CITY OF EVANSVILLE, INDIANA

DOWNTOWN DEVELOPMENT & DESIGN GUIDELINES

Introduction

The City of Evansville completed its Downtown Master Plan in October 2001. One of the "Medium Term Goals" of that project was the creation of updated Downtown Development and Design Guidelines. To that end, Ratio Architects was retained in July 2002 to facilitate the process of updating the existing guidelines, which were adopted in 1987. The Guidelines were developed in a two-phase process, which is described in more detail on the next page.

The Evansville Downtown Development and Design Guidelines were adopted by the Evansville Redevelopment Commission on July 1, 2003.

The Process

The Guidelines were developed in a two-phase process. Phase One served to define the content and level of regulation of the final guidelines. To do this, Ratio Architects facilitated a series of stakeholder interviews and two public workshops. Those interviewed included business owners, real estate professionals, developers, local designers, sign fabricators and Department of Metropolitan Development staff. A steering committee helped to facilitate the process and provided on-going feedback.

The workshops were conducted in the evening and were designed to gather input, inspire discussion and educate the participants about how design guidelines can benefit the community. The results of the interviews and the workshops were published in the "Interim Report", which is available for review at the Department of Metropolitan Development. From the phase one process, a vision statement was developed to direct the creation of the guidelines. This vision statement is included on the opposite page.

Phase Two consisted of the production of the guidelines themselves. A steering committee again provided on-going feedback by reviewing drafts of each chapter. A preliminary draft of the guidelines was posted to the City's GIS website from April 18th to May 2nd, 2003. An on-line form allowed comment and feedback. Hard copies were also made available during that time at the offices of Downtown Evansville, Inc., the Department of Metropolitan Development and the Central Library. Comments from the public review period were incorporated prior to finalizing the document.

Workshop One included visual preference surveys addressing signage, parking edges and plant material considerations.

Ratio staff led discussions that helped determine the desired level of regulation within the guidelines.

Workshop Two was held in the Victory Theatre. The focus topics of the second workshop were building placement, parking garage design and street corners.

The Vision

The Evansville community desires a unique, *historically honest* and highly functional downtown with a robust commercial and residential life. We desire a downtown that is clean and safe, friendly and personable, easy to get to, find and navigate. It should be a cultural and entertainment center for the region, the kind of place where people linger because it is tasteful and physically attractive, reflecting the high value we place on the history and heritage of the region. It should be a place with accepted and *implemented* standards of quality in a pedestrian and retailer-friendly environment. That's the vision, as paraphrased from the City of Evansville's Downtown Master Plan.*

What a place *becomes* is a result of the cumulative effects of a wide array of decisions made by many people over a period of time. These decisions involve large-scale commercial and municipal investment strategies, urban planning and development initiatives, and land use allocations, as well as local property tax structures. But the overall *character* of a place is often the result of thousands of decisions made by the individual businesses, developers and property owners who have chosen to locate in the downtown area.

One of the most crucial issues is the physical appearance and arrangement of the primary components of the urban environment: **buildings, streets, signs, sidewalks, street corners, utilities, way-finding systems, public spaces, parking lots, and plant material**. The ways in which these components are designed and maintained can either contribute to the quality of an urban area or significantly detract from it. The *Downtown Development and Design Guidelines* address how these components might be designed, implemented and maintained. Ultimately, the goal of these guidelines is to foster the creation of a downtown environment that is unique to *Evansville*, unique *within* Evansville, and an *urban place* focused on the needs of *people.*

* Italics added for emphasis. The City of Evansville's Downtown Master Plan is available on the web at www.evcpl.lib.in.us/community-information/main.html

Purpose

The guidelines serve several purposes*:

- To ensure an orderly, high quality development process.
- To protect and enhance major public investments in the area.
- To encourage both small and large scale private investment in the area.
- To minimize development costs by eliminating guesswork and reducing potential development problems.
- To protect and maintain historic features.
- To create walkable, human-scaled streets.
- To create high-quality public spaces.
- To encourage development and improvements that preserve the qualities of the downtown area that make it urban.
- To encourage environmentally sustainable development.

*Some of these purposes were developed for the 1987 Guidelines, and because they are still quite valid, have been restated here. Others are a result of the 2003 process. All support the vision.

The Authority of The Guidelines

This manual is one of several tools available to the City of Evansville and Downtown Evansville, Inc. to aid in implementing the 2001 Downtown Master Plan. The Guidelines contained in this manual will be used by the Evansville Redevelopment Commission and the Design Review Committee in evaluating development proposals within the Downtown Redevelopment Area, as outlined on the map at right.

Powers of the Evansville Redevelopment Commission are derived from Indiana State Statutes I.C. 36-7-14. These powers are reinforced by local ordinances incorporated within the respective redevelopment area plans.

By establishing these Downtown Development and Design Guidelines, the Evansville Redevelopment Commission is fulfilling the objectives of the Redevelopment Plan for the Downtown Redevelopment Area dated January 20, 1984. Further, the establishment of these Guidelines is enabled by IC 36-7-14-11, IC 36-7-14-30, and IC 36-7-14-32, as an element of the Redevelopment Commission's program for the voluntary repair and rehabilitation of buildings and other features in the area. The Redevelopment Plan contains the following stipulation for development standards and review:

"All development in the Downtown Redevelopment Area shall be subject to the review and approval of the Evansville Redevelopment Commission."

One should also review provisions of the statute as they relate to plans for demolition activity. In the matter of development review, the Commission's powers are exercised over plans and regulations for such proposed development within authorized redevelopment areas.

In addition to these Design Guidelines, other documents and ordinances also govern redevelopment. Although the guidelines in this manual are consistent with all other sources of municipal and Redevelopment Commission authority, they are not the sole source of information for the designer or private owner/developer. All projects are subject to the provisions of the following sources and the special requirements of the individual project.

- ☐ Zoning Ordinance of the City of Evansville
- ☐ Sign Ordinance of the City of Evansville
- ☐ Tree Ordinance of the City of Evansville
- ☐ Arboriculture Specifications Manual
- ☐ The Redevelopment Plan for the Downtown Redevelopment Area
- ☐ The 2001 Downtown Master Plan
- ☐ Other municipal codes
- ☐ Vendor's Ordinance
- ☐ Sidewalk Cafe Ordinance

Who Are The Guidelines For?

The audience for the guidelines includes designers, developers, redevelopment commission members, planning staff, business owners, artists, engineers, the general public and anyone else who has the capacity to impact the physical design of the Redevelopment Area. They have been written with the intention of addressing many different viewpoints.

About The Guidelines

The guidelines are organized into chapters. Each chapter explores in detail a component of the urban environment, and how specific approaches to that component can contribute to or detract from the goals layed out in the vision. Each chapter ends with specific guidelines. These guidelines will be used by the Design Review Committee when evaluating applications for approval. They are intended to highlight some of the most important facets of the chapter; users of the manual must understand that there may be specific pieces of information within each chapter that could influence a design committee decision which are not included in the summary guidelines at the end of the chapter. This does not diminish their importance. The end of each chapter also includes a reference to the LEED Rating System. This program is described in more detail on page vi.

The 2001 Downtown Master Plan, with the Redevelopment Area highlighted. The Master Plan envisioned a significant amount of investment in the area over time, highlighting the need for updated guidelines. Please contact the Department of Metropolitan Development to review a larger version of the Master Plan.

The Downtown Redevelopment Area - the jurisdiction of the guidelines

Descriptive vs Prescriptive

Guidelines broadly fall into two categories; those that are *descriptive* and those that are *prescriptive*. Descriptive guidelines lead by example and use words like "encouraged", "discouraged", "preferred", "innappropriate", etc. Descriptive guidelines allow more creativity and flexibility, but may feel to some as though they are too open to interpretation. Prescriptive guidelines are more rigid, making use of words like "must." They are very clear about what is and is not allowed, but run the risk of limiting creative solutions and feeling burdensome. The public input process revealed that the community did not want an overly regulated review and approvals process, but that there was a need for more detailed guidance by example. To that end, our guidelines have been written to be descriptive in nature.

The LEED Rating System and Our Guidelines

The 2001 Downtown Master Plan designated sustainable design as a long term goal. To that end, the guidelines include a reference to the U.S. Green Building Council's (USGBC) Leadership in Energy and Environmental Design (LEED) at the end of each chapter.

The LEED Green Building Rating System was developed by the USGBC in an effort to develop a national standard that improves environmental and economic performance of buildings using established and/or advanced industry practices, materials, and standards. The LEED Rating System is organized into sections focused on particular aspects of the design and construction building process. Those sections are:

- ☐ Sustainable Sites
- ☐ Water Efficiency
- ☐ Energy and Atmosphere
- ☐ Materials and Resources
- ☐ Indoor Environmental Quality
- ☐ Innovation and Design Process

Within each section of the LEED Rating System, there are a series of prerequisites and credits available for projects that adhere to the System. Each credit represents a point. Depending on the number of points a project receives, it is given a rating of "Certified" (26-32 points), "Silver" (33-38 points), "Gold" (39-51 points) or "Platinum" (52-69 points). As you might expect, the required level of dedication to the program grows exponentially the higher you want your project rated. Relatively few projects have achieved a Platinum rating.

The rating does not result in a particular financial benefit in the form of, for example, a tax credit. The financial benefits are realized over the life of a building through implementation of the practices advocated by the System.

The references to the LEED at the end of each chapter of our guidelines are there to inform reviewers and applicants of specific references to the chapter's topic in the LEED Rating System, and to show that sustainable design is valued by the community.

The Design Approval Application Process

Exterior renovations and/or changes to property in the Downtown Redevelopment Area (refer to map on page V) require a two-step Redevelopment approval process. Examples of exterior changes include, but are not limited to: new construction, demolition, building additions, façade renovations, changes in parking lots, landscaping, curb cuts, drainage and new signage or changes to signage.

STEP ONE

The first step in the Design Approval Process is to contact:

Redevelopment Specialist
Department of Metropolitan Development (DMD)
Room 306 Civic Center Complex
Evansville, Indiana 47708-1869
(812) 436-7823

Fill out a Design Approval Application form and gather supporting documentation including:

☐	Photograph of existing conditions
☐	Dimensions, details of proposed change including location and position
☐	Site plan or an illustration of proposed change
☐	Samples of colors and/or materials

Submit 10 copies of the complete application packet to DMD one week prior to the scheduled Design Review Committee meeting. (Please refer to a current list of meeting dates.) The Committee generally meets the second and fourth Tuesday of each month. The applicant must attend the Design Review Committee meeting. The Committee forwards a written recommendation to the Evansville Redevelopment Commission.

STEP TWO

The second step is to submit 12 additional copies of the complete application packet, incorporating any changes resulting from consultation with the Design Review Committee, to DMD one week prior to the scheduled Evansville Redevelopment Commission meeting. (Please refer to a current list of meeting dates.) The Committee generally meets the first and third Tuesday of each month. The applicant must attend the Redevelopment Commission meeting.

All applications are subject to review and approval by the Evansville Redevelopment Commission. Approval by the Commission does not exempt an applicant from any other required permitting or approvals. Please contact the Area Plan Commission, Room 312 Civic Center, 812-435-5226 and/or the Building Commission, Room 310 Civic Center, 812-436-7879 for required permits.

Evansville Redevelopment Commission
DESIGN APPROVAL APPLICATION

Date:_____ Redevelopment Area:_____

Location of Property:_____

Anticipated Project Start Date:_____Anticipated Project Completion Date:_____

Name of Applicant:_____

Applicant's Address:_____Phone:_____Fax:_____

Name of Contractor:_____

Contractor's Address:_____Phone:_____Fax:_____

EXTERIOR CHANGES (check all that apply)

- ❑ New Construction
- ❑ Rehabilitation/Renovation
- ❑ Demolition
- ❑ Windows/Doors
- ❑ Signage
- ❑ Awning/Canopy
- ❑ Parking Lot/Curb Cuts
- ❑ Landscaping
- ❑ Site Amenities
- ❑ Exterior Lighting
- ❑ Other Exterior Rehab
- ❑_____

Description of exterior changes (attach additional pages if necessary):

_____
_____
_____
_____
_____

For each item checked above, please attach supporting documents including:

- ➢ Photograph of existing conditions
- ➢ Dimensions, details of proposed change including location and position
- ➢ Site plan or an illustration of proposed change
- ➢ Samples of colors and/or materials

Signature of Applicant:_____

Printed Name of Applicant:_____Title:_____

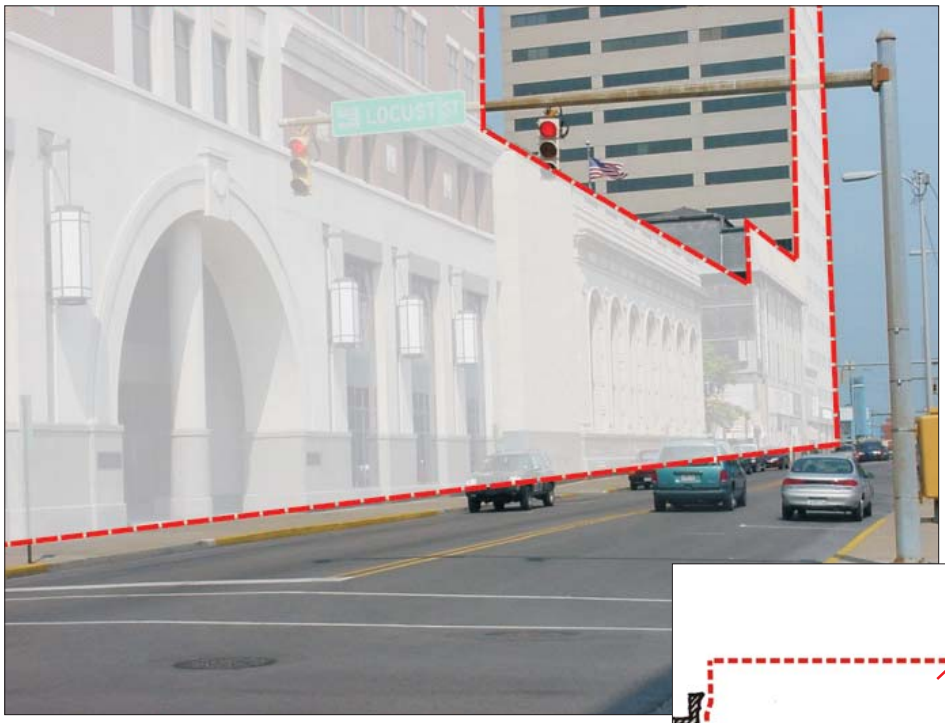
The Design Review Committee of Downtown Evansville, Inc. acts in an advisory capacity to the Evansville Redevelopment Commission for all exterior changes in the Downtown Redevelopment Area. Any and all recommendations of the Design Review Committee are non-binding. All applications are subject to review and approval by the Evansville Redevelopment Commission. Approval by ERC does not exempt applicant from any other required permitting or approvals.

FOR DEPARTMENT USE ONLY:

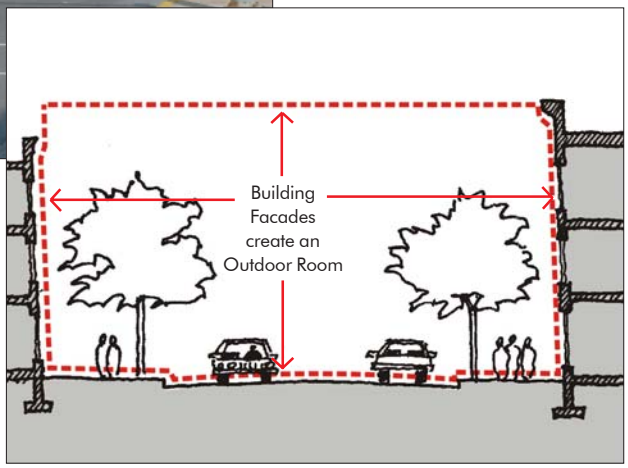
Completed Application Received:_____Design Review:_____Initial ERC Review:_____

Architecture

The intent of this chapter is to **encourage human-scaled, pedestrian oriented building design in the Redevelopment Area**. The chapter includes a discussion of several urban design principals that, if used consistently, can preserve the qualities of the Redevelopment Area that set it apart from suburban settings. This chapter does not dictate building design, restrict creative expression or mandate a particular building style. The principles set forth should be applicable to any new architecture.



The Street Wall

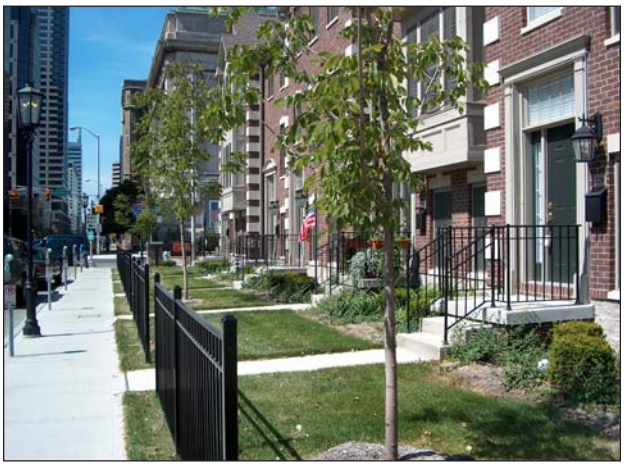


Street walls define the volume of space between the buildings.

Placement: The Street Wall

One of the first considerations in the process of designing a new building is the placement of the building on the site. Many issues factor into the decision concerning the final location of a new building. In downtown areas, one of the most significant influences is the presence of many existing structures whose facades typically occur in the same plane, or location, relative to the property line. This consistency in placement is a primary tenet of urban design and is commonly referred to as the "street wall." The street wall is one of the characteristics of urban environments that make them unique, compelling and pedestrian oriented. It is strongly encouraged that new buildings in the Redevelopment Area be sited with consideration of the street wall as an organizing factor.

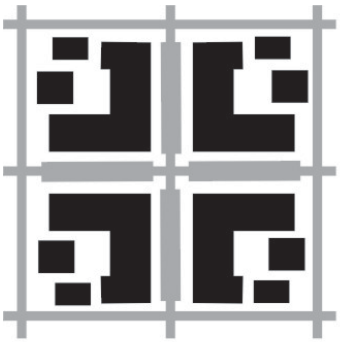
DISCOURAGED: Buildings that do not maintain the street wall call more attention to themselves than they should. Historically, buildings with larger amounts of space around them signified some higher level of importance, like a courthouse.



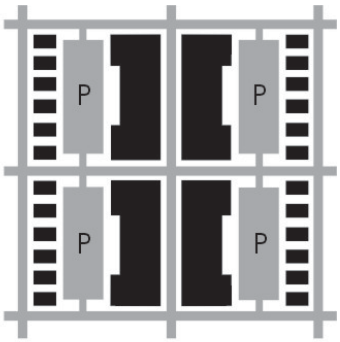
The 2001 Downtown Master Plan calls for new housing. The manner in which the housing addresses the street has a significant impact on the quality of the pedestrian experience and the visual environment. The development at left addresses the street. By contrast, The photo at right shows the impact of allowing the back sides of car ports to be placed on the street.

Aligning facades consistently within a district also has the beneficial effect of establishing the area between the facades as a defined space unto itself. One of the most significant differences between urban and suburban places is that little attention is paid to the quality of the space between buildings in suburbia. These interstitial suburban spaces become filled with parking lots, drives, detention basins and other support functions that can make it exceedingly difficult, and sometimes impossible to travel on foot from one building to another. The increasing proliferation through the '80s, '90s and early '00s of neo-traditional housing developments and new town centers signifies the public's growing impatience with the lack of attention to pedestrian oriented design.

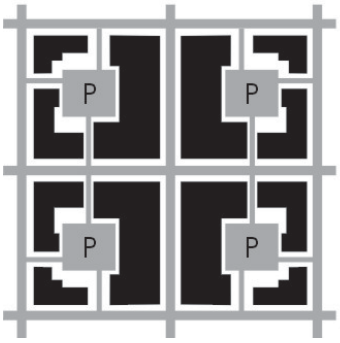
Imagine trying to walk from one building to another in this typical suburban development. One of the benefits of downtown environments is that they are more pedestrian oriented.



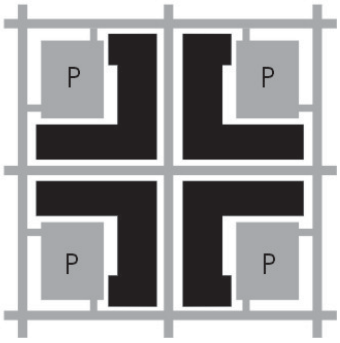
On-Street Parking
Angled or parallel parking spaces occur on the street in front of businesses.



Rear Parking
Parking occurs behind the primary building masses.



Internal Parking Courts
Parking occurs within the block.



Rear Corner Parking
Parking occurs in the corners of a 4-block area. The building/sidewalk relationship is preserved on the four principal streets.

Diagrams adopted from the Kentucky Streetscape Design Guidelines for Historic Districts

Placement: The Building/Parking Relationship

The manner in which parking and buildings are arranged also distinguishes urban places from suburban spaces. The vehicular orientation of suburbia typically results in parking occurring in front of the building. While this may be convenient to drivers, it is not an arrangement that places importance on the quality of the space between the buildings. In urban areas, buildings typically abut the sidewalk. This relationship tends to create a more human-scaled and interactive street (when the buildings have been designed with human scale in mind). In the Redevelopment Area, consideration should be given to locating parking lots in a manner that emphasizes the importance of pedestrian circulation. The diagrams above each depict effective ways of achieving this. The dark forms represent buildings, the lines are roadways and the parking areas are designated with a "P." The diagrams do not represent a specific place in the Redevelopment Area. They are intended to show conceptually how parking areas can be organized in a consistent manner off primary pedestrian ways.

Mixed Use

Mixed use is strongly encouraged in the Redevelopment Area. Mixed use refers to incorporating different uses within a single building - for example, retail space on the first floor of a parking garage. Another example is housing above first-floor retail spaces. Mixed use accomplishes several objectives. When applied to parking garages, it can significantly improve the street environment when retail is included on the first floor, as shown in the photos below. Housing above retail can ensure that there is life on the street and lights in the windows after retail or commercial establishments close. The lack of activity on the street is one of the reasons many downtowns feel dead after 5pm.

ENCOURAGED: This parking garage was designed to accommodate a restaurant at the first floor. It creates a much more appealing street environment. The high quality materials on the facade help a great deal.

DISCOURAGED: This photo dramatizes the negative affect parking garages without retail space can have on the pedestrian experience of walking past the building.

STRONGLY ENCOURAGED: The "Press Box" at 615 Main Street is a great example of mixed use. There are loft apartments over the first floor retail space. The Redevelopment Area would benefit from more of this kind of development.

Even if a retail use cannot be identified prior to constructing a garage, plans can be made to allow a restaurant or other retail space to be built out later. What this means for the garage is that ramp systems ideally occur toward the middle of the structure rather than the perimeter where the elevation changes would limit the amount of room available for a store. Venting and exhaust systems need to be understood ahead of time, and the height of the second level must be set so that a store use can be accommodated below. The images included here help illustrate how first floor retail can mitigate the effect of the garage on the street, and even create a substantially more exciting sidewalk experience. High quality materials like clay brick, stone and clear glass are strongly encouraged for use at the first floor.

New Infill Construction

The construction of new buildings on vacant lots downtown should be encouraged. Because this type of building fills a "hole" in the built environment, it is called infill construction.

The design of a new infill building, particularly its front façade is a special challenge. It should be designed to look appropriate and compatible with surrounding buildings. Otherwise, the new building will look awkward and out of place.

What is good infill design? There is no pat answer; a good design will vary according to its setting. Professionals generally agree that because an infill building is new, it should look new. However its appearance must be sensitive to the character of its neighbors.

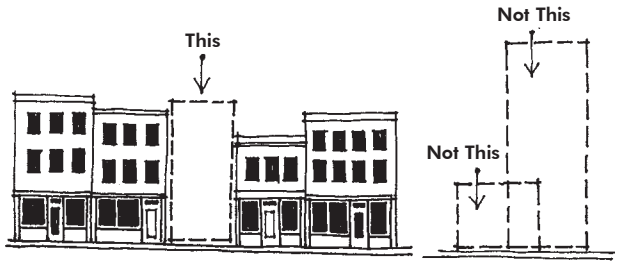
The infill façade should not pretend to be historic by too closely mimicking older facades. Often, pseudo-Colonial or Victorian details are added to a new building in an attempt to make it blend with older surroundings. This approach seldom succeeds; instead, it detracts from an area's character by compromising what is authentic and historic.

The central idea behind good infill construction is a simple one. To a large degree, the design of an infill façade should be an outgrowth of those around it. If the design of the new façade is based on those of its neighbors, it is sure to be compatible.

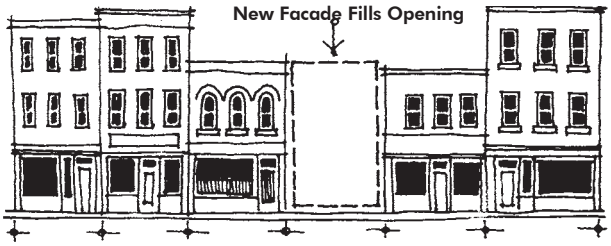
This approach strikes a proper balance between the existing architecture and good contemporary design. The modern designer is allowed the freedom of individual talent – within limits.

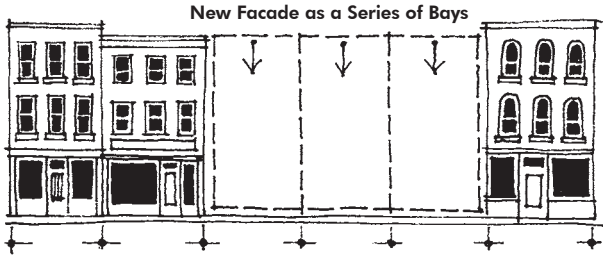
Since a good infill design responds to its surroundings, it is not possible to develop specific guidelines that will apply to all cases. Every site has its own design problems and opportunities.

There are, however, several general concepts that should govern the visual relationship between an infill building and its neighbors.

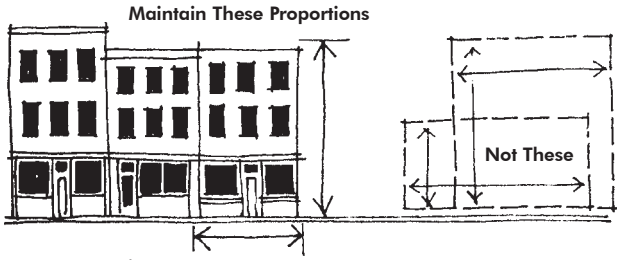


1. Height
Buildings in traditional commercial districts share a similar height. Infill construction should respect this. A new facade that is too high or low can interrupt this consistent quality.



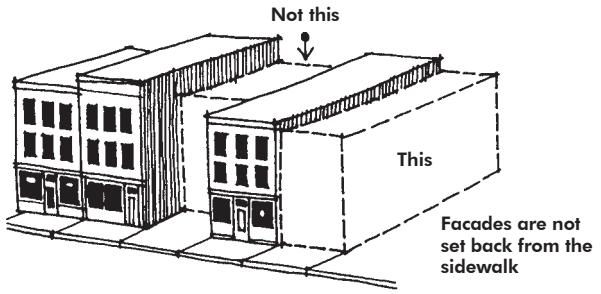


2. Width
The infill building should reflect the characteristic rhythm of the facades along the street. If the site is large, the mass of the facade can be divided into a number of small bays.



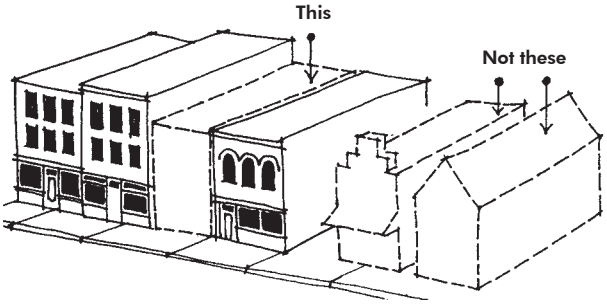
3. Proportion
The characteristic proportion (the relationship between height and width) of existing facades should be respected.

Text & Graphics: National Main Street Center, National Trust for Historic Preservation



4. Relationship to Street

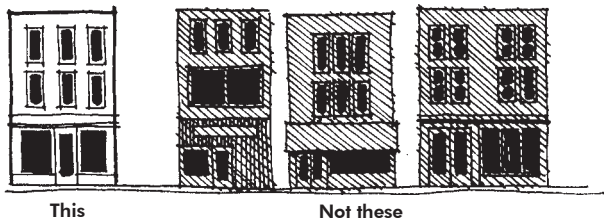
The new facade's relationship to the street (called the "setback") should be consistent with that of its neighboring buildings.



5. Roof and Cornice Forms

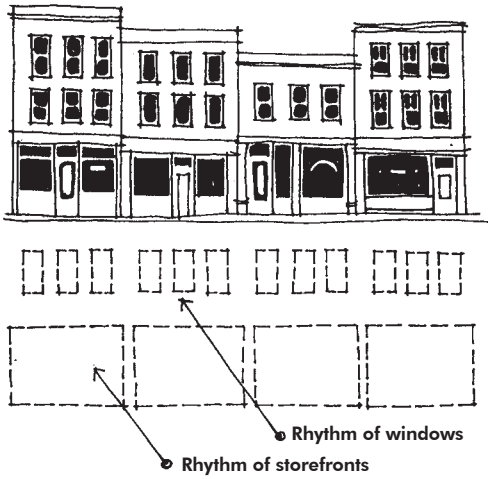
The form of the roof and building cornice should be similar to those on adjacent structures. On Main Street, this usually means a flat roof hidden behind a cornice.

Existing facades are similar in arrangement



6. Composition

The composition of the infill facade (that is, the organization of its parts) should be similar to that of surrounding facades.

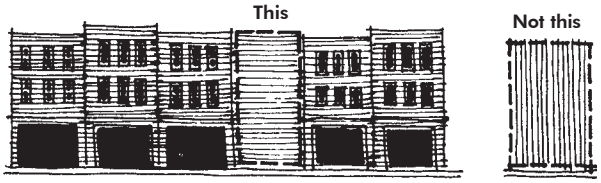


7. Rhythm

Rhythms that carry thoughout the block (such as window spacing) should be incorporated into the new facade.

8. Proportions of Openings

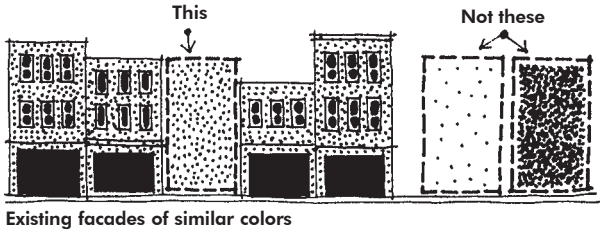
The size and proportion of window and door openings should be similar to those on surrounding facades. The same applies to the ratio of window area to solid wall for the facade as a whole.



Existing facades of similar materials

9. Materials

An infill facade should be composed of materials that complement adjacent facades. The new building should not stand out against others.



Existing facades of similar colors

10. Color

The colors chosen for an infill facade should tie it to its neighbors.

Text & Graphics: National Main Street Center, National Trust for Historic Preservation

Materials

A goal of new architecture in the Redevelopment Area is to utilize high quality materials, particularly at the pedestrian level. No specific materials are required to be used, but some important considerations follow.

What are "high quality" materials? This term refers to clay brick, limestone, granite, stucco, terra cotta and glass in new architecture. Wood and cast iron elements may be appropriate in some instances, particularly when a new building needs to complement an adjacent historic structure. Precast is not preferred, though with attention to finishes and jointing, it will be considered. Metal panel systems are also not preferred, but like precast will be evaluated by the Design Review Committee and may be appropriate in some instances.

Citing specific materials as "not appropriate" is always difficult, because there tend to be good reasons for using some of the materials listed above. For example, cedar shake siding may be appropriate for a new housing development in the Redevelopment Area as a material at the second or third floor. It is not acceptable, however, as a quick-fix covering over an existing damaged historic façade. The intention of this list is to let designers know that these materials will receive greater scrutiny from the Design Review Committee. A goal is to create authentic facades utilizing durable materials. Designers are encouraged to avoid any material that is fabricated to look like another material (i.e., precast panels made to look like brick).

Materials: Glass

Clear glass is encouraged as a primary component of any new building at the first floor. There are many benefits of this.

When there is a significant amount of visibility into and out of buildings, particularly at the pedestrian level, the street will be a more comfortable and attractive place. Seeing the activities inside a building, and viewing street life from within a building, creates a dynamic and exciting environment that again distinguishes the urban place from suburbia.

STRONGLY DISCOURAGED: Vinyl siding is not an appropriate veneer.

ENCOURAGED: The goal is to use high quality, durable materials that respond to the pedestrian scale.

ENCOURAGED: Views through clear glass into and out of retail establishments create excitement and make sidewalks feel safer. This is why shaded and mirrored glass is discouraged.

Lack of views into and out of buildings result in dead, unappealing streets.

The following materials are **strongly encouraged**, particularly for use at pedestrian levels where buildings abut sidewalks:

Clay Brick
Limestone
Clear Glass
Granite
Stucco
Terra Cotta

The following materials are **strongly discouraged** for use at pedestrian levels:

Vinyl siding
Wood siding
Cedar shake siding
Plexiglas
Exterior insulation finishing systems (EIFS)
Thin set brick and/or stone veneers
Mirrored or shaded glass

Pedestrians are also more likely to enter a business they are visiting for the first time if they are able to see in. If it's a restaurant, they can get answers to the usual questions that float through their minds as they consider entering: Is it crowded? What's the character like? Is it smoky? Are there children? Are there people like me? Retail establishments rely heavily on the attraction that results from a potential customer viewing merchandise in the window.

In spite of the logic behind the benefits of transparency between the inside and out, windows all too often get removed from historic structures, they get reduced in size, they get shaded with blinds, or they get tinted. Mirrored glass in particular is discouraged. Windows in new buildings are also often specified with little regard to how the design may affect the quality of the street. The cumulative effect of several buildings in a block that have done this is a dead street that feels unsafe and uninviting.

The nighttime appearance of the Redevelopment Area will also benefit from clear glass at the first floor elevation. Not only will views into the buildings be highlighted, ambient light from inside the buildings will spill onto the sidewalks. This can make sidewalks feel safer and reduces the need to use pole lights for sidewalk illumination.

For these reasons, designers are strongly encouraged to consider large amounts of clear glass as a first floor component of new architecture in the Redevelopment Area. Existing businesses are encouraged to open the shades and remove tinted applications wherever possible. Where first floor uses may require a higher level of privacy than clear glass would permit, consider relocating those uses so that a less restrictive use can occur adjacent to the windows.

In other chapters, it is possible to isolate specific references to the USGBC LEED program because some topics are considered only briefly in the program.

Because the program is designed to guide *architectural design,* the *majority* of the LEED document deals with sustainable design principles for buildings. There are too many topics to list in these guidelines, but the user is encouraged to obtain a copy of the LEED manual and become familiar with its content.

Related References

Online architectural references:

http://www.usgbc.org/
The US Green Building Council.

http://www.urban-advantage.com/
Urban Advantage is a company that creates photo-realistic images that illustrate the benefits of many of the principles discussed here.

http://www.mainst.org/
The website for the National Main Street Center is an excellent resource for information about commercial district revitalization and economic development.

http://www.uli.org/
The Urban Land Institute is an excellent source of information on a wide variety of topics affecting development in urban areas.

Publications:

The Image of The City and Good City Form by Kevin Lynch. Classic urban planning theory.

A Pattern Language by Christopher Alexander
Another classic that clearly communicates many practical design concepts with illustrations and easy to read text.

Visions For A New American Dream by Anton Clarence Nelessen. A community planning primer with many good illustrations and practical guidelines for urban development.

Storefronts and Facades by Martin M. Pegler
A Visual Reference Publications book that provides a wealth of facade design ideas.

The Buildings of Main Street, a Guide to American Commercial Architecture by Richard Longstreth. Filled with photos and descriptions of the architectural styles that prevail on Main Streets.

Architecture

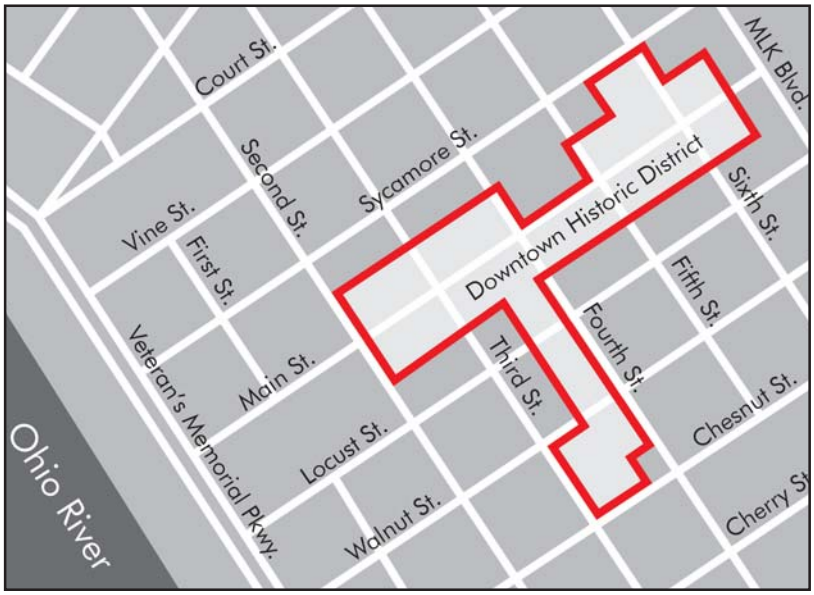
GUIDELINES

- ☐ **Maintain the street wall.**
- ☐ **Arrange building and parking areas within the Redevelopment Area so that buildings abut primary pedestrian pathways wherever possible.**
- ☐ **Design first floor facades adjacent to pedestrian pathways so that clear glass makes up the majority of the elevation.**
- ☐ **Create buildings that are contextual.**
- ☐ **Design for people. Use awnings, windows, quality materials, and appropriate proportions and detail on first floor facades.**
- ☐ **Avoid the discouraged materials.**
- ☐ **Consider incorporating retail space into the first floor of parking garages that abut primary pedestrian pathways.**
- ☐ **Allow transparency in first floor windows to create interest and excitement on the street.**
- ☐ **Incorporate sustainable design principles as outlined by the USGBC LEED program.**

Preservation

The City encourages the preservation of the existing historic buildings within the Redevelopment Area. Preservation of many buildings in the Redevelopment Area is strongly encouraged through their inclusion in the Downtown Historic District. There are also environmental benefits, cultural reasons and urban massing considerations that all support the preservation and rehabilitation of contributing existing buildings in our City.

The intent of this chapter is to **draw special attention to the unique theories and practices governing the manner in which buildings and cultural landscapes are preserved, rehabilitated or restored.**



The Evansville Downtown Historic District.

The Evansville Downtown Historic District makes up a portion of the Redevelopment Area that comprises the jurisdiction of these guidelines. The District was placed on the National Register of Historic Places and the Indiana Register of Historic Sites and Structures in March of 2000.

This listing provides valuable state and federal economic incentives (grants and tax credits) that owners of historic properties downtown can take advantage of that can make the job of preserving, rehabilitating or restoring a building a little easier.

The Downtown Historic District contains many different properties. Chances are that if you own a building within the area shown above, you are eligible to apply for these tax credits, grants or special low interest loans (the low interest loans are available from Historic Landmarks Foundation of Indiana). To find out if the building you own is eligible for these benefits, contact the City's Historic Preservation Officer with the Department of Metropolitan Development at 812-436-7823, the Indiana Division of Historic Preservation and Archaeology at 317-232-1646, or the Historic Landmarks Foundation of Indiana at 317-639-4534.

Before any further discussion of preservation issues, it is important to know that there are Standards for four distinct, but interrelated, approaches to the treatment of historic properties — *preservation, rehabilitation, restoration, and reconstruction*.

"Preservation" means the act or process of applying measures to sustain the existing form, integrity and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

"Rehabilitation" means the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

"Restoration" means the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

"Reconstruction" means the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

The majority of the alterations to historic structures in the Redevelopment Area will likely fall under the "Rehabilitation" category. As such, these guidelines focus on that treatment.

Rehabilitation Standards

In order to be eligible for the use of tax credits, grants or special low interest loans available through other funding sources, rehabilitation projects must comply with the Secretary of the Interior's "Standards for Rehabilitation," listed on the opposite page.

The Standards are ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing for reasonable change to meet compatible new uses.

The Standards apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

DISCOURAGED: An infill project that disregards the historic proportions and relationships of windows and masonry that are present nearby.

ENCOURAGED: This is a good example of an addition to an existing building that is clearly contemporary, yet respectful of the lines, design relationships and proportions of the original structure.

Those needing or desiring more information on rehabilitation standards may contact the Technical Preservation Services of the National Park Service at: (202) - 513 - 7270.

You may also visit the TPS's website at http://www2.cr.nps.gov/tps.

See the Architecture Chapter for important guidelines for new infill construction

Another example of an expansion to an existing historic structure that respects the original, yet is clearly a new piece. The original historic building is to the right of the glass connector.

Practice adaptive re-use: this addition to an 1880's schoolhouse became a corporate headquarters. The design of the addition uses compatible materials, forms and proportions so that the finished building is a pleasing composition.

A beautifully rehabilitated historic building now functioning as a restaurant.

The Secretary of the Interior's "Standards for Rehabilitation":

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Architectural Style Primer

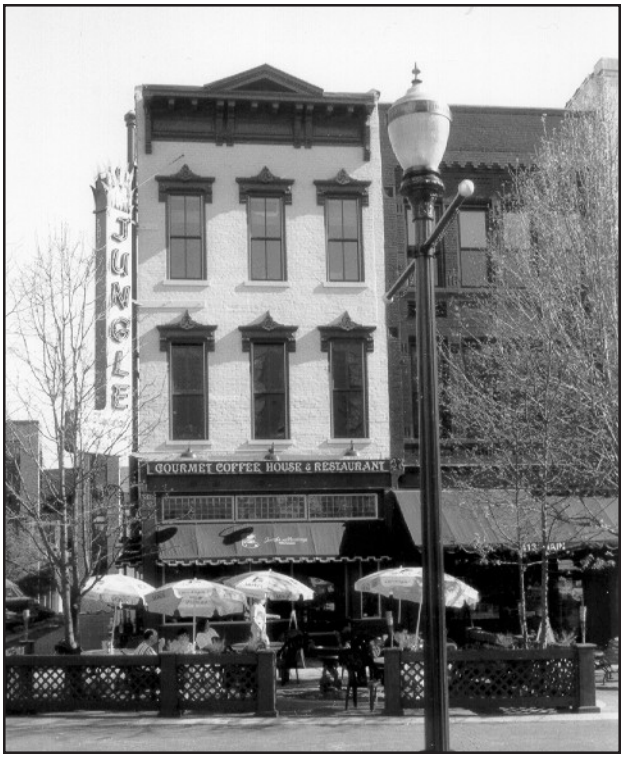
At least twenty or more different architecural styles are represented within the Redevelopment Area. The following section describes nine of the most common styles found in midwestern American downtowns.

Italianate (1840-1880)

Common Characteristics of High Victorian Italianate:

- ☐ Vertical emphasis on building proportions
- ☐ Elongated, paired windows decorated with fancy window caps of wood, cast iron, pressed metal or brick
- ☐ Window openings are either shallow, flattened arches or straight-sided arches
- ☐ Deeply projecting cornice supported by exaggerated brackets
- ☐ Often a central pediment at roof line bearing name and date of building
- ☐ Typical exterior materials: brick, cast iron, pressed metal, wood

Local example: Britz Building
415 Main Street



Italianate: Britz Building

Ruskinian Gothic (1865-1895)

Common Characteristics:

- ☐ Richly textured, polychromatic wall surfaces
- ☐ Roofs with steep pitches, dormers & towers
- ☐ Multicolored slate roofs w/lacy metal cresting
- ☐ Heavy ornamentation around windows and doors: pointed and banded arches, thick molding, columns with intricately carved designs
- ☐ Typical exterior materials: red, black and yellow brick, colored granite, limestone and sandstone, terra cotta, ceramic tile

Local example: The Old Post Office Building

Ruskinian Gothic: The Old Post Office Building

Colonial Revival: McCurdy Hotel

Colonial Revival (1890-1920)

Common Characteristics:

- ☐ Rectangular floor plans
- ☐ Symmetrical facades
- ☐ Hipped roofs with dormers and a cupola or flat deck with balustrades
- ☐ Center of the façade may project slightly as a pavilion framed by pilasters rising to a pediment
- ☐ Doors topped by fanlights, windows by lintels with stylized keystones or pediments with scrolled sides or broken tops
- ☐ Rectangular, double-hung windows; Palladian windows
- ☐ Typical exterior materials: red brick, stone trim, wood moldings

Local example: MCCurdy Hotel
SE First and Locust Streets

Beaux Arts Classicism: American Trust and Savings Bank

Beaux Arts Classicism (1890-1920)

Common Characteristics:

- ☐ Symmetrically composed façade, often broken into advancing and receding planes
- ☐ Abundant decoration in the form of urns, swags, medallions, balustrades and statuary
- ☐ Prominent paired columns or pilasters, running full height of building
- ☐ Grand stairways
- ☐ Large arched openings

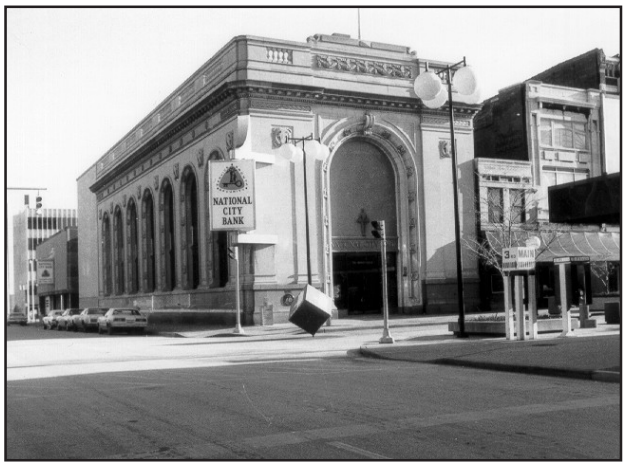
Local example: American Trust and Savings Bank Building
Sixth and Main Streets

Renaissance Revival (1890-1920)

Common Characteristics:

- ☐ Massive appearance of first floors accentuated by recessed windows and masonry laid with deep joints to create strong shadow lines
- ☐ Bold rectangular windows surrounded by crisply detailed molding or arched openings, often in a continuous circle
- ☐ Typical exterior materials: stone, marble

Local example: National City Bank
Third and Main Streets



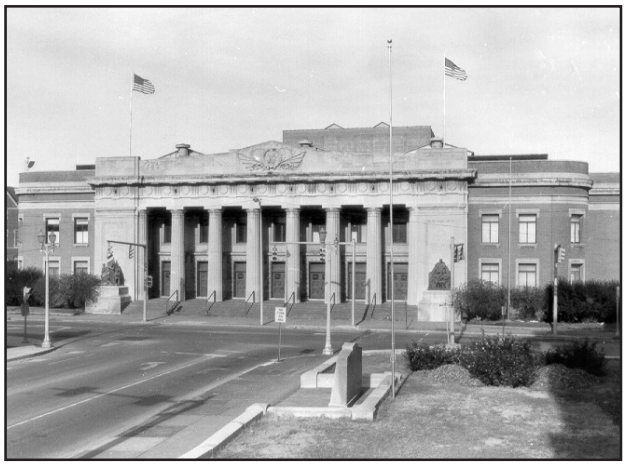
Renaissance Revival: National City Bank Building

Neoclassical Revival (1890-1920)

Common Characteristics:

- ☐ Large expanses of unbroken wall surface
- ☐ Level roof lines
- ☐ Linteled windows
- ☐ Pedimented porticos and massive columns rising two or more stories at entrances
- ☐ Typical exterior materials: brick, stone

Local example: Soldiers & Sailor's Coliseum
NW Fourth and Court Streets



Neoclassical Revival: Soldiers and Sailors Memorial Coliseum

Art Deco (1925-1940)

Common Characteristics:

- ☐ Sculptural use of geometric forms
- ☐ Verticality emphased (Art Moderne emphasis is more horizontal)
- ☐ Abstracted relief ornamentation
- ☐ Crips, sleek forms suggestive of the machine age
- ☐ Typical exterior materials: brick, stone, terra cotta

Local example: Central Library

Art Deco: Central Library

Art Moderne: Greyhound Bus Terminal

Art Moderne (1935-1955)

Common Characteristics:

- ☐ Streamlined, low horizontal appearance
- ☐ Often one-story
- ☐ Sleek, smooth, surfaces without ornament
- ☐ Curving canopies and windows
- ☐ Spandrel panels running in unbroken bands of glass and color
- ☐ Typical exterior materials: stainless steel, glass block, porcelain-enameled steel, opaque structural glass

Local example: Greyhound Bus Terminal

Chicago School: 327 Main Street

Chicago School (1900-1930)

Common Characteristics:

- ☐ Flat roof with terminating cornices
- ☐ Cast or wrought iron steel frame
- ☐ Little ornamentation
- ☐ "Chicago" windows - a main window flanked by narrower panes
- ☐ Large display windows on ground floor
- ☐ Typical exterior materials: glass, brick, stone, terra cotta

Local example: 327 Main Street

Other styles found in the downtown area include:

Gothic Revival
Prarie School
Art Deco
Ruskinian Gothic
Art Nouveau
Tudor
Spanish Colonial

Learn More

To find out more about where these styles are located, and to learn the stories behind the buildings shown here, read the pamphlet titled *"Historic Evansville - A Self Guided Tour of Downtown Evansville, Indiana."* It is free at the City County Building in the Deparment of Metropolitan Development offices.

Know The Terms!

When discussing rehabilitation projects, it is important to know the terms for the different elements that make up the facade of a historic building:

Cornice
The cornice provides a "visual termination" to the building. Cornice materials might be sculpted wood, brick, stone, pressed metal or terra-cotta.

Upper Facade
The upper facade typically has several identical windows arranged in even horizontal rows. Windows still make up the majority of the facade.

Storefront
Typically 80-90% transparent. Structural beam spans the opening supporting the upper facade. This is sometimes exposed, and sometimes hidden with the decorative cornice.

A typical "slipcover" application. It seemed like a good idea at the time.

Filled in windows result in fewer "eyes on the street," remove important details from the facade, and allow less ambient light from the building to illuminate the sidewalks.

A scene from a typical American downtown that experienced "improvements" in the '50's, '60's and '70's. In this one view, you can appreciate the negative effect of wood shutters, plastic awnings, wood shakes (on the canopy at right) and exterior insulation finishing systems.

The Most Common Problems

Several practices were widespread enough that the National Trust has published them as the six most common design problems in downtowns:

Slipcovers

Perhaps the most obvious attempt to make downtowns look like malls, "slipcovers" were usually metal or exterior insulation panels placed over existing facades to create one massive cohesive appearance. Simply put, this shouldn't be done anymore.

False Historical Themes

Attempts have been made time and again to try and create interest in buildings or streetscapes by assigning them a time period and basing improvement efforts on that theme. Buildings and sites should be restored to the period of significance for that building or place.

Separating the Ground Floor From The Upper Facade

Though it was done with the best of intentions, our metal canopy on Main Street is a good example of this common problem. Many communities installed large contemporary awnings and canopies at the first floor level to provide comfort for pedestrians. We know now that historic facades are meant to be appreciated as a single composition.

Filling in Display Windows, Transom Windows and Doors

No matter how tempting it may be to fill in existing openings, it shouldn't be done. The pattern of openings in a facade is a critical component of the building design. Filling in these spaces creates a monolithic street environment and feels much less safe than transparent windows. Tinting windows has nearly the same effect as filling them in, and should also be avoided.

Using Color Inappropriately

Sometimes, one paint color may be used for the facade as well as the architectural trim, making it difficult to see detail around windows, doors and the cornice. Other times, bold colors are used that make a building standout more than it should. Those undertaking rehabilitation efforts are encourage to consult a preservation specialist who can help identify appropriate palettes. One good source of information for paint palettes is the Society For The Preservation of New England Antiquities: http://www.spnea.org/

Using Inappropriate Materials

Materials like cedar shakes, molded stone, rough-cut logs, exterior insulation finishing systems, stained wood, and thin set veneers should not be used to cover up existing masonry or window openings.

Funding Sources

The following section describes in brief the most common funding sources for historic preservation projects. Schedules and general requirements for acquiring the funds should be confirmed with the funding agency as these items tend to change from year to year. This is a very simple overview; the process of obtaining loans and tax credits can be complicated, and space does not permit a detailed descrption of each opportunity. Contact the agencies listed or the City's Preservation Officer at 812-436-7823 for further information. **Please note that not all grants and funds are for privately-owned properties.**

Indiana Division of Historic Preservation & Archaeology (DHPA)

Historic Preservation Fund (HPF) - Local governments and non-profit organizations can apply to the Division for financial assistance to maintain, restore, and document historic properties. The Division, through the State Historic Preservation Review Board, awards matching grants of federal funding each January. Some of the types of projects funded in the past include:

- ☐ Inventories of archaeological sites, historic buildings, or old structures such as bridges.
- ☐ Acquisition and rehabilitation of public or non-profit owned historic buildings.
- ☐ Preparing National Register nominations for historic districts.
- ☐ Educational programs, such as conferences, special events, or research projects.

Amounts available for repairs and other projects vary. Typically, the DHPA can match 50-50 with projects costing from $4,000 to $30,000. The Division makes grant applications available in July-August and complete applications are due in October. The Indiana Historic Preservation Review Board makes the final award of grant funds based on staff recommendations at their January meeting annually. For exact dates, and to obtain an application form, contact the DHPA office (317/232-1646)

Certified Local Government Grant Program (CLG) – This program is available only to the local governments designated by the DHPA as having certified local preservation planning programs. A CLG is a city or town that has decided to have an intensive local preservation program that enacts a special historic preservation ordinance, enforces that ordinance through a local preservation commission and meets minimum standards for CLG's as determined by the DHPA.

A financial benefit of becoming a CLG is a special pool of competitive grant funds from federal allocations to the DHPA. At least 10% of the federal allocation goes to the CLG program every year. The CLG grants are awarded for survey work, planning and for education.

Downtown Revitalization Fund

The Downtown Revitalization Fund provides low interest loans for the rehabilitation of existing structures located in the Downtown Redevelopment Area. Loan proceeds may be used to make improvements to existing buildings, including facades. Loan proceeds are also available for acquisition, provided the use of funds includes the rehab or renovation of the building. The Economic Development Loan Committee will evaluate all loan requests. The Department of Metropolitan Development (812-436-7823) provides staff support for the Economic Development Loan Committee.

Historic Landmarks Foundation of Indiana (HLFI)

Statewide Revolving Loan Fund – Non-profit preservation organizations outside Marion County can borrow money from this fund to purchase and restore historic properties. The agreement signed when one of these buildings is resold must contain covenants that will protect the building's future. These low-interest loans generally must be matched with local funding.

Indiana Preservation Grants Fund – Community preservation groups can apply to HLFI for matching grants for a variety of uses, including conducting membership drives, producing promotional materials, and paying fees for architectural or preservation consulting. The money from this fund may not be used to fund actual construction.

Guaranteed Loan Program – This program aids organizations that are having trouble getting conventional financing for a restoration project. In special cases, HLFI will place funds in a local lending institution to guarantee a loan taken by a community preservation group or to help that group acquire long-term mortgage commitments or construction financing

Local Leadership Challenge Grant - $60,000 challenge grant from HLFI to fund a full-time professional staff. You must match this amount with $40,000 for a total of $100,000 over a three-year period. Contact the HLFI Regional Director for an application and preliminary discussion.

Indiana Department of Commerce (IDOC)

Tourism Information Promotion Fund (TIPF) - Administered by the IDOC's Tourism Development Division, the TIPF is a 1:1 matching cash grant program that provides reimbursable funding assistance to not-for-profit organizations in the areas of tourism marketing and research. This grant has two fundamental goals:

- ☐ To act as seed money in funding a new promotional and/or research project.
- ☐ To increase tourism visitation in the applying organization's county and the State of Indiana.

TIPF monies are available for projects that demonstrate promotion to the leisure travel market including those targeted to individual leisure travelers and the leisure travel trade. TIPF will not fund projects addressing the convention or business travel market.

Deadlines for completed applications and supportive data are June 15 and November 15. All materials must be received in the Indiana Tourism Office by the close of business of the deadline date (or the next business day, if the deadline falls on a weekend or holiday) to be eligible for consideration. $300,000 is available for disbursement on an annual basis ($150,000 per cycle.)

All applicants must be an incorporated not-for-profit in good standing with the Indiana Secretary of State's Office by the time the application is due. Listed below are the types of projects that have been funded in the past. The TIPF is not limited to these projects, however, other kinds of projects should be discussed with a member of the Tourism Development Division prior to application.

brochures	rack cards	market research studies
billboards	print advertising	technological design/planning
radio advertising	television advertising	

Indiana Department of Transportation (INDOT)

Transportation Equity Act for the 21st Century (TEA-21) – Signed into law in June of 1998, TEA-21 offers a six-year, well-funded opportunity to achieve a wide variety of transportation-related historic preservation objectives. The new law specifically enumerates historic preservation projects as an eligible activity for funding as transportation enhancements if they meet the test of being part of a surface transportation project or being in the area served by a project and related to surface transportation. Contact INDOT for details and application instructions.

Indiana Housing Finance Authority (IHFA)

Rental Housing Tax Credits (RHTC) - Rental housing tax credits are federal tax credits, which are competitively allocated to for-profit and not-for-profit developers of affordable rental housing. RHTCs provide access to equity capital, and demand for tax credits runs about four times higher than available resources.

National Trust for Historic Preservation (NTHP)

National Preservation Loan Fund – This program provides below-market rate loans of up to $150,000 to non-profit organizations and public agencies to help preserve properties listed in or eligible for the National Register of Historic Places. Funds may be used to create or expand local and statewide preservation revolving funds, for site acquisition, or rehabilitation work. This year priority will be given to projects that (1) increases the capacity of state and local preservation organizations, (2) assists properties damaged in natural disasters and (3) are included in the National Trusts' list of 11 Most Endangered Historic Places.

Preservation Services Fund – This program provides matching grants ranging from $500 to $5,000 to non-profit organizations, universities and public agencies to initiate preservation projects. Funds may be used to support consultants with professional expertise in areas such as architecture, law, planning, economics, and graphic design; conferences that address subjects of architectural importance to historic preservation; and curriculum development in preservation directed toward select audiences.

Federal Tax Credits

The Department of the Interior and the Department of the Treasury jointly administer a program offering tax credits equal to a percentage of the money spent on a *certified rehabilitation project for a certified historic property.* For a rehabilitation project, the credit is 20%. There is also a 10% credit offered for rehabilitation of *non-historic structures built before 1936*. This is an excellent and much-used program. However, the process is complex and will likely require the services of a preservation architect, accountant and tax attorney. See http://www2.cr.nps.gov/tps/tax/brochure1.htm for detailed information.

State Tax Credits

Modelled on the federal program, the state program allows a taxpayer to take a state income tax credit for 20% of the total *qualified* rehabilitation or preservation cost of a project, up to $100,000 per project. The program is administered by the Division of Historic Preservation and Archeology, Indiana Department of Natural Resources (DHPA). For futher information and specific requirements, contact DHPA at 317-232-1646.

Design Incentive Grant

The Design Incentive Grant is a facade and sign improvement program of Downtown Evansville, Inc (DEI). Applicants must submit an application (available at DEI) and color photos of the facade/sign to the Design Review Committee and explain the change they wish to make. Applicants must be members of DEI, and have passed Design Review as well as the Redevelopment Commission for approval. The funds available consist of $1,000 maximum per facade ($2000 if the building is on a corner)or $500 per sign. Matching funds are also available, with a minimum of $1 matched per $1 of private funds spent.

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Materials and Resources

Generally encourages re-use of existing building stock to preserve cultural resources and reduce need to produce more materials.

Credit 1.1 – Maintain 75% of an existing building for re-use.

Credit 1.2 – Maintain an additional 25% of the existing building.

Credit 1.3 - Maintain 100% of the building and 50% of the non-shell (walls, floor coverings, etc.)

Related References

Online references:

http://www.spnea.org/
Society For The Preservation of New England Antiquities.

http://www2.cr.nps.gov/tps/tax/rhb/
The National Park Service's (NPS) website containing the Secretary of The Interior's Guidelines for Rehabilitating Historic Buildings.

http://www2.cr.nps.gov/tps/index.htm
The NPS Technical Preservation Services website.

http://www.mainst.org/
The National Main Street Center website.

http://www.nationaltrust.org/
The National Trust website.

http://www.historiclandmarks.org/
Historic Landmarks Foundation of Indiana website.

Publications:

Historic Evansville - A Self Guided Tour of Downtown Evansville, Indiana Available for free from the Department of Metropolitan Development.

Guiding Design On Main Street by Richard Wagner.
Much of the information regarding styles and common problems included here is drawn from this excellent publication. Available to purchase on the Main Street website.

The Buildings of Main Street - A Guide to American Commercial Architecture by Richard Longstreth.
A great overview of architectural styles prevalent on Main Street. Available to purchase on the Main Street website.

Historic Preservation: An Introduction to Its History, Principles and Practice by Norman Tyler
A comprehensive introduction to the field. Also available from Main Street.

Historic Building Facades: The Manual For Maintenance and Rehabilitation by The New York Landmark's Conservancy
A useful reference, available from Main Street.

Preservation

GUIDELINES

- ☐ **Design additions to historic buildings so that it is evident that the additions are contemporary, yet make them respectful of the existing proportions, lines, and design relationships.**
- ☐ **Maintain existing building setbacks with new infill architecture.**
- ☐ **Know the style of your building and use that knowledge to guide rehabilitation efforts.**
- ☐ **Do not apply false historic themes to downtown site and/or building rehabilitation projects.**
- ☐ **Do not cover up or fill in existing window and door openings with slipcovers of masonry.**
- ☐ **Do not apply elements to historic facades that visually separate the storefront from the upper facde.**
- ☐ **Do not use inappropriate materials for your exterior rehabilitation project.**
- ☐ **Research appropriate colors or seek professional assistance in order to develop a palette of colors.**
- ☐ **Be sure to take advantage of the many funding opportunities that are available for projects that meet the Secretary of The Interior's Standards for Rehabilitation.**

PublicSpaces

"It is difficult to design a space that will not attract people. What is remarkable is how often this has been accomplished."

With these words social space researcher William H. Whyte summed up his extensive investigation into why some places succeed and others fail. His comments are based in a belief that although there are some reasonably obvious human comfort requirements for public space design, they are frequently overlooked. More often than not, public spaces are designed to showcase the designer's imagination rather than the community's needs.

The intent of this chapter is to provide an overview of some of the most applicable research concerning public space design, and encourage the thoughtful consideration of these ideas throughout the design process. In this chapter, "public space" primarily refers to mini-parks, plazas, squares, and courtyards. See the Sidewalks and Street Corners chapters for related guidelines on those places. The ultimate goal is for the Redevelopment Area to contain a variety of high-quality outdoor spaces that the community returns to frequently.

Theory

Much of the information in this chapter is drawn from three primary sources: *The Social Life of Small Urban Spaces* by William H. Whyte, *How To Turn a Place Around, A Handbook for Creating Successful Public Spaces* by the Project for Public Spaces, and *People Places – Design Guidelines for Urban Open Space* by Claire Cooper Marcus and Carolyn Francis.

Why is it that some places attract people and others don't?

The most basic goal of all public space in the Redevelopment Area is to attract *people*. If a place attracts people and draws them back on a consistent basis, it is considered successful. If it does not attract people, it has failed.

With this basic premise in mind, it is then important to know what attracts people to public spaces. The Project for Public Spaces (PPS) has found that there are four key qualities of successful public spaces:

Successful places have a wide variety of ages and ethnic groups.

Successful places have a wide variety of activities.

Sociability

Successful places are designed to foster interaction between people. A simple example would be ensuring that the way seating is arranged is conducive to conversation. Another example would be providing community garden space within a mini-park. The gardens give strangers with similar interests something to talk about.

Ways to measure sociability in an existing place:

☐	People are in groups.
☐	People are talking.
☐	People are smiling.
☐	People who use the space do so on a regular basis.
☐	There is a mix of ages and ethnic groups that generally reflect the population.
☐	Strangers make eye contact with each other.

Uses and Activities

Successful places have a program established for them that ensures there is a reason to go there, and a reason to come back. The most successful places are intensively scheduled with events designed to bring a wide variety of people to them throughout the year. It is important to consider both winter and the summer programs.

Ways to measure uses and activities in an existing place:

☐	The space is occupied reasonably consistently.
☐	It is used by a wide range of age groups.
☐	There are a variety of activities to participate in (walking, eating, relaxing, reading, active recreation, games).
☐	It is obvious that the space is managed and cared for.

Access and Linkage

Great places are easily accessible – on foot and visually. It should be a destination in and of itself, or along a heavily used pedestrian path.

Ways to measure access and linkages in an existing place:

- ☐ The place is visible from a distance.
- ☐ It is easy to walk to the place. Sidewalks lead to and from adjacent areas.
- ☐ People who work or live in adjacent buildings use the space.
- ☐ A variety of transportation options provide access to the place (car, bike, bus).
- ☐ Roads and paths through the space match where people want to go.

Pathways in successful places are located where people are naturally inclined to walk.

Comfort and Image

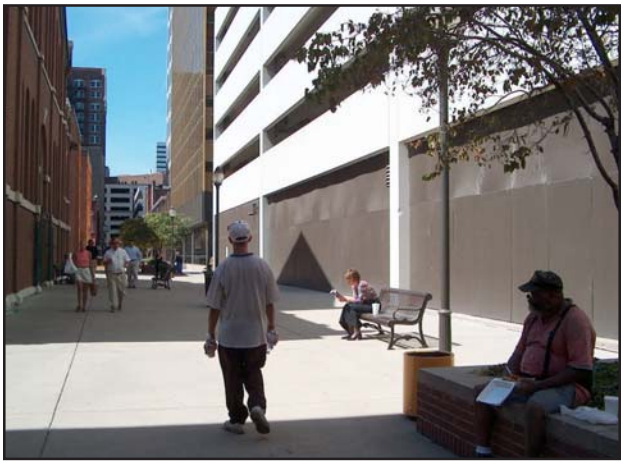
Users must perceive that a place is safe. It should be clean and it should be obvious that it is managed and being cared for. No one likes to come to a place that appears to be forgotten.

Ways to measure the comfort and image of an existing place:

- ☐ The place makes a good first impression.
- ☐ There are more women than men (*women are more discriminating about the types of public places they choose to use*).
- ☐ There are a variety of places to sit.
- ☐ It is clean.
- ☐ People are taking pictures.
- ☐ People feel comfortable showing affection.
- ☐ It is obvious someone is "in charge" of the space like a building or park manager.
- ☐ The place is dominated by pedestrians.

One sign of a great place is the level of comfort users feel in showing affection.

DYSFUNCTIONAL FEATURES: This space is visually intriguing, thought provoking and makes a strong artistic statement...but imagine trying to sit in this space with a group of friends over lunch. The log benches are uncomfortable and the fixed seating precludes an arrangement that fosters conversation.



BLANK WALLS: This place is much less active over the lunch hour than it might otherwise be if large blank walls did not frame the space.

NOTHING GOING ON: Somehow the nice condition of the buildings and other amenities has not brought people to this place.

Why many public places fail

In the same way that *successful* public places share common characteristics, places that *fail* also tend to share similar traits. They include:

- ☐ A lack of good places to sit.
- ☐ A lack of gathering points.
- ☐ Poor entrances and visually inaccessible spaces.
- ☐ Dysfunctional features.
- ☐ Paths that don't go where people want to go.
- ☐ Domination of a place by vehicles.
- ☐ Blank walls around the edges of a place.
- ☐ Inconveniently located transit stops.
- ☐ Nothing going on.
- ☐ Accumulated trash, debris and bird droppings.

Include the Public!

One way to ensure that many of the successful place characteristics are achieved in a new place is to create a sense of ownership among the stakeholders of that place. The design process of any new public space in the Redevelopment Area should include substantial opportunities for authentic public input. This can be achieved in a variety of ways, but the most common is to solicit the input via workshops.

Program Elements

This section explores the components of public spaces and provides an overview of the factors that will affect their success.

Sitting places

It cannot be overstated how important seating areas are to the success of public spaces. If people are expected to frequent plazas and mini-parks, seating must be provided. A great deal of research has been done to determine the quantity, size, style, location and arrangement of seating. The following is a brief summary of some of the pertinent research:

Style

Different people will prefer different seating styles. The most successful plazas will provide a variety of seating options. Steps and ledges, planter walls, benches and individual moveable chairs are all viable options, but are best when used together.

Ledges and Planter walls

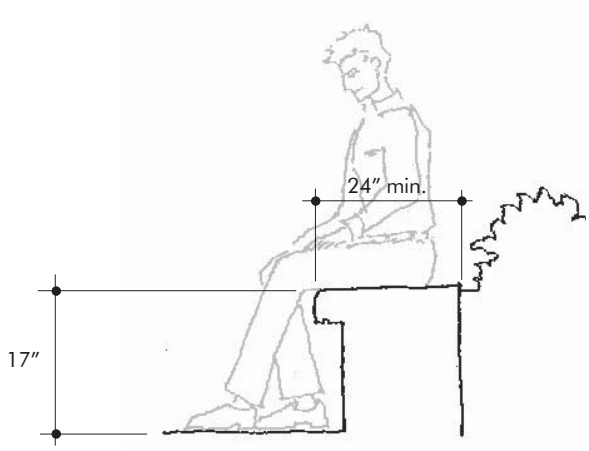
These can be effective places for sitting, but should be designed with some important considerations.

The ideal height for sitting is 17 inches. When considered for a wall height around a planter, bear in mind that this dimension does not necessarily coincide with the soil depth requirements for plant material. Trees typically will need a soil depth of 36 inches while shrubs, groundcovers and perennials will want 18" to 24."

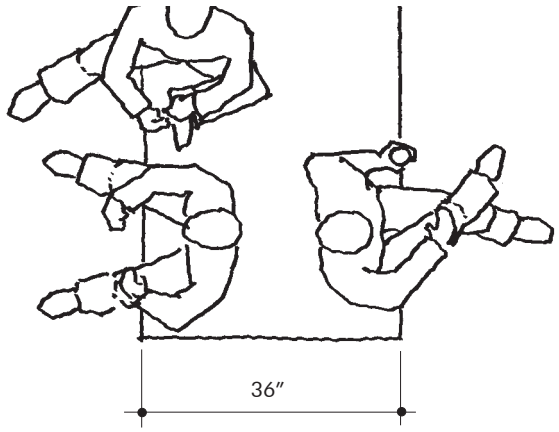
Ledges and walls intended for sitting should be deep enough to accommodate a human back side comfortably. Where a wall retains soil in a planter, and sitters will face away from the planter, a minimum dimension should be 24 inches.

Walls that allow seating on both sides should be 36 inches wide. This dimension allows two people to sit on the wall with their backs to one another.

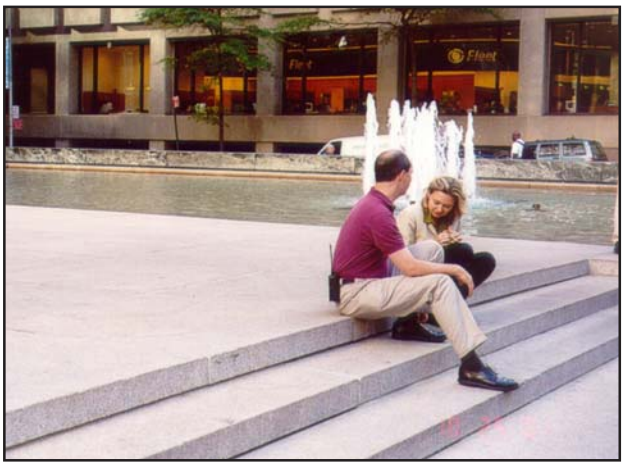
Walls can serve as sitting places. This one is wide enough to allow the users to place their meal and bags on top.



Walls abutting planting beds should be about 17" high and 24" wide.

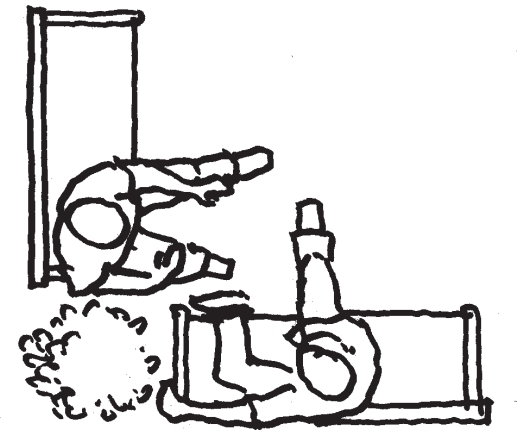


A seat wall 36" wide will comfortably accomodate two people sitting back to back.



Steps provide opportunities for seating, but they are not conducive to conversation among more than two or three people.

Seating opportunities should also be provided for people who may not want to socialize.



ENCOURAGED: Benches placed at right angles as shown are more conducive to conversation than benches sitting opposite from one another. This arrangement also allows two strangers who don't want to talk to sit without feeling awkward.

Steps

While people will often use steps for seating, steps should not be counted on to provide the majority of the sitting space. They work for individuals and couples, but when more than two people gather on steps, it becomes awkward to maintain eye contact and position themselves in ways that foster conversation.

Benches

In plazas and miniparks, benches should be arranged to foster conversation, but there should also be provisions made for people who prefer to watch or eat alone to sit without looking directly at a stranger.

Two benches at right angles to one another tend to foster conversation in a group whereas a single bench without anything in front of it may appeal to an individual.

Benches with backs and armrests tend to be more comfortable than those without. It is important to understand who will most likely use the place. The elderly much prefer armrests and backs because it is more difficult for them to get in and out of a seated position.

Moveable Chairs

Moveable seating is strongly encouraged in public spaces within the Redevelopment Area. As William Whyte noted, *"(moveable) chairs enlarge choice: to move into the sun, out of it, to make room for groups, move away from them. The possibility of choice is as important as the exercise of it. If you know you can move if you want to, you feel more comfortable staying put."*

Inevitably concern arises about theft when moveable furnishings are discussed for public spaces. The concern is understandable, but the evidence in other communities is that this concern may be over rated.

Bryant Park in New York City contains roughly a thousand lightweight moveable chairs that remain outside 7 days a week, 24 hours a day and are available to anyone who wants to use them. It is true that they lose a few chairs a year, but the benefit to the community overall far exceeds the relatively minor cost of replacing a handful of chairs yearly.

Should concerns about theft persist, chairs can easily be cabled together at night and unlocked in the morning by the manager (every space should have one). Another reasonable option for a pocket park might be gates that get closed at night, securing the entire park.

PPS

ENCOURAGED: Lightweight moveable seating is encouraged in Redevelopment Area public spaces.

ENCOURAGED: These lightweight tables and chairs are critical to the success of this pocket park. They are protected at night by a gate that closes off the park.

ENCOURAGED: Moveable seating allows opportunities for larger groups to gather at the same table. The chairs do not have to be expensive. The tables and chairs in this photo are plastic.

Arrange seating opportunities to take advantage of the sun, especially over the lunch hour.

DISCOURAGED: Fixed seating arrangements like this preclude users from relocating a chair to a sunny spot, or accomodating a group of five.

Placement

Locate seating areas to provide a variety of options. Determine the way sunlight will move through the space at different times of the year. Make sure that it shines on seating areas throughout the day, but most importantly over the lunch hour.

Provide seating areas that enable interesting views. Allow users the choice of being up front and "on display," or in a more secluded place in back.

Amount of Seating

A rule of thumb is to provide one linear foot of seating for each thirty square feet of plaza space. To determine the number of people this quantity of seating will accommodate, divide the total lineal feet by 3.

Fixed Seating Groups

Fixed seating (chairs bolted to a frame that also supports a table – see Site Furnishings chapter) is strongly discouraged for use in public spaces in the Redevelopment Area. Imagine an individual who arrives at a mini-park over the lunch hour and seats herself at a fixed seating arrangement of 4 chairs. Social behavior tendencies suggest another stranger will not sit at the same table. Meanwhile, a group of 5 arrive but cannot all sit together because the fixed arrangements only have 4 chairs. Because they are fixed, there is no opportunity to pull an unused chair from another table and they go somewhere else where they can sit together. The unused chairs at the table with one sitter become a waste of money and space.

Plant Material

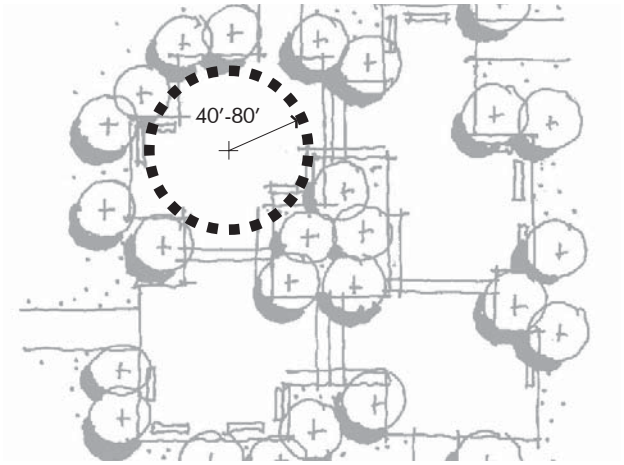
Plants are encouraged for use in squares, miniparks and plazas. See the Planting Design chapter for specific recommendations regarding the encouraged vs discouraged planting methods.

For safety reasons, planting design for public spaces should be done in a manner that does not limit views through the space.

Opportunities for seasonal plantings should be provided throughout the space to enhance color, seasonal interest and confirm that the place is managed and cared for. This can be done through the use of pots and provision of space within planting beds for annuals.

DISCOURAGED: Vast, windswept and lifeless. City Hall Plaza in Boston is an example of how much of an effect the scale of a place can have on human comfort - in this case, a negative effect.

ENCOURAGED: Use walls, seating and plant material to break a larger place down into human scaled spaces.



ENCOURAGED: Lynch's rule of thumb suggests that human scaled spaces should be broken down into 40'-80' "rooms" within a larger context.

Scale

There is no magic answer to the question of how big to make a space, but some general considerations follow.

Many public spaces suffer from being too big, and too wide open. These places do not have the visual complexity necessary to break the larger space down into more comfortable rooms that feel human in scale. In the Redevelopment Area, designers are encouraged to develop spaces that are comfortable and human in scale. Large barren spaces consisting of redundant patterns or monotonous forms are strongly discouraged.

Several noted urban designers have developed the following observations regarding open space dimensions:

Kevin Lynch suggested that a dimension of 40 feet appears intimate in scale, up to 80 feet is still a pleasant human scale, and that most of the successful enclosed squares in the past have not exceeded 450 feet in the smaller dimension.

Jan Gehl proposed a maximum dimension for a public space of 230 to 330 feet as this is the maximum distance for being able to see events.

The maximum distance for seeing facial expressions (often considered a measurement of human scale) is 65 to 80 feet.

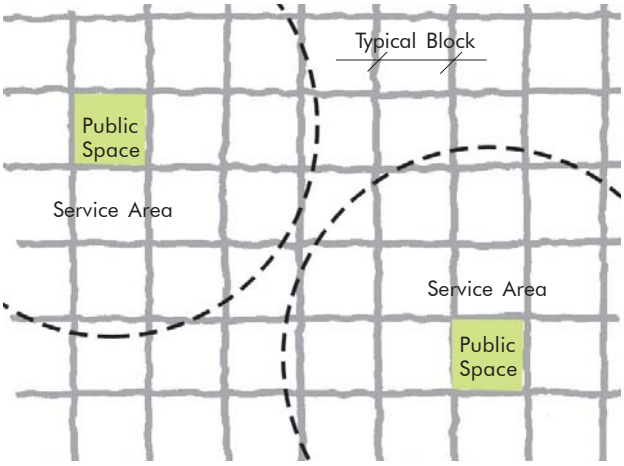
Today's office environment tends to be modular, predictable and standardized. For people working in this environment, a lunch hour spent in a place where attention has been paid to creating a variety of sensory experiences is a welcome relief.

The size of a place should be considered in three dimensions. Parks and plazas adjacent to very large buildings should include a suggestion of some kind of overhead plane to create spatial enclosure and make the space feel human in scale. Trellises, trees and umbrellas are all effective means of achieving this.

Location

Every public space will have a "service area", or zone within which it can be expected people will travel to the space. Research has shown that most people seem to travel a maximum of 2 to 3 blocks, or about a four minute walk, to reach their destination.

When planning new public plazas, parks and squares, consideration should be given to who will use the place, and where they will come from. If this investigation suggests it will be difficult to attract people to the place, consideration should be given to using the space for another purpose (i.e., a building).



Every park, square and plaza will have a "service area" from which it will be most likely to draw people from - typically a 2-3 block radius. Give consideration to the service area when designing public spaces so that they can be distributed as evenly as possible within the Redevelopment Area.

Changes in Elevation

Changes in elevation can have a significant psychological impact on the attractiveness of a space. Many people enjoy the sensation that viewing public activities from a height provides – perhaps it is the anonymity they feel while still participating in a very public urban experience.

Changes in elevation can also help to separate activities like seating from pedestrian circulation, and can help to break larger spaces down into human scaled rooms. William Whyte noted that small grade changes into public spaces seemed to draw users in.

Grade changes become problematic when they are so significant that the space is no longer visible from the street. Sunken plazas have proven to be difficult to attract people to. Substantially elevated (more than 18"-24") plazas and parks can also deter access to them, particularly when walls and hedges around them limit views to the inside.

Generally, modest grade changes of 12" to 18" in plazas and squares in the Redevelopment Area are encouraged as long as accessible routes are provided to each level change, and as long as the change is handled in a gracious manner. "Gracious manner" means small riser heights for steps (4"-5") coupled with wide treads (at least 15"). Sunken plazas (a full story below the street grade) and elevated areas over 24" are discouraged.

Small grade changes can add interest and draw users into a park or square.

Specialty pavements should be saved for special places.

Brick and asphalt block make up the pallette of materials on the Riverfront that defines it as a special place.

STRONGLY DISCOURAGED: Concrete that is treated to look like other materials can give a space a theme park aesthetic.

Paving

The Sidewalks chapter encouraged the use of cast-in-place concrete for public sidewalks, and suggests that more expensive finishes be reserved for special places. Parks, plazas, courtyards, and squares are the special places.

Whereas on sidewalks the emphasis should be on the building facades, public spaces tend to be more introspective. There is an expectation that upon arriving, the user will be rewarded for coming with a more elaborate palette of materials.

A varied ground plane can also help to create the visual complexity referred to above that can be helpful in breaking a large space down to more comfortably-scaled sub-areas.

Concrete is allowed in public spaces. Brick, concrete unit pavers, asphalt block, and stone pavement are encouraged. Cast in place concrete that is treated to resemble other materials is strongly discouraged. Granite cobbles that result in an uneven paving surface are also strongly discouraged.

Water Features

Evansville has a strong connection to water, so it is only appropriate that water be encouraged as a means of interpreting our history in public spaces. In addition to the esoteric connection, water has a universal appeal. It masks noise, is fun to watch and creates a pleasant ambience. Cities throughout history have used water as a means of creating civic pride and identity.

While the use of water is appropriate throughout the public spaces of the Redevelopment Area, some considerations must be addressed.

ENCOURAGED: This fountain doesn't have any standing water. When the space needs to be used for other activities, it can be turned off.

ENCOURAGED: Allow interaction with the water!

Water features can be a tremendous burden on maintenance staff and budgets. Any consideration of a fountain in a public space *must* include a meaningful discussion of the maintenance requirements and life cycle costs of the feature. Participants in these discussions must understand that there is no such thing as a no-maintenance fountain.

Maintenance needs can be *reduced* by design and technology, but they will always be present. If resources are not available to provide on-going, long-term maintenance, water should not be used. Nothing suggests a lack of civic pride and public space investment quite like a fountain that long ago stopped working.

ENCOURAGED: This fountain has been designed to minimize the amount of standing water while still providing a pleasant sound. Note the black basin, which makes the basin look deeper than it is. During winter, annual evergreen plants can be placed in the basin.

ENCOURAGED: Another fountain without standing water that allows interaction. When not in use, it is not as apparent that the fountain is not in operation as it would be if it was a large basin.

Water Features

In Evansville, fountains will be shut off for several months of the year. Fountains should be designed with this in mind.

Large reflecting basins that may not look attractive without water in them are discouraged. Designs which allow the water to immediately drain back to the pump pit, or that minimize the volume of water that is contained in a basin are preferred. The design should look as attractive in the winter as it does in the summer. This can often be achieved by incorporating sculptural elements within the fountain design that are pleasing to look at whether water is flowing over them or not. Another method is to use nozzles that spray up from below decorative pavement. When they are turned off, it is not apparent that a water feature is not operating.

For features that do contain a basin or basins, the preferred color for the painted portion of the basin is black. Black will make the water appear deeper and lends a more elegant quality to the basin. Blue is strongly discouraged.

Designers are encouraged to create fountains that allow access to and interaction with the water. One of the most compelling qualities of water is the feel of it gushing over a hand or soothing aching feet. Anyone arriving at an interesting feature only to find a sign that says "Do Not Touch" will find that their excitement at discovering the fountain is overwhelmed by the negative emotions created by the regulation.

Lastly, fountains must be designed to prevent water from draining onto adjacent surfaces where damage could occur. This can be achieved through sensitive grading around the fountain and by using technology like wind-speed sensors.

Food

Food, like no other amenity, draws people to a place. It can be provided by adjacent restaurants and cafés, or by temporary stands and carts. Designers of public spaces in the Redevelopment Area are encouraged to accommodate places for vending carts, and managers are encouraged to arrange for them to operate.

"If you want to seed a place with activity, put out food."

William H. Whyte

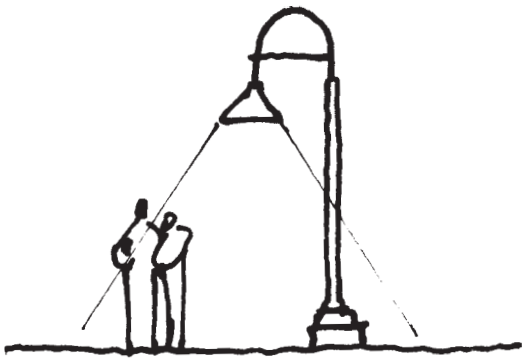
Food attracts people who attract more people. The ultimate effect is that those coming to a small park to eat may also grab an ice cream cone from the shop a couple doors down from the plaza on the way back to the office. In the end, everyone benefits from the higher concentration of users and activity.

A temporary food court in at Eugene Oregon's Saturday market.

Green Markets are a great way to "seed a place with activity" by setting out food. This one is in Arlington, Virginia.

Lighting

Lighting is an important component of creating a safe nighttime environment in any public space. See the Lighting chapter for guidelines and recommendations.



PPS

A case study in successful management: New York's Bryant Park. Chess and other games can be rented from a kiosk...

PPS

...temporary activities are planned and accomodated (in this case bowling)...

PPS

...and movies are shown throughout the summer. There is always a reason to come back.

Program and Management

A critical part of a successful space is programming. Designers should lead conversations during the design and input phases to determine ways to activate the space. Activities can include green markets, art fairs, lunch time concerts, movies, outdoor ice skating, model boating, community meetings, art displays, vending, eating, and gardening.

When the program is developed during the *design* phase, the place can be designed so that the most likely activities will be accommodated. For example, if a large wall adjacent to a small park would be great to show movies on, trees should not be planted in front of the wall. Conversely, should a gazebo be included if no one can think of an event it would ever actually be used for? And one more plug for moveable seating; it provides a greater degree of flexibility since it can be moved out of the way to accommodate market stalls or large crowds.

80% of the success of any public space can be attributed to management.

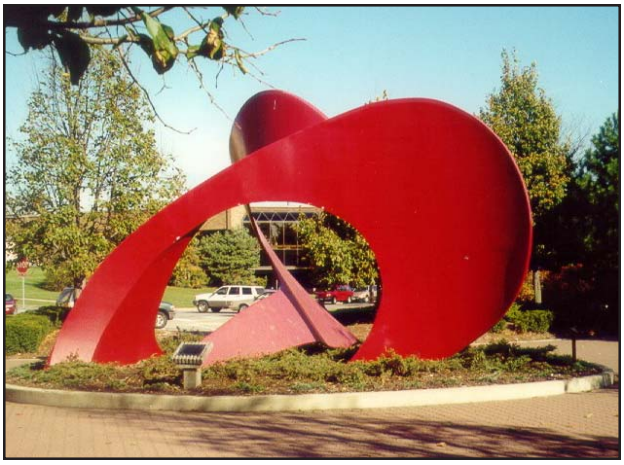
All of this activity needs to be scheduled and managed by *someone*. The Project for Public Spaces believes that 80% of the success of any public space can be attributed to its management. A business improvement district, Downtown Evansville Incorporated, an adjacent business, the Parks Department, planning staff, or a neighborhood organization that "adopts" a public space can provide management.

It doesn't matter as along as someone is identified who can be consistent in their efforts to make sure something is always going on, and that the place is clean and well-maintained.

Matthew Berg

An example of an abstract sculpture. "Transcendance" by artist Matthew A. Berg V.

This piece references steamboats without literally duplicating the form of one.

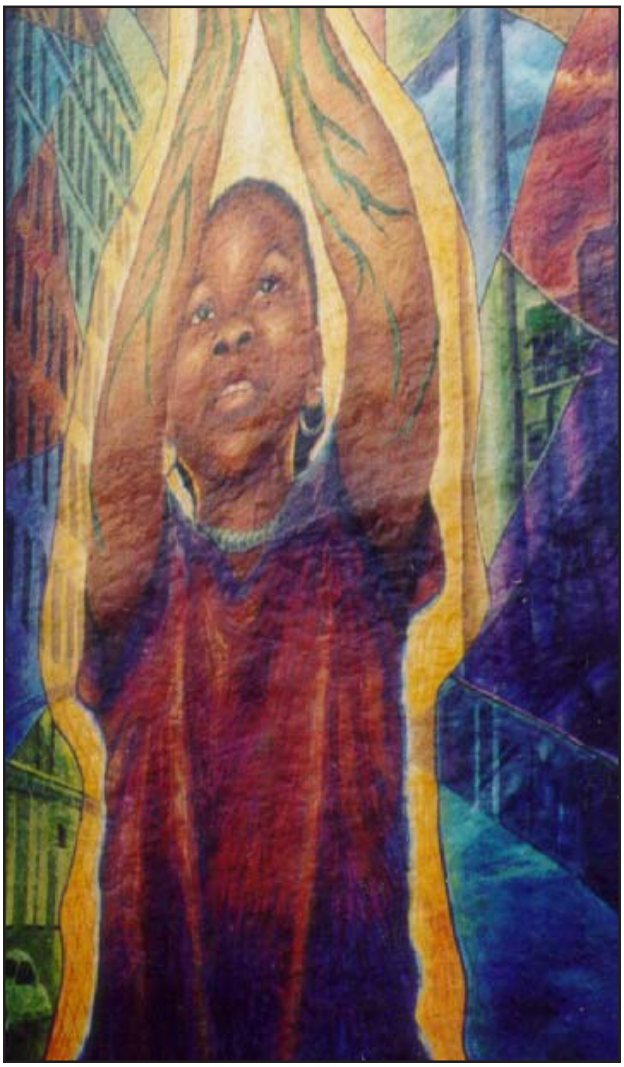


Another monumentally-scaled, abstract piece appropriately sized for it's location.

Public Art

Many public spaces receive their identity from art placed within them. Evansville encourages the arts and promotes the inclusion of sculpture and other art elements in public spaces.

The very nature of art is that it should be free of limitations, thereby increasing the likelihood that forms and concepts the average person would not conceive of will be created. The unexpected and the unusual are the very things that draw us to art in public spaces. The more unusual, the stronger the emotional response – whether it be joy, delight, wonder or anger. The intent of the guidelines is not to limit creativity, but artists and patrons are encouraged to consider the following thoughts.



Large scale wall mural. Murals should be made or directed by experienced artists to ensure that the finished piece, like this one, is high quality.

The Vietnam War Memorial in Washington, D.C. by Maya Lin. Artists and designers are encouraged (though not required) to consider abstract expressions of people, events and ideas.

Sculpture

Sculpture should be fabricated from materials that can be expected to last long enough to respect the emotional and financial investment in the piece. Cast and fabricated metals, glass and stone are all acceptable materials when specified specifically for outdoor use.

Sculpture and murals should be created or directed by artists who can demonstrate experience and previous success with similar installations.

Abstract vs Literal Expressions

Artists are encouraged to create abstract expressions of people and events. For example: should the community decide to create a memorial to the victims of the 9/11/01 attacks, a literal interpretation of twin columnar elements is discouraged over something a little more thought provoking like the Vietnam Veterans Memorial in Washington, D.C. That memorial communicated the anguish of the loss of life through its shape, appearance and inclusion of names of those lost. Similarly, significant members of the community might be recognized through an abstract reference to their accomplishments rather than a bronze statue bearing their likeness.

Whether literal or abstract, art installations in Evansville should say something about, and be reflective of, the community. The historic bronze plaques along the new riverfront development are one nice example. They are also a good example of how art can be a component of a larger composition rather than an object in the middle of a space – a quality that is encouraged in the Redevelopment Area.

The LEED program does not have a specific section on public space design, but it does set forth goals for pavement reflectivity, tree canopy cover, and sustainable methods for handling stormwater runoff - issues that could be addressed in any urban open space.

Related References

Online references:

http://pps.org/gps/

The Great Public Spaces section of the Project For Public Spaces website. A great resource for information about public spaces design. Includes a large library of images of successful spaces (as well as unsuccessful ones) from around the world, and an analysis of each.

Publications:

The Social Life of Small Urban Spaces by William H. Whyte

The public space design classic. This short book is written in a clear, easy to read style that often incorporates humor to make a point. Lots of great photos and facts.

People Places - Design Guidelines for Urban Open Space Edited by Claire Cooper Marcus and Carolyn Francis

Another classic that addresses a wide range of public space types, from public squares to university campuses to hospital/healing environments. The book has hundreds of references for further reading, including books about Crime Prevention Through Environmental Design (CPTED).

How To Turn A Place Around by The Project For Public Spaces

This short book extends Whyte's research with practical observations and advice on making great places. It clearly lays out PPS's argument for a community-based design process.

Life Between Buildings - Using Public Space by Jan Gehl

Gehl is a pre-eminent public space thinker who has influenced two generations of urban designers. The book is out of print but can be found on some web-based rare book sites, including http://www.alibris.com/

PublicSpaces

GUIDELINES

- ☐ **Design places for people by considering human scale and needs.**
- ☐ **Review the four qualities of successful places when creating new urban spaces.**
- ☐ **Be sure to provide plenty of functional, usable seating. Whenever possible, make the seating moveable.**
- ☐ **Provide other amenities like trash receptacles, bike racks, trees, and lighting.**
- ☐ **Strive for human-scaled spaces within larger parks, squares and plazas.**
- ☐ **Try to locate urban open spaces according to the general guidelines noted .**
- ☐ **Design fountains and water features for year-round appeal. Recognize that fountains require significant maintenance.**
- ☐ **Create programs for public spaces that provide people a reason to go there at different times of the day and year.**
- ☐ **Manage public spaces - don't build them and walk away!**
- ☐ **Make food an important part of the design of the public space.**
- ☐ **Make art part of public spaces as much as possible. Explore abstract sculptural forms in addition to literal forms.**

PlantingDesign

Plants in urban environments provide many wonderful benefits. **Plants reduce the heat island effect, create human scaled sidewalks and contribute to the general well-being and image of the community.** Conversely, when trees and shrubs are planted or maintained in inappropriate ways, at best they negatively impact the image of the community, and at worst can result in damage to infrastructure, result in bird problems and restrict important views.

The intent of this Chapter is to provide guidelines that will help ensure that when plant material is installed in the downtown area, it supports the multiple objectives of placemaking, enhances the quality of the downtown experience, is supportive of commerce, and is installed in a manner consistent with best available knowledge of urban horticulture.

The successful use of plants in urban areas involves correctly addressing five major issues: **Soils, Installation, Selection, Placement and Maintenance**. This chapter is organized to illustrate the importance of each of these issues and show how consideration of them will benefit the Redevelopment Area.

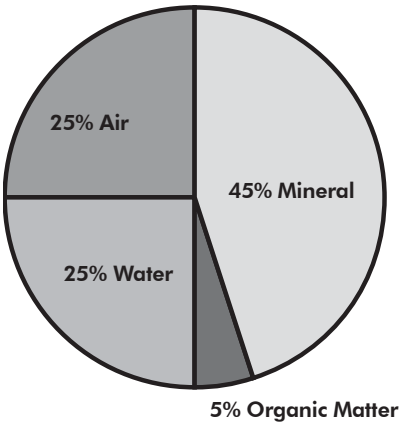
The information in this chapter is intended to support the Arboriculture Specifications Manual and the Ordinance of the City of Evansville Concerning Trees. Both of these documents are available from the Evansville Department of Urban Foresty (812) 475-1426.

Design approval applicants should also be aware that decisions concerning tree planting and maintenance are made at Tree Board Meetings which occur the first Thursday of every month. Contact the Department of Urban Foresty for further information about the process of submitting information to the Tree Board.

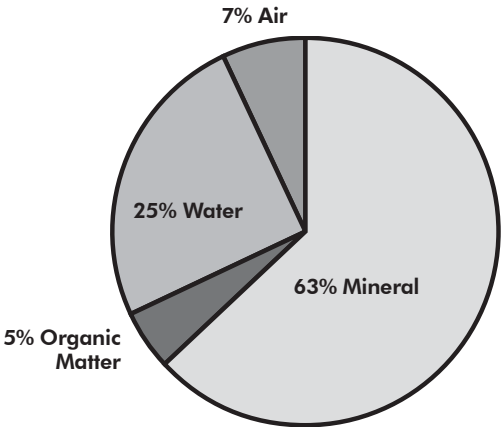
Soils

Soil is the most critical factor in the health of plant material. In spite of this, the quality and quantity of the soil that trees are planted in often receives little to no attention during the early stages of the design process.

In most urban tree installation projects, the planting process goes something like this: trees are grown in nurseries where the soil conditions are ideal and where they have been babied along with pesticides, sensitive pruning, regular watering and everything else a tree may need to become perfect. From that environment, they are dug up with a fraction of the roots and soil they relied on in the nursery, usually transported a great distance, dropped into holes in the ground that are not much larger than the rootball and expected to survive. Not surprisingly, most often they do not.



Natural / Ideal Soil Composition

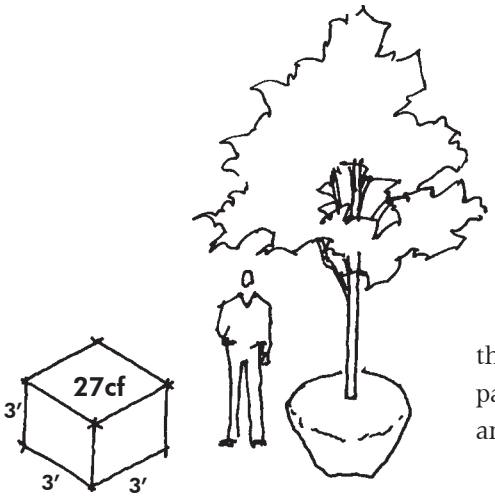


Typical Urban Compacted Soil Composition

Tree Facts

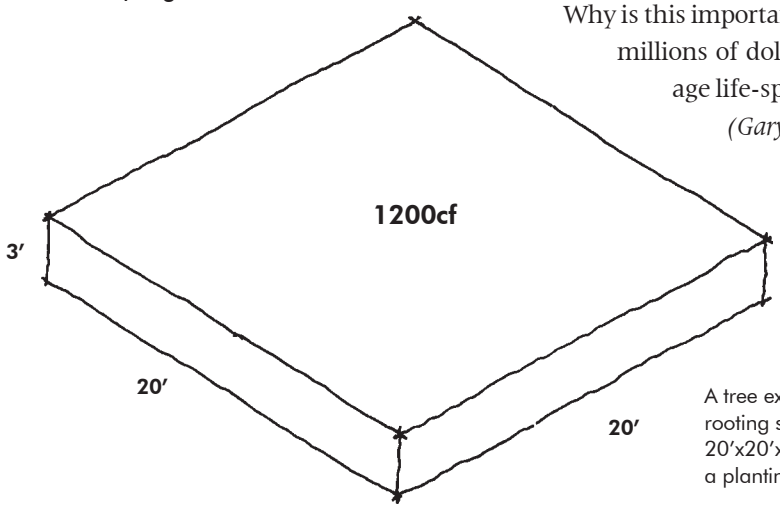
A fast growing tree absorbs up to forty-eight pounds of carbon dioxide a year. That adds up to ten tons per acre of trees – enough to offset the carbon dioxide produced by driving a car 21,000 miles. *Source: Page 12, Shading Our Cities - A Resource Guide for Urban and Community Forests (Gary Moll and Sara Ebenreck).*

Cities are 8 degrees warmer on average than in the country. The US Department of Agriculture has done studies showing that trees reduce heat in cities by as much as 25%.



One of the most significant reasons that trees fail is that the amount of soil provided for the tree to grow in is not sufficient and/or the soil lacks the appropriate balance of organic matter, air, water, nutrients and minerals. The charts on page 52 illustrate the differences between "ideal" soil (i.e., what the tree probably grew in at the nursery) and the typical composition of the soil they are planted in at an urban site. The lack of air (resulting in compacted soils) is the most significant difference between urban soils and natural soils.

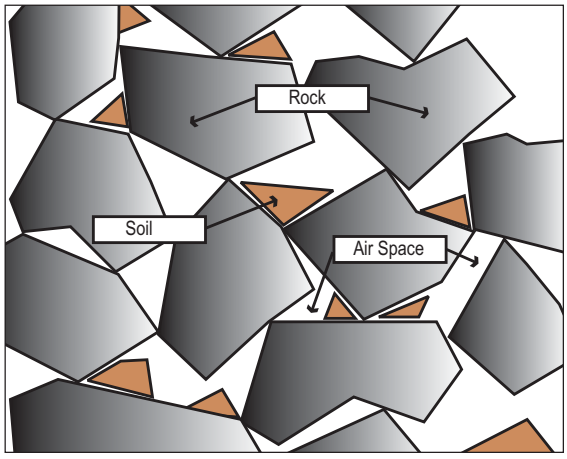
Why is this important? Each year, the United States spends many millions of dollars on urban tree installations, yet the average life-span of a tree in an urban setting is 5 to 12 years *(Gary Moll and James Urban, "Planting For Long-Term Tree Survival," Shading Our Cities - A Resource Guide for Urban and Community Forests, pg 133.)* Such a significant investment warrants implementing procedures to ensure that the tree has a chance of reaching maturity.



A tree expected to achieve a caliper of 25" will require a rooting space of 1200 cubic feet, or a planting area 20'x20'x3' deep. Most sidewalk installations only allow for a planting area of 3'x3'x3' deep

Structural Soils

Cornell University has developed a material called "structural soil." Sometimes adequate soil volumes cannot be achieved in settings where trees must be installed in primarily paved areas. This is because most pavements require heavily compacted sub grades to meet specifications. Structural soils have been designed to be compacted to the density required for pavements, yet still provide enough voids within the sub grade for air, water and soil to support root growth. Structural soils should be given consideration in areas where traditional loam/peat soil combinations cannot be provided in the appropriate quantities.



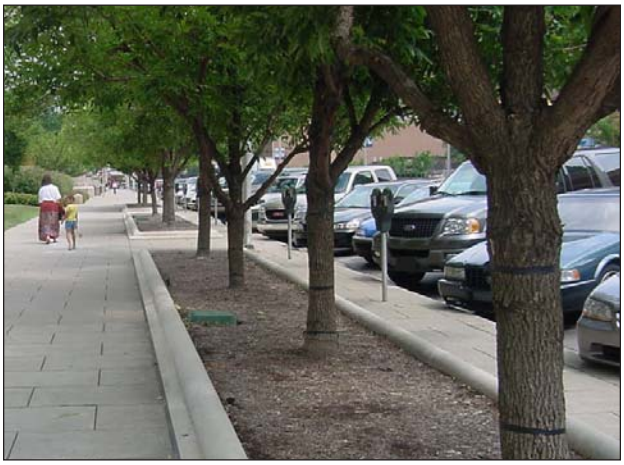
Installation

The way in which a tree is planted, particularly in sidewalk settings, will have a profound effect on the health of a tree. Because air circulation to the roots is such a significant concern, installation methods that protect the planting mix from compaction should always be considered. Several successful methods are portrayed in the following photographs and drawings. These methods may not always be affordable, but designers and reviewers are urged to consider the life-cycle costs of these scenarios before ruling them out.

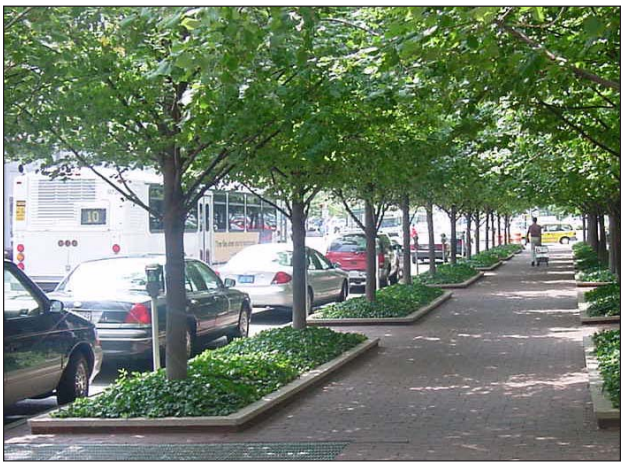
State Street Renovation Project, Skidmore Owings and Merril, used by permission of Visual Reference Publications

ENCOURAGED: Curb and rail contain mulch and organic matter and prevent pedestrian access across planting surface. Open planter allows oxygen to roots.

ENCOURAGED: Another good answer is to plant trees in open lawn areas. While not preventing pedestrian access across the top of the planting area, this method still allows a significant amount of oxygen to get to the roots. The trees also recieve the benefit of a continuous volume of soil to grow in.



ENCOURAGED: Trees in these planters benefit from large, contiguous quantities of soil to grow in. Curbs prevent compaction by discouraging pedestrians from walking across the planters.



ENCOURAGED: Small curbs prevent compaction while allowing exchange of oxygen.

DISCOURAGED: Installing grates over trees is not preferred. This installation is more successful because a 10" air space has been provided between the soil and the bottom of the grate.

DISCOURAGED: This installation creates a visually provocative scene, but the basic horticultural requirements of the tree are not being met. This and similar kinds of installations are discouraged in the development area.

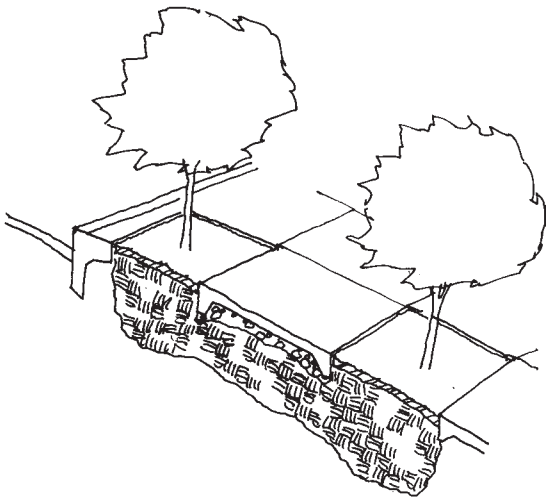
Urban Heat Island Effect

On hot summer days, the air in urban areas can be up to 10 degrees hotter than in surrounding areas. This change is described as the "urban heat island effect".

Urban heat islands form as vegetation is replaced by asphalt and concrete for roads, buildings, and other structures necessary to accommodate growing populations. These surfaces absorb – rather than reflect – the sun's heat, causing surface temperatures and overall ambient temperatures to rise. The displacement of trees and shrubs eliminates the natural cooling effects of shading and evapotranspiration (a natural cooling process in which water transpires from a leaf's surface and evaporates into the atmosphere, reducing ambient temperature).

Options for reversing the urban heat island effect include *installing reflective and emissive roofing materials*, *increasing the reflectivity of roads, driveways, and other paved surfaces*, and *planting shade trees*

Source: United States Environmental Protection Agency



Interconnected pits, open to the air, underdrained

When the correct quantity of soil cannot be provided, tree pits can be interconnected. Roots are able to grow out of the tree pit and gain access to other soil volumes.

Will the tree be placed in front of retail establishments with signage that must be visible to attract shoppers? If so, a species that can be limbed up to allow views below the canopy should be considered. A common mistake many communities make when confronted with this issue is to plant smaller ornamental trees in front of stores. These trees, at maturity, tend to develop canopies exactly in the space where you need clear views to signage. The crowns may also limit the activities that can occur below them (i.e., branching too low to accommodate outdoor dining/umbrellas).

Do you expect that the tree will shade places where outdoor dining is anticipated to occur? If so, a species that has proven itself less likely to attract birds should be considered.

Selection

What makes a good urban tree? When considering the best tree for an urban setting, it is important to answer these basic questions prior to making the selection.

How much room does the tree canopy have to grow? Are there overhead utilities that will restrict the ultimate height of the tree? If there is little room to grow, and overhead utilities are present, a species that can reach maturity on the space available should be considered.

How much soil can you reasonably expect to provide? If it's not much, select a species that has a demonstrated history of growing in small amounts of poor soil.

Will the trees be irrigated? If not, a species that is unusually drought resistant should be used.

Are the trees for a mini-park that may be frequented by children? If so, trees with thorns or poisonous fruits should not be used. Low branching trees and trees that attract birds may also be a problem.

Will the selection improve the diversity of the urban forest or contribute to the development of a monoculture? Check with the Department of Urban Forestry to see if there are species that have been over planted, and whether there are species they recommend that will improve diversity. Monocultures leave a city susceptible to widespread pest and disease infestations that can quickly devastate the urban forest.

Main Street

The trees on Main Street are Bradford Pears. Bradford Pears were quite heavily planted in the 1980's, but have proven themselves to be very susceptible to damage from wind and ice. They also seem to be a favorite for birds, and completely block important views to signage and facades. *Bradford Pears are specifically discouraged for use anywhere in the Redevelopment Area.* When it is time to replace the Pears on Main Street, designers should work with the Department of Urban Forestry to select the best species.

Trees that are more likely to survive in downtown areas will possess some similar characteristics. They will have an unusually high resistance to drought, they will be able to survive with very little air getting to the roots, and they will be able to take a significant amount of abuse.

The following list represents some species that have proven themselves in the situations noted. The list is not exhaustive, but is intended to give the user a point of beginning with several recommended options. A more comprehensive list can be found in the Arboriculture Specifications Manual available from the Department of Urban Foresty.

Street, parkway and sidewalk plantings with plenty of room to grow	**Limited space plantings (horizontal and/or vertical)**	**Hedge/screen plantings**
Acer platanoides *and cultivars (Norway Maple)*	Ostrya virginiana *(American Hophornbeam)*	Taxus *species (Yew)*
Celtis occidentalis *and cultivars (Hackberry)*	Acer platanoides, *columnar cultivars (Norway Maple)*	Juniperus *species (Juniper)*
Fraxinus pennsylvanica *and cultivars (Green Ash)*	Acer Ginnala *(Amur Maple)*	Myrica pennsylvanica *(Bayberry)*
Platanus x acerifolia* *and cultivars (London Plane Tree)*	Cercis Canadensis *(Eastern Redbud)*	Spirea bumalda *(Anthony Waterer Spirea)*
Taxodium distichum *(Bald Cypress)*	Rhamnus cathartica *(Common Buckthorn)*	Pyracantha *species (Pyracantha)*
Tilia cordata *and cultivars (Littleleaf Linden)*	Quercus robur 'Fastigiata' *(Pyramidal English Oak)*	Ornamental grasses
		Rosa species (Shrub roses)

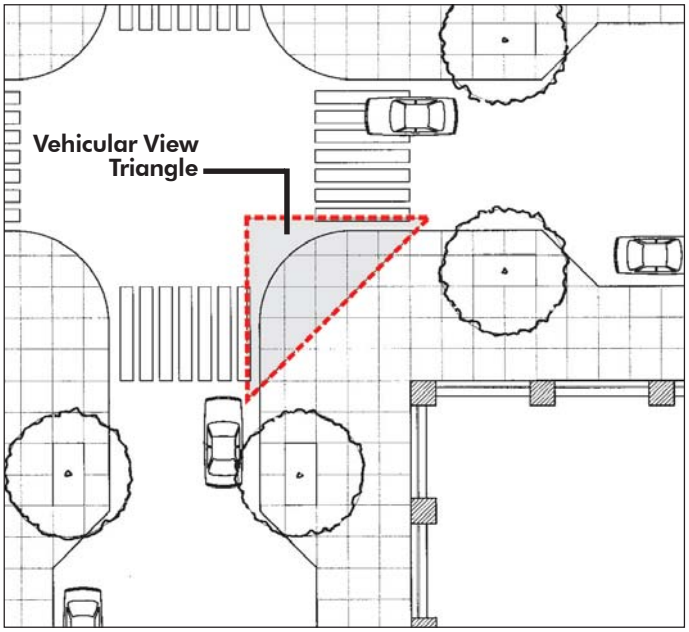
Annual Plantings

Annual plantings are a great way to provide added color to the urban environment. They can be added to hanging baskets, placed in containers, or incorporated into planting plans as in the photo at left. Use of annuals is strongly enouraged throughout the Redevelopment Area. Annuals do take regular maintenance in order to keep them looking their best. Be sure to have a maintenance plan in place before investing heavily in containers and plants.

See the Street Furnishings chapter for further information on planters.

Placement

Plants in the urban environment provide many wonderful benefits. Placing them without giving full consideration to how they may impact other aspects of the urban environment, however, can turn them into liabilities. The two most significant issues are below grade conditions and views.

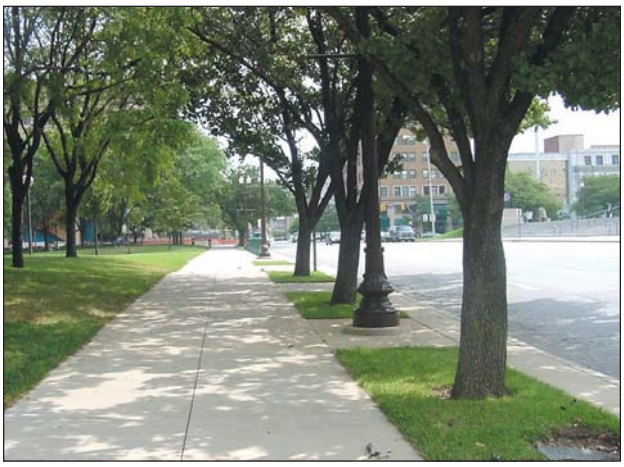


At every intersection, there is a zone called the vehicular view triangle. This is an area that needs to be kept free of obstructions so that drivers and pedestrians can see each other clearly. Views to signage and other important focal points should also be considered when developing a planting plan.

Urban environments are typically a maze of underground utilities. Above ground utilities are also an issue, though this tends to be less of a problem. When locating new plant material, the below grade condition must be thoroughly evaluated to understand where potential conflicts exist. Once they are known, decisions can be made as to whether the *utility* or the *tree* should move. If an above ground utility conflict exists, explore the possibility of burying the line. If this is not possible, move the tree or select a species that can reach maturity without the need for pruning to keep it low.

DISCOURAGED: Without a tree buffer between the sidewalk and street, the sidewalk can be a very uncomfortable place to walk.

ENCOURAGED: Pedestrian comfort can be improved with the addtion of trees to act as buffer between street and sidewalk.



ENCOURAGED: Placing the trees within a grass strip better defines the pedestrian realm and creates a more comfortable environment for the pedestrian.

When locating trees within the right-of-way, consideration should be given to how the trees can enhance the pedestrian experience. Placing trees between people and cars can help to establish the sidewalk as a protected pedestrian space.

Maintenance

Too often the best-laid planting plans are undermined by poor maintenance. The most significant problem many communities face relative to plant material is excessive and inappropriate pruning. A common myth is that trees need pruning to stay healthy.

Unfortunately, the lack of knowledge about proper horticultural care on the part of just a few individuals can result in a negative image for the whole community. This portion of the chapter is devoted to drawing attention to this issue and providing some guidelines for proper maintenance.

When selected, located and planted properly, mature trees seldom need pruning.

Trees and shrubs often receive severe pruning in a well-intentioned effort to show that an owner is "on top of" the maintenance of their property. More often than not, when planting designers and landscape architects create lineal or massed plantings of the same species, the intention is to allow the plants to grow *together.* The goal may be to create a solid screen in front of a parking lot to hide the view of cars and pavement. Other times, the "weight" of the combined masses of each plant may be an important part of achieving the correct balance in a design composition.

STRONGLY DISCOURAGED: These trees have been pruned too severely. Lack of knowledge about proper horticultural care on the part of just a few individuals can result in a negative image for the whole community.

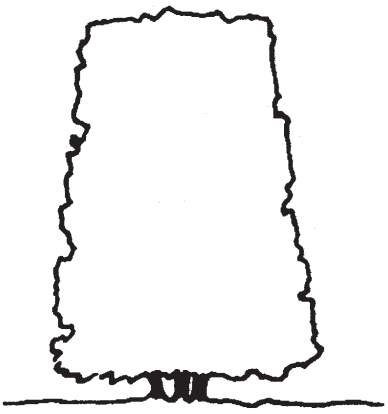
ENCOURAGED: Limbing up a tree allows views below the canopy.

STRONGLY DISCOURAGED: Topping results in building signage blocked by dense tree canopy. Our tree ordinance prohibits tree topping.

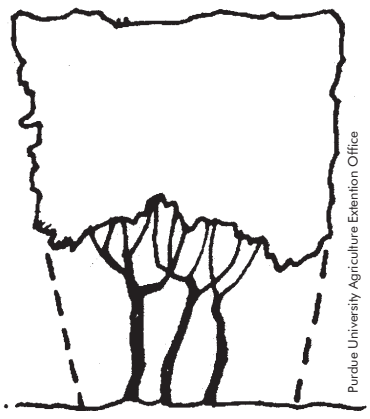
Shrubs that are sheared into individual balls will never achieve the intended function of screening the parking lot.

Plants that are allowed to grow together create a more effective screen.

Several practices are persistent and should be avoided. One is a belief that shrubs planted in a massed grouping or in a hedge must always be sheared so that the individual plants never touch.



Correctly Pruned



Incorrectly Pruned

If a hedge must be sheared, the plant should be pruned so that the bottom of the hedge is wider than the top.

There are several problems with aggressive pruning. Here are just a few of the most basic concerns of maintenance.

Many more detailed publications and web sites should be consulted when discussing this topic. A few of the best are listed in the references section.

The size of a tree canopy is proportional to the amount of food the tree needs to survive. When large amounts of foliage are removed from tree canopies, it limits the amount of food that can be produced for the tree, resulting in weakness and leaving the tree more susceptible to disease and infestation.

After "topping", the tree develops "suckers" – dense upright branches which come in right below the cut. These new branches quickly grow back to the original height of the tree. If the goal was to improve views through or over the canopy, this will be an expensive, never-ending process.

Large stubs left from topping seldom heal or close properly, making them vulnerable to insects and disease.

Removing foliage can expose the tree's bark to direct sunlight and may lead to sunscald and deterioration.

Topping disfigures trees. Large stubbed branches and the suckers that sprout from these cuts are unsightly. Our tree ordinance prohibits tree topping.

Sometimes evergreen shrubs are planted with the intention of creating a sheared, formal appearance. Other times, controlling the size of the plant is easiest to achieve by shearing with electric trimmers. In either case, it is important to note the following:

Shearing hedges increases the amount of foliage on the outside of the plant, limiting the amount of sun that can reach the interior. This causes foliage to die off on the inside of the plant. If a branch is broken or foliage dies on the outside, it will leave an unsightly gap in the hedge. Shearing should be avoided unless the planting scheme was specifically designed with the intention of creating formal architectural forms.

A more preferable approach is to selectively prune plants by hand. This allows light to get to the middle of the plant and results in a thicker, more appealing appearance.

If shearing must be done, the plant should be pruned so that the bottom of the plant is wider than the top. If the top becomes wider than the bottom, it will shade the foliage below and cause unsightly die-back.

Sustainable Sites
Credit 5.1 – Encourages use of native vegetation.

Credit 6 – Roof gardens and vegetated swales cited as stormwater treatment and reduction strategies.

Credit 7.1 - The LEED provides a point for shading 30% of non-roof impervious surfaces.

Water Efficiency
Credit 1 – Encourages use of water efficient landscaping.

Related References
Online Pruning and tree care information:

www.hort.purdue.edu/ext/HO-4.pdf
Tree Pruning Guidelines from Purdue University Cooperative Extension Service On Line Publications.

www.isa-arbor.com
International Society of Arboriculture

www.urban-forestry.com
Society of Municipal Arborists

Printed Publications:

City of Evansville Arboriculture and Specifications Manual. Available from the Department of Urban Forestry (812) 475-1426.

The Ordinance of The City of Evansville Concerning Trees Available from the Department of Metropolitan Development. (812) 436-7823.

Shading Our Cities: A Resource Guide for Urban and Community Forests (1989) Edited by Gary Moll and Sara Ebenreck.

Manual of Woody Landscape Plants: Their Identification, Ornamental Characteristics, Culture, Propagation and Uses (1998, 5th Edition) by Michael A. Dirr.

New Approaches to Planting Trees In Urban Areas (1999) by James R. Urban, FASLA.
(Printed in the 1999 ASLA Annual Meeting Proceedings. Copies can be obtained by calling 1-800-787-2665.)

The Ramsey-Sleeper Architectural Graphic Standards Tenth Edition (2000) edited by Charles George Ramsey, Harold Reeve Sleeper, and John Ray Hoke Jr.

Urban Soil in Landscape Design (1992) by Phillip J. Craul

Cornell Structural Soil Mix (1999) by Nina Bassuk From City Trees, The Journal of The Society of Municipal Arborists Vol 35, Number 1 January/ February 1999

Planting**Design**

GUIDELINES

- ☐ **Make the design of soils and growing areas for trees a critical step in the development of planting plans for parks and streetscapes. Maximize the quality and quantity of soil.**

- ☐ **Wherever possible, make large, open tree pits that are designed to prevent compaction of the planting soil.**

- ☐ **Select trees and shrubs for use in the Redevelopment Area from the list included here or in consultation with the Department of Urban Foresty.**

- ☐ **Place trees and shrubs so that important views are not blocked. Important views may include signage, the view triangle at intersections, or a view to the river.**

- ☐ **When considering how trees affect views, be aware that trees can also enhance views by framing them. Sometimes this can be difficult to understand when looking at circles on a planting plan. It is important to imagine how the view will appear at eye level. Include the planting plan in elevation drawings**

- ☐ **Trees planted in front of retail establishments should be allowed to grow up and beyond the elevation of signage. Trees should not be pruned to limit their height.**

- ☐ **Contract with licensed arborists to perform pruning and maintenance on trees.**

- ☐ **Coordinate the placement of plant material with utilities.**

- ☐ **Consider the scale of trees at maturity when selecting species.**

Parking

A huge portion of the Redevelopment Area is devoted to surface parking. The 2001 Downtown Master Plan called for a gradual redistribution of these parking spaces into structures so that the historic density of the urban core of Evansville can be recreated. We are working toward this goal, but it will take time. In the meantime it must be understood that surface parking will continue to be a major component of the downtown environment for a while longer.

Not only is there a great deal of surface parking in the Redevelopment Area, much of it abuts public sidewalks. The intent of this Chapter is to **create appreciation for how the design of surface parking lots can affect the visual and environmental quality of the Redevelopment Area.**

Edge Condition

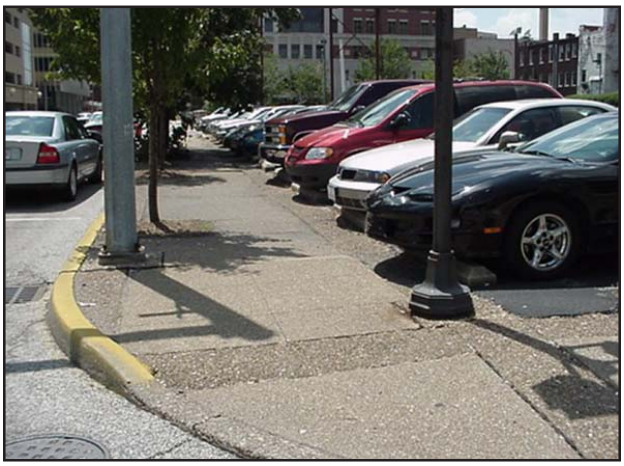
The manner in which the edge of a parking lot is addressed has a huge impact on the way a place feels and looks, particularly when the lot abuts a public sidewalk.

There are several benefits of creating defined boundaries at the edges of parking lots:

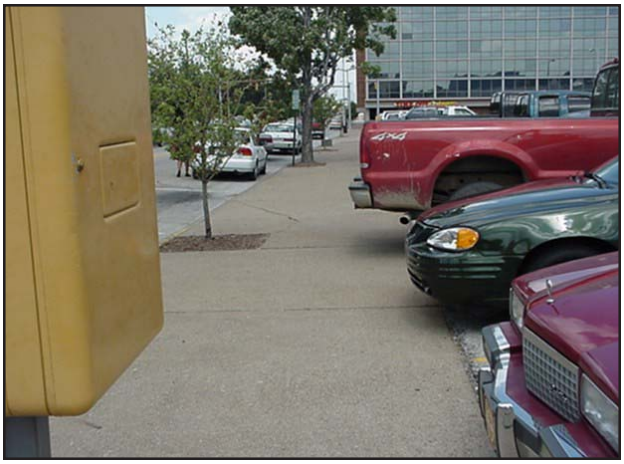
- ☐ A vertical plane at the edge of a lot can enforce the street wall, creating a greater sense of definition of the street space.
- ☐ Strong edges can help protect the pedestrian realm.
- ☐ A relatively small wall or hedge can remove a large portion of the parking lot from the viewshed, making the downtown more attractive.

Check the Ordinance!
See the City Zoning Ordinance for specific parking lot design requirements. It can be accessed on the web at http://www.evansvilleapc.com/cityzoning.html

The following areas of the ordinance deal specifically with parking requirements: Subchapter 2., 15.153.019 (Setback Requirements) and 15.153.020 (Fences, Walls and Hedges). Subchapter 5., addresses Off-Street Parking & Loading. See 15.153.093 (Parking areas not in or adjacent to residential districts) and 15.153.094 (Parking areas in or adjacent to residential districts.)

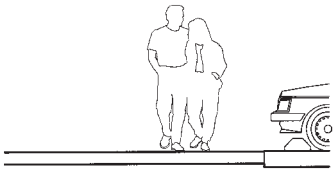


DISCOURAGED: The lack of clear separation between the sidewalk and the parking lot is unattractive and suggests a lack of concern for pedestrian comfort and safety.

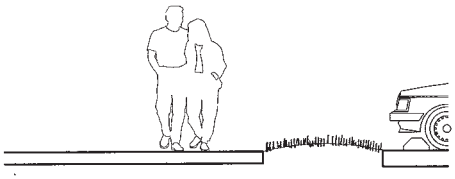


DISCOURAGED: Parking lots in the Redevelopment Area should be designed to accomodate vehicle overhangs. As a community, we must move toward a downtown environment that places a greater emphasis on pedestrian well-being and accessibility.

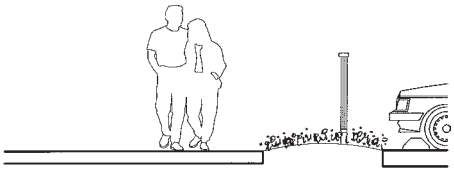
ENCOURAGED: That's better! Fencing, hedges and curbing make this a more appealing lot to walk by.



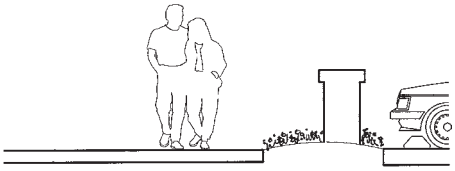
1. No Edge
Allowed by ordinance when adjacent to other commercial uses, but discouraged in the Redevelopment Area.



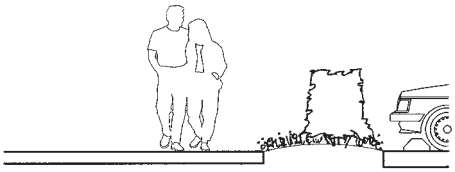
2. Transitional Yard
Required by ordinance when opposite from residential districts. See ordinance for specific dimensions. Although allowed, this condition does not provide any visual relief from the view of the pavement and cars. It contributes very little to the creation of a more walkable community.



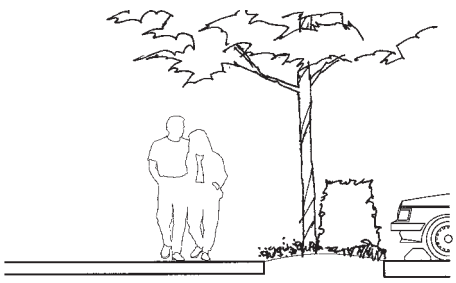
3. Transitional Yard with Fence
An improvement over a simple lawn, this drawing suggests groundcover instead of grass and a fence to begin to define the edge. This is better than #2, but still does not provide much screening of the parking area.



4. Transitional Yard with Low Wall
The wall does a better job than a fence of defining the edge and is a more urban treatment. More significant screening of the parking area is achieved. Wall material should be masonry like brick or stone. Dry laid stone and modular block units are discouraged.



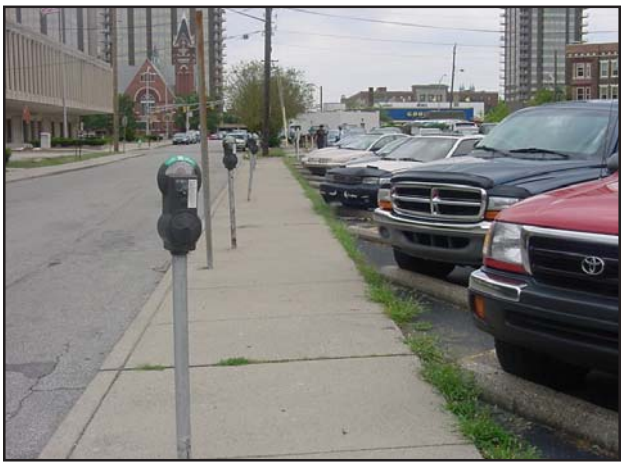
5. Transitional Yard with Hedge
The hedge adds color and life to the function of a screen. When allowed to grow together and create a continuous green wall, this is a very nice, easy way to screen a lot and extend the street wall. The groundplane suggested here is groundcover. Avoid colored rock and residential bed edging like landscape timbers. If an edge is needed, make it a cast in place concrete curb.



6. Transitional Yard with Hedge and Tree Row
The most preferred treatment. Groundplane is groundcover. The tree row does the best job of extending the street wall. This achieves the most significant screening of the lot, creates a pedestrian scale, adds color to the urban environment and provides shade on the sidewalk.

Materials

Edges should be defined with materials and forms that are appropriate to the urban environment. Metal guardrails, dry laid stone, wood timbers, plastic rail fencing, split rail fences, chain link, shadow-box wood fences and dry laid concrete masonry units are not appropriate for the Redevelopment Area.

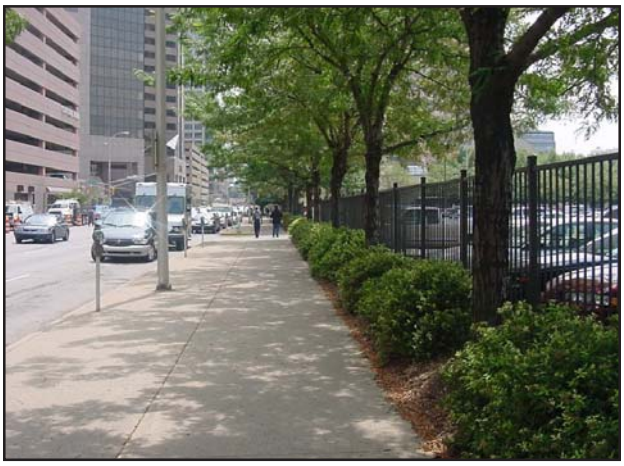


DISCOURAGED: The lack of any separation between people and cars makes this a very unappealing street to walk down.

DISCOURAGED: Guardrails are not appropriate parking edges.

DISCOURAGED: The combination of wood rails and masonry piers is inappropriate. Wood rails are more suggestive of a rural aesthetic and should not be used in the Redevelopment Area for fencing.

ENCOURAGED: This combination of a metal fence, deciduous hedge and trees is a very effective and attractive edge.



ENCOURAGED: Another example of a simple hedge and tree row. Notice how the trees create a plane that feels similar to a "street wall." The hedge, trees and planting all occur in an area about 5' wide.

ENCOURAGED: An excellent example of a low wall combined with a hedge on the inside of the wall. The stone and rail are beautifully detailed and well made. A very nice urban solution.

Appropriate built materials include metal fences (42"-48" high) and mortared masonry walls. Masonry walls can be brick, cut stone, or a combination of the two. Metal rails can also be combined very successfully with masonry.

Planted Edges

Hedges can also be used to create the edge. Combinations of plant material and built forms are encouraged. The preferred plant materials for planted edges include:

- ☐ Yew species
- ☐ Juniper species
- ☐ Anthony waterer spirea
- ☐ Viburnum species
- ☐ Flowering quince
- ☐ Burning bush

Evergreen plants are preferred over deciduous plants. Deciduous shrubs are preferred over perennials. The height of the plant material used to screen a parking lot should not exceed 36″-42″ for safety reasons.

Designers, developers and parking lot operators are strongly encouraged to incorporate planted edges into parking lots, particularly when they abut pedestrian routes.

ENCOURAGED: This very simple yew hedge and deciduous tree row give the parking lot beyond a defined edge.

ENCOURAGED: The same hedge and tree row above. Note that the hedge is only about 42″ high, but completely screens more than one-hundred feet of pavement in the parking lot beyond. The trees do an effective job of screening a freeway that passes over the parking lot.

DISCOURAGED: Evergreen shrubs will only be effective as a screen when they are allowed to grow up and together. These yews have been sheared into individual plants and kept very low. They are not screening the view of the cars or pavement.

Entries

Entries should receive considerable thought and attention. Many times these occur at corners and can have a significant influence on the character and quality of the corner (see StreetCorners for more discussion of the importance of corners in the urban environment).

Entries should be safe, well lit and highlighted with plant material like annuals and perennials that do not occur along the edge of the lot.

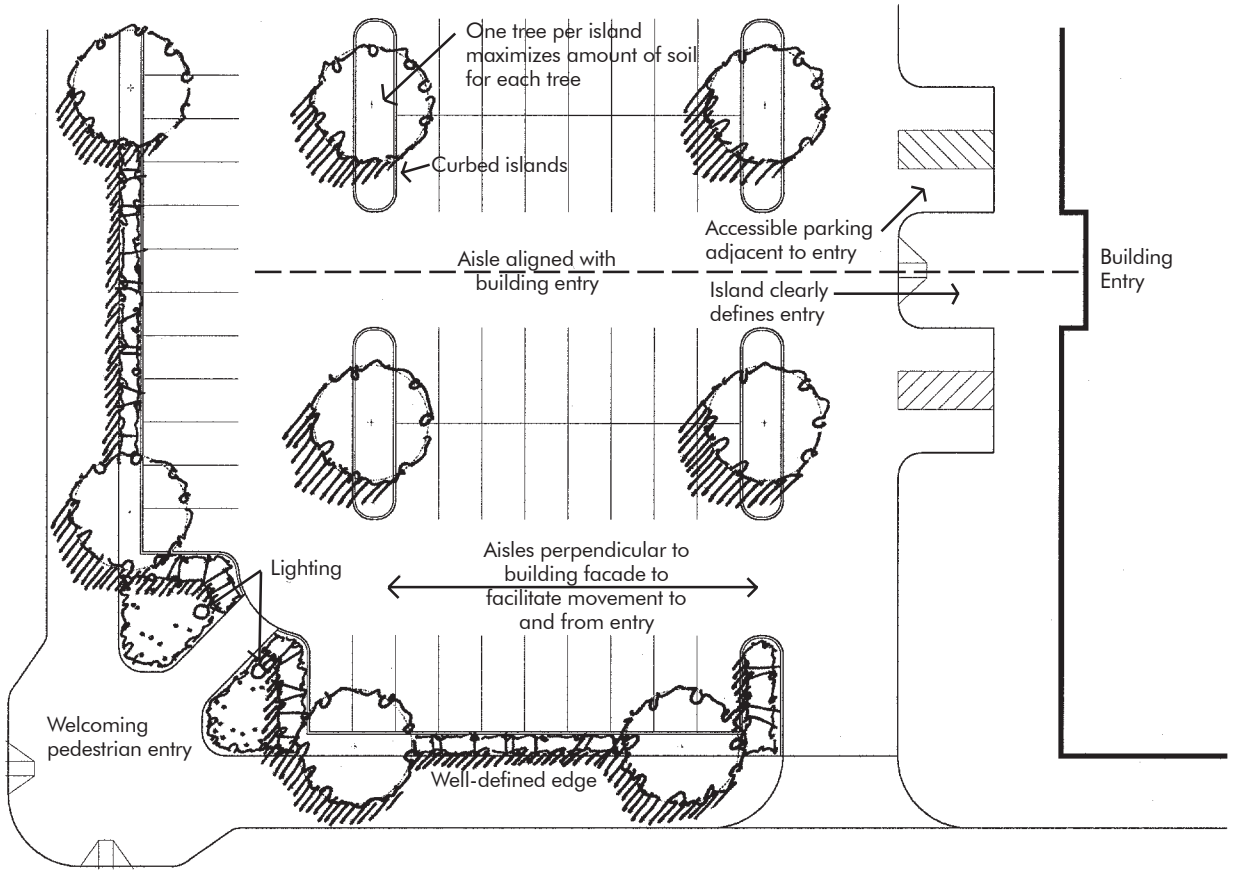
Materials

White stone, red stone, lava rock, colored mulch and dry laid stone like that shown at right are strongly discouraged in the Redevelopment Area.

These materials are more typical of a residential/suburban setting and are not appropriate in the urban environment.

River rock and shredded hardwood are appropriate mulching materials. Beds that must be contained should be edged with cast in place concrete, or mortared masonry. Avoid plastic edging, precast concrete scalloped garden edging and similar products.

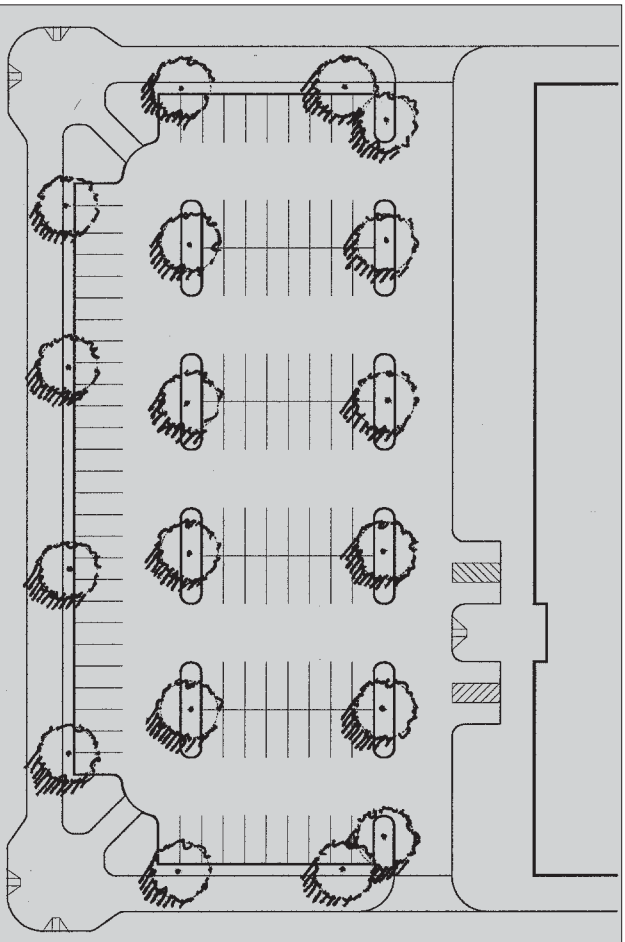
STRONGLY DISCOURAGED: White rock and dry laid stone should not be used in parking edge beds or interior islands in the Redevelopment Area.



Layout

The arrangement of parking spaces, drive lanes and planted islands can promote pedestrian circulation within a parking lot. Some goals relative to parking lot design:

- ☐ Arrange aisles perpendicular to the building. The lot serves to facilitate pedestrian movement to and from the building.
- ☐ Curb the landscape islands to prevent the planted areas from being run over and compacted.
- ☐ Create safe and welcoming entries at the corners.
- ☐ Define the edges.
- ☐ Shoot for 1 tree per landscape island to maximize the soil available for each tree.
- ☐ Place accessible parking spaces in a way that allows users to move directly to the entry without having to cross traffic.



Example Scenario
This is a theoretical parking lot in the Redevelopment Area. Applying the guidelines for interior landscaping described at right, the analysis breaks down like this:

Total area of the parking lot: 49, 107 square feet
Total cars: 111

Interior landscape island calculation:

49,107 x .05 = 2,455 square feet

Each island shown above measures 40 x 8, or 320 square feet.

There are a total of nine islands (8 whole and 2 half islands at the entries). 8 x 320 = 2,560 square feet. The lot meets and slightly exceeds the preferred amount of interior landscaped islands.

Tree quantity calculation:

111 cars divided by 10 = 11 trees.

On the inside of the lot (perimeter trees creating an appropriate edge wouldn't count), there are a total of 10 trees. Considering the efficient arrangement of the islands and parking, and the fact that there is slightly more landscape area than suggested, this would be acceptable.

Interior Landscaping

The zoning ordinance does not require plant material to be used within parking lots. However, designers, building owners and parking lot operators are strongly encouraged to provide plant material in parking lots in the Redevelopment Area. The overall image of the downtown area will benefit. As a result, parking lots will be more comfortable, and the pavement will not reflect as much heat.

The following guidelines can be used to determine how much space to allocate for plant material within the parking lot:

Landscape islands with a surface area equal to 5% of the area of the parking lots (including all parking spaces, interior drives, loading docks, drop-off/pick-up lanes, and access drives beyond the right-of-way) should be provided in parking lots with more than 10 parking spaces.

Within some of the islands noted above, a tree should be provided for every 10 parking spaces.

Each tree should be planted in an island or peninsula that provides the roots at least 430 cubic feet of growing space (approximately the amount of room that a standard 9'x18' parking space would provide if it was changed to a planting area and backfilled with suitable soil 3' deep).

Trees should be located in a manner that provides the most shade on the parking lot surface and/or cars.

Designers are encouraged to make use of the landscaped areas to gather stormwater and provide initial filtering of non-point source pollutants prior to collection in an inlet.

This map excerpted from the 2001 Downtown Master Plan shows existing surface parking lots in red and existing buildings in black. The proportion of surface parking to buildings in downtown Evansville is higher than it should be for an urban area.

Shared Parking

There has been a great deal of attention given to the edge condition of surface parking lots in this chapter because they are so prevalent downtown. It is important to note, however, that surface parking is *strongly discouraged* as a land use in the Redevelopment Area. As the map above indicates, the amount of surface parking to building mass in the downtown is disproportionately high for an urban area. For this reason, designers, developers and building owners will be expected to explore options like shared parking when considering parking solutions. In a shared parking scenario, a housing development might be able to make nighttime use of a commercial surface lot or parking garage that is otherwise full during the day. Retail business owners are also encouraged to require that employees not park on the street in front of the store. It is more important that these spaces be reserved for patrons. The Area Plan Commission (APC) is receptive to allowing new businesses to occupy vacant buildings without providing additional parking when there is (1) available public parking within a 300′ radius of the building, or (2)there is parking available in an adjacent private facility that could be leased from the owner. Applicants for design approval should also be aware that the Board of Zoning Appeals has granted variances for the number of parking spaces required for new developments.

Sustainable Sites
Credit 5.1 – Encourages use of native vegetation.

Credit 6.1 – Vegetated swales cited as stormwater treatment and reduction strategies.

Credit 7.1 - The LEED provides a point for shading 30% of non-roof impervious surfaces.

Water Efficiency
Credit 1 – Encourages use of water efficient landscaping.

Related References
Online architectural references:

http://www.evansvilleapc.com/cityzoning.html
The City's link to the Municipal Code, which contains requirements for parking lots.

http://www.npapark.org/
The website for the National Parking Association. This has links to a bookstore and documents articles that have shown up in Parking Magazine.

Publications:

The Ramsey-Sleeper Architectural Graphic StandardsTenth Edition (2000) edited by Charles George Ramsey, Harold Reeve Sleeper and John Ray Hoke. Provides a well-illustrated primer of parking lot design.

The Dimensions of Parking, Fourth Edition a joint publication of the NPA - the National Parking Association and ULI - the Urban Land Institute. A great overview of a multitude of parking issues with data from all over the country.

Parking

GUIDELINES

- ☐ **Pursue shared parking solutions before considering construction of new surface lots in the Redevelopment Area.**
- ☐ **Give parking lots strong edges that are considerate of the pedestrian**
- ☐ **Avoid guardrails, split rail fences, and the other discouraged materials for fences at the edge of parking lots.**
- ☐ **When screening with hedges, allow the plants to grow together to create a continuous plane that will hide the view of pavement.**
- ☐ **Create colorful, welcoming pedestrian entries to parking lots.**
- ☐ **Design parking lots so that pedestrian comfort is as important as vehicular circulation.**

Sidewalks

The condition of a community's sidewalks can say a lot about how much value the city places on walkability and accessibility. The absence of sidewalks where they are needed suggests that walkability is low on the priority list. Sidewalks that exist but are in poor condition, undersized or poorly located can also give the impression that the ability to get around on foot is not important to the community. In Evansville, we want every development project to be considered an opportunity to show that we place a high value on pedestrian circulation and accessibility.

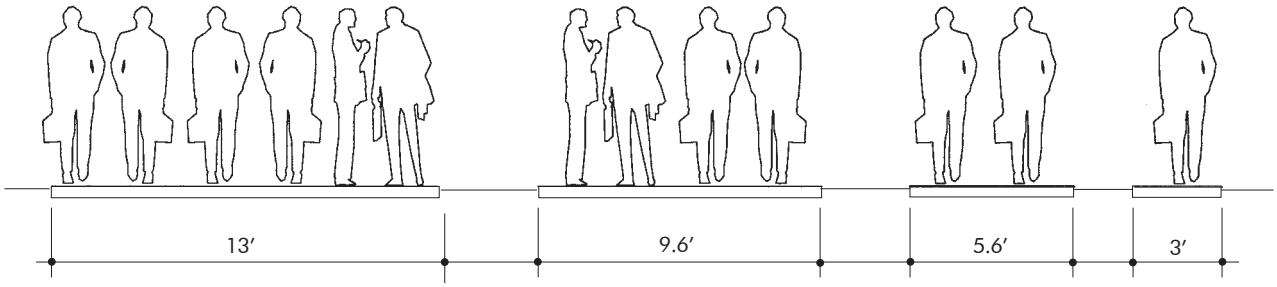
The intent of this chapter is to create awareness of sidewalk design issues, make them more accessible, and encourage thoughtful consideration of the qualities that can make them feel more pedestrian friendly.

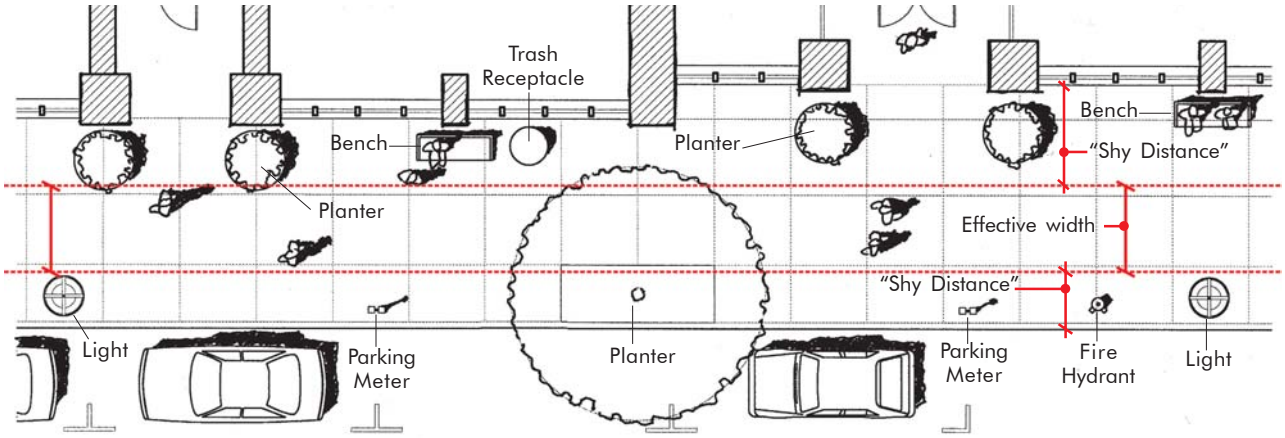
This sidewalk is only wide enough to accommodate a group of people if they walk single file. It's good that it's here, but it would be better if it was at least wide enough to allow two people to walk side by side.

The likely users of a sidewalk should be factored into the design. This walkway near a housing development has been designed to accommodate two people pushing strollers side by side.

Dimensions

One of the most important considerations in sidewalk design is the width of the walking surface. Sidewalks in the Redevelopment Area should be designed to be as wide as possible in order to accommodate as many people as possible. In the event that individuals are traveling down the sidewalk, a wider surface will feel safer, particularly when the walkway is adjacent to a roadway. The illustrations below show the capacity of a variety of sidewalk widths.





Remember that parking meters, fire hydrants, lights, trees, traffic signals and street furnishings will reduce the effective capacity of the sidewalk to convey pedestrians. Be sure to think through what other elements the sidewalk will need to accommodate when determining the width. Organize these stationary objects so that they occur in a zone adjacent to the curb whenever possible.

INAPPROPRIATE: Lack of attention to the placement of utilities in this sidewalk resulted in this hydrant being placed in the middle of the walk.

The Shy Distance

The width of the sidewalk is also affected by pedestrian travel *tendencies*. Pedestrians tend to travel in the center of sidewalks to separate themselves from the rush of traffic and avoid street furniture, vertical obstructions, and other pedestrians entering and exiting buildings.

Pedestrians avoid the edge of the sidewalk close to the street because it often contains utility poles, bus shelters, parking meters, sign poles, and other street furniture. Pedestrians also avoid traveling in the 24 inches of the sidewalk close to buildings to avoid retaining walls, street furniture, and fences (ORDOT, 1995).

The sidewalk area that pedestrians tend to avoid is referred to as the *shy distance*.

Taking into account the shy distance, only the center 6 feet of a 10 foot sidewalk is used by pedestrians for travel. Thus, the effective width of a sidewalk, not the design width, constitutes the sidewalk area needed to accommodate anticipated levels of pedestrian traffic.

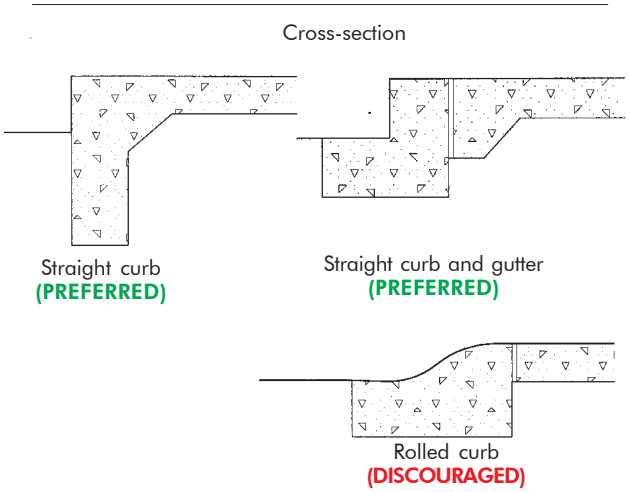
Placement

Our community will feel more pedestrian oriented if there is a distinction made between walking places and driving places. This distinction can be achieved in a variety of ways.

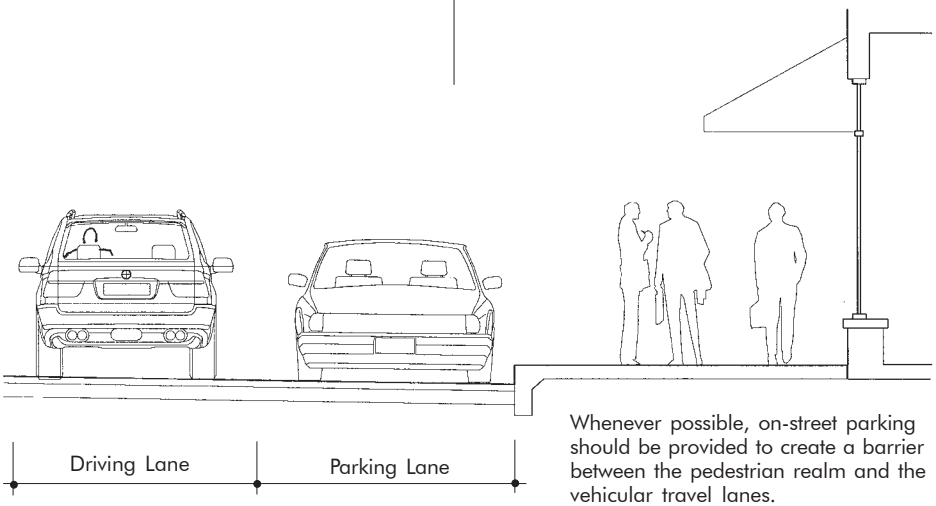
The first and most common way is to distinguish the walking surface from the driving surface with a vertical separation. The more distinct and crisp the application of this simple idea, the more effective it will be. The common straight curb is a good example of this. "Rolled curbs" are strongly discouraged in the Redevelopment Area because the level of pedestrian protection is diminished both physically and psychologically.

Where sidewalks abut curbs (no separation with a planted strip), the sidewalk and curb should ideally be combined instead of as two separate pours separated by an isolation joint. When there is an isolation joint between the curb and sidewalk, the joint often becomes a place where weeds grow (as in photo at upper right). When the curb and sidewalk are separate, the possibility exists that the sidewalk could settle lower than the curb, creating a tripping hazard.

DISCOURAGED: The perception of safety could be enhanced on this sidewalk even by providing a two to three foot grass median between the curb and sidewalk.



Straight curbs provide a more distinct separation between driving and walking surfaces.



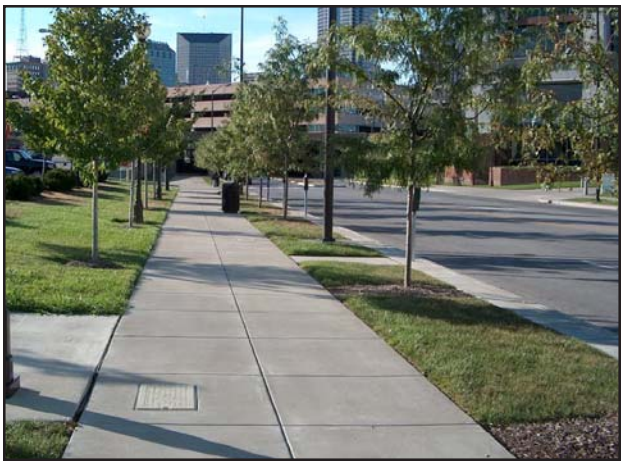
Whenever possible, on-street parking should be provided to create a barrier between the pedestrian realm and the vehicular travel lanes.

ENCOURAGED: These trees, when viewed in perspective, create the perception of a barrier between the walking surface and the driving lane. This is a good example of a psychological separation that can enhance the perception of safety for the pedestrian.

ENCOURAGED: Lights and other urban accessories can also help create separation. Though the placement of the trees and lights is encouraged, the use of unit paving and tree grates is not.

Horizontal Separation

Another way to distinguish walking and driving areas is to separate the sidewalk horizontally from the street. This can be achieved with a physical separation, psychological separation, or some combination of the two.

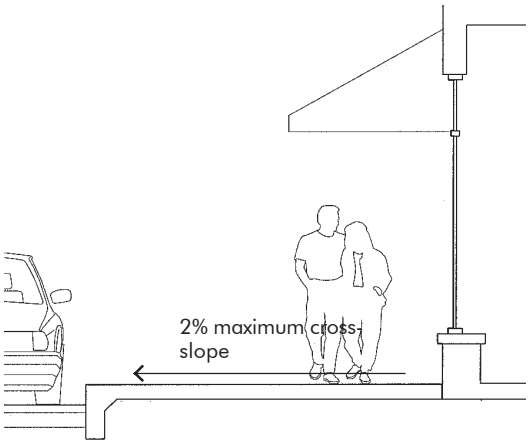


ENCOURAGED: A physical separation is an even better way to enhance the perception of safety.

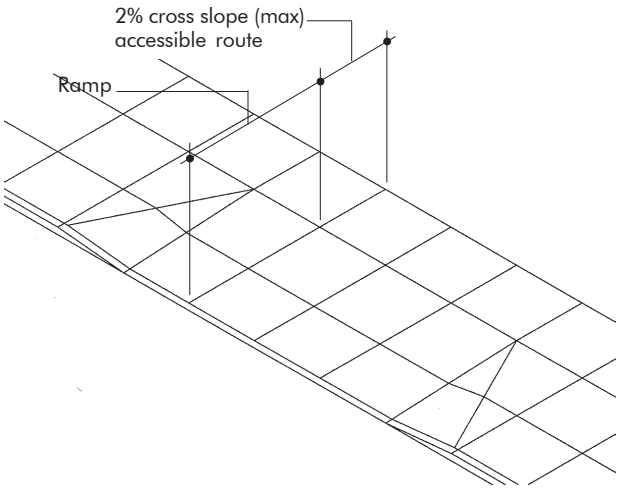
ENCOURAGED: The best way to establish the pedestrian realm as a highly valued space is to create generously proportioned planted areas with curbs and small rails at their edges.

Accessibility

Our goal is for the Redevelopment Area to be accessible. Accessible routes are defined *in part* by the Americans With Disabilities Act as a pathway 36" wide (minimum) with a cross slope no greater than ¼" of rise per foot of run. This cross-slope calculation can also be expressed as "2%." On a fifteen-foot wide sidewalk adjacent to a curb, this would mean that the fall from the back of the sidewalk to the top of the curb could not exceed 3.75".



ENCOURAGED: One of the requirements of an accessible route as defined by the American with Disabilities Act is that the cross slope does not exceed 2%. Sidewalks in the Redevelopment Area should meet this requirement.



ENCOURAGED: At curb cuts, the preferred manner in which to accommodate accessible routes is to leave a 36" minimum, 2% cross slope maximum pathway at the top of the ramp as shown. The remaining sidewalk pavement width can then be used to make up the grade between the street and the edge of the accessible route.

The need for accessible routes also means curb ramps must be provided at every corner. See the Street Corners chapter for a more complete discussion of this important issue.

Within any project, think about how the accessible route will be accommodated on the public sidewalk. Review the on-line version of the ADA Accessibility Guidelines for Buildings and Facilities for further accessible route requirements at http://www.access-board.gov/adaag/html/adaag.htm

ENCOURAGED: A concrete sidewalk can be thought of as a canvas against which to view an interesting facade.

The following materials are **discouraged** for use in sidewalks:

Exposed aggregate concrete
Clay brick pavers
Asphalt block pavers
Colored concrete
Granite
Slate
Other stone pavements

The following materials are **strongly discouraged** for use in sidewalks:

Stamped concrete
Concrete scored in running bond or diagonal joint patterns
Concrete unit pavers
Asphalt

Materials

One of the goals of the Guidelines is to create a cohesive appearance within the Redevelopment Area. When this criterion is applied to the City's *sidewalks*, it becomes important to use materials that are readily available, reasonably priced, easy to maintain, durable, and that can be easily duplicated from project to project. Evansville also adheres to a belief that storefronts and architecture should be more interesting visually than the sidewalk that abuts them. For these reasons, uncolored cast in place concrete is the preferred material for sidewalks in the Redevelopment Area. The goal is to avoid brick in front of one store, concrete in front of another, unit pavers elsewhere and so on until the sidewalks are a patchwork of disparate materials.

Materials that are installed to mimic the properties of other materials are specifically discouraged.

It should be noted that there may be situations where unit paving or stone may be appropriate for use in sidewalks. For example, it could be considered for a major *district-wide* project as long as: funds that might be used to improve facades and infrastructure (i.e., storm and sanitary sewer lines) are not being diverted to expensive sidewalk treatments.

Materials that are installed to mimic the properties of other materials, however, are specifically discouraged no matter what the circumstance. This typically takes the form of concrete "stamped" to look like stone or brick pavement. Many times the patterns used for this type of treatment are in direct contrast to the way concrete wants to "behave" under freeze-thaw conditions, resulting in uncontrolled cracking. The use of these materials can give the streetscape an undesirable theme-park aesthetic.

DISCOURAGED: Save clay brick for special places. Expensive sidewalk treatments can have the unintended effect of highlighting the lack of investment in the facades abutting the walkways.

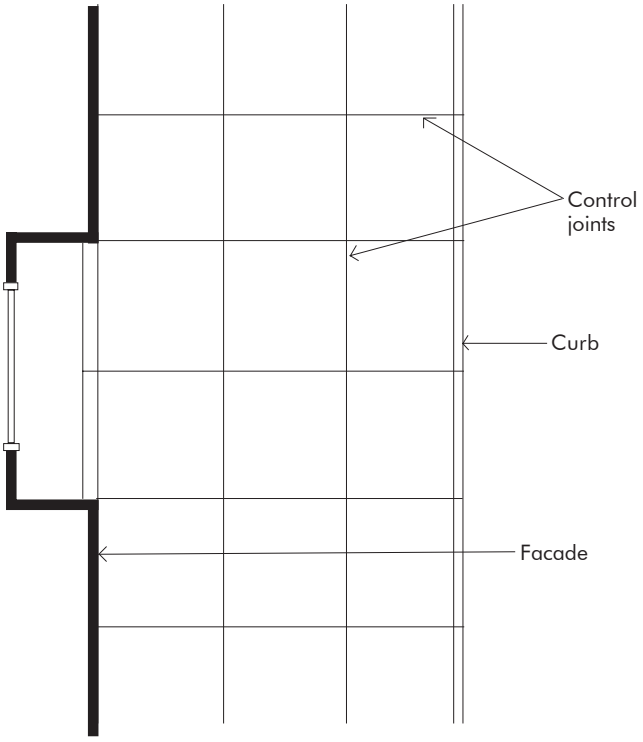
DISCOURAGED: Like brick, concrete unit pavers should be saved for use in special areas.

DISCOURAGED: This is concrete stamped and colored to look like stone pavement. Techniques that make concrete look like another material can give the streetscape a theme park aesthetic.

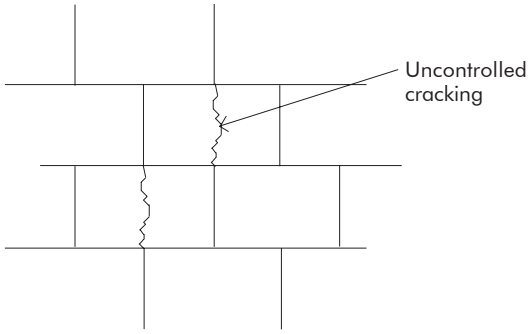
ENCOURAGED: Clean, simple and relatively inexpensive concrete sidewalks can function as a canvas against which to view high-quality facades.

Clay brick is also generally discouraged for normal sidewalk use. It should be saved for special places like plazas or public improvement projects (See the Public Spaces chapter). While it can be very durable and attractive, it is not likely to be affordable for every improvement project in the Redevelopment Area. Brick pavements can result in a more costly maintenance regimen and are in contrast to the pavement reflective quality goals established in the LEED.

The ADAAG requires that curb ramps be designed to contrast visually from the adjoining pavement, either dark against light or vice-versa. This requirement lends further credence to the idea of using light colored standard concrete for sidewalks. Doing so will minimize the investment of colored material to the curb ramp surfaces themselves. See the Street Corners chapter for further information.



ENCOURAGED: A square grid that places joints at intervals of about 5 feet is the best way to score concrete sidewalks.



DISCOURAGED: Avoid running bond patterns in concrete sidewalks. The joints will create a weakened plane across the rectangular panels and will likely result in uncontrolled cracking.

Scoring

Concrete should be scored in square shapes. Uncontrolled cracks will develop across rectangular forms. Avoid diagonal forms or joints that "T" into other joints. These will also tend to crack in uncontrolled ways.

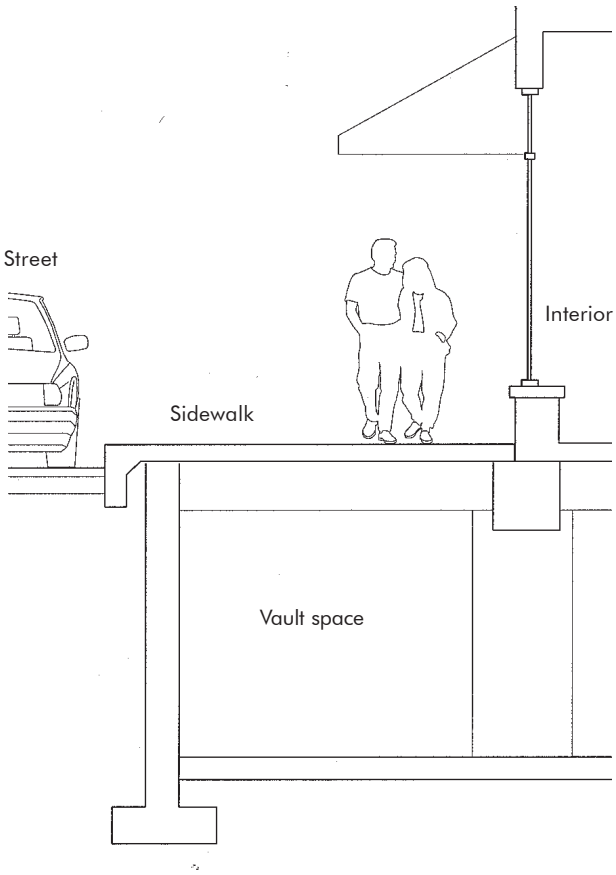
The City Engineer has additional guidelines and requirements for concrete pavement installation. Contact the Engineers at 812-436-4972 for further information.

Maintenance of Traffic

Please be aware that you will be required to submit a plan for maintaining pedestrian traffic through or around major construction sites when sidewalks are closed.

Vaults

Older buildings were often constructed with basements that extended into the right of way below City sidewalks. These vault spaces can affect the placement of utilities, trees, lights and any other element that requires a footing or foundation. When planning sidewalk improvements, it is important to consider this potential below-grade condition. If you should discover a conflict with a vault, contact the City Engineer to determine the best course of action.



Older buildings were often constructed with basement spaces that extended into the public right-of-way below sidewalks. These vault spaces often facilitated deliveries of coal and other supplies to the building. Find out whether there are vaults below sidewalks that are to receive improvements so that accommodations can be made during the design process.

ENCOURAGED: Clean, visually "cohesive", well-maintained, well drained. This alley serves as a heavily used rear entrance. Note what an improvement it is to pave alleys in concrete; the reflective qualities of concrete can make a dark space feel brighter.

DISCOURAGED: Poorly drained, dark, and the pavement is in disrepair. The dumpsters are pretty unpleasant to walk by. If they can't be moved, a masonry screen around dumpsters will significantly enhance the experience of walking through an alley.

Alleys

Alleys provide pedestrian access between the sidewalk and parking areas behind buildings. Restaurant and retail spaces are sometimes accessed from alleys as well. Since they function as sidewalks in many respects, alleys are addressed here with some special considerations.

Alleys by their nature can be intimidating places. This is probably because there are fewer places to go in the event that one feels the need to get out of the alley quickly. To increase the real and perceived safety of alleys, they should be:

- ☐ well lighted
- ☐ as free of obstructions as possible
- ☐ as clean as possible
- ☐ well maintained (no potholes, cracked pavement, etc.)
- ☐ well drained (connect downspouts whenever possible directly to drains)
- ☐ as visually cohesive as possible (minimize alcoves and niches in which someone could hide)

Sustainable Sites Credit 7.1:
Provides a point for the use of light-colored/ "high-albedo" (reflectance factor of at least .30) materials.

Related References
Online references:

http://www.access-board.gov/adaag/html/adaag.htm
The website for the ADA Accessibility Guidelines for Buildings and Facilities.

http://www.aashto.org/aashto/home.nsf/FrontPage
The website for the American Association of State Highway and Transportation Officials.

http://www.pavement.com/
The website for the American Concrete Pavement Association.

Publications:

Kentucky Design Guidelines for Historic Commercial Districts, 1999
A great combination of preservation theory and common sense.

Sidewalks

GUIDELINES

- ☐ **Use cast in place concrete for sidewalks in the Redevelopment Area.**
- ☐ **Scoring patterns for concrete sidewalks should be a division of square forms.**
- ☐ **Make sidewalks accessible.**
- ☐ **Understand the likely required pedestrian capacity of the sidewalk and establish the width accordingly.**
- ☐ **For improvement projects adjacent to historic areas, check for vaults below sidewalks.**
- ☐ **Make sidewalks as wide as possible while still accommodating needs of plant material.**
- ☐ **Separate sidewalks from driving areas vertically (via a straight curb). "Rolled curbs" are strongly discouraged in the Redevelopment Area.**
- ☐ **Separate walkway horizontally from driving lane when there is no on-street parking to provide a buffer between pedestrians and cars.**
- ☐ **Organize furnishings, lighting, plantings and utilities so that a clear pedestrian route is maintained.**
- ☐ **Provide a safe route for pedestrian traffic when sidewalks are closed for construction.**

StreetCorners

Street corners are important places in the urban environment. **At corners, people pause between destinations to talk, throw something away, get directions, enter a building, wait to cross the street, keep an eye on the kids or watch the world go by.** In addition to these activities, corners tend to be places where amenities and utilities gather. Add the need to make corners accessible, and it can be challenging to accommodate all of the functions that need to be included in these relatively small spaces.

The intent of this chapter is to draw attention to the issues affecting street corner design, and in doing so establish them as unique places that will display Evansville's value for pedestrian circulation, human comfort and accessibility.

Corners Are Special Places

The practice of creating succesful street corners can be more complicated than it might at first seem. At a well-designed corner, a person may stop to buy a paper and throw away what's left of lunch. Just before they move on, a friend stops to chat. They may decide to sit down. After a brief conversation, they move on through the intersection or around the corner to their next destination. They don't realize it, but several of their basic needs have just been met, because someone took the time to think through the details of what makes these small places comfortable and user friendly. They were able to rid themselves of trash because there was a trash receptacle. They bought a paper because there was a newstand there. And they stopped to talk because there was enough room to move out of the way of pedestrian traffic, they felt comfortably separated from cars, and perhaps sat in the shade of a tree. All of this seems like common sense, but for various reasons, these basic needs are often not considered.

One of the reasons that it can be challenging to create great corners is that they bear such a heavy burden in the urban environment. Corners must be the gathering place for utilities and front doors for buildings. They often have to accomodate street furnishings, planters and trees. They commonly are locations for street lights and traffic signals, and should always be accessible. In urban environments, the space available to accommodate this program is usually limited. Spatial constraints aside, *the most significant problem is that these issues are not given the consideration they deserve during the design phase of a project.* When this happens, signal boxes appear in the middle of the sidewalk, water ponds at the bottom of curb ramps, there is not enough room for an accessible route to be established, and other opportunities are lost to make places that contribute to a community's goal of becoming more pedestrian- friendly. This chapter calls attention to the myriad of issues that should be considered in street corner design, starting with utilities.

Gas Valve

Fire Hydrant

Traffic Signal Box

Street Light Junction Box

Curb Inlet

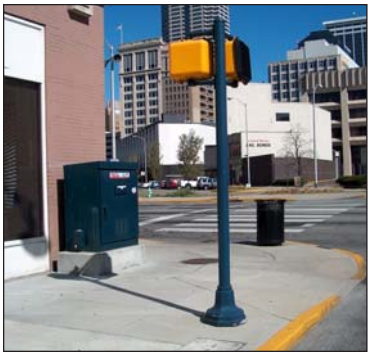
Utilities

It can be a tight squeeze. These are just a few of the utilities that commonly end up at intersections and street corners.

While they may not all show up at every corner, some combination of them is typically present. In addition to the physical space they occupy above ground, there are below-ground connections and components that must be organized.

If thought is given to the placement of these elements ahead of time, they can be placed in locations that benefit the overall composition.

Traffic Signal Manhole

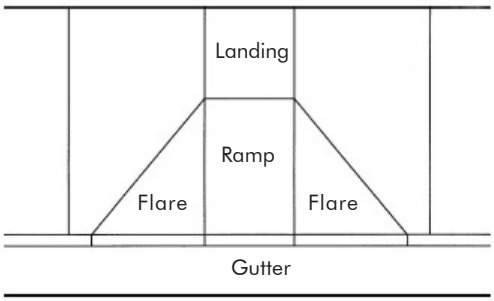


Pedestrian Signal

Cable TV Junction Box

Utilities

In addition to utilities, corners often have to accommodate lighting, trees, planters, and furnishings. Last but not least, corners *must be accessible*. The most common problem with street corner design is that the constraints imposed by the need to accommodate so many physical features compromise the need to provide ADA compliant curb ramps and accessible routes.



Ramp Components

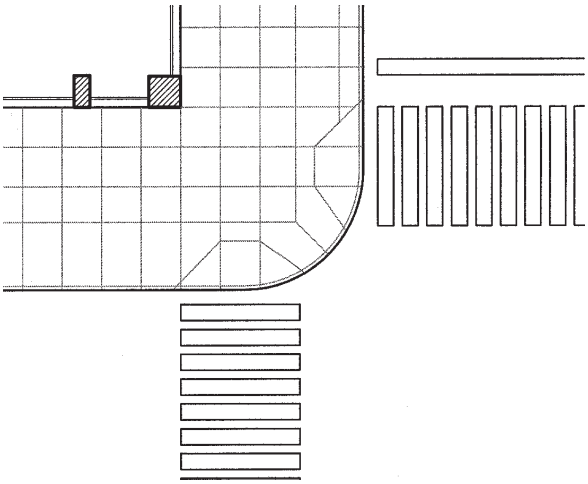
DISCOURAGED: This curb inlet is located too close to the curb ramp. As a result, the transition from the sidewalk elevation to the ramp surface is too abrupt.

DISCOURAGED: In this example, a traffic signal box has been placed in the flare of the ramp. Utilities should be arranged so that they do not prevent the correct installation of ramps.

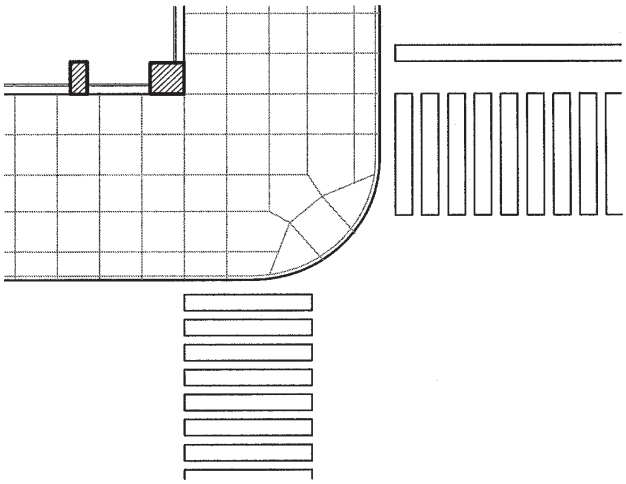
DISCOURAGED: Another traffic signal box that has been located directly in the path of travel. Think through where people will walk and place the utilities out of the path.

Curb Ramps

As stated in the Sidewalks chapter, a primary goal of all new streetscape construction in the Redevelopment Area is that it be accessible. The Sidewalks Chapter discussed accessible routes. Here, we want to highlight the need for and preferred design of curb ramps.



ENCOURAGED: Ramps at 90 degree angles to the path of vehicular travel provide a more connected pedestrian system.



DISCOURAGED: 45-degree ramps direct users toward the center of the intersection.

The preferred manner for organizing curb ramps is to align them with crosswalks at ninety-degree angles to the vehicular travel lanes, as shown in the drawing on the left. Other arrangements (for example, an angled, single ramp configuration) are acceptable when circumstances prevent the preferred ninety-degree, two-ramp layout. Designers who are not familiar with the Americans With Disabilities Act Architectural Guidelines (ADAAG) *must review it* for other pertinent information that is not addressed in these Guidelines. See the box on the following page for more information about ADAAG.

Landings

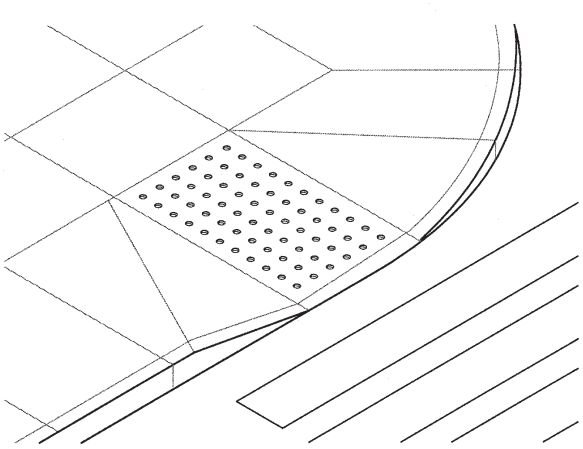
Ramps should provide a landing at the top of the ramp to allow pedestrians and wheelchair user who are not going down the ramp to pass it without having to traverse the flares.

Note:
As of January 2003, the Federal Access Board was in the process of updating the accessible guidelines for private development (which is controlled by the Americans With Disabilities Act Architectural Guidelines, or "ADAAG") and for federal and federally-funded projects (controlled by the Uniform Federal Accessibility Standards, or "UFAS"). The schedule for the completed revisions was not known in early 2003. The updated guidelines will affect much of what the accessibility portion of this chapter addresses. For this reason, the information here has been kept general in nature. Designers working through accessibility issues must review the current ADAAG and UFAS guidelines in order to ensure that proposed improvements are compliant.

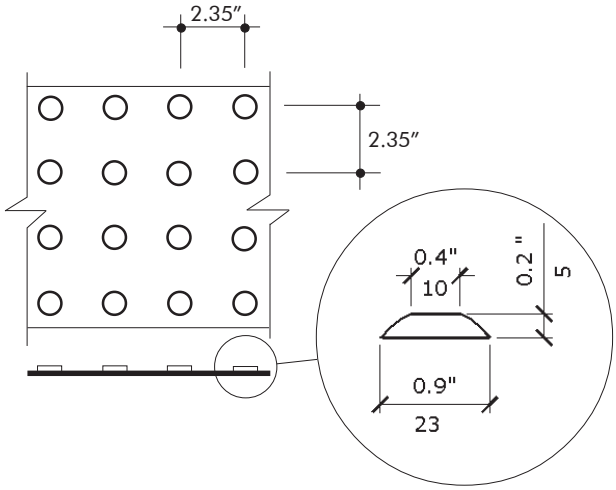
ENCOURAGED: This user will easily negotiate the ramp because a level landing has been provided.

DISCOURAGED: This wheelchair user will have difficulty accessing the sidewalk because there is no landing at the top on which to turn.

DISCOURAGED: This wheelchair user will have difficulty crossing the ramp because there is no landing.



ENCOURAGED: The ADAAG requires detectable warnings on curb ramps. These are small raised domes integral to the pavement surface. Several pre-manufactured unit pavers are available that meet the requirements.



Raised dome layout and dimensions. The domes enable visually impaired persons to determine the location and direction of the ramp.

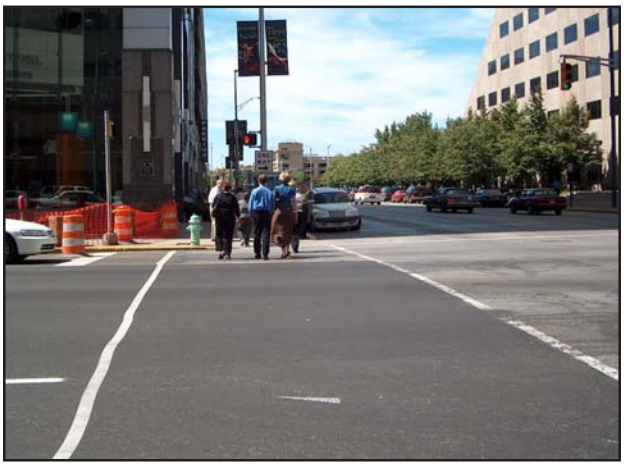
The ADAAG requires that the ramp surface contrast visually with the surrounding pavement. In Evansville, the preference is for the ramp surface to be darker and the sidewalk lighter.

Materials

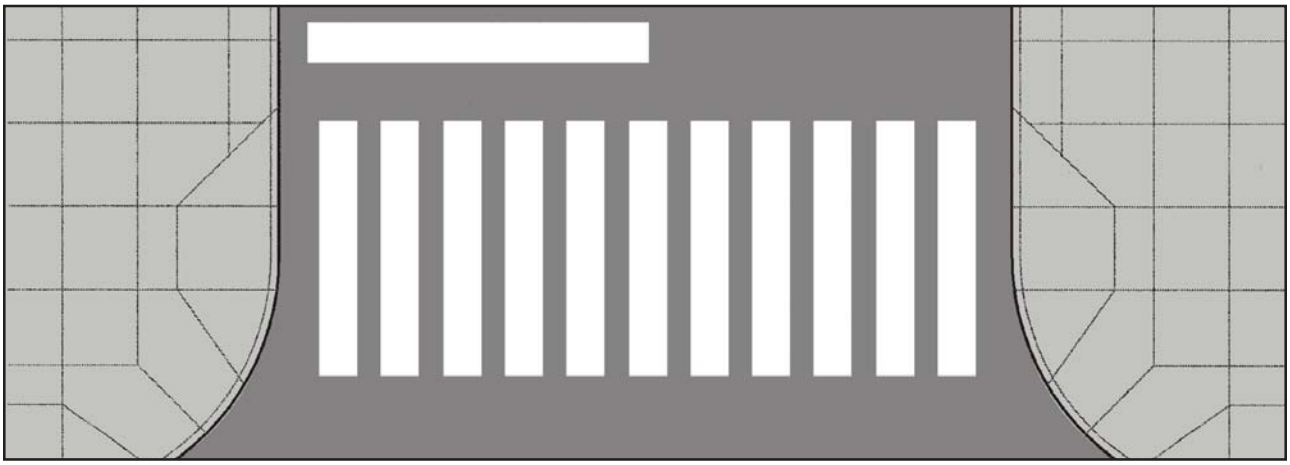
The ADAAG has recently re-activated a requirement that detectable warnings be placed in the full width and depth of curb ramp surfaces. Detectable warnings are defined by the ADAAG as "raised truncated domes with a diameter of nominal 0.9 in (23 mm), a height of nominal 0.2 in (5 mm) and a center-to-center spacing of nominal 2.35 in (60 mm) and shall contrast visually with adjoining surfaces, either light-on-dark, or dark-on-light."

There are several pre-fabricated products available for this purpose. In Evansville, the preferred method of creating the contrast is to use darker colored pre-manufactured paving units in the ramp. These will contrast against the lighter colored concrete, which is the preferred sidewalk material.

ENCOURAGED: Ladder style crosswalks like this are more visible from vehicles. When used consistantly, it will show that Evansville places a high value on pedestrian comfort.



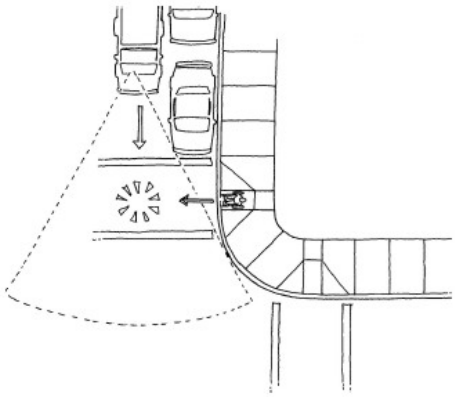
DISCOURAGED: Two thin lines painted on either side of the crosswalk can leave a pedestrian feeling more vulnerable when crossing a street.



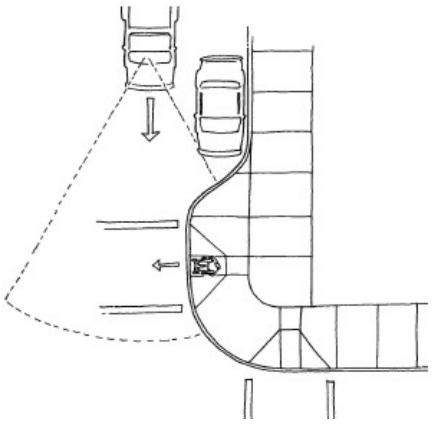
Ladder-style striping clearly establishes the pedestrian zone. Make the crosswalk striping as wide as the ramp and flares to provide a substantial zone for best visibility.

Crosswalks are a critical part of the pedestrian network. A study has found the ladder design, shown in the diagram above, to be the most visible type of crosswalk marking for drivers (*Federal Highway Administration Sidewalk Design Guidelines and Existing Practices*), and it is the preferred crosswalk design for the Redevelopment Area. When laying out this style of crosswalk, be sure to provide a broad area indicating the pedestrian zone. Center the striping on the ramps, and align the ends of the stripes with the ramp flares. This should provide a walkway at least 15 feet wide.

ENCOURAGED: Curb extensions at corners can provide room for street furnishings and other amenities. Note that the bench has been placed in a manner that allows views up and down the street, and allows a sitter to extend their legs without conflicting with pedestrians.



DISCOURAGED: A site line obstructed by parked cars may prevent drivers from seeing pedestrians starting to cross the street.



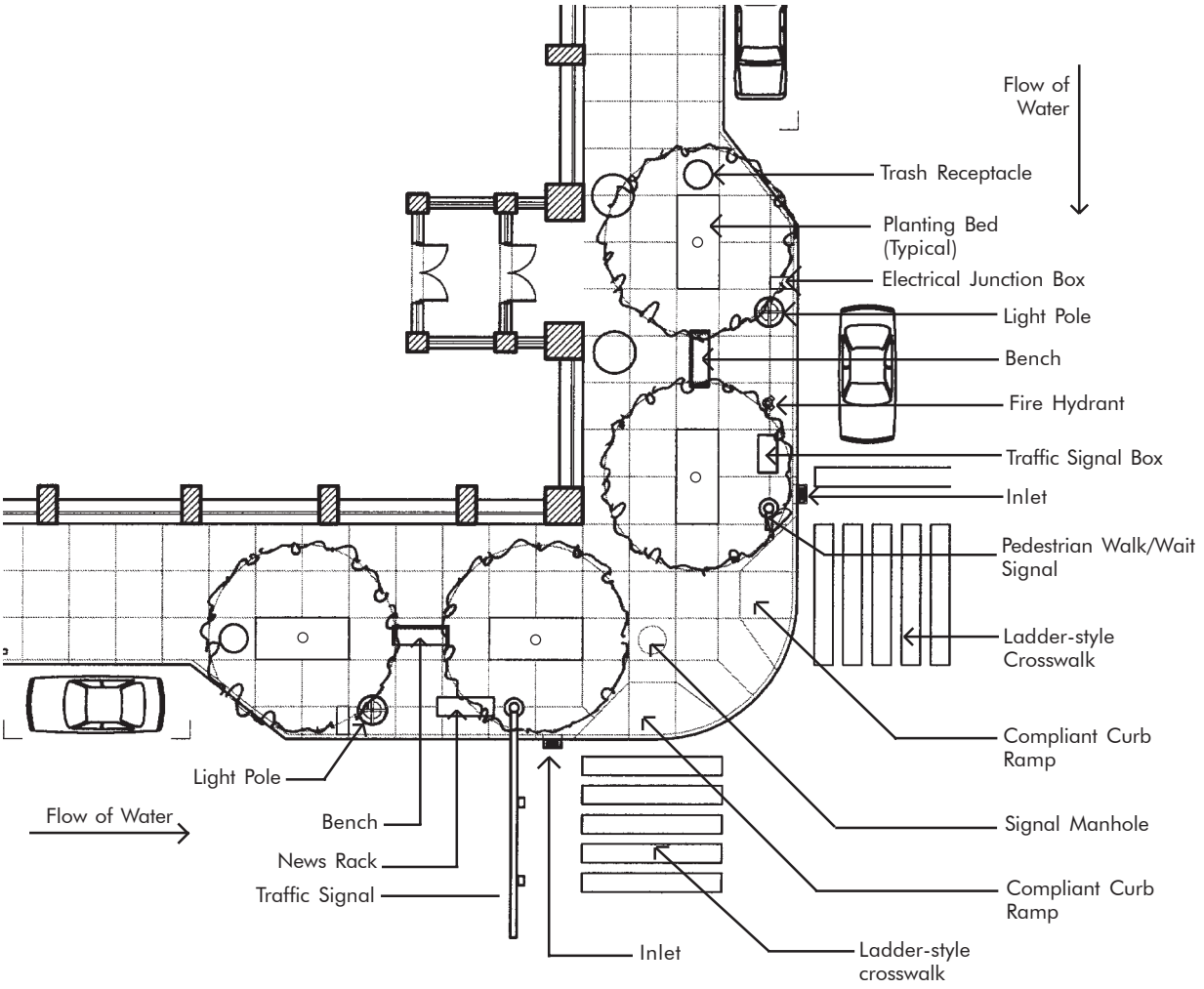
ENCOURAGED: Curb extentions at corners can improve the visibility between pedestrians and motorists.

Curb Extensions

Many of the space-restriction problems that result from the need to accommodate the typical corner program can be accomplished when additional room is provided via curb extensions.

There are three primary benefits to curb extensions. The first is that views of pedestrians from cars can be enhanced as described in the diagrams at left. Second, the pedestrian travel distance from curb to curb is shortened. Third, the expanded space at the corner provides more room to organize the utilities, plant material, lighting, furnishings and ramps. For these reasons, extensions are encouraged throughout the Redevelopment Area wherever they can be implemented.

Curb extensions can only be accomplished when on-street parking exists adjacent to the corner…one reason on-street parking is encouraged throughout the Redevelopment Area. Improvement projects incorporating extensions should always be closely coordinated with the Evansville City Engineering and Transportation Departments. While they provide many benefits, drainage patterns and other transportation issues must be carefully considered before implementation.



Curb Extensions

This diagram represents an ideal corner configuration. In this scheme, curb extensions improve walkability and provide opportunities to logically organize the other corner program elements. Note how inlets have been placed upstream of the curb ramps. In the event that inlets clog, water will pond upstream instead of gathering at the ramp. While curb extentions are encouraged, it is critical that anyone proposing them have a clear understanding of the effects an extension will have on existing drainage patterns.

The generous space allows the incorporation of benches, lights, trash receptacles and trees, but still preserves the all-important accessible routes through the corner. The corner point has been kept free of obstructions to maintain clear views between motorists and pedestrians.

Compliant curb ramps, clear accessible route, well-preserved view sheds, trash receptacle, newsrack, lighting and signals organized, ladder-style crosswalks - this is a great corner, but it didn't happen by accident.

Trees, planters, a bike rack and a trash receptacle. The quality of life in a community is enhanced by including these kinds of amenities at corners.

Timed walk/wait signals such as this can make the experience of crossing the street a little less stressful.

Amenities

Be sure to consider to provide amenities at each corner. Benches, trash receptacles, bike racks, planters, trees, lighting; these things will make our community feel more pedestrian friendly and accomodating and will create a sense of arrival when you come to the corner.

Technology is constantly providing opportunities to improve the quality of life as well. Consider using walk/wait signals that display the amount of time left to get across the street. This small gesture can alleviate a little bit of the anxiety one can feel when they arrive at a busy intersection and need to make a decision about whether to "go for it" or stay put. Many communities also incorporate audio signals that communicate to visually impared persons that it is safe to cross. Designers are encouraged to provoke conversation about these possibilities at the early stages of improvement projects.

Other than the pavement reflective quality considerations noted in Sidewalks, there are no specific references to street corners in the LEED program.

Related References

Online references:

http://www.access-board.gov/indexes/accessindex.htm
The website for the Federal Access Board's Accessibility Guidelines and Standards.

http://www.fhwa.dot.gov//////environment/bikeped/09-chap4.pdf
A link to the Federal Highway Administration's Sidewalk Design Guidelines and Existing Practices. This is an excellent reference covering a wide range of topics in more detail than is covered here. Examples and standards from around the country are included.

http://www.detectablewarnings.com/specifications.htm
One of the many manufacturers of detectable warning products. This website also has information about the status of ADAAG and UFAS standards.

http://www.access-board.gov/adaag/html/adaag.htm
The website for the Americans with Disabilities Act Accessibility Guidelines (ADAAG).

http://www.in.gov/dot/
The website for the Indiana Department of Transportation.

Publications:

Visions For A New American Dream by Anton Clarence Nelessen
This is an excellent book with a great deal of practical information pertaining to community design.

StreetCorners

GUIDELINES

- ☐ **Determine what utilities will be located at the corner and locate them in a logical manner.**
- ☐ **Make corners accessible.**
- ☐ **Preserve the accessible route through the corner in addition to providing access at curbs.**
- ☐ **Use ladder-style crosswalks.**
- ☐ **Provide detectable warnings and color contrast on curb ramps.**
- ☐ **Whenever possible, use curb extensions.**
- ☐ **Provide amenities at corners like trash receptacles, bike racks, trees, lighting and seating.**
- ☐ **Consider the use of timed digital displays on pedestrian walk/wait signals.**

StreetFurnishings

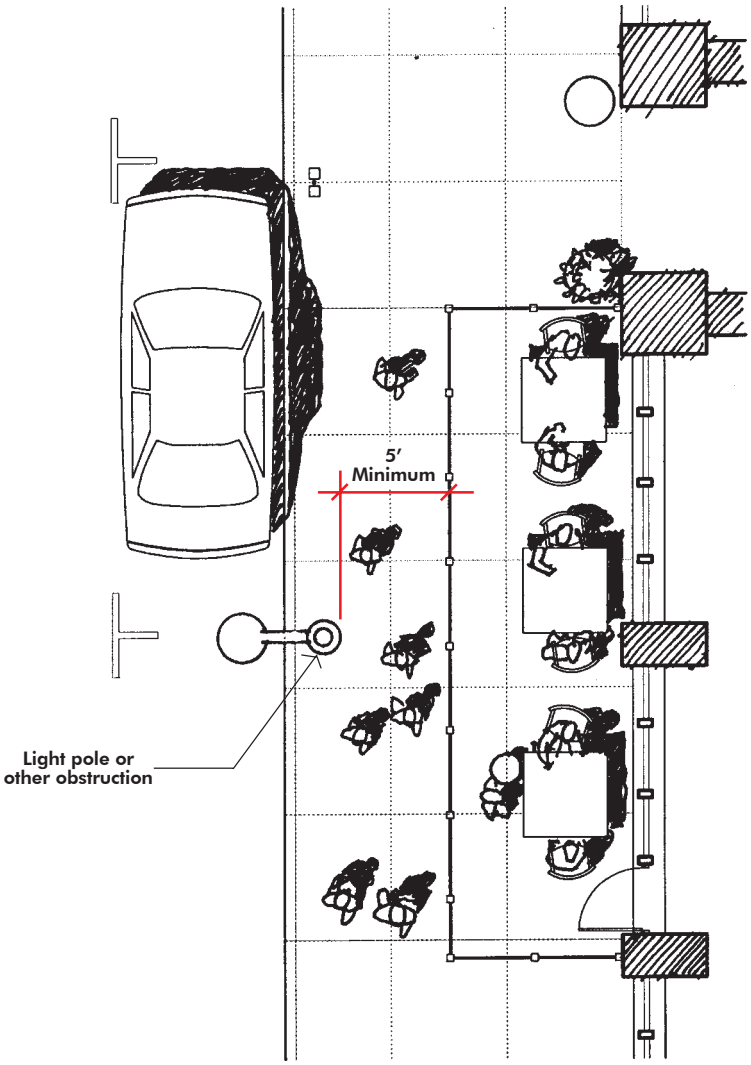
The style and placement of street furnishings has a significant impact on the function and visual quality of the urban environment. **Well-conceived arrangements of high quality furnishing throughout a district convey the fact that our community values public space and how it functions.** When street furnishings are haphazardly arranged or are of poor quality, it can convey a lack of interest in the quality of the visual environment and, at worst, suggest economic decline.

The intent of this chapter is to encourage the thoughtful consideration of the location and style of seating, trash receptacles, planters, ash urns and other amenities that typically occur within sidewalk settings. It is not the intent of this chapter to mandate a particular style of furnishings, though some specific parameters are provided where it is considered necessary.

Sidewalk Cafes

Evansville encourages the use of public sidewalks for outdoor cafes because of the life they bring to the street. Some guidelines for how they are composed follow.

Permits are required for sidewalk cafes. The Safety Board, Controller's Office and the Engineering Department are all required to review the plan prior to approval. Contact the Redevelopment Specialist as described in the Introduction to begin the approval process.



Sidewalk Cafes: Placement

While cafes are encouraged, pedestrian access past the cafes must also be considered. When arranging tables and chairs, set aside a minimum of five feet for pedestrian circulation.

What about Main Street?

The drawing above suggests the preferred location for a cafe is adjacent to the building, yet several of the outdoor seating areas on Main Street occur next to the curb. For now, the drawing above applies to seating areas off of Main Street. The 2001 Downtown Master Plan called for an eventual re-alignment of Main Street to a straight condition with parking on both sides. Should that vision be fulfilled, the preferred arrangement shown above would then apply to Main Street.

A well-conceived enclosure. Note the termination of the vertical pickets into the top rail.

The pointed pickets in this enclosure are not preferred in Evansville, but the manner in which the posts meet the sidewalk with an escutcheon plate is.

Note that the steel posts on this enclosure are rusting at the base. Aluminum is preferred in Evansville because it will not rust and stain the sidewalk.

Free-standing posts with a weighted base. This style of enclosure is better than a very makeshift arrangement, but is not as preferable as the style shown at top left.

Sidewalk Cafes: Enclosures

Some restaurant owners feel enclosures of some kind are necessary to separate the semi-private seating areas from the public space of the sidewalk. A simple barrier can provide just the right amount of separation that a patron needs to feel comfortable dining on the sidewalk. Such enclosures are allowed with the following guidelines.

The preferred color, material, and style for café enclosures is black aluminum with vertical pickets 4″on center. The pickets should terminate into a horizontal metal rail so that the ends of the pickets do not present a danger to the patrons or passers-by. The preferred height of the enclosure is 36″-42″.

Hanging planters can beautify a cafe setting.

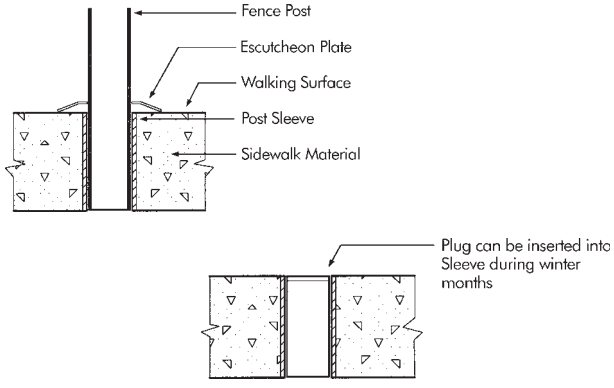
Sidewalk Cafes: Enclosures

Hanging planter boxes from the enclosures can help to beautify a café setting and are encouraged as long as the minimum pedestrian route is provided.

Enclosure posts may be fastened to the sidewalk surface, or attached to a base that allows them to be moved. If they are fastened to the sidewalk, it should be done so in a manner that appears permanent, yet allows for relatively easy removal from the sidewalk if necessary. An effective method is to core-drill holes in the sidewalk that will receive a sleeve. The posts can be inserted into the sleeve, and an escutcheon plate can cover the joint between the sleeve and the post. When the posts are removed a plug can be inserted into the sleeve to prevent dirt and debris from accumulating in the hole.

Free-standing posts that remain upright due to a weighted base are allowed as long as the post is manufactured for that purpose. Concrete blocks, weights, containers filled with sand or concrete and similar temporary-looking means of securing the posts are strongly discouraged.

Moveable enclosures should be attached to plates or bases that have been fabricated for that purpose, like the ones above. Concrete blocks, weights, sandbags and other makeshift anchors are strongly discouraged.



Enclosure posts that are fastened to the sidewalk should be designed to be removable. One way to do this is to insert the post into a sleeve. When the post is removed during winter months, a metal plug can be inserted into the sleeve to prevent dirt and debris from filling the hole.

Umbrellas

Umbrellas are useful to provide protection from the elements, but can also create a sense of intimacy in a sidewalk café by providing an overhead plane. Another benefit is a splash of color at times when plant material is not blooming. Umbrellas are encouraged with the following guidelines.

The preferred material for umbrellas is weather-resistant fabric. They can be any shape or size, but it is best if they are vented at the top to allow smaller updrafts to pass through the canopy without dislodging the umbrella. Perforated metal canopy styles are discouraged.

There is no particular color preferred, but advertising on the umbrellas is discouraged (though the name of the restaurant is allowed). Bright colors are encouraged over brown, black or gray.

The preferred mounting method for umbrellas is with a plastic or metal base designed specifically for maintaining an umbrella in an upright position. Like enclosure posts, sandbags, concrete blocks and other temporary means of securing umbrellas are not preferred. Free-standing umbrellas in bases are preferred over arrangements in which the umbrella inserts into a table for support. When tables are used as support it makes them more difficult to move and thereby limits the flexibility of the arrangement.

Tables & Chairs

Sidewalk cafes will go a long way toward creating an active street life in Evansville's Redevelopment Area, and this is one reason they are encouraged. The City recognizes that not all restaurant owners will be able to spend the same amount of money on outdoor seating areas. For this reason, specific styles of tables and chairs are not mandated, though providers are encouraged to review the following considerations.

The more consistent the manner in which cafés are organized and furnished, the more cohesive the Redevelopment Area will appear as a whole. This can suggest that the entire district is on the same economic development program and is moving forward in a coordinated manner. On the other hand, mandating that every café use the same style of tables and chairs runs the risk of appearing too much like a suburban mall. These guidelines have been developed to encourage diversity within a few basic guidelines.

The preferred style of seating is moveable. Social researchers have determined that moveable seating enhances the usability of a place. By allowing patrons to move a chair into a sunny spot, or a place from which they can watch for an arriving companion, a restrantuer has shown that their customer's comfort is their most important concern, and not whether the chair or table will be stolen. Lightweight tables and individual chairs that can be easily moved within the designated dining area are strongly encouraged.

The preferred materials are painted aluminum or plastic (both are lightweight and resistant to the elements), and black or dark green are encouraged as "standard colors." Chairs intended for use indoors are discouraged from use as café seating. Picnic tables are not appropriate for use in sidewalks. Fixed seating arrangements that are attached to tables are discouraged.

Moveable tables and chairs can be easily secured after closing by looping a long cable through the chair backs and under the table legs. The ends of the cable can then be locked together.

ENCOURAGED: Lightweight moveable tables and chairs are an important part of successful outdoor cafes.

DISCOURAGED: Moveable tables and chairs are preferred over fixed-seating arrangements like these. these.

Moveable seating and tables can easily be secured with a cable and lock.

Verona / Landscape Forms
(Painted aluminum)

Catena / Landscape Forms
(Painted steel)

Catena / Landscape Forms
(Painted steel)

Chair: C46-23-079 Table: T46-3-043
Sun Star Outdoor Furniture
(Galvanized steel and plastic)

Chair: C1-14-002 Table: T9-3-034
Sun Star Outdoor Furniture
(Aluminum)

Tables & Chairs

These photos show a representative sample of some acceptable styles of moveable tables and chairs. Specific styles and manufacturers have been included in the event that you may want to use one of these for your project.

Business owners are not required to select from these styles or manufacturers. These styles have been selected for use here because they all share similar beneficial characteristics: they are moveable, lightweight, and made specifically for use outdoors. A range of costs has also been portrayed, down to the plastic chair at lower right. Moveable seating doesn't have to be costly.

Snack / Forms and Surfaces
(Aluminum)

Bantam / Forms and Surfaces
(Aluminum and plastic)

Miami Bistro Sidechair/EB Allen
(plastic)

Street Viewing Seating

Different functions for seating will demand different forms. While sidewalks cafes suggest lightweight, individual chairs that allow a great deal of flexibility, streetscape projects that provide seating for viewing and relaxation generally require a greater level of comfort. Benches can provide this comfort by allowing a user to stretch out, throw an arm over the back of the bench, and set a package down on a surface above the dirty sidewalk.

When benches are used, the following considerations should be reviewed. These considerations must all be evaluated against a particular project's budget and maintenance capacity.

Benches should not suggest an idealized Victorian-era aesthetic.
Styles that are "timeless" in their appeal are preferred.

Benches should be secured to the ground with hardware provided by the manufacturer.
Chains, weights and other temporary looking means of securing the legs are strongly discouraged.

Be aware that persons with disabilities rely on the armrest for support and stability when seating themselves and getting up.
Benches that do not have armrests are discouraged.

Care should be taken to avoid styles that may be susceptible to abuse by skateboarders.
A smooth unbroken surface at the front of the seat can be an attractive challenge. To prevent this, styles with straps perpendicular to the path of travel of a skateboard are encouraged. Armrests at intervals of four feet also help to discourage skateboard use.

Benches with backs are more comfortable than those without.
Backs are encouraged.

Pre-cast stone, cut stone and concrete are not preferred materials because they are not very comfortable.

There is not a clear preference for wood vs metal benches, though some issues should be considered when making a decision between them.

Wood can be more comfortable, but is also susceptible to vandalism with sharp implements or a flame.
There are woods that are extremely dense and quite resistant to cutting, but some of them are endangered. Care should be taken not to specify these materials.

If vandalism is discounted, wood requires less maintenance than painted metal components.
If painted steel is used, do so knowing that the paint will fade and peel and will require maintenance no matter what manufacturer is used. A painted aluminum bench is a nice alternative to painted steel for this reason, but can sometimes cost more.

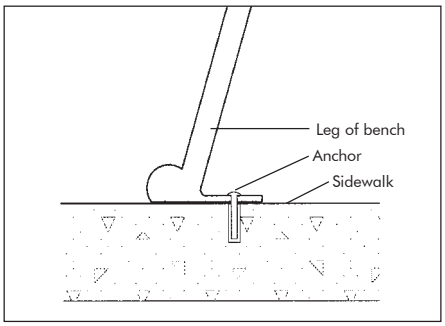
DISCOURAGED: This bench too closely resembles Victoran furnishings.

ENCOURAGED: A more prefered style that references the past but is not tied to it.

ENCOURAGED: This bench could also be considered timeless in it's appeal

ENCOURAGED: An elegant option that subtly references the past.

Benches should not suggest an idealized Victorian-era aesthetic. Styles that are "timeless" in their appeal are preferred.



ENCOURAGED: If you secure a benches to the pavement, it should be secured with hardware provided by the manufacturer. If you plan to fasten a bench to the sidewalk, you must coordinate the placement with the City Engineer's office at 812-436-4972.

DISCOURAGED: Chains, weights and other temporary looking means of securing the legs are strongly discouraged.

DISCOURAGED: Avoid futuristic styles and arrangements that are intended to be more visually provocative than practical. Benches with backs are more comfortable that those without. Styles with backs are encouraged.

Street Viewing Seating: Placement

The locations of benches in streetscape settings should be given careful consideration. Adhering to just a few simple guidelines can substantially improve their function and usability.

Place benches intended to be used for waiting, viewing or relaxation so that there is a clear view up and down the street. Corners are often ideal locations in settings where there is on-street parking.

Place benches so that a user can extend their legs out 2-4 feet from the edge of the seat without inhibiting pedestrian movement or placing their legs in the street.

When arranging two or more benches in a group, place them so that they facilitate conversation between people on different benches. This can usually be accomplished by creating an "L" shaped configuration or placing them so that they face one another. The benches should be no more than six feet apart to facilitate conversation.

This bench has been placed to avoid conflicts with pedestrians.

When arranging two or more benches in a group, place them so that they facilitate conversation between people on different benches.

ENCOURAGED: Each of the styles shown above are appropriate for the Redevelopment Area.

DISCOURAGED: Though well made, neither of these receptacle styles are preferred for the Redevelopment Area.

Trash Receptacles

Trash receptacles should be of same family as seating when provided as part of a larger streetscape project. They should be placed at corners and adjacent to seating, and should be manufactured specifically for use outdoors.

Metal is the preferred material for trash receptacles. Wood barrels, plastic containers, pre-cast concrete and exposed aggregate finishes, and makeshift containers obviously are not intended for use as trash receptacles are strongly discouraged materials.

Trash receptacle size should be 32 gallon minimum to prevent them from filling too quickly.

Receptacle should provide a means of permanently securing the enclosure to the pavement.

There is not a clear preference for top-opening vs side-opening enclosures. When side-opening styles are used, a lock is typically required to keep the door from swinging open. A door on the side will also warrant scrutiny to ensure that trees, benches, planters or other site design elements do not obstruct the door swing.

The preferred color for metal trash receptacles is black or dark green. These colors will tend to reveal less wear and tear and "recede" somewhat into the background of the viewshed.

Ash Urns

In public spaces, ash urns should be provided at regular intervals. Ash urns should be of the same family as other street furnishings within a project. Styles that completely contain cigarette butts are encouraged over those that do not. A tray of sand, for example, does not contain the butts and can be unpleasant to look at or sit near for non-smokers. It can also be difficult to keep children out of the sand.

The Buttler

Plastic "Genie" type styles are strongly discouraged for use as ash urns in the Redevelopment Area.

A very nice newer product called the Buttler is shown here as a preferred style. This product completely contains the ashes and butts, but must be emptied regularly to function correctly.

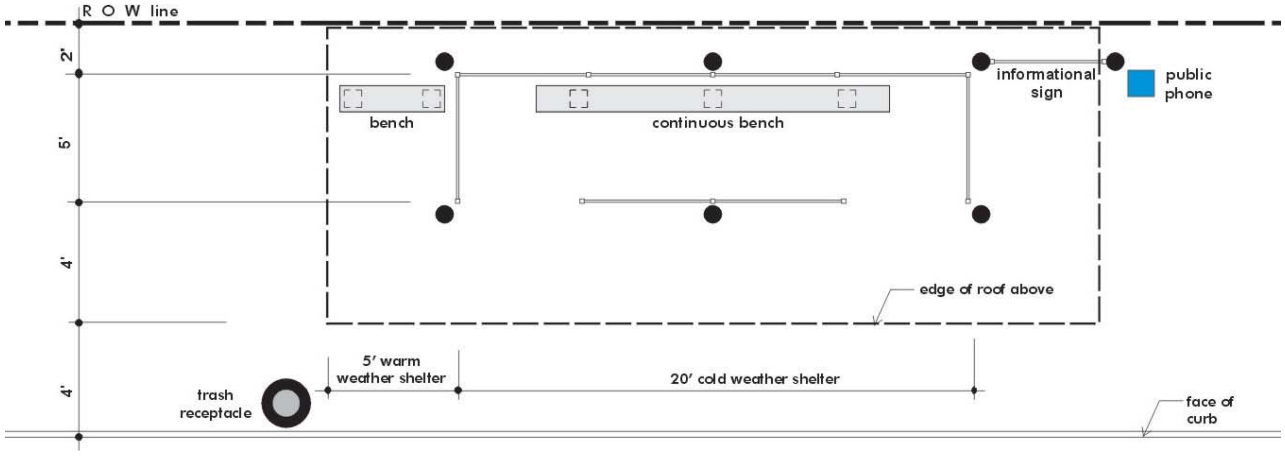
Half barrels filled with sand, precast concrete, exposed aggregate, sewer pipe and plastic "Genie" type styles are strongly discouraged for use as ash urns in the Redevelopment Area.

News Racks

The varying styles and level of maintenance of news boxes can have a negative impact on the aesthetic of the downtown. For this reason, news racks that contain and organize several publications, as shown below, are encouraged in new streetscape projects.

The material and color should be complementary to other site furnishings of the same project, and a consistent News Rack style throughout the Redevelopment Area is encouraged.

Care should be taken to avoid placing the news rack in the view triangle of intersections.



Model transit stop plan

Transit Shelters

As Evansville's population increases and development increases downtown, the city's transit system will likely need to respond with additional or upgraded transit stops and shelters. Several guidelines follow that are intended to make sure that transit stops receive the same level of consideration as other public spaces.

Transit stops should preferably include: a shelter, lighting, a bench, trash receptacle, ash urn, route signage, pavement and if possible a phone. At a bare minimum, the stop should be paved, and include a bench, light, trash receptacle and schedule and route signage.

The American Association of State Highway and Transportation Officials (AASHTO) and the Indiana Department of Transportation (INDOT) may govern the location of transit shelters on some roadways. These agencies should be contacted prior to development of transit stop plans.

This shelter allows clear views in and out, provides indoor and outdoor seating choices and does not conflict with pedestrian circulation.

This shelter accommodates the tail end of a bus as it swings past the face of the curb when it pulls away.

Busy transit systems require stops that accomodate many people and allow pedestrian circulation.

Transit Shelters

In the event that upgrades to the standard shelter styles are ever pursued, mock Victorian shelter styles should be avoided. Contemporary shelter styles with clear views in and out are preferred. Many nice models are available through shelter fabricators. Some communities have sought substantial changes to the image of the transit system through the development of custom shelters. Subject to close coordination with the Metropolitan Evansville Transit System, new projects should consider this option when incorporating shelters into site plans.

When locating seating at a transit stop that includes a shelter, it is preferable to place one bench inside the shelter and one outside. This gives patrons the option of removing themselves from any objectionable behavior or environmental irritants (i.e., smoke, heat, coarse language, etc.).

The shelter should be located so that as the tail end of a bus pulls away from the curb, it can swing over the line of the curb without hitting the shelter. Three to four feet is sufficient for that purpose, but consideration must also be given to pedestrian flow. Locate the shelter, signage, trash receptacle and benches so that pedestrians can pass easily in front of the stop without significantly altering their path of travel.

Planters

Planters are encouraged for streetscape and park projects when a regular planting and maintenance program can be established. When lushly planted and maintained, planters can have a substantial positive impact on the aesthetic of the street. When viewed in perspective, several planters can contribute a large amount of color to the viewshed.

Planters should be manufactured specifically for use outdoors. Round shapes are preferable to square or rectangular as they can often be easier to negotiate around. This is a mild preference and the city recognizes that project specific considerations may suggest that other shapes will work better for a specific design concept.

Cast stone, concrete, fiberglass, and cut stone are all acceptable materials for planters. Wood barrels or other wood containers are discouraged. Metal containers should be used with caution, as the fertilizers used by commercial maintenance companies can have a detrimental effect on metal and paint finishes.

Like many of the other site furnishings discussed in this chapter, planters should be placed with consideration of pedestrian movements.

See the Planting Design chapter for further information.

ENCOURAGED: These images show the impact well maintained planters can have on the sidewalk experience.

DISCOURAGED: Trees should not be placed in planters

Materials and Resources Prerequisite 1:
Requires that certified buildings provide containers for collecting and storing recyclables

Materials and Resources Credit 7:
Provides a point when 50% of wood based materials (including site furnishings) are certified in accordance with the Forest Stewardship Council.

Sustainable Sites Credit 4:
Provides a point for providing suitable means of securing bicycles.

Related References

Online Street Furnishings information:

http://www.Forms-Surfaces.com/
Forms and Surfaces website.

http://www.outdoor-patio-furniture-sunstar.com/
SunStar Furnishings website.

http://www.LandscapeForms.com/
Landscape Forms website.

http://eballan.com/products/sidechairs.asp
EB Allan website (plastic chair manufacturer).

http://www.aashto.org/
Website for The American Association of State Highway & Transportation Officials (resource for potential transit shelter regulations.)

http://www.in.gov/dot/
Website for The Indiana Department of Transportation (another potential resource for transit shelter regulations).

Street**Furnishings**

GUIDELINES

- ☐ **Maintain awareness of pedestrian circulation paths around cafes and other furnished areas.**
- ☐ **Use moveable tables and chairs wherever possible.**
- ☐ **Organize benches to encourage interaction.**
- ☐ **Strive for timeless appeal. Avoid mock-Victorian styles.**

Lighting

Broadly speaking, lighting serves four primary purposes in downtown settings. First and foremost, lighting creates a perception of **safety.** Simply put, people are likely to avoid dark urban areas. Lighting also establishes an **identity** for the place or street where it is used. Fluted poles and acorn fixtures immediately bring to mind historic themes. Sleek modern fixtures may suggest that the future is more important to a community than the past, while some designs may bridge those extremes through their timeless composition of elements. Lighting can be used to heighten the **drama** of an urban setting by focusing attention on unique architectural features. Lastly, lighting serves to illuminate signage, thereby improving the **wayfinding** capacity of a district. In the Redevelopment Area, the goal of the lighting design is to balance these sometimes conflicting functions.

Lighting Types
Light has a color?

Although many people do not consciously recognize the fact, different sources of light have different colors. The color of artificial light affects how we perceive the color of objects that are illuminated by that light source. The three most common light sources used for exterior lighting in the Redevelopment Area are metal halide, mercury vapor and high-pressure sodium.

Metal halide

Metal halide produces a "white light" and is thought to most accurately show the color of an object.

Metal halide is the preferred light source for illuminating sidewalks, parking lots and public spaces in the Redevelopment Area. Because it provides the most accurate "rendering" of color, it is easier to find cars in parking lots, it is easier to recognize faces of those you know, and will portray the colors of paint and signage as they were intended to be seen. An exception to this is light that is intended to illuminate trees. In this case, mercury vapor is preferred.

Mercury Vapor

Mercury vapor produces light with a blue cast and will alter the color of an object. Some colors will be enhanced when illuminated with a mercury vapor source. For example, mercury vapor is often considered a good light source for landscape lighting because it intensifies green. In the photo above, the mercury vapor light casts a blue tint over the pavement and car.

High Pressure Sodium

High pressure sodium produces a yellow light that will also alter the way we perceive the color of an object. For example, red will appear more gray. This light source is most commonly used to light roadways because it is very efficient. As a result, bulbs do not need to be changed as often. The quality of the light, however, is usually not considered very comforting. Notice how everything in the photo above has a yellow cast.

Style

The style of lighting plays a substantial role in the establishment of an overall theme. One of the purposes of the public input process used to shape these guidelines was to determine whether Evansville desired a specific theme in the Redevelopment Area. The process revealed there was a concern that lighting and site furnishings on future projects not be too suggestive of a Victorian era ideal. This attitude is consistent with the National Trust for Historic Preservation, which discourages the installation of period lighting in an effort to suggest a particular period of time.

Many communities fall into the trap of selecting lighting and furnishings that look old for their downtown areas without considering other alternatives. In one sense, this is admirable because there is recognition in these communities that a standard INDOT cobra-head style fixture on a 35 foot pole is not acceptable in areas where a more pedestrian-oriented approach is sought.

Rather than defaulting to period lighting, however, the Guidelines urge that those who specify lighting consider the qualities that make period lighting desirable and then select poles and fixtures that are evocative of those qualities, yet reflect the time in which they were installed.

Qualities to consider when selecting a lighting style

The scale.
Lighting for sidewalks and public spaces should range in height from 12 to 15 feet.

The craftsmanship.
Poles and luminaries should be durable and made specifically for use in public places.

The amount of detail.
One of the things that makes period style pieces attractive is the level of detail in the design of the luminaire and the pole. Similar levels of detail can be found in contemporary poles and fixtures.

Lighting Buildings

Many communities wash the facades of buildings with ground mounted lighting. This can be very dramatic. In Evansville, we would like to limit facade lighting to culturally or historically significant buildings only. Examples might be the Old Post Office, the Old Courthouse, and the Soldiers and Sailors Coliseum. This guideline is in place because we want to limit the amount of light that is projected into the sky. See page 130 for more information about "light pollution." When placing facade lighting in front of a historic facade, be sure not to place pedestrians between the light source and the facade. These fixtures are extremely bright and would be uncomfortable to walk in front of.

In Evansville, facade lighting should be limited to historic or culturally significant buildings.

Timeless fixtures combine simplicity with just the right amount of detail.

A timeless fixture that references the past without being tied to it.

When large areas are required to be illuminated, a simple pole mounted cut-off fixture like this can be used in combination with a smaller, more pedestrain oriented fixture like the one at upper right.

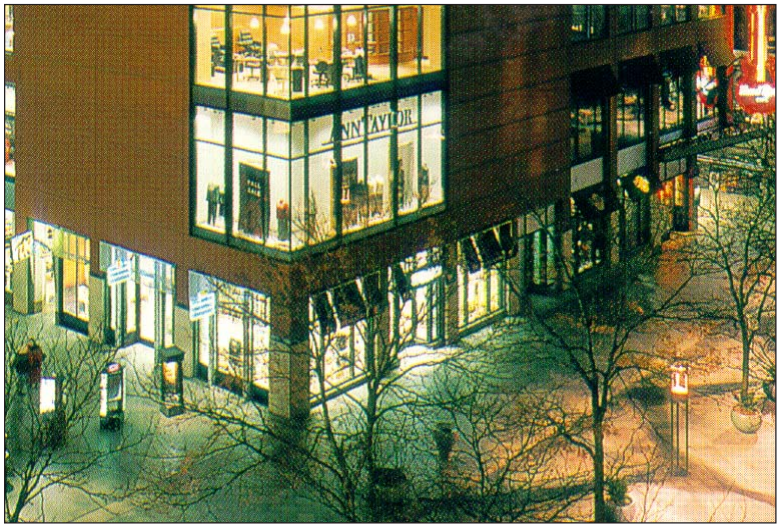
A good example of a style that is considered too "Victorian" for the Redevelopment Area.

A specific style of lighting is not mandated by these guidelines. These images are intended to help illustrate the idea of "timelessness" and the preferred appearance of exterior lighting in the Redevelopment Area.

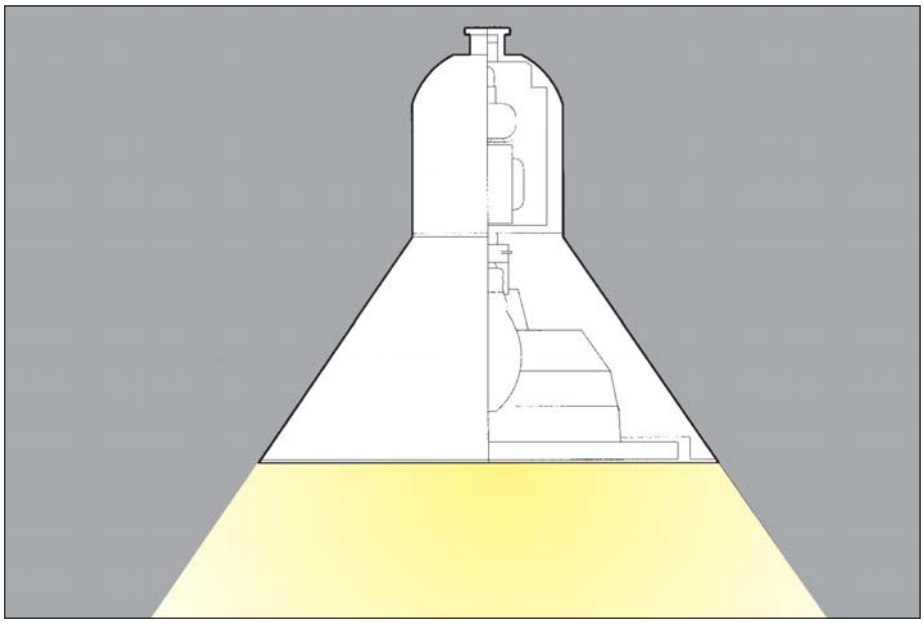
Function

The goal of sidewalk lighting in downtown areas is not to evenly illuminate every square foot of walking surface. Doing so would not only be prohibitively expensive to install and maintain, it would have another undesirable effect.

Urban areas become exciting at night when light from the interior of stores and businesses illuminates the people, activities, art, furnishings and products within the building. When too much light is used on the sidewalk in front of a building, however, it can "wash out" this effect.



Retailers in the Redevelopment Area are also encouraged to keep the first floor lights on at night, or as long as it is reasonable to expect that pedestrian activity will occur in front of the store or business. If most or all first floors are illuminated well into the night, the Redevelopment Area will feel safer and ambient light from the storefronts will decrease the need for sidewalk lighting.



Cut-off fixtures project the light downward.

Cut-Off Fixtures

What's a cut-off fixture? These are lamp housings that reduce or completely eliminate the glare produced by staring directly at a light bulb. The projection of the light is "cut-off" at the edge of the housing and creates a defined pool of light below. Some fixtures do this by placing the bulb high enough into the housing that you would have to stand directly below the fixture and look straight up to see the lamp. Other fixtures are available with glare shields that cast the light downward.

Post top fixtures can often be fitted with louvers that direct light downward.

Globe fixtures throw light in all directions. Lights that focus the light downward where it is needed are more efficient and desirable in the Redevelopment Area.

Light Pollution

Why worry about light output? On an intimate level, glaring lights are uncomfortable to look at and distract attention from illuminated storefronts where the real show should be. The jarring effect of looking at intense light decreases the quality of the visual environment. On a large scale, the production of too much light is a huge problem - not just in Evansville, but also on a national level.

The cumulative effect of disregarding light pollution can be appreciated in this satellite photo of the United States.

The amount of light produced by most communities is literally bright enough to wash out the view of the stars in the night sky. This problem is so pervasive that the lighting industry has created a program called the "Dark Skies Initiative" and a new term: Light pollution. The Dark Skies Initiative and the attention given the light pollution issue underscore the fact that the night sky is as much a natural resource as our rivers and forests. Sensitive lighting design has also been identified by the U.S. Green Building Council as a critical factor in creating sustainable communities.

Cut-off fixtures are strongly encouraged in the Redevelopment Area.

Sustainable Sites
Credit 8 – Rewards a point to projects that implement recommended strategies for eliminating light trespass from building sites.

Related References
Online Urban Lighting information:

http://www.iesna.org/
Website for the Illumination Engineering Society of North America.

http://www.darksky.org/
Website for the International Dark-Sky Association containing excellent information and links to many good publications.

Lighting

GUIDELINES

- ☐ **Use metal halide lamps for sidewalk and parking lot lighting. Mercury vapor can be used for landscape lighting.**
- ☐ **Select cut-off fixtures.**
- ☐ **Place lightpoles in locations that do not obstruct pedestrian circulation.**
- ☐ **Use the minimum amount of light possible for sidewalk lighting while maintaining a safe feel.**
- ☐ **Select styles of poles and fixtures that are expressive of their time.**
- ☐ **Be careful not to wash out storefront facades with too much light.**

Signage

Much of the content of this document is designed to establish downtown Evansville as a unique place that is very different from suburban places. **Signage is one component of the environment that can quickly convey a suburban or urban setting depending on its design.** One of the goals of signage design in the Redevelopment Area is to distinguish downtown as a place distinctly different from suburbia.

The intent of the signage chapter is to encourage the use of sign forms and materials that will enhance the visual quality of the Redevelopment Area and help to create an exciting atmosphere downtown. The guidelines have been developed to promote creativity and originality within a framework that is intended to help avoid common problems.

Sign Functions

Signage serves three primary functions:

- ☐ To identify a business
- ☐ To promote merchandise or a service
- ☐ To attract customers inside

When designing and reviewing signs, these functions should be used to evaluate the effectiveness of the proposed solution.

Signage Types

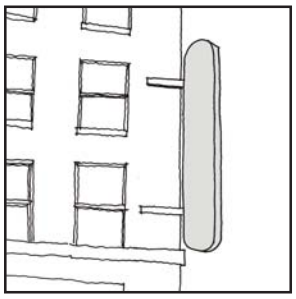
The seven most common types of signs are:

- Flush mounted wall sign
- Blade Sign
- Projecting Sign
- Window Sign
- Awning Sign
- Monument Sign
- Free-Standing Sign (Pole Sign)

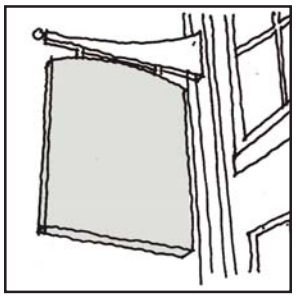
Check the Ordinance!

See the City Zoning Ordinance section 15.153.105 for other signage requirements. It can be accessed on the web at http://www.evansvilleapc.com/cityzoning.html

Flush Mounted Wall Sign

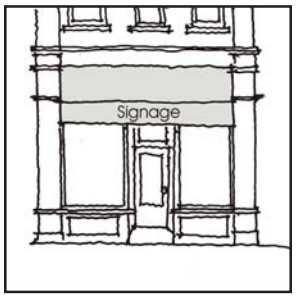


Blade Sign

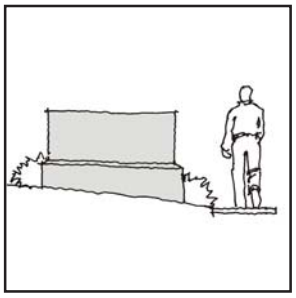


Projecting Sign

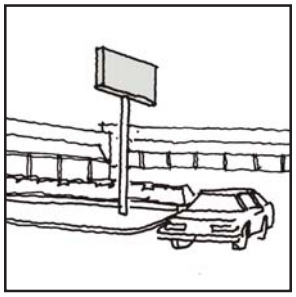
Window Sign



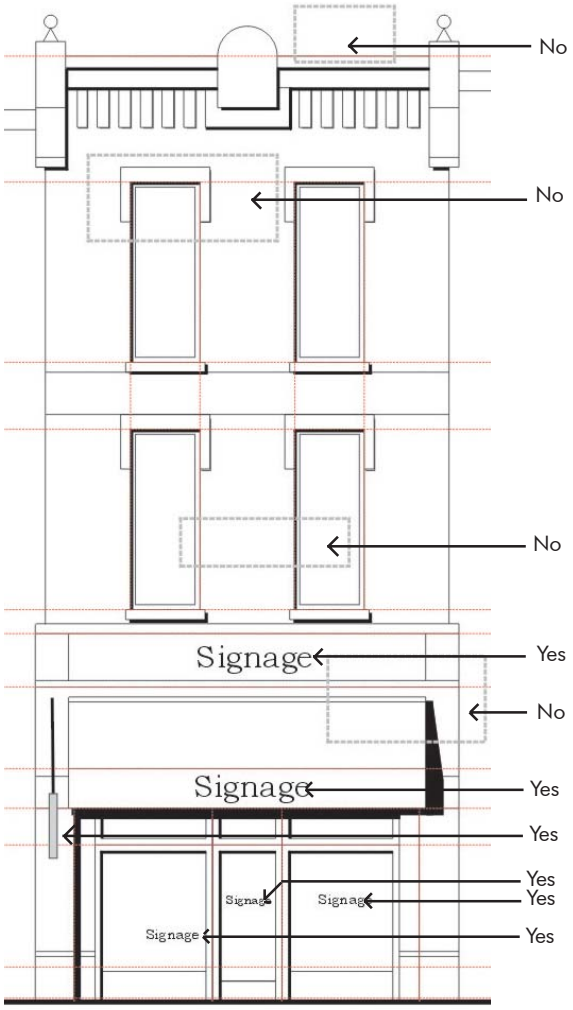
Awning Sign



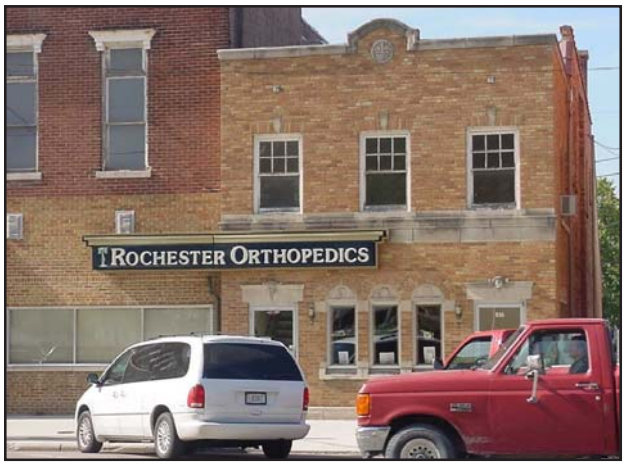
Monument Sign



Free-Standing Sign



The existing pattern of architectural elements should be respected when placing a sign on a historic facade. On this facade, several appropriate and inappropriate sign locations are designated.



INAPPROPRIATE: This sign has been placed without regard to the composition of the facade.

Placement and Size

New signs on historic buildings should be designed to enhance, yet defer to the building façade. In order to accomplish this, it is important for the size and placement of the sign to be influenced by the existng pattern of architectural elements on the building.

The arrangement and size of the windows, the division of the façade and the form of the base of the building will all suggest logical places for signs. When developing conceptual alternatives for your sign, determine what the existing façade design is suggesting your sign should look like, and where it should go.

Applicants are encouraged to review old photos of their buildings to determine where signage has been placed historically. Many photos of the buildings downtown are available for review at Downtown Evansville, Inc.

The most common locations for signage on historic buildings were:

- ☐ Under the storefront cornice
- ☐ Painted on the storefront glass
- ☐ On the side of the building
- ☐ Projecting from the building at the first floor
- ☐ On the awning valance or return
- ☐ On the canopy fascia

Generally, signage on historic buildings should not be placed:

- ☐ On the roof
- ☐ Above the first floor

Signs in these locations tend to dominate the façade when the façade should be the primary feature. In the reasonably compact confines of the average urban street corridor, signage in these locations is often more difficult to see anyway.

Size

These guidelines do not establish maximum sizes for signs. Generally speaking, business owners are encouraged to reduce the size of signs to the extent possible. The most common problem related to signage in any given urban district is that it is too big, too bold, and too brash. Consider that:

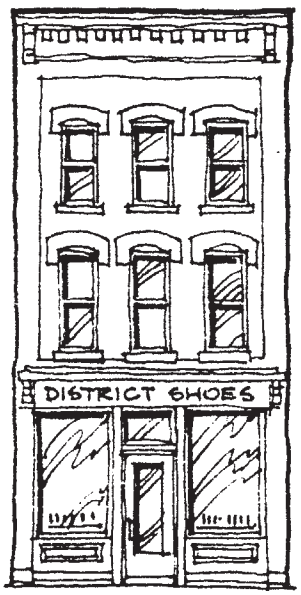
The overall character of the area will benefit from restraint.

The entire building is a sign. The appearance of the building can be more effective advertising than the sign itself.

A general guideline for size is that the total surface area of ***all*** *signs on a building occupies no more than 15% of the building façade.*

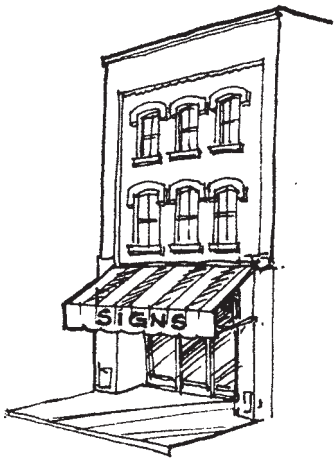
For window signs, the sign should allow a minimum of 80% visibility through the window.

Window signs smaller than 1 foot square will not be subject to review and approval by the Design Review Committee. Window signs larger than 1 foot square will be subject to review.

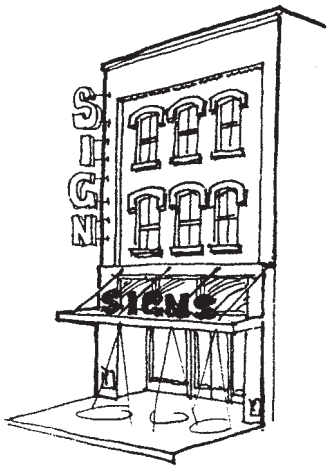


Appropriate placement.

Inappropriate placement.



Appropriate placement.



Inappropriate placement.

ENCOURAGED: Indirectly-lighted sign.

ENCOURAGED: Indirectly lighted sign.

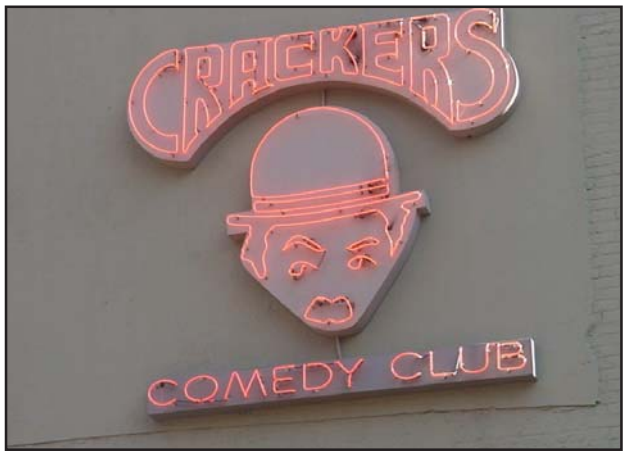
DISCOURAGED: Directly illuminated sign.

Lighting

There are generally two ways of illuminating signs – directly, or indirectly. Directly-lit signs have the light source contained within the sign. Indirectly-lit signs are illuminated with an external light source. *Please note that indirect lighting should always be directed downward and not upward.*

In the Redevelopment Area, indirect lighting is the preferred method of illuminating signs for the following reasons:

- ☐ The scale and form of directly-illuminated signs are generally not preferred. (*Direct illumination is often achieved with fluorescent tubes contained within a metal panel. The space requirements for the tubes and electrical components tend to drive the width and shape of the panel as opposed to letting the design concept and business identity drive the form.*)
- ☐ Indirect light fixtures are more accessible and therefore easier to replace than internally-mounted tubes.
- ☐ Indirect lighting is more consistent with the way that signage was illuminated historically, and much of the Redevelopment Area is within a historic district.
- ☐ Indirect lighting is more urban in character than internally illuminated signage.
- ☐ Indirect lighting tends to suggest a more human scale.
- ☐ Specific design features of signs can be highlighted with spot-lighting.
- ☐ More creative sign forms can be achieved when the limitations imposed by internal illumination do not need to be considered.



ENCOURAGED: The panels that the neon have been placed on in this example relate to the neon forms. The sign would be less successful if the tubes delineating the face had been placed on a rectangular panel.

ENCOURAGED: Neon can be effective when used to compose words and phrases.

ENCOURAGED: Highlighting the inside of channel letters feels more "urban."

ENCOURAGED: In this example, the neon becomes part of an overall sculptural composition. It would have been less successful if the neon forms had been composed on a large rectangular background.

Neon

Neon is often associated with the energy and vitality that is desired in healthy urban districts. It is a common lighting device in urban areas, and was historically used abundantly in downtown Evansville. Neon is allowed, but it should be used with the following guidelines in mind. Neon is most effective when it is used to:

- ☐ Spell words
- ☐ Highlight the outline of sculptural sign forms
- ☐ Internally illuminate channel letters
- ☐ "Halo light" channel letters
- ☐ Create graphics on a background

It is less effective when the neon is used to create graphics on a square, flat surface that is otherwise not contributing to the composition of the graphic elements.

Good composition, indirect illumination, high quality fabrication, well-detailed connection to building, simple message, good use of graphic elements.

The following signs are all examples of preferred sign styles for the Redevelopment Area. Each is accompanied by an analysis that explains why they are successful signs. This section is followed with one that analyzes discouraged sign styles.

Analysis:

The sign has a simple three-tone color scheme. It makes use of a graphic to convey the service offered, with just a minimum amount of text below. It is mounted at a height that gets it out of the way of pedestrian traffic. The connections between the sign elements have been well-concieved and are derived from the the overall form. The connection to the building is handled sensitively and cleanly with components that are painted the same color as the body of the sign. Finally, the sign is indirectly illuminated.

The fact that the text is not confined to the circular form makes the composition fun and exciting. The message is simple, and the color scheme is limited to three colors.

Analysis:

The connection to the building is substantial and feels permanant. The way the lettering escaped from the confines of the circular form creates a more interesting composition. The color scheme is simple and composed of just three tones. There is a minimum of text. The letters are formed of internally illuminated open-faced channels instead of plastic-faced channels.

Analysis:
The text is kept to a minimum and again the color scheme is composed of only three colors. The width of the panel is substantial and suggests permanence and stability. The raised letters in the middle suggest a higher quality than if they had just been painted on. The sign is indirectly illuminated. The criticism would be that the connection to the building is not consistent with the level of quality of the sign. The conduit and junciton box servicing the lighting could also have been handled more sensitively by pulling it from the second story and painting it to blend in with the brick.

Sign is great, but the connection to the buiding and the electrical service components could use work.

Analysis:
This is a nice use of neon on a simple form. The message is concise. Note the absence of an address, web site, phone number and other information that just isn't critical to bringing pedestrians to the restaurant. The connection to the building on this one has not been given the same attention as the sign. The mounting arm does not complement the sign form, and the cables feel like an afterthought. Note that the conduit serving the sign has been painted to match the brick.

Another simple form with a concise message, but the connection to the building could be improved.

Individual letters suggest an urban setting.

Analysis:
Awning signs don't have to be painted onto the awning. Individually cut letters mounted on a glass and steel awning strongly suggest an urban setting. The thickness of the letters is also an important part of the success of the sign. If they had been thinner, it would not have looked as substantial and would have felt temporary.

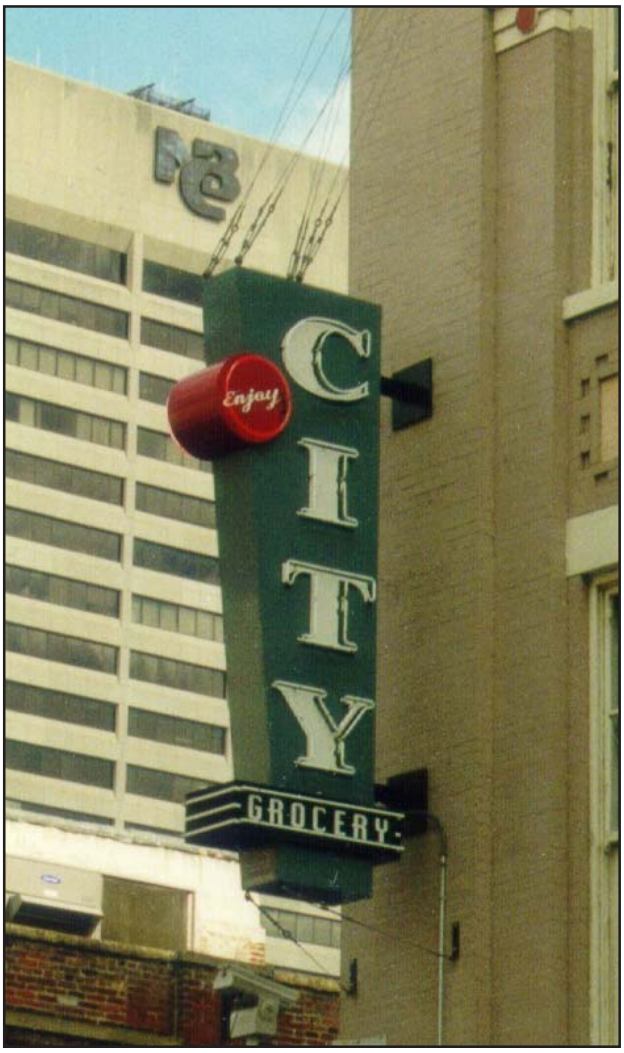
The entire sign has been conceived as a cohesive sculptural form.

Analysis:
This is an excellent hanging sign. The entire sign has been conceived as a cohesive sculptural form. Colors are simple and kept to a four-tone pallette. The message is concise and includes a nice graphic. The style and color of the bracket is consistent with the sign. It is indirectly illuminated, and placed sensitively on the building. Note that the hanging sign is part of an overall identity created with the transom panel signage and the sign just below the first floor cornice.

The character and quality of this sign is consistant with the building facade.

Analysis:
The scale of the mounting plate is substantial and suggests permanance and stability. The message is simple, there are four colors, and the bracket and sign have been conceived as one complete form. The level of detail in the bracket and connections is excellent and conveys an appreciation for high quality construction. This hanging sign is mounted on the first floor, but high enough to be out of the pedestrian flow.

Analysis:
Another good example of the use of neon to profile the text on this blade sign. The three forms have been arranged to provide an overall balance, and there is nice hierarchy of information. The scale of the sign is appropriate for the location. Color pallette is limited to four colors. There is a high contrast between the letters and the background, making the text clearly legible. A criticism would be the way that the cables have been added to stabilize the sign, and the fact that the conduit serving the neon has not been painted to match the brick.



Good form, balance and message. The cables and conduit could be improved.

Analysis:
One of a series of hanging signs advertising various services in a market. Note how the bracket responds to the implied curve of the top of the flower element, resulting in a unified composition. The bracket is heavy, suggesting permanence, durability and high quality. It is mounted out of the way of pedestrians. Note that there is no text on this sign, but it is clear that there is a florist inside.


No text, but it is clear from this eye-catching sign that a florist is inside. This is a wonderful addition to the urban environment.

Awnings create a human scaled sidewalk space, and provide protection from the rain.

Analysis:

A nice awning sign that is more successful due to the combination of the angled awning with the barrel-vaulted form. The added rain protection for the pedestrian is a nice benefit. Simple message and color scheme. The awning has been placed nicely within the space between the columns and complements the overall facade design as a result. Indirect lighting on the awning fabric as shown here is preferred over internally illuminated awnings.

A sign of this scale would reveive a great deal of scrutiny from the Design Review Commitee.

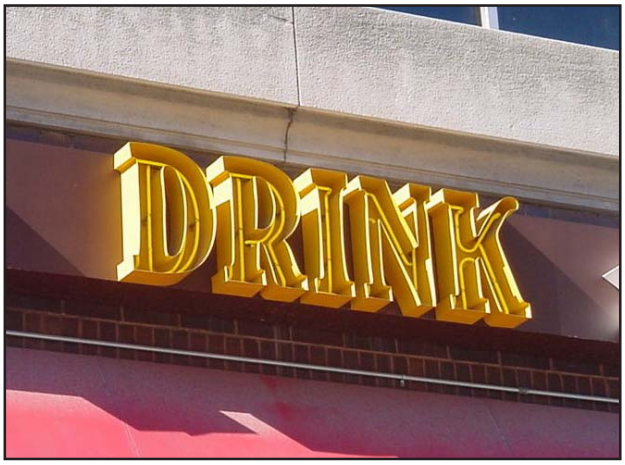
Analysis:

This sign scored highest in the the visual preference survey that was a part of the public input process for the guidelines. It goes a long way toward creating a high-energy entertainment district aesthetic. These kinds of signs can be icons for a district, but should be used sparingly and with an understanding of how it will be perceived in the viewshed. In this example, the scale of the building is such that the size of the sign does not seem outrageous. The existing notch in the corner of the historic building actually provides a nice alcove to receive the sign. It should also be noted that there is not another sign of this scale within view. Applicants interested in receiving approval for a sign of this scale should be aware that, while not necessarily discouraged, it would receive a great deal of scrutiny by the Design Review Committee.

Analysis:
Another hanging sign that successfully communicates the services of the store with an eye-catching sculptural form. The bracket is painted to match the sign frame and is shaped to complement the sign profile. The connections to the building are substantial and considerate of the historic materials Very simple message and color scheme.

A great use of a sculptural element to convey the services offered.

Analysis:
The open channeled letters with neon internal illumination feel more urban than letters with a plastic face over the channel. This sign is mounted above the awning and below the first floor cornice, where signage historically would have occured.



Open-faced channel letters with internal illumination: more urban than plastic faced.

Analysis:
A companion to the image on page 142. Included to show how a series of signs of differing but complementary forms can be parts of a whole. The quality of construction, level of detail, mounting height and intent to communicate without words connects the signs aesthetically.


The forms convey the service offered without words.

Historically-appropriate sign material, location and method of illumination.

Analysis:
The use of individual letters mounted to the transom panel over storefront windows is a very nice, historically appropriate way of handling signage on an older building. The indirect illumination is another nice touch. Imagine the difference if the text had been laminated onto a flat plastic panel and directly illuminated from behind.

Open-faced channel letters: more urban, less suburban than plastic faced.

Analysis:
Another good example of internally illuminated open-faced channel letters placed in the historically-correct location on the facade. The indirect lighting of the awning is also preferred over internally-illuminated awnings.

Raised letters, bold colors and the playful form relate to the services offered.

Analysis:
In the Redevelopment Area, this sign would be more successful as a hanging sign, but it is included here to demonstrate the appeal of bolder colors, the raised letters and the hat as a sculptural element that is not contained within the boundary of the ellipse. All of these qualities make this sign successful, though a more urban approach would have been to hang the sign from the building.

Analysis:
A good example of an appropriate hanging sign for a historic building. Note that it is mounted at the top of a pilaster, a location that feels decisive and more appropriate than a random location on a lintel. The sign has been placed at the first floor, but out of the pedestrian flow. The decorative bracket that responds to the sign form is well-done. An improvement might have been to raise either the lettering or the mouth graphic.

This sign is placed in a logical location on the historic facade.

Analysis:
Note that on this blade sign, the area of red backup metal panel has been reduced to only that necessary to support the letters. It seems logical, but the designer likely perceived that the letters would look disproportionate if the background was any larger than it is. The rounded top and bottom of the sign is a soft detail that makes the shape a little more appealing than it would otherwise be. Simple, high-contrast colors and a minimum of text also contribute to the sign's success. Like the guitar sign on page 143, a proposal for a sign of this scale will receive greater scrutiny by the Redevelopment Commission due to the visual impact.

Open channel letters, the strong connection to the building, hidden electrical service and a simple color scheme contribute to the success of this blade sign.

A directly-lighted sign. The style and placement are discouraged in the Redevelopment Area.

The following signs are all discouraged for use in the Redevelopment Area:

Analysis:

The placement and style of this sign are both discouraged in the Redevelopment Area. It is a directly illuminated plastic faced metal cabinet sign. The sign does not occur in an appropriate location on the building, and by partially covering the top of the windows does not respond to the lines and proportions of the historic facade. This is a good example of why directly-illuminated signage is discouraged in the Redevelopment Area. The need to accomodate flourescent tubes within the panel tends to result in uninspiring forms that can be difficult to make work on historic facades.

This sign could be improved by changing the panel to wood, simplifying the message, and mounting it on a masonry base.

Analysis:

This is another directly illuminated, plastic faced cabinet sign. It lacks the creative expression sought in the Redevelopment Area, has more information than necessary and is composed of drab, dull colors. It should be considered too suburban in character. A preferred style would be to change the metal cabinet to a sandblasted wood or simple cut stone panel, set the panel on a masonry base, and light it indirectly. Pole signs, billboards and free-standing signs are strongly discouraged in the Redevelopment Area.

Directly illuminated plastic faced channel letters like these are discouraged.

Analysis:

Plastic-faced channel letters such as these are discouraged in the Redevelopment Area. While they are not particularly un-attractive, they tend to suggest a more suburban aesthetic. A preferred style would be open-faced channels with internal neon lighting, halo-lit channel letters, or letters cut from a sheet like the Borders signage at the top of page 141.

Analysis:
These plastic faced letters tend to be the prevalent style in suburban strip mall signing. They have been designed to be visible from across large expanses of parking and/or the closest major thoroughfare. This style is not appropriate for the Redevelopment Area.

Typical suburban strip mall signing like this is discouraged in the Redevelopment Area.

Analysis:
Temporary signs tend to suggest a lack of commercial solvency. They convey the impression that a district is on it's last legs, and they just look bad. The temporary nature of the sign, the lack of appropriate stabilization, lack of maintenance and the poor craftsmanship are strongly discouraged.

In the Redevelopment Area, this type of temporary signage is strongly discouraged.

Avoid handlettered paper notices taped to the windows.

Analysis:
These handlettered paper notices taped to the windows detract from what is otherwise a nicely detailed storefront. This kind of temporary signage is discouraged.

This awning would be considered far too large for use in the Redevelopment Area.

Analysis:
The awning is sized to be viewed from an interstate. It would be considered far too big for the Redevelopment Area. The plastic awning material is also discouraged. The suggested improvement would be to substantially reduce the size of the sign and place it above the main entrance. The awning material could be changed to treated canvas, and the shape of the awning would be more appealing as a mansard form like the Maggiano's awning on page 143.

A nicer answer would be a folding black chalkboard-style menu board.

Analysis:
This sign would be discouraged because of the poor graphic quality and the poor craftsmanship. Sidewalk menu boards can be attractive, attention getting tools, but they must be as carefully considered as permanent signage. A better answer would be a simple a-framed folding chalkboard with stainless steel hardware to prevent rusting. Check with your insurance carrier to make sure you understand the risks associated with having a sign in the public right-of-way.

Analysis:
Temporary signs like this are discouraged for use any longer than the bare minimum time needed to fabricate and install the permanent sign. Be sure to check the zoning ordinance for specifics on allowed amount of time temporary signs can be up. The sooner these kinds of signs can go away, the more financially stable the district will appear, and the more attractive the space will be.

Temporary vinyl signs are discouraged beyond brief use prior to the fabrication of permanent signage.

Analysis:
Another example of a directly-illuminated plastic faced metal cabinet sign. The message on this sign is also somewhat confusing...what is the name of the business and how does the "C" logo relate? Compare this to the preferred examples shown on other pages that reduce the text to the bare minimum.

The style of the sign is discouraged. The text message is somewhat confusing and demostrates the importance of carefully considering the layout and graphics.

Analysis:
Here is a combination of several discouraged styles: a plastic faced cabinet, too much information, plastic awning with direct lighting and a general lack of sensivity to the historic facade. It's not necessarily the use that's the problem - see the bonding company preferred example at the top of page 145.

Lots of discouraged practices conspire to make this an unpleasant collage of forms and information.

More suburban than urban.

Analysis:
Another example of directly-illuminated plastic faced letters, that while reasonably attractive, do not convey the urban quality of some of the other preferred letter styles (see pages 141, 144 and 145).

An over-dominating sign that could have been handled more sensitively.

Analysis:
The sign has been mounted to the building in a manner that completely disregards the design of the historic facade. It is larger than necessary and over-dominates the viewshed. The building has become completely subordinate to the sign.

Too much information.

Analysis:
This is an example of a sign with too much information on it, resulting in a cluttered, busy look. If someone is walking to this business, they probably don't need to know the phone number and web address. If someone is driving by, they don't have the time to write this information down. The layout makes it difficult to know what the most important piece of information is. Simplify the message to the bare minimum necessary as shown on some of the examples from the preferred section.

ENCOURAGED: Bold colors, simple text.

ENCOURAGED: Street signs can be an effective way to indicate to a visitor that they are within a district.

ENCOURAGED: Mapping should be a simplified version of the actual City plan.

DISCOURAGED: This sign is mounted on a light post at a height of ten feet, yet the text size and graphic have been developed as if it would be placed at eye level. Wayfinding must be designed and installed with an understanding of where the user will be recieving the information (i.e., from the car or on foot).

Wayfinding

A desire for an improved wayfinding system was identified both in the Downtown Master Plan of 2001 and through the public input process that shaped this document. These guidelines do not establish a specific wayfinding signage design, but some general observations are included here to guide the development of one in the future. First, many of the issues related to quality sign design pertain to wayfinding systems as well: provide a minimum amount of information on each sign, present it logically, use fonts and graphic elements that are easy to read, and place so that the view of the sign is not obstructed by other elements. Signage should be located ahead of where turns need to be made, and the overall system must be cohesive. Above all, it is important to have the system created by a designer well experienced in the creation of systems for urban environments.

There are no specific references to Signage in the LEED Guidelines. A sustainable approach to sign design, however, would consider how much light is being emitted and reduce it to the extent possible.

Related References

Online architectural references:

http://www.evansvilleapc.com/cityzoning.html
The City's online zoning ordinance.

http://www.mainst.org/
The website for the National Main Street Center is an excellent resource for information about commercial district revitalization and economic development.

http://www.planning.org/
The website for the American Planning Association. It includes links to publications about signage.

Publications:

Signs of a Successful Main Street Presentation
The National Trust's Main Street Center

A slide show available for purchase that shows how, as a whole, the street's character is defined by the quality of its signs. Includes recommendations on materials and styles.

Context-Sensitive Signage Design
An American Planning Association Report available online at http://www.planning.org/signs/

"Sign Design and Community Aesthetics" by J. Cannon, 1999. National City Planners and Sign Users Conference presentation. Cleveland, Ohio.

Wayfinding: People, Signs, and Architecture. Arthur, Paul, and Romedi Passini. 1992. New York: McGraw-Hill Book Company.

Signage

GUIDELINES

- ☐ **Check the zoning ordinance for signage restrictions that may not be addressed here.**
- ☐ **Place signage on historic buildings with respect to the pattern of architectural elements on the facade. Place signage in locations that historically would have carrried signs.**
- ☐ **In general, strive for smaller, pedestrian oriented signs.**
- ☐ **Directly-illuminated metal cabinet signs are discouraged. Strive for exterior illumination.**
- ☐ **Avoid the forms and materials described in the chapter as suburban in character. Strive for a more urban expression.**
- ☐ **Point indirect sign lighting downward and not upward.**

Utilities

A goal of the these guidelines and the Redevelopment Area is to preserve those aspects of the area that make it vibrant and urban and gradually change those characteristics that suggest suburban qualities. The way that utilities are handled is one significant difference between urban and suburban places.

The intent of this Chapter is to **highlight those differences, and cause meaningful discussion during the design process of ways to handle utilities in a manner that supports the community's aesthetic goals while recognizing the technical limitations of utility relocations.**

Existing view of overhead utilities, looking south on Ingle Street toward the casino.

The same view with overhead utilities removed. The Downtown Master Plan calls for a new building to occur on the surface parking lot at right.

Existing view of overhead utilities on a street in Nashville, Tennessee. Note the stadium at left.

The same view with the utilities removed, dramatizing the beneficial effect on the view. Without any other improvements, the street already feels like a nicer place.

Before and After

In these two settings, (one in Evansville and one in another community), overhead utilities substantially impact the character of the view. The images at right have been edited to explore what these views might look like if the utilities were routed differently - perhaps down an alley, or buried. It is certainly easier and less expensive to edit a photo than it is to relocate/bury power and communications lines, yet the enhancement to the quality of the physical environment is substantial enough that it should warrant discussion for major redevelopment projects. Utility companies are generally not eager to bury utilities, but designers are encouraged to bring this issue up early and strive to create a line item in construction budgets for utility relocations.

Overhead utilities tend to be significant components of suburban viewsheds.

Contemporary urban corridors tend to be free of overhead power and communication lines.

Overhead Utilities

It's one of those observations that may seem obvious, but that nevertheless has a big impact on how a place feels. In suburban areas where there tends to be more room and less need to be careful about placement of overhead utilities, they can dominate the viewshed. As places become urbanized, spaces become more defined, pedestrian orientation increases, and utilities are buried.

Integra Bank has done a great job of screening a small utility yard within the parking lot that contains transformers and chiller units.

Service Courts

Service courts are places where the various utilities and equipment that serve a building are gathered. Large buildings are served by a great number of utilities and equipment. The way that these things are gathered together and organized on site will have a significant impact on the urban environment.

These elements will affect the experience someone has when visiting the building, as well as the downtown overall.

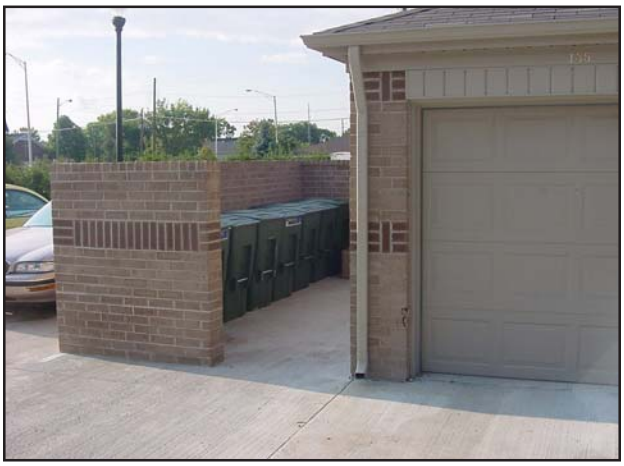
To the extent possible, consider service courts in the early planning phase of a project and make sure that they are placed away from pedestrian routes and screened from view.

Enclosures, Screening and Placement

Utilities that serve buildings are generally not pleasant things to look at or walk by. They have been designed to perform a function and be durable in exterior environments. Aesthetics was not on the mind of whoever it was that developed the pad mounted transformer and the 10 cubic yard dumpster. As such, it becomes important to screen these things in environments that have goals of becoming more pedestrian friendly and aesthetically pleasing.

The issues are not always just visual. Dumpsters smell and leak, and fans ventilating restaurant kitchens can make for very unpleasant experiences when they exhaust onto public sidewalks. Pad-mounted transformers can sometimes hum so loudly it is difficult to sleep in a room that is adjacent to it, or have a conversation near one.

Designers must bear these things in mind during the early planning phases of a project. Can a fan be located so that it is downwind of a major pedestrian way? Can trash areas be contained with curbs so that leaking material does not drain onto sidewalks or into planted areas? Can a hose bib be provided in trash areas to wash them down periodically? Can condensing units be located so that the noise from them does not keep residents of apartments up at night? Can the transformers be buried in vaults? These are just a few of the questions that should be asked during the early planning phase.



A nicely detailed trash enclosure for a residential development. Designers and developers are encouraged to enclose these areas with materials that are consistent with the buildings that they serve. They should be located with respect to pedestrian movements as well as the needs of the trash trucks that serve them.

These condensing units could probably have been separated a little better from the pedestrian walkway with a fence or hedge.

Transformers and communication towers can have a detrimental affect on viewsheds and the appearance of existing buildings.

Water Efficiency
Credit 2.0 – Encourages reduced need for City water to convey sewage, and on-site treatment.

Energy and Atmosphere
Prerequisite 3.0 – Discourages use of CFC-based refrigerants in HVAC systems.

Credit 1.0 - Encourages the reduction of design energy costs.

Credit 6.0 - Provides a point for engaging in a contract to purchase power generated from a renewable source.

Storage and Collection of Recyclables
Prerequisite 1 – Encourages the provision of an area dedicated to the separation, collection and storage of recyclables.

Related References
Private Utility Providor Contact Information:

Vectren:
Call 1-800-227-1376
https://www.vectrenenergy.com/

Vectren provides electric power and gas servcie to the Redevelopment Area.

SBC:
Call 1-800-742-8771
http://www.sbc.com/

SBC provides communications service to the Redevelopment Area.

Evansville Water and Sewer Utility Department:
Call (812) 436-7846
http://www.evansville.net/mayor/utility.htm

Water, storm and sanitary sewers are managed by the Evansville Water and Sewer Utility Department

Utilities

GUIDELINES

- ☐ **On large redevelopment projects, seek ways to have overhead power and communications lines buried.**

- ☐ **Locate building service courts (including exhaust fans and dumpsters) so that they do not negatively effect pedestrian pathways.**

- ☐ **Include areas for storing and sorting recycling containers near trash areas.**

- ☐ **Screen utilities and trash areas from view with walls that are consistent with the building facade materials.**

Index

Glossary

Abstract
Not a direct re-creation of an image, theme, or idea. Abstract items rely on intrinsic forms, making no attempt at pictorial representation.

Adaptive Re-use
The redevelopment of existing structures to accommodate new uses and tenants.

Alternative Stormwater Management Systems
The use of natural swales, drainage ways, and/or plantings to both slow and clean stormwater runoff before it enters into sewer systems and waterways.

Annuals
Plantings that have a one-season life cycle and must be replaced each year.

Appropriate
Refers to an pre-approved idea, object, material, or practice that contributes to the goals of the design guidelines. Submission of projects utilizing appropriate practices will be viewed favorably by the Design Review Committee.

Caliper
Thickness. In this document primarily used in the sense of a tree's diameter measure.

Character
A combination of both the visual and functional qualities of an area. Visual aspects of an area that can affect character include its physical design, materials, and location. Functional aspects include such things as accessibility and level of activity.

Cohesive
The quality of separate items and/or elements acting together as a single whole in a harmonious nature.

Complementary
When an item or quality enhances the visual or functional characteristics of an area. A visual example could be a group of plantings that enhance the appearance of a nearby structure, whereas a functional example may be game tables that have been installed in a public area where people congregate to socialize and eat.

Contemporary
Items or design elements that are not specifically tied to a past time period. Contemporary designs tend to rely, at least in part, on recent material and design innovations.

Cornice
The sculpted projecting horizontal architectural element that crowns an architectural composition

Crown, Tree
The entire blooming/foliage producing portion of a tree.

Discouraged
Used here to describe an idea, object, material or practice that is believed to be detrimental to the function of, or will negatively impact the visual quality of the Redevelopment Area. Used interchangeably with "inappropriate" throughout the document. Generally, discouraged practices will not be approved by the Design Review Committee. The Committee recognizes that from time to time there may be extenuating circumstances that result in approval of an otherwise discouraged practice.

Downtown Multiple Resource Area (MRA)
A distinct type of National Register of Historic Sites and Structures designation. In Evansville, an MRA makes up a portion of the downtown redevelopment area. This MRA extends along portions of Main Street and Fourth Street.

Encouraged
Used here to describe an idea, object, material or practice that will enhance the functions of or contribute to the visual quality of the Redevelopment Area. Used interchangeable with "preferred" throughout the document.

Evansville Redevelopment Area
The Evansville Redevelopment Area is a portion of Downtown Evansville that is shown on the map on page V. This is the area in which the guidelines detailed in this report are to be utilized.

Exterior Insulation Finishing Systems (EIFS)
EIFS is a non-load bearing exterior wall covering which combines materials that have insulating qualities with materials that provide weather protection and completed finish. Behind the EIFS wall components are the typical wall frame/support materials used in construction.

Facade
The "front" portion of a structure. Generally the facade is the structure side with the main public entryway. Building facades are generally oriented to face public streets or public areas.

Foliage
The leaves or blooms trees, shrubs, perennials, or ground cover. Foliage does not include branches or trunks.

Grant
Money that is given to accomplish a specified goal. Grants generally must be applied for, and have strict qualifying criteria. Grants are given from both State and Federal sources.

Green Market
A market that sells seasonal plant and produce items from local and regional sources. Green Markets are often referred to as Farmer's Markets.

Infill Construction
The development of vacant lots and structures that are located within urban/developed areas.

LEED
Leadership in Energy and Environmental Design. LEED criteria are a voluntary, consensus-based national standard for developing high-performance, sustainable buildings.

Life Cycle Costs
The total costs incurred over the lifetime of a particular project or item. These costs include initial construction, materials, installation, and regular maintenance expenses.

Limbing Up
The practice of trimming limbs from a tree to decrease foliage, increase the clear zone between the limbs and ground, and otherwise reduce the crown's foliage density.

Lintel
A building structural element that is generally used as a wall support above windows, doors, and other openings. A lintel is the horizontal support that sits atop two vertical supports generally referred to as posts.

Loan
Money that is given to accomplish a specified goal. Loans generally must be applied for, and have strict qualifying criteria.. Loans are given from both State and Federal sources, as well as local and private sources. Loans must be repaid with interest over a set period of time.

Mansard
A roof having 2 slopes on all sides, with the lower slope being more steep than the upper.

Matching Grant
A grant that is awarded based upon the amount of money the applicant is willing to give to accomplish a specified goal. In a matching grant the funding source will give the applicant a dollar for ever dollar the applicant commits to accomplishing the stated goal.

Monoculture
The growing of a single type of plant within an area.

Neo-Traditional
New construction and development that utilizes traditional practices and design elements. Neo-traditional designs usually stress pedestrian access, connectivity of uses, and sustainable buildings and communities.

Non-point Source Pollutants
Pollutants that come from an array of sources, with no single source location to identify or target. Common non-point source pollutants are stormwater run-off (that collects auto fluids from streets and parking surfaces, and herbicides and fertilizers from lawns and fields).

Open Lawn Area
Areas of lawn that are available to plant trees and other vegetation. These areas are not defined by, or contained in structural elements, but rather are open to pedestrian access. Generally planted lawns include grassy strips adjacent to sidewalks

Open Planter
A planter in which the soil surface is not covered by a structural element (such as a grate, bricks, or other materials).

Pedestrian Friendly
Areas that accommodate pedestrians in a manner that is safe, functional, and aesthetically pleasing. Pedestrian friendly areas generally separate pedestrian and auto traffic, as well as offer designs that are human scaled.

Pedestrian Oriented
Areas that cater specifically to pedestrians, as opposed to motorized modes of traffic. The terms "Pedestrian Oriented" and "Pedestrian Friendly" are often use interchangeably

Perennials
Plantings that bloom each year, unlike annuals.

Physical Separation, Sidewalk
The distance between the sidewalk and auto travel lanes.

Pilaster
An upright architectural member that is rectangular in plan and is structurally a pier but architecturally treated as a column and that usually projects a third of its width or less from the building wall.

Planters
Items that hold live plantings, including trees. Planters can be an array of sizes and materials.

Preservation
See Page 15.

Project for Public Spaces (PPS)
The Project for Public Spaces is a nonprofit technical assistance, research and educational organization founded by William H. Whyte. The stated mission of PPS is to create and sustain public places that build communities. Since its founding in 1975 the organization has been involved in over 1,000 communities within the US and abroad.

Pruning
To cut off, or cut back limbs of a tree or shrub. Pruning is usually done to attain a better shape, remove damaged limbs, or encourage more fruitful growth.

Psychological Separation, Sidewalks
The use of materials and designs to infer a sense of separation between the sidewalk and streetway. Plantings and trees are generally used to create a perceived "wall" between pedestrians and autos. Psychological separation can make both pedestrians and drivers feel safer in that there is a sense of separation between the two noncompatible activities.

Public Space Manager
A person, committee, or organization that actively plans events for, and oversees maintenance of a public space.

Reconstruction
See Page 15

Rhythm
The repeating use of a design element, shape, or form in proximities that are near enough for the repeating use to be visually recognized.

Route Signage
Signage that is placed along public transportation routes, walkways, and trails for the purpose of directing people to their destinations.

Scale
The indication of relationship between an object or person and their surroundings in terms of physical size.

Seasonal Plantings
Plantings that bloom during a specific seasons and must be replaced as seasons change.

Secretary of the Interior
The overseer of the Federal Department of the Interior. The Department of the Interior's role is to protect and provide access to the Nation's natural and cultural heritage as well as trust responsibilities to tribes. Among other items, it is responsible for wildlife conservation and historic preservation.

Setback
A required distance between uses. Generally structures must be separated from street rights-of-way and property bounds by a specific distance.

Shy Distance
The sidewalk area that pedestrians tend to avoid in order to walk a path that is separated from traffic, street furniture, and utility items. Given the shy distance, pedestrians generally only use the center 6 to 10 feet of a sidewalk.

Sidewalk Cafe
An outdoor area adjacent to, or on a public sidewalk, that has seating for patrons of nearby restaurants and drink establishments.

Stamped Concrete
A technique in finishing concrete surfaces so that it mocks tile, or other types of pavers. Stamped concrete is a discouraged practice, in that the end result has both technical and aesthetic shortcomings. Technical problems include undue cracking, while aesthetically, this technique can look visually contrived, being "theme park -ish" in appearence

Street Wall
A perceived wall that is created by an aligned row of buildings and structural elements along a streetway.

Strongly Encouraged
Used here to describe an idea, object, material, or practice that is believed to be highly beneficial to the function and/or visual quality of the Redevelopment Area. Whereas "encouraged" means a material or practice that is desired in the Redevelopment Area, "strongly encouraged" means a material or practice that can provide very significant beneficial impacts.

Suckers
Small limbs/shoots that grow near limbed/pruned areas of trees and shrubs. Suckers generally drain a plant's energy without producing fruit or viable limbs.

Sunscald
An injury of woody plants characterized by localized death of the tissues caused in the summer by the combined action of heat and light of the sun, and in the winter by the combined action of sun and low temperature to produce freezing of bark and underlying tissues.

Sustainable
Relating to, or being a method of development that does not deplete or permanently damage the resources it requires.

Swale
A natural ditch that receives and directs the flow of stormwater.

Topping
To shorten, or remove the top portions of a plant. Topping is done to reduce height and increase the number of limbs in a planting. Topping is not allowed in Evansville per the Tree Ordinance.

Tree Pit
Underground, connected pits of soil that allow street trees and urban plantings sufficient room to grow.

Urban Heat Island
See Page 55.

Urban Massing
The location of structures and uses in proximities that are close enough to one another so that users can conveniently visit more than one destination in a single trip. Urban Massing is necessary to generate enough users to sustain certain businesses, as well as make larger public gathering spaces viable.

Victorian-Era
Characteristic of the art and tastes of the era of Queen Victoria's reign of England.

Viewshed
The viewable area into, or out of, a specific place.

View Triangle
The area adjacent to a street intersection that must be kept clear of structures and tall plantings to allow drivers to see a safe distance down the intersecting road.

Wayfinding Device
A sign or system of signs used to direct pedestrians and/or drivers to specific destinations along designated routes.

Wind Speed Sensors
Sensors that can be installed in fountains to detect wind direction and speed so that water spray can be reduced and changed accordingly to protect surrounding pedestrians and infrastructure.

Annotated Bibliography

ONLINE REFERENCES:

http://eballan.com/products/sidechairs.asp
EB Allan website (plastic chair manufacturer).

http://pps.org/gps/
The Great Public Spaces section of the Project For Public Spaces website. A great resource for information about public spaces design. Includes a large library of images of successful spaces (as well as unsuccessful ones) from around the world, and an analysis of each.

http://www.aashto.org/aashto/home.nsf/FrontPage
The website for the American Association of State Highway and Transportation Officials.

http://www.access-board.gov/adaag/html/adaag.htm
The website for the Americans with Disabilities Act Accessibility Guidelines (ADAAG) for Buildings and Facilities.

http://www.access-board.gov/indexes/accessindex.htm
The website for the Federal Access Board's Accessibility Guidelines and Standards.

http://www.asla.org/latis/index.cfm
The American Society of Landscape Architects website. The site includes a section called Landscape Architecture Technical Information Series (LATIS).

http://www.darksky.org/
Website for the International Dark-Sky Association containing excellent information and links to many good publications.

http://www.detectablewarnings.com/specifications.htm
One of the many manufacturers of detectable warning products. This website also has information about the status of ADAAG and UFAS standards.

http://www.downtownevansville.org/index.asp
The website for Downtown Evansville, Inc. Includes information on DEI's Design Incentive Grant program.

http://www.evansville.net/mayor/utility.htm
Water, storm and sanitary sewers are managed by the Evansville Water and Sewer Utility Department

http://www.evansvilleapc.com/cityzoning.html
The City's link to the Municipal Code, which contains the City's Zoning Ordinance.

http://www.fhwa.dot.gov//////environment/bikeped/09-chap4.pdf
A link to the Federal Highway Administration's Sidewalk Design Guidelines and Existing Practices. This is an excellent reference covering a wide range of topics in more detail than is covered here. Examples and standards from around the country are included.

http://www.Forms-Surfaces.com/
Forms and Surfaces website.

http://www.historiclandmarks.org/
Historic Landmarks Foundation of Indiana website.

http://www.iesna.org/
Website for the Illumination Engineering Society of North America.

http://www.in.gov/dot/
Website for The Indiana Department of Transportation.

http://www.LandscapeForms.com/
Landscape Forms website.

http://www.mainst.org/
The National Main Street Center website. It is an excellent resource for information about commercial district revitalization and economic development.

http://www.nationaltrust.org/
The National Trust website.

http://www.npapark.org/
The website for the National Parking Association. This has links to a bookstore and documents articles that have shown up in Parking Magazine.

http://www.outdoor-patio-furniture-sunstar.com/
SunStar Furnishings website.

http://www.pavement.com/
The website for the American Concrete Pavement Association.

http://www.planning.org/
The website for the American Planning Association.

http://www.sbc.com/
SBC provides communications service to the Redevelopment Area.

http://www.spnea.org/
Society For The Preservation of New England Antiquities.

http://www2.cr.nps.gov/tps/index.htm
The NPS Technical Preservation Services website.

http://www2.cr.nps.gov/tps/tax/rhb/
The National Park Service's (NPS) website containing the Secretary of The Interior's Guidelines for Rehabilitating Historic Buildings.

http://www.vectrenenergy.com/
Vectren provides electric power and gas service to the Redevelopment Area.

http://www.hort.purdue.edu/ext/HO-4.pdf
Tree Pruning Guidelines from Purdue University Cooperative Extension Service On Line Publications.

http://www.isa-arbor.com
International Society of Arboriculture

http://www.urban-forestry.com
Society of Municipal Arborists

http://www.vanderburghgov.org/evans/index.asp
The official website for the City of Evansville.

PUBLICATIONS:

The Buildings of Main Street - A Guide to American Commercial Architecture by Richard Longstreth.
A great overview of architectural styles prevalent on Main Street. Available to purchase on the Main Street website.

City of Evansville Arboriculture and Specifications Manual Available from the Department of Urban Forestry (812) 475-1426.

Context-Sensitive Signage Design An American Planning Association Report available online at http://www.planning.org/signs/

Cornell Structural Soil Mix (1999) by Nina Bassuk From City Trees, The Journal of The Society of Municipal Arborists Vol 35, Number 1 January/ February 1999.

The Dimensions of Parking Fourth Edition a joint publication of the NPA - the National Parking Association and ULI - the Urban Land Institute.
A great overview of a multitude of parking issues with data from all over the country.

The Evansville 2001 Downtown Master Plan
Available for review from the Department of Metropolitan Development (812) 463-7823. Also available online at http://www.evcpl.lib.in.us/community-information/main.html.

Guiding Design On Main Street by Richard Wagner.
Much of the information regarding styles and common problems included here is drawn from this excellent publication. Available to purchase on the Main Street website.

Historic Building Facades: The Manual For Maintenance and Rehabilitation by The New York Landmark's Conservancy.

Historic Evansville - A Self Guided Tour of Downtown Evansville, Indiana Available for free from the Department of Metropolitan Development.

Historic Preservation: An Introduction to Its History, Principles and Practice by Norman Tyler.
A comprehensive introduction to the field. Also available from Main Street.

How To Turn A Place Around by The Project For Public Spaces.
This short book extends Whyte's research with practical observations and advice on making great places. It clearly lays out PPS's argument for a community-based design process.

Kentucky Design Guidelines for Historic Commercial Districts 1999.
A great combination of preservation theory and common sense.

Life Between Buildings - Using Public Space by Jan Gehl.
Gehl is a pre-eminant public space thinker who has influenced two generations of urban designers. The book is out of print but can be found on some web-based rare book sites, including http://www.alibris.com/

Manual of Woody Landscape Plants: Their Identification, Ornamental Characteristics, Culture, Propagation and Uses (1998, 5th Edition) by Michael A. Dirr.

New Approaches to Planting Trees In Urban Areas (1999) by James R. Urban, FASLA.
(Printed in the 1999 ASLA Annual Meeting Proceedings. Copies can be obtained by calling 1-800-787-2665.)

The Ordinance of The City of Evansville Concerning Trees Available from the Department of Urban Forestry (812) 475-1426.

People Places - Design Guidelines for Urban Open Space Edited by Claire Cooper Marcus and Carolyn Francis.
Another classic that addresses a wide range of public space types, from public squares to university campuses to hospital/healing environments. The book has hundreds of references for further reading, including books about Crime Prevention Through Environmental Design (CPTED).

The Ramsey-Sleeper Architectural Graphic StandardsTenth Edition (2000) edited by Charles George Ramsey, Harold Reeve Sleeper and John Ray Hoke Jr.
Provides a well-illustrated primer of parking lot design.

Shading Our Cities: A Resource Guide for Urban and Community Forests (1989) Edited by Gary Moll and Sara Ebenreck.

Sign Design and Community Aesthetics by J. Cannon, 1999. National City Planners and Sign Users Conference presentation. Cleveland, Ohio. 10 June.

Signs of a Successful Main Street Presentation
The National Trust's Main Street Center.
A slide show available for purchase that shows how, as a whole, the street's character is defined by the quality of its signs. Includes recommendations on materials and styles.

The Social Life of Small Urban Spaces by William H. Whyte.
The public space design classic. This short book is written in a clear, easy to read style that often incorporates humor to make a point. Lots of great photos and facts.

Urban Soil in Landscape Design (1992) by Phillip J. Craul.

Visions For A New American Dream by Anton Clarence Nelessen.
This is an excellent book with a great deal of practical information pertaining to community design.

Wayfinding: People, Signs, and Architecture
Arthur, Paul, and Romedi Passini. 1992. New York: McGraw-Hill Book Company.

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