

18th AND VINE
**INFILL AND REDEVELOPMENT
DESIGN GUIDELINES**

Y.M.C.A.

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18th AND VINE

INFILL AND REDEVELOPMENT

DESIGN GUIDELINES

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INTRODUCTION

18th and Vine historically served as the epicenter of African American life within Kansas City. Around this intersection, commercial and entertainment activity blended with residential life, creating a completely self-sufficient community within the greater Kansas City area. It was in this area that Kansas City jazz was born with its own distinctive style that draws upon New Orleans jazz and ragtime. Due to this unique association with the African American experience in Kansas City and the creation of Kansas City Jazz, the 18th and Vine District is nationally, regionally, and locally significant.

In the 1990s, this area experienced significant investment through redevelopment initiatives and the creation of newly imagined cultural destinations. These major institutions have brought a significant benefit to the District, but as a whole the revitalization has left the District's potential not fully realized.

Over the last several years, there has been renewed interest in revitalizing the area. In 2010, the *Vine Street District Economic Development Plan* was produced to provide a "redevelopment blueprint" for the 18th and Vine District. In 2016, the Kansas City, Missouri City Council allocated \$7 million to spur development within the area. This resurgence began with the development of Kansas City MLB Urban Youth Academy and the design of the streetscape along 18th Street. The City also plans to rehabilitate several buildings in the area.

The creation of the *18th and Vine Infill and Redevelopment Design Guidelines* was recommended in the *2010 Vine Street District Economic Development Plan*. Historic Kansas City (HKC) engaged a team of consultants to develop these "best practice" design guidelines for the City of Kansas City. The consultant team consists of STRATA Architecture Inc., Lisa Lassman Briscoe, Leonard Graham of Taliaferro & Browne Inc., and Vicki Noteis of Collins Noteis & Associates, LC.

The *Design Guidelines* was paid for by the City of Kansas City, Missouri, the National Trust for Historic Preservation and a National Endowment for the Arts Art Works Grant.

PURPOSE OF THE 18TH AND VINE INFILL AND REDEVELOPMENT DESIGN GUIDELINES

These “best practice” design guidelines are intended to be a resource for the City that builds on the current planning and zoning efforts and the 2010 *Vine Street District Economic Development Plan*. Their purpose is to help guide the City of Kansas City, Missouri with its redevelopment efforts for the 18th and Vine District ensuring that all redevelopment is sympathetic to the District’s historic integrity. The *Design Guidelines* has four objectives:

- *First*, to promote and preserve the historic and cultural integrity of the District.
- *Second*, to provide guidance for the best way to reinforce and protect the unique historic patterns and character of the District.
- *Third*, to ensure visual, physical, and functional compatibility of the exterior, publicly-visible portions of existing and proposed buildings, landscape, and their context. These design guidelines do not affect how the interior space is to be utilized and/or designed.
- *Fourth*, to encourage new quality design and construction within the District that is compatible with the historic context.



Figure 1. Existing view of 18th Street looking west (STRATA 2017).

Buildings listed on the Kansas City Register of Historic Places, either individually or within a district, are subjected to review by the Kansas City Historic Preservation Commission, which reviews any exterior changes that will be visible from the public right-of-way. The changes must follow the existing *Urban Design Guidelines*, published in April 1996. The *Urban Design Guidelines* is based on the *Secretary of the Interior's Standards for Rehabilitation* and were created to better assist property owners making changes to their designated properties. This *Urban Design Guidelines* provides more specification guidance for detailed appropriate architectural styles and features. The *18th and Vine Infill and Redevelopment Design Guidelines* do not replace or supersede the existing *Urban Design Guidelines*, but is a supporting document to provide guidance on the existing building stock and, more importantly, any new infill development within the 18th and Vine District. Therefore the *18th and Vine Infill and Redevelopment Design Guidelines* is not intended to provide guidance on appropriate architectural styles and features, such as windows, trim, and paint color.

The *18th and Vine Infill and Redevelopment Design Guidelines* and the approaches recommended, are specifically intended for the 18th and Vine District as defined in Part 1, and are not intended to be prescriptive, but applied on a case-by-case basis to allow for flexible, context-sensitive solutions.

ORGANIZATION OF THE 18TH AND VINE INFILL AND REDEVELOPMENT DESIGN GUIDELINES

The *18th and Vine Infill and Redevelopment Design Guidelines* is organized into three parts:

Part 1: Analysis of Metrics examines the existing make-up of the 18th and Vine District. This section defines the District and the area intended to be impacted by these *Design Guidelines*. It explores the history of the area in order to understand how the District developed and became the community it is today. It then examines the current physical characteristics of the 18th and Vine area and the ongoing recent development efforts which will affect the future of the area.

Part 2: Case Studies provides three case studies of relevant districts, indicating similarities and differences with the 18th and Vine District in order to provide “best practice” methodologies to assist in the creation of specific guidelines unique for the 18th and Vine District.

Part 3: 18th and Vine Infill and Redevelopment Design Guidelines outlines the approach and design guidelines that are recommended for the redevelopment of the 18th

and Vine District. It provides appropriate Treatment Recommendations, based on the history and existing conditions of the District, for the rehabilitation of the existing building stock, development of new infill and the design of parking areas and garages, open spaces, streetscape, signage, public utilities, and public spaces within the historic cultural context.

PART 1 | ANALYSIS OF METRICS

THE HISTORY OF 18th AND VINE¹

Originally known as the Lincoln-Coles area, 18th and Vine was developed as one of four settlements for African American immigrants in Kansas City after the Civil War. During this time, the African American population in Kansas City rose from 190 in 1860 to 3,770 in 1870. Between 1880 and 1890, Kansas City experienced an unprecedented boom, and the population more than doubled from 55,785 to 132,716. The African American population also doubled during this decade and represented 10% of the City's residents by 1890.

In many cities across the country, African Americans were forced by law to live in segregated sections of their communities, and this was no different in Kansas City. Through covenants and deed restrictions, black Kansas Citians were not permitted to live south of 27th Street and allowed only in parts of the City less desirable to white Kansas Citians.

The development of the 18th and Vine District in the heart of the African American community began during the population boom of the 1880s and 1890s. One- and two-story wood framed houses rose up along the streets in the District (Figure 2 and Figure 4). To meet the needs of the new residents in the area, numerous commercial buildings were constructed, along with schools, churches, social houses, and public buildings.

Between 1900 and World War I, the community began to undergo a transformation from a collection of small neighborhood businesses into a major shopping area for African Americans in East Kansas City. Buildings went from being one- and two- story wood framed structures to two- and three- story commercial brick buildings (Figure 3 and Figure 5).

¹ Sources for this section include: National Register of Historic Places Nomination, 18th and Vine Historic District, Kansas City, Jackson County, Missouri, National Register #84004142 and "Vine Street District Economic Development Plan," (economic development plan for the City of Kansas City, Missouri, July 1, 2010).



Figure 2. 1885-1895 Sanborn Fire Insurance Map. Note the extensive number of wood frame buildings (noted as yellow on the map) in the 18th and Vine District in the 1880s and 1890s (Sanborn Map Collection, Missouri Valley Room Special Collections at the Kansas City Public Library).

KEY	
(Symbol)	Fire proof construction, (see FIRE RESISTIVE CODES)
(Symbol)	Adobe building
(Symbol)	Stone building
(Symbol)	Concrete, lime, cinder or cement brick
(Symbol)	Yellow concrete or cement block conf'n
(Symbol)	Concrete or reinforced concrete conf'n
(Symbol)	Tile building
(Symbol)	Brick building with frame cornice
(Symbol)	— — — stone front
(Symbol)	— — — frame side
(Symbol)	covered by frame mansard
(Symbol)	Brick veneered building
(Symbol)	— and frame building
(Symbol)	Frame building, brick lined
(Symbol)	— — metal clad
(Symbol)	Frame building
(Symbol)	Iron building
(Symbol)	Iron building occupied by various manufacturing or occupancies
(Symbol)	LCF Y
(Symbol)	Frame building covered with asbestos
(Symbol)	Brick building with brick or metal cornice



Figure 3. 1951 Sanborn Fire Insurance Map. Note the change in the building construction type, size, and scale of the buildings in the 18th and Vine District between 1895 and 1951. By 1951, the buildings are larger two- to three- story and built of brick (noted as red on the map) (Sanborn Map Collection, Missouri Valley Room Special Collections at the Kansas City Public Library).



Figure 4. 1940s photograph of a residence at 1822 Highland Avenue. Constructed in 1887, the building is characteristic of the buildings that were constructed in the District during the 1880s and 1890s. (Kansas City 1940 Tax Assessment Photographs, Missouri Valley Room Special Collections at the Kansas City Public Library).



Figure 5. 1940s photograph of commercial buildings at 1507 - 1509 East 18th Street constructed around 1900 (Kansas City 1940 Tax Assessment Photographs, Missouri Valley Room Special Collections at the Kansas City Public Library).

As the population in the community continued to grow and with the continuation of racial segregation policies, the 18th and Vine area became completely self-sufficient. There were African American doctors, lawyers, barbers, and shop keepers who worked and lived within the District. More than 600 hundred shops, businesses, theaters, restaurants, and hotels thrived. Churches, civic, social, and fraternal organizations thrived and were integral in the community. The area had its own newspaper – The Kansas City Call – established in 1919, which remains one of the country’s oldest African American newspapers and is still in operation today. Within the hub of this commerce were hundreds of residents who lived in apartment buildings, apartments above their businesses, or in their own detached houses. By the 1920s and 1930s, the District was bounded by 9th Street on the north, Prospect Avenue on the east, 29th Street on the south and Troost Avenue on the west. At the heart of this twenty-block area, were 18th and Vine Streets.

In the clubs and theaters of 18th and Vine, musicians Mary Lou Williams, Count Basie, Bennie Moten, Walter Page and Charlie Parker played a distinctive style of jazz, later known as Kansas City Jazz. The style drew upon New Orleans jazz and ragtime but was mostly a hard-swinging improvisation style which gained worldwide recognition and continues to be an important part of Kansas City history. The rise of jazz and the clubs that housed the music were allowed to flourish due to the Pendergast Political Machine during the 1920s and 1930s.

The area also gave birth to the Negro National Baseball League, which was formed in 1920, when talks were held at the Paseo YMCA to form the League and its governing body the National Association of Colored Professional Base Ball Clubs. The 18th and Vine District was home to one of the first eight Negro League teams, the Kansas City Monarchs, which was one of the best-known and popular teams in the league. Later, the area became home to the Kansas City Athletics, as well as the Kansas City Chiefs.

THE END OF AN ERA

The decline of 18th and Vine community began in the 1940s but accelerated in the 1950s. Each of the following events contributed to the decline of the once-thriving community.

1. The Collapse of the Pendergast Political Machine (1939)

Political “Boss” Tom Pendergast is credited for “opening up” night life in Kansas City and specifically in the 18th and Vine District during prohibition. While the rest of the country was dry, in Kansas City, alcohol flowed helping to establish Kansas City as a nightlife capital. Kansas City jazz could be heard in all of the clubs, great entertainment overflowed, and all nighttime vices were permitted. In

1939, Pendergast was arraigned for failing to pay taxes and served fifteen months in prison; thus, ending Pendergast's political influence over the City. With his fall, enforcements tightened, and many of the jazz musicians moved out of Kansas City to New Orleans, Chicago, and New York.

2. Shelley vs. Kraemer Supreme Court Case (1948)

Shelley vs. Kraemer was a landmark Supreme Court Case that held that courts could not enforce racial covenants on real estate. These restrictive covenants were the main reason that black migration did not happen outside of the "bounded community." The ruling provided middle and high income African Americans the long-awaited opportunity to move further south and east of Troost Avenue. This movement resulted in a social transformation and population decline within the District.

3. Post World War II Outmigration (1948)

The G. I. Bill gave soldiers returning from World War II an opportunity to become educated and buy a house. The new Federal House Loan Lending Act, which allowed for the purchase of a new house, only applied to the construction of a new house and not to existing homes. While the bill gave African American veterans an opportunity to buy a new house, they were denied the lower mortgage interest rates and restricted as to where they could purchase. Generally, the eligible houses were outside of the community.

4. Land Clearance for Redevelopment (1951) and Urban Renewal (1961)

In 1951, the City mandated slums in the city center be removed. Within 18th and Vine, many buildings were razed, and low-income housing projects were built. Hailed as a model for housing low-income people, "projects" were built across the country but only resulted in perpetuating poverty and the isolation of a community. In 18th and Vine, the projects concentrated poor people in austere, anonymous buildings that further promoted the exodus of businesses and people from this community.

Urban cumulative renewal programs were utilized across the country between the 1940s and 1970s to "revitalize" urban areas. The projects targeted disadvantaged sectors of American cities and their populations which led to novelist James Baldwin dubbing Urban Renewal "Negro Removal." In Kansas

City, the 18th and Vine District was one of the areas that was targeted. The programs removed housing under the pretense of reducing slums but failed to replace it, and the community continued its rapid decline.

The effect of these events transformed the area into a neglected, poorly served community. “No other neighborhoods have been so significantly and negatively affected by law policies and practices” as the 18th and Vine District.²

A NEW BEGINNING



Figure 6. View of the American Jazz Museum and the Negro League Baseball Museum (STRATA 2017).

In 1989, Councilman Emanuel Cleaver II led the charge of revitalizing the 18th and Vine area. He sponsored an ordinance known as the “Cleaver Plan” that would allocate \$20 million to the area. The City hired Stull & Lee of Boston to prepare a Master Plan for the District. The Washington Wheatley Wendell Phillips Downtown Plan was completed in 1992 which led to the creation of the American Jazz Museum and the Negro League Baseball Museum (Figure 6), the renovation of the GEM Theater, the rehabilitation of the Parade Park Maintenance Building for the Black Archives of Mid-America, and overall improvements to the streetscape for the next decade. New housing and retail spaces were added throughout the District. These redevelopment initiatives helped the area experience some measurable benefits, but they did not overcome the “resultant impacts of decades of neglect and disenfranchisement.”³

² “Vine Street District Economic Development Plan.”

³ Ibid.

18th AND VINE DISTRICT BOUNDARY

The 18th and Vine District as referred to in these *18th and Vine Infill and Redevelopment Design Guidelines* is bounded by East 17th Terrace on the north, the eastern edge of the Attucks School parking lot on the east, East 19th Street on the south and Grove Street on the west (Figure 7).

This district boundary was developed in conjunction with the City of Kansas City, Missouri to incorporate the core of the historic 18th and Vine area. The boundary is based on the current Kansas City Register of Historic Places and the National Register boundaries but was slightly modified to incorporate the full extent of the historic core.

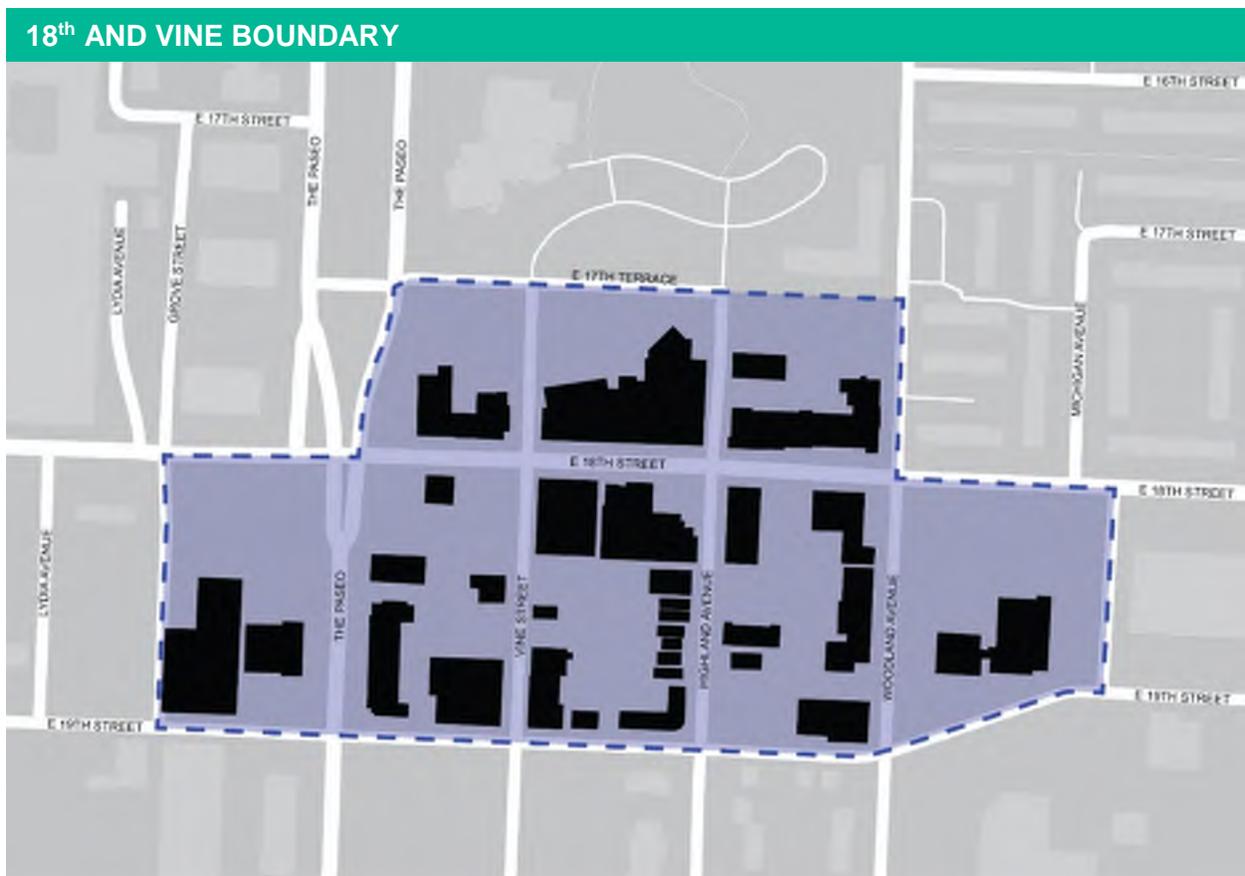


Figure 7. Boundary Map of the 18th and Vine District as referred to in this report (STRATA 2017).

CURRENT PHYSICAL CHARACTERISTICS

While the deterioration of the 18th and Vine District in many ways mirrors that of other cities' urban neighborhoods after World War II, Federal and local policies of the 1950s and 1960s, along with prejudices, have accentuated the disinvestment and neglect of this neighborhood. According to the 2010 *Vine Street District Economic Development Plan*,⁴ the area has lost 84% of its population since 1950. Of the current population, 90% is African American with higher percentage of young people (under 19 years). The area has a poverty level of 35%, which is more than twice the city-wide level. Since 1950, there has been a net loss of 80% of the housing stock in the area (from 15,000 units in 1950 to 3,000 units in 2007). Of the existing housing stock, 20% of all units in the District are vacant.

Today the neighborhood is only a hint of what it once was, but Kansas Citians are beginning to show a renewed interest in Kansas City's urban core and the distinctive neighborhoods that once made up the City.

NEIGHBORHOOD – STREET, BLOCK AND LOT

By 1915, the 18th and Vine District had fully transitioned from a residential neighborhood to a commercial center. Between 1915 and 1950 the area remained dense with commercial buildings along Vine, 18th and 19th Streets and residential along Highland and Woodland Avenues. After 1950, the area underwent a significant change. As illustrated in Figures 8 through 12, the area has lost more than 70% of its buildings between 1947 and today, which has generated a significant amount of open land. During that same time period, very few buildings have been added to the District, as illustrated in Figures 13 through 17. This removal of buildings without replacing them with new has changed the streetscape because the buildings no longer frame the street. The blocks have been transformed into a patchwork of buildings, parking lots, and vacant lots in locations designed to be lot after lot of building.

⁴ Ibid.

18th AND VINE BUILDING REMOVAL CHRONOLOGY

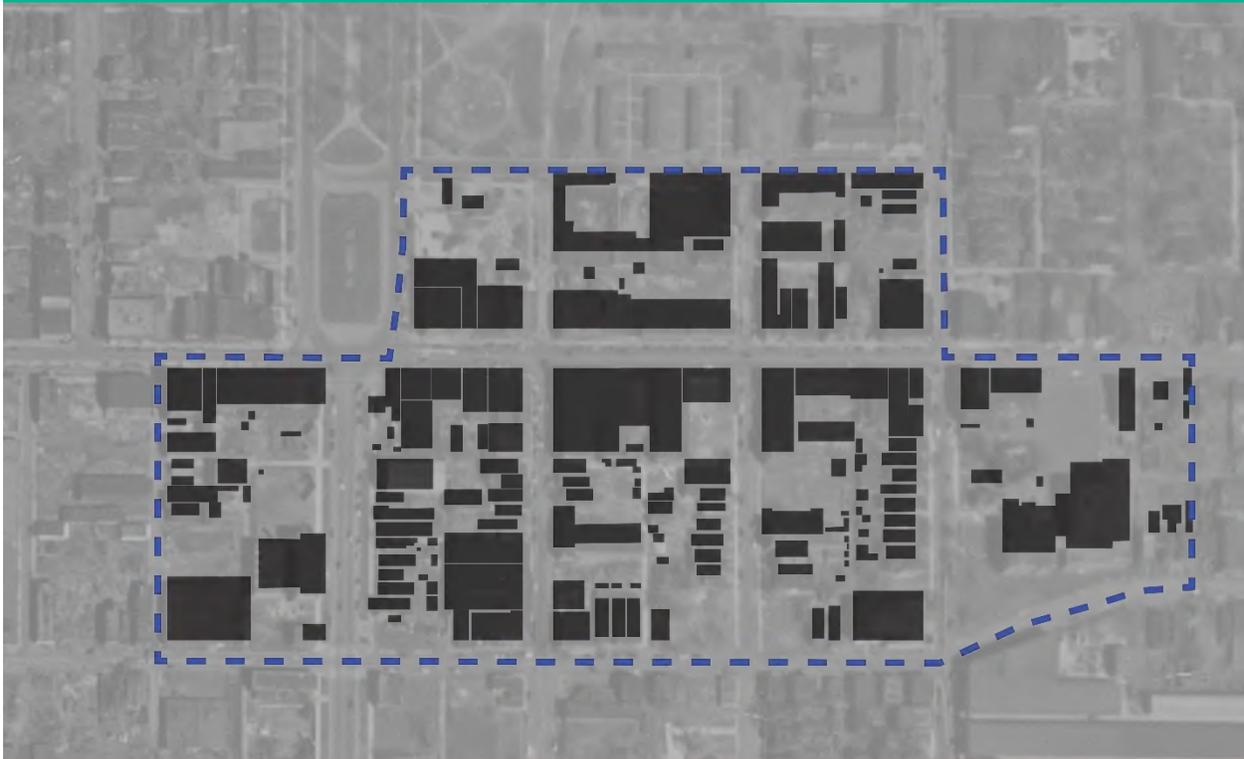


Figure 8. 1947 aerial photograph of the 18th and Vine District. (City of Kansas City, Missouri and STRATA 2017).

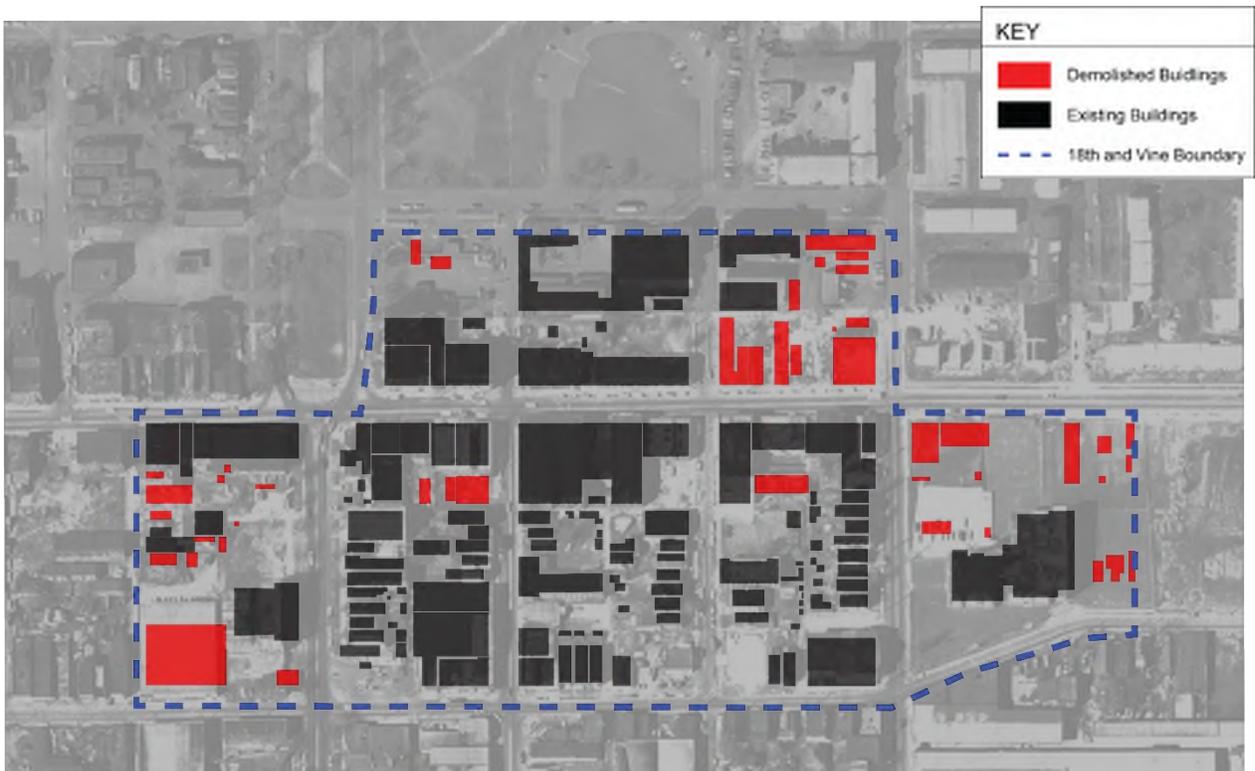


Figure 9. 1964 aerial photograph of the 18th and Vine District with the buildings demolished between 1947 and 1964. (City of Kansas City, Missouri and STRATA 2017).

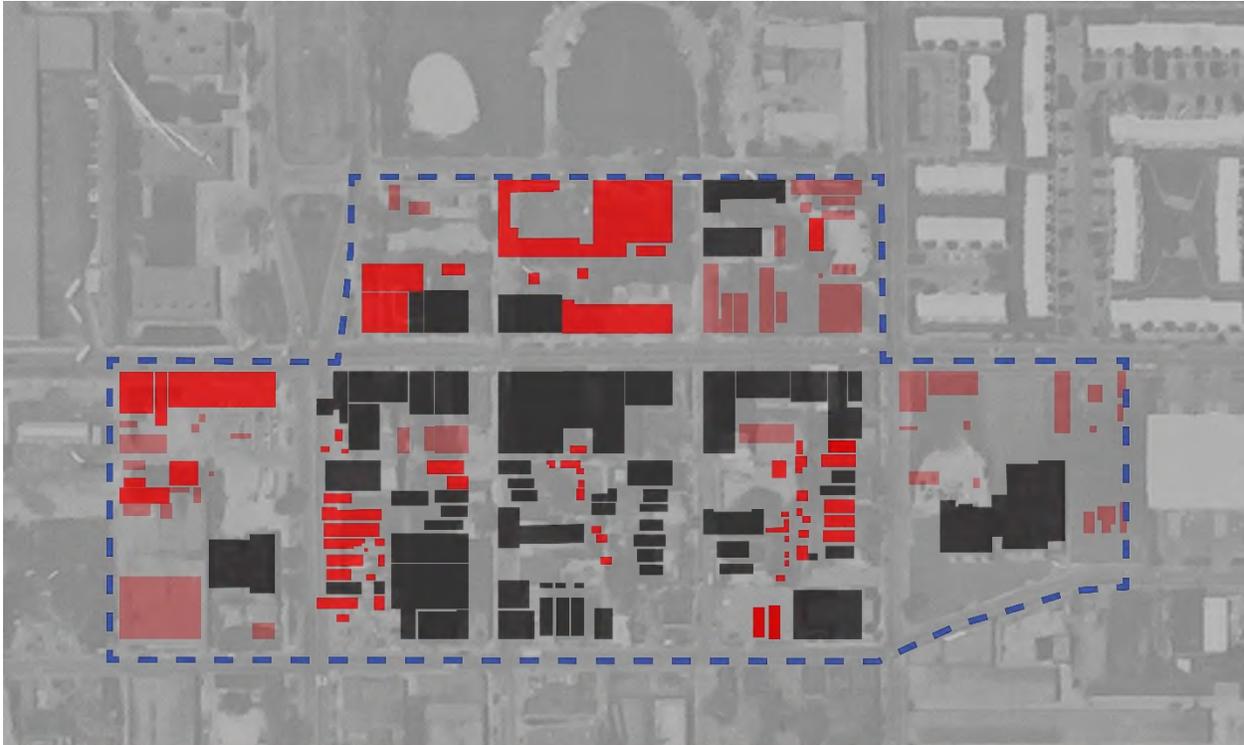


Figure 10. 1978 aerial photograph of the 18th and Vine District with the buildings demolished between 1964 and 1978. (City of Kansas City, Missouri and STRATA 2017).

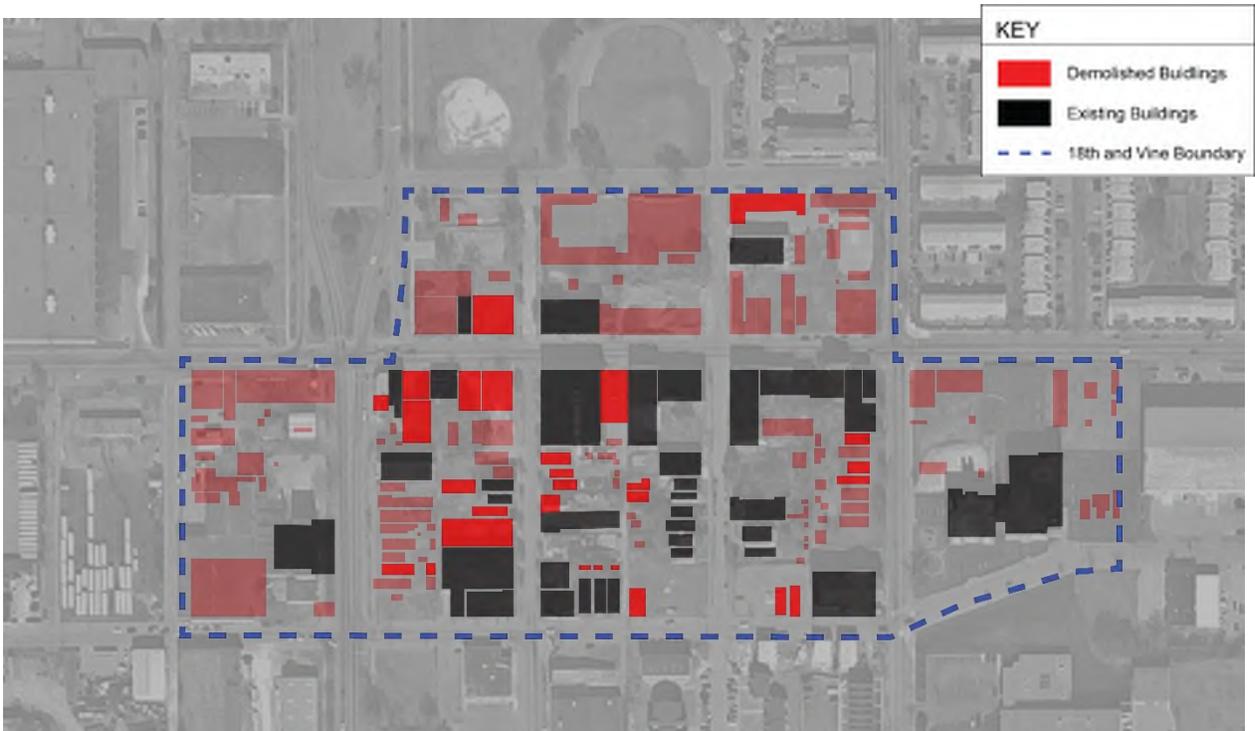


Figure 11. 1995 aerial photograph of the 18th and Vine District with the buildings demolished between 1978 and 1995. (City of Kansas City, Missouri and STRATA 2017).

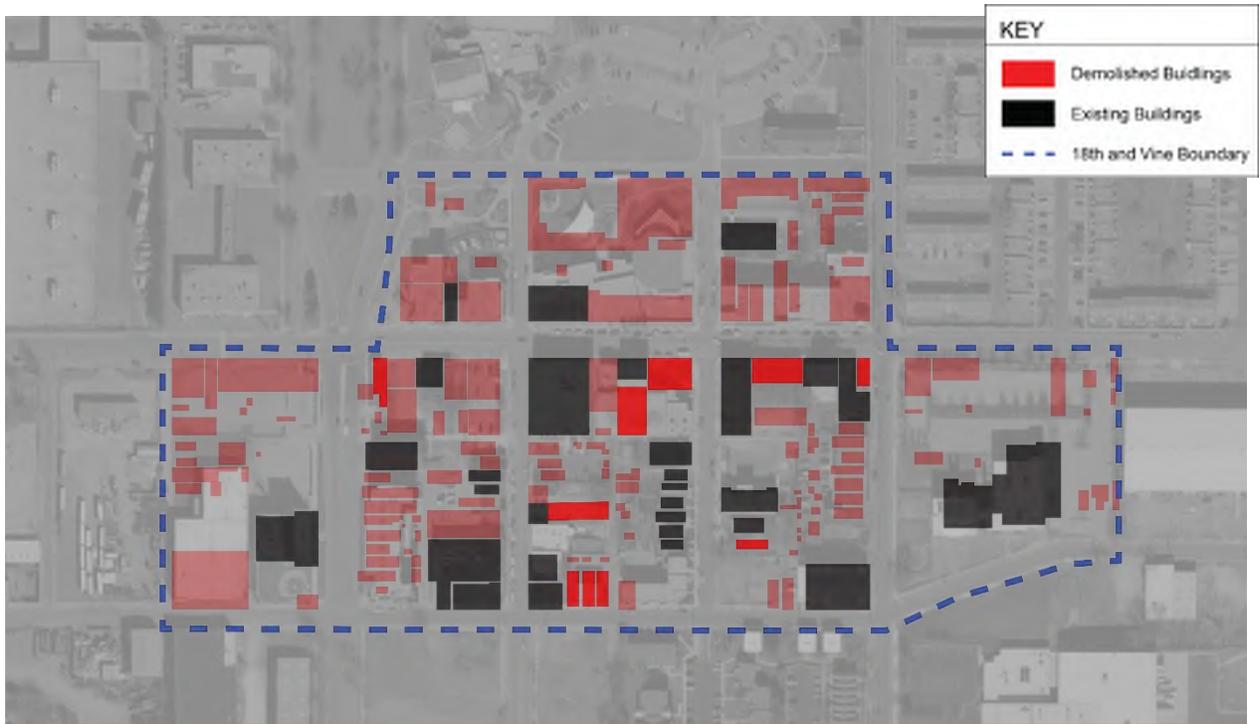


Figure 12. 2016 aerial photograph of the 18th and Vine District with the buildings demolished between 1995 and 2016. (City of Kansas City, Missouri and STRATA 2017).

18th AND VINE BUILDING INFILL CHRONOLOGY

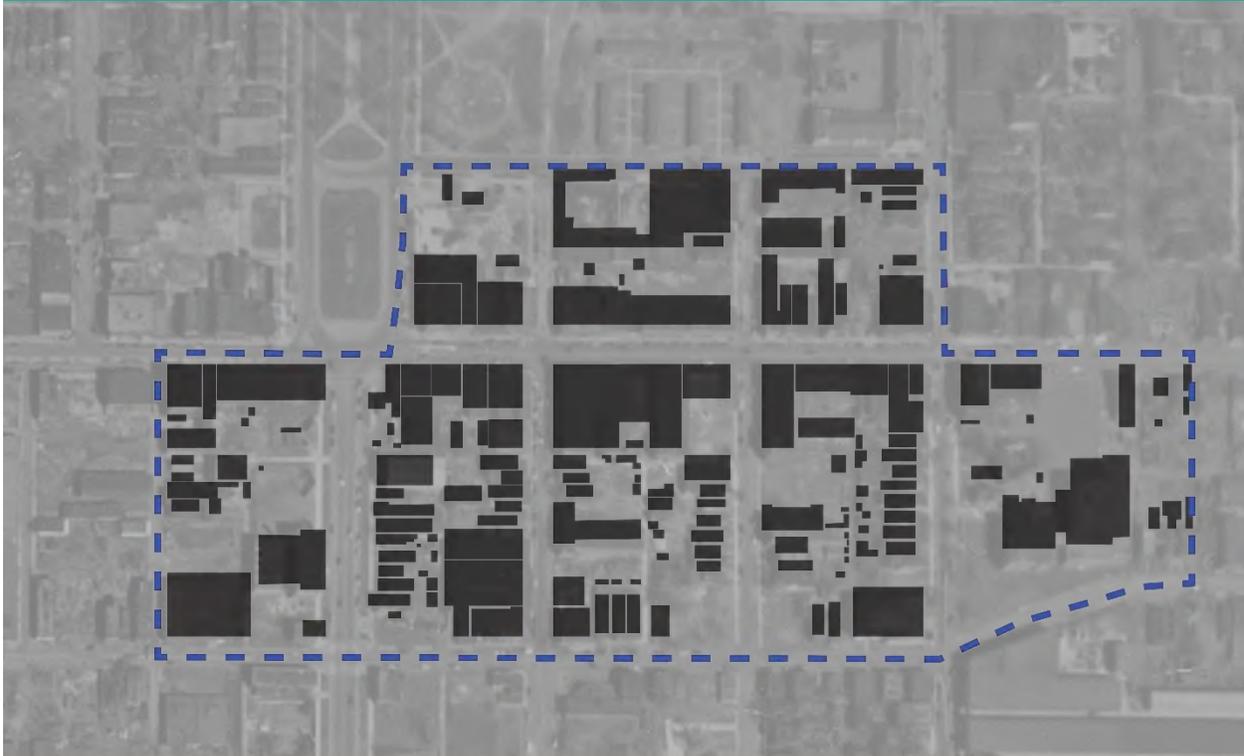


Figure 13. 1947 aerial photograph of the 18th and Vine District. (City of Kansas City, Missouri and STRATA

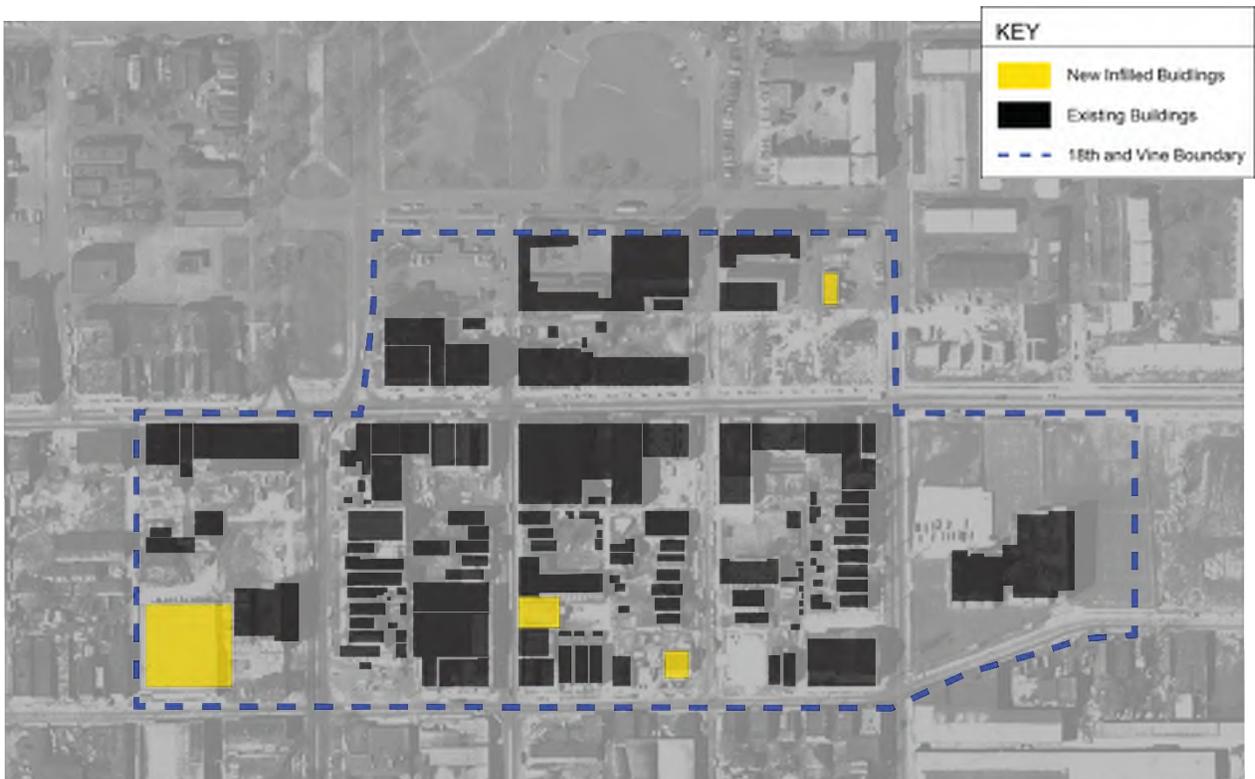


Figure 14. 1964 aerial photograph of the 18th and Vine District with the buildings added between 1947 and 1964. (City of Kansas City, Missouri and STRATA 2017).

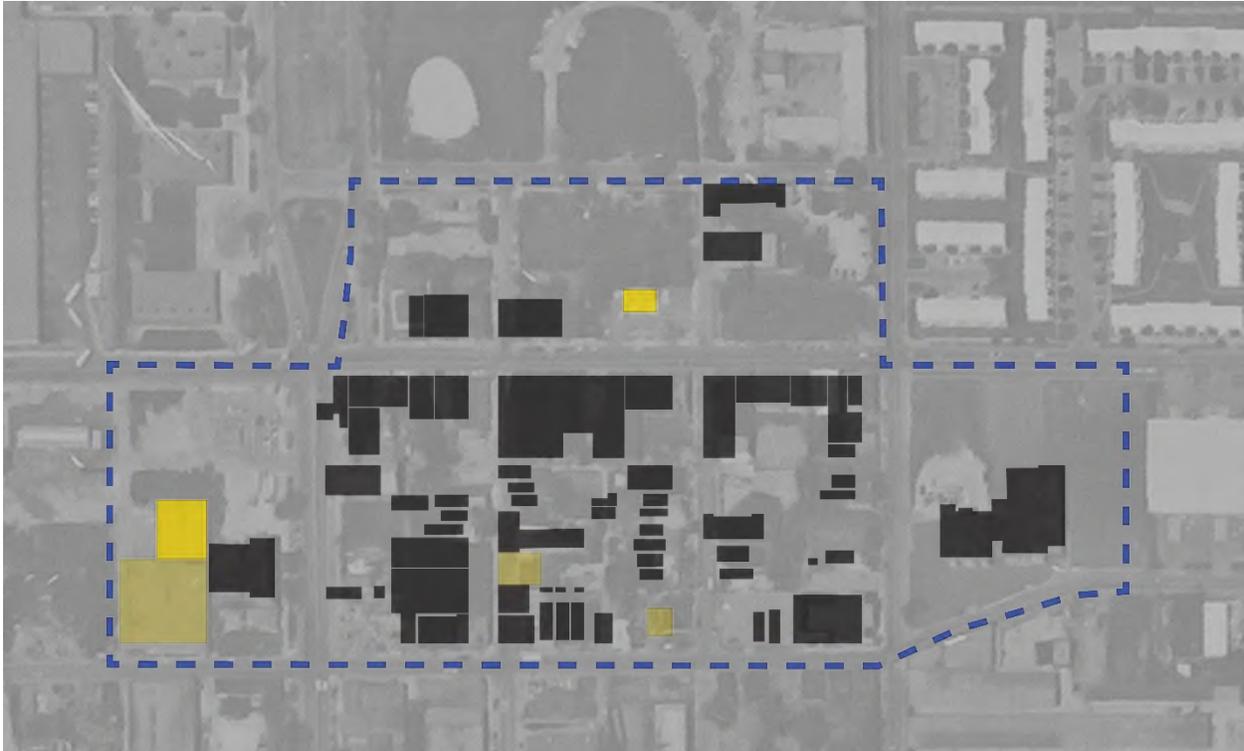


Figure 15. 1978 aerial photograph of the 18th and Vine District with the buildings added between 1964 and 1978. (City of Kansas City, Missouri and STRATA 2017).

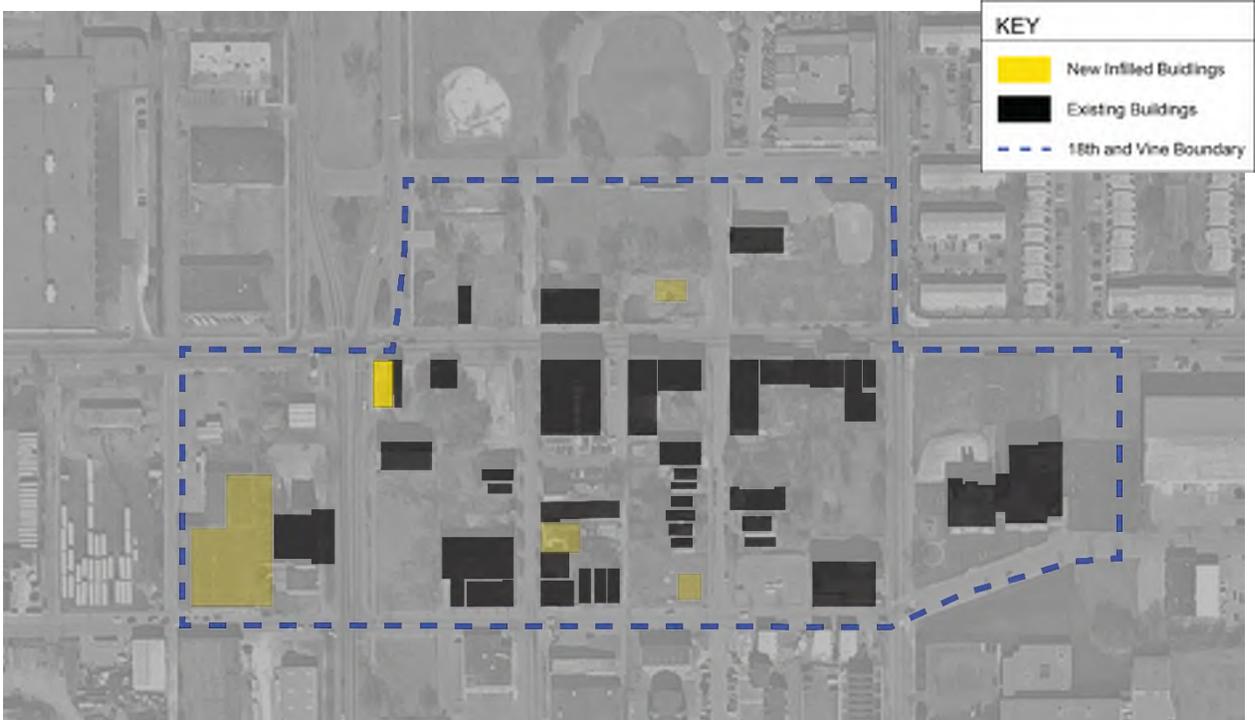


Figure 16. 1995 aerial photograph of the 18th and Vine District with the buildings added between 1978 and 1995. (City of Kansas City, Missouri and STRATA 2017).

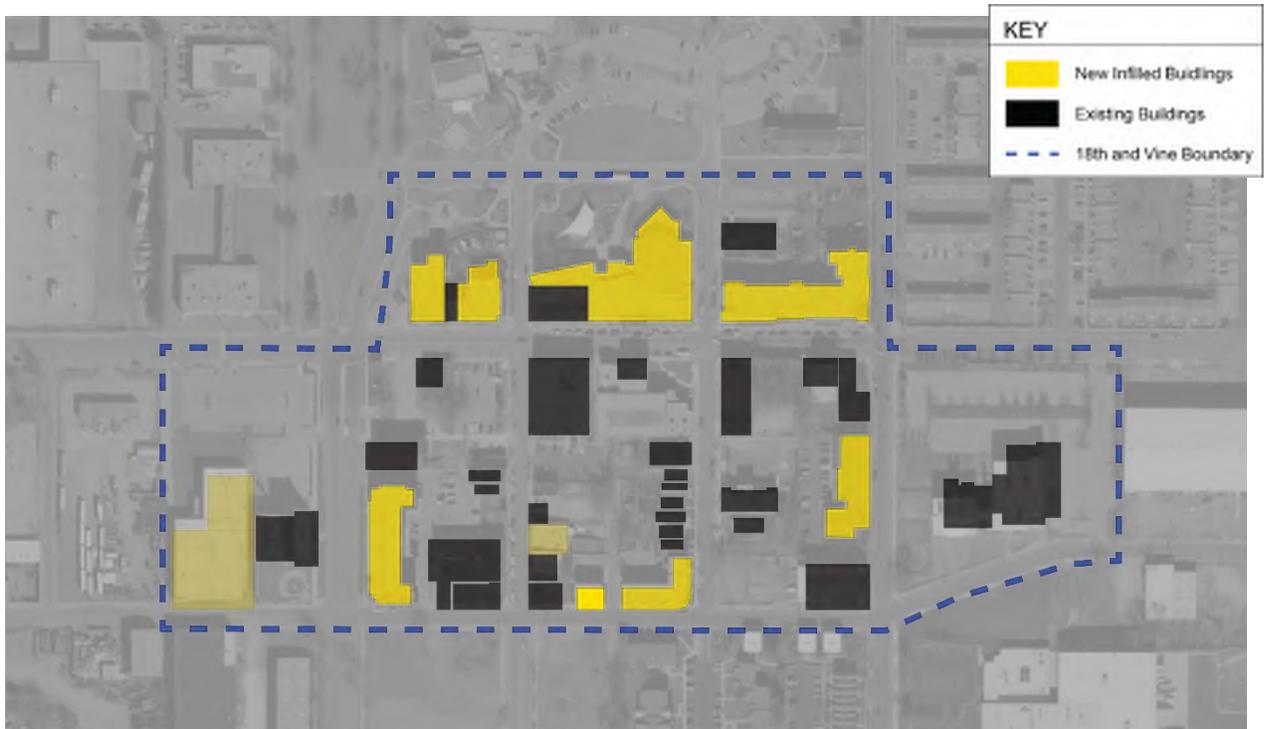


Figure 17. 2016 aerial photograph of the 18th and Vine District with the buildings added between 1995 and 2016. (City of Kansas City, Missouri and STRATA 2017).

EXISTING BUILDING STOCK

In 1947, the 18th and Vine District was a dense neighborhood comprised of mostly two- to three-story brick buildings with some concrete buildings and older wood framed structures. Today, only thirty-one of those structures remain, reference list of these buildings below.

Eleven buildings have been added to the District since 1950. The most significant of these structures are the American Jazz Museum and the Negro League Baseball Museum building on the north side of the 1600 block of 18th Street and the mixed-use developments along the north side of the 1500 and 1700 blocks of 18th Street. These newer buildings were built in the 1990s as part of the Cleaver era redevelopment and are two- to three-story brick buildings. The last two buildings to be constructed in the District were a fifty-nine unit apartment building at the corner of The Paseo and 19th Street constructed in 2004 and fourteen townhouses at the corner of Highland Avenue and 19th Street constructed in 2006. These are both three- to four-story brick buildings. While no new buildings have been constructed in the last eleven years, the Paseo YMCA has been recently rehabilitated, and there are plans for other future development efforts.

Within the District, there is also a high vacancy rate, which has left many of the buildings underutilized and empty.

HISTORIC BUILDINGS

Of the buildings remaining within the 18th and Vine District, thirty-one of the buildings are historic, constructed prior to 1950. All of these buildings are part of the 18th and Vine Street Historic District which is locally listed on the Kansas City Register of Historic Places. There is also the 18th and Vine Historic District that is listed on the National Register of Historic Places with a slightly different boundary (Figures 18 and 19). One of the buildings within the 18th and Vine District is a National Historic Landmark Building (The Mutual Musicians Foundation), and two buildings are individually listed on the National Register of Historic Places (Paseo YMCA and Attucks School).

18th AND VINE NATIONAL HISTORIC REGISTER AND LANDMARKS BOUNDARY



Figure 18. December 2017 map of the 18th and Vine District noting the boundaries for the local 18th and Vine Streets Historic District, the 18th and Vine National Register Historic District, and the buildings individually listed on the National Register of Historic Places or National Historic Landmarks. (STRATA 2017).

18th AND VINE NATIONAL HISTORIC STRUCTURES



Figure 19. December 2017 map of the 18th and Vine District noting contributing buildings to the 18th and Vine National Register Historic District, buildings individually listed on the National Register of Historic Places or National Historic Landmarks, and buildings constructed prior to 1950 that are either non-contributing to the National Register District or located outside of the National Register Boundary (STRATA 2017).

CONTRIBUTING BUILDINGS TO THE 18TH AND VINE NATIONAL REGISTER HISTORIC DISTRICT



1511-1513 E. 18th Street Vacant

One-story, three bay commercial building constructed ca. 1900.



1514 E. 18th Street

Two-story, four bay commercial Italianate building constructed in 1886.



1600-1610 E. 18th Street

Two-story, six bay commercial building constructed ca. 1905.



1601 E. 18th Street | Lincoln Building

The Lincoln Building is a three-story, eight bay commercial building constructed in 1921.



1612 E. 18th Street

One-story, three bay commercial building constructed ca. 1915.



1615-1617 E. 18th Street | Gem Theater

The Gem Theater is a two-story brick and terra cotta theater constructed in 1912 with its main façade being remodeled in 1924.



1701-1703 E. 18th Street | Boone Theater Vacant

The Boone Theater is a three-story brick, three bay theater that was constructed in 1924.



1510 E. 19th Street Vacant

One-story brick, four bay commercial building constructed in 1926.



1514 E. 19th Street Vacant

One-story brick, two bay commercial building constructed in 1912.



1516-1522 E. 19th Street Vacant

One-story brick commercial building constructed in 1909.



1600 E. 19th Street Vacant

Two-story brick, three bay commercial Italianate building constructed in 1890.



1602-1604 E. 19th Street Vacant

One-story, two bay commercial building constructed in 1927.



1813-1815 The Paseo | Holy Ghost New Testament Church

Holy Ghost New Testament Church was built in 1926.



1816 Vine Street | Security Loan and Investment Association Building Vacant

Security Load and Investment Association Building constructed in 1922-1923. The building had a fire in 2016, but the shell of the building is still intact.



1819 Vine Street Vacant

Two-story, three bay commercial building.



1826-1830 Vine Street | Roberts Building Vacant

The Roberts Building is a two-story white brick commercial building.



1827-1831 Vine Street

One-story brick, four bay commercial building constructed in 1928.



1812 Highland Avenue | St. Paul Missionary Baptist Church

St. Paul Missionary Baptist Church, originally the Grace Temple Non-Denominational Church built in 1918-1919.



1818 Highland Avenue

One-story frame gable front, three bay residence building ca. 1910.



1820 Highland Avenue

One-story, gable front rectangular plan, two bay residence built ca. 1890.



1821 Highland Avenue | Western Apartments

Western Apartments, originally the Rochester Hotel built in 1912-1920.



1822 Highland Avenue

Two-story, three bay, rectangular plan residence built in 1887.



1824 Highland Avenue
Two-story frame, three bay residence built in ca. 1915.



1824 Woodland Avenue | Centennial United Methodist Church
Centennial United Methodist Church was built in 1928.

NATIONAL HISTORIC LANDMARK BUILDINGS WITHIN THE 18TH AND VINE DISTRICT



1823 Highland Avenue | Mutual Musicians Foundation
The Mutual Musicians Foundation, originally built as Musician's Union Local #627. This building was also a contributing structure to the 18th and Vine National Register Historic District.

BUILDINGS INDIVIDUALLY LISTED ON THE NATIONAL REGISTER OF HISTORIC PLACES



1815 Woodland Avenue | Attucks School Vacant
Attucks School is a two-story brick school constructed in 1905 with an addition built in 1922.



1824 The Paseo | Paseo YMCA
Paseo YMCA is a four-story brick building constructed in 1914. The building is now the home of the Buck O'Neil Education and Research Center.

BUILDINGS CONSTRUCTED PRIOR TO 1950 THAT ARE EITHER NON-CONTRIBUTING TO THE NATIONAL REGISTER DISTRICT OR THAT ARE LOCATED OUTSIDE THE BOUNDARY OF THE NATIONAL REGISTER DISTRICT



1715-1723 E. 18TH Street
 Three-story commercial building constructed in 1888 and a two-story commercial building constructed ca. 1890. This complex was home to the *Kansas City Call* newspaper.



1814 Vine Street Vacant
 One-story brick commercial building constructed ca. 1915.



1701 Highland Avenue
 One-and-one-half story stone church constructed in 1925.



1826 Highland Avenue
 Two-story frame, two bay gable front residence constructed in 1907 and moved to its present location in 1983.

PARKING LOTS AND OPEN SPACE / VACANT LOTS

As the 18th and Vine District began to decline in the 1950s, many of the buildings fell into disrepair. During the 1950s, 1960s, and 1970s, several of these buildings were demolished with no replacement development. Many of the lots become parking lots, but several were left vacant. Today, only about 35% of the neighborhood is comprised of parking and vacant lots (Figures 20 – 21).

18th AND VINE PARKING LOTS



Figure 20. December 2017 map of the 18th and Vine District illustrating the current parking lots within the District designated in yellow (STRATA 2017).

18th AND VINE VACANT LOTS

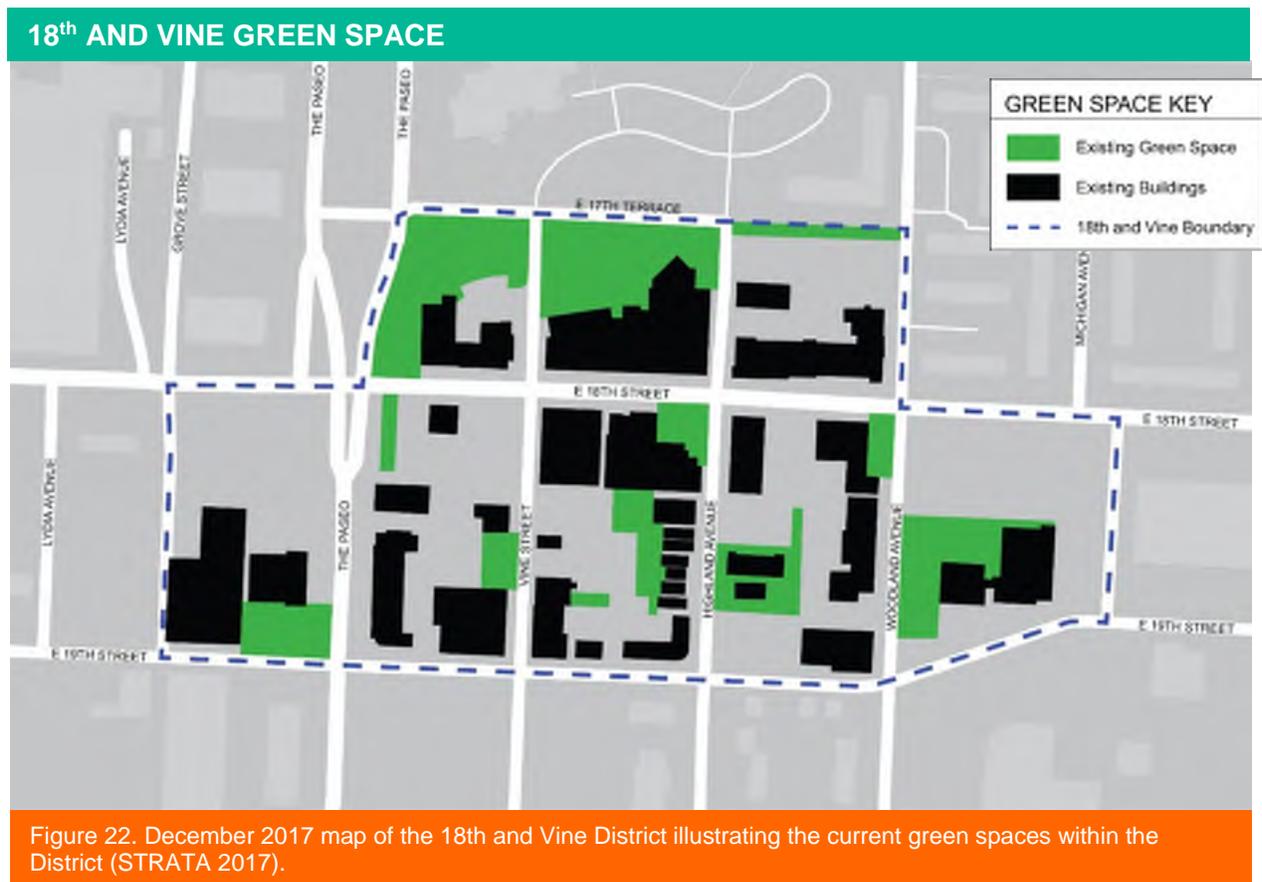


Figure 21. December 2017 map of the 18th and Vine District illustrating the current vacant lots within the District (STRATA 2017).

GREEN SPACE

Historically, the only planned green space in the neighborhood was Parade Park, located north of the 18th and Vine District, between 15th Street and 17th Terrace, and The Paseo and Woodland Avenue. The more than 20-acre park was historically used for traveling circuses, exhibits and other recreational activities. Green space or pocket parks were not intermixed within this District.

As of 2017, several of the once-vacant lots have been transformed into small pocket parks and green spaces, comprising about 15% of the neighborhood designated green space (Figure 22). The most significant addition of green space is the park located along the south side 17th Terrace, the pocket park at the corner of The Paseo and 19th Street, and the park at the corner of Highland Avenue and 18th Street.



SIGNAGE

The signage historically within the District was a mixture of signage on storefront cornices, on awnings over the front doors, flags mounted on the walls, or hung or painted on storefront windows. Today, most of the signage is in keeping with the historic signage patterns and characteristics, with the exception of the large 18th and Vine monument sign on the northeast corner of The Paseo and 18th Street.

ZONING AND LAND USE

The District is primarily zoned UR with the exception of the block between Grove Street and The Paseo, and 18th Street and 19th Street which is M1-5 (Manufacturing 1). UR is a classification for an Urban Redevelopment District which is used to promote development and redevelopment in underdeveloped and blighted areas of Kansas City. These areas afford more flexibility to the design of projects within the District to help encourage realization of the stated purposes of the approved plan for the specific district. Land use, and lot and building standards are established in development plans and approved by the City. Within the District, no building permit may be issued for development until the final development plan has been approved by the City Planning and Development Director. Currently the area's land use is mostly commercial (non-office), but has a mixture of museum, other recreational, religious, hotel, office, light industrial, institutional, residential, and academic uses (Figure 23).

M1-5 designates Manufacturing 1 with a maximum Floor Area Ratio of 5.0. Within M1 zones, most land uses are permitted with a few uses requiring approval. These uses include single-family housing, detention and correctional facilities, halfway housing, day labor employment agencies, hotel or motel, general manufacturing, mining/quarrying, outdoor warehouse storage, and water-related uses. Very few uses are not permitted, including cemetery, junk/salvage yard, intensive manufacturing, and solid waste separation facility or transfer station. Currently, within this area, there is only light industrial and several recreational land uses (Figure 23).

The 18th and Vine District is locally listed on the Kansas City Register of Historic Places and due to this the area also is an Historic Overlay Zoning District. This overlay helps protect, preserve, and enhance places, district, side, buildings, structures, and other features that have great historical, architectural, or cultural value. The overlay district does not supersede the regulations established by the underlay zoning, but it does establish additional restrictions and standards on those uses permitted by the underlay zoning district.

18th AND VINE LAND USE

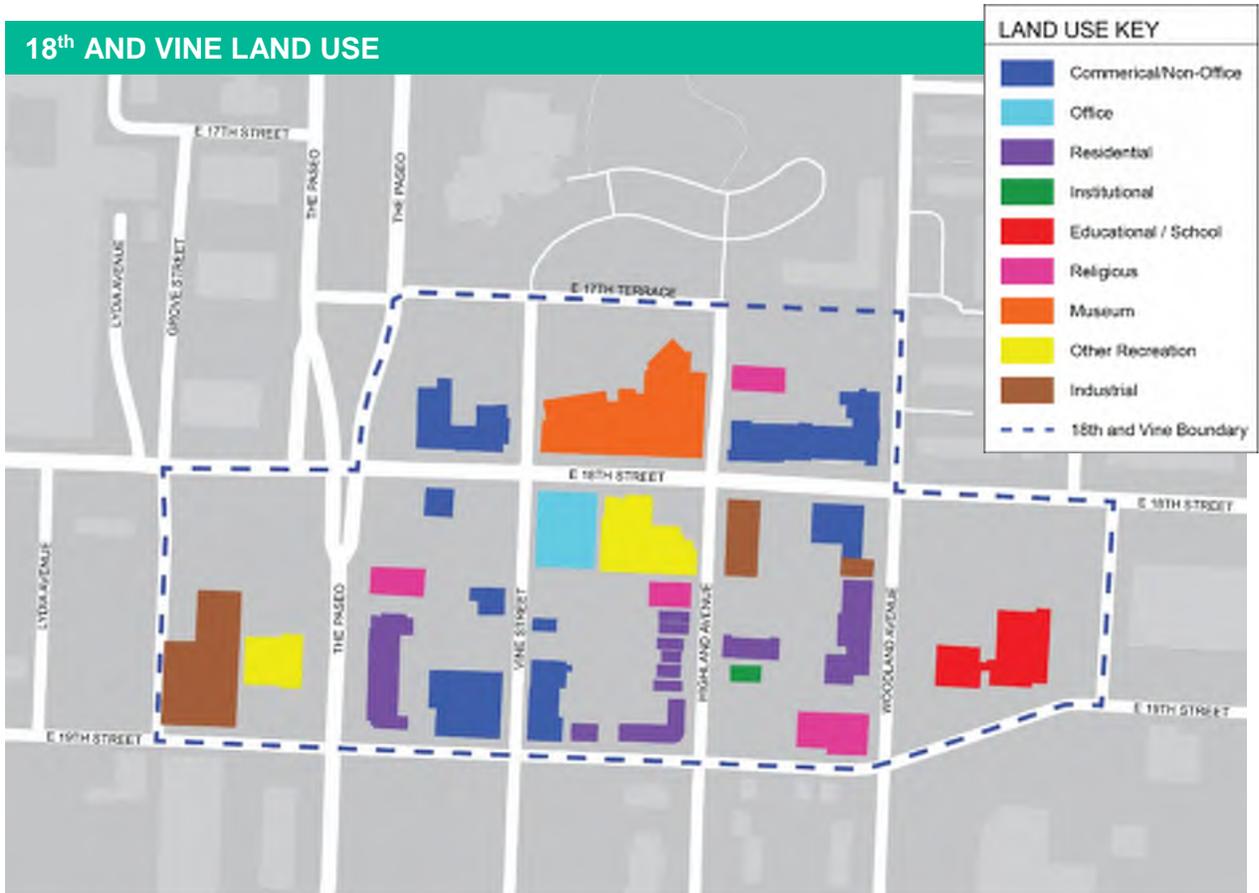


Figure 23. December 2017 map of the 18th and Vine District illustrating the current land use within the District (STRATA 2017).

RECENT DEVELOPMENT EFFORTS

Since the 1990s, more than twenty different plans and studies have been developed to improve and revitalize the 18th and Vine District, and many public and private investments have been undertaken to create new housing developments, new facilities, and amenities to support the community.

The most recent plan, the *Vine Street District Economic Development Plan* was completed in 2010 and built upon previous plans outlining a “blueprint” for developing the 18th and Vine District. The plan details the strategies, recommendations, and action steps required to produce a multi-faceted revitalization of the area.

Since the completion of the 2010 Economic Development Plan, several new projects have been planned for the area. In 2015, Mayor Sly James, Kansas City Royals General Manager Dayton Moore, and Major League Baseball announced the construction of a two-phase, \$14 million baseball facility in Parade Park at 17th Terrace and The Paseo (Figure 24). The first phase of the Kansas City MLB Urban Youth Academy consists of three baseball fields, one softball field, a walking trail, relocated basketball courts, relocated and renovated tennis courts, and a relocated playground. The second phase will include an indoor baseball facility, batting cages, pitching mounds, restrooms, concessions, an event space, and additional parking. The state-of-the-art facility is currently under construction and should be completed by the fall of 2017.

Buck O’Neil’s dream for the 18th and Vine area was to create a center for Education and Research (Figure 25). This expansion of the Negro League Baseball Museum required several years of fundraising, but the first phase of the Buck O’Neil Education and Research Center opened in February 2017. The project restored the exterior of the Paseo YMCA, the birthplace of the Negro National Baseball League. The facility will have state-of-the-art research equipment, archives, and interactive technology to allow visitors, students, and researchers to study the Negro League. In addition, the space will house exhibits, conference facilities, and event space.



Figure 24. Proposed plan of the Kansas City MLB Urban Youth Academy (Populous, 2016, <http://populous.com/wp-content/uploads/2016.03.23-OVERALL-SITE-PLAN.jpg>).



Figure 25. Buck O'Neil Education and Research Center on The Paseo (STRATA 2017).

In 2016, the Kansas City, Missouri City Council allocated \$7 million for improvements in the 18th and Vine District. The City has several projects proposed, including the following:

- Boone Theater Redevelopment
- Infill Mixed-Use Redevelopment at 18th and Vine
- Infill Mixed-Use Redevelopment along Vine Street
- 18th Street Streetscape Improvements
- Outdoor Amphitheater
- Relocation of the 18th and Vine Visitor's Center to The Black Archives
- Design and Reconstruction of the Blue Room expansion and new café at the American Jazz Museum

As of December 2017, the only project which has been initiated is the improvement to the 18th Street streetscape. Taliaferro and Brown, Inc. are currently working with the City to redesign the streetscape with a three-phased project to improve the overall appearance and pedestrian use of 18th Street and to add parking. The first phase will take place between The Paseo and Woodland Avenue and will replace lighting, add specialty lighting, add curb extensions to the corners of the intersections, and construct a possible speed table at all cross walks. Additional phases will continue the improvements to the west along 18th Street to Campbell Street with the addition of a new parking lot west of the Buck O'Neil Center.

In addition to the improvements to the 18th Street streetscape, the City is currently selecting design teams to redevelopment the 18th and Vine Historic District. There is also a proposed project to convert the Attucks School into an arts hub with gallery and exhibition space, live-work space for artists and other arts-related uses.

PART 2 | CASE STUDIES

Communities nationwide are testing a variety of urban design strategies to help in the redevelopment of their urban areas, resulting in the revitalization of many of these historic business districts. Many of the communities use design guidelines to help ensure that the redevelopment is done in a way that projects the district's sense of place, while encouraging redevelopment. They advocate for good urban design practices to help ensure that communities capitalize on the assets and opportunities that already exist in their historic districts.

As part of the development of this *18th and Vine Infill and Redevelopment Design Guidelines*, design guidelines for three other communities undergoing similar redevelopment were analyzed. The design team and the City of Kansas City worked together to identify design guidelines for more than nine different neighborhoods, districts, and cities were evaluated as potential case studies, including Austin, Nashville, and Vieux Carre in New Orleans but only three were selected because they demonstrate relevant content to inform a methodology for 18th and Vine District. These three cases were not selected because they are the “best” redevelopment efforts but rather were relevant, mixed-use, historic districts that illustrate that redevelopment can and is happening within historic areas. These are districts that the 18th and Vine District can learn from.

The case studies include:

- *Five Points Historic Cultural District Design Standards and Guidelines* – Denver, Colorado
- *Downtown Memphis Design Guidelines and Principles* – Memphis, Tennessee
- *Urban Design Guidelines for the Gaines Street Design Review Districts* – Tallahassee, Florida

The case studies were selected to illustrate a range of urban design approaches utilized by peer mixed-use historic districts. They range across the spectrum of physical size from

a district-wide revitalization effort to a city-wide redevelopment plan, and the spectrum of initiators, from private developers to public agencies.

The cases examined in this study are in varying stages of the redevelopment cycle, from locations like Beale Street in Memphis (a premier entertainment attraction in the country) to the Gaines Street Corridor (still in the process of redevelopment). Urban redevelopment is a major undertaking and each of these cases has grappled with complexity and challenges. All of these districts faced years of disinvestment from their people, their communities, and their cities. Today, many of the areas are facing problems with gentrification and displacement of the people that once called the communities their home. While each case study is different, Kansas City can and should learn from their successes and failures to ensure that 18th and Vine can become a vibrant community again.

CASE STUDY 1 | FIVE POINTS HISTORIC CULTURAL DISTRICT DESIGN STANDARDS & GUIDELINES, DENVER, COLORADO

KEY TAKEAWAYS

- Design guidelines can successfully blend protecting historic structures with encouraging new development.
- Guiding principles can create a balanced framework for the development of design intents, standards, and guidelines that create a cohesive vision for the neighborhood.
- Design intents, standards, and guidelines do not have to be prescriptive to be successful. They can provide flexibility that can encourage redevelopment, while still protecting the district's sense of place.
- Even if a significant amount of the original historic buildings are lost, when appropriate infill is done, a district can still retain its sense of place.

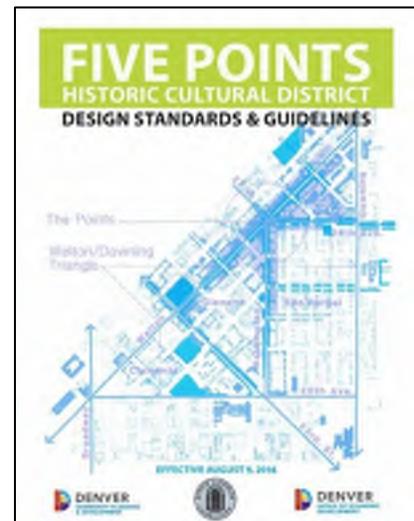




Figure 26. Street festival in the Five Points Historic Cultural District (http://www.huffingtonpost.com/2013/08/25/denver-five-points_n_3792436.html).

OVERVIEW

Five Points Historic Cultural District is a neighborhood in northeast Denver, Colorado. In the years following the Civil War, African Americans migrated west to seek opportunity. Many of them found their way to Denver, a city that was in the midst of an economic boom. Due to segregation, the majority of the African Americans lived in the vicinity of the Five Points Intersection. By 1910, the area was filled with the homes of African American doctors, lawyers, dentists, clergy, and workers. Over time, the area became the commercial hub for the African American population in Denver. In the 1920s, it was even dubbed the “Harlem of the West” because Five Points was Denver’s home for jazz. Jazz greats like Duke Ellington, Louis Armstrong, and Count Basie played at the Rossonian Hotel and The Rainbow Room while people bustled around the area or waited in line for a movie at the Roxy Theater.

By the 1960s, Five Points was in decline. There were new opportunities for African Americans, causing many to leave the area for other Denver neighborhoods. The City razed many blocks of vacant, dilapidated buildings, and built parking lots.

Starting in the 1990s, there have been many attempts to redevelop the District, but none of them succeeded until the 2010s. Today, the neighborhood is no longer “poised” to make a comeback but has. Over the last several years, more than \$250 million has been

invested in the area by the City and private developers and the area is now a vibrant place for people to live, work and play. During this redevelopment, the area saw the construction of new buildings and additions that were taking away from the character-defining features of the neighborhood and eroding what made it unique. In an effort to preserve its character, the City developed *Five Points Historic Cultural District Design Standards and Guidelines* to help assist property owners preserve and reuse their existing buildings, as well as guide the design for new infill properties that would be sensitive to the historic and cultural nature of the District.

The Five Point's *Design Guidelines* contain five guiding principles that were used to develop the entire guidelines. They include:

1. **Protection.** Preserve and protect the Contributing Buildings and the character-defining elements that give the District a sense of place.
2. **Rehabilitation.** To the greatest extent possible, rehabilitate existing buildings that date prior to the District's period of significance but are not contributing to the historic district.
3. **Cultural Identity.** Promote a strong community identity and strengthen the connection between the current residents and the cultural heritage of the area.
4. **Vitality.** Create a pedestrian-friendly environment
5. **Sustainability.** Promote environmental sustainability through the reuse of existing buildings, conservation of materials, and incorporating energy-efficient solutions.

These five guiding principles were the underlying philosophies used to inform the design intents, standards, and guidelines that were developed for addressing existing buildings, additions, infill construction, site and streetscape, and signs.

CHALLENGES

Prior to the recent development boom, the biggest challenge for the Five Points District was the lack of interest in living and working in the area due to previous disinvestment in the District. With an expanding millennial population and baby boomers who want to be near downtown Denver, this is no longer a challenge.

With the redevelopment boom, the largest challenge is gentrification of the area. The housing costs and property tax in the area have risen with the new development, which is forcing many long-term residents out of the District.

The area also only has nine buildings left that contribute to its historic district and a handful of buildings that are not contributing but date to the period of significance. The

residences of Five Points fear that they will continue to lose the buildings that make this District's sense of place.

REVIEW PROCESS

All projects located within a locally designated historic district or individually designated on the local level are reviewed by the Landmark Preservation Commission. There are two approval tracks. The first option is through Administrative Review, allowed for projects that meet the *Five Points Historic Cultural District Design Standards and Guidelines*. Large projects, demolition projects and those not meeting the *Standards and Guidelines* are required to go through a Landmark Preservation Commission Review. Once a project has a Certificate of Appropriateness, received by either track, the project can move on to zoning or building permits.

STUDY FINDINGS

This District cannot only be a case study for its design guidelines, but it can be an example of how the City worked with private developers to create a thriving community. The Five Points Historic Cultural District is similar to 18th and Vine in its history, building stock, and potential for redevelopment. Both districts were the center of the African American community in their respective cities and were places where jazz was the soundtrack to the lives of the people there. In the 1960s and 1970s, there was a decline in population that led to the removal of buildings and a disinvestment in the area. There were attempts made in both districts in the 1990s to revitalize them, but they both remained areas that were ready for a comeback.

While 18th and Vine has retained a higher percentage of its historic buildings than Five Points, it still has lost a significant amount, which is similar to Five Points. The buildings that remain are mostly two- and three-story brick commercial buildings with a few residential buildings scattered throughout. The 18th and Vine District is encouraging the preservation of historic residences as part of the overall neighborhood, while Five Points is encouraging the houses be converted into commercial structures.

The design guidelines developed for Five Points can easily provide direction on the development of design guidelines for 18th and Vine. The five guiding principles provide a straight-forward and balanced framework from which all other recommendations are developed from. The design intents, standards, and guidelines are not prescriptive and are flexible enough to encourage redevelopment in the area, while putting an emphasis on protecting the historic and cultural nature of the District. The *Five Points Historic Cultural District Design Standards and Guidelines* does encourage the reconstruction of

missing elements, such as signage and historic storefronts, which is not always appropriate and can lead to a false sense of historicism.

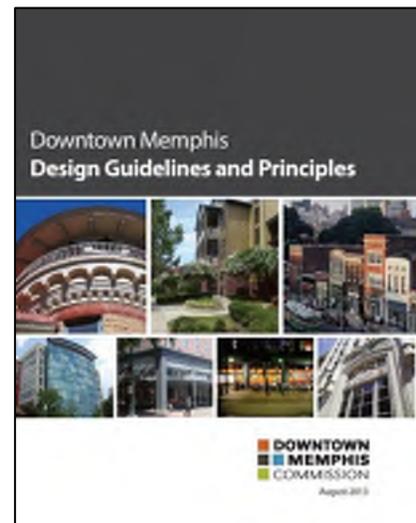
The *Design Guidelines* for Five Points encourages appropriate mixed-use and infill construction that restores the density within the neighborhood. The guidelines provide different standards when the infill construction is adjacent to contributing buildings and when the infill is not. This provides more flexibility with the infill construction but preserves the contributing buildings and their importance in the neighborhood.

18th and Vine is poised to see an economic boom that Five Points has recently seen through the redevelopment of a few key buildings, the creation of the Youth Academy and the investment the City is making in the area.

CASE STUDY 2 | DOWNTOWN MEMPHIS DESIGN GUIDELINES AND PRINCIPLES, MEMPHIS, TENNESSEE

KEY TAKEAWAYS

- Thoughtful redevelopment can help energize the street and bring people back to the historic district.
- Redevelopment can take place without losing the character a district.
- Design standards and guidelines do not have to be prescriptive to be successful. They can be flexible to encourage redevelopment, while still protecting the district's sense of place.



OVERVIEW

Beale Street was developed in Memphis, Tennessee in 1841 as a commercial and residential street. During the aftermath of the 1870s yellow fever epidemic, Robert Church, a black Memphis businessman, bought the land around Beale Street and made way for African American entrepreneurs to open clubs, restaurants and shops along the street in the early 1900s. In turn this allowed the area to become a mecca for blues musicians as well as community leaders and politicians. By the 1920s, jazz musicians, like B. B. King, Louis Armstrong, and Memphis Minnie flocked to the area. The jazz

legends worked with the blues legends to create the musical style known as the Memphis Blues. In the 1960s, the area fell into disrepair, and it was not until the 1980s and 1990s that revitalization of downtown Memphis and Beale Street became a priority.

The *Downtown Memphis Design Guidelines and Principles* was adopted in August 2013 as a plan to ensure that redevelopment in downtown Memphis continues to promote the community's vision and help ensure that the built environment continues to enhance the community. While the *Downtown Memphis Design Guidelines and Principles* is applicable to all of downtown Memphis, Beale Street is highlighted as one of the Special Purpose Districts which has some specific guidelines that reflect the unique area.



Figure 27. Image of a typical day on Beale Street (<https://www.thrillist.com/entertainment/memphis/things-you-didn-t-know-about-beale-street>).

The *Downtown Memphis Design Guidelines and Principles* contains five sections:

1. Design principles
2. Design guidelines that are applicable to the entire downtown
3. Specific design guidelines that are applicable to each individual district
4. Signs guidelines
5. Guidelines for historic preservation.

The design principles are the guiding ideas that created the framework for the development of the entire document. They include:

1. ***Achieve Excellence in Design.*** Each improvement should express excellence in design.
2. ***Promote Creativity.*** New ways of designing buildings and spaces should be explored but should still contribute to the creation of a cohesive urban fabric.
3. ***Design with Authenticity.*** All new improvements should reflect their own time and convey a sense of authenticity.
4. ***Design with Consistency.*** All new projects should embody a single, consistent design concept.
5. ***Design for Durability.*** All buildings and spaces should be designed with long term durable materials.
6. ***Design for Sustainability.*** Aspects of cultural, economic and environmental sustainability should be incorporated into all new improvements.
7. ***Draw upon Local Design Traditions.*** New improvements should reflect the city's design traditions.
8. ***Honor the Heritage of the City.*** Buildings, sites, and components that have historic significance should be preserved. The historic properties should continue to serve the community while retaining their integrity. All new improvements should be compatible with them.
9. ***Design to Fit with Context.*** All new improvements should consider their context.
10. ***Enhance the Public Realm.*** Sidewalks, promenades, and other pedestrian ways should be designed to invite public use.
11. ***Enhance the Pedestrian Experience.*** All new improvements should help create a pedestrian-friendly environment. Design buildings to a human scale, and design landscapes that promote walking.
12. ***Provide Signature Open Spaces.*** Parks and open spaces designed for outdoor use and public enjoyment are essential to the character and vitality of the downtown.
13. ***Keep the Automobile Subordinate.*** Parking should be supporting to other functions and should not dominate the urban setting.
14. ***Celebrate the Riverfront.*** The Mississippi River is an important feature within Memphis and should be celebrated as such.

The overarching design guidelines that are applicable to the entire downtown are subdivided into three categories of design: Neighborhood Level, Site Level, and Building Level. Within each category, there are guidelines that reinforce the design principles.

The downtown area was then subdivided into eight Special Purpose Districts and specific design guidelines were developed that reflect the existing character and development patterns. One Special Purpose District is the Sports and Entertainment Context, which includes Beale Street. These specific guidelines promote the design of buildings and sites that “convey a sense of excitement and... a strong sense of design integrity and longevity.”

CHALLENGES

Prior to the redevelopment in the 1980s, Beale Street was empty with blocks of abandoned and boarded-up buildings. The area had seen years of disinvestment, and there were no businesses to attract people to the area. Today, Beale Street is one of the most recognizable streets in the United States.

The entertainment district is currently facing challenges. In 2015, several lawsuits were filed between the longtime management company and the City, including a bankruptcy settlement involving the management company. With a change in management companies, the area is still facing the challenge of with making a continual financial return. The area is also still trying to manage of crowd control but has been trying different strategies to create a safe environment.

REVIEW PROCESS

The Downtown Memphis Commission requires a design review for all historic buildings (located within a locally designated historic district or individually designated on the local level), development projects receiving incentives or public funds, public property projects, or improvements to the public right-of-way. This design review is conducted by the Downtown Design Review Board (DRB) to ensure the project adheres to the *Downtown Memphis Design Guidelines and Principles*. Before a locally designated building goes before the DRB, the Memphis Landmarks Commission reviews the project. The project is reviewed for compliance to the design guidelines that were development for each locally designed historic districts and the Secretary of the Interior’s *Standards and Guidelines for the Rehabilitation of Historic Properties*.

STUDY FINDINGS

Beale Street within the Sports and Entertainment Context of downtown Memphis is similar to 18th and Vine in its history and building stock. Both districts were major centers of African American life in their cities, and both areas were significantly impacted by jazz. Similar to 18th Street, Beale Street is a major thoroughfare with two- to three-story structures containing a mixture of commercial, retail, clubs, and restaurants.

While the majority of the *Downtown Memphis Design Guidelines and Principles* was developed for the entirety of downtown Memphis, they provide flexibility that can be applied to many districts. More importantly, the Sports and Entertainment Context Guidelines are specific to Beale Street and provide recommendations that balance maintaining the high concentration of historic structures in the district with encouraging thoughtful development that energizes the street with activity during the day and into the evening. This is something that 18th and Vine could learn from.

While the *Downtown Memphis Design Guidelines and Principles* includes a section on historic and existing buildings, this is not the main focus of the document. This chapter provides general information for historic buildings outside of the designated historic district. Each locally designed district within Memphis has separate design guidelines that provide specific recommendations for the historic buildings within each district. This is a similar format to how the *18th and Vine Infill and Redevelopment Design Guidelines* will work with Kansas City's existing *Urban Design Guidelines*.

CASE STUDY 3 | URBAN DESIGN GUIDELINES FOR THE GAINES STREET DESIGNED REVIEW DISTRICTS, TALLAHASSEE, FLORIDA

KEY TAKEAWAYS

- A cohesive vision for a district can be created by using design principles to create a framework for the development of design guidelines and standards.
- With careful planning, new infill construction and new development can encourage and support the growth of a walkable community.
- District design guidelines do not have to cover everything, such as recommendations for historic buildings, when there are good existing design guidelines that specifically cover treatment of existing buildings adopted by the city. The two documents can work together and provide balanced recommendations for the redevelopment of an area.

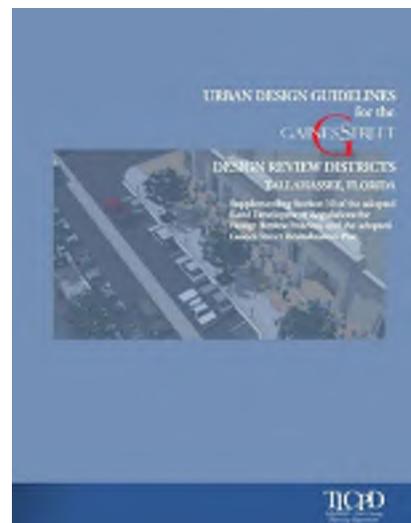




Figure 28. Street festival on Gaines Street (<http://genesisgroup.com/news/article/100>).

OVERVIEW

The Gaines Street Design Review Districts are located in the center of Tallahassee, Florida between Florida State University and Florida A&M University. The area covers the All Saints Neighborhood and the University Urban Village District. The All Saints Neighborhood is subdivided into different districts that allow the guidelines to match the context of each location. The main corridor that runs through these districts is Gaines Street.

When Tallahassee was first settled in 1824, the first settlers reportedly camped in or close to the Gaines Street Corridor. In the 1860s, railroads came to Tallahassee, and the tracks passed along the south edge of the Districts leading to pockets of industrialization to develop in the area. Despite that growing industrialization, several residential neighborhoods developed, and the Gaines Street Corridor flourished during the late 1800s and early 1900s. By the early 1900s, the area was thriving with a mix of white and black residents.

Within the Gaines Street Design Review Districts and immediately north of the Districts there were once three vibrant African American communities. The Stearns-Mosely Neighborhood was located on the western edge of the University Urban Village District,

and it is still an active residential neighborhood. The Lincoln Valley Neighborhood was located just north of the Gaines Street at the corner of West Pensacola Street and South Boulevard Street. This neighborhood was fully removed for the construction of the Donald L. Tucker Civic Center. The residential area north of Gaines Street was also a vibrant African American community, but little information is known about it.

By the 1930s and 1940s, industrial uses started dominating the Districts due to the proximity to the railroad depots. This resulted in the demolition of numerous residences. This development continued to be reinforced with the implementation of zoning for industrial and commercial uses, leading to a continual decline of the residential neighborhood.

After years of planning, in 2009 the Tallahassee started updating the infrastructure in the Districts to support new development. The streets were reconfigured, and the streetscape was improved. Private developers saw this public investment as the signal that the local government was serious about the redevelopment of Gaines Street and that private projects there could work in the area. The *Urban Design Guidelines* for the Gaines Street Design Review Districts was created to provide additional information on the desired character for the Gaines Street Districts in respect to site planning, architecture, and visual and experiential aspects.

The *Urban Design Guidelines* contains eight underlining urban design principles that create the framework for all guidelines. They include:

- Evoke a Sense of Place
- Enrich the Public Realm
- Put Pedestrians First
- Build to Human Scale
- Fit the Neighborhood
- Frame the Street
- Add Rhythm and Pattern
- Entertain the Eye

These principles create a feeling or description of what the Districts should be. The guidelines are based on these principles and inform how each district should reach its goals. Guidelines and standards were developed for site planning (building orientation, parking, services, and setbacks) and building design (new infill buildings, existing buildings, and signs) that are flexible enough to apply to all of the Districts. There are specific guidelines and standards that were developed for each district to provide more detailed information to match the character of each area.

CHALLENGES

Prior to the recent redevelopment of the Gaines Street Corridor, the biggest challenge for the area was a disinvestment and a lack of interest in living and working in the predominately industrial area. With the City's investment in the streets and streetscape, the area is attracting new development.

During this redevelopment effort, one main challenge has been the continuing loss of character-defining places and elements in the Districts. As the development continues to happen, the area continues to struggle to retain its sense of place, while allowing the area to become a vital and integral component of life in downtown Tallahassee. The area has a strong history that is important to the greater history of Tallahassee, and with some of the early redevelopment efforts the Districts were losing their historic structures. Many of the local residents are also pushing back on the development, because they feel they are losing the neighborhood and community that they once had.

REVIEW PROCESS

As part of the site plan approval permitting process, all developments within the Gaines Street Districts are subject to a review by the City's Urban Design Commission. The commission reviews each project to ensure that it contributes to the urban and architectural character envisioned for its location and conforms with the *Urban Design Guidelines for the Gaines Street Design Review District*. There is an Architectural Review Board that reviews all projects that are locally designated.

STUDY FINDINGS

While the Gaines Street Corridor is not as historically and culturally similar to 18th and Vine as Five Points or Beale Street, the areas do have several similarities. The Gaines Street Corridor Districts had pockets of residential and commercial development within a predominately industrial area. The area immediately surrounding 18th and Vine Streets is residential and commercial, but it quickly transitions to industrial along the west edge. Similar to 18th Street, Gaines Street is a major thoroughfare that runs through downtown. Both areas are also in close proximity to their city's downtowns which makes redevelopment desirable if the challenges facing the areas can be overcome.

The urban design principles developed for the Gaines Street Design Review Districts can easily be applicable to the 18th and Vine District. Most, if not all, principles are philosophical ideas that could guide the 18th and Vine redevelopment. Items like "evoke a sense of place" and "fit in the neighborhood" would preserve the character of the 18th and Vine. "Enrich the public realm," "put pedestrians first," "frame the street," and "build to

human scale” would ensure that 18th and Vine would become a walkable community. “Add rhythm and pattern,” and “entertain the eye” would ensure that the 18th and Vine District continues to be a vibrant community.

The guidelines and standards that were developed within the *Urban Design Guidelines* are focused on new infill buildings within the Districts and only provide a limited amount of information on existing and historic structures. The City of Tallahassee has a separate set of design guidelines that guide all work to historic buildings. This is similar to Memphis’s Design Guidelines. The guidelines promote mixed-use developed and appropriate infill development. The guidelines promote good site planning and appropriate architecture for infill development but provides flexibility to allow for variety between the buildings and districts. Through the individualized design guidelines for each district, the Districts are allowed to maintain their unique character while the areas are redeveloped.

CONCLUSIONS

As the three case studies analyzed as part of these design guidelines suggest, urban design adds value when incorporated into other redevelopment strategies in a variety of contexts and at many different scales. The case studies illustrate a range of approaches and lessons other mixed-use historic districts have learned and that are applicable to the 18th and Vine District. They show that strong design principles can create a supportive framework for the development of a cohesive vision for a district that can be applied on any scale of redevelopment from the individual building level all the way up to the neighborhood level. Strong design principles can also maintain a districts sense of place.

PART 3 | 18TH AND VINE INFILL AND REDEVELOPMENT DESIGN GUIDELINES

The 18th and Vine District was once the heart of the African American community in Kansas City, and the area is striving to become a central business and residential district within Kansas City again. The historic buildings can become centerpieces in the District with new infill to create a dense and vibrant community to reactivate the District.

The *18th and Vine Infill and Redevelopment Design Guidelines* are intended to be a resource for the City of Kansas City, Missouri to help with current and future redevelopment efforts in the 18th and Vine District. The guidelines and the approaches recommended, are specifically intended for the 18th and Vine District. They are not intended to be prescriptive, but to be flexible to encourage redevelopment. The guidelines are focused on commercial redevelopment but can also be applied to residential development.

The *18th and Vine Infill and Redevelopment Design Guidelines* begin with a list of design principals. These design principals are the guiding philosophies that are carried throughout the remainder of the guidelines and provide a unifying vision for the 18th and Vine District. The remainder of the *18th and Vine Infill and Redevelopment Design Guidelines* is broken into six sections, which focus on areas of development within the District. These main sections are further divided into specific topics to provide detailed guidance.

1. Public Realm
2. Existing Building Stock
3. New Infill Development
4. Parking
5. Signage
6. Public Utilities and Service Areas



Figure 29. View looking northeast towards the commercial buildings along 18th Street (STRATA 2017).

Intent, standards and guidelines are provided for each topic. The Intent outlines the purpose or the “why” for each section. These are the big ideas that lay the ground work for the standards and guidelines. The Standards outline the specific goals for each topic and the Guidelines provide the “how” to carry out the larger goals.

The *18th and Vine Infill and Redevelopment Design Guidelines* focus is to promote thoughtful infill development and redevelopment of the existing buildings. The historic buildings within the District are important and should be retained to ensure the sense of place and to preserve the unique history of the District. The historic buildings within the 18th and Vine Street local historic district are subjected to review by the Kansas City Preservation Commission. All exterior changes that are visible from the public right-of-way must follow the 1996 Kansas City *Urban Design Guidelines*. The *Urban Design Guidelines* are based on the *Secretary of the Interior’s Standards for Rehabilitation* and were created to assist property owners who are making changes to historically designated properties. The guidelines provide specific guidance on appropriate architectural styles, materials, and details. During the redevelopment process, the *Urban Design Guidelines* should be consulted to ensure compliance, as the *18th and Vine Infill and Redevelopment Design Guidelines* do not replace or supersede the existing 1996 *Urban Design Guidelines*.

The 18th and Vine Infill and Redevelopment Design Guidelines are also based on the *Secretary of the Interior's Standards for Rehabilitation*, but written to be specific for this historic district. The *Standards* are a series of concepts about maintaining and repairing historic structures, as well as designing new additions and making alterations to historic buildings. While the *Standards* were specifically written for historic buildings, they can be adapted for district wide implementation. They promote historic preservation best practices to protect the district's irreplaceable historic and cultural resources. There are four distinct treatment approaches to historic properties – preservation, rehabilitation, restoration, and reconstruction. For the 18th and Vine District, rehabilitation is the recommended treatment approach. Rehabilitation acknowledges that historic properties and the cultural district need to be altered or changed to continue to be useful and grow, while still retaining the historic character of the buildings and area. There must be a balance between change and continuity.

Secretary of the Interior Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will 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.

The *Secretary of the Interior's Guidelines for the Treatment of Cultural Landscapes* was also referenced in the creation of these *Infill and Development Design Guidelines*. The *Guidelines for Treatment of Cultural Landscapes* provided guidance on the treatment of streetscapes, open space and the overall cultural setting of the District.



Figure 30. View looking southwest toward the residential buildings along Highland Avenue (STRATA 2017).

DESIGN PRINCIPLES

These design principles should be the guiding philosophies that inform all new infill and redevelopment in the 18th and Vine District. They are the basis for which the intents, standards, and guidelines were created. New infill and development projects should comply with these fundamental design principles. They are carried from feature to feature to ensure that the unifying vision for 18th and Vine is achieved.

Evoked a Sense of Place

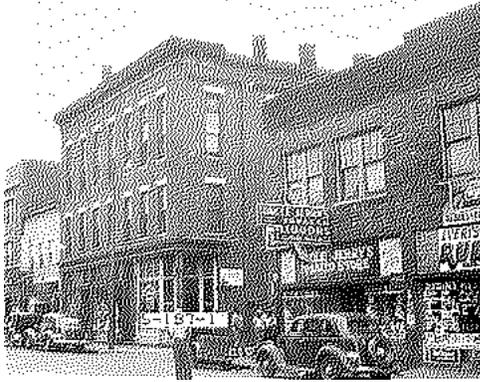


The National Trust for Historic Preservation defines sense of place as “Those things that add up to a feeling that a community is a special place, distinct from anywhere else.”

In cities, a sense of place is created not only by the people that once and currently occupy an area, but by the streets, buildings, and open spaces of a neighborhood or district. The way that the streets and buildings look, are built, and are used to create memorable environments for both residents and visitors. Communities with a true Sense of Place have identifiable centers and edges. Visitors and residents know when they have arrived and when they have left the district.



- A sense of place should not be invented for an area at the expense of one already there.



- It should respect the adjacent district “thresholds” as recognizable transitions from one neighborhood to another.

Enrich the Public Realm



Planned activities encourage public interactions. – Kansas City, Missouri



Third Place: enrich public life and allow casual contact in way that do not happen at home or at work. – Denver, Colorado

The public realm includes all of the places publicly owned, such as streets, sidewalks, rights-of-way, parks, and other publicly accessible open spaces. A successful public realm encourages walking and facilitates pedestrian interaction. Planned and unplanned activities help enrich the public realm and give the district life. Districts should be designed to encourage planned activities such as street fairs and festivals as well as unplanned encounters such as people watching, chance meetings, and conversations.

Enhance the Pedestrian Experience



Seattle, Washington



Alexandria, Virginia

Each improvement in the district should contribute to a pedestrian-friendly environment. Pedestrian comfort and safety should have prominence over a driver's convenience. Buildings should be designed to a human scale and define the street edge. Open spaces should invite people into the space. The design of sidewalks should accommodate pedestrian traffic in addition to outdoor activities. All of these elements should create visually interesting spaces that attract pedestrians to walk through and experience the district, to stop and enjoy the area.

Design to Human Scale



Human scale architectural details are elements the walkers can enjoy in ways that drivers cannot. – Kansas City, Missouri



Large blank walls and solid voids do not take into the scale of humans. – Fort Worth, Texas

Human scale is the proportional relationship between design elements and the human body. To design to a human scale, or create a human scale environment, means that the objects that we interact with every day are sized and shaped to allow for use by the average person. Human scale also distinguishes between those accessing the city on foot and those viewing from a car. At the pedestrian level, human-scaled buildings are complex with texture, color, and shadow. This is different than buildings that are scaled for the automobile, which are typically flat and readable at a glance. All elements within the district should be designed to a human scale and create interest at the pedestrian level.

Draw Upon Local Historical and Cultural Traditions



Each district exemplifies a unique character that builds upon the local historical and cultural traditions of the area. Many buildings within the districts share similar features, materials, and forms. These traditions should inspire all new improvements. This does not mean that the existing buildings should be copied, but rather they should be a precedent for the new.



Design to Fit within the Existing Context



New construction can share aspects of older urban fabric to fit within the historic area but still be of its time. – Fort Scott, Kansas

Each neighborhood has a recognizable form, function, and lifestyle that distinguishes it from other places within the city. The strength of each neighborhood can vary, but the buildings, streetscape, landscape, and function create a context that surrounds and supports every site and building. All new development must be compatible with the existing context and should enrich its quality. This should be done through the patterns of lot sizes, building orientation, lot coverage, building mass, patterns of pedestrian movement, and the relationship of the buildings to the street.



When new construction does not fit within the historic district, both can appear out of place. – Denver

Frame the Street



Buildings on either side of 18th Street frame the view looking west.

Buildings frame views within a city. The strength of the frame depends on the distance across the street between buildings, the building heights, setbacks, and space between buildings. Streets with zero setback with buildings that sit close to the street and have no space between the buildings creates strong frames and was typical of the 18th and Vine District.



Closely spaced buildings frame the space of the street and the view for both pedestrians and drivers.
– New Orleans

Add Rhythm and Pattern



Like music, rhythm and pattern engage the eye in subtle, complicated, and unpredictable ways

Rhythm is the regular repetition of elements, such as windows on a building's façade. At the street level, successive buildings with similar proportions and shared window patterns can set up a rhythm on the street. At the district level, a pattern is set by the relationship between buildings, the street they are on, and the open space that surrounds them.



Rhythmic, varied facades repeat similar patterns –
Liberty, Missouri

Entertain the Eye



18th and Vine Historic District

All elements within a district should have architectural features and patterns that provide pedestrians with information and create visual interest that give a district a distinctive “look” that entertains the eye. The other senses should also be engaged with sounds, smells, and touch.



Adams Morgan, Washington, DC

Achieve Excellence in Design



Kansas City, Missouri

Each new improvement to the district should express excellence in design, and should raise the bar for future developments. This includes using high quality materials and construction methods, along with paying attention to detail.

Design with Authenticity



Beale Street, Memphis

Each district is defined by buildings and places that reflect their own time, including architectural style and construction techniques. This results in a sense of authenticity in the buildings. All new improvements should convey this sense of authenticity.

Design for Sustainability and Durability



Historic Lincoln Building in the 18th and Vine District

Historic buildings and spaces are designed for long term use and the majority of them are environmentally sustainable. New work should be constructed with the same long-term durability and environmental sustainability.

Keep the Automobile Subordinate



Automobile Ordinated Community – Georgetown, Washington, DC

Parking lots and structures should support other functions and should not dominate the urban setting. Parking should be hidden or at least visually buffered.



Automobile Subordinated – 32nd Street, New York City

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PUBLIC REALM

The public realm is the space around, between, and within buildings that are publicly accessible. This includes streets, squares, parks, and open spaces. Essentially this is the place for individuals to come together and experience a place. A cohesive, interconnected, and pedestrian-friendly public realm is key for achieving a well-functioning district. The public right-of-way, streetscape, open space, and exterior building designs impact the function and character of the public realm.



Figure 31. The public realm along 18th Street in 1940 (Kansas City 1940 Tax Assessment Photographs, Missouri Valley Room Special Collections at the Kansas City Public Library).



Development projects, streetscape, and open space should enrich the public realm and activate the pedestrian experience.

INTENT

The public realm should be dynamic, active, and inviting.

STANDARDS

Developments should preserve noteworthy views.

Pedestrian connections should interconnect and facilitate pedestrian movement.

GUIDELINES

Connect new development to established pedestrian ways.



A pedestrian-friendly environment includes patio seating, ground floor active uses, large windows, pedestrian entrances, shade structure, trees, bike racks, and lights. All of these elements contribute to an area’s sense of place.

INTENT

- Promote a pedestrian-friendly character within the district.
- Encourage pedestrians to linger within the district by creating a warm, welcoming, round-the-clock environment.
- Promote streetscape designs that help create a unique sense of place.
- Promote cohesion and street activation within the district.
- Promote illumination that enhances the district context.
- Promote safety within the district.

STANDARDS

- Maintain a continuous experience along 18th Street between the East Crossroads and the 18th and Vine District.
- Clearly define pedestrian use areas.
- Create a warm, welcoming, round-the-clock environment that encourages pedestrians to linger within the district.
- Materials and treatments along the street should be used to enhance the streetscape and contribute to the district-wide character.
- Patios or exterior dining areas should be designed to activate the street and enhance the character of the cultural district.
- Street lighting should be compatible and pedestrian-scaled.
- Landscape design should help to establish a sense of visual continuity.

Streetscape continues on next page.



Sidewalks and streetscapes are an integral part of the urban experience, creating a space for people to move continuously through a neighborhood while interfacing with adjacent businesses and storefronts.

GUIDELINES

Pedestrian-scaled design elements should be utilized to enhance the streetscape.

Materials and treatments should provide site specific elements and furnishings.

Site lighting that conveys a false sense of history, such as faux historic street lights, is discouraged.

Do not provide greater illumination in parking areas than at building entrances.

Evenly distribute site lighting.

Light fixtures should be shielded to minimize light pollution and glare.

If plantings are used, plant materials that are indigenous or well-acclimated and noninvasive should be used.

When appropriate, fencing and walls can be used along the rear and side of lots to help property owners seeking greater security and privacy.

Fences and walls should be designed to be compatible with the context, the site, and the adjacent buildings.

- Fences and walls are to be an integral part of the site and serve as an amenity that adds visual interest to the property.
- Use materials that are both durable and compatible with the primary structure on site.
- Fencing with razor wire is inappropriate.



Open spaces should be designed to invite pedestrian use and promote a sense of community.

INTENT

Open space, such as courtyards, plazas, and pocket parks provide a place for people to gather, engage in activities, and enjoy a sense of community.

Open spaces activate the public realm and enhance the pedestrian experience.

STANDARDS

Open space should be designed to be actively used.

Open space should be located and sized to accommodate the intended uses and provide a sense of energy. The space should not be over-sized, such that the space will appear under-utilized.

Open space should be designed for public enjoyment.

Open space should be designed to be inviting.

GUIDELINES

Open space should be designed so that it can be observed by the public right-of-way.

Open space should be designed to link with other pedestrian activities, primary circulation paths, views, cultural resources, and natural features.

Open space should be sized to be at a comfortable scale for pedestrians.

Open space should be located along active pedestrian circulation paths.

Open space should be located at the sidewalk level; a sunken or raised courtyard that is substantially separated from the sidewalk is discouraged.

Open spaces should be framed by buildings.

Open spaces should be planned to accommodate a variety of activities.

EXISTING BUILDING STOCK

Buildings listed on the Kansas City Register of Historic Places, either individually or within a district, are subjected to review by the Kansas City Historic Preservation Commission. The Commission reviews any exterior changes that will be visible from the public right-of-way, and the proposed change must follow the 1996 *Urban Design Guidelines*. The *18th and Vine Infill and Redevelopment Design Guidelines* are more specific to the 18th and Vine District than the *Urban Design Guidelines*; however both are to be consulted to ensure compliance.



Figure 32. View looking toward the Lincoln Building with the Gem Theater in the background, ca. 1940 (<http://www.kcjazzlark.com/2013/06/>).



View looking toward the Lincoln Building with the Gem Theater in the background. Preserving historic buildings provides a context for all new development to fit within.

INTENT

Historic buildings help create a sense of place. Keeping and caring for historic building that nurtures a sense of place.

Historic buildings provide a sense of continuity, framing a district's memories and evoking personal recollections.

Retaining historic buildings provides a context for all new development.

Historic buildings exemplify the local historical and cultural traditions of an area.

STANDARDS

Retain historic buildings (designated or not designated) within the district.

Retain character-defining features.

Avoid alterations that hinder the ability to interpret the historic significance of the original building.

New uses for the historic buildings should be compatible with the original character of the building.

Existing Buildings continues on next page.

CHARACTER-DEFINING FEATURES

The unique visual aspects and physical features that comprise the appearance of the historic building. These include the overall shape of the building, materials, craftsmanship, decorative details, interior spaces, and features, as well as the various aspects of the building's site and environment.



View looking south along Vine Street. Image on the left is ca. 1930 and on the right from 2017. Preserving historic buildings help create a sense of place and provide a sense of continuity.

GUIDELINES

It is preferred that a proposed new use requires minimal changes to the existing structure.

Maintain the traditional orientation of the building to the street.

Preserve significant character-defining features.

Repair deteriorated character-defining features.

If a repair of an existing elements is not feasible, replace in kind.

When replacing materials on primary elevations, new materials should match the original in composition, scale, and finish.

If required, when removing a historic feature, document its location so it may be repositioned accurately

Use technical procedures for cleaning, refinishing and repairing character-defining features that will maintain the original finish.

Historic buildings should be adapted with a design that preserves significant features of the building.

New elements that are added to the historic structure should be differentiated from the old, but be compatible with it.

Avoid creating a false historical appearance with building materials and elements from an earlier time than the original architecture of a building.

New additions and elements should be constructed in a manner that, if removed, does not harm the historic building.

EXISTING BUILDING STOCK

ADDITIONS



Compatible additions should be placed to the side and rear of the existing buildings to preserve the character-defining features of the building. The additions respect the historic buildings but allow for the additions to enhance them.

INTENT

Historic buildings help create a sense of place and keeping and caring for them nurtures that sense.

Additions allow for new development to take place within a district, but they should be respectful to the historic buildings in the district.

Additions should complement and enhance existing buildings.

Additions should reinforce the district's sense of place and draw upon local historical and cultural traditions.

STANDARDS

Additions should be compatible with the district and existing building through placement, size, form and character.

Additions should be subordinate to the original building.

Additions should preserve original and character-defining features of the historic building.

Additions should be designed to be products of their own time, while respecting traditional mass, form, and scale characteristics of the original building.

Additions continues on next page.

EXISTING BUILDING STOCK

ADDITIONS CONT.



Non-compatible additions to historic buildings can overwhelm the existing buildings or appear to envelop the historic structures. Additions should be minimal in scale to preserve the character-defining features of the existing buildings.

GUIDELINES

Additions should not be located on primary elevations.

The visual impact of additions should be considered on all sides of the original building and on adjacent properties.

Rooftop additions, when a side or rear addition is not possible, should be designed to minimize its impact on the historic building and the adjacent properties.

New rooftop additions, in form and design, should be compatible with the original building and surrounding context.

Additions should not obscure character-defining features.

Additions should be constructed of high-quality materials.

New additions should be differentiated from the old, but be compatible with it.

Avoid creating a false historical appearance with building materials and elements from an earlier time than the original architecture of a building.

New additions should be constructed in a manner that, if removed, does not harm the historic building.

EXISTING BUILDING STOCK

ADDITIONS CONT.



COMPATIBLE ADDITION TO HISTORIC AND EXISTING BUILDINGS

Additions shall be placed to the side and rear of historic and existing buildings to preserve the character-defining features of the building. This secondary side addition example does not exceed the height of the historic building and when viewed from the primary facade it is minimally visible. Additions can be added to historic buildings to allow them to retain their usefulness as a district grows and develops.



COMPATIBLE ADDITION TO HISTORIC AND EXISTING BUILDINGS

Rooftop additions are only appropriate when there is no other option to building to the side or rear of the historic or existing building. In this rooftop addition example, the addition is stepped back a full structural bay from the street-fronting facade and limited in height to respect the character-defining features of the historic building. When viewed from the street, the rooftop addition shall not be visible, or shall be minimally visible, to preserve the original massing of the historic building.

Additions continues on next page.

EXISTING BUILDING STOCK

ADDITIONS CONT.



NON-COMPATIBLE ADDITION TO HISTORIC AND EXISTING BUILDINGS

Additions should not be placed so as to overwhelm the existing building mass. A side and rear addition shall be minimal in scale to preserve the character-defining features of the historic building. In the scenario above, the proposed rear addition exceeds the height of the historic building and incorporates a rooftop addition. When viewed from the street, the massing of the addition appears to envelop the historic building.



NON-COMPATIBLE ADDITION TO HISTORIC AND EXISTING BUILDINGS

Rooftop additions that seek to maximize zoning opportunities on historic buildings are not compatible with the character-defining features of the historic buildings nor respectful of the surrounding context. In the scenario above, the massing of the addition overwhelms the historic building and does not preserve the original massing as viewed from the street.

NEW INFILL DEVELOPMENT

New development and infill construction helps districts remain a vital part of a changing city. New buildings contribute to the life of the street and the economy of the district. This new development should respect the character-defining features of the 18th and Vine District and not overpower or outshine the historic buildings that give this district it a unique sense of place. New development should consider the context of massing and architectural styles of nearby structures and use the clues the existing buildings are giving when designing new infill buildings. Retaining historic properties, and supplementing with new compatible infill construction, helps to ensure the continuity and preservation of a distinct historic district.



Figure 33. Infill buildings on either side of a historic building along 18th Street (STRATA 2017).

SITE DESIGN

BUILDING ORIENTATION



Building orientation for new developments should draw upon local historical and cultural traditions and be compatible with the current character of the district.

INTENT

New infill should draw upon local historical and cultural traditions when designing the building orientation.

New infill should be compatible and harmonious with the 18th and Vine character.

New infill should preserve and create a walkable district.

STANDARDS

Infill should be harmonious with the predominant development pattern of the district.

New infill should maintain the safety, comfort, and privacy of people on adjacent properties.

GUIDELINES

New infill should be located and designed to be compatible with the predominate development pattern within the district.

Reference City of Kansas City, Missouri zoning code for requirements related to building orientation.

Primary building facade should be oriented toward the street.



A clearly defined street edge, composed of storefronts at the sidewalk, frame the street and draw upon the historical design traditions of the district.

INTENT

Building setbacks should draw upon local historical and cultural traditions when designing the building orientation.

New infill should be compatible and harmonious with the 18th and Vine character.

Building setbacks should frame the street.

STANDARDS

The street edge should be clearly defined.

In residential areas, setbacks should be consistent.

GUIDELINES

New infill projects should build to the sidewalk.

If setbacks are required to be used for new infill, frame the open space at the building edge to create a sense of a continuous street edge.

Residential areas should establish a uniform front yard setback.

Reference City of Kansas City, Missouri zoning code for required setbacks.

BUILDING DESIGN

SCALE, MASSING, AND HEIGHT



New development should respect the character-defining features of the district with respect to scale, massing, and height and continue the tradition of height variation and expressing and supporting human scale.

INTENT

New infill projects should respect the character-defining features of the district.

New infill should be compatible and harmonious with the 18th and Vine character.

New infill should be differentiated from the surrounding context and be recognized as a current construction.

New infill should be designed to promote a sense of place through creative and innovative human scale design.

New infill should respect and promote buildings that are in scale with the surrounding historic development.

Building masses should define the street edge, enhance urban character, and promote a walkable, pedestrian scale.

STANDARDS

New infill should reinforce the character of the district.

New design should draw upon the more fundamental characteristics of the district.

New infill should be recognized as current construction, while respecting the character-defining features of the district.

When new infill is adjacent to a historic building, the mass and scale of the historic building should be referenced for mass and scale of the new infill.

New infill should have a cohesive massing.

New infills that are large in scale, should break-up their elevations into smaller masses.

Facade articulation shall holistically support the building form.

New infill roof forms should be compatible with the surrounding context.

New infill should maintain the general appearance of two- to three-story buildings along the primary elevation (where appropriate).

New infill that is over three-stories shall incorporate an upper story setback to reduce the visual impact of the upper stories on the pedestrian realm (where appropriate).

Upper story setbacks should preserve views and maximize sky exposure.



Massing techniques should be carefully coordinated with materials, articulation, and upper story setbacks to create infill construction that is respectful of the character-defining features and true to its time.

GUIDELINES

New infill should not leave older buildings – or recent existing buildings – looking out of place.

New infill should promote high-quality facade and visually interesting design on all visible building elevations.

New infill should reinforce the character of the district by employing a three-part building design – base, middle, and top.

The typical mass and scale pattern of the district should be maintained.

New infill should be designed so building features, such as entries, windows, articulation, and other details, are proportioned and sized to the human scale.

New infill should use vertical and horizontal articulation to reference typical articulation patterns in the surrounding context and reduce the apparent scale of larger infill massing.

Large new infills should breakdown the mass along their primary facade into 25-foot to 75-foot building modules to match historic lot widths.

New infill facade articulation should generally relate between the building base and upper story facades to avoid creating a visual disconnection between the building base and upper stories.

New infill should be massed to minimize the negative environmental effect of wind, sun, and shadows on sidewalks and adjacent properties.

Scale, Massing, and Height continues on next page.

BUILDING DESIGN

SCALE, MASSING, AND HEIGHT CONT.



The use of vertical and horizontal articulation design techniques to reduce the apparent scale of a large building mass and to create visual interest.

GUIDELINES CONTINUED

Avoid monolithic, domineering building masses.

New infill should avoid blank walls on primary facades.

Where solid walls are required by building code, the wall shall be articulated and divided into distinct modules.

New infill should clearly distinguish the building base and pedestrian level from the upper stories.

While overall building heights may vary along a block, a similarity of floor height should be perceived at the street level.

The first floor height should be taller than any upper floors and should appear similar in dimension to those seen traditionally.

A standard design employed by a commercial chain for franchise which appear “generic” and not specifically designed for the district is not appropriate.

BUILDING DESIGN

SCALE, MASSING, AND HEIGHT CONT.



INFILL ADJACENT TO HISTORIC AND EXISTING BUILDINGS

Infill construction that is adjacent to historic or existing buildings shall be designed to be subordinate in character to the historic buildings and preserve and reinforce the historic building's character-defining features. The height of the infill construction shall not exceed the height of the adjacent historic buildings, floor-to-floor heights should align, and a three-part design with a base, middle, and top configuration should be utilized.



LARGE INFILL

The design of the lower three or four stories of infill construction should incorporate elements of the character-defining features, such as a three-part design, storefront modules, high-quality detail design, and high quality materials.

Infill constructed over three stories should set upper floors back from the street; upper floors should be designed to be subordinate in character relative to the lowest three stories.



New infill should incorporate a three-part building design - base, middle, and top.

INTENT

New infill projects should respect the character-defining features of the district.

New infill should be compatible and harmonious with the 18th and Vine character.

New infill should use architectural features to reflect the rhythm and alignment of similar elements within the surrounding context.

New infill should activate the pedestrian area.

New infill should have visually interesting facade design.

STANDARDS

New infill should be designed to blend into the existing ensemble of buildings on the street rather than call undue attention to itself.

New infill should respect the typical development patterns in the surrounding context.

New infill should be recognized as current construction, while respecting the character-defining features of the historic buildings.

New infill should consider the proportion and regulating lines of adjacent facades when they are designed.

GUIDELINES

New infill should maintain typical rhythm of storefronts that is created by the existing adjacent buildings.

New infill should define the street level with a strong datum line and large storefront windows.

New infill street levels should be articulated to establish human scale along the street.

New infill should be arranged in modules to reduce the massive appearance of big buildings.

BUILDING DESIGN

TRANSPARENCY



Windows should be designed to create a rhythm along the facade and active the street level creating a connection between the interior and exterior.

INTENT

New infill should activate the pedestrian area.

New infill should have transparency along the street level to increase the level of security along the street.

STANDARDS

New windows should be designed to be compatible with the district's context.

New windows should respect the character and proportions of the windows within the district.

Primary facades on new infill should be “permeable” to connect the inside of the building to the sidewalk.

GUIDELINES

New infill facades should be designed to incorporate transparency.

Openings should be designed to provide a depth of detail and reflect typical patterns found within the district.

New infill should preserve the solid-to-void relationship found within the district.

New windows should have a similar proportion and rhythm to those found within the district.

Windows do not need to replicate adjacent openings to be compatible; subtle differences and variations on architectural themes enliven the rhythm and pattern of the street.

Clear or near-clear low-e glass should be used for windows to permit a view of human activity and spaces within.

Exterior reflective coatings should not be used on transparent window glazing.

Interior lighting should spill onto the sidewalk to allow for an increase in the lighting level on the sidewalk and a sense of safety.



An entrance should be more than just a door. It should provide interest the building's facade and should activate the street level.

INTENT

New infill facades should promote a sense of human scale.

New infill should have visually interesting facade design.

New infill should activate the pedestrian area.

STANDARDS

New entrances should be designed to be compatible with the district's context.

New entrances should respect the character and proportions of the entrances within the district.

GUIDELINES

A building should have one or more clearly recognizable, inviting, accessible entrances facing the street.

At corner properties, locate the main entrance of the building onto the more heavily traveled street or toward the intersection, or angled in the corner of the building.

The building may have other, secondary entrances, as long as pedestrian access is provided from all entrances.

Entrances from parking facilities are to be considered second to a building's primary street entrance.

Avoid creating isolated or hidden places at entries. Maintain lines of sight into and out of entrances.

Doors should not encroach into the public right-of-way.

New doors should have a similar proportion and rhythm to those found within the district.

Minor modifications can be made to historic structures to make entrances ADA compliant. All modification should follow the *Secretary of the Interior's Standards for Rehabilitation*.



New building materials should contribute to the visual continuity of the design context and encourage a sense of human scale.

INTENT

New infill should use materials that provide a sense of human scale.

Building materials should fit into the existing context.

New building materials should contribute to the visual continuity of the design context within the district.

STANDARDS

New infill building materials should be integrated into a cohesive facade design.

Selected building materials should be applicable and convey a sense of human scale.

Building materials should reflect a sense of permanence, continuity, and urban character.

Building materials should add visual interest through texture, finish, and detailing.

New infill should use durable building materials.

Building materials shall be properly finished and detailed.

GUIDELINES

New infill should use building materials that appear similar in scale, color, texture, and finish to those used on the historic buildings.

Buildings materials should be high quality and low maintenance.

Materials at the ground level should withstand on-going contact with the public, sustaining impacts without compromising the appearance.

Avoid mixing several materials in a design when the result would become overly busy.



Exterior building light fixtures should be used that are appropriate to the building and its surrounding in terms of style, scale, and intensity of illumination.

INTENT

Exterior lighting should enhance the public realm and improve the pedestrian experience.

STANDARDS

Exterior lighting should enhance or emphasize the distinctive architectural feature of the building.

Light fixtures should be appropriate to the building and its surrounding it terms of style, scale, and intensity of illumination.

Exterior lighting should be appropriate to the scale and function of the building and site.

Exterior lighting should have a minimum visual impact on neighboring properties.

Light sources should be designed, installed, and maintained to prevent light pollution onto a neighboring property or the public right-of-way.

GUIDELINES

Locate light fixtures and equipment in a way that does not detract from the daytime appearance of the building.

Use shielded and focused light sources to prevent glare.

PARKING

The suburban pattern of buildings sited away from the street with ample parking waiting in front is convenient for cars and drivers, but it is hazardous to pedestrian activity. In developed urban areas like 18th and Vine, creative ways to store cars must be explored. Well-designed and strategically-located parking are critical components of a city's transportation system. As 18th and Vine evolves into a walkable, pedestrian-orientated district, traditional parking lots should be minimized to decrease their impact on the district.

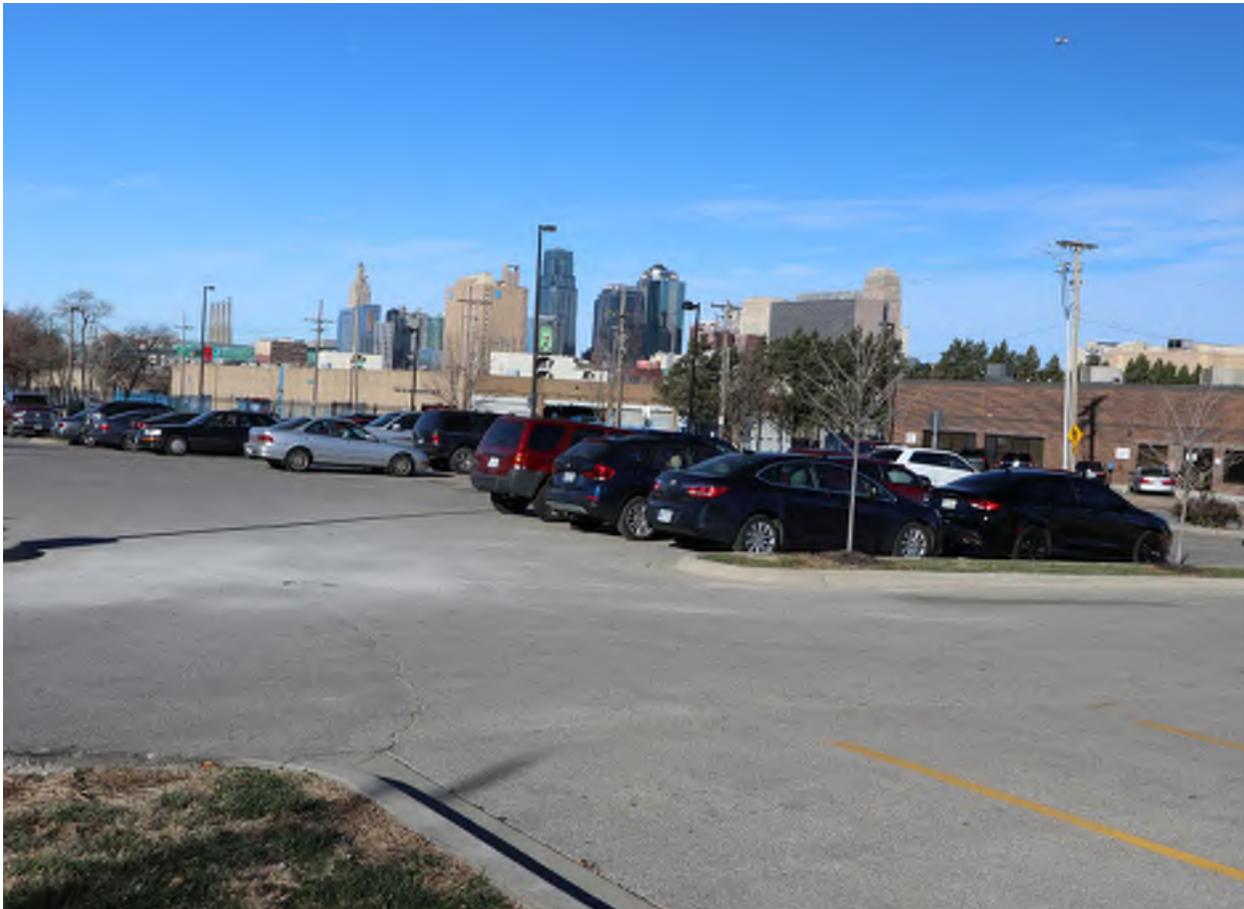


Figure 34. Existing Parking along 18th Street (STRATA 2017).

PARKING

SURFACE PARKING AREAS



Fence, pillars, and plants can provide visual screening from the sidewalk of surface parking lots to minimize the impact on the historic district and continue the street edge experience.

INTENT

- Promote pedestrian safety.
- Minimize conflicts between vehicles, pedestrians, and cyclists.
- Reduce negative impacts of vehicle access on the public realm.
- Protect pedestrian realm from vehicles.
- Minimize the impact of parking areas on the historic character of the district.
- Ensure that surface parking areas are not a dominant characteristic of the district.

STANDARDS

- Vehicle access points should be designed to minimize impacts on pedestrians.
- Vehicle access should be located in the least obtrusive place along the site, while also meeting the necessary functional requirements.
- Surface parking should not be a dominant site characteristic.
- Surface parking areas should be subordinate to other uses on the site.



“Buffering” does not mean to fully screen the parking, but it does require creating a visual “filter” that softens the view of parked cars.

GUIDELINES

Surface parking areas should provide clearly marked pedestrian routes through and around the parking area.

Vehicle access should be clearly defined with appropriate signs.

New curb-cuts should not occur on 18th Street.

Whenever feasible, driveway access shall be shared with adjacent properties.

Surface parking areas should not be located along 18th Street between The Paseo and Woodland Avenue.

Surface parking areas should be visually buffered from the public realm. The parking does not have to be fully screened, but it does require creating a visual “filter” that softens the view of parked cars. Surface parking areas should be sited to minimize gaps in the continuous building wall of a commercial block.

Surface parking areas should not be permitted in front of the building’s primary facade.

Surface parking shall be located at the rear and/or to one side of the building.

Large surface parking areas should be divided into small modules with landscape buffers.

Place drive-through facilities at the rear of the site, if necessary.

Surface Parking Areas continues on next page.

PARKING

SURFACE PARKING AREAS CONT.



Parking areas should provide clearly marked pedestrian routes through and around parking areas. Pervious and semi-pervious paving materials are encouraged.

GUIDELINES CONTINUED

Surface parking areas should be designed and constructed with pervious or semi-pervious paving materials.

Surface parking areas should be visually buffered from the public realm. The parking does not have to be fully screened, but it does require creating a visual “filter” that softens the view of parked cars.

- The parking can be buffered by landscape elements, trees, low walls, and other appropriate techniques.
- Low walls should be constructed of materials that are compatible with those of the building on the site.

Surface parking areas should be designed to allow natural surveillance, by maintaining clear lines of sight for those who park there, for pedestrians passing by, and for occupants of nearby buildings.

- A planting buffer should consist of a combination of trees, shrubs, and ground covers.

PARKING

GARAGES



The massing of a parking structure should appear similar in scale to other active use buildings in the area.

INTENT

Promote parking structure designs that are compatible with the character and quality of the overall building facade.

The objective is to promote pedestrian safety and activity by minimizing traffic crossing conflicts.

Reduce negative impacts of vehicle access on the public realm.

Minimize the impact of parking areas on the historic character of the district.

STANDARDS

Parking structures should be designed to provide pedestrians with a pleasant, safe environment to take them from their car to the public right-of-way or nearby building.

Structured parking should be integrated into the overall facade design.

Garages continues on next page.



Active uses at the sidewalk, celebrated corners, vertically modulated facades, and better-than-utilitarian lighting helps minimize the impact of the parking structure on the district.

GUIDELINES

Parking garages should provide clearly marked pedestrian routes through.

Vehicle access should be clearly defined with appropriate signs.

Vehicular access to parking structures should not dominate the street frontage of a building

Parking structures should appear similar in scale to other buildings in the district.

Parking structures should be architecturally compatible with the buildings within the district. Use the design principles and architectural details that are required for and/or found on buildings for other uses.

Parking structures should be designed to incorporate ground floor features that promote a high-quality pedestrian environment.

Parking structures should be screened to minimize the visual impacts of parked cars on the surrounding district.

- Screening should be of durable materials and finish, and be consistent with the primary building materials
- It should include decorative patterns, railings, and details to provide visual interest.
- Complete screening of cars is not required, but it should be sufficient to minimize the visual impact of automobiles.

SIGNAGE

The City of Kansas City, Missouri Sign Ordinance establishes the basic requirements for exterior building signs. The Signage Section in these *Infill and Redevelopment Design Guidelines* is supplemental to that signage ordinance. This section includes recommendations for appropriate signage design within the 18th and Vine District, but does not include specific features, details, or styles.



Figure 35. 1940 image of the historic signage along 18th Street (Kansas City 1940 Tax Assessment Photographs, Missouri Valley Room Special Collections at the Kansas City Public Library).

SIGNAGE



Use unique, vibrant, and artful signs that connect to the character-defining features of the signs historically found within the 18th and Vine District to create unique sense of place and to define the area.

INTENT

Preserve historic signs.

Preserve and reinforce the authenticity of the district, through appropriate, thoughtful signage.

Contribute to an overall sense of high quality design, creativity, and distinct identity for the district.

Create visual-interesting signage to entertain the eye.

Signs should be designed to enhance impact on the pedestrian realm.

Signs should be pedestrian-ordinated rather than automobile-oriented to reinforce the pedestrian-scale of the cultural district.

STANDARDS

Preserve historic signs.

Minimize the impacts of signs and their installation on historic buildings.

Signage should emphasize and reinforce a building's architectural style.

Signs should be subordinate to overall building design.

New signs should be consistent with traditional sign pattern locations.

Appropriate sign types and locations should be used for commercial, residential, civic, institutional, and mixed-use buildings.

Sign design must balance the need to market individual businesses with the district's desired urban character. They should attract attention while minimizing visual clutter. Signs should complement other elements attached to buildings, such as awnings and canopies.

Limit number of signs on the building facade.

Create signs to enhance the visual interest and pedestrian scale.

Signs should be visually interesting and clearly legible.

Sign lighting should not adversely affect residents, adjacent property, or the surrounding context.

Sign lighting should be integrated into the design of the sign or facade.

Signs should be coordinated on buildings with multiple tenants.

SIGNAGE CONT.



Signs should be designed to convey visual interest to pedestrians. The use of window and human-scaled signage enhances the pedestrian realm.

GUIDELINES

Restore and maintain historic signs that are recognized as a popular focal points and icons in the district.

Historic signs that are integrated into historic buildings should not be removed.

Historic signs that contribute to the history of the cultural district should not be removed.

Historic painted wall signs should not be removed.

Signs should be designed as an on overall composition and create a cohesive identity for the building facade.

Create signs to enhance the visual interest and human scale of buildings and their surroundings.

Do not design signs to be so elaborate that they replicate or upstage the architecture of a historic building or its surrounding.

Signs should be located to enhance the building image.

Locate signs on buildings consistent with traditional sign locations.

When possible, wall signs should generally align with wall signs on adjacent buildings.

Upper story signs should acknowledge the primary tenant.

Signage continues on next page.

SIGNAGE CONT.



Create visual-interesting signage to entertain the eye.

GUIDELINES CONTINUED

Preserve the character-defining features of historic buildings when installing a sign.

Design signage to be removable or interchangeable.

Do not cover or remove architectural details when mounting new signage.

Consider street trees and other streetscape elements when determining sign design and placement.

Sign lighting should not cast light onto adjacent properties or into the windows on the upper floors of a building.

Sign lighting should not overpower the building or street edge.

Sign lighting should be consistent with the overall building lighting.

An exterior light source should be shielded to direct the light and minimize glare.

If internal sign illumination is used, it should be designed to be subordinate to the overall building composition.

Use storefront window signs as secondary signs while maintaining transparency to and from a business.

Signs should be constructed of high-quality material.

Signs should be constructed of materials that are compatible with the building.

Projecting or “blade” signs typically are smaller than wall signs and are oriented toward the pedestrians on the same sidewalk

PUBLIC UTILITIES AND SERVICE AREAS

Junction boxes, external fire connections, utility meters, HVAC equipment, vents, and dumpsters are important parts to every building but can be visually obtrusive and negatively effect the appearance of historic buildings. When planned as an integral part of the urban streetscape, these important and often required amenities can be visually unobtrusive.



Figure 36. Image of existing service area and utilities (STRATA 2017).

PUBLIC UTILITIES AND SERVICE AREAS



Screen or locate service areas to maintain a high-quality pedestrian experience.

INTENT

Minimize impact of mechanical units and utility meters on the district.

Minimize impact of service areas on the district.

Reduce conflicts between servicing activities, pedestrians, and cyclists.

Protect the public realm from noise and odor impacts associated with service areas.

STANDARDS

All utilities and mechanical systems should be concealed from public view to the extent feasible while still meeting their functional requirements.

Exterior building equipment (mechanical equipment, exhaust vent, and utility meters) should be located to minimize their impact on the public right-of-way and the pedestrian realm.

Service areas should be visually unobtrusive and should be integrated with the design of the site and the building.

Service areas should be located to minimize their impact on the pedestrian realm.

Service areas should be designed to be a visual asset.

Service areas should be positioned to minimize conflicts with other abutting uses.

GUIDELINES

When possible, use alleys as the primary means for accessing service areas and utilities.

If an alley access is not feasible, consider using a secondary street for accessing service areas and utilities.

Exhaust vents or utility meters should not be located on primary facades.

Mechanical equipment should not be located on primary facades.

PUBLIC UTILITIES AND SERVICE AREAS CONT.



Locate mechanical units and utility meters to minimize impact on the.

GUIDELINES CONTINUED

When possible, mechanical equipment should be located on the roof to the rear or side of the building, or be otherwise visually screened from the street.

When exterior building equipment must be located on a building elevation that is visible from the public right-of-way, screen it from view or design the equipment to be visually subordinate to the building.

Service areas, including trash and recycling containers, should not be located on primary facades. When possible, locate service areas behind buildings.

When possible, combine service areas with vehicle access.

Service areas, including dumpsters, should be screened from public view by structures, opaque fences, wall, or hedges to a maximum height of seven feet. The use of chain link, plastic or vinyl fencing as screening materials is not advisable.

Service areas should be located to minimize conflict pedestrian circulation.

Where a service area must be oriented to the street, screen it with an architecture feature. The design should be in character with the surrounding buildings and provide visual interest at the street level.