to stop	3.34	3.00	3.36	3.36
Q. 18 Objects for leaning	3.16	2.85	2.96	3.00
Q. 19 Sidewalk connection	3.26	2.80	3.32	3.00
Q. 20 Bicycle parking	2.76	2.60	2.60	2.55
Q. 21 Sidewalk width	3.97	3.90	3.80	3.73
Q. 22 Café dining	3.13	3.40	3.40	4.00
Q. 23 Social sidewalk width	3.68	3.70	3.56	3.73
Q. 24 Area maintenance	3.63	3.45	3.20	3.60
Q. 25 Lighting	3.71	3.79	3.32	3.55
Q. 26 Auto impact	3.89	3.95	3.32	3.00
Q. 27 People watching	4.34	3.70	3.76	3.82
Q. 28 Meeting people	4.24	3.45	3.40	4.00
Q. 29 Clerk familiarity	4.18	2.60	3.68	2.91
Q. 30 Mix of business	4.29	4.00	3.72	3.40
Q. 31 Active ground floor	4.05	4.10	3.32	3.60
Q. 32 Street life	4.42	4.20	3.68	3.90
Q. 33 Enjoy walking	4.29	4.10	3.36	3.40
Q. 34 Comfortable outside	4.03	4.25	3.72	3.50
Q. 35 Unique area	4.68	4.45	4.04	4.20
Q. 36 Memorable area	4.53	4.05	3.76	4.00
Final Average	**3.78**	**3.54**	**3.46**	**3.45**

Chapter 6

ANALYSIS AND CONCLUSIONS

Following an in depth study of the characteristics and significance of place in general and the specific physical components of the urban street which contribute to place, this thesis seeks to evaluate the place-making efforts of two urban areas in Nashville, Tennessee. A comprehensive questionnaire was developed to evaluate the opinions and impressions of the people who use these areas. While economic analysis, measurement of physical changes, and visual observation of the street scene are important tools, people are the focus of place and as such should be the ones to evaluate it. Through an analysis of user surveys we can begin to understand the relationship between the physical form of the street environment and users' sense of place as well as evaluate the Urban Design Overlay as a tool for placemaking.

The first step in this evaluation will be a systematic review of the survey results with regard to the five urban street components established in Chapter 3 (Figure 3.10): density and diversity; human scale; places for people; detail, discovery and stimulation; and context and community. The second step will look at the survey results in relation to the place components established in Chapter 2 (Figure 2.1): activity, experience and image. These two assessments will generate a better understanding of the impact the physical form has on a user's sense of place and will lead to a further discussion of the advantages and limitations of the UDO as a regulatory tool and the questionnaire as viable evaluative technique. The thesis will conclude

with a discussion of the next steps for placemaking on the urban street and the challenge of creating high quality, universally inclusive public place within the city.

Survey Results: Urban Street Components

The urban street components identified in Chapter 3 are based on a synthesis of writings from five definitive authors on the conditions of the urban street. The components, which address the design of the physical environment, were the main focus of the user questionnaire. In the evaluation process of the survey results, statistical analysis plays an important role. The survey statements were rated by respondents on a Likert scale from 1 – disagree strongly – to 5 – agree strongly. An average mean score greater than 3.00 indicates agreement or a positive rating. The higher the rating is above 3.00, the stronger the agreement. An average mean score below 3.00 indicates disagreement or a negative rating. The mean ratings for all twenty-seven statements are within a 2.02 point range, from the lowest, a mean of 2.58 to the highest, a mean of 4.60. This limited continuum of values means a ratings change of only .10 is a difference of five percent. The next sections will review the results of the survey with respect to the urban street components, as well as compares the results from Hillsboro Village (HV) to Music Row (MR).

Density and Diversity:

A dense grouping of uses and activities is one of the five components necessary for a vital urban street. A wide range of activities in a well-organized and walkable space is critical to attracting users and keeping them in the area. Jane Jacobs is referring to these exact points when she indicates the need for a “fine grain” of uses which is compact and diverse, bringing many

types of people to the street at all hours of the day (J. Jacobs, 1961). Continuity in the urban fabric, without cars or large vacant areas interrupting the activities along the sidewalk, is essential to maintaining a quality pedestrian environment (Gehl, 1987; A. Jacobs, 1995; Whyte, 2000).

In both Hillsboro Village and Music Row over sixty percent of respondents come to the area for more than one reason (Table 5.7) and stay in the area for longer than one hour (Table 5.9). This indicates that the diversity of uses is relatively high because people are frequenting multiple stores, restaurants and businesses. They are not simply coming for quick visits but are enticed to stay longer. Nearly fifty percent of those surveyed in both areas indicated they frequented the area everyday (Table 5.6), demonstrating the area is fulfilling many of their essential needs, another indication that the areas must supply a good variety of activities. User opinion regarding the mix of businesses (Table 5.10.1, 5.10.2) was positive in Hillsboro Village (4.19 mean). While rated slightly lower in Music Row (3.63 mean), the score is also positive, an interesting finding for an area that has until recently been dominated solely by the music industry. The time of day that people visited the areas was well distributed throughout the morning, afternoon, and evening (Table 5.6), signifying a diversity in businesses and their hours of operation. One Music Row respondent's written comment referred to the area as "diverse" and another wrote they enjoyed "food, shopping [and] music," while yet another indicated the area was in need of a coffee shop. Hillsboro Village comments included, "Has a lot to offer, shopping, entertainment, business," as well as "could use more mixed use places." The comments show the areas are attracting diversified businesses, but can continue to expand in order to attract more people.

The shops and restaurants which have developed along the north side of Demonbreun Street in Music Row have created a dense, uninterrupted street façade – also increasing business density. One written comment for Music Row said the area felt "metropolitan," which could indicate the area's urban fabric is filling in. In Hillsboro Village, which has a well-established fine grain of businesses, written comments included: "urban" and "NYC in Nashville." Density in the urban fabric is crucial for the creation of a viable place. Unless the uses in the area are efficiently located people will continue to get back in their cars and drive from activity to activity (J. Jacobs, 1961). While a great majority of people drive to both Hillsboro Village and Music Row (Table 5.3), more people walk to Hillsboro Village (41.4% in HV vs. 25% in MR). The proximity of a residential population coupled with the density of Hillsboro Village prompted the comments "convenient" and "comfortable." While density of businesses is necessary to increase street life, both areas could benefit from an increase in residential population, which would provide a constant density of people (J. Jacobs, 1961; Whyte, 2000). More of the development must include residential uses above ground floor retail in order to maximize the number of people in both areas. New development in Hillsboro Village has typically included a second story, for residential or retail use, while the retrofitting of existing one story buildings does not. The continuous façade along Demonbreun Street is beneficial in defining the pedestrian space, but the lack of a second story inhibits the density of people on the street.

Human Scale:

Pedestrian comfort on the street requires providing spaces which are neither too small and make people feel cramped, nor too large and make them feel tiny or lost in the urban environment. Street trees, sidewalk width, architectural articulation and building placement can

all impact the comfort level of people on the street. Specific attention to the pedestrian scale and environment, as opposed to the automobile, is a large part of making streets enjoyable for humans (Gehl, 1987).

Survey respondents in Music Row thought the building placement made the sidewalk feel comfortable (3.83 mean, Table 5.10.2). The new development along Demonbreun Street has helped define the pedestrian space by placing the buildings flush with the sidewalk. Even the buildings which are set back behind outdoor dining patios provide low seat walls which present a clear definition to the sidewalk space. Comfort associated with the building placement was rated higher in Hillsboro Village (3.98 mean, Table 5.10.1), which simply has a greater number of buildings flush with the sidewalk. These ratings indicate such building placement probably increases comfort on the street.

Street trees and on-street parking help to define the sidewalk space as well and contribute to pedestrian comfort and separation from the vehicular traffic on the road. The placement of street trees (Tables 5.10) rated higher in Music Row (3.61 mean) as compared to Hillsboro Village (3.30 mean). While both areas have trees along their main streets, in Music Row trees are in new bulb-outs which include additional vegetation (shrubs and grasses). These provide more pedestrian separation from vehicles, break the monotony of continuous on-street parking and add more visual interest (A. Jacobs, 1995). Interestingly pedestrian comfort associated with separation from vehicular traffic (Tables 5.10) received a higher rating in Hillsboro Village (3.34 mean in HV vs. 3.21 mean in MR). This is possibly due to the fact that on street parking does keep pedestrians separated from the street on almost every block within Hillsboro Village, where as that separation is not consistent throughout the streets of Music Row.

Sidewalk connection rated slightly positive in Music Row (3.22 mean) and Hillsboro Village (3.10 mean). Comments in both areas indicated the need for more crosswalks, reflecting the difficulty of negotiating heavily trafficked streets as well as large distances between blocks. While comments in Hillsboro Village included "walkable," "cozy" and "comfortable," they also included "cramped" and "congested," which may have more to do with the overwhelming comments on traffic problems and less to do with the pedestrian environment itself. Once on foot the short blocks and relatively limited curb cuts throughout Hillsboro Village make for a well-connected and human scaled environment (J. Jacobs, 1961). Hillsboro Village is a popular area in the city and traffic congestion as well as limited parking creates problems for those trying to get to the area by car.

Places for People:

An important component of the urban street, places for people to stop, sit and socialize, are fundamental to encouraging people to stay in an area. In addition to the spaces for people, certain facilities including lighting, trashcans, signage, and shade trees make the environment more amenable to longer stays in the public realm (Carr, 1992; A. Jacobs, 1995). These amenities not only increase street life by making the street a more comfortable place to stay, but have an effect on economic vitality as well by keeping people in the area and frequenting the local businesses (J. Jacobs, 1961; Gehl, 1987).

Respondents in both Hillsboro Village and Music Row indicated there are not enough places for people currently on the streets. Although sidewalk width for walking in pairs and quality of places to stop rated positively (Tables 5.10), the number of places to sit and objects to lean on received a negative rating of only a slightly positive rating in both areas. While the

sidewalk received strong positive ratings for comfort of sidewalk dining, there are clearly not enough public places to sit or rest in contrast to those provided by private businesses.

Maintenance of the streetscape received higher ratings in Hillsboro Village (3.57 mean) than Music Row (3.31 mean) despite some comments in the Hillsboro Village responses to the contrary, including: “somewhat run down” and “could use a facelift,” while “Clean” was used to describe Music Row. This may be due in part to the fact that the buildings in the commercial center of Hillsboro Village are older, and the most populated parts of the Music Row area have new buildings and landscaping. At the same time the street character associated with the historic building type is why most people like the Hillsboro Village area. The recently developed areas of Music Row also have new street lighting, although the older areas and side streets have sporadic lighting if any, which may explain the lower rating (3.39 mean) for the area’s lighting at night compared with Hillsboro Village (3.74 mean). Hillsboro Village has street lighting on all its sidewalks and in the parking lots throughout the area. Lighting is also included on several individual building façades including the Belcourt Theater.

Detail, Discovery, and Stimulation:

Architectural detail, art and views into shops all help increase the excitement of the street and engage pedestrians (Carr, 1992). This stimulation enhances and, in turn, extends people’s time on the street and helps keep them coming back. Seasonal changes to the landscape, new window displays, and alternating murals or art pieces all provide new discoveries even for visitors who frequent the area regularly.

Survey respondents rated the views into buildings provided by street level windows giving Hillsboro Village a strong positive rating (4.21 mean) and Music Row a lower rating

(3.69 mean). While the buildings along Demonbreun Street in Music Row do a good job of defining the sidewalk, the set back of the buildings for café dining inhibits views into the buildings. By removing the windows from the sidewalk it is less likely passing pedestrians will be engaged by what is happening inside (Whyte, 2000). In addition, many of the older, historic buildings have smaller windows which are nearly half a story above the sidewalk, and many of the businesses which occupy these locations have blinds, limiting pedestrians' views of the activity inside. In Hillsboro Village the windows are large, floor to ceiling, and generally have attractive and interesting displays, signage and views of the activity inside. These views are intriguing to pedestrians walking along the sidewalk and entice them to come inside to shop.

Architectural detail and attractiveness also received a higher rating in Hillsboro Village (3.81 mean) where the mix of building styles is more diverse. Comments added to Hillsboro Village surveys included: "chic," "eclectic," "artsy," beautiful," and "interesting." The aesthetic in Music Row (3.56 mean) was not as well received as that of Hillsboro Village. People in both areas indicated they appreciated the architectural details associated with historic buildings. Several respondents in Music Row felt the historic buildings were being lost and replaced with bland new architecture that lacks attention to detail. Comments regarding the Music Row roundabout sculpture varied. Some respondents indicated they liked it, while others indicated the nudity was inappropriate, but either way it is doing what art does best, provoking a reaction and possibly a conversation between people on the street. This interaction between people and their environment helps to increase the social interaction among people (Gehl, 1987).

Context and Community:

The cultural and localized expressions of a neighborhood and its population can manifest in many different physical ways: cohesive architectural style, historical character, local art and symbols, and community event space. These attributes present an identifiable personality which makes an area unique and memorable (Lynch, 1960). Attention to cultural context within the physical design will provide individuals and the community with a sense of connection and belonging and give them a personal attachment to the physical place (Gehl, 1987; Carr, 1992). An increased connection with the area will bring them back for repeated visits.

Hillsboro Village received exceptionally high rating for uniqueness (4.60 mean) and memorability (4.37 mean). Five people used the word unique in their written comments. Other comments included: "real Nashville," "creative," "destination," "community," "vintage," and "college-esque." Music Row scored very positively for uniqueness (4.09 mean) and memorability (3.83 mean). Respondents described Music Row as "interesting" and "historic," but also "new" and "corporate." These conflicting statements may indicate the lack of a cohesive or unifying character. Two respondents specifically commented on the loss of historical character. They said, "the musical history; the writing rooms and smaller specialty shops that the area is known for are being replaced by condominiums and restaurants." The Music Row sculpture was originally devised as a distinctive focal point that would give Music Row an identifiable center as well as musical personality. This attention to the local context could help develop a unique character for the area (Carr, 1992).

While not addressed in the survey, both Music Row and Hillsboro Village have small parks, but neither function very well as gathering spaces as they are separated from the main commercial districts by the busiest streets in the areas (Figures 4.2 and 4.3). In addition,

surrounding buildings do not frame the parks in a way which calls attention to them or accentuates their place within a denser urban environment. While the community can utilize parking lots for weekend markets, there is a lack of space for designated community gathering in both areas. Without the space for these events – planned or impromptu – people will seek to connect with their community elsewhere, but when these places exist people become attached to the area and will frequent the businesses and activities at other times as well (Carr, 1992).

Place Components:

The urban street components identified in Chapter 3 and discussed above are necessary physical elements that affect and enhance the three place components established in Chapter 2: activity, experience and image. The final six survey statements (Questions 31-36) focus on these three elements of place. The following is a discussion seeks to understand users' sense of place as it relates to activity, experience and image.

Activity:

The activity associated with the urban street is more than just the uses in the area. It is the vitality of the street life. It is the human activity which engages users and provides a vibrant visual scene. Activity can be social, economic or political, and on an urban public street it should be all three (J. Jacobs, 1961; Hayden, 1995; Tuan, 1998). The activity that different uses produce by attracting people results in the attraction of even more people, more shoppers, and an increased "street life" (Gehl, 1987).

When asked about the activity associated with ground floor uses in the area (Tables 5.10), Hillsboro Village respondents rated the area very positively (4.07 mean) while the Music Row

respondents were not as intrigued (3.40 mean). Active ground floor uses are those that attract people consistently throughout the day, which in turn leads to an active street as pedestrians are regularly moving through the buildings and possibly stopping at other uses on their way in or out of the area (J. Jacobs, 1961). The ratings of street life produced large discrepancies between areas as well (4.34 mean in HV vs. 3.74 mean in MR). Hillsboro Village is typically busy with people around the clock, whereas Music Row has periods of vibrancy coupled with times of lower activity. The concentration of offices and current lack of a strong residential population results in high pedestrian traffic at lunch and dinner times during the week. Restaurants and music venues keep the area vibrant on weekend nights, but the lack of a drug store, grocery store or other everyday necessities keeps street life low during the day.

Many of the physical conditions in the Music Row contribute to the lower levels of activity. First is density. Besides the development along Demonbreun Street, the uses in the area have large distances between them, making them harder to get to and less likely to generate pedestrian traffic and reciprocal business for one another. These distances decrease the likelihood that people will walk from one destination to another, especially without other amenities, like places to sit or rest, along the way. This lack of amenities decreases the number of people on the street and thus the appearance of a vital and active street. Hillsboro Village on the other hand has the appearance of liveliness. The density of uses allows people who frequent more than one destination to walk from one to the other. The diversity of uses also contributes to street life because people come to the area for many purposes and at all times of the day and night. Thus, increased activity can be attributed to a high density and abundance of varied activities in addition to more amenities which all enhance the vitality of the street.

As street life grows the area begins to be associated with that activity and people begin to seek it out not simply for the uses themselves but because of the feeling it offers – the excitement of the street and the opportunity to be with and meet people (Whyte, 2000).

Experience:

The physical conditions which improve the quality of the street environment encourage people to stay longer, increasing and enhancing their experiences once they are there. When the sidewalk is pleasant and comfortable people are more likely to walk even when destinations are further apart (Gehl, 1987; A. Jacobs, 1995; Whyte, 2000). The sidewalk space, definition by buildings and separation from vehicular traffic, the maintenance and lighting all contribute to a pleasant pedestrian environment. This comfort increases the likelihood that people will lengthen their stay outdoors, repeatedly come back to the area, and continue to experience the street. As experience builds so does personal connection, which again increases the probability that a person will return (Tuan, 1974; Relph, 1976; Jackson, 1994). Space becomes place when it is experienced by people and they give it meaning (Entriken 1991).

When asked if they enjoyed walking in the areas respondents gave Hillsboro Village a much higher rating (4.22 mean) than they did Music Row (3.37 mean). The same differences are apparent when participants were asked if they felt comfortable outside (4.10 mean in HV and 3.66 mean in MR). This well-being and pleasure in the street environment leads to extended stays and repeated experience. A comparison of the Likert mean averages of those who walk to those who drive (Table 5.11) indicates walkers in both Hillsboro Village and Music Row have higher opinions of the areas than do those who drive. Those who walk spend more time personally interacting with the physical environment, getting to know it better and building their

personal connection with the area. Another comparison of people who frequent the area more than once a week versus once a week or less (Table 5.12) reveals that people who visit more often have a higher overall rating of the street environment. While the distinction is almost negligible in the Music Row comparison (3.46 mean for people visiting more than once per week vs. 3.45 mean for people visiting once a week or less) the Hillsboro Village ratings are more pronounced (3.78 mean for people visiting more than once per week vs. 3.54 mean for people visiting once a week or less). The physical environment in Hillsboro Village encourages longer and more frequent visits, compounding experience and building personal connection with place. Whether a daily visit to the coffee shop or a yearly celebration with neighbors, the interactions people have with the Hillsboro Village area build over time and the different experiences engrain themselves in their memory. A fondness grows as the area becomes associated with personal memory and becomes place where life is lived (Tuan, 1974; Jackson, 1994). The resulting connection only leads to a desire to spend more time there, building more experiences.

Image:

Physical design influences the image of the street in several ways. The architectural character, community spaces and local art all contribute to a unique environment that engrains itself in individual and collective memories (Lynch, 1960; Carr, 1992). As with continued experience, community and cultural references help connect people with their surroundings by building their attachment to it (Tuan, 1974). A cohesive design or style gives an area a recognizable individuality with which people identify (Lynch, 1960; Relph, 1976; Norberg-Schulz, 1980). This understanding of an environment leads to its manifestation as a place in the

minds of those who inhabit it and begins to inform their own sense of self (Cantor, 1977; Jackson, 1994).

The final two survey statements seek to evaluate the uniqueness and memorability of each area. Participants in Hillsboro Village overwhelmingly came back with scores of 5 and a mean average of 4.60 for uniqueness and 4.37 for memorability (Table 5.10.1). Hillsboro Village comments including "unique," "vintage," and "college-esque'" indicating the area has a style that people appreciate and understand. Music Row also rated very positive with a 4.09 for uniqueness and 3.83 for memorability (Table 5.10.2). While the roundabout sculpture is local art and many historic buildings add architectural flavor, newer corporate buildings and commercial development seems conflict in character. Whereas Hillsboro Village has a more cohesive image, Music Row's image is not as consistent. Many locals and visitors alike know the history of the Row, but the visual scene does not tell a unified story.

It is of note that the differences in the average mean responses to the final seven questions, thirty through thirty-six, are statistically significant ($p < .05$, Table 5.11). Hillsboro Village rated much higher than Music Row in all seven of the questions relating to the place components: activity, experience, and image. In addition, the ratings regarding the urban street components generally favored the Hillsboro Village area with higher ratings on twelve out of sixteen questions. This difference could be attributed to many things. As discussed above, Hillsboro Village has a more consistent character throughout its district. It was lucky enough to maintain much of its historic infrastructure, which gives it the "charm" so many people are fond of. In addition to the density of uses, the buildings themselves are almost always flush with the sidewalk with large windows. They not only define the sidewalk space but provide a unique visual scene of the activity all around. While both areas have a mix of businesses, in Music Row

many of the restaurants and shops are newly established, whereas the older businesses are music related and not normally frequented by the general public. In Hillsboro Village many of the businesses are institutions. The Belcourt Theater is nearly one-hundred years old, and the line outside of the Pancake Pantry will stretch around the block on Saturdays and Sundays. These established institutions are part of the community's collective memory and are important anchors to the continued growth of the area.

Conclusions:

The UDO goals include: 1) development sensitivity to the pedestrian scale, 2) reduced intrusion of the automobile into the urban setting, 3) sensitive placement of public spaces including street furniture and landscape features, 4) compatibility of new buildings with respect to existing character and context, 5) active ground floor uses which animate the street 6) the adaptive use and sensitive rehabilitation of existing historic buildings, 7) Protect and enhance economic viability with a diversity of uses and activities, and 8) accommodate the parking needs while still maintaining a pedestrian-oriented urban environment (Appendix A). Does such regulation of the physical environment support creation of place?

Based on a synthesis of the survey results, it appears that physical improvements in the urban environment, due to the regulations established in the UDO, have helped advance many of the UDO goals and support the creation of a sense of place in the targeted areas.

One can easily assume that development without the UDO would have continued in the same manner as before with individual buildings amidst a sea of parking, each with its own entrance and curb cut continually interrupting the pedestrian environment. Buildings would have been set back from the street to accommodate parking in front of the buildings, disconnecting

pedestrians from their intended uses and inhibiting any sort of human scaled place for people along the sidewalk. The UDO addresses the larger physical form issues of building placement, scale and access – physical and visual – quite well. While a lot of development is necessary to fill in the large holes in the urban fabric, especially in Music Row, the code will insure it takes place in accordance with the physical components of place, especially increasing density and providing a human scaled environment via required façade articulation and building placement. By encouraging ground floor retail and mixed use, the UDO is also contributing to a more populous and diverse activity base which will in turn bring more people. One way the code enhances pedestrian stimulation is through glazing standards which help insure the activity inside the buildings is part of the visual scene on the street. Allowances for outdoor dining also help keep people on the street and provides some places for people. Landscaping requirements to buffer parking areas is a good way to eliminate one aesthetic eyesore and keep the pedestrian environment pleasant.

The UDO does fall short of its goals in a few instances. As revealed in the survey results, the most important missing pieces are places for people. Respondents clearly indicated the lack of public amenities. Public seating and room for people; to stroll, stop and talk to one another, window shop, or just take in the passing scene are limited. While the Hillsboro Village UDO merely suggests ways in which the private developers can add to the streetscape, the Music Row UDO does not even mention streetscape amenities, despite its stated goals. The city of Nashville made improvements in Music Row along Demonbreun Street, but if the city is serious about a better pedestrian environment, it should require the private developers to contribute to this public space in the form of physical enhancements. As a part of new development, the code can require builders to make improvements to the streetscape, such as widening the sidewalks, adding

landscape features, and including street furniture and lighting. While each of the five physical components of successful streets are important, without the places for people the street is merely a place you visit but do not stay, a place were you engage with commerce but not people.

Another missing element in the code is a minimum requirement of two stories for commercial buildings. This would increase the density of uses and people (J. Jacobs, 1961; Whyte, 2000). An active ground floor is essential, but without at least a second story the density of people to frequent the ground floor uses will not be sufficient.

The UDOs also fall short of supporting the creation of a sense of place with regard to the details of design as well as the contextual and community efforts; the pieces that not only add to the comfort of the space but give it character, interest and meaning. Of course, these things can be more difficult to regulate in a code. Everyone has different taste and styles, so it would be unreasonable to mandate all buildings use the same colors or materials in such a diverse urban environment. The UDOs do, however, restrict the use of aluminum siding and require buildings to have articulated façade in an effort to reduce monotony. However, historic preservation and architectural compatibility might be encouraged beyond simple suggestion by offering reduced parking requirements, for example, in exchange for stylistic elements which the Metro Nashville Design Studio would approve. When developers provide space for artwork or plazas for public gathering they could be compensated with other negotiated exceptions to the code. Some landscaping standards are included in order to hide parking, but these requirements are limited. Greenery, especially trees, is essential to the street environment; for sidewalk definition, vehicular-pedestrian separation, shade, and general visual appeal. Density and diversity of activities bring people to the area, attention to human scale and places for people make them feel comfortable, but it is the details of design and the physical inclusion of community and context

which give them something to watch, engage in, relate to and connect with. Art and architecture, community history, and most importantly the presence of people are the reasons to linger and what makes the place memorable.

The UDO is a good first step toward creating a sense of place on the urban street. It can be used to insure implementation of the urban street components and a returned focus toward the pedestrian environment. The UDO does not regulate economic activity or attempt to create community groups or political activity that could also contribute to neighborhood improvement – these are beyond the scope of this tool. What the UDO is designed to do is regulate physical form and the creation of space, which will benefit individuals and the community, by making the street a unique, exciting and vibrant place to be. As implied in the research and indicated through the survey results, focusing on the physical street components will in turn influence the activity, experience, and image of the street – turning space into place. The regulation of the physical environment is just one of many tools aimed at improving the urban condition. At the same time, this regulation must be thoughtful and complete. There are numerous physical components which contribute to a great street, but to be deficient in even one component could be the difference between a vibrant street and a lifeless one.

Limitations and Future Research:

In order to evaluate the UDO as a tool for placemaking, this thesis uses the questionnaire as way to gather information directly from people on the street. The questionnaire was designed to gauge the way people used the street and to gather their feedback on its physical components as well as their overall impressions of the street environment. The questionnaire was instrumental to the researchers understanding of place in Hillsboro Village and Music Row and

will be helpful in similar studies. However, in light of the completed research and findings, the questionnaire should be evaluated before moving forward.

While the areas of interest to this study consist of relatively homogenous populations, research in other neighborhoods might necessitate a better understanding of the study group. Questions on sex and age alone are not enough to gauge the demographics of a population, which is essential to understanding the group and ensuring a representative sample (Bechel, 1987). In addition, questions regarding race and economic background will aid in understanding the diverse opinions of place and the street that different groups might have and better inform designers so they may develop universally inclusive place.

The universality of the questionnaire should be tested. While the research focuses on American urban streets and it is the belief of this researcher that it could apply across the country, even within the United States people have differing opinions on what makes them comfortable and what makes a great place, not to mention the differences between international cultures. Better understanding of regional and international cultural and design implications is necessary in order to adapt the questionnaire for a specific place.

The survey is very helpful in understanding the way people use the street (Questions 3 through 9): how they get there, when they came and how long they stayed, where they visit and at what time. Minor modifications to these questions regarding the ranges chosen for the answers might make the responses more informative. In Question 9 – how long do you typically stay in the area? – the times given for answers were all under one hour. These could change to a) less than thirty minutes b) thirty minutes to an hour c) one to two hours d) two hours or more.

The Likert statement section is a good way to gauge respondents' feelings and impressions. In an effort to keep respondents focused on their answers some statements were

positively worded (The area is well lit at night) and some were negatively worded (cars detract from my experience). But it appears many respondents did not pick up on this switch and continued to circle numbers as if all the statements were all positively worded. Although sample testing was conducted prior to the on street survey, this was not enough to indicate a problem might arise.

For future research, questions regarding public art, local parks, community activity and other contextual issues, would provide necessary information and insight. As discussed previously, issues of context and culture are extremely important to making people feel that they belong. Questions regarding respondents' memories of place and the physical components they are attached to would help inform the research as to what is important and meaningful in the area.

In order to attract more respondents and limit the time needed to fill out the survey, it was necessary to keep the questionnaire on one page, front and back, which restricted the number of questions on the survey, limiting the information collected. While the questionnaire is a good tool for quickly assessing an area, more extensive interviewing would certainly expose new information and lead the interviewer to ask more detailed questions about the design and physical form of the street. Inquiries such as this research and questionnaire, public meetings, or stakeholder interviews all contribute to a greater understanding of the urban environment and the effects of the street conditions on users, both good and bad. The simplicity of the questionnaire limits the scope of information that can be gathered. While it works well for gathering information regarding the physical form, the more personal components of place, especially meaning and the cultural significance it holds requires greater exploration.

Many aspects of the urban street inhibit proper development of a pedestrian realm. The automobile will inevitably be a major presence in American cities for a long time to come, but it does not have to be the only focus of development as it has been for the past sixty years. Many city planners, landscape architects and other professionals have understood the need for these changes for some time now, but change is a slow process and city building is a multi-disciplinary adventure involving many city departments which have been reluctant to make changes to established policy. It is encouraging to see new focus on public space and streetscape projects, like the UDO in Nashville, and to know that change is coming. These are not simply aesthetic endeavors designed to clean up the city, but are projects which seek to make better places for people to live. These projects, at the same time, open the door to a new discussion involving urban public place, whom it is designed for and whom it might be excluding.

As stated in Chapter 5, Hillsboro Village and Music Row are both fairly homogenous populations of upper-middle class Caucasians. In addition the majority of uses in the area are for consumption: of food, of goods of services. Historically public space has centered on a market, but it was also a space where people met, shared ideas and voiced their concerns; a place of politics and commerce. Today, safety, comfort and profit have replaced politics in the public realm (Mitchell, 1995; Duncan & Duncan, 2004). Developers are designing places for people with well-established private lives to go, to shop and relax, not places to encounter those who are different and experience new perspectives, and certainly not for those who have no private life. The homeless, whose private life is involuntarily public, are often designed out of public space through the exclusion of benches, public restrooms or pavilions which provide shelter (Mitchell, 1995). Public place is essential to a civil society. It is where we experience the city and its

diversity, of people, cultures, and ideas. If it is not a socially just place people are marginalized and lost, and so is the purpose of the city.

While these questions of political and inclusive public space are issues which stretch beyond the scope of this research, they are still important to consider when designing the physical environment. Municipalities must always make an effort to include all stakeholders and community members when preparing any sort of community plan. Accessibility must be addressed beyond the regulations mandated in the American with Disabilities Act. Consideration for the young, the old and the economically disadvantaged is important as these are usually the least mobile groups who rely heavily on public transportation and need well connected pedestrian routes to get from home to work to shopping (Gehl, 1987; Johnson, 1993). Diversity in building types helps promote a mix of businesses from large to small, high rent to low, which cater to different types of groups and encourage a diversity of people (J. Jacobs, 1961). Many opportunities exist to create public space that truly fulfills the goals of inclusion and diversity.

The built environment has a tremendous influence on the way people live their life in the urban environment. In an effort to build on the research presented in this thesis, investigators can use the questionnaire to conduct post occupancy studies in other areas that are using similar methods of placemaking, or they could take this research further by conducting more extensive interviews in an attempt to understand which specific physical components shape the way people use the street. The same research can be extended to the study of plazas, parks or other public places. One element lacking in this study is a pre-development assessment of place, which would greatly benefit the post-occupancy study and provide a clearer understanding of the influence that changes in the physical form have on users. Further research is necessary on the

ways the physical form influences behavior in public space as well as its effect on feelings of inclusion or exclusion. The importance of these studies is paramount and essential to combating sprawl and making livable communities within the existing urban environment.

REFERENCES

Bacon, E. N. (1976). *Design of cities* (Rev. ed.): Penguin Books, New York.

Beatley, T., & Manning, K. (1997). *The ecology of place : planning for environment, economy, and community*. Washington, D.C.: Island Press.

Bechtel, R. B., Marans, R. W., & Michelson, W. M. (1987). *Methods in environmental and behavioral research*. New York: Van Nostrand.

Ben-Joseph, E. (2005). *The code of the city : standards and the hidden language of place making*. Cambridge, Mass.: MIT Press.

Bostick, A. (1999, September 18). Gift Makes Fountain Possible. *The Tennessean*, pp. A1

Brown, A., & University of Cardiff. (2006). *Contested space : street trading, public space, and livelihoods in developing cities*. Rugby: ITDG Publishing.

Burgess, J. A., Gold, J. R., & Institute of British Geographers. (1982). *Valued environments*. London ; Boston: G. Allen & Unwin.

Canter, D. V. (1977). *The psychology of place*. London: Architectural Press.

Carr, S. (1992). *Public space*. Cambridge [England] ; New York, NY, USA: Cambridge University Press.

Community Planning and Research, Inc. (1997). *Music Row Planning and Design Study*. Retrieved. from Metropolitan Development & Housing Authority.

Cooper-Marcus, C., & Francis, C. (1990). *People places : design guidelines for urban open space*. New York, N.Y.: Van Nostrand Reinhold.

Dreier, P., Mollenkopf, J. H., & Swanstrom, T. (2001). *Place matters : metropolitics for the twenty-first century*. Lawrence: University Press of Kansas.

Duncan, J. S., & Duncan, N. (2004). *Landscapes of privilege : the politics of the aesthetic in an American suburb*. New York: Routledge.

Entrikin, J. N. (1991). *The betweenness of place : towards a geography of modernity*. Baltimore, Md.: Johns Hopkins University Press.

Fleming, R. L. (2007). *The art of placemaking : interpreting community through public art and urban design*. London: Merrell.

Gehl, J. (1987). *Life between buildings : using public space*. New York: Van Nostrand Reinhold.

Halprin, L. (1972). *Cities*. Cambridge,: MIT Press.

Hayden, D. (1995). *The power of place : urban landscapes as public history*. Cambridge, Mass.: MIT Press.

Institute of Transportation Engineers. (2006). *Context Sensitive Solutions in Designing Major Urban Thoroughfares for Walkable Communities*. Washington, DC: Institute of Transportation Engineers.

Jackson, J. B. (1994). *A sense of place, a sense of time*. New Haven: Yale University Press.

Jacobs, A. B. (1995). *Great streets* (1st MIT Press ed.). Cambridge, Mass.: MIT Press.

Jacobs, J. (1961). *The death and life of great American cities*. [New York]: Random House.

Jefferson, C., Rowe, J., & Brebbia, C. A. (2001). *The sustainable street : the environmental, human and economic aspects of street design and management*. Southhampton ; Boston: WIT Press.

Johnson, E. W., American Academy of Arts and Sciences., & Aspen Institute. (1993). *Avoiding the collision of cities and cars : urban transportation policy for the twenty-first century : report on a study project sponsored by the American Academy of Arts and Sciences, in cooperation with the Aspen Institute*. Chicago: The Academy.

Katz, P. (2004). Form First. *Planning, 70*(10), 16-21.

Knox, P. L. (1995). *Urban social geography : an introduction* (3rd ed.). Harlow, Essex, England New York: Longman Scientific & Technical; Wiley.

Kreyling, C., & Nashville Civic Design Center. (2005). *The plan of Nashville : avenues to a great city* (1st ed.). Nashville, TN: Vanderbilt University Press.

Langdon, P. (1994). *A better place to live : reshaping the American suburb*. Amherst: University of Massachusetts.

Lennard, S. H. C., Lennard, H. L., & Bert, P. (1987). *Livable cities : people and places : social and design principles for the future of the city*. Southampton, N.Y.: Gondolier Press.

Lewis, P. F., Lowenthal, D., & Tuan, Y.-f. (1973). *Visual blight in America*. Washington: Association of American Geographers, Commission on College Geography.

Lindley, K. A. (1972). *Landscape and buildings* ([1st ed.). Oxford, New York,: Pergamon Press.

Lynch, K. (1960). *The image of the city*. Cambridge [Mass.]: Technology Press.

Lynch, K. (1972). *What time is this place?* Cambridge,: MIT Press.

Lynch, K. (1981). *A theory of good city form*. Cambridge, Mass.: MIT Press.

Metro Nashville Planning Commission. (2005). *Green Hill -Midtown Community Plan 2005 Update*. Retrieved January 10, 2008. from <ftp://ftp.nashville.gov/web/mpc/subarea10/051101/Adopted_GH_Plan_2005_Update.pdf>.

Metro Nashville Planning Commission. (2008). Urban Design. Retrieved January 10, 2008, from <http://www.nashville.gov/mpc/urban.htm>

Mitchell, D. (1995). The end of public space? People's park, definitions of the public, and democracy. *Annals of the Association of American Geographers, 85*(1), 108.

Norberg-Schulz, C. (1980). *Genius loci : towards a phenomenology of architecture*. New York: Rizzoli.

Oldenburg, R. (1997). *The great good place : cafés, coffee shops, community centers, beauty parlors, general stores, bars, hangouts, and how they get you through the day* ([2nd ed.). New York: Marlowe & Co.

Porta, S. (2001). *Formal Indicators: Quantifying the Contribution of Form to Urban (Social) Sustainability*. Paper presented at the Australia: Walking the 21st Century from <http://www.dpi.wa.gov.au/mediaFiles/walking_21centconf01apaper_porta.pdf>

Putnam, R. D. (2000). *Bowling alone : the collapse and revival of American community*. New York: Simon & Schuster.

Relph, E. C. (1976). *Place and placelessness*. London: Pion.

Sitte, C. (1965). *City planning according to artistic principles*. New York,: Random House.

Summerville, J. (1992). Home Place: A History of the Hillsboro-West End Neighborhoods. In. Nashville, TN: Hillsboro-West End Neighborhood Association.

Taylor, L., & Cooper-Hewitt Museum. (1982). *Cities, the forces that shape them* (Rev. ed.). New York: Rizzoli.

TeSelle, G., Cleveland, J., & Owen, W. (1993). *Hillsboro village yesterday, today and tomorrow a past and future history of Nashville's last remaining neighborhood shopping district*. [Nashville, TN.]: Belmont-Hillsboro Neighbors, Inc. and Vanderbilt University.

Tibbalds, F. (1992). *Making people-friendly towns : improving the public environment in towns and cities*. Harlow, England: Longman.

Tolley, R. (2003). *Sustainable transport planning for walking and cycling in urban environments*. Cambridge: Woodhead.

Trochim, W. M. K. (2nd Edition, Current as of October 20, 2006). Research Methods Knowledge Base. Retrieved Accessed March 6, 2008, from <http://www.socialresearchmethods.net/kb/index.php>

Tuan, Y.-f. (1974). *Topophilia: a study of environmental perception, attitudes, and values*. Englewood Cliffs, N.J.: Prentice-Hall.

Tuan, Y.-f. (1977). *Space and place : the perspective of experience*. Minneapolis: University of Minnesota Press.

Tuan, Y.-F. (1975). Place: An Experiential Perspective. *Geographical Review, 65* (No. 2.), 151-165.

Tuan, Y.-F. (1998). The City as Moral Universe. *Geographical Review, 78* (No. 3.), 316-324.

Untermann, R. K., & Lewicki, L. (1984). *Accommodating the pedestrian : adapting towns and neighborhoods for walking and bicycling*. New York: Van Nostrand Reinhold.

Waterhouse, K. (1995). *Streets ahead : life after City lights*. London: Hodder & Stoughton.

Whyte, W. H., & LaFarge, A. (2000). *The essential William H. Whyte* (1st ed.). New York: Fordham University Press.

Williams, D. C. (2000). *Urban sprawl : a reference handbook*. Santa Barbara, Calif.: ABC-Clio.

Zeisel, J. (1981). *Inquiry by design : tools for environment-behavior research*. Monterey, Calif.: Brooks/Cole Pub. Co.

APPENDIX A:

Hillsboro Village Urban Design Overlay

Source: HOME PLACE: A History of the Hillsboro-West End Neighborhood Nashville, Tennessee

Hillsboro Village Circa 1925

"Hillsboro Village began to take shape in 1920, when two groceries and a pharmacy opened at Twenty-first and Blakemore. By 1922, two more food stores, a post office and a dry cleaners were added to the mix. Within six years nineteen businesses were operating in the village."

- Source: *HOME PLACE: A History of the Hillsboro-West End Neighborhood Nashville, Tennessee*

Automobiles and streetcars share Hillsboro Village in 1925, but the years of the latter are numbered. The sign at the far left of the photograph, atop the building, reads, "Gulf Refining Company."

- Source: *HOME PLACE: A History of the Hillsboro-West End Neighborhood Nashville, Tennessee*

Hillsboro Village 1999

"Lets keep the Village a real Village, full of creativity and individuality."

- Vision Survey Respondent

"I want the Village to be friendly, relaxed, beautiful. However, I'd hate to lose the individuality of the stores and the general quirkiness."

-Vision Survey Respondent

CONTENTS

Hillsboro Village Design Guidelines
Nashville/Davidson County Metropolitan Planning Commission

Nashville, Tennessee

02.12.99

Source: HOME PLACE, A History of the Hillsboro-West End Neighborhood Nashville, Tennessee

Hillsboro Road near the present day Acklen Avenue in the late 1800s.

Source: HOME PLACE, A History of the Hillsboro-West End Neighborhood Nashville, Tennessee

Belmont Theater soon after its opening in 1925. The site is located on the southwest corner of the 21st Avenue and Blakemore Avenue intersection where the Educators Credit Union building currently exists.

Changes between 1963 (right photo) and 1999 (above) for this section of 21st Avenue include the removal of overhead power lines, the addition of street lights, and the addition of the mansard roof on the building on the right. The roof-top billboards and the Jones Pet Store sign remain as constants.

Following a speech at Vanderbilt University, President John F. Kennedy greets neighbors as his motorcade passes through Hillsboro Village, May 18, 1963.

HISTORY

The area known today as Hillsboro Village began to emerge as a neighborhood commercial center in the 1920s. The Village's proximity to residential neighborhoods, as well as its location along a streetcar line, made the area attractive to retailers. The first businesses, which included two grocery stores and a drug store, opened in 1926 on 21st Avenue between Belcourt and Acklen Avenue. By the late-1920s, approximately twenty businesses were operating in the Village, lining both sides of 21st Avenue between Blakemore and Acklen Avenues. The area was also home to the Belmont Theater and the Hillsboro Theater which opened in the mid-1920s. The Belmont Theater was located on the southwest corner of the 21st Avenue/ Blakemore Avenue intersection, and the Hillsboro Theater was in the building known today as the Belcourt Cinema on Belcourt Avenue.

By the 1950s, the Village was undergoing change. The streetcar had been replaced by a bus line, and a dry cleaning establishment and post office were opened on Acklen Avenue. In 1967, the Village was included in a controversial urban renewal plan which was opposed by many residents and business owners. While the plan resulted in the loss of many homes due to the expansion of Vanderbilt University, it also helped preserve the commercial core and nearby residential areas through zoning. In the 1980s, the Village lost Woolworth's, McClures, and Mills Bookstore, three well known retailers. However, the area has evolved economically in the 1990s by offering an eclectic mix of dining and retail establishments.

Hillsboro Village has undergone great change since the 1920s, yet the fundamental character of the area remains intact. These guidelines are intended to preserve and enhance that special character.

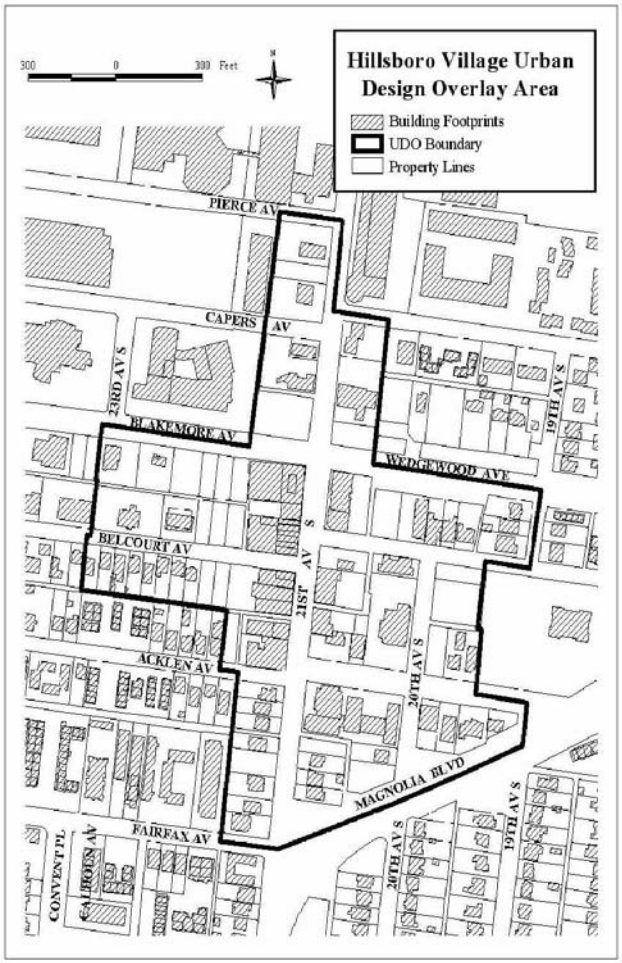
PURPOSE

Hillsboro Village, with its diverse mix of businesses, pedestrian-friendly environment, and unique design character, is one of the few remaining areas in Nashville which offers people a special experience not found in suburban shopping malls and strip centers. The identity of "the Village" has made it attractive to residents from surrounding neighborhoods, as well as people from the larger Nashville area. Like any economically vibrant and successful area, Hillsboro Village is experiencing development pressures.

The Metropolitan Planning Commission's *Subarea 10 Plan*, adopted in 1994, recognizes these growth pressures and the need to preserve and further enhance Hillsboro Village's special character by identifying it as an area worthy of an Urban Design Overlay (UDO) district.

The design guidelines are intended to ensure compatible development and redevelopment within Hillsboro Village, and they will serve as the basis for the UDO. Specifically, these design standards are intended to:

- Maintain a scale and form of development that emphasizes sensitivity to the pedestrian environment
- Minimize the intrusion of the automobile into the urban setting while still accommodating vehicles
- Provide for the sensitive placement of public spaces in relationship to building masses, street furniture, and landscaping features
- Insure the compatibility of new buildings with respect to the specific character of their immediate context
- Encourage active ground floor uses, such as restaurants, shops and services to animate the street
- Encourage the adaptive use and sensitive rehabilitation of existing historic buildings
- Protect and enhance the economic viability of the area, as well as the diversity of uses and activities
- Accommodate the Village's parking needs while still maintaining a pedestrian-oriented urban environment



CREATION & USE OF GUIDELINES

These guidelines are intended to preserve and enhance the special character of Hillsboro Village by encouraging rehabilitation and new construction that is sensitive to the existing urban form. The guidelines recognize that no single architectural style predominates in Hillsboro Village, and the guidelines allow for creativity in the design of individual buildings. However, there are certain established urban design principles shared by most properties within the district which give it a cohesive character and strong sense of place.

How the Guidelines were Created

These guidelines were developed through a highly collaborative process which encouraged the meaningful input of those having a stake in the future of Hillsboro Village. Prior to developing specific ideas for the guidelines, several meetings were held with the Project Steering Committee, which included property owners, business operators, institutional interests, nearby residents, government officials, and planning and design professionals. A Vision Survey was also conducted as part of a public meeting attended by roughly 75 people to gauge community preferences regarding design and development issues (see Sheet 3). The guidelines were then prepared, reviewed by the Project Steering Committee, presented for public input, and refined until this document accurately reflected the stakeholders' consensus.

How to Use the Guidelines

These guidelines should be used by property owners, developers, architects, builders, business owners, public officials, and interested citizens when considering rehabilitation or new construction in Hillsboro Village. The guidelines should also be consulted with respect to proposed infrastructure and streetscape improvement projects. While the base zoning continues to govern land use, these guidelines will supercede the base zoning for all design issues and provide more specific bulk, landscaping, parking, and signage standards. The Metropolitan Planning Commission's staff will review all new projects in the study area which require building permits to ensure consistency with these guidelines. The word "shall" indicates those design standards that are mandated, while terms such as "should", "encouraged", and "discouraged" indicate design principles which are more flexible and advisory in nature. Included on Sheet 10 is a map of properties identified by the Metro Historical Commission as "worthy of conservation". The design and bulk characteristics of these buildings should serve as a model for new construction.

Hillsboro Village Design Guidelines
Nashville/Davidson County Metropolitan Planning Commission

Nashville, Tennessee

02.12.99 Sheet 2 of 11

Ø Inappropriate

This streetscape was rated inappropriate by 82% of survey respondents. Comments included "cold no pedestrians", "sidewalks too narrow".

"No character" and "too modern" were used to describe this image, which 96% of survey respondents found inappropriate.

86% of respondents found perpendicular front parking inappropriate. Comments included "no parking in front of the building, prefer the rear" and "no head-in".

These facade-mounted signs lack visual cohesiveness, are inappropriately located, and utilize poor design and quality materials. This was the lowest rated sign image in the survey, 94% inappropriate.

☑ Appropriate

Respondents liked the outdoor seating and people on the sidewalk. This image received the highest rating among streetscapes, with 95% of respondents finding it appropriate.

Comments included "good awning and on-street parking" and "good sidewalk width and small trees". 91% of respondents considered this appropriate for Hillsboro Village.

These buildings were considered appropriate by 82% of respondents. Comments included "like variety in scale and style", and "diverse but cohesive-nice".

A variation in design and materials are appropriate in areas with a diversity of building styles and lack of a historic context. 73% of respondents rated this image as appropriate for the "Village".

Respondents liked the combination of a low brick wall and trees to buffer this parking lot from pedestrians and motorists, resulting in a 73% appropriate rating.

Comments included "good function and form for a garage". Respondents preferred garages with ground floor retail and building-like design. 73% found this image appropriate.

The use of awnings for signage was viewed as appropriate by 90% of survey respondents. Comments included "very good" and "love this".

This projecting sign is creative and identifiable, yet does not compete with the building or the streetscape. It received a rating of 92% appropriate, which was the highest among signs.

PUBLIC INPUT RESULTS

To gather meaningful public input, a *Vision Survey* was conducted to encourage participation in the planning process. The purpose of the survey was to solicit visually-based preferences regarding development and design issues in Hillsboro Village. The 74 participants were shown 72 images organized into the following categories: streetscapes, buildings, parking, and signage. For each image, respondents were asked the question "Is this image appropriate for Hillsboro Village?", and they were asked to rate the image on a scale of 1 to 5, with 5 being the most appropriate. An opportunity for comments was also provided on the survey sheets, and an in-depth discussion occurred after the survey as images were revisited. Among the key findings of the survey were:

Streetscapes

- Suburban/strip commercial development characterized by front parking lots and roads lacking sidewalks and landscaping received the lowest scores.
- On-street parking and street trees were highly valued.

Buildings

- Images of buildings with varied facades, a vertical orientation, and compatible heights and setbacks received high ratings.
- New buildings incompatible with pre-W.W.II buildings in scale, orientation, facade design, and materials were viewed as inappropriate.
- No clear consensus on the rehabilitation of older buildings was established.

Parking & Access

- Perpendicular parking in front of buildings received low scores.
- Rear parking lots screened with hardscape elements, such as brick walls or fences, were preferred over extensive landscaping as a means of screening surface parking.
- Parking structures having an architectural quality and ground-floor retail uses received high ratings.

Signage & Canopies

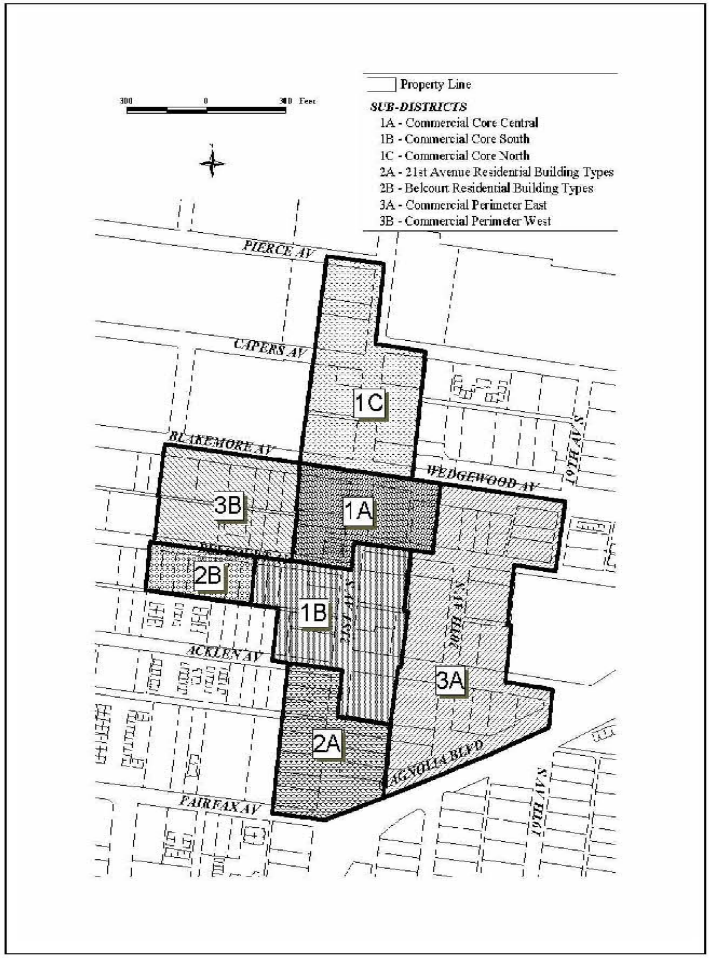
- Respondents expressed the desire that signage be controlled.
- Canopies utilizing traditional design and materials were preferred by respondents, as were appropriately scaled awning signs.

The inviting storefronts, comfortable pedestrian environment, and design cohesiveness in the commercial core have contributed to the recent popularity of the Village.

The residential buildings along the south side of Belcourt Avenue constitute a distinct and cohesive design character which contrasts with the north side of the street.

Now used primarily as offices, the residential buildings along 21st Avenue have maintained their architectural character.

A wide variety of building types and designs characterize the commercial perimeter areas.



SUB-DISTRICTS

Due to the diversity in Hillsboro Village, the area has been divided into seven sub-districts. Sub-districts are based upon original and surviving building types and development character, rather than present uses. Where appropriate, specific design standards have been developed for each.

1A (Commercial Core: Central)
This area, located in the heart of the Village, is targeted for design standards that preserve the existing character. The permitted scale of development distinguishes this sub-district from Sub-district 1B.

1B (Commercial Core: South)
Sub-district 1B is located in the heart of the Village, and the existing character is to be preserved. The one and two story buildings in this area serve as a transition between Sub-district 1A and the residential-scale area to the south.

1C (Commercial Core: North)
Located north of Blakemore/Wedgewood Avenue along 21st Avenue, Sub-district 1C lacks the distinct development character present in Sub-districts 1A and 1B. However, future development should be similar in character to the heart of the Village.

2A (21st Avenue Residential Building Type)
This sub-district includes the properties with frontage along 21st Avenue from Acklen Avenue to Fairfax Avenue. Pre-WWII residences are the predominant building type along this section of 21st Avenue.

2B (Belcourt Residential Building Type)
This sub-district includes properties with frontage on the south side of Belcourt Avenue, west of 21st Avenue. This area functions as offices and residences in one and two story, residential structures.

3A (Commercial Perimeter: East)
While commercial structures are the predominant building type in Sub-district 3A, there is no cohesiveness to building design. This area is a restaurant and service area supporting the businesses in the heart of the Village. Parking structures are encouraged to locate in this sub-district.

3B (Commercial Perimeter: West)
This area is considered a transition from the main part of the Village to an adjacent area zoned for office uses.

Hillsboro Village Design Guidelines
Nashville/Davidson County Metropolitan Planning Commission

Nashville, Tennessee

02.12.99 Sheet 4 of 11

Ø Inappropriate

This sidewalk consists of well-maintained brick. However, the lack of other pedestrian-friendly elements resulted in a low score for this image, as 76% of survey respondents found it inappropriate.

This derelict street scene results from a lack of landscaping and other pedestrian-friendly elements.

Highway-scaled street lights, perpendicular parking in front of buildings, and frequent curb cuts create an unsafe environment for pedestrians and contributed to the low survey score (92% inappropriate) for this streetscape.

Too many curb cuts prohibit the use of on-street parking, which provides a buffer between pedestrians and moving traffic, as well as providing an important source of needed parking.

☑ Appropriate

This streetscape image illustrates that inexpensive sidewalk materials such as concrete can still accommodate a pedestrian-friendly environment.

Textured pavers provide a visual message for drivers to slow down.

In the commercial core, tree grates, which are more space efficient than planting strips, should be used as landscaping features along sidewalks.

Planting strips between the curb and sidewalk provide space for shade trees and serve as further separation between pedestrians and automobiles.

Pedestrian-scale light fixtures, street trees, awnings, and outdoor seating can help enhance and animate a commercial streetscape.

In Sub-districts 2A and 2B, pedestrian-scale lighting could add character to the streetscape and serve as a safety feature.

In addition to providing valuable parking spaces for businesses in the Village's commercial core, on-street parking protects pedestrians from moving traffic.

On-street parking can address parking demand in Sub-district 2B and also serve as a traffic calming device by narrowing the perceived width of driving lanes.

STREETSCAPES

Because streetscape elements are within the public right-of-way, and therefore subject to the policies of the Metropolitan Government, the following guidelines are only advisory in nature.

Sidewalks

Sidewalks should be well maintained and provided where not already present. The material used, whether brick or concrete, is not critical as long as the sidewalk is well maintained. Specifically, in Sub-districts 1A, 1B, and 1C, sidewalks should be a minimum of 8 ft. in width and a minumum of 4 ft. in all other sub-districts. The following standards apply to all sidewalks:

- Walkways should be raised above the street level and curbed, but should have depressed curbs at intersections.
- Pedestrian street crossings should be clearly delineated. Recommended delineation includes the use of different pavement color and/or texture.

Landscaping

The following standards should be considered for landscaping:

- In Sub-districts 1A, 1B, and 1C, where a generous sidewalk width is crucial, grates with street trees and/or planters should be used.
- In Sub-districts 2A, 2B, 3A, and 3B, streetscapes should include a planting strip located between the curb and the sidewalk where shade trees can be planted.

Street Furniture

- In Sub-districts 1A, 1B, and 1C, street furniture, such as benches, trash receptacles, and kiosks are appropriate.
- Benches and trash receptacles are appropriate in carefully selected locations in Sub-districts 2A , 2B, 3A, and 3B. Newspaper boxes also contribute to the convenience and urban feel of an area, but should be grouped to avoid visual clutter.

Lighting

Street lighting should be pedestrian scale and decorative. The scale of street lights could increase at intersections.

On-Street Parking

On-street parking should be maintained where it currently exists and be should allowed in areas with sufficient street width.

Ø Inappropriate

Although architecturally compatible with the Village in many ways, the 4-story scale of this building is inappropriate.

Box-like buildings having long uninterrupted facades with few window openings and recesses/projections fail to achieve a human scale and visual relief.

Deep highway-strip building setbacks which use parking lots to detach buildings from their streets are inappropriate for older commercial areas.

☑ Appropriate

Buildings in Sub-districts 1A and 1C shall not exceed 3 stories in height.

To maintain existing character, the height of new buildings in Sub-districts 1B, 2A and 2B should be capped below 3 stories.

This central building has used pilasters and the shape of the parapet wall to divide a single facade into three vertically-oriented distinct bays which keep it in scale with neighboring buildings.

Within those portions of the Village featuring residential buildings, a maximum building width requirement will be the key massing control.

Within the commercial core of Hillsboro Village, buildings should frame the street and create an "outdoor room", which makes people feel comfortable and encourages pedestrian activity.

Although now used for offices, the Sub-district 2A portion of 21st Avenue was originally developed with homes, and future development here must respect the established building setbacks.

BUILDINGS:
Height, Massing & Setback

Height

- Sub-districts 1A & 1C: The building height shall not exceed 3 stories and 45 ft. (including the parapet wall).
- Sub-district 1B: The building height shall not exceed 2 stories and 35 ft. (including the parapet wall).
- The minimum height of the first floor shall be 14 ft. in 1A, 1B, and 1C (measured floor to floor).
- Sub-district 2A & 2B: Building height shall not exceed 27 ft. at the eave line and 40 ft. at the roof peak.
- Sub-district 3A & 3B: Building height shall not exceed 3 stories and 45 ft. (including the parapet wall) at the front building wall. Additional building height shall not exceed a height control plane of 2V: 1H measured from the front building wall (See Appendix Section A).

Massing

- Long, uninterrupted facades shall be avoided.
- Sub-districts 1A & 1B: A minimum of 50% of the building wall shall be built to the build-to line (See Appendix Section A for exceptions). No uninterrupted front facade plane shall extend more than 25 ft. Pilasters, variations in the roof line or parapet wall, or building wall recesses shall be used to break up the mass of a single building into distinct bays no wider than 25 ft. Variations in materials and colors can also help achieve this massing standard. The length of the street wall for all buildings shall be 100% of the lot frontage along 21st Avenue.
- Sub-District 1C, 2A, 2B, 3A, and 3B: At least 50% of the building wall shall be built to the build-to line (See Appendix Section A for exceptions).

Build-To Lines

- Sub-district 1A & 1B: street line
- Sub-district 1C: street line along 21st Avenue and along intersecting streets for corner lots with frontage along 21st Avenue.
- Sub-district 2A: 75 ft from center of 21st Avenue. Side- 5 ft. min.; Rear- 20 ft. min.
- Sub-district 2B: 45 ft. from the center line of Belcourt Avenue. Side- 5 ft. min.; Rear - 20 ft. min.
- Sub-district 3A & 3B: minimum of 0 ft. and maximum of 10 ft. from street line

Hillsboro Village Design Guidelines
Nashville/Davidson County Metropolitan Planning Commission

Nashville, Tennessee

02.12.99 Sheet 6 of 11

Ø Inappropriate

The false mansard roof in this image is too large for the building scale, inappropriate for the building's style, and obscures the building's facade.

The color, materials and architectural detailing on the facade of this infill building are incompatible with the adjacent, older buildings.

The building on the right has been altered by applying wooden panels to the base of the facade, thus obscuring the original brick.

☑ Appropriate

Flat roofs with parapet walls are the dominant form in the Village's commercial core.

This low pitched, hipped roof with dormer windows is characteristic of American Foursquares and bungalows.

It is critical to the character of a building, as well as the maintenance of an animated street, that minimum levels of facade transparency be required.

Depending upon the specific architectural style, residential structures tend to have at least 30% of their facade area comprised of window and door transparency.

Decorative elements can be used to enhance brick, which should be the primary building material in the Village's commercial core.

Buildings in the commercial perimeter sub-districts can utilize a wider range of materials than might be appropriate in other areas of the Village.

BUILDINGS:
Roofs, Facades & Materials

Building standards related to roofs, facades and materials apply only to Sub-districts 1 (Commercial Core) and 2 (Residential Building Type).

Roofs

Roof forms should be appropriate to the building's architecture and surrounding context.

- Sub-districts 1A, 1B & 1C: Flat roofs with parapet walls are encouraged.
- Sub-districts 2A & 2B: Pitched roofs with a slope between 6:12 and 12:12 are required (excluding porch and dormer roofs).

Facades

Facades of buildings should emphasize clearly articulated main entrances using awnings, canopies, columns, pilasters and recessed entrances. Window and door openings should have a vertical orientation and alignment. For new construction, facade treatment on a side street is encouraged to be similar to the primary facade treatment.

- Sub-districts 1A, 1B & 1C: 55-85% of the 1st floor shall be transparent. 25-65% of the facade area on upper floors shall be glazed. Reflective glass and overly tinted glass are discouraged. (First floor glazed area calculations shall be based on the facade area measured to a height of 14 ft. from grade.)
- Sub-districts 2A & 2B: Facades reflective of residential building types are encouraged in Sub-districts 2A and 2B. Porches with a minimum depth of 6 ft., and which extend across a minimum of 60% of the front facade are encouraged for all new structures. 30-70% of the facade area is encouraged to be glazed.

Materials

Materials, textures, and colors should be appropriate for the building's architecture and surrounding context. Vinyl and aluminum siding are discouraged in all sub-districts.

- Sub-districts 1A, 1B & 1C: Brick is encouraged to be the primary building material. Cast stone, stone, stucco and wood are encouraged to be used to accent the primary building material.
- Sub-districts 2A & 2B: Brick and wood are encouraged to be the primary building materials. Cast stone, stone, and stucco are encouraged to be used to accent the primary building material.

Hillsboro Village Design Guidelines
Nashville/Davidson County Metropolitan Planning Commission

Nashville, Tennessee

02.12.99 Sheet 7 of 11

Ø Inappropriate

Front parking lots separate the building from the street and introduce the automobile as the prominent streetscape feature, thereby precluding the creation of a comfortable "outdoor room" along the street.

86% of respondents rated this image showing perpendicular parking as inappropriate. Comments included "no parking in front of building, prefer rear" and "no head-in".

89% of survey respondents viewed this image as inappropriate. The lack of internal landscaping and peripheral screening of this parking lot creates an unattractive environment.

This garage detracts visually from its context and, without active ground-floor uses, can create dead spaces for the streetscape.

☑ Appropriate

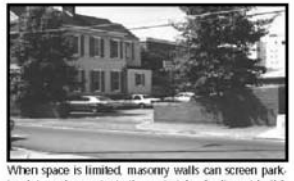
By requiring parking areas to locate behind buildings, rather than in front of them, an active and pedestrian-friendly streetscape can be maintained.

On side streets, parking on the side of buildings is acceptable, but not desirable. Landscaping, fences, and walls can help screen parking and extend the streetscape's building wall.

On-street, parallel parking can serve as a buffer between the pedestrian and the automobile, as well as a traffic calming measure.

Alleys are necessary to accommodate rear parking areas. When well designed and maintained, they can be both functional and attractive.

Extensive landscaping softens the appearance of this lot and minimizes direct views of parked cars from the street (foreground).



When space is limited, masonry walls can screen parking lots and accentuate the materials of adjacent buildings and sidewalks.

This parking structure has an architectural quality which looks more like a building, and the retail uses at the ground level help activate the streetscape.

Although the upper floor design of this garage is inappropriate for the Village, awnings, street trees, and retail space on the ground floor maintains the vibrance of the street level.

PARKING & ACCESS

Location of Parking

The following standards apply:

- Sub-districts 1A & 1B: lots shall be screened from 21st Avenue by a building facade wall a minimum of 15 ft. in height.
- Sub-districts 2A & 2B: Parking shall not be located between a building and the street. Parking to the side of buildings is acceptable, provided it is screened.
- Sub-districts 1C, 3A & 3B: Parking may be provided to the side of buildings, including the portion of any required yard not directly in front of a building, as long as the parking is heavily screened from the street.

Design of Parking

The following standards apply throughout the Village:

- Shared parking facilities are encouraged.
- The layout and screening of lots should minimize direct views of parked vehicles from streets and sidewalks, and should provide a reasonable amount of shade.
- For lots fronting a public R.O.W, shade trees should be planted at a minimum of one per 30 ft. of street frontage. See Appendix for provisions applying to 21st Ave. S. in sub-districts 1A, 1B, and 2A.
- Screening should be compatible with the style, materials, and colors of the principal building on the same lot. Unless otherwise provided in the Appendix, evergreen hedges and walls should be used in sub-districts 1A, 1B, and 1C, while evergreen hedges, walls, and fences are encouraged in all other sub-districts.

Parking Structures

Wherever parking structures are permitted to front streets, walls fronting streets should utilize materials, colors, and a pattern of openings consistent with surrounding buildings. Commercial business space is required along the ground floor of parking structures for 75% of the street frontage to a minimum depth of 20 ft., and minimum glazing standards for that ground floor wall area may apply (see Appendix).

Hillsboro Village Design Guidelines
Nashville/Davidson County Metropolitan Planning Commission

Nashville, Tennessee

02.12.99

Applied Letter Signs- individual letters applied directly to a facade

- Shall cover no more than 5% of the building facade wall area or 30 sq ft, whichever is smaller

Awning Signs- sign with letters/logo painted, silk screened or stitched directly onto a building awning

- Maximum sign area- 5% of the primary building facade wall area, but not to exceed 85% of the awning area

Banners- signs made of flexible fabric rather than rigid materials

- Shall not extend above the roof eaves
- Shall cover no more than 5% of the building facade wall area or 30 sq ft, whichever is smaller

Ground Mounted Signs- signs extending directly from the ground

- Encouraged only for buildings having a front setback of at least 20 ft
- Minimum setback: 5 ft
- Maximum area: 12 sq ft
- Maximum height: 3 1/2 ft outside visibility areas

Facade-Mounted Signs- signs mounted directly on a building facade

- Shall cover no more than 5% of the building facade wall area or 30 sq ft, whichever is smaller

Facade-Painted Signs- signs painted directly on a building facade

- Maximum area- 5% of the building facade wall area or 30 sq ft, whichever is smaller

Free-Standing Signs- signs elevated above grade by a pole(s) or similar structure

- Encouraged only for buildings having a front setback of at least 20 feet
- Minimum setback: 5 ft
- Maximum area: 10 sq ft
- Maximum height: 15 ft
- Minimum height: 10 ft in visibility areas

Projecting Signs- signs extending from a primary facade (perpendicular)

- These signs shall not extend above the roof eaves or parapet wall
- Maximum area: 9 sq ft
- Min height: 7 ft above grade except in visibility areas where minimum height is 10 ft

Window sign- a sign which is attached to, painted on, or readily visible through, a window

- Window signs are encouraged to be painted and cover no more than 25% of the window

Object Signs- 2 or 3 dimensional signs replicating an object associated with a business. These signs shall be treated as Projecting Signs.

Restaurant Menu signs- small menus often placed in a glass fronted box and externally illuminated

- Location-facade mounted within 3 ft of the restaurant's primary entrance
- Maximum area: 2 sq ft

SIGNAGE & CANOPIES

Design Standards for Signs

- Wood and painted metal are the preferred materials
- Plastic and similar synthetic materials are discouraged
- Facade-mounted signs should be framed with raised edges
- Signs using wood should use only high-quality exterior grade wood with suitable grade finishes
- Sign colors should be compatible with the colors of the building facade
- A dull or matte finish is encouraged to reduce glare and enhance legibility
- Signs shall not obscure key architectural features

Sign Illumination

- Signs shall be either spotlighted, externally lit, or back lit with a diffused light source
- Spotlighting should completely shield all light sources, light should be contained primarily within the sign frame
- Back-lighting should illuminate only the letters, characters or graphics on the sign, but not its background
- Neon signs are permitted

Canopies

Canopies are appropriate at ground-floor level and on upper levels, provided they complement a building's architectural style and do not conceal significant architectural features. Canvas is the preferred material for awnings. Plastic, metal, and aluminum awnings are strongly discouraged. Wood and metal may be used for other types of canopies.

Hillsboro Village Design Guidelines
Nashville/Davidson County Metropolitan Planning Commission

Nashville, Tennessee

02.12.99 | Sheet 9 of 11

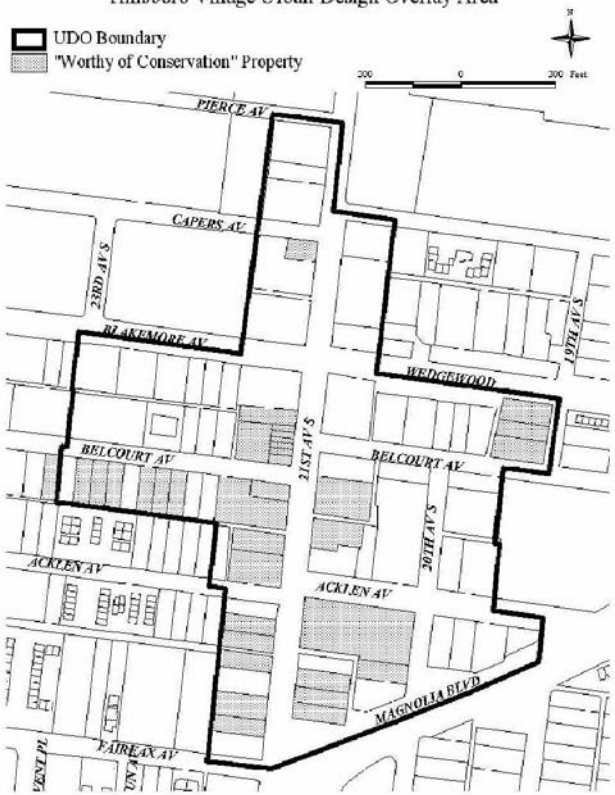
The Sportsman Grill is the only building identified as worthy of conservation in Sub-District 1C.

This building, located in Sub-District 1A, should serve as a model for future infill development.

Future development in Sub-District 2A should look to this residential building for inspiration.

PROPERTIES "WORTHY OF CONSERVATION"

Hillsboro Village Urban Design Overlay Area



CHARACTER DEFINING BUILDINGS

The Metropolitan Historical Commission conducted a survey of 20,000 pre-1945 properties in Davidson County between 1984 and1994. As part of that effort, the Commission identified those buildings in Hillsboro Village which it determined to be "worthy of conservation." In general, these buildings tend to date from prior to WWII and have above average historic and architectural merit. These design guidelines have been drafted with the intention of insuring that future new development is compatible with the character of such buildings. For example, the specific front yard setbacks required for new buildings within the Village were determined by the existing predominant setbacks of these older, character-defining buildings. The purpose of including this map in the guidelines is to clarify which properties should serve as the "measuring-stick" for the compatibility of proposed new development in the Village. Furthermore, this map will help to illustrate the rationale behind many of this document's specific standards.

Hillsboro Village Design Guidelines
Nashville/Davidson County Metropolitan Planning Commission

Nashville, Tennessee

02.12.99 Sheet 10 of 11

Appendix

Hillsboro Village Urban Design Overlay Regulatory Standards

Exhibit 2 to Ordinance No. 099 - 1612 as Adopted May 18, 1999

The main purpose of this design guidelines document is to present both requirements and suggestions for improving property in Hillsboro Village in a vivid and comprehendable manner. While this document includes both mandated and advisory design principles, it is important to understand that the mandated principles have also been adopted by the Metropolitan Government as regulatory standards. These Urban Design Overlay (UDO) Regulatory Standards shall always supercede the design guidelines document in any cases of ambiguity or conflicting language between the guidelines and standards.

Hillsboro Village Design Guidelines
Nashville/Davidson County Metropolitan Planning Commission

Nashville, Tennessee

02.12.99

SECTION A: HILLSBORO VILLAGE URBAN DESIGN OVERLAY BULK STANDARDS. The bulk standards for the Hillsboro Village Urban Design Overlay (UDO) area that vary from the underlying base zone district standards are presented in this section. General provisions are listed first, followed by Table A-1 in which bulk standards are presented by sub-district within the UDO.

1. General Provisions. The bulk standards that apply broadly within the UDO are as follows.

a) *APPLICABILITY OF BASE DISTRICT STANDARDS*: Base district bulk standards that are not varied by provisions set forth in this section shall apply within the Hillsboro Village UDO.

b) *FLOOR SPACE EXEMPTION FOR PARKING*: Floor space designed for parking, including excess parking not required by the zoning ordinance, shall not be included in the calculation of floor/area ratio.

c) *PARKING STRUCTURE FACADE*: The exterior facade of parking structures shall be covered with architectural cladding that utilizes materials, colors, and a pattern of openings consistent with nearby significant building facades.

d) *STREET LEVEL LEASABLE FLOOR SPACE IN PARKING STRUCTURES*: Parking decks located at street level shall have no less than seventy-five percent (75%) of the lineal street frontage devoted to office or non-parking commercial uses at a minimum depth of twenty (20) feet along the following streets:

- 21st Avenue S. in Sub-Districts 1A, 1B (north of Acklen Ave. in MUL district only), and 1C;
- Belcourt Avenue in Sub-Districts 1A, 3A, and 3B;
- Acklen Avenue in Sub-District 1B (north side only in MUL district); and
- 20th Avenue S. in Sub-District 3A.

2. Table of Bulk Standards by Sub-District. The bulk standards that apply variably by sub-district within the UDO are presented in Table A-1.

TABLE A-1
BULK STANDARDS BY SUB-DISTRICT:
HILLSBORO VILLAGE "URBAN DESIGN OVERLAY" DISTRICT

	UDO SUB-DISTRICT					
BULK STANDARD	**1A**	**1B**	**1C**	**2A**	**2B**	**3A and 3B**
Single Build-to Line	Street line along all public streets[a]	Street line along all public streets[a]	Street line along 21st Ave. S. and along inter-secting street for corner parcels with frontage on 21st Ave. S.[a]	75 ft. from centerline along 21st Ave. S.	45 ft. from centerline along Belcourt Ave.	N/A
Front Yard Set-back where no "Build-to Line" applies	N/A	N/A	Minimum 0 ft./maximum 10 ft. from street line[a,b]	Base district standard	Base district standard	Minimum 0 ft / maximum 10 ft. from street line[a,b]
Minimum Side Yard Setback	0 ft.	0 ft.	0 ft.	5 ft.	5 ft.	0 ft.
Minimum Rear Yard Setback	0 ft.	0 ft.	0 ft.	20 ft.	20 ft.	0 ft.
Maximum Building Height	45 ft. including parapet[c]	35 ft. including parapet[c]	45 ft. including parapet[c]	27 ft. at the eave line; 40 ft. at the roof peak[d]	27 ft. at the eave line 40 ft. at the roof peak[d]	45 ft. including parapet measured at building facade wall; applies along all public street frontages
Maximum Height Control Plane	N/A[e]	N/A[e]	N/A[e]	N/A[e]	N/A[e]	2 vertical:1 horizontal; applies at building facade wall along all public streets
Maximum Number of Stories	3 stories (excluding parking structures)	2 stories (excluding parking structures)	3 stories (excluding parking structures)	2 ½ Stories	2 ½ Stories	3 stories (excluding parking structures)
Required Length of Street Wall	100% of street frontage along 21st Ave S.	100% of street frontage along 21st Ave S.	N/A	N/A	N/A	N/A
Minimum Street-Level Floor Height	14 ft. (floor to floor)	14 ft. (floor to floor)	14 ft. (floor to floor)	N/A	N/A	N/A
% Glazing of Street Wall	55-85% for first floor & 25-65% for 2nd & 3rd floors along 21st Ave S.[f, g]	55-85% for first floor & 25-65% for 2nd floor along 21st Ave S.[f, g]	55-85% for first floor & 25-65% for 2nd & 3rd floors along 21st Ave S.[f, g]	N/A	N/A	N/A
Maximum FAR (exclud-ing parking)	1.00[h]	1.00[h]	1.00[h]	0.50	0.50	1.00[h]
Maximum ISR	1.00[i]	1.00[i]	1.00[i]	0.80	0.80	1.00[i]

[a] *MINIMUM WALL AT BUILD-TO LINE*: At least 50% of the front building wall shall be built to the build-to line or, where applicable, within the maximum setback line. Where the build-to line is the street line, walls designed with projecting elements, such as pilasters, may be setback not more than two (2) feet from the build-to line. Flat front building walls uninterrupted by "breaks" (such as pilasters; vertical recesses in the wall; or color or material changes) shall not exceed 25 feet in width.

[b] *INCREASED SETBACK*: The maximum 10 ft. setback may be increased to not more than 15 ft. from the street line whenever the area between the street line and the front building wall is designed and constructed as an outdoor dining courtyard.

[c] *APPLICABILITY OF HEIGHT*: In Sub-districts 1A, 1B, and 1C, the maximum height applies to any portion of the building.

[d] *SLOPED ROOFS REQUIRED*: No flat roofs are permitted; roofs shall have a minimum 6:12 slope (6 vertical for 12 horizontal) and a maximum 12:12 slope. The sloped roof standard shall not apply to porch or dormer roofs.

[e] *NO HEIGHT CONTROL PLANE APPLICABLE*: No height control plane, including that of the base district, shall apply within these sub-districts.

TABLE A-1 (continued)

[f] *CORNER LOT GLAZING*: On corner lots with frontage on 21st Ave. S., the glazing requirements shall apply only to the wall facing 21st Ave. S.

[g] *GLAZED AREA CALCULATION*: The first floor glazed area calculation shall be based on the façade area measured to a height of 14 ft. from grade.

[h] *FLOOR AREA BONUS*: Floor space in addition to that allowed by the applicable FAR shall be permitted for uses other than parking at a rate of 300 square feet for nonresidential uses, or 600 square feet for residential uses, for each permanent parking space provided that is in excess of the parking required for the development on the site.

[i] *LANDSCAPE AREA EXCLUDED*: ISR shall not apply to the area needed to provide required landscaping for parking lots or to the area needed to provide required landscape buffering along a base zone district boundary (see Section D.).

SECTION B: HILLSBORO VILLAGE UDO PARKING STANDARDS. Parking standards for the Hillsboro Village UDO that vary from the underlying base zone district standards are presented in this section. General provisions are listed first, followed by Table A-2 in which parking standards are presented by sub-district within the UDO.

1. General Provisions. The parking standards that apply broadly within the UDO are as follows.

a) *NO LEASING TO NON-UDO USES*: The leasing of excess parking spaces located within the UDO shall not be permetted to satisfy the parking needs of activities located outside of the UDO.

b) *LEASE REQUIREMENTS FOR OFF-SITE PARKING*: For tenants, the lease period for "off-site" parking leased to satisfy requirements shall match the property lease. A 3 year minimum lease for such parking shall be required for properties with owner-occupied uses.

c) *EXEMPTION FROM VISIBILITY PROVISION*: Development within the UDO shall be exempt from the "visibility triangle" provisions as set forth in Section 17.20.180 of the zoning code.

2. Table of Parking Standards by Sub-District. The parking standards that apply variably by sub-district within the UDO are presented in Table A-2.

TABLE A-2
PARKING STANDARDS BY SUB-DISTRICT
HILLSBORO VILLAGE "URBAN DESIGN OVERLAY" DISTRICT

	UDO SUB-DISTRICT				
PARKING STANDARD	**1A and 1B**	**1C**	**2A and 2B**	**3A**	**3B**
Restriction on Parking in Front Setback Area	N/A	No parking in portion of front yard between building and street line	No parking between build-to line and street line	No parking in portion of front yard between building and street line	No parking in portion of front yard between building and street line
Minimum Parking Requirement Other Than Base District	No variation in base district standard	No variation in base district standard	No variation in base district standard	No variation in base district standard, except for restaurants which shall be 1 space / 150 sq. ft.	No variation in base district standard
Use of Parking	Parking in excess of that meeting required on-site needs may be used to satisfy off-site parking needs of uses located anywhere within the UDO[a]	Parking in excess of that meeting required on-site needs may be used to satisfy off-site parking needs of uses located anywhere within the UDO[a]	Limited to meeting only the on-site needs of uses in the sub-district	Parking in excess of that meeting required on-site needs may be used to satisfy off-site parking needs of uses located anywhere within the UDO[a]	Parking in excess of that meeting required on-site needs may be used to satisfy off-site parking needs of uses located anywhere within the UDO[a]

[a] *WAIVER OF DISTANCE BETWEEN USE AND "OFF-SITE" PARKING*: There shall be no limitation on the distance between a use in the UDO and any "off-site" parking leased or owned by that use to satisfy its needs.

SECTION C: HILLSBORO VILLAGE UDO SIGN STANDARDS. Sign standards for the Hillsboro Village UDO that vary from the underlying base zone district standards are presented in this section.

1. General Provisions. The sign standards that apply broadly within the UDO are as follows

a) *SIGNS NOT PERMITTED*: In addition to signs prohibited in the base zoning district, on-premise temporary signs shall not be permitted and no permitted signs shall extend above an eave line or parapet.

b) *MAXIMUM AGGREGATE BUILDING SIGNAGE*: The maximum aggregate amount of display surface area of all permanent on-premise building signage permitted on a parcel per public street frontage shall not exceed 15% of the area of the building facade facing the public street or 192 sq. ft, whichever is less.

c) *LIMITATION ON LIGHTING*: Lighted signs shall be either spotlighted, externally lit, or back-lit with a diffused light source.

d) *PLACEMENT OF SIGNS*: Signs, other than those on windows, shall be placed so as not to obscure key architectural features or door or window openings.

2. Table of Sign Standards. The sign standards for individual permanent on-premise signs permitted within the UDO are presented in Table A-3.

TABLE A-3
SIGN STANDARDS
HILLSBORO VILLAGE "URBAN DESIGN OVERLAY" DISTRICT

PERMANENT ON-PREMISE SIGN STANDARD	Minimum Setback	Maximum Height	Maximum Display Surface Area of Individual Signs
Ground Sign--Monument	5 ft.	2.5 ft. for any part of sign within 15 ft. of street line; 3.5 ft. otherwise	12 sq. ft
Ground Sign--Pole	5 ft.	15 ft.[a]	10 sq. ft
Building-Sign--Projecting	N/A	Eave line or top of parapet[b]	9 sq. ft
Building Sign--Wall-Mounted Type	N/A	Eave line or top of parapet	30 sq. ft or 5 % of the building facade wall facing the public street, whichever is less.

[a] A minimum clearance of 10 ft. shall be provided for any portion of a pole sign that is within 15 ft. of the street line

[b] A minimum clearance of 10 ft. shall be provided for any portion of a projecting sign that is within 15 ft. of the street line and a minimum clearance of 7 ft. shall be provided for any portion of a projecting sign that is over a walkway and is more than 15 ft. from the street line.

SECTION D: HILLSBORO VILLAGE UDO LANDSCAPING STANDARDS. Landscaping standards for the Hillsboro Village UDO that vary from the underlying base zone district standards are presented in this section.

1. General Provisions. The landscaping standards applicable within the UDO that differ from the underlying base district standards are as follows.

a) WAIVER OF INTERIOR SURFACE PARKING LOT LANDSCAPING: The base district standards for landscape buffering and screening within the interior of surface parking lots shall be waived.

b) PERIMETER LANDSCAPE BUFFERING AND SCREENING STANDARDS FOR SURFACE PARKING LOTS: The base zone district landscape buffering and screening standards for the perimeter of surface parking lots shall apply, except as follows:

(1) SUB-DISTRICTS 1A AND 1B STANDARDS: A building facade wall shall be provided at the build-to line along the entire length of properties fronting on 21st Ave. S. that are used as street level parking lots to obscure the visibility of said parking from 21st Ave. S. The facade wall shall be at least 15 feet in height, reflect the established character of nearby front building walls, and meet the applicable glazing standards for buildings.

On corner lots that front on 21st Ave. S., perimeter landscape buffering and screening that obscures the view of the parking lot from the street to a height of 4 feet initially and 6 feet at maturity shall be provided along the edge of the parking lot that faces the side street.

(2) SUB-DISTRICT 2A STANDARDS: Perimeter landscape buffering and screening that obscures the view of the parking lot from 21st Ave. S. to a height of 4 ft. initially and 6 ft. at maturity shall be provided along the edge of the parking lot that faces 21st Ave. S.

c) LANDSCAPE BUFFERING AND SCREENING REQUIREMENTS ALONG BASE ZONE DISTRICT BOUNDARIES. The base zone district landscape buffering and screening standards along base zone district boundaries shall apply, except as follows:

(1) WAIVER WITHN THE UDO: The landscape buffering and screening standards shall be waived along internal base zone district boundaries within the UDO.

(2) SELECTED WAIVERS ALONG THE PERIMETER OF THE UDO: Along base zone district boundaries that coincide with the boundary of the UDO, the base district landscape buffering and screening standards shall be waived within the UDO whenever:

- the abutting base zone district outside of the UDO is a nonresidential district; or
- the abutting base zone district outside of the UDO is a residential district and the boundary is in a public street.

APPENDIX B:

Music Row Urban Design Overlay

Attachment to Ordinance BL2001-685 as adopted 8/27/2001

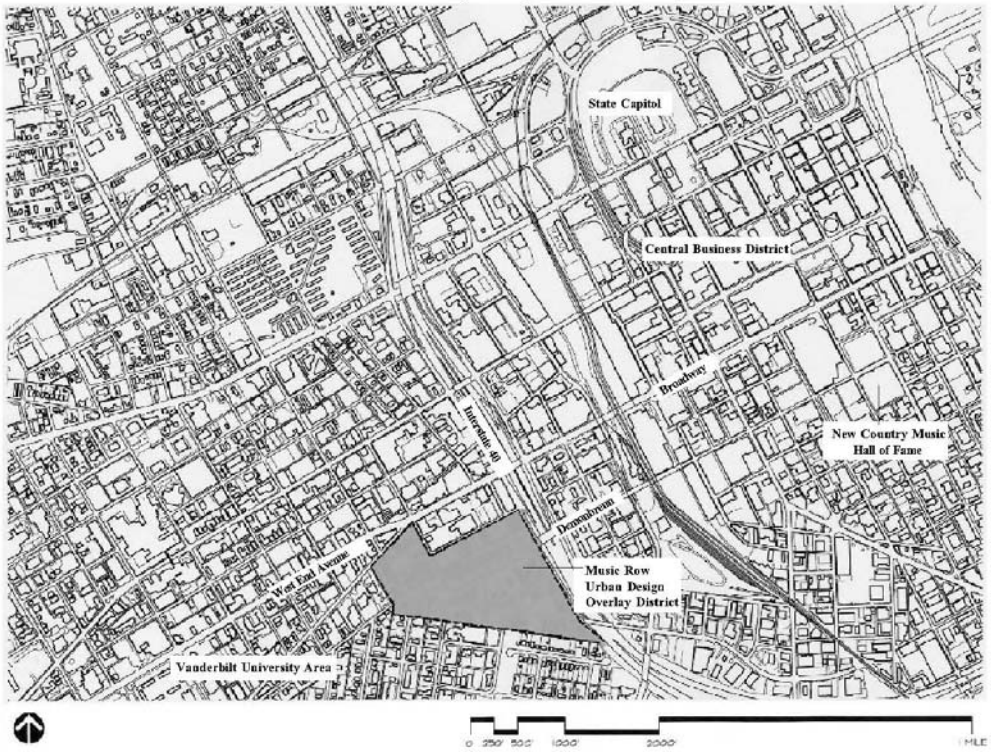
Music Row
Design Guidelines

Nashville/Davidson County
Metropolitan Planning Commission

LRK

Looney Ricks Kiss

Music Row Urban Design Overlay District Location Map



Statement of Intent

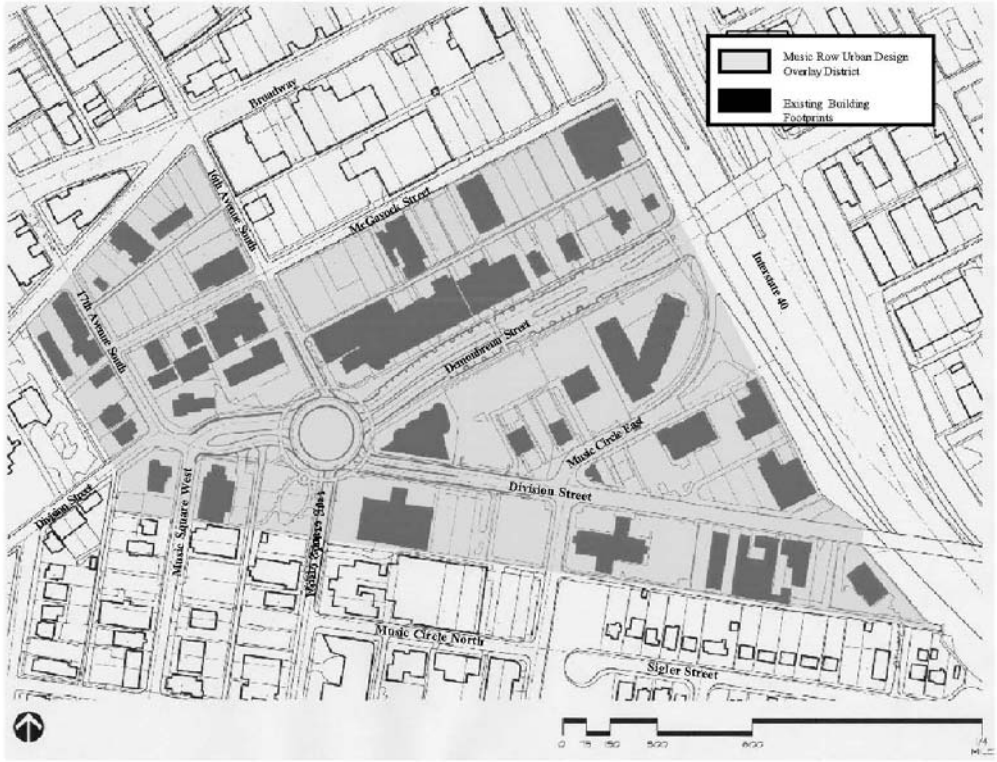
This document is intended to serve as a guide to assist property owners, developers, architects, builders, business owners, public officials, and other interested citizens when considering rehabilitation, redevelopment or new construction in the Music Row Urban Design Overlay District.

With the impending relocation of the Country Music Hall of Fame from 16th Avenue South to Downtown Nashville, the commercial area anchoring "Music Row" will lose its key tourist attraction and activity generator. Recognizing this new challenge, the Metro Government commissioned *The Music Row Planning and Design Study* in 1997 to address the changing character of the area. The plan outlines economic and design strategies intended to physically enhance the area and reposition it within the local real estate market. A key recommendation of the plan is the application of an Urban Design Overlay (UDO) district consistent with the boundaries of the 1997 Music Row study area. The *Subarea 10 Plan* was amended in 1997 to recognize Music Row as an area worthy of a UDO. The design guidelines in this document will serve as the basis for the UDO.

The design guidelines are intended to ensure new development and redevelopment in the study area that:

- Reinforces a scale and form of development that emphasizes sensitivity to the pedestrian environment;
- Reinforces a scale and form of development that balances the needs of pedestrians with the benefits provided by automobile traffic;
- Accommodates the area's parking needs, while still maintaining a pedestrian-oriented urban environment;
- Provides for the strategic placement of public spaces in relationship to building masses, streetscapes, and landscaping features;
- Encourages active ground floor uses to animate the street, such as restaurants, shops and services;
- Includes the adaptive use and sensitive rehabilitation of existing older buildings;
- Protects and enhances the economic viability of the area, as well as a diversity of uses and activities;

Music Row Urban Design Overlay District



Creation & Use of Guidelines

These guidelines are intended to shape future development in a manner that will leverage the substantial public investments in the Music Row Urban Design Overlay District. In particular, the implementation of these guidelines will ensure that rehabilitations, redevelopment, and new construction in the district will contribute to an emerging urban form that will provide a new focal point for the city and benefit area property owners, businesses, residents, and other stakeholders.

How the Guidelines were Created

These guidelines were developed through a collaborative process that encouraged the input of those having a stake in the future of the Music Row Urban Design Overlay District. A number of general design principles were outlined in the *Music Row Planning and Design Study* completed for Metro government in 1997. At the project "kick-off" meeting for creating these guidelines, an abbreviated *Vision Survey* was conducted to test the design principles developed in 1997 and to gain additional public input (See Sheet 4). After the intial design concepts and guidelines were developed for the district, another public meeting was held to present those ideas and receive feedback. A draft version of the guidelines was then prepared, presented for further public input, and refined until this document accurately reflected the stakeholders' consensus.

How to Use the Guidelines

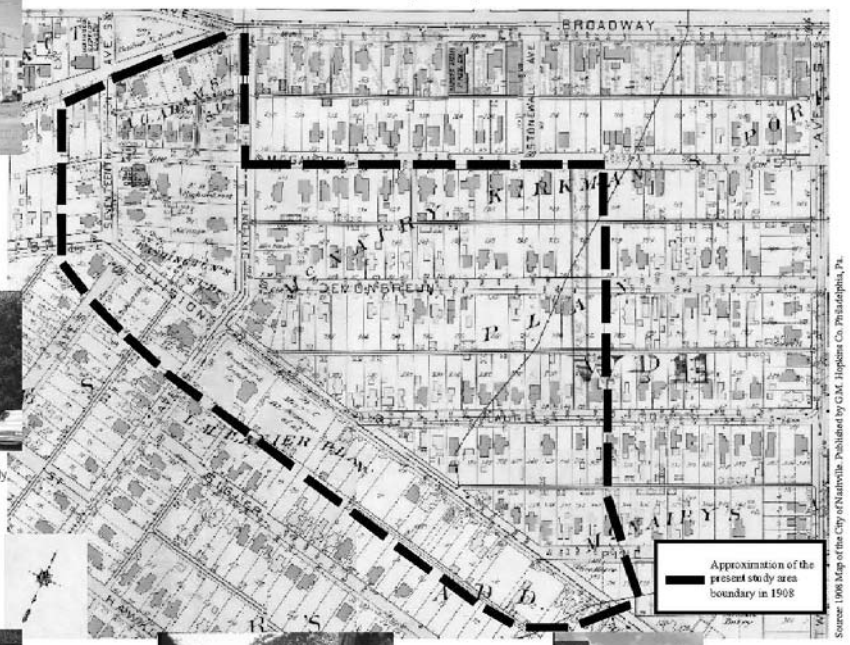
These guidelines should be used by property owners, developers, architects, builders, business owners, public officials, and interested citizens when considering rehabilitation, renovation, redevelopment or new construction in the Music Row Urban Design Overlay District. These guidelines should also be consulted by Metro government with respect to proposed infrastructure and streetscape improvement projects. While the underlying "base" zoning continues to govern land use, these guidelines are customized for the district and will supersede the base zoning for all design issues. The guidelines will provide more specific bulk, landscaping, parking and signage standards. To ensure consistency with these guidelines, the Metropolitan Planning Commission's staff will review all projects in the district which require building permits. The word "shall" or "shall not" indicates those design standards that are mandated, while terms such as "should," "encouraged," and "discouraged" indicate design principles which are more flexible and advisory in nature. Unforeseen physical conditions and subsequent architectural programmatic constraints may warrant exceptions to the guidelines. In such cases, planning staff will review alternative design solutions as they relate to the intent of the guidelines and accept alternatives that present the best urban design solution. Where a single use or purpose spans more than one Sub-district, planning staff will explore with the developer alternative solutions that achieve the design intent of the guidelines.

Music Row Urban Design Overlay District in 1908

These structures along 17th Avenue are representative of the historic commercial building types that characterized the area prior to WWII.

This historic house at the corner of Music Square West and Division Street is currently used as a residence.

This house at the corner 17th Avenue South and Divison Street is a historic remnant of the vibrant residential area that existed within the study area during the first half of the twentieth century.



Source: 1908 Map of the City of Nashville. Published by G.M. Hopkins Co. Philadelphia, Pa.

In recent decades, the Country Music Hall of Fame has served as an economic anchor for the study area. Its impending relocation to Downtown Nashville presents a host of opportunities and challenges.

Tourism, until recently the primary economic engine and activity generator for the Music Row commercial area, will likely be replaced by offices and retail uses oriented towards office workers and residents in the area.

History

Located along a former trolley line that ran west on Broadway from Downtown Nashville, the study area developed as one of Nashville's early residential suburbs. Prior to extensive residential development occurring, a Federal fort was constructed during the Civil War at the street intersection of today's Demonbreun, Division and 16th Avenue. Originally named Fort Houston after the key land owner of this site, it was subsequently renamed Fort McCook after a Union general. While there are no records of any significant combat directly associated with the fort, it held a strategic position because of its high elevation and proximity to key roads (Source: *The Battle of Nashville*, Stanley Horn).

As evidenced by the historic map at left, the neighborhood was well developed by 1908. Typical of historic development patterns, the area featured a grid of streets lined by narrow lots with homes placed relatively close to the street. Rear alleys were also an important feature of the area. The construction of Interstate 40 had an impact on the area, as McGavock Street, which previously connected with the Gulch and Downtown Nashville, became a dead-end.

In the 1950s and 1960s, recording studios, publishing houses, and talent agencies began to appear as the music industry started to gravitate to the study area. With the construction of the Country Music Hall of Fame on 16th Avenue South in 1967, the area became known as "Music Row." A number of retail and service businesses catering to tourists drawn by the County Music Hall of Fame opened along Demonbreun Street. The streetscape along Demonbreun was characterized by a suburban appearance with front parking, numerous curb cuts, and high-way-scaled street lights.

In 1996, plans were announced to move the Country Music Hall of Fame from its current location on 16th Avenue South to Downtown Nashville. Facing the loss of its key economic engine and activity generator, the Metropolitan Government commissioned the 1997 *Music Row Planning and Design Study*, which made recommendations on how to physically and economically enhance the area. A key recommendation now being implemented is the construction of a roundabout to replace the confusing intersection of Division Street, Music Square East, 16th Avenue South, and 17th Avenue South. Also recommended in the 1997 study and in the process of construction are streetscape improvements along Demonbreun Street, which are intended to make the area more pedestrian-friendly.

	Inappropriate NO	Appropriate YES	
Streetscapes	 This street, characterized by a narrow sidewalk, numerous curb cuts, and highway-scaled lighting, wasfound inappropriate for the study area by 100% of survey partici-pants.	 Key elements of a successful urban streetscape are present in this image, including on-street parking, wide sidewalks, street trees, street furniture and pedestrian-scale storefronts and lighting. A total of 86% of survey respondents found it appropriate for the Music Row area.	 The textured brick pavers, clearly identified pedestrian-crossings, landscaped median, wide sidewalks, and ground floor retail with canopies above combine to create a pleasant and visually interesting streetscape environment. 93% of respondents found this image appropriate.
Buildings	 This image was viewed as inappropriate by 86% of survey respondents. This building features a large internally-lit canopy, a low, horizontal orientation and darkened storefront glass.	 The street-level storefronts, four-story scale, rich materials and varied massing of these buildings resulted in 100% of survey respondents finding it appropriate for Music Row.	 A comfortable pedestrian scale is achieved at the street level through an expansive storefront, extensive glazing, a well-designed awning, and pilasters. This image was found appropriate by 86% of survey respondents.
Parking	 This parking lot lacks any screening or landscaping to minimize views of parked cars as seen from the street. Not suprisingly, this image received the lowest rating among parking images, as 100% of survey respondents found it inappropriate.	 A combination of shade trees and low evergreen hedges are used to partially screen this parking lot and provide a "green edge." This image was considered appropriate by 86% of survey respondents.	 This rear parking lot features extensive landscaping, human-scaled lighting, and attractive architecture. This image was considered appropriate by 93% of survey respondents.

Public Input Results

The *Music Row Planning and Design Study*, completed in 1997, outlines some general design principles for the Music Row study area. These principles were developed through a public participation process that included public meetings, as well as smaller focus group sessions. In order to test the appropriateness of those design principles and to gain additional public input, a *Vision Survey* was conducted as part of an interactive public meeting held on April 19, 2000. The purpose of the survey was to solicit visually-based preferences regarding development and design issues in the district. The participants were shown numerous slide images organized into the following three categories:

- Streetscapes
- Buildings
- Parking

For each image, respondents were asked the question "Is this image appropriate for the Music Row Study Area?" They were asked to rate the image on a scale of 1 to 5, with 5 being the most appropriate. An opportunity for comments was also provided on the survey sheets, and an in-depth dicussion occurred after the survey as the images were revisited. Among the key findings of the survey were:

Streetscapes
- Automobile-oriented streetscapes having multiple drive lanes, numerous curb cuts, and lacking adequate sidewalks and landscaping received the lowest scores.
- Streetscapes characterized by on-street parking, street trees, wide sidewalks, pedestrian-scaled lighting, and buildings sited along the street received the highest scores.

Buildings
- Buildings with a low horizontal orientation and long uninterrupted facade planes received the lowest scores.
- Buildings with appropriately varied facades, a vertical orientation, and inviting storefronts rated the highest.

Parking
- Parking lots lacking screening and landscaping to minimize direct views of parked cars received the lowest scores.
- Parking located to the rear of buildings with limited or no view from the street was viewed favorably by survey respondents.

Sub-Districts

Due to the diversity of development character in the Music Row district, three sub-districts have been identified. The identification of the sub-districts is based on the following three key factors:

- The existing development pattern;
- The existing building types; and/or
- The future potential.

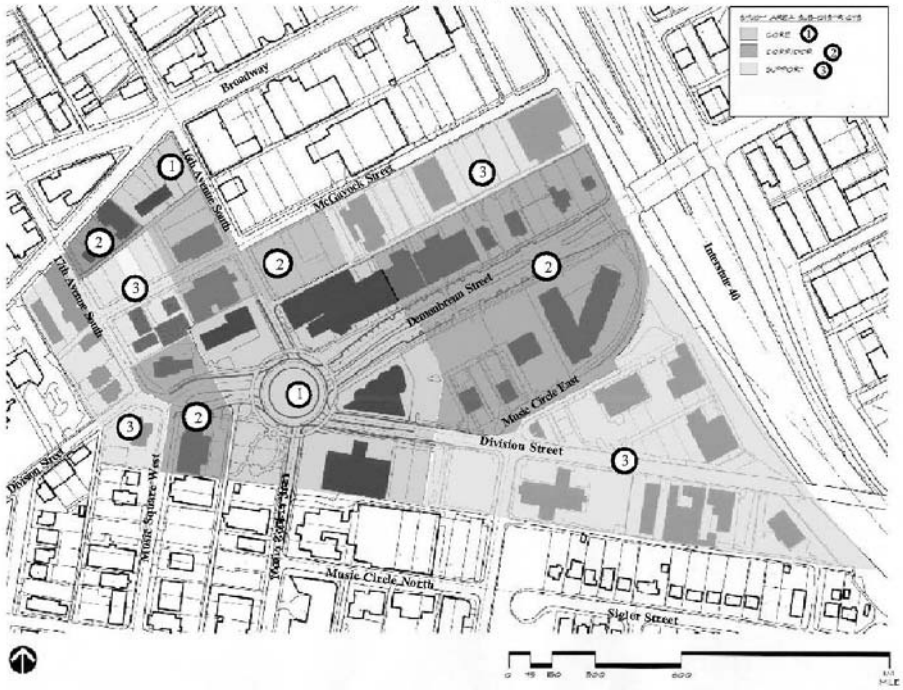
Where appropriate, specific design standards have been developed for each sub-district. The three sub-districts are as follows:

Sub-District 1: Core
The *Music Row Planning and Design Study* recommended that new development fronting the future roundabout respond in some manner to its curvilinear form through elements of the building and/or site design. This special design treatment, as well as the permitted scale of development, distinguishes this sub-district from the others. Some properties with frontage along Broadway, between 16th and 17th, have also been included in the sub-district. These properties are located adjacent to a "wedge-shaped" parcel of land formed where Broadway splits. Due to the prominence of this location and the width of Broadway in this area, large scale development is appropriate.

Sub-District 2: Corridor
This sub-district includes properties with frontage on Demonbreun Street, as well as properties adjacent to Sub-District 1 having frontage on Division Street, 16th Avenue, and Broadway. This sub-district is envisioned as providing a transition to a smaller scale from the roundabout area of Sub-District 1. Along Broadway, this sub-district provides a transition to a smaller scale of development as the street width becomes narrower.

Sub-District 3: Support
This sub-district includes properties with frontage along McGavock Street, Division Street, Music Circle East, Music Square West and 17th Avenue South. With the exception of the west side of 17th Avenue South, there is no existing cohesiveness to building design and no established development pattern. This area is envisioned as having a development character similar to existing properties along Music Square East and Music Square West.

Sub-District Map

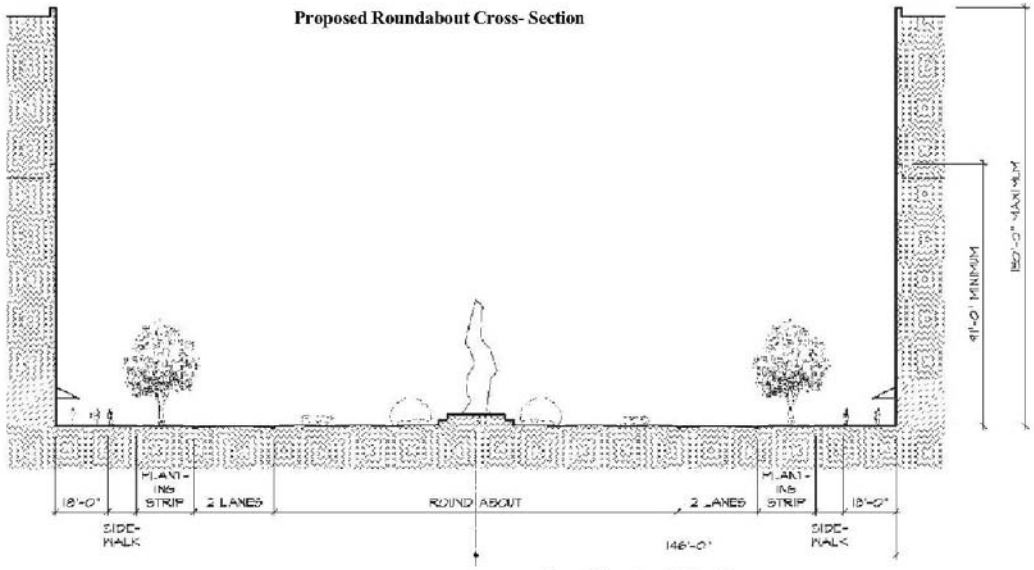



In the Core Sub-District, a roundabout will replace the confusing intersection at Division Street, Music Square East, 16th Avenue South, and 17th Avenue South.


In the Corridor Sub-District, streetscape improvements will enhance this segment of Demonbreun Street, which is a gateway to Downtown Nashville from the west.


This view looking southeast down Division Street reveals a lack of design cohesiveness to the buildings and the streetscape in this portion of the Support Sub-District.

Proposed Roundabout Cross- Section



Sub-District 1: Core

Buildings

Build-to Line

- *Buildings with frontage on the roundabout*: the build-to line shall be 146 ft., plus or minus 5 ft., from the center point of the roundabout. All other frontage shall match the adjacent sub-districts build-to/setback line.
- *Buildings with frontage on Broadway*: any building wall facing a public street shall be built to the sidewalk, with the only exception being a 15 ft. maximum front setback to allow for an outdoor dining area.
- For buildings with frontage on the roundabout, the front facade shall occupy the full street frontage (parcel width). For all other public street frontage in the sub-district, building facades shall occupy the full street frontage (parcel width), with exceptions for a maximum 6 ft. side yard setback, vehicular access drives with an additional 6 ft. for sidewalks, pedestrian passages, and entrances. The first floor of parking garages shall be considered front facade if retail/service uses are provided at the ground level, and it does not front onto the roundabout. (See Sheet 7 for parking garage standards)

Height

- *Buildings with frontage on the roundabout:* shall not exceed 150 ft. (approximately 10 office stories), and shall be a minimum of 91 ft. at all build-to lines (approximately 6 office stories).
- *Buildings with frontage on Broadway:* shall not exceed 150 ft. at the build-to line (approximately 10 office stories).
- The minimum first floor height shall be 16 ft. from finished floor to finished floor.

Massing

- The width of any unbroken facade plane may not exceed the building height. Pilasters, building wall recesses or projections, and/or variations in materials and color (e.g. natural changes in brick or stone color, as opposed to painting) shall be used to achieve this massing standard.

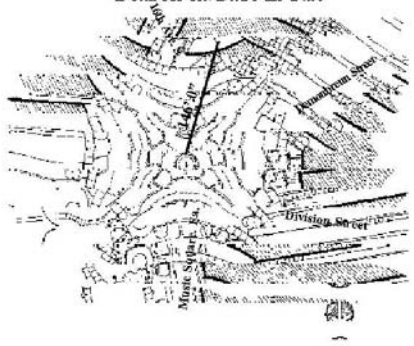
Facades

- Building facades at the street level shall be broken into distinct vertical bays of no more than 25 ft. in width. Pilasters and recesses/projections shall be used to achieve this standard. Canopies and awnings are encouraged to supplement these massing standards.
- Window systems shall be no more than 25 ft. in width without being interrupted by another building material.

Facade standards continued on the next page

Sub-District Location Map

Roundabout Build-To-Line



Inappropriate NO

Appropriate YES

Building facades along the street with no entrances and blank walls provide little visual interest, discourage pedestrian activity, and create "dead spaces." Conversely, transparent storefronts at the street level provide visual interest for pedestrians and help activate the street. Likewise, awnings provide shade, shelter from the rain, and a human scale.

Inappropriate NO

Appropriate YES

Parking garages should be designed with a building-like exterior and have ground floor retail space in order to blend in with surrounding structures and continue the rhythm of storefronts along the street.

Appropriate YES

Curved facades, well-designed plazas, and outdoor dining are encouraged for buildings facing the roundabout.

- A minimum of 40% of the first floor facade area facing public streets shall be transparent, as calculated from the first floor level to the second floor level. Maximum sill height ("kickplate") shall be 3 ft. above the sidewalk level. The minimum window head height shall be 10 ft. Reflective glass and overly tinted glass are discouraged.
- A main building entrance shall be provided along all public streets. All doors which front public streets shall be fully glazed with the exception of egress-only doors.
- Buildings fronting the roundabout shall respond to the circle with a facade(s) perpendicular to the radius of the roundabout or a curved facade(s) concentric with the roundabout.
- Curvilinear architectural elements such as balconies and other projections are encouraged.

Materials
- Vinyl Siding is prohibited.
- E.I.F.S (Exterior Insulation Finish System) is prohibited on the ground floor of all buildings facing public streets.
- Primary facade materials shall not change at outside corners. Materials changes should occur along a horizontal line or where two forms meet.

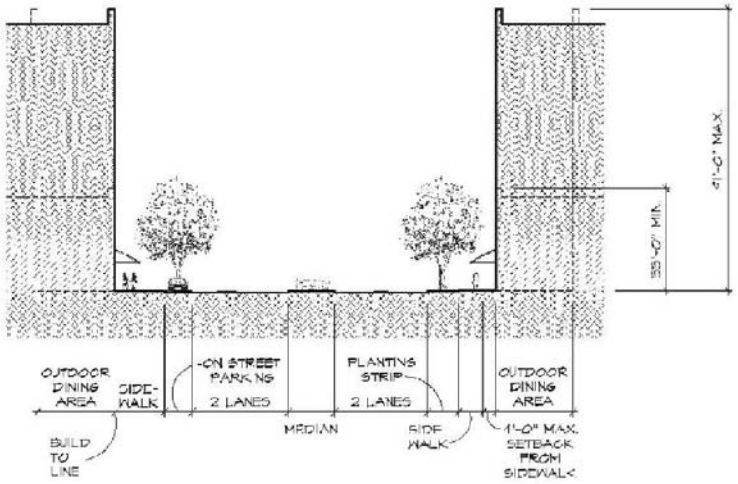
Canopies/Awnings
- Canopies/awnings are encouraged above building entrances facing public streets and above storefronts. Canopies and awnings shall not be of a synthetic material (plastic, etc.).

Access & Parking

Location of Access & Parking
- No vehicular access points are allowed off the roundabout.
- Surface parking lots shall not be located between any building and its adjacent street. Parking lots shall not have frontage on public streets.
- Parking structures shall not have frontage on the roundabout.
- Parking structures having street level retail/service uses are allowed to front public streets with the exception of the roundabout.

Design of Parking & Access
- Vehicular access drives, except for drives accessing parking garages, shall have a minimum of 6 ft. wide sidewalks that connect to the public sidewalk network.
- For parking structures having frontage on a public street, 100% of the ground floor shall be devoted to retail/service uses, exclusive of access drives and stairwell/elevator areas. A minimum of 40% of that ground floor facade area shall be transparent.
- For parking garages, the maximum width of ingress and egress driveways is 24 ft. per driveway. A minimum 6 ft. wide sidewalk is encouraged on both sides of the driveways.
- Parking structures shall have architectural cladding and other facade treatment on walls facing public streets so as to look similar to other buildings having other types of uses.
- Cross-access between rear parking lots is encouraged where

Proposed Demononbreun Street Cross- Section



Appropriate YES

Outdoor seating for restaurants and cafes enlivens the streetscape and received high ratings in the Vision Survey. Therefore, the only exception to the requirement that buildings be built to the sidewalk is a maximum 15 ft. setback that allows for outdoor dining.

Appropriate YES

Pilasters, awnings, variations in the roof line, and varied facade bays are all appropriately used to break up the mass of this building. The awnings also contribute to a human scale at the street level.

Sub-District Location Map

Appropriate YES

A continuous building wall with properly designed storefronts is desireable along the Demonbreun Street corridor.

Sub-District 2: Corridor

Buildings

Build-to line

- *Buildings having frontage along Demonbreun:* The build-to line shall be a maximum of 4 ft. from the back of the sidewalk.
- *Buildings having frontage on streets other than Demonbreun:* The build-to line shall be built to the outside edge of the sidewalk along all public streets, with the only exception being a maximum 15 ft. front setback to allow for an outdoor dining area.
- The front facade shall occupy the full street frontage (parcel width), exclusive of a maximum 6 ft. side yard setback, vehicular access drives with an additional 6 ft. for sidewalks, pedestrian passages, and entrances. Along 16th Avenue, Division Street, and Music Circle East, the front facade shall occupy 75% of the street frontage (parcel width). The first floor of parking garages shall be considered front facade, if retail/service uses are provided at the street level (see Sheet 9 for parking garage standards).

Height

- Buildings shall not exceed 91 ft. in height at the build-to line (approximately 6 office stories).
- Buildings shall be a minimum of 33 ft. in height at all build-to lines (approximately 2 office stories).
- The minimum first floor height shall be 16 ft. from finished floor to finished floor.

Massing

- The width of any unbroken facade plane may not exceed the building height. Pilasters, building wall recesses or projections, and/or variations in materials and color (e.g. natural changes in brick or stone color, as opposed to painting) shall be used to achieve this massing standard.

Facades

- Building facades at the street level shall be broken into distinct bays of no more than 25 ft. in width. Pilasters and recesses/projections shall may be used to achieve this standard. Canopies and awnings are encouraged to supplement these massing standards.
- A minimum of 40% of the first floor facade facing public streets shall be transparent, as calculated from the first floor level to the second floor level. The maximum sill height ("kickplate) shall be 3 ft. above the sidewalk level. The minimum window head height shall be 10 ft. Reflective glass and overly tinted glass are discouraged.
- Window systems shall be no more than 25 ft. in width without being interrupted by another building material.
- A main building entrance shall be provided along all public streets. All doors which front public streets shall be fully glazed, with the exception of egress-only doors.

Facade standards continued on the next page

Inappropriate NO

This building's low height, horizontal orientation, lack of storefront glazing, and inappropriate adaptation of a mansard roof form are all inappropriate in the Corridor Sub-District.

A lack of a glazing and well-designed storefronts at the street level can create "dead spaces" along the streetscape.

The placement of parking in front of buildings is a suburban site planning technique that is inappropriate for the urban character of the Corridor Sub-District

Appropriate YES

The creative use of building materials is encouraged in the Corridor Sub-District. Glass, steel, cast stone, and metal panels can all be used to create sleek and contemporary urban buildings.

Glazing is required along all sides of a building facing public streets in order to avoid blank walls.

A number of treatments can be used to effectively screen parking with frontage on public streets. In this image, a brick wall and trees are used to minimize direct views of parked cars from the street.

Glass is creatively used to distinguish the corner of this building and highlight its main entrance.

A low hedge with trees spaced a minimum of 30 ft. on center can also effectively screen surface parking.

Sub District 2 Continued

Roofs
- False mansard roofs are prohibited
- Pre-engineered building ("Butler Buildings") roofs shall not overhang the building wall and shall be concealed by a parapet wall on all sides.

Materials
- Vinyl Siding is prohibited.
- E.I.F.S (Exterior Insulation Finish System) is prohibited on the ground floor of buildings facing public streets.
- Primary facade materials shall not change at outside corners. Materials changes should occur along a horizontal line or where two forms meet.

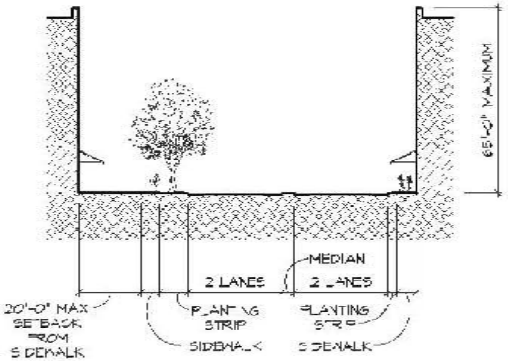
Awnings & Canopies
- Canopies/awnings are encouraged above building entrances facing public streets and above storefronts.

Access & Parking

Location of Access & Parking
- No additional access points to properties along Demonbreun Street shall be provided other than those already identified on Metro's adopted streetscape improvement design documents. Such access must connect to the rear alley.
- Parking shall not be located between the building and the adjacent street. Surface parking lots shall not have frontage on public streets, with the exception of Music Circle East, McGavock Street, and Music Square West.

Design of Parking
- Vehicular access drives, except for drives accessing parking garages, shall have a minimum of 6 ft. wide sidewalks that connect to the public sidewalk network.
- For parking structures having frontage on a public streets, 75% of the ground floor shall be devoted to retail/service uses, exclusive of access drives and stairwell/elevator areas, and a minimum of 40% of that ground floor wall area shall be transparent. This standard shall not apply to Music Circle East, McGavock Street, and Music Square West.
- Parking structures shall have architectural cladding and other facade treatment on walls facing public streets so as to look similar to other buildings having other types of uses.
- For parking garages, the maximum width of ingress and egress driveways is 24 ft. per driveway. A minimum 6 ft. wide sidewalk is encouraged on both sides of the driveways.
- Cross-access between rear parking lots is encouraged where alley access is not available.
- For lots fronting a public street, shade trees shall be planted at a minimum spacing of one per 30 ft. of street frontage. Lots shall be screened along all public streets by a minimum 2 1/2 foot high year-round, visually impervious screen. Screening shall include evergreen hedges, walls, and/or fences. Walls and fences should be compatible with the style, materials, and colors of the principal building on the same lot.

Proposed Division Street Cross-Section



Sub-District Location Map

Appropriate YES

In the Support Sub-District, buildings may be set back from the street to allow for lawns and plazas. However, it is still encouraged that buildings be built to the sidewalk.

Inappropriate NO

The height of buildings in the support sub-district should not compete with buildings on the roundabout and along Broadway and Demonbreun Street. As a result, buildings shall not exceed 65 ft. (4 office stories).

A key element of this building's poor design is the lack of glazing on the front facade. To prevent this condition, a minimum of 40% of first floor front facade area shall be transparent.

Sub-District 3: Support

Buildings

Front Setbacks
- The maximum building setback shall be 20 ft. from the back edge of the sidewalk, although buildings are encouraged to be built to the sidewalk. If buildings are set back from the sidewalk, plazas, lawns, gardens and other similar design features are encouraged within the front setback. Parking is not permitted within the front setback.

Height
- Buildings shall not exceed 65 ft. at the front setback line (approximately 4 office stories).
- The minimum first floor height shall be 14 ft. from finished floor to finished floor.

Massing
- The width of any unbroken facade plane may not exceed the building height. Pilasters, building wall recesses or projections, and/or variations in materials and color (e.g. natural changes in brick or stone color, as opposed to painting) shall be used to achieve this massing standard.

Facades
- Building facades at the street level shall be broken into distinct bays of no more than 25 ft. in width. Pilasters and recesses/ projections may be used to achieve this standard. Canopies and awnings are encouraged to supplement these massing standards.
- A minimum of 25% of the first floor facade area facing public streets shall be transparent, as calculated from the first floor level to the second floor level. The maximum sill height ("kick plate") shall be 3 ft. above the sidewalk level. The minimum window head height shall be 10 ft. Reflective glass and overly tinted glass are discouraged.
- Window systems shall be no more than 25 ft. in width without being interrupted by another building material.
- A main building entrance shall be provided along all public streets. All doors which front public streets shall be fully glazed, with the exception of egress-only doors.

Roofs
- False mansard roofs are prohibited.
- Pre-engineered building ("Butler Buildings") roofs shall not overhang the building wall and shall be concealed by a parapet wall on all sides.

Materials
- Vinyl siding is prohibited.
- E.I.F.S. (Exterior Insulation Finish System) is prohibited on the ground floor of buildings facing public streets.
- Primary facade materials shall not change at outside corners. Materials changes should occur along a horizontal line or where two forms meet.

Inappropriate NO

Parking in front of buildings detaches structures from the street and fails to create any enclosure along the sidewalk. This condition makes it difficult to develop a cohesive streetscape where pedestrians feel comfortable.

This poorly designed parking garage does not use a building-like exterior or provide tightly spaced trees at the street level. As a result, it does not enhance the streetscape or improve the built environment.

Canopies made from synthetic materials, such as plastic, are prohibited in the support-sub district.

Appropriate YES

Parking built to the sides of buildings must be well screened. The images above show two different, but equally effective treatments. On the left, a combination of hedges and trees are employed to screen parking. On the right, a low wall and plantings are used to screen this lot. The wall was designed using materials and colors compatible with the associated building.

In order to compliment the surrounding buildings, parking garages shall utilize an exterior architectural cladding. If built to the sidewalk, street level retail is required for parking structures.

In the support sub-district, parking garages may be set back 15 ft. from the sidewalk if trees spaced a minimum of 25 ft. apart are planted between the structure and the sidewalk.

Architecturally appropriate awnings can help to clearly articulate public entrances, as well as provide a human scale along the streetscape. Canopies/awnings are encouraged above building entrances facing public streets and above storefronts.

Sub- District 3 Continued

Awnings & Canopies

- Canopies/awnings are encouraged above building entrances fac ing public streets and above storefronts. Canopies and awnings shall not be of a synthetic material (plastic, etc.).

Access & Parking

Location of Access & Parking

- Parking shall not be located between the building and the adjacent street.
- A maximum of a 60 ft. wide parking area may be provided to the side of buildings.

Design of Parking & Access

- Vehicular access drives, except for drives accessing parking garages, shall have a minimum of 6 ft. wide sidewalks that connect to the public sidewalk network.
- For parking garages built to the sidewalk, a minimum of 75% of the ground floor must be devoted to retail/service uses. If not built to the sidewalk, parking garages shall be setback 15 ft. to allow for trees spaced a minimum of 25 ft. apart.
- Parking structures shall have architectural cladding and other facade treatment on walls facing public streets so as to look similar to other buildings having other types of uses.
- For parking garages, the maximum width of ingress and egress driveways is 24 ft. per driveway. A minimum 6 ft. wide sidewalk is encouraged on both sides of the driveways.
- Cross access between rear parking lots is encouraged where alley access is not already available.
- For parking lots fronting a public street, shade trees shall be planted at a minimum of one per 30 ft. of street frontage. Lots shall be screened along all public streets by a minimum 2 1/2 foot high year-round, visually impervious screen. Screening shall include evergreen hedges, walls, and/or fences. Walls and fences should be compatible with the style, materials, and colors of the principal building on the same lot.

Permitted Sign Types & Associated Standards

Applied Letters Signs: individual letters applied directly to a facade.

- Shall cover no more than 5% of the building facade wall area or 40 sq ft., whichever is smaller.

Awning Signs: sign with letters/logo painted, silk screened or stitched directly onto a building awning.

- Maximum signed area- 5% of the primary building facade wall area, but not to exceed 85% of the awning area.

Ground Mounted Signs: signs extending directly from the ground.

- Permitted only for buildings having a front setback of at least 20 ft.
- Minimum setback : 5 ft.
- Maximum area: 12 sq. ft.
- Maximum height: 3-1/2 ft.

Facade-Mounted Signs: signs mounted directly on a building facade.

- Shall cover no more than 5% of the building facade area or 40 sq. ft., which ever is smaller.
- Signs shall not obscure architectural features or detail.

Facade-Painted Signs: signs painted directly on a building facade.

- Maximum area- 20% of the building facade wall area or 60 sq. ft., whichever is smaller.

Projecting Signs: signs extending from a facade (perpendicular).

- These signs shall not extend above the roof eaves or parapet wall.
- Maximum area: 20 sq. ft. These signs shall not extend more than 4 ft. from facade.
- Min height: 7 ft. above grade.

Object Signs: 2 or 3 dimensional signs replicating an object associated with a business. These signs shall not extend above the roof eaves or parapet wall.

- Maximum area: 60 cubic feet with no single dimension exceeding 6 ft.
- Minimum height: 7 ft. above grade

Restaurant Menu Signs: small menus often placed in a glass fronted box and externally illuminated.

- Location-facade mounted within 3 ft. of the restaurant's primary entrance
- Maximum area: 6 sq. ft.

Window Sign: a sign which is attached to, painted on, or readily visible through a window.

- Window signs shall be painted and cover no more than 25% of the window.

Signage

These signage standards apply to the entire Music Row Urban Design Overlay District.

Design Standards for Signs

- Wood and painted metal are the preferred materials.
- Plastic and similar synthetic materials are discouraged.
- Facade-mounted signs should be framed with raised edges.
- Signs using wood should use only high-quality exterior grade wood with suitable grade finishes.
- Sign colors should be compatible with the colors of the building facade.
- A dulle or matte finish is encouraged to reduce glare and enhance legibility.
- Signs should not obscure architectural features.

Sign Illumination

- Signs shall be either spotlighted, externally lit, or back lit with a diffused light source.
- Spotlighting should completely shield all light sources; light should be primarily contained within the sign frame.
- Back-lighting should illuminate only the letters, characters or graphics on the sign, but not its background.
- Neon signs are permitted.

Creative Signage

The purpose of the creative signs provision is to:

1. Encourage signs of unique design that exhibit a high degree of thoughtfulness, imagination, inventiveness, and character; and
2. Provide a process for the application of sign regulations in ways that will allow creatively designed signs that make a positive visual contribution to the overall image of the Music Row Urban Design Overlay District.

The approval process for signs requires that the applicant submit a detailed plan to the Planning Commission staff for review. The sign plan shall be drawn to scale and indicate materials, method of illumination, method of installation/ attachment, and other relevant details.

In approving an application for a creative sign, the sign shall meet the following design criteria:

Design Quality

The sign shall:

- Constitute a substantial aesthetic improvement to the site and shall have a positive visual impact on the surrounding area;
- Be of unique design, and exhibit a high degree of

Architectural Criteria

The sign shall:

- Utilize and/or enhance the architectural elements of the building; and
- Be placed in a logical relation to the overall composition of the building's facade and not cover any key architectural features/ details of the facade.

SECTION A: MUSIC ROW URBAN DESIGN OVERLAY BULK STANDARDS. The bulk standards for the Music Row Urban Design Overlay (UDO) area that vary from the underlying base zone district standards are presented in this section. General provisions are listed first, followed by Table A-1 in which bulk standards are presented by sub-district within the UDO.

1) GENERAL PROVISIONS. The bulk standards that apply broadly within the UDO are as follows.
   a) APPLICABILITY OF BASE ZONING DISTRICT STANDARDS: Base district bulk standards that are not varied by provisions set forth in this section shall apply within the Music Row UDO.
   b) FLOOR SPACE EXEMPTION FOR PARKING: Floor space designed for parking, including excess parking not required by the zoning ordinance, shall not be included in the calculation of floor area ratio.
2) TABLE OF BULK STANDARDS BY SUB-DISTRICT. The bulk standards that apply variably by sub-district within the UDO are presented in Table A-1.

TABLE A-1
BULK STANDARDS BY SUB-DISTRICT:
MUSIC ROW UDO DISTRICT

BULK STANDARD	SUB-DISTRICT 1 (CORE)	SUB-DISTRICT 2 (CORRIDOR)	SUB-DISTRICT 3 (SUPPORT)
Build-to Line	Roundabout: 146 ft. from the center of the roundabout plus or minus 5 ft. [a,b]	Demonbreun: Maximum 4 ft. from back of sidewalk. [a,b]	N/A
	Broadway: Back of sidewalk along all public streets [a,b]	Other streets: Back of sidewalk along all public streets [a,b]	
	Other streets: Match build-to line of adjacent sub-district		
Required Length of Street Wall	100% of street frontage along any public street [d]	100% of street frontage [d]	N/A
		16th Avenue, Division Street, and Music Circle East: 75% of street frontage [d]	
Front Yard Setback where no "build-to line" applies	N/A	N/A	Minimum 0 ft. Maximum 20 ft. from the back of sidewalk [a]
Side Yard Setback	Roundabout: 0 ft.	Demonbreun: Maximum 6 ft.	0 ft.
	Other streets: Maximum 6 ft.	Other streets: 0 ft.	
Rear Yard Setback	0 ft.	0 ft.	0 ft.
Maximum Building Height	150 ft. [c]	95 ft. [c]	65 ft. [c]
Minimum Building Height	95 ft.	30 ft.	None
Minimum First Floor Height	16 ft. measured from finished floor to finished floor	16 ft. measured from finished floor to finished floor	14 ft. measured from finished floor to finished floor

[a] MINIMUM WALL AT BUILD-TO LINE: 100% of the front building wall shall be built to the build-to line or, where applicable, within the maximum setback line. Where the build-to line is the back of sidewalk, walls designed with projecting elements, such as pilasters, may be set back no more than two (2) feet from the build-to line.

[b] INCREASED SETBACK:
SUB-DISTRICT 1 (CORE): Building facades which front Broadway may be increased no more than fifteen (15) feet from the build-to line whenever the area between the street line and the front building façade is designed and constructed as an outdoor dining courtyard.
SUB-DISTRICT 2 (CORRIDOR): Building facades which front streets other than Demonbreun may be increased no more than fifteen (15) feet from the build-to line whenever the area between the street line and the front building façade is designed and constructed as an outdoor dining courtyard.

[c] APPLICABILITY OF HEIGHT: Non-occupiable portions of a building, such as towers, may exceed the maximum allowable building height to a maximum of twenty percent (20%) of the maximum allowable building height.

[d] LENGTH OF STREET WALL EXCEPTION: The required length of street wall for building facades which front public streets other than the Roundabout may be reduced to accommodate outdoor dining courtyards, pedestrian passages to rear parking lots, and vehicular access drives. Vehicular access drives shall have a minimum six (6) feet on both sides for sidewalks. Refer to note c under Table A-1 for outdoor dining courtyard requirements.

SECTION B: MUSIC ROW UDO FAÇADE STANDARDS.

1) GENERAL PROVISIONS. The façade standards that apply broadly within the UDO are as follows.
   a) MASSING STANDARD: The width of any unbroken façade plane may not exceed the building height.
   b) WINDOW SYSTEMS: Window systems shall not exceed twenty-five (25) feet in width without being interrupted by another building material.
   c) PUBLIC ENTRANCES: A main building entrance shall be provided along all public streets. All doors which front public streets shall be fully glazed, with the exception of doors that are egress only.
   d) MATERIALS: Vinyl siding products are prohibited on the exterior of buildings. Exterior Insulation and Finishing Systems (E.I.F.S.) are prohibited on the ground floor of buildings facing public streets. Primary façade materials shall not change at outside corners.
2) TABLE OF FAÇADE STANDARDS BY SUB-DISTRICT. Façade standards that apply variably by sub-district within the UDO are presented in Table B-1.

TABLE B-1
FAÇADE STANDARDS BY SUB-DISTRICT:
MUSIC ROW UDO DISTRICT

FACADE STANDARD	SUB-DISTRICT 1 (CORE)	SUB-DISTRICT 2 (CORRIDOR)	SUB-DISTRICT 3 (SUPPORT)
Glazing of Facades at Street Level	Minimum 40% of first floor facades facing public streets [a] Maximum 3 ft. sill height Minimum 10 ft. window head height.	Minimum 40% of first floor facades facing public streets [a] Maximum 3 ft. sill height Minimum 10 ft. window head height.	Minimum 25% of first floor facades facing public streets [a] Maximum 3 ft. sill height Minimum 10 ft. window head height.

[a] GLAZED AREA CALCULATION: The first floor glazed area calculation shall be based on the façade area measured to a height of sixteen (16) feet above grade in Sub-district 1 and Sub-district 2, and fourteen (14) feet above grade in Sub-district 3.

SECTION C: MUSIC ROW UDO PARKING AND ACCESS STANDARDS. Parking standards for the Music Row UDO that vary from the underlying base zone district standards are presented in this section. General provisions are listed first, followed by Table C-1 in which parking standards are presented by sub-district within the UDO.

1) GENERAL PROVISIONS. The parking standards that apply broadly within the UDO are as follows.
   a) PARKING STRUCTURE FAÇADE: The exterior façade of parking structures facing public streets shall be covered with architectural cladding and other façade treatments so as to look similar to other buildings with other types of uses.
   b) OFF-SITE PARKING: For land uses located within the UDO, required accessory parking may be satisfied in whole or in part on a lot separate from the principal use as follows.
      i) The term of leased spaces for tenant parking shall match the land use lease term.
      ii) The term of leased spaces for owner-occupied land uses shall be for a minimum (3) year term.
      iii) The lease for any required accessory parking shall be recorded in the Register of Deeds office.
      iv) Only required parking for employees may be located outside of the UDO. All other required parking shall be located anywhere within the UDO.
   c) STREET LEVEL LEASABLE FLOOR SPACE IN PARKING STRUCTURES:
      i) SUB-DISTRICT 1 (CORE): Parking decks located at street level and fronting a public street shall have no less than one hundred percent (100%) of the lineal street frontage devoted to retail/service uses at a minimum depth of twenty (20) feet.
      ii) SUB-DISTRICT 2 (CORRIDOR): Parking decks located at street level and fronting Demonbreun Street shall have no less than one hundred percent (100%) of the lineal street frontage, exclusive of access drives and pedestrian passages, devoted to retail/service uses at a minimum depth of twenty (20) feet.

iii) SUB-DISTRICT 2 (CORRIDOR): Parking decks located at street level and fronting a public street shall have no less than one hundred percent (75%) of the lineal street frontage devoted to retail/service uses at a minimum depth of twenty (20) feet on the following streets:
(1) Broadway
(2) 16th Avenue South
(3) Division Street

iv) SUB-DISTRICT 3 (SUPPORT): Parking decks located at street level, fronting a public street, and adjacent to the sidewalk shall have no less than seventy-five percent (75%) of the lineal street frontage devoted to retail/service uses at a minimum depth of twenty (20) feet.

2) TABLE OF PARKING STANDARDS. The parking standards that apply variably by sub-district within the UDO are presented in Table C-1.

TABLE C-1
PARKING STANDARDS BY SUB-DISTRICT:
MUSIC ROW UDO

PARKING STANDARD	SUB-DISTRICT 1 (CORE)	SUB-DISTRICT 2 (CORRIDOR)	SUB-DISTRICT 3 (SUPPORT)
Restriction on Parking in Front Setback Area	No parking allowed between the building and the street		
Location of Access	No vehicular access to properties allowed off of Roundabout.	No additional vehicular access to properties along Demonbreun Street other than those already identified in the Music Row Planning and Design Study of 1997	No restriction.
Minimum sidewalk width at access drives	Minimum 6 ft. sidewalks required on each side of access drive		
Parking Lot Screening on Public Streets	N/A	Demonbreun Street, Division Street, 16th Avenue South: N/A Other streets: Shade trees are required at a minimum spacing of one per 30 ft. of street frontage. Lots shall be screened along all public streets by a minimum 2 ½ ft. high year-round, visually impervious screen. [a]	Shade trees are required at a minimum spacing of one per 30 ft. of street frontage. Lots shall be screened along all public streets by a minimum 2 ½ ft. high year-round, visually impervious screen. [a]

[a] SPECIES AND MINIMUM PLANTING STRIP. Trees required for screening purposes shall be located in planting strips that are a minimum of six (6) feet in width. Species must be from the approved Urban Forestry Plant List or approved by Planning Department staff in accordance with Urban Forester recommendations.

SECTION D: MUSIC ROW UDO SIGN STANDARDS. Sign standards for the Music Row UDO that vary from the underlying base zone district standards are presented in this section.

1) GENERAL PROVISIONS. The sign standards that apply broadly within the UDO are as follows.
a) LIMITATION ON LIGHTING: Lighted signs shall be spotlighted, externally lit, or back-lit with a diffused light source.
b) PLACEMENT OF SIGNS: Signs, other than those on windows, shall be placed so as not to obscure key architectural features or door or window openings.
c) SIGNS NOT PERMITTED: In addition to signs prohibited in the base zoning district, billboards shall not be permitted within the UDO.

2) TABLE OF SIGN STANDARDS. The sign standards for individual permanent on-premise signs permitted within the UDO are presented in Table D-1.

TABLE D-1
SIGN STANDARDS:
MUSIC ROW UDO

PERMANENT ON-PREMISE SIGN STANDARD	SETBACK	HEIGHT	DISPLAY SURFACE AREA OF INDIVIDUAL SIGNS
Applied Letter Signs: Individual letters applied directly to a façade.	N/A	N/A	Maximum 5% of the façade area or 40 sq. ft., whichever is smaller
Awning Signs: Sign with letters/logo painted, silk screened or stitched directly onto a building awning.	N/A	N/A	Maximum signed-area of 5% of the primary building façade, not to exceed 85% of the awning area
Ground Mounted Signs: Signs extending directly from the ground. [a]	Minimum 5 ft.	Maximum 3.5 ft.	Maximum 12 sq. ft.
Façade Mounted Signs: Signs mounted directly on a building façade.	N/A	Shall not extend above roof eaves or parapet.	Maximum 5% of the façade area or 40 sq. ft., whichever is smaller
Façade Painted Signs: Signs painted directly on a building façade.	N/A	N/A	Maximum 20% of the façade area or 60 sq. ft., whichever is smaller
Projecting Signs: Sign extending perpendicular from a façade. [c]	N/A	Minimum 7 ft. above grade Shall not extend above roof eaves or parapet	Maximum 20 sq. ft. Signs may not extend more than 4 ft. from facade
Object Signs: Two or three dimensional signs replicating an object associated with a business. [c]	N/A	Minimum 7 ft. above grade Shall not extend above roof eaves or parapet.	Maximum 60 cubic ft. No single dimension may exceed 6 ft.
Restaurant Menu Signs: Small menus often placed in a glass fronted box and externally illuminated. [b]	N/A	N/A	Maximum 6 sq. ft.
Window Sign: Sign that is attached to, painted on, or readily visible through a window.	N/A	N/A	Maximum 25% of window area

[a] RESTRICTION ON USE OF GROUND MOUNTED SIGN: Permitted only for buildings having a front setback.
[b] RESTRICTION ON LOCATION: Restaurant menu signs shall be mounted within three (3) feet of the restaurant's primary entrance.
[c] Any sign or portion of a sign that encroaches on the public right-of-way must meet Metro Nashville Government standards and be approved under mandatory referral procedures.

Metropolitan Government of Nashville and Davidson County
Planning Department

PUBLIC NOTICE

The Planning Department does not discriminate on the basis of age, race, sex, color, national origin, religion or disability in admission to, access to, or operations of its programs, services, or activities. The Planning Department does not discriminate in its hiring or employment practices. The following person has been designated to handle questions, concerns, complaints, requests for accommodation, or requests for additional information regarding the Americans with Disabilities Act: Amy McAbee-Cummings, Planning Department ADA Compliance Coordinator, 730 Second Avenue South, Nashville, TN 37201, (615) 862-7210. Inquiries concerning nondiscrimination policies other than ADA compliance should be forwarded to: Susan Brumfield, Department of Human Resources, 222 Third Avenue North, Suite 200, Nashville TN
37201, (615) 862-6640.

APPENDIX C:

Urban Design Overlay Questionnaire

Demographic Questions

1. Gender
    a. female
    b. male

2. Age Category
    a. 18-23
    b. 24-36
    c. 36-55
    d. 56 and over

Accessibility/Walkability

3. How do you get to the area? (Circle all that apply)
    a. By car
    b. By public transportation
    c. Walking
    d. Bicycle
    e. Other _____

4. If you walk, how long does it take you to get to the area?
    a. Less than 5 minutes
    b. 5-10 Minutes
    c. 11-15 minutes
    d. More than 15 minutes

Frequency/Use

5. How often do you frequent the area?
    a. Every day
    b. 2 to 4 times a week
    c. Weekly
    d. Bi-weekly
    e. Once a month
    f. Less than once a month

6. When do you use frequent the area most often?
    a. Morning
    b. Afternoon
    c. Evening

7. For what purpose do you use the streets? (Circle all that apply)
    a. Business
    b. School
    c. Residence
    d. Eating
    e. Shopping
    f. Entertainment
    g. Socializing/talking with people
    h. Other _____

8. How many stops do you typically make when you come to the area?
    a. One
    b. Two to three
    c. Four or more

9. How long do you typically stay in the area? (approximately)
    a. Less than 10 minutes
    b. 11 minutes-30 minutes
    c. 30 min. – 1 hour
    d. 1 hour or more

Street Conditions
The street includes all the space between buildings, public, private and transitional (café areas, patios, building courtyards, etc.)
The streetscape refers to public amenities including sidewalks, lighting, landscaping and street furniture
Rank your answers on a scale from 1-5
1- disagree strongly 2- disagree somewhat 3-neutral/no opinion 4- agree somewhat 5- agree strongly

10. The building placement makes the outside spaces feel comfortable	1	2	3	4	5
11. Street level windows provide good views into buildings	1	2	3	4	5
12. There are too many blank walls	1	2	3	4	5
13. The buildings are visually interesting and attractive	1	2	3	4	5
14. The street trees provide a boundary/edge to the sidewalk	1	2	3	4	5
15. As a pedestrian I feel comfortably separated from the vehicular traffic	1	2	3	4	5
16. There are a sufficient amount of places to sit along the street	1	2	3	4	5
17. There are good quality places to stop and wait along the street	1	2	3	4	5
18. There are a sufficient amount of objects to lean on/rest on	1	2	3	4	5
19. The parking lots are well connected to the sidewalk system	1	2	3	4	5
20. There is a good amount of bicycle parking	1	2	3	4	5
21. The sidewalk is wide enough for walking in pairs	1	2	3	4	5
22. The sidewalk is comfortable for café dinning	1	2	3	4	5
23. The sidewalk is comfortable for stopping to socialize	1	2	3	4	5
24. This area is clean and well maintained	1	2	3	4	5
25. This area is well lit at night	1	2	3	4	5
26. Cars detract from my experience in the area	1	2	3	4	5
27. This area is a good place to people-watch	1	2	3	4	5
28. This area is a good place to meet people	1	2	3	4	5
29. I am familiar with local clerks/ business owners	1	2	3	4	5
30. I like the mix of businesses in the area	1	2	3	4	5
31. The ground floor uses in the area are interesting and attractive	1	2	3	4	5
32. The area is usually busy with people	1	2	3	4	5
33. I enjoy walking in the area	1	2	3	4	5
34. This area is a comfortable place to be outside	1	2	3	4	5
35. This is a unique area within the city	1	2	3	4	5
36. This area is memorable	1	2	3	4	5

Comments:
_____
_____
_____