

TRANSFORMATION OF INDUSTRIAL AREAS TO ARTS DISTRICTS: A CASE STUDY
ANALYSIS OF CASTLEBERRY HILL HISTORIC DISTRICT

by

MARY FENWICK PARISH

(Under the Direction of Eric MacDonald)

ABSTRACT

This thesis examines how historic industrial districts in urban areas within the Southeastern United States may be transformed into contemporary arts districts without compromising their historic character and integrity. Although revitalization of historic industrial areas through the arts is increasingly common in cities throughout the United States, few researchers have explored the relationship between historic preservation and arts district development. To address this gap, this thesis offers a case study of Castleberry Hill Historic District in Atlanta, Georgia, which is a locally-designated landmark district that is also listed in the National Register of Historic Places, and a recently-transformed informal arts district. The case study identifies key architectural and landscape characteristics of the district, and evaluates how arts-related rehabilitation has altered the district's character. The thesis concludes with recommendations for preserving the district's physical and intangible heritage while accommodating its transformation into an arts district.

INDEX WORDS: ADAPTIVE REUSE, ARTS DISTRICT, INDUSTRIAL DISTRICT,
HISTORIC CHARACTER, HISTORIC INTEGRITY

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DEDICATION

I dedicate this work to my parents who always supported me and encouraged me to give my best effort. I also dedicate this work to my friends and colleagues Vineet Date, Alex Green, and Rebecca McManus for their feedback and editorial advice.

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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
LIST OF TABLES	iv
LIST OF FIGURES	x
CHAPTER	
1 INTRODUCTION	1
Research Question	1
Background and Relevance.....	2
Limitations of Research	3
Methods.....	5
Thesis Organization	10
2 BACKGROUND RESEARCH	14
History of the Preservation of Industrial Districts	14
Arts Districts as a Strategy for Revitalizing Industrial Districts	20
Artists’ Use of Industrial Districts	23
Literature Review.....	25
Gentrification in Informal Arts Districts.....	29
U.S. Secretary of the Interior’s Standards for Rehabilitation	32
Economic Incentives for Rehabilitation.....	34
Chapter Summary	36

3	CASE STUDY RESEARCH	38
	Two Case Studies of Historic Industrial Districts Transformed into Arts Districts....	38
	Riverside Industrial District.....	39
	South Main Street Historic District.....	44
	Comparison of the Effects of Transformation on Character and Integrity	47
	Chapter Summary	53
4	CASTLEBERRY HILL CASE STUDY RESEARCH.....	55
	The Early History of Castleberry Hill Historic District.....	55
	The Historic Resources of Castleberry Hill Historic District	60
	The Redevelopment of Castleberry Hill Historic District	63
	Continued Redevelopment of Castleberry Hill Historic District	67
	Chapter Summary	71
5	CASTLEBERRY HILL CASE STUDY ANALYSIS.....	72
	Physical Aspects of the Historic Character and Integrity of Industrial Areas	72
	Assessment of the Historic Character and Integrity	79
	Mapping Analysis of the Changes 1985-2016.....	88
	Evaluation of the Castleberry Hill Local Landmark District Regulations.....	92
	Summary of the Findings at Castleberry Hill Historic District	98
6	CONCLUSION.....	102
	Recommended Changes to the 2000 Castleberry Hill Master Plan.....	102
	Concluding Points	104
	REFERENCES	107

APPENDICES

A Castleberry Hill Field Study Photos112

B Sections 16-20.006 -.009 of the Code of Ordinances of the City of Atlanta127

LIST OF TABLES

	Page
Table 1: Potential Preservation and Creative Industries Use Strategies	27
Table 2: Comparative Characteristics of the Three Case Studies	39
Table 3: Castleberry Hill Olympic Funding	65
Table 4: Defining Physical Historic Characteristics	79

LIST OF FIGURES

	Page
Figure 1: Context Map of Castleberry Hill in Atlanta, GA	3
Figure 2: Unplanned and Planned Arts Districts	22
Figure 3: Location of Riverside Industrial District in Asheville, NC.....	40
Figure 4: Location of South Main Street Historic District in Memphis, TN.....	44
Figure 5: 170 Lyman Street River Link Studios.....	48
Figure 6: 6 Riverside Drive Curve Studios.....	48
Figure 7: 122 Riverside Drive Cotton Mill Studios.....	48
Figure 8: 109 Roberts Street Before Streetscape Changes	49
Figure 9: 109 Roberts Street After Streetscape Changes.....	49
Figure 10: 111-129 Roberts Street.....	50
Figure 11: 410 South Main Street c. 1980	51
Figure 12: 410 South Main Street.....	52
Figure 13: 509-515 South Main Street c. 1980.....	53
Figure 14: 509-515 South Main Street.....	53
Figure 15: Atlanta Fulton County Sanborn Fire Insurance Map 1892.....	58
Figure 16: Atlanta Fulton County Sanborn Fire Insurance Map 1899.....	59
Figure 17: Castleberry Hill Historic District Map.....	62
Figure 18: Castleberry Hill Historic Creative District Navigation Map	68
Figure 19: Castleberry Park Development Proposal	69

Figure 20: RAILSIDE DEVELOPMENT PROPOSAL	70
Figure 21: CULTURAL LANDSCAPE FEATURES	73
Figure 22: MAP OF SOUTH MAIN HISTORIC DISTRICT	74
Figure 23: MAP OF CASTLEBERRY HILL HISTORIC DISTRICT	75
Figure 24: MAP OF RIVERSIDE INDUSTRIAL HISTORIC DISTRICT	76
Figure 25: CASTLEBERRY HILL DEMOLITIONS ANALYSIS MAP	89
Figure 26: CASTLEBERRY HILL NEW CONSTRUCTION ANALYSIS MAP	90
Figure 27: CASTLEBERRY HILL RESIDENTIAL CONVERSION ANALYSIS MAP	91
Figure 28: CASTLEBERRY HILL LANDMARK DISTRICT BOUNDARY MAP	94

CHAPTER 1

INTRODUCTION

Research Question

There is a need in the field of historic preservation to connect preservation policies to the cultural aspects within the broader context of urban revitalization. Scholars Ryberg-Webster and Kinahan state that the field of preservation should move beyond advocacy arguments by conducting studies on the relationship between urban revitalization, planning, and preservation, to gain scholarly stature in urban public policy.¹ The intent of this thesis is to investigate the on-going redevelopment of Castleberry Hill Historic District into an arts district and assess the effects of this transformation on the historic character and integrity. Framing this investigation is a cross-analysis of Castleberry Hill with two other informal arts districts in the Southeast: South Main Street Historic District in Memphis and Riverside Industrial District in Asheville. The cross-analysis focuses on how the success of the arts district revitalization has affected the historic character and integrity of these industrial areas, which will assist in identifying the factors that are significant for art-related development at Castleberry Hill.

The case study of Castleberry Hill gives an in-depth explanation of the historic significance of the district, a record of its development into an arts district and current development schemes, and finally an assessment of the standards and regulations of its preservation. The thesis question is: How has Castleberry Hill Historic District, a historic industrial district, transformed into an arts district without compromising its historic character and integrity? In discussing this main

¹ Stephanie Ryberg-Webster and Kelly L. Kinahan, "Historic Preservation and Urban Revitalization in the Twenty-first Century," *Journal of Planning Literature* Vol. 29 (2014): 120.

research question this thesis also addresses related inquiries into the role of local regulations on the conservation of historic character and integrity, as well as the extent to which these regulations can preserve intangible aspects of heritage.

Background and Relevance

The future of any city lies within the stock of its existing infrastructure. When brought back to life through adaptive reuse, large warehouses of industrial sites can serve a renewed purpose for the arts. The architectural significance of industrial buildings is part of a city's history and the collective memory of its residents. In many cities, demolition was so widespread during the 1970s and 1980s that much of the heritage of place was also lost. The problem of derelict buildings is that they lead to higher crime rates and blighted neighborhoods, which over time can also lead to the demolition of historically-significant buildings. Most American cities have derelict inner-city areas of historic significance, particularly in post-industrial zones, which require preservation or else condemnation.²

There is an underlying symbiotic relationship between culture and the economy that is reflected by investments in transforming inner-city properties that were derelict into artistic enclaves. A thesis for the Master of Historic Preservation at the University of Pennsylvania written by Rebecca Chan in 2011 is the first to combine the two bodies of literature in cultural planning and historic preservation, to make a direct statement on the correlation of cultural planning for arts districts to historic preservation. Other sources refer more generally to the connection of arts-oriented development in historic industrial districts, which will also be covered in the literature review. This thesis builds upon the connection made by these authors and furthers the topic by investigating the success of preservation standards during a historic district's transformation to an arts district.

² Ibid., 121.

This study offers documentation of the Castleberry Hill neighborhood's historic resources from 1985-2016. Given the current proposals for new development within the historic landmark neighborhood, it is now at a crucial point in time in its on-going transformation. The majority of building adaptations in Castleberry Hill (figure 1) have happened since the time of the national register nomination in 1985. Today the area accommodates a variety of retail shops, restaurants, apartments, condos, and art galleries. Located in close proximity to downtown Atlanta, Castleberry Hill is at the onset of further redevelopment as a result of the new Mercedes-Benz Stadium, also known as the Falcon's Stadium, set for completion in 2017.

Limitations of Research

The process of revitalization to the arts will be directly related to the physical history of the district and the significance of its historic resources. This thesis does not track user groups through

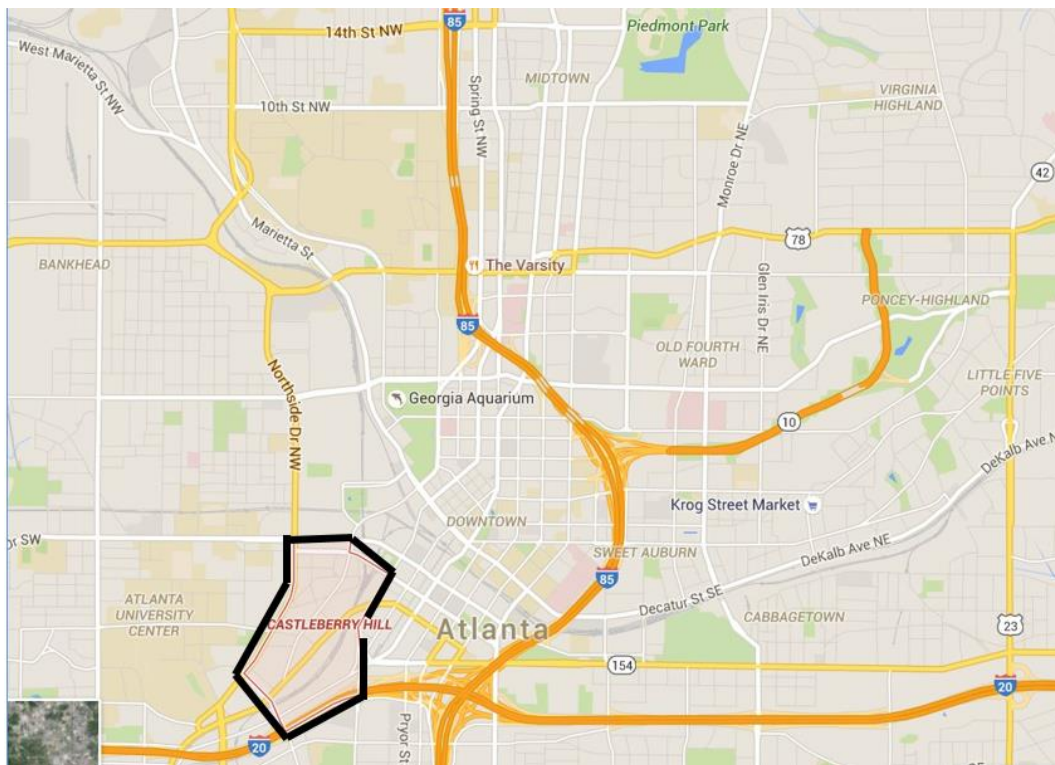


Figure 1. Context Map of Castleberry Hill in Atlanta, Georgia (Adapted from Google Maps).

census data, occupancy rates, or rental rates except to substantiate certain points. The case study analysis of revitalization through informal arts districts focuses on historic character and integrity as well as aspects of intangible heritage, as influenced by historical development patterns. The eventual gentrification of arts districts is a widely-known phenomenon that results from an arts enclave's success in attracting attention and visitation, and a consequent rise in property value from investment. The SoHo-Cast-Iron Historic District in New York City is a noted example of this effect. While gentrification is a pattern of development that applies to the topic of the thesis, and is addressed as such, it is not investigated directly in the case studies because it would extend beyond the established scope of the research.

For the intensive case study of Castleberry Hill, the limitations of the field study and mapping analysis are the boundary of the historic core, referred to as Subarea 1 of the landmark district boundaries, of the Castleberry Hill Historic District. The field study does not analyze resources that were not recorded in the photography log of the 1985 national register nomination, except those that are located between recorded resources, which are mentioned for the sake of continuity in the field analysis description.

For the case studies of Riverside Industrial District in Asheville and South Main Historic District in Memphis, the study is limited to contributing historic resources listed in the national register nomination. The surveys of these two case studies are not all-encompassing; they serve to record the notable changes to character and integrity as related to varying levels of arts district development, to frame the findings at Castleberry Hill.

Methods

The research question focuses on the changes made to physical elements of industrial areas where there have been building rehabilitations for arts-related uses and whether existing regulations and preservation standards have adequately protected the historic integrity of those areas. The research method follows a case-study approach, which primarily focuses on the analysis of one industrial district where arts-related rehabilitation has occurred: Castleberry Hill Historic District in Atlanta, Georgia. To frame and validate the findings derived from the Castleberry Hill case study, two comparable cases were also examined: Riverside Industrial District in Asheville, North Carolina, and South Main Street Historic District in Memphis, Tennessee. In developing these case studies, the existing scholarly literature of several related topics was researched: the preservation of industrial districts, the revitalization of industrial areas through arts districts, characteristics of arts districts, the state and federal tax credits used for historic rehabilitation projects, the *U.S. Secretary of the Interior's Standards for Rehabilitation*, gentrification, and the physical and intangible characteristics of industrial areas that attract artists. The character-defining features and the key aspects of preservation when industrial districts dating from ca. 1900 are transformed by the arts, were discerned from this literature. These findings were then applied to case study research and analysis.

As noted by Robert Yin in *Case Study Research: Design and Methods*, a “how” or “why” question is more explanatory and favors the use of case studies as a preferred research strategy.³ He defines a case study as an empirical inquiry that investigates a contemporary phenomenon within its real-life context, when the boundaries between phenomenon and context are not directly evident.⁴ With respect to the main research question posed in this thesis, the case study approach allows an

³ Robert K. Yin, *Case Study Research: Design and Methods*, 5th ed. (Thousand Oaks, CA: Sage Publications, 2013), 8.

⁴ *Ibid.*, 13.

understanding of the factors that are significant for preserving historic character in the context of urban revitalization through the arts at industrial areas, which is a complex interplay of contributing forces that varies depending on the time and setting.

Based on the literature reviewed on the subject of arts districts that have formed within historic districts, several criteria were established for selecting the cases to be studied in greater detail. First, only industrial districts that have been listed in the National Register of Historic Places were considered as possible case study subjects. This criterion ensured that the historical significance and integrity of each potential case had previously been ascertained through a rigorous review process. Further, the level of historic scholarship required for national register listing ensured that documentation and data related to the possible case study would be available for use. Baseline data that recorded the physical conditions at the time of the national register listing could be compared with the physical changes that have occurred as a result of contemporary arts-related rehabilitation. To further the selection process, potential case study districts also had to contain significant warehouse and commercial building stock, and they had to be set within two miles of the downtown core. Finally, the district had to display evidence of an organic process of redevelopment into an informal arts district. In order to further ensure that the cases would be comparable, and to rule out the possibility that the character of these districts might vary considerably by geographic region, only historic industrial districts in the Southeastern U.S. were considered. Castleberry Hill Historic District was chosen as the focus of the thesis because it is a historic landmark district as well as a national register historic district where an informal arts district has formed. The overlay of two sets of preservation standards — the Atlanta landmark district regulations and the *U.S. Secretary of the Interior's Standards for Rehabilitation* — allowed

a thorough investigation of the success of preservation policies during the process of organic redevelopment through the arts.

Two other national register historic districts in the Southeast met the selection criteria of informal art district development within a historic industrial district: South Main Street Historic District in Memphis, Tennessee, and Riverside Industrial District in Asheville, North Carolina. Within the same region of the Southeast, these two other districts form a comparative basis for assessing the findings that result from the in-depth case study of Castleberry Hill. Like Castleberry Hill, the South Main Street Historic District and the Riverside Industrial District also contain resources that mostly date from the 1880s through the 1930s, and their growth and development responded to early industries related to the railroad.

To facilitate comparison across all three case studies, specific aspects of the physical character of industrial areas were defined. These were derived from the *U.S. Secretary of the Interior's Standards for Rehabilitation*, as well as the “seven aspects of integrity” that are used to evaluate a property’s eligibility for listing in the National Register of Historic Places. The national register program determines historic integrity based on the composite effect of seven qualities: location, design, setting, materials, workmanship, feeling, and association.⁵ Integrity of location means the resource continues to occupy the place where it was originally constructed. Integrity of design means the structures retain their original architectural style. Integrity of setting means the buildings remain located within an industrial area. Integrity of materials means the buildings retain the original materials from their construction. Integrity of workmanship means the buildings have not been altered in a way that obscures the original craftsmanship. Regarding historic ca. 1900 industrial districts, qualities such as design,

⁵ Robert R. Page, Cathy A. Gilbert and Susan A. Dolan, *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques*, (Washington D.C.: Government Printing Office, 1998), 72.

materials, and workmanship are readily discerned by common street and block patterns, typical building types and forms of construction.

While the first five aspects refer to the material features of historic places, the last two aspects —feeling and association— are largely derived from the intangible qualities of industrial districts. The term “feeling” refers to the overall ambiance of a place that evokes a sense of the past. It is derived from sensory aspects of experience like scents, sounds, quality of light, and other intangible dimensions that distinguish a particular place. In the past, the “feeling” of urban industrial districts was an ambiance that arose from a place where hard work was done. Industrial districts lacked refinement and polish. They were noisy areas due to the sound of the trains and the machinery, and they were filled with soot and dirt. The last aspect of integrity considered in national register evaluations, “association,” refers to the continuity of a direct link between a property and the main reason for its historical significance. This aspect of integrity may be especially vulnerable to changes caused by the adaptive reuse of a historic property. In a historic industrial district once associated with hard work, grit and utilitarian function, the historic “association” may be compromised by adapting the buildings to modern uses associated with entertainment, shopping, and glamor.

The national register’s seven aspects of integrity provided the primary basis for evaluating how the historic physical character of the three case study districts has changed from arts-related rehabilitation projects. The analysis was further refined by incorporating seven of the character-defining features that the U.S. National Park Service employs in developing cultural landscape reports: buildings/structures, patterns of spatial organization, circulation networks, areas of land use, topographical and natural features, small-scale features, and lastly, vegetation. These landscape features were augmented by a review of key architectural characteristics attributed to the

industrial buildings that were built during ca.1880-1930 in all three of the case study districts. These included distinctive architectural features: the building materials, building scale, street pattern, massing and open space, street hierarchy and widths, and the overall orientation of the district. These aspects of industrial heritage also served as the basis for inquiring into the role of federal and local regulations in conserving historic character and integrity of industrial areas, and questioning the extent to which these regulations can preserve intangible aspects of heritage.

The same framework for assessing the effect of arts-related rehabilitation on the historic character of industrial districts was applied across all of the three case studies, although the analysis of Castleberry Hill was executed to a greater degree of detail. This level of scrutiny was supported by the greater availability of both historic and contemporary data. In particular, the photography log from the 1985 national register nomination provided a baseline for comparing the physical changes that have occurred within the district during the past thirty years. In order to identify and evaluate key changes, each of the views included in the 1985 photography log in the national register nomination for Castleberry Hill, was re-photographed during January and February of 2016. Using the conditions documented in the 1985 and 2016 photographs as a basis for comparison, the site analysis and physical inventory applied the *U.S. Secretary of Interior's Standards for Rehabilitation* as well as the landmark district regulations to judge the preservation of historic character and integrity.

The evidence provided by the 1985 photography log and the 2016 field study was supplemented by building demolition data, which was acquired from the City of Atlanta Building Permit Department. Maps provided by David Butler and Associates in the *2000 Master Plan of Castleberry Hill*, along with the 1985 National Register nomination survey map and information

from the 2016 field study, were used to create a series of GIS-based maps that depict how the district has changed as a result of demolitions, new constructions, and the conversion of industrial buildings to residential use. Finally, in addition to documenting and mapping physical changes, the Castleberry Hill case study also entailed a review of the *Atlanta Code of Ordinances* in order to identify historic landmark districts development regulations that apply to the Castleberry Hill Historic District and adaptive reuse. The process of adaptive reuse within the ‘Historic Subarea 1’ and ‘Historic Subarea 2’ of the district was examined in further detail in order to clarify the historic resources protected by these statutes and guidelines pertaining to alterations and new development. The review of these regulations inform the findings from the photographs and written observations of the early 2016 field study.

The research process concluded by synthesizing the findings from the Castleberry Hill case study, along with the results from the studies of Riverside Industrial District and South Main Street Historic District, in order to identify the important historical characteristics that may be threatened by the process of arts district transformation. The existing local regulations and the *U.S. Secretary of the Interior’s Standards for Rehabilitation* were evaluated in terms of their efficacy in protecting the historic character of Castleberry Hill. Based on this analysis, recommendations were made to further ensure that Castleberry Hill continues to transform into a successful arts district while upholding the preservation of its historic industrial character.

Thesis Organization

The introduction covers the research question, background, the limitations, research methods, and the thesis organization.

The second chapter, titled Background Research, encompasses all of the topics that relate to the transformation of historic industrial areas to arts districts. The literature review is folded into this chapter and it covers the research that directly addresses the correlation of arts district planning to historic preservation. Existing literature on the topic of arts district development within industrial districts, which makes a direct correlation to historic preservation is minimal. This presents the need for more preservation-based research on the topic, underlying the reason for the study of this thesis.

The other topics covered in chapter two encompass the additional aspects of revitalization of industrial districts through the arts that further inform the case study research. It begins with an introduction to post-industrial districts within the context of the de-urbanization and sprawl that affects many cities. Then, the cultivation of the creative sector through the development of arts districts as a revitalization strategy is discussed, the characteristics of arts districts are explained, and the definition of an informal arts district is given. The last section is an account of the tangible and intangible characteristics that define artists' use of industrial districts.

The next topic covered in chapter two, Background Research, is the literature review of resources that make a direct correlation between arts district revitalization and historic preservation. This is followed by a description of the process of gentrification as revealed in the example of the SoHo-Cast-Iron Industrial District in New York City. Next, the requirements dictated by the *U.S. Secretary of the Interior's Standards for Rehabilitation*, which guides the process of adaptive reuse in historic districts, are explained. Lastly, the application of historic tax credits for these adaptive re-use and restoration projects at the state and federal level is explained.

The third chapter is the case study research. This chapter analyzes the case studies of Riverside Industrial Historic District and South Main Street Historic District. These case studies cover the

history, the architectural significance, the redevelopment into an arts district, and the current level of on-going redevelopment in each district. The final section of chapter four is the analysis of South Main Historic District and Riverside Industrial Historic District which accounts for significant alterations to historic character and integrity.

The fourth chapter begins the case study analysis of Castleberry Hill. The first part of the background research on Castleberry Hill covers the district's general history, its original use, and the cultural and architectural significance of the Castleberry Hill Historic District. This section describes the original function and use of the district. The significance of the historic buildings, and unique architectural elements and building types, are described and identified as the contributing resources to the historic district designation. The sources of this evaluation are the 1985 national register nomination, the landmark district nomination, and historic Sanborn Fire Insurance maps. It also draws from primary sources from the Atlanta Historical Society.

The second part of the background research on Castleberry Hill covers the history of the district's development into an informal arts district. The history of redevelopment covers the conversion of the industrial district to new use, its designation to the national register and its local historic landmark designation. This part of the chapter also identifies the local advocacy groups, and reviews significant zoning ordinance changes. This is followed by a brief discussion of current development projects in Castleberry Hill.

The fifth chapter is the analysis of the effects of arts-related redevelopment on the historic character and integrity of Castleberry Hill Historic District. The historic character and integrity of the contributing resources of Castleberry Hill, and the overall character of the district itself, is assessed through site investigation using the *U.S. Secretary of the Interior's Standards for Rehabilitation* and the *Atlanta Code of Ordinances* historic landmark district development

regulations. In the third section of chapter five, the findings are translated visually by mapping the changes that have occurred in Castleberry Hill since the 1985 National Register nomination. This part of the research accounts for demolitions, new construction and the residential conversions. The last section of the analysis reviews the *Atlanta Code of Ordinances* for historic landmark district development regulations as applicable to the Castleberry Hill Historic District.

In the sixth chapter, the findings are analyzed and conclusions are derived from the research. Recommendations are given to enhance the 2000 Master Plan for Castleberry Hill to better secure the historic character at the neighborhood during on-going redevelopment. At the conclusion, the success of arts district development at Castleberry Hill Historic District and the ability of the preservation policies to protect certain tangible and intangible aspects of industrial character is understood from the research findings.

CHAPTER 2

BACKGROUND RESEARCH

Few sources in the existing literature specifically link historic districts to arts district planning strategies. This chapter covers several topics related to the transformation of historic industrial areas to arts districts which expands upon the field of historic preservation and informs the case study research. These topics are presented in the following order: the history of industrial districts, arts districts as strategies for revitalization, artists' use of industrial districts, a literature review of the direct correlation of arts districts made to historic preservation, gentrification, the *U.S. Secretary of the Interior's Standards for Rehabilitation*, and economic incentives for historic adaptive reuse projects. The section on gentrification covers the topic inasmuch as it relates to the transformation of arts districts at industrial area. While gentrification is a relevant issue, it is not included in the case study analysis because it would extend beyond the scope of the research question, which focuses on historic character and integrity.

History of the Preservation of Industrial Districts

Within the context of de-urbanization and sprawl, historic industrial districts represent opportunities for redevelopment in many American cities. Changes in industry have happened so dramatically over the course of the last century that where formerly there was regional dominance in a particular trade, now the market is globalized. The setting of the factory worker has been replaced by automated manufacturing or else displaced by a growing service sector. Globalization and inexpensive labor in other regions of the world have resulted in the decline of the U.S. textile

industry and other industries. During the last half of the twentieth century, factories started to close in large numbers as corporations moved their manufacturing to developing countries with cheaper labor in Mexico or Asia.⁶

At the end of the 1970s the entire perspective on the post-industrial sector began to shift, highlighting the economic crisis advancing in cities following the migration of the working class to the suburbs. This trend, termed “white flight,” was described by scholar Larry Hirschhorn in the *Journal of Regional Science* in 1979, wherein he reviewed the White House urban policy report on the state of American cities during this time of transition. He described how industries like manufacturing, formerly considered as the employment base providing wages and profits, switched roles with services. “As the proportion of workers engaged in direct production within industry falls, the proportion of workers in . . . information processing work correspondingly rises. These workers are by all commonsensical notions service workers.”⁷ Directly relating economic trends to urban development, Hirschhorn continued to say that wherever investors turn to fund high wage, high profit areas that the former capital stock is abandoned selectively over time. “The result is now the familiar conundrum of old cities — the simultaneous existence of idle labor and idle capital stock (expressed in decaying houses, factories, and transportation networks).”⁸

The decline in use of properties within the city core resulted from interrelated consequences of highway expansion and migration of the workforce to the suburbs. While the tendency in historical narratives concerning the transition of industry at the end of the 1970s is to relate it explicitly to the flight of the working class to the suburbs in America, James Connolly points out the diverse spectrum of urban progression that is closer to actuality. He described the federal investment in the

⁶ Sophie Cantell, “The Adaptive Reuse of Historic Industrial Buildings: Regulation Barriers, Best Practices, and Case Studies,” (master’s thesis, Virginia Polytechnic Institute and State University, 2005), 4.

⁷ Larry Hirschhorn, “Toward a National Urban Policy? Critical Reviews of the Urban Crisis: A Post-Industrial Perspective,” *Journal of Regional Science* 19, no. 1 (1979): 5.

⁸ Ibid.

highway interstate system following World War II, which "...fostered increased commuting for work and play and the articulation of a 'postindustrial' vision of the landscape that provided an opportunity to symbolically recreate the battered hinterland as a vital part of the larger metropolitan region."⁹ In other words, the expanded highway road system of the late-twentieth-century city contributed to the decline in residences in the urban core and the decline of activity in industrial sectors. The "...simultaneous trends of economic development and divestment, along with the increasingly marked visibility of race, ethnicity, and class, have indelibly imprinted city life with unresolved tensions."¹⁰ In areas where tax delinquent properties remained unused for years, crime rates multiplied and the post-industrial district took on a transient population with no productive purpose in the context of the surrounding metropolis. The demolition of unused city properties became widespread, and a defining feature of urban renewal in the 1970s.

It was during the 1960s through the 1970s that the shift from the demolition-based development that defined urban renewal to historic preservation, was advanced by restructuring federal and local development policies. Congress passed the National Historic Preservation Act in 1966 which created a National Register of Historic Places, established a review process for all federally sponsored projects that might adversely affect designated historic properties, and provided grants-in-aid for preservation projects. The Advisory Council on Historic Preservation (ACHP) was also established by the federal government to guide preservation policy.¹¹ Also in 1966 the U.S. Department of Transportation Act limited the Federal Highway Administration's ability to demolish historic properties. This act was followed by a series of federal policies such as Model Cities (1966), the Housing and Community Development Act (1974) and Urban Development Action Grants

⁹ James J. Connolly, *After the Factory: Reinventing America's Industrial Small Cities* (Lanham, MD.: Lexington Books, 2010), 50.

¹⁰ *Ibid.*, 142.

¹¹ Alexander J. Reichl, "Historic Preservation and Progrowth Politics in U.S. Cities", *Urban Affairs Review* 32, no. 4 (1997): 518.

(1978), which furthered the transition from top-down policies and put the power of decision-making in the hands of local city officials and neighborhood leaders.¹² In 1976, Congress established the investment tax credit for rehabilitation, which was restructured over the course of a decade to qualify historic rehabilitations for 20 percent tax credit. Rehabilitation tax credits (RTCs) have now contributed to the preservation of more than 38,000 historic buildings—many of which exist in urban neighborhoods and downtowns throughout the nation.¹³ Federal RTCs catapulted preservation and the adaptive reuse of industrial and commercial buildings to the forefront of urban revitalization. The Economic Recovery Act of 1981 strengthened the 1976 legislation.

This period in American urbanism represented a transition in historic preservation advocacy to extend beyond single resource preservation to larger-scale district and neighborhood preservation. Decisions about whether to demolish or preserve historic industrial buildings also depend on the perception of a place as well as market-oriented use. To preserve more than a single historic resource in a neighborhood or district the demand for preservation must be enough to generate the financial support for their reuse with the commitment of the community, private-sector participators in their rehabilitation.¹⁴ Mallach notes that, “Demolition of properties where there is no effective market demand and no realistic prospect of reuse within a reasonable period may be inevitable.”¹⁵ Whether the housing available in the city becomes rapidly absorbed by demand is also determined over time in proportion to the number of vacancies. It is stated in *City as Loft*, “. . .existing building stock must therefore be regarded not merely as a material and economic resource, but also as an important component that makes the city itself into a source of new developments and new lifestyles.”¹⁶

¹² Ryberg-Webster and Kinahan, “Historic Preservation and Urban Revitalization,” 121.

¹³ *Ibid.*

¹⁴ *Ibid.*, 384.

¹⁵ *Ibid.*, 390.

¹⁶ Baum, Martina and Kees Christiaanse, *City as Loft: Adaptive Reuse as a Resource for Sustainable Urban Development* (Zürich: GTA Verlag, 2012), 10.

Through the 1980s and the 1990s, when middle and upper income residents began to migrate back to the center of the city, the private restoration and reuse of historic buildings, combined with new residential construction, were widespread to meet the increased city population flux. In many cases, the development was concentrated in exactly the areas of the city that retained their historic character.¹⁷ Washington Street in St. Louis or the Warehouse District in Cleveland, with their nineteenth- and early twentieth-century industrial loft buildings left untouched by urban renewal, became vibrant mixed-use areas, while ‘renewed’ downtown areas stagnated.¹⁸

Historic Preservation continues to play an important role in spearheading these urban revitalization projects through rehabilitation, which creates new use within older industrial city sectors. The preservation of a national register historic district is determined by the contributing resources of significant historic character that are pertinent to the collective history and identity of a city. The architectural controls that are enforced by historic preservation ordinances are intended to emphasize the historic quality of the buildings. The process of district designation may encourage similar revitalization in surrounding areas because the limits imposed on restoration and rehabilitation projects give a sense of certainty to commercial developers and middle-class investors that property values and property taxes will be raised.¹⁹ The relevance of historic districts is undeniable in terms of reinforcing identity, promoting diversity, and supporting small enterprise through cultural restructuring.

Furthering the preservation of neighborhoods and districts, the preservation movement has expanded to embrace the authenticity of the historic fabric and a connection to place. Kaufman characterized a ‘storyscape’ embodied by the *genius loci* of an area where sites “...act as mnemonic,

¹⁷ Allen Mallach, “Demolition and Preservation in Shrinking Cities,” *Building Research & Information* 39, no. 4 (2011): 382.

¹⁸ Ibid.

¹⁹ Carol M. Rose, “Preservation and Community: New Directions in the Law of Historic Preservation,” *Stanford Law Review* 33, no.3, (1981): 512.

bringing socially valuable stories to mind: stories of history, tradition, and shared memory.”²⁰ Datel also asserts that the historic preservation movement has increased awareness of the connection between community identity and the architectural and historical qualities of the area.²¹ Like Datel, Kaufman also attests to the powerful impact of community preservation whereby the revitalization of particular urban neighborhoods equally incentivizes businesses and cultural vibrancy in a deteriorating historic area.²²

Since the 1970s, when the preservation of industrial heritage began gaining momentum, the conservation ideology has become better defined in the U.S. and internationally. The 2003 “Nizhny Tagil Charter for Industrial Heritage” outlined the following definition of industrial heritage:

The industrial heritage is the evidence of activities which have and continue to have profound historical consequences...The industrial heritage is of social value as part of the record of the lives of ordinary men and women, and as such it provides an important sense of identity. It is of technological and scientific value in the history of manufacturing, engineering, construction, and it may have considerable aesthetic value for the quality of its architecture, design or planning...these values are intrinsic to the site itself, its fabric components, machinery and setting, in the industrial landscape, in written documentation, and also in intangible records of the industry contained in human memories and customs...rarity, in terms of the survival of

²⁰ Ned Kaufman, *Place, Race and Story: Essays on the Past and Future of Historic Preservation*, (New York: Routledge, 2009), 38-39.

²¹ Robin Elisabeth Datel, "Preservation and a Sense of Orientation for American Cities", *Geographical Review* 75, no. 2 (1985): 133.

²² Ned Kaufman, "Elements of a Historic Preservation Platform for Shrinking Cities" (unpublished manuscript, 2010), 4.

particular processes, site typologies or landscapes, adds particular value and should be carefully assessed. Early or pioneering examples are of special value.²³

This definition considers social, technological, architectural and scientific values as well as the function of industrial sites. These values attributed to industrial heritage sites as outlined by the charter contribute more meaningful reasons for the preservation of industrial districts and their revitalization through adaptive reuse.

Arts Districts as a Strategy for Revitalizing Industrial Districts

Formerly abandoned and newly reimagined industrial and commercial districts across the country, from Williamsburg to New York to Los Angeles, are examples of the powerful effect of artists and gallery owners to influence public perception.²⁴ As Zukin puts it, “The residential conversion of manufacturing lofts confirms and symbolizes the death of an urban manufacturing center.”²⁵ The cultural sector of the local economy is jump-started by historic reuse projects because they allow for the growth of a cultural industry within the existing infrastructure of a city.

The cultural dimension of urban redevelopment is beginning to be seen as an important part of economic and social policy rather than an aspect of society that is peripheral or at least subsidiary to the political economy and public sphere.²⁶ As argued by cultural city expert, Charles Landry in his book on cultural planning, *The Art of City Making*, “To be a ‘creative city for the world’ or to be a ‘creative for your city’ highlights how a city can (or should) project a value base or an ethical foundation in encouraging its citizens, businesses, and public institutions to act.”²⁷ In his book,

²³ Rebecca C. Chan, "Old Buildings, New Ideas: Historic Preservation and Creative Industry Development as Complementary Urban Revitalization Strategies," (master's thesis, University of Pennsylvania, 2011), 16.

²⁴ Anja Wodsak, Kimberly Suczyaski, and Karen Chapple, "Building Arts, Building Community?" Berkeley, CA: University of California, Center for Community Innovation, (2008): 3.

²⁵ Sharon Zukin, *Loft Living: Culture and Capital in Urban Change*, (Baltimore: Johns Hopkins UP), 3.

²⁶ Graeme Evans, *Cultural Planning, an Urban Renaissance?* (London; New York: Routledge, 2001), 3.

²⁷ Charles Landry, *The Art of City-Making* (London; Sterling, VA: Earthscan, 2006), 336.

Cultural Planning, and Urban Renaissance?, Evans states, “Despite, and perhaps because of, the globalization of media and cultural products, images and social expression, the late twentieth century has paradoxically seen a renaissance in the development of new and improved venues for cultural activity...”²⁸ For this same reason, UNESCO established the international “Creative Cities” program that distinguishes qualified cities for outstanding levels of creative production. The international interest in cultural planning also is evident through the recent Culture and Sustainable Development Program launched by the World Bank, which focuses on cultural heritage conservation as well as ‘Culture and Cities.’²⁹ Emphasizing the importance of cultural planning, Evans gives the following quote from Sharon Zukin: “Rightly or wrongly, cultural strategies have become keys to cities’ survival...how these cultural strategies are defined and how social critics, observers, and participants see them, requires explicit discussion.”³⁰

One known cultural strategy is the powerful way artists form a cohesive communication network and establish a firm identity with place, which spearheads the process of transformation of an entire district ‘organically’ to a new use for the arts. Artist-led revitalization is essentially a movement for opportunists whereby a group of artists redevelop an underused post-industrial area and adapt it as live-work studios for art. This form of community-driven urban revitalization for the arts is known as the development an ‘informal arts district.’ The 2008 publication, “Building Arts, Building Community?” produced by The Center for Community Innovation at the University of California at Berkley, focused on informal arts districts and neighborhood change in Oakland, California. The difference in a planned and unplanned (informal) arts district is illustrated in Figure 2.³¹ Planned

²⁸ Graeme Evans, *Cultural Planning, an Urban Renaissance?*,(London; New York: Routledge, 2001), 2.

²⁹ Ibid.

³⁰ Ibid.

³¹ Anja Wodsak et. al, "Building Arts, Building Community?," 3.

cultural districts result from public policy or active public intervention. The informal district is one that evolved through practices of local people, which is bottom-up and community-driven.³²

More specifically, the five ways in which art spaces achieve community and economic development successes that apply to informal arts districts, are listed by Carl Grodach. The first is that art spaces are viewed as neighborhood anchors and amenities that boost tourism and consumption and thereby become agents of revitalization. The second is that art spaces may create means for community outreach and volunteer services by providing opportunities to marginalized groups, like the homeless or mentally ill, to be involved in creative endeavors or even start their own cultural business ventures. The third is that art spaces provide mixed-use studio and gallery spaces that stimulate the creative sector and incubate new talent through shared offices and equipment. Fourth, is the community center aspect of art spaces whereby the artistic community gathers around

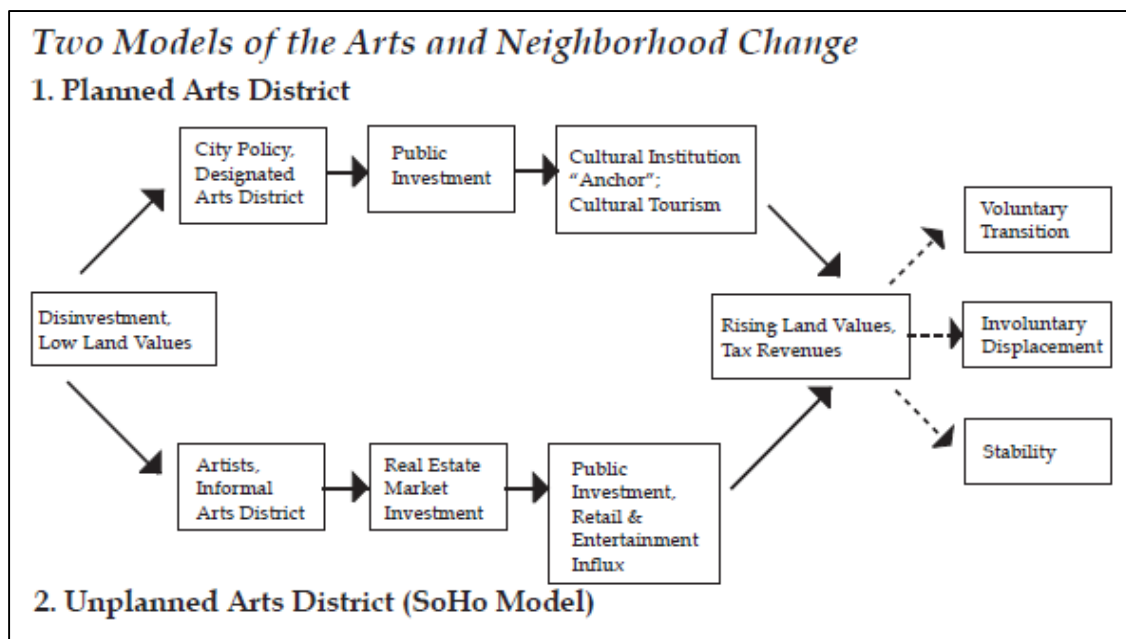


Figure 2. Unplanned and Planned Arts Districts (Wodsak et. al, "Building Arts, Building Community?," p. 3).

³² Karen Chapple et. al, "Concentrating Creativity: The Planning of Formal and Informal Arts Districts," *City, Culture and Society* 1, no. 4 (12, 2010): 226.

the production of the local artists. Last, art spaces create social capital and collective identity, which enhance economic development and reinforce social business networks, which in turn increases the opportunity for collaboration in other cultural sectors of the city.³³

The brilliance of an informal arts district is that once established, the local economy continues to expand the connections within and around the community. Florida theorizes that loose social networks are favored by artists because it promotes openness and innovation.³⁴ This transience is suitable for privatized creative markets whereby community access and cohesion is created locally through participation in the arts and the sense of place creates the common thread of identity. Grodach states, “The primary contribution of art spaces is that they serve as a conduit for building the social networks and social capital that contribute to both community revitalization and artistic development.”³⁵ Some art spaces may serve multiple users and thereby build cohesion in the community and artists can attract outside entrepreneurs. When public and private entities begin to work together the creative synergy takes off.³⁶

Artists’ Use of Industrial Districts

The appeal of the historic industrial district to artists depends on the overarching sense of place as well as certain tangible and intangible characteristics. Richard Florida’s 2002 book, *The Rise of the Creative Class*, commented generally on the connection of preservation to the arts by addressing how authenticity and quality of a historic place attracts creative individuals and industries. According to Florida, the image of historic places is perceived as a neighborhood

³³ Carl Grodach, “Art Spaces in Community and Economic Development: Connections to Neighborhoods, Artists, and the Cultural Economy,” *Journal of Planning Education and Research* 31 (2011): 78.

³⁴ Richard L Florida, *The Rise of the Creative Class and How It's Transforming Work, Leisure, Community and Everyday Life*, (New York, NY: Basic Books, 2002), 230.

³⁵ Grodach, “Art Spaces in Community,” 78.

³⁶ Myrna Margulies Breitbart, *Creative Economies in Post-Industrial Cities: Manufacturing a (Different) Scene*, (Farnham, Surrey; Burlington, VT: Ashgate, 2013), 13.

amenity and, “authenticity comes from several aspects of a community—historic buildings, established neighborhoods...It comes from the mix—from urban grit alongside renovated buildings.”³⁷ Furthermore, his description of the creative class equated “authentic with being ‘real,’ as in a place that has real buildings, real people, real history.”³⁸ Breitbart’s book *Creative Economies in Post-Industrial Cities*, published in 2013, noted that artists as a group of residents are a positive attribute to the identity of the place because they take on the possibility of re-envisioning a place and adding to it.³⁹ The social process of attributing new meaning to historic areas through artistic activity and creative production, adds to the value of the historic area by virtue of creative place-making.⁴⁰

The loft building type, which is converted from old industrial warehouses, has several tangible characteristics which especially appeals to artists. The first characteristics is the large open floor space that permits a flexible work environment. The size of the space provides means for experimentation with production just as the availability of heavy load-bearing floors allows the creation of sculpture of significant size. The industrial features that are compatible with artistic production, make up the second characteristic. If freight elevators were still functional they could be used to move big pieces of sculpture or large paintings in and out with ease. The loading platforms also facilitated large-scale art production.⁴¹ The third characteristic is the availability of natural light provided by the large windows, which is an important resource in any artist’s workspace.

There are also a number of intangible characteristics of industrial areas that draw artists. The advantage to the rehabilitation of historic structures for the arts is the affordability of flexible work

³⁷ Florida, *The Rise of the Creative Class*, 228.

³⁸ Ibid.

³⁹ Breitbart, *Creative Economies in Post-Industrial Cities*, 13.

⁴⁰ Chan, "Old Buildings, New Ideas," 10.

⁴¹ James R. Hudson, "The Material Culture of the SoHo Artist," *Material Culture* 16, no. 3 (1984): 134.

and dwelling units which do not compromise the artistic missions of the creative class.⁴² The relatively low rents in industrial areas make converted loft housing affordable for artists. As noted by Cole, most artists seek to do their work in large, affordable spaces.⁴³ The general obstacles to private creative markets are: cost of work space, access to markets, market forces, work support and economic security.⁴⁴ Most of these obstacles derive from the very nature of self-employment as an artist, such as lacking the benefits of health insurance, retirement, and pension plans and the difficult access to startup capital. Secondly, for this creative class, the noise and dirt that come with the converted loft studios in industrial districts complement the work environment of the visual, performance, and sometimes musical artist as a fair trade-off for lower rent. The increasing popularity of loft living has converted the initial artist's settlements into a unique urban lifestyle. Thirdly, the flexible workspace of lofts permits the free sharing of ideas and creative synergy with other artists and craftsmen. As noted by Hudson, "The cross-fertilization of ideas, the reception of sympathetic fellow artists to one's work, and the understanding of failed projects, as well as success, bond artists together. Artists, like other craft workers, share an ethic about their work which approaches that of romanticized medieval guilds."⁴⁵

All in all, artists are drawn to industrial areas for work due to a combination of tangible and intangible aspects of historic features that contribute to their lifestyle and livelihood.

Literature Review

The 2002 National Trust for Historic Preservation publication, "Rebuilding Community: A Best Practices Toolkit for Historic Preservation and Redevelopment" opens with the following statement

⁴² Mark J. Stern and Susan C. Seifert, *Culture and Urban Revitalization: A Harvest Document*, (Philadelphia: University of Pennsylvania, 2007), 25.

⁴³ David B. Cole, "Artists and Urban Redevelopment," *Geographical Review* 77, no. 4 (1987): 404.

⁴⁴ Ibid.

⁴⁵ Hudson, "The Material Culture of the SoHo Artist," 124.

from the Trust's president, Richard Moe: "Demolition may effect a dramatic change in the neighborhood's appearance, but it's rarely a change for the better."⁴⁶ On the topic of neighborhood disinvestment, Moe states that the best way to restore livability to any community is to save and enhance the character that makes it unique, preserve the tangible elements of its history, and build on its strengths. The first case presented in the publication of preservation-oriented redevelopment is the Lowell Artist Overlay District in Lowell, Massachusetts. This arts district developed from public and private partnerships with the support of the city's elected officials and administration. The overlay district permitted flexibility in renovating the upper floors of buildings that were vacant or underutilized. Overall the Lowell case shows that historic preservation and urban economic development through an arts district can work hand-in-hand towards the betterment of a community.⁴⁷

In a 2008 report, Mattias Legnér furthers the concept that arts districts, otherwise called cultural quarters, need careful planning and city-directed financial support to flourish in the private market of real estate development. He notes that integrated cultural planning process in the United States is generally weaker than in Europe, because it takes form in the private market economy.⁴⁸ He is one of the first scholars who directly addresses the creation of arts districts as it relates to the preservation of historic districts. He notes how preservation policies can serve the postindustrial city to create unique locations and heighten a sense of place.

Rebecca Chan discusses the regulatory framework of arts districts as it relates to historic preservation policy in her thesis for a Master of Historic Preservation in 2011. This is the most

⁴⁶ The National Trust for Historic Preservation, *Rebuilding Community: A Best Practices Toolkit for Historic Preservation and Redevelopment*, accessed January 10 2016, <http://www.ppgbuffalo.org/wp-content/uploads/2010/06/rebuilding-community.pdf>.

⁴⁷ *Ibid.*, 11.

⁴⁸ Mattias Legnér, "Historic Rehabilitation of Industrial Sites: Cases from North American and Swedish Cities," *Department of Culture Studies Report 1* (2008), 41.

thorough resource that makes a direct statement on the correlation of cultural planning for arts districts to historic preservation. Chan describes how the historic industrial area of the city with a vibrant creative economy, which supports production and consumption, may take a competitive edge compared to new construction in suburban areas. The location of historic industrial complexes, which are often situated close to the city’s transportation systems, food markets, and public parks and attractions, are favorable to prospective tenants. Chan concludes that. “...artists attract businesses and employees to the regions while helping to retain current residents and businesses, stimulating a return on past investments by the public, private, and philanthropic sectors.”⁴⁹ The very nature of place-making for creative industry is that the desirability of a place as a living and working environment generates further interest in the area and increases human capital.⁵⁰ Table 1 delineates the complementary values of historic preservation and creative industry based on different strategies of building re-use. The gradual changes made by artists who adapt the interior of industrial warehouses into their studio space can accommodate the preservation of the exterior historic fabric.

Table 1. Potential Preservation and Creative Industries Use Strategies (Chan, "Old Buildings, New Ideas," p. 8).

MATERIAL INTERVENTIONS	IMMATERIAL PRESERVATION USE STRATEGIES	CREATIVE INDUSTRY USE STRATEGIES
Preservation	Continued use of building, site or landscape	Continuing craft/work in industrial buildings space; continuity of use
Rehabilitation	Financing projects to reuse a building, perhaps for a new use or project	New use in historic space; gradually improving building etc. ; capitalizing on existing urban infrastructure
Restoration	Interpreting a time period and restoring a site to the given era in an historically accurate way	Reinvigoration of craft or trade original space (i.e. microbrewery in historic brewery)
Recreation	New designs added to old buildings; rebuilding completely	Design firms designing new architecture/additions

⁴⁹ Chan, "Old Buildings, New Ideas," 12-29.

⁵⁰ Ibid., 30.

The National Trust for Historic Preservation mentions Rebecca Chan's work in a *Forum Bulletin* article from April 5, 2012, titled, "Art Districts Find a Home in Historic Districts." It states that if an Arts and Entertainment District overlaps with a designated historic district then business owners and developers can take advantage of the historic rehabilitation tax credits for renovation and marketing for artistic enterprises. The success of these enterprise zones for the arts at historic districts depends on a number of factors, as also covered by Chan. These are an evaluation of the community resources and an analysis of the effects on the residents, committed neighborhood group leadership, and the interplay with policies and resources of the city.⁵¹

A more generalized relation of the historic industrial district transformed to an art district is found in the case of the SoHo-Cast-Iron Historic District, which is considered a prototype for artist-led conversions of industrial warehouses into lofts. Sharon Zukin's *Loft Living: Culture and Capital in Urban Change*, published in 1982, gives a detailed account of the development and gentrification of the SoHo-Cast-Iron Historic District Extension. Zukin stated, "After World War II, just as artists started to appropriate the industrial aesthetic, so historic preservationists began to defend industrial spaces from the wrecker's ball and to advocate their re-use."⁵² The international prominence of the success of SoHo continually reinforces its importance in urban planning theories as well as in historical and sociological research. Martina Baum and Kees Christiaanse state in *City as Loft: Adaptive Reuse as a Resource for Sustainable Urban Development* that the regeneration of post industrial sectors in American and European cities started with, "the first reused districts, such as SoHo in New York in the 1970s,"⁵³ and became an increasingly important focus in western

⁵¹ "Arts Districts Find a Home in Historic Districts," National Trust for Historic Preservation, accessed November 27, 2015, <http://www.preservationnation.org/forum/library/public-articles/arts-districts-find-a-home-in.html?referrer=https://www.google.com/#.VfAkShFVhBc>.

⁵² Sharon Zukin, *Loft Living: Culture and Capital in Urban Change*, (Baltimore: Johns Hopkins University Press), 75.

⁵³ Baum and Christiaanse, *City as Loft*, 13.

European cities in the 1990s. The applicability of the development pattern that emerged at SoHo is one that crosses many national borders and centers on a globalizing society whereby the industrial past is reintegrated into the meaningful context of cultural production.

In 2014, scholars Kelly L. Kinahan and Stephanie Ryberg-Webster stated that some of the most recognized historic preservation projects, other than New York City's SoHo, are former industrial districts or buildings that have undergone wholesale transformation. Examples include Richmond's Tobacco Row and Shockoe Bottom, Cleveland's Warehouse District, St. Louis' former garment district, and Seattle's Pioneer Square.⁵⁴ They conclude that historic preservation in practice must retain relevance as an urban strategy by furthering scholarship and research that seeks to understand "how current preservation practice is (or is not) advancing urban development, where disconnects exist, and how preservation policy can adapt to meet twenty-first century standards."⁵⁵

Gentrification in Informal Arts Districts

Although adaptive reuse of historic industrial warehouses for the arts affords derelict neighborhoods a chance for revitalization, the growing attraction of the revitalized area is susceptible to the process of gentrification. Gentrification displaces the artists who began the adaptive reuse process. As noted by Zukin in her study of the sociological, political, and economic progression of change within the SoHo-Cast-Iron Historic District Extension, the rate of gentrification signifies an accruing rise in property value from investment.⁵⁶ Cole notes that artists, as an important 'urban pioneer' group, create the new housing market niche by residing in derelict neighborhoods and thereby demonstrating a sense of livability by middle-class standards.⁵⁷ The

⁵⁴ Ryberg-Webster and Kinahan, "Historic Preservation and Urban Revitalization," 121.

⁵⁵ Ibid.

⁵⁶ Zukin, *Loft Living*, 14.

⁵⁷ David B Cole, "Artists and Urban Redevelopment," *Geographical Review* 77, no. 4 (1987): 404.

style of the arts community engenders an opportunity for attracting new residents and for developers to create more residential units. SoHo's location and the appeal of lofts as living spaces, began the pattern of artist-led urban revitalization and gentrification which is referred to in the art district study in California, "Building Arts, Building Community?" as the "SoHo Model."⁵⁸

The process of artist-led revitalization began during the 1970s in SoHo. While most of the buildings in the district were not zoned or equipped for residential use, the large, unobstructed spaces originally designed for manufacturing and other industrial uses attracted artists. Artists valued the open floor plans, large windows admitting natural light and especially the low rents. This widespread zoning violation was ignored until 1971, when the Zoning Resolution was amended to permit Joint Live-Work Quarters for artists in the historic industrial district of what would become known as SoHo. The threat of further demolition and large-scale re-development subsided greatly when the Landmarks Preservation Commission designated the SoHo-Cast Iron Historic District in 1973. This designation protected about 500 historic buildings on 25 city blocks.

During the 1970s, SoHo became a mecca for one of the most important creative centers of contemporary art in the nation. Rene Ricard, Gordon Matta-Clark, Andy Warhol, Louise Bourgeois, Phillip Glass, Sol LeWitt, Robert Mapplethorpe, Jean-Michel Basquia, and Salvador Dali are just some of the many prominent artists who collaborated at SoHo. In 1977, 24.3 percent of the heads of households in converted lofts were artist and of that number, in illegally-converted lofts, artists accounted for 44.9 percent of users.⁵⁹ By 1978, an estimated five thousand artists were living in SoHo. Pro-artist regulation was established in SoHo through political pressure; certified artists were permitted to reside in the warehouse lofts by zoning amendments.

⁵⁸ Wodsak et. al, "Building Arts, Building Community?," 3.

⁵⁹ Sandy Hornick and Suzanne O'Keefe, "Reusing Industrial Loft Buildings for Housing Experiences: Experiences of New York City in Revitalization and Misuse", *Urban Law Annual, Journal of Urban and Contemporary Law*, Vol. 27 (1984): 188.

The zoning regulations passed in 1980, which were in effect until 2008, state that ground-floor spaces larger than 3,600 square feet must be limited to manufacturing and the conversion to retail would be granted only by special exemption.⁶⁰ Gradually however, the regulations had little effect. Much in the same way that artists settled illegally in a non-residential zone, so too did retail make its way into the historic lofts at SoHo. The district's transition to new use through the arts in the 1980s, and the success of the artistic culture within the historic neighborhood was correlated to the establishment of the array of fine art galleries in the district.

Eventually the market value and rent rates in the district met a crisis point that shifted the use of the arts district and defined the point of gentrification held by scholars. SoHo was "the fulcrum of the commercial New York contemporary art world," with 286 galleries opened at the peak in 1995.⁶¹ SoHo's rents began to escalate in the 1980s. They fell significantly over the last several years of the decade. By the early 1990s they began to rise again and by 1995 they returned to their prior highs. The art market prices paralleled a general upswing in the city's economy during the 1990s, but "the value of average sales fell by almost two-thirds between 1990 and 1995" in the art market.⁶² The collapse of the art market corresponded to relocation of the businesses to the neighboring art district at Chelsea, which had reduced rent prices.⁶³ The influx of chain store retail, which predominantly sold luxury goods, contributed to rent escalation in the district. In SoHo "The rate had risen to \$129 per square foot by year 2000 for spaces at ground-floor level and then almost doubled in the next five years to \$224 by 2005... and \$501 per square foot in 2007."⁶⁴ The ground-floor rents by 2007 were ten times more expensive than upper-floor rents, whereas in 2000 the ground-floor rents had been only four times as expensive.

⁶⁰ Molotch and Treskon, "Changing Art: SoHo," 533.

⁶¹ *Ibid.*, 524.

⁶² *Ibid.*, 533.

⁶³ *Ibid.*

⁶⁴ *Ibid.*

Under the temporary economic squeeze in the 1990s, and induced by the exit of several of its leading galleries, SoHo started to decline as the epicenter of the art market in New York City.⁶⁵

The poor artists and small factories of the 1970s transformed the historic industrial district into what is today a popular tourist destination and home to some of the most expensive real estate in the country. As the area became more desirable as a residential and commercial address, many of the artists who had revitalized the once-neglected district were priced out of the neighborhood. Restaurants, bars, clubs, hotels, and upscale boutiques replaced many of the galleries, and most of the remaining small industrial businesses. Many new commercial buildings were constructed during the last two decades of the twentieth century on lots that had been vacant for decades. The industrial character of the district became sterilized by commercialization. Late-twentieth century development trends have continued and even accelerated during the early twenty-first century.⁶⁶ The gentrification of SoHo is a model example of the process of how artists were displaced in favor of space for retail, which altered the character of the district. This is a significant risk in the development of informal arts districts.

U.S. Secretary of the Interior's Standards for Rehabilitation

Rehabilitation is defined by the U.S. Secretary of the Interior as, “the act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.”⁶⁷ The standards apply to the exterior and the interior of the historic building and can even include related landscape features, additions

⁶⁵ Ibid., 525.

⁶⁶ Ibid., 536-537.

⁶⁷ United States Department of the Interior, National Park Service, Heritage Preservation Services, *The Secretary of the Interior's Standards for Rehabilitation*, (Washington, D.C.: Government Printing Office, 1990), <http://www.nps.gov/tps/standards/rehabilitation/rehab/stand.htm>.

and new construction. They are interpreted with economic and technical feasibility issues on a case-by-case basis. The following ten principles are intended to preserve the character of the historic building and its site, while permitting reasonable changes to the function of the site for new uses:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.⁶⁸

The rehabilitation of historic buildings must abide by these standards and guidelines in order to keep the historic character intact and to receive historic tax credits.

Economic Incentives for Historic Rehabilitation

Federal Rehabilitation Investment Tax Credits (RITCs) is the national program that provides a 20 percent tax credit for the substantial rehabilitation of properties that are listed in the National Register of Historic Places (NRHP), or that are listed as a contributing resource in a district nomination. A 10 percent credit is offered for properties that are at least 50 years old, but which are not listed in the NRHP. The federal and state rehabilitation tax credits that are available currently are at a markedly lesser rate than those that were available to rehabilitation projects prior to 1986. Before tax reform, the credit accounted for 25 percent of all rehabilitation costs “...averaging over 3000 projects a year, but by 1989 this figure has dropped dramatically to approximately 1/3 of this earlier figure”⁶⁹ in the U.S. on average.

A project must meet several other criteria in order to receive the federal tax credit. First, the project must meet the “substantial rehabilitation test,” whereby the total dollar amount contributed towards rehabilitation costs must exceed the adjusted value of the building by a minimum of \$5000. In order to qualify, the rehabilitation work must also be completed within a two-year time frame and it must also produce an income for at least five years. Lastly, the project must meet the

⁶⁸ United States Department of the Interior, National Park Service, Heritage Preservation Services, *The Secretary of the Interior's Standards for Rehabilitation*, (Washington, D.C.: Government Printing Office, 1990), <http://www.nps.gov/tps/standards/rehabilitation/rehab/stand.htm>.

⁶⁹ Ibid.

U.S. Secretary of the Interior's Standards for Rehabilitation and follow the guidelines for the repair of exterior wood, masonry, architectural metals, the roof, windows, porches, interior spaces, structural spaces, mechanical systems, the building site, and the neighborhood character.⁷⁰

In Georgia, the program titled the Rehabilitated Historic Property Tax Assessment Freeze places an eight-year freeze on increases in local property tax assessments for properties that have been treated to extensive rehabilitation and are listed in the National Register of Historic Places as an individual resource or as a contributing resource within a historic district. After the freeze, the tax assessment of the historic property increases by 50 percent of the difference between the first year value and the fair market value of the ninth year. By the tenth year the assessment increases to 100 percent of the value. The State of Georgia has a rehabilitation test that the project must meet in order to qualify for the tax deferment, and the project is only eligible for funding during the year when the preliminary application is filed.⁷¹ The city of Atlanta has another tax incentive program that qualifies any designated historic structure for the same eight-year tax freeze even if it is not rehabilitated. This program was enabled by the Local Option Property Tax Bill, passed by the Georgia Assembly in 1990, and it enables any local government to provide a local income tax freeze for any property that is listed in the state or national historic register, designated as a local landmark, and is an income-producing property.⁷²

Another local rehabilitation incentive for historic resources is the Historic Façade Program administered by the Atlanta Urban Design Commission, which is funded by the U.S. Department of Housing and Urban Development. The program administers interest-free loans and free design

⁷⁰ Georgia Department of Natural Resources, Historic Preservation Division, *Historic Preservation Federal Tax Incentive Program*, (Atlanta, GA), http://georgiashpo.org/sites/uploads/hpd/pdf/Federal_tax_fs.pdf (accessed September 15 2015).

⁷¹ Atlanta, Department of Planning and Community Development, *Economic Incentives for Historic Preservation*, (Atlanta, GA), <http://www.atlantaga.gov/modules/showdocument.aspx?documentid=2197> (accessed September 15 2015).

⁷² *Ibid.*

services for the owners of eligible historic properties. The project awarded these loans is required to uphold the historic details original to the structure and retain compatibility with the character of the surrounding context. The Castleberry Hill Neighborhood is one of three neighborhoods in Atlanta where the renovation of building facades has been assisted by the Historic Façade Program. 130 Walker Street, 131 Walker Street, 159 Walker Street, and 188 Walker Street received funding this year through the Atlanta Façade Improvement Grant.⁷³

Chapter Summary

The preservation of industrial areas coincides with efforts to revitalize urban areas by promoting their adaptive reuse as arts districts. The informal arts district results from an organic process of redevelopment led by the local community, often through artist-led revitalization. A widely-known example of artist-led revitalization is the case of SoHo, in New York City. It is demonstrated by SoHo that the introduction of retail displaces the artists through gentrification and that this process detracts from the authentic industrial character of the historic district. This background information will inform the three cases, which track the transformation from industrial district to arts district.

Two observations in particular directly inform the case study analysis. First, the artists' use of industrial buildings suggest the characteristics that they value: large windows, open floor plans, and small-scale architectural features like freight elevators and track loading docks. This suggests that the preservation of these architectural features is accommodated by new use through the arts. Also, the noise and the grit of industrial areas are the intangible characteristics that are valued by artists, and which are key aspects of cultural heritage that will be considered in the case study analysis. These intangible characteristics help to define the national register aspects of integrity for

⁷³ Ibid.

association and feeling of the industrial heritage that will be used in the case study analysis.

Further, the *U.S. Secretary of the Interior's Standards for Rehabilitation* will be used to judge the alterations made to the buildings during the process of transformation and adaptive reuse in the case study analysis.

CHAPTER 3

CASE STUDY RESEARCH

Two Case Studies of Historic Industrial Districts Transformed into Arts Districts

The following two case-studies of Riverside Industrial District in Asheville, North Carolina, and South Main Street Historic District in Memphis, Tennessee, describe the history and the architectural significance of the resources using the national register nomination forms. The process of each district's transformation into an informal arts district is then described, derived from sources like newspaper articles and website publications. Lastly, each case study includes a summary of the recent development proposals that are likely to impact the district's historic character and integrity. This information is also derived from a variety of sources like newspaper articles and website publications.

The analysis section compares historic integrity and character of the resources after arts district transformation using the *U.S. Secretary of the Interior's Standards for Rehabilitation* and the National Register seven aspects of integrity. The intangible characteristic of grittiness, favored by artists, help define the authenticity and feeling of the seven aspects of integrity. The landscape characteristics and physical elements of the district which define the industrial heritage and can be locally regulated will also be considered in this study. Table 2 summarizes the comparative basis for the three case studies based on period of significance, building type and use, location, size, and orientation.

Table 2. Comparative Characteristics of the Three Case Studies (Generated by the author).

<u>Defining Physical Historic Characteristics</u>	<u>Period of Significance</u>	<u>Location</u>	<u>Orientation</u>	<u>Number of Resources</u>	<u>Building Type/ Use</u>	<u>Materials</u>
Castleberry Hill Historic District	1890-1930	High Point Southern Railway and Central of Georgia Railway Lines	Historic connector to downtown Atlanta on Peters Street	108	light industrial warehouses and commercial	wood, brick, terra cotta, cast stone , cast iron
South Main Street Historic District	1889-1930	High Point, Union and Central Station Railroad Terminals at Mississippi River	Historic South Memphis, connector to Central Business District	105	commercial/ retail and manufacturing/ distribution warehouses	brick, terra cotta, cast stone , cast stone
Riverside Industrial Historic District	1880- 1954	Southern Railway Depots at French Broad River	Connector between West Asheville and Asheville	28	industrial warehouses, mills, and commercial	wood, brick, concrete, terra cotta

Riverside Industrial District

The Riverside Industrial Historic District, also named the River Arts District, was listed in the National Register of Historic Places (NRHP) in 2004. It is located southwest of downtown Asheville, North Carolina, along the eastern bank of the French Broad River (figure 3). It contains twenty-seven contributing resources and one non-contributing resource. Five additional resources were identified as eligible for listing in the NRHP: the Southern Railroad Bridge, Old Smoky Park Highway Bridge, two Texas Oil Company buildings, the former Hans Rees Tannery, and the Norfolk-Southern Roundhouse.⁷⁴

The district developed during the 1880s as the primary commercial and industrial district in Asheville. It included numerous manufacturing plants, textile mills, coal and lumber yards, as well as business and retail establishments. Industries were drawn to the city’s bustling

⁷⁴ United States Department of the Interior National Park Service, Heritage Preservation Services, *National Register of Historic Places Inventory Nomination Form Riverside Industrial Historic District*, (Washington D.C.: Government Printing Office, June 23, 2004), 9-10.

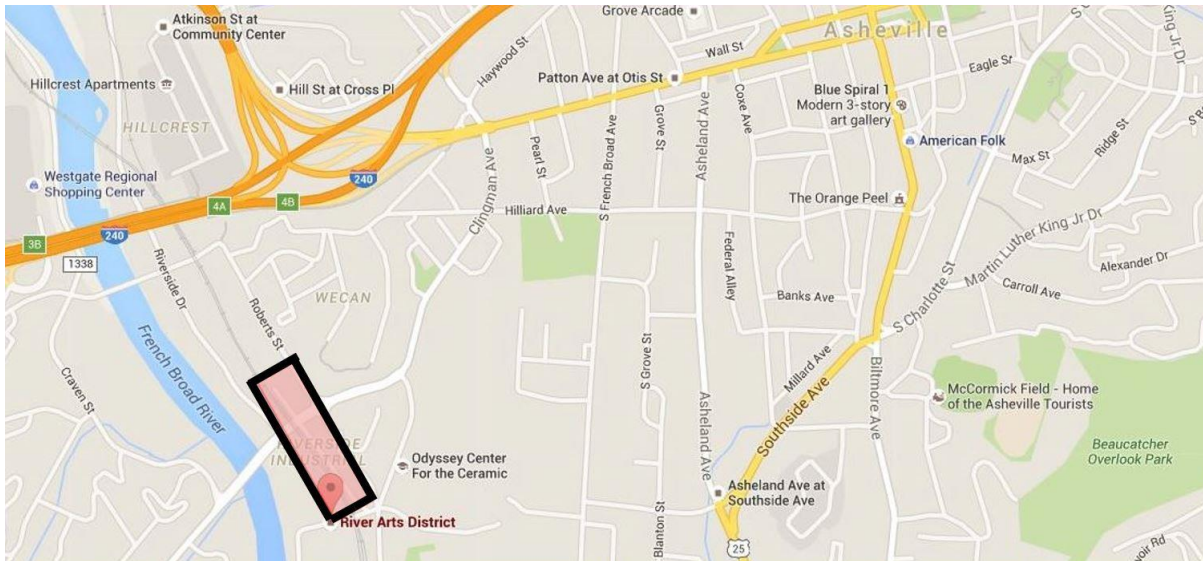


Figure 3. Location of Riverside Industrial District in Asheville, NC (Adapted from Google maps).

industrial sector centered at the Southern Railway passenger and freight depots at the southern end of the district. The city's first large industries such as the Asheville Milling Company, C.E. Graham & Company and Hans Rees Tannery were located there. The C.E. Graham and Company opened a cotton mill during the 1880s which was sold to the Cone family enterprise in 1893. The Cones expanded the facility until 1949 when it employed more than three hundred people. The Asheville Milling Company erected the Asheville Cotton Mill in 1890, which was later incorporated into the Earle-Chesterfield Mill. The Hans Rees Tannery was built in 1900 and it was one of the largest tanneries in the country. It stayed in operation until the 1940s.⁷⁵

These early industrial complexes were built in the Italianate style, which was common to commercial buildings during the late nineteenth century. Typical features of these buildings are corbelled or bracketed cornices, round or segmental arched windows, and square towers. The

⁷⁵ Ibid.

area also included a moderate number of houses built for the workers of the mills, as well as some larger, more ornate homes of the managers and business owners. It also had several churches, a school and a club house. The Dave Steel Company was one of the largest complexes that located in the district. By 1950 the company employed 125 people and it continues to be one of the active manufacturing companies in the district today.⁷⁶

Severe flooding in July 1916 destroyed many of the structures along the French River floodplain that were located in the industrial district. Construction during the 1920 and 1930s made use of concrete block, which is seen at a few of the structures in the district. The Keener Grocery built in 1929 was constructed with bevel-edged concrete block. Cinder block construction was used for the Asheville Grocery Company warehouse built in 1928, the Post Machinery Company built in 1937, and the Leemon Distributing Company Warehouse built in 1954.

The 1930s and 1940s brought new buildings to the district, which were mostly constructed in plain commercial style. These buildings featured flat roofs with low or stepped parapets and brick corbelling for ornamentation, typically around the cornice and pilasters. The new construction included food distribution warehouses. After World War II, the industrial area moved into a period of decline. The Asheville Cotton Mill and Hans Reese Tannery closed at this time, after World War II. The decrease to rail traffic also contributed to the closing of businesses which relocated to be closer to the highways.⁷⁷

The River Arts District began the process of revitalization in 1985, when the first arts-based business by the name of Highwater Clays located there, and it has since been continually evolving.

⁷⁶ Ibid.

⁷⁷ United States Department of the Interior National Park Service, Heritage Preservation Services, *National Register of Historic Places Inventory Nomination Form Riverside Industrial Historic District*, (Washington D.C.: Government Printing Office, June 23, 2004), 9-10.

The first artists to buy a building in the area were Porge and Lewis Buck who founded Warehouse Studios in 1987. Two years later, Patty Torno bought another warehouse and named it Curve Studios and Garden, which was renovated into the first live-work studios in the district. Thereafter, the process of development grew steadily over the next two decades. In 2004, Patty Torno was appointed to the River District Design Review Committee for the City of Asheville. Torno, along with local stakeholders and artists, made the neighborhood officially renamed as the River Arts District.⁷⁸

In 2005, Ray Quate renovated 352 Depot into Mountain Housing Opportunities and also developed a \$10 million dollar LEED-certified affordable housing project, the Glen Rock Depot, under the stewardship of Cindy Week. David C. Stewart and David Frechter transformed the old Southern Depot Nightclub into Stewart's painting studio on the first floor and home to Nourish & Flourish, a Network Care Provider, as well as Nia Movement Studio and Fresh Juice & Tea House. The American Feed Milling Company, a circa 1915 building, was owned by that company until the early 1970s and has also now been converted into artist studios by a nonprofit organization. The Standard Oil Company building, built in 1882, was vacant between 1940 and 1980 but it too was converted into artist studios.⁷⁹

In 2011, Wendy Whitson established Northlight Studios at 357 Depot Street, providing four new studios and Asheville Greenworks. Daniel McClendon renovated 349 Depot Street into The Lift Studios, the gallery for Daniel McClendon Fine Art. In 2013, twelve other local business and restaurants opened up in the district. John & Liana Bryant renovated The Hatchery Studios at the north end of the River Arts District with five new studios that include a pottery co-op and the fine art studios of Kirsten Stolle, Court McCracken, and Art Nurture Asheville. The River Arts District

⁷⁸ "About," *Asheville RAD*, accessed March 3, 2016, <http://www.ashevillerad.com/about/>.

⁷⁹ *Ibid.*

Artists is the community organization that manages the local membership and organizes residents, working artists, and business people.

The district is one of the communities in the SmART Initiative, which is part of an arts-driven economic development plan in the state.⁸⁰ The City of Asheville with the North Carolina Department of Transportation and the Tourism Development Authority have contributed to the growth of the district through the Clingman Streetscape Project. The Asheville Area Riverfront Redevelopment Commission, formed in 2010, has proposed the River Redevelopment Plan which directs funding to the district and surrounding area to add more pedestrian access. The public funding is accompanied by about \$200 million more in private investment.⁸¹ A major catalyst project is the New Belgium Brewery, a \$140 million East Coast brewing operation on Craven Street across the river from the River Arts District. The development coincides with the River Arts District Transportation Improvement Plan (RAD TIP) which will realign Riverside Drive directly through the heart of the arts district.⁸²

South Main Street Historic District

The South Main Street Historic District is located at a high point overlooking the Mississippi River, directly south of the central business district in Memphis, Tennessee (figure 4). In its early history South Main was a separate residential suburb of Memphis until the early 1900s. It is in direct proximity to the city's major railroad terminals: Union Station, constructed in 1912 and demolished in 1969, and Central Station, constructed in 1914. The district developed around

⁸⁰ North Carolina Department of Cultural Resources, North Carolina Arts Council, "The SmART Initiative," January 2012, http://www.ncarts.org/Portals/44/The_Smart_Initiative_Final.pdf.

⁸¹ Jason Sanford, "Asheville River Arts District is About to Change Dramatically; 5 Things to Know," *Ashvegas*, November 12 2015, <http://ashvegas.com/ashevilles-river-arts-district-is-about-to-change-dramatically-4-things-to-know-about-it>.

⁸² Jason Sanford, "City of Asheville Begins Land Acquisition Process in River Arts District," *Ashvegas*, January 18 2016, <http://ashvegas.com/city-of-asheville-begins-land-acquisition-process-in-river-arts-district>.

commercial activity centered on the railroad between 1910 and 1925 and it contains the city's largest intact collection of early- twentieth-century commercial buildings.⁸³

During the 1920s a large number of businesses catered to railroad travelers such as hotels, restaurants, bars, and barber shops. There were eleven hotels in the district in 1929. Manufacturing and distribution warehouses such as PigglyWiggly, Meyer Brothers Drug Company, Puck Brand Foods, and United Warehouse located there and employed thousands of people.⁸⁴ Some small manufacturers of furniture, industrial equipment, and caskets also located next to the railroad. South Main also was the distribution center of major movie studios like Paramount, Warner Brothers, 20th Century Fox and MGM. These were located along Second Street, also known as “Film Row.” The architectural styles of the commercial buildings include Beaux Arts, Georgian

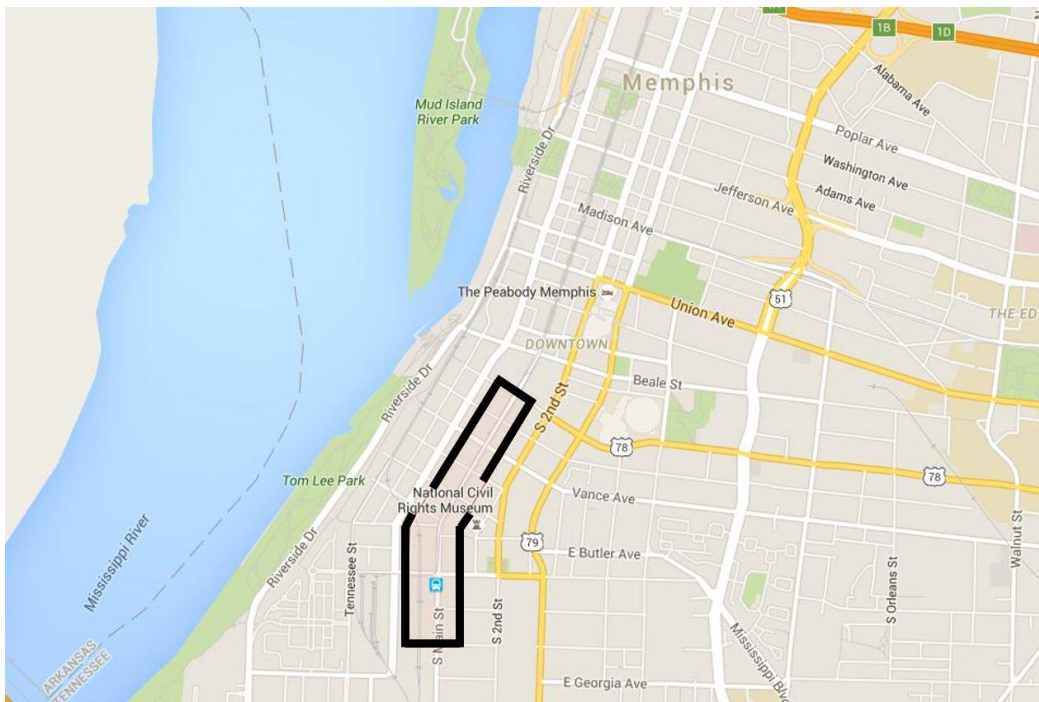


Figure 4. Location of South Main Street Historic District in Memphis, TN (Adapted from Google maps).

⁸³ United States Department of the Interior, National Park Service, Heritage Preservation Services, *National Register of Historic Places Inventory Nomination Form South Main Street Historic District*, (Washington D.C.: Government Printing Office, October 31, 1984), 13.

⁸⁴ “South Main Stories: Self-Guided Walking History and Architecture Tour,” *Legendary South Main Memphis*, TN, accessed March 3, 2016, <http://www.gosouthmain.com/uploads/1/9/8/2/19820239/south-main-tour-final1.pdf>.

Revival, Chicago Commercial, and Art Deco.⁸⁵

During the 1950s the railroad industry began to decline and as a result the supporting businesses at South Main also closed down. The Lorraine Hotel, constructed in 1925, attracted prominent black musicians like Nat King Cole, Aretha Franklin, and Roy Campanella. In 1968, Martin Luther King Jr. chose to stay at the Lorraine Hotel during the 1968 Memphis sanitation workers strike. King was assassinated in the 1965 motel addition to the hotel. The ensuing riots in the district cause even more businesses to close.⁸⁶

The revitalization of South Main began in 1982 when Robert McGowan and Annie Mahaffey bought 418 South Main and renovated it as their home and art studio. Attracted to the low property prices and the warehouses, other creatives moved to South Main. During the 1990s major neighborhood anchors drew more activity to the district. The National Civil Rights Museum opened in 1991, and the Memphis Area Transit Authority opened the Main Street Trolley Line through the neighborhood in 1993.⁸⁷ During the mid-1990s, Phil and Terry Woodward renovated the former Hotel Grand at 508 South Main Street. The Woodwards renovated ten additional buildings in the district into art gallery spaces, locally-owned boutiques, and loft apartments. Today the district has thirty-four retail shops and twenty-five restaurants. In 2010, the Graduate School at the Memphis College of Art relocated to the neighborhood, and the largest arts festival in the region, the RiverArts Festival, chose the neighborhood as its annual setting.⁸⁸

South Main was awarded an Our Town grant from the National Endowment for the Arts. The \$100,000 grant has been awarded to the Hyde Family Foundation and is being directed towards an

⁸⁵ United States Department of the Interior, National Park Service, Heritage Preservation Services, *National Register of Historic Places Inventory Nomination Form South Main Street Historic District*, (Washington D.C.: Government Printing Office, October 31, 1984), 13.

⁸⁶ Ibid.

⁸⁷ South Main Stories: Self-Guided Walking History and Architecture Tour,” *Legendary South Main*, Memphis, TN, accessed March 3, 2016, <http://www.gosouthmain.com/uploads/1/9/8/2/19820239/south-main-tour-final1.pdf>.

⁸⁸ Ibid.

ArtSpace live-work project in South Main at the United Warehouse building. In October 2015, the Center City Development Corporation allotted an additional \$200,000 grant towards the project. ArtSpace is a non-profit real estate developer which specializes in the rehabilitation of historic properties into live-work studios for artists across the country. The \$19.9 million development at the United Warehouse building will have forty-four live-work, affordable artist studios, as well as 28,000 square feet of commercial and community space and galleries. The project is set for completion July 2017.⁸⁹

Major infrastructure improvements to the neighborhood with new sidewalks, street plantings and street paving are underway through the Main to Multimodal Connector Project, with a cost estimated at \$30 million and funded in half by a federal transportation grant. Accompanying this is an additional \$200 million in private investment projects in development currently. The projects include several historic conversions: a mixed-use conversion of Central Station into a movie theater, hotel, restaurant and apartments; a conversion of the Tennessee Brewery and Wash House into apartments; and a conversion of the Old Dominick Distillery warehouse into a distillery and tasting room. Other investments in the area are new construction for apartments, townhomes, and the new Orpheum Performance and Leadership Center to increase the performing arts programs at Orpheum Theater.⁹⁰

⁸⁹ Madeline Faber, "Downtown Memphis Artspace Project Wins \$200K Grant," *Daily News* (Memphis, TN), accessed March 3, 2016, <https://www.memphisdailynews.com/news/2015/oct/14/downtown-memphis-artspace-project-wins-200k-grant/>.

⁹⁰ "South Main is Taking Off!," *Legendary South Main*, Memphis, TN, accessed March 3, 2016, <http://www.gosouthmain.com/new-projects.html>.

Comparison of the Effects of Transformation on Character and Integrity

The two case studies of Riverside Industrial District in Asheville and South Main Street Historic District in Memphis reveal that significant alterations to character and integrity have happened at each district.

The Riverside Industrial District in Asheville is subject to a new level of redevelopment and public infrastructure projects, as recounted at the end of the case study research. The infrastructure projects are the Clingman Streetscape Project and the River Arts District Transportation Improvement Plan. These projects are significantly impacting the character of the district. The alterations to the historic resources in this district were minimal when they were first adapted to new use for the arts during the 1990s. For example, the old Williams Feed Store on Lyman Road retained the original historic character when adapted into artist studios (figures 5 and 6). The seven aspects of historic integrity were maintained at high levels. These buildings maintain the original setting in relation to the street, which is one of the defining landscape characteristics of industrial districts built between 1880 and 1930. The original exterior surfaces are also preserved at Curve Studios which is situated next to River Link Studios. An exception to the preservation of historic fabric of the arts studios in the district is the Cotton Mill Studios. New ADA-accessible ramps have been installed, and a large painted mural on the façade adds personality but detracts from the integrity of the historic design (figure 7). The newly installed sidewalk continuing on Roberts Street, after it intersects Haywood Road (formerly Eugene Drive) shows an alternative to new infrastructure that does not disturb the historic relationship of the warehouse building footprint to the street (figures 8 and 9).



Figure 5. 170 Lyman Street River Link Studios (Google street view).



Figure 6. 6 Riverside Drive Curve Studios (Google street view).



Figure 7. 122 Riverside Drive Cotton Mill Studios (Google street view).



Figure 8. 109 Roberts Street before streetscape changes (Google street view).



Figure 9. 109 Roberts Street after streetscape changes (Google street view).

Several aspects of historic integrity were impacted at the historic resources where recent infrastructure improvements have been implemented on Roberts Street by the city of Asheville. The association, feeling, and setting of the historic resources were compromised by the modern streetscape components of benches, large planters, and new paving. The relation of the building to the street, which is a defining physical characteristic of the industrial districts from the turn of the nineteenth century, was overextended by the construction of the new pedestrian sidewalks and plazas (figure 10).

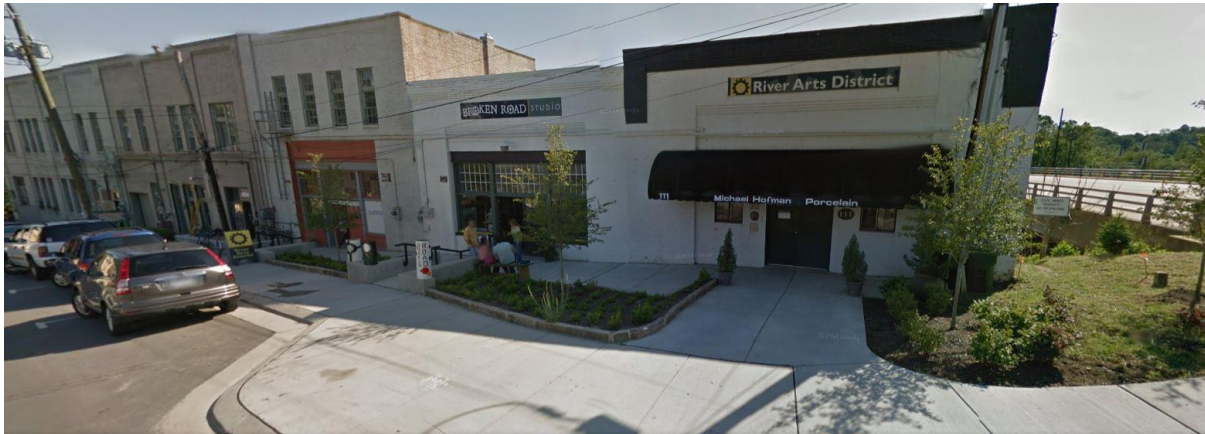


Figure 10. 111-129 Roberts Street (Google street view).

At South Main Street Historic District in Memphis, the same upscaling of the arts district by means of city infrastructure improvements that is evident at Riverside has resulted in an even more pronounced departure from the early industrial character of the historic district. The Main to Multimodal Connector Project in Memphis is the agency behind these infrastructure changes in the historic district. Most of the resources in this district have been impacted by the upscaling of the neighborhood, which correlates to the high level of new development interest described at the end of the case study research.

One example of the compatible use of artist studio with the preservation of historic fabric in this district is at 410 South Main Street. The example of 410 South Main Street had served new uses for the arts since the mid-1980s. It was home of Theatre Works and the Blues City Cultural Center until it became the personal live-work studio of artist Ephriam Urevbu. Urevbu used the large warehouse space to create the 60 x 90' mural for Wolf Chase Mall. The warehouse served as his residence and a successful gallery called Art Village Gallery until 2013 and, as evident in the photograph in figure 11, its use as an artist gallery and studio space did not affect the historic

character of the building.⁹¹ Indeed, very little alteration was made to the façade at all. The changes evident in the current photo ascribe to the same effect of up-scaling in the historic district which alter the relationship of the building to the street, extending it an additional ten or twelve feet as a wide pedestrian corridor. Figure 12 shows the same structure and the significant changes that have been made to it. The addition of awnings, bright paint applied to the window frames, the trolley stop, and street furniture contribute to a retail and commercial streetscape that pays no homage to the district's historic gritty, industrial and commercial character.



Figure 11. 410 South Main Street c. 1980 (South Main Stories Self-Guided Walking History and Architecture Tour Brochure).

⁹¹ “South Main Stories Self-Guided Walking and Architecture Tour,” *Legendary South Main*, accessed March 3, 2016, <http://www.gosouthmain.com/uploads/1/9/8/2/19820239/south-main-tour-final1.pdf>.



Figure 12. 410 South Main Street (Google street view).

The majority of historic resources along South Main Street have been altered in this manner. The function of the buildings in relation to the street has changed, and the garages have been removed. The effect of these alterations is visible in Figures 13 and 14, which show the difference in character in the row of commercial warehouses which abutted the railroad by the same measures of street changes and façade alterations. The historic qualities of design, workmanship, and feeling that define integrity have been diminished by the non-historic awnings, replacement windows and altered front entrances.



Figure 13. 509-515 South Main Street c. 1980 (South Main Stories Self-Guided Walking History and Architecture Tour Brochure).



Figure 14. 509-515 South Main Street (Google street view).

Chapter Summary

The case studies of Riverside Industrial District in Asheville, and South Main Street Historic District in Memphis, demonstrate that warehouses that are converted to artist studios result in minimal impact to a district's historic character during the early stages of arts district transformation.

The feeling and association aspects of integrity were retained through the use of the industrial buildings as artist studios and the original grittiness of the industrial past was not altered. However, the case studies also suggest that the continued redevelopment of the arts district in industrial districts threatens this intangible aspect of the industrial heritage and key physical characteristics of the landscape. In particular, the relationship of the original building envelope to the street, the addition of storefront awnings and the sidewalk expansion altered the historic character of these districts.

These findings suggest that such alterations to the streetscape and the buildings in arts districts should be considered in the analysis of the Castleberry Hill Historic District. The authenticity and feeling of the historic industrial district and the character of its historic resources could be threatened by continued redevelopment through retail or by city infrastructure improvement. It may not be possible to prevent the changes to arts districts that happen through gentrification, but whether certain actions could be taken to protect the important character-defining features of the landscape will be considered in review of the local regulations.

CHAPTER 4

CASTLEBERRY HILL CASE STUDY RESEARCH

This chapter begins the intensive case study of Castleberry Hill Historic District in Atlanta, Georgia. This is the focus case study of the thesis, and the historic district's transformation into an arts district will be explored in greater detail than in the Riverside Industrial District and the South Main Street Historic District cases. As with the other cases, this chapter discusses the history of the district, the historic resources, the development into an arts district, and the on-going plans for redevelopment.

The Early History of Castleberry Hill Historic District

The Castleberry Hill Historic District developed in Atlanta beside the Southern Railroad tracks during the 1890s through the 1930s. The district covers approximately 40 acres and includes more than 100 buildings.⁹² It is roughly bounded by the Southern Railroad and the Central of Georgia Railroad to the west, Walker Street to the east, Nelson Street to the north, and MacDaniel Street to the south. The district consists of one- to three-story brick buildings that were historically used for retail, wholesale, and light industry. There are two railroad lines that intersect at the district—the Georgia Railroad and the Central of Georgia Railroad—which were competitors after the state of Georgia granted charters to each company in 1833.⁹³

⁹² Castleberry Hill Historic Art District, "Castleberry Hill Historic Art District About", *Castleberry Hill Neighborhood Association*, <http://www.castleberryhill.org/about>.

⁹³ Michael Tardiff, "Adaptive Reuse as A Catalyst for Redevelopment in the Castleberry Hill Historic District of Atlanta, Georgia," (master's thesis, Clemson University, 1992), 45.

Peters Street represents one of the earliest settlement patterns in the city of Atlanta. The section of Peters Street that runs through Castleberry Hill follows an early Native American trade route called Sandtown Trail. Sandtown Trail stretched east to west across the state of Georgia and from the Peters Street section, it continued west toward a Creek Indian Village near Utoy Creek and the Chattahoochee River.⁹⁴

Castleberry Hill was originally part of the Snake Nation community during the late 1840s when historians referred to the neighborhood as a “cesspool of sin.”⁹⁵ The Snake Nation was the name chosen by the city’s citizens who disregarded the law and partook in activities like prostitution, gambling, and cockfighting. Atlanta, formerly called Terminus, was officially chartered a city in 1847. In 1851, when Jonathan Norcross was elected mayor, he directly shut down most of the saloons and shanties in the Snake Nation as part of his vow to uphold law and order in Atlanta.⁹⁶

Between 1859 and 1867, the name Castleberry Hill became associated with the area. The area was named for Mr. Merrill T. Castleberry, who had been the operator of a “family grocery” west of the railroad tracks on Peters Street in 1867. Castleberry had owned numerous properties in the neighborhood fronting along the east side of Peters Street, the northern half of the block between Fair Street and Castleberry Street, and one-third of the block north of Castleberry Street. The 1874 city directory lists him as the owner of the M.T. Castleberry Furniture Emporium (later Castleberry and Co.) and a furniture factory at 150 W. Peters Street. Castleberry was a veteran of

⁹⁴ ‘Castleberry Hill Landmark District’ Nomination Form, (Atlanta, GA, 2006), <http://www.castleberryhill.org/wp-content/uploads/2013/08/ch-history.pdf>.

⁹⁵ Tardiff, “Adaptive Reuse as a Catalyst for Redevelopment,” 47.

⁹⁶ Ibid.

the Confederate Army during the Civil War, who was shot in the face during the Battle of Antietam. During Reconstruction, he served on the Atlanta City Council from 1870-1872.⁹⁷

Following the Civil War, a modest number of residences were built in Castleberry Hill, and by 1887 over 80 percent of the buildings were residences.⁹⁸ The city directory from the turn of the century lists blacksmiths, carpenters, clerks, grocers, saloon keepers, and weavers among the District's residents.⁹⁹ In 1871, Zach Castleberry, Merrill Castleberry's son, and Pellegrino Pellegrini formed the Southern Terra-Cotta Works, which was one of the earliest and most widely-renowned manufactories of terra cotta. The Southern Terra-Cotta Works was in operation until 1912.¹⁰⁰

As early as 1878, a mule-drawn trolley took passengers from Peters Street to downtown Atlanta. It was during this time period that the residential use of the neighborhood began to dwindle given Atlanta's prominence for commerce in the state with heavy use of the railway lines. During the following decades, the area became increasingly industrial and commercial with most of the construction occurring between 1885 and 1910.¹⁰¹ The construction between 1892 and 1899 is evident in the comparison between the two Sanborn Fire Insurance Maps (figure 15 and figure 16) which show that large commercial warehouses had replaced the small commercial and residential structures on Peters Street, south of Fair Street. Around this time a freight depot and other commercial structures were constructed. By 1903, Peters Street was paved and a new bridge over the railroad tracks was complete by 1904. The wooden bridge which this replaced is thought to be the first bridge in the city of Atlanta, recorded in the Minutes of the Atlanta City Council from October

⁹⁷ 'Castleberry Hill Landmark District' Nomination Form, (Atlanta, GA, 2006), <http://www.castleberryhill.org/wp-content/uploads/2013/08/ch-history.pdf>.

⁹⁸ 'Castleberry Hill Landmark District' Nomination Form, (Atlanta, GA, 2006), <http://www.castleberryhill.org/wp-content/uploads/2013/08/ch-history.pdf>.

⁹⁹ Ibid.

¹⁰⁰ Elizabeth A. Lyons, *Atlanta Architecture: The Victorian Heritage 1837-1918*, (Atlanta: The Atlanta Historical Society, 1976), 99.

¹⁰¹ Tardiff, "Adaptive Reuse as a Catalyst for Redevelopment," 47.



Figure 15. Atlanta, Fulton County Sanborn Fire Insurance Map 1892 shows small residential and commercial structures along Peters Street (Sanborn Fire Insurance Maps. New York: Sanborn-Perris Map Company, 1886-1954.).

23, 1848.¹⁰² For the first three decades of the twentieth century, Peters Street functioned as a neighborhood retail and service center that catered to local as well as regional markets. The landmark district nomination states that the western side of Peters Street is lined by one- to three-story retail buildings that date from as early as the 1890s. These buildings housed businesses where neighborhood residents and visitors would get their essential goods and services. This street provided food, clothing furniture, prescription drugs, and a barber shop. The eastern side of Peters Street has twentieth century warehouses and light industrial buildings. These buildings were associated with the

¹⁰² 'Castleberry Hill Landmark District' Nomination Form, (Atlanta, GA, 2006), <http://www.castleberryhill.org/wp-content/uploads/2013/08/ch-history.pdf>.



Figure 16. Atlanta, Fulton County Sanborn Fire Insurance Map 1899 shows large warehouses built along Peters Street (Sanborn Fire Insurance Maps. *New York: Sanborn-Perris Map Company, 1886-1954.*).

meat packing industry. Two of the largest meat packing companies in the United States were located there, Swift & Company and Kingan & Company. From the northern end of Nelson Street to the east side of Walker Street is the row of brick warehouse buildings dating from 1914 to about 1930. These buildings stored industrial and office supplies, tires, electric batteries, lighting, and farm equipment. Many of these buildings featured a showroom as well as office spaces.¹⁰³

¹⁰³ 'Castleberry Hill Landmark District' Nomination Form, (Atlanta, GA, 2006), <http://www.castleberryhill.org/wp-content/uploads/2013/08/ch-history.pdf>.

The conversion of the district from residential to commercial use continued until 1930 with the building of material factories, distributaries, cotton warehousing and grocers. Along the eastern edge of the district, food processing, light industrial, and office-warehouse structures were constructed as industry spread gradually from Peters Street, on the western side of the rail lines, to Whitehall Street on the eastern side. The other typical commercial uses in the district at the start of the twentieth century included livery operations, pharmacies, banks, plumbing wholesale companies, department stores, meat packers, furniture companies, and chemical warehouses. By 1932, about 70 percent of the buildings in the historic core of the district were non-residential in use.¹⁰⁴ The only community facility remaining in the neighborhood at the turn of the century was the Walker Street School, which was lost to a fire in 1983, and the fire station at the corner of West Fair and Bradberry Streets.¹⁰⁵

Between 1950 and 1980, suburbanization was sweeping metropolitan Atlanta. As the city grew by means of automotive transport, service stations, automotive repair shops and parking garages were established in the commercial districts. Warehouses and light industrial buildings erected during this period were sited along major thoroughfares and included setbacks to create space for parking and loading. Warehouses with this form of construction were sited along Peters Street, Walker Street and portions of Whitehall Street.¹⁰⁶

The Historic Resources of Castleberry Hill Historic District

Castleberry Hill Historic District has the highest concentration of late Victorian and early twentieth-century American commercial use buildings in the city of Atlanta. There are 108 buildings, representing two types of commercial architecture of the period, within the approximately 40-acre neighborhood. More than sixty percent of the historically significant warehouse and industrial

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

buildings in the district feature standard mill construction, with load-bearing masonry walls on stone or brick foundations.¹⁰⁷ The 1985 national register nomination map of the district is shown in figure 17.

Two variants of mill construction are evident in the district which represent the evolution in construction techniques from load-bearing brick construction to steel-frame with concrete reinforcement. Semi-mill construction is used at many of the one- to two-story retail buildings and the standard mill construction is found at the oldest industrial buildings. Constructed between the 1890s and 1925, in nearly solid rows at two- to three-stories tall, these buildings feature heavy timber framing or steel beams, with 8x8 inch timber posts and 3x8 inch wood plank tongue-and-groove or splined decking. Semi-mill construction uses wood joists secured to wood or steel beams adjunct to masonry walls and conventional wood flooring. The first type, standard mill construction, is concentrated along the northern section of Nelson Street to the southern end of Walker Street.¹⁰⁸ These loft structures feature open floor plans and front facades that have modest architectural detail. The second construction type, semi-mill construction, has a lesser load-bearing capacity for commercial use. Thirty percent of the two-story structures in the district and nearly all of the one-story structures demonstrate semi-mill construction which was mostly intended for mercantile use.¹⁰⁹ Constructed between 1890 and 1930, the retail and commercial buildings ranging one to two stories in height, which line the western side and the southern part of the eastern side of Peters Street feature this method of construction. Most of the warehouses, built in the 1920s, have industrial sash windows and track loading doors as well as flat roofs with stepped parapets. Upper floors were used

¹⁰⁷ United States Department of the Interior, National Park Service, Heritage Preservation Services, *National Register of Historic Places Inventory Nomination Form Castleberry Hill Historic District*, (Washington D.C.: Government Printing Office, August 8 1985), 2.

¹⁰⁸ Castleberry Hill Historic Art District, "Castleberry Hill Historic Art District About," *Castleberry Hill Neighborhood Association*, <http://www.castleberryhill.org/about>.

¹⁰⁹ United States Department of the Interior, National Park Service, Heritage Preservation Services, *National Register of Historic Places Inventory Nomination Form Castleberry Hill Historic District*, (Washington D.C.: Government Printing Office, August 8 1985), 3.

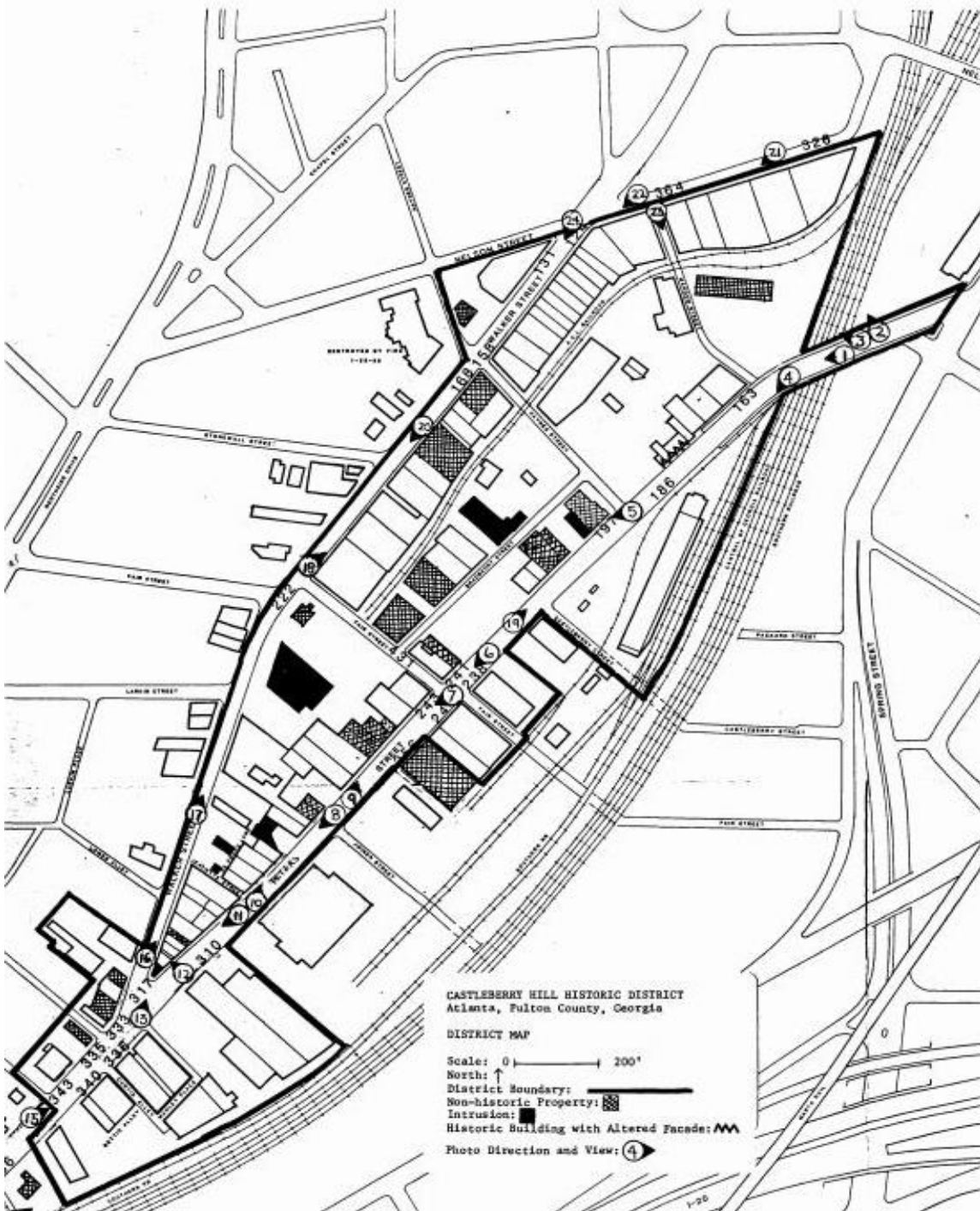


Figure 17. Castleberry Hill Historic District Map in the 1985 National Register Nomination (<http://www.castleberryhill.org/wp-content/uploads/2013/02/Original-Application-and-Designation-National-Historic-Register.pdf>).

for residences, but more typical to the other buildings the upper floors functioned as offices or warehouse supply space. The Victorian elements attributed to many of the commercial structures on Peters Street include such details as segmented and rounded arch windows, cast stone sills and copings, corbelled cornices, and decorative spandrel panels with terra cotta insets, fancy brickwork, stepped parapets, and door surrounds highlighted by name plaques, cast-stone surrounds, and entablatures.¹¹⁰

The architectural styles represented in the oldest commercial buildings in the district are classical, neoclassical revival and italianate. The buildings constructed between 1910 and 1950 show a range of architectural style with elements of Colonial or Georgian Revival, Art Deco, Art Moderne, and Modernism. One unusual structure in the district is a two-story bank building at 315 Peters Street dating from 1900, which is elaborately-detailed with a stone façade and classical detailing.

The Redevelopment of Castleberry Hill Historic District

With the exception of a few single-family residences and small businesses that survived, the warehouse district at Castleberry fell into disuse and became a concentrated area for crime in the 1970s. The majority of the historic district falls within census tracts 35, 36, and 43. Within the general area of Castleberry Hill, census data shows that the population declined from 1950 to 1980. For example, Tract 35 decreased from a population of 2,842 in 1950 to 1,760 in 1960, 771 in 1970 and 708 in 1980.¹¹¹

Prior to 1980, the Castleberry Hill neighborhood was zoned entirely I-1, for light industrial use.¹¹² Loft conversions began in 1983, when Mr. Bruce Gallman, one of the area's original

¹¹⁰ Ibid., 2.

¹¹¹ Tardiff, "Adaptive Reuse as a Catalyst for Redevelopment," 52.

¹¹² Ibid., 76.

developers, and other local investors, acquired a vacant 80-year-old warehouse and converted it into 16 loft apartments.¹¹³ During the 1980s artists and other working professionals moved into the area's lofts.¹¹⁴ Most of the occupants of these lofts were artists. Since then, small investors such as Rick Skelton and Grant Lundberg, bought other buildings in the neighborhood and converted them to lofts either for their own use or to rent. Most residential conversion occurred north of Haynes Street as well as some smaller commercial structures along Peters Street. These residential conversions were illegal under the I-1 zoning. It is noted that the viable turnout of residential units in the early 1990s, acknowledged from the success of several privately-funded projects, did not guarantee bank financing for building rehabilitations. According to Mr. Lundberg, the banks would extend a 55-60% loan to value ratio (75-90% was more common) so owner financing was the only option.¹¹⁵ The zoning changed from I-1, light industrial use, to C-5 along Walker Street, Peters Street, and north of Haynes Street between 1984 and 1991. C-5 zoning in Chapter 15 of the Atlanta Zoning Ordinance is called the Central Business Support District which supports multi-family uses.¹¹⁶ This change in zoning made the conversion to residential use legal at Castleberry Hill.

The designation of Castleberry Hill Historic District to the National Register of Historic Places became official on August 8, 1985. Between 1983 and 1991, there were as many demolitions in the district as there were alterations, according to the building permit data procured by the City of Atlanta Building Permit Department.¹¹⁷ By 1992, there were 120 lofts with 150 residents; the district

¹¹³ Castleberry Hill Historic Art District, "Castleberry Hill Historic Art District About," *Castleberry Hill Neighborhood Association*, <http://www.castleberryhill.org/about>.

¹¹⁴ 'Castleberry Hill Landmark District' Nomination Form, (Atlanta, GA, 2006), <http://www.castleberryhill.org/wp-content/uploads/2013/08/ch-history.pdf>, 3.

¹¹⁵ Tardiff, "Adaptive Reuse as a Catalyst for Redevelopment," 103.

¹¹⁶ *Ibid.*, 78.

¹¹⁷ *Ibid.*, 90.

had the largest concentration of loft apartments in the state.¹¹⁸ With the surge in popularity of loft living, the renovation and adaptive reuse of buildings continued, and the population grew. In 1992, the cost of non-renovated property was \$12 to \$15 a square foot, which was double the cost five years earlier. Renovated buildings in the district at this time were sold at \$40 to \$45 a square foot.¹¹⁹ The 1996 Olympics created an influx of development in the city of Atlanta. The neighborhood at Castleberry Hill was included in the ‘Olympic Ring Boundary’ of the Corporation of Olympic Development in Atlanta (CODA). The expenditures for neighborhood improvement at areas like Castleberry Hill, were a fraction of the federal funding which was given to the neighborhoods visible to the Olympic venue (shown in table 3).¹²⁰ This attempt for urban renewal in Atlanta neighborhoods met the obstacle of the lack of cohesion in communicating between the city planning and housing departments during the short window of opportunity.¹²¹

Table 3. Castleberry Hill Olympic funding (French and Disher, “Atlanta and the Olympics,” p. 382)

Neighborhood	Amount (in millions of dollars)
Summerhill	\$1.90
Mechanicsville	\$1.10
Vine City/Ashby	\$.93
Butler Street/Auburn Avenue	\$.64
Peopletown	\$.57
English Avenue	\$.53
Atlanta University	\$.47
Pittsburgh	\$.44
Home Park	\$.28
Old Fourth Ward	\$.22
Castleberry Hill	\$.20
Adair Park	\$.19
Ashview Heights	\$.18
Washington Park	\$.05
Total	\$8.17

¹¹⁸ Ford Risely, “Focus Georgia: Loft Living Southern-Style”, *New York Times*, January 26 1992, Real Estate Section, <http://www.nytimes.com/1992/01/26/realestate/focus-georgia-loft-living-southern-style-catching-on.html>, (accessed December 19th 2015).

¹¹⁹ Ibid.

¹²⁰ Steven P. French and Mike E. Disher, “Atlanta and the Olympics: A One-Year Retrospective,” *Journal of the American Planning Association* 63, no.3, (2007): 382.

¹²¹ David Butler, *Castleberry Hill Neighborhood Master Plan*, (Atlanta: David Butler and Associates, 2000), 17.

The Castleberry Hill Neighborhood Association (CHNA) was formed in 1998 with approximately 80 members, in response to a proposal to locate the Atlanta Baptist Mission Church at 316 Peters Street.¹²² By this time most of the remaining I-1, light industrial use areas in the district had been changed to SPI-1, Downtown Special Public Interest, and C3-C, Commercial Residential District. The last remaining industrial use was zoned at the parcels bounded by Nelson and Haynes Streets.¹²³ By 1999, the area of the historic district at Castleberry Hill had an array of multi-family low-rise residences as well as a modest assortment of mixed-use housing and single-family residences or duplexes.¹²⁴ It was at this time that local architecture firm, David Butler and Associates, was hired as a consultant by the CHNA and devised the Master Plan of Castleberry Hill (2000) using input from the Neighborhood Association and residents' ideas for future development.

Over the course of the following decade, cultural activity at the neighborhood emphasized its status as an arts district. By 2005, nine fine art galleries, three alternative exhibition spaces, and several restaurants set up alongside artist studios. The proximity to midtown Atlanta will continue to draw art galleries, restaurants, some residences, and small business to the area. The Master Plan of Castleberry Hill was key to helping the landmark districting, which was approved in 2006. At that time, the visual state of disrepair in the neighborhood was still apparent and the many vacant lots or boarded up buildings did not contribute to a feeling of neighborhood safety. Today the area is accommodates a variety of retail shops, restaurants, apartments and condos and the zoning is both commercial and industrial. There are thirteen restaurants that attract visitors and fourteen art galleries

¹²² Castleberry Hill Historic Art District, "Castleberry Hill Historic Art District About," *Castleberry Hill Neighborhood Association*, <http://www.castleberryhill.org/about>.

¹²³ David Butler and Associates, 'Castleberry Hill Neighborhood Master Plan Master Figures', (Atlanta: David Butler and Associates, 2000), 1.2.03.

¹²⁴ David Butler, *Castleberry Hill Neighborhood Master Plan*, (Atlanta: David Butler and Associates, 2000), 14.

comprising the CHNA-hosted monthly ‘Art Stroll’¹²⁵ which is the neighborhood’s biggest attraction for monthly visitors to the area. The amenities of the creative district include restaurants and art galleries, depicted on the Castleberry Hill ‘Historic Creative District Navigation Map’ in figure 18. Since 2011, The C-5 Central Business District has changed to Historic and Cultural Zone, HC-20N SA1 and SA2, reflecting the local landmark districting of Historic Subarea 1 and Historic Subarea 2. The SPI-1 and C-3 zoning at the northern end of the district changed to mixed-use, MRC-3-C and MRC-2-C.¹²⁶ There is no remaining industrial use zoned in the district, reflecting a full transformation in use since 1992.

Continued Redevelopment of Castleberry Hill Historic District

Castleberry Hill is going through a large new wave of development interest, spurred by the development of the new \$1.2 billion Mercedes-Benz Stadium, also called the new Falcons Stadium, currently undergoing construction in immediate proximity to the Castleberry Hill Historic District. The new stadium is estimated to be completed in 2017.¹²⁷

Two notable developments which have already been constructed are at the district are the Village at Castleberry Hill and the Castleberry Point apartment complexes. The Village at Castleberry Hill is a mixed-income apartment complex which accommodates 450 units. It is located at Northside Drive and McDaniel Street at the very northwest corner of the district.¹²⁸ Castleberry Point is a mixed-use complex with 110 condos and 33,000 square feet of retail, developed by

¹²⁵ ‘Castleberry Hill Historic Creative District Navigation’ Map, Atlanta: Castleberry Hill Neighborhood Association, <http://www.castleberryhill.org/wp-content/uploads/2013/02/ArtStroll-Map1.jpg>, (accessed September 15 2015).

¹²⁶ City of Atlanta, Georgia, *Official Zoning Map* (Atlanta, GA: Department of Planning and Community Development, Office of Planning, 2011), Sheet 23.

¹²⁷ *Atlanta Journal Constitution*, “Atlanta Council Passes Community Benefits Plan, Clears Up Construction”, December 3, 2013, <http://www.ajc.com/news/news/local-govt-politics/atlanta-council-passes-community-benefits-plan-cle/nb89x/> (accessed February 2 2016).

¹²⁸ David Butler, *Castleberry Hill Neighborhood Master Plan*, (Atlanta: David Butler and Associates, 2000), 18.

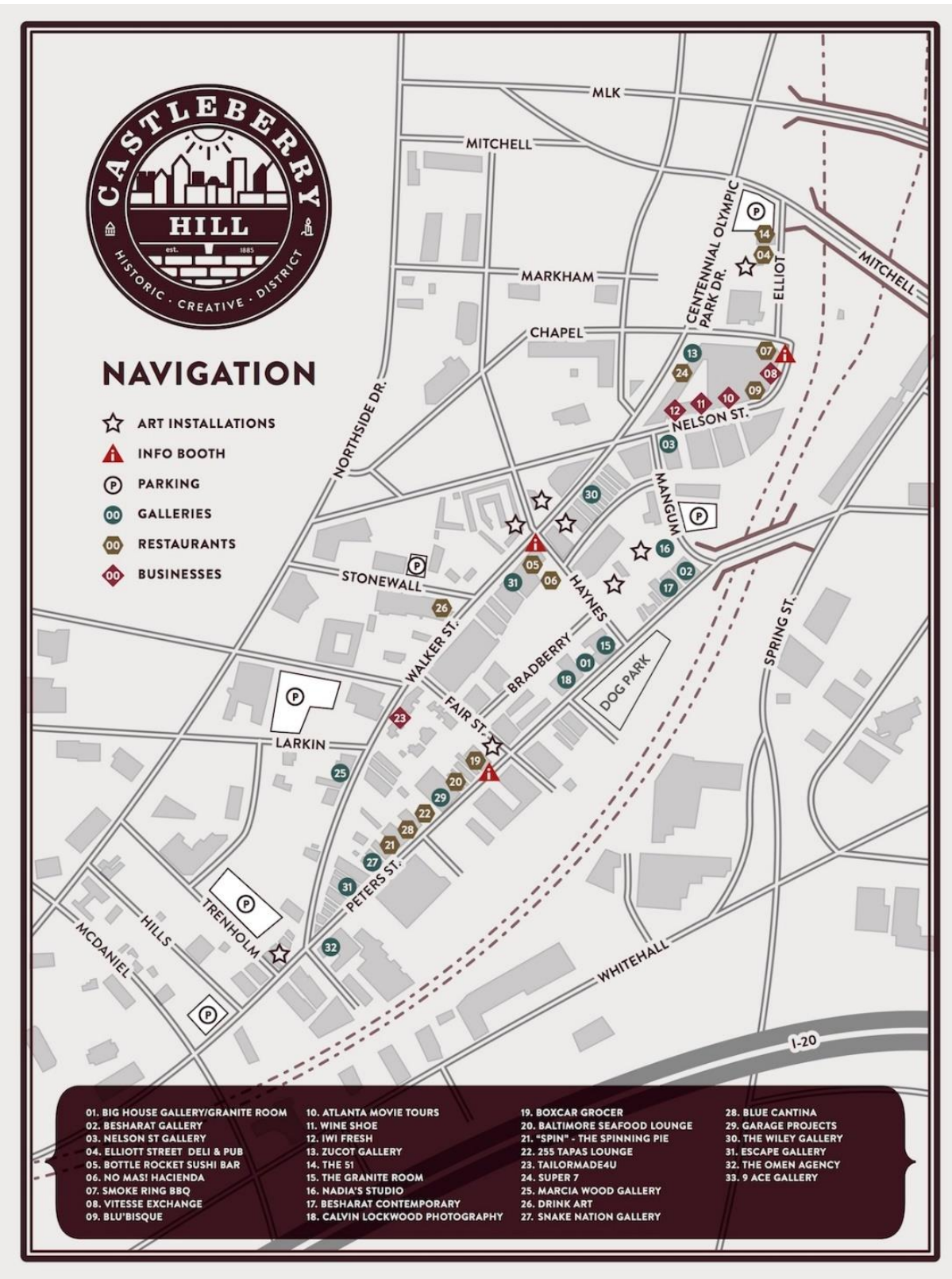


Figure 18. Castleberry Hill Historic Creative District Navigation Map (<http://www.castleberryhill.org/wp-content/uploads/2013/02/ArtStroll-Map1.>)

Gallman Development Group LLC founded by David Gallman, an early developer of residential lofts in the district. The most recent development proposal spurring from the stadium project is ‘Castleberry Park’ (figure 19) which at 350,000 sq. ft. is the largest downtown City of Atlanta project to date. The location is set within walking distance to the new stadium between Centennial Olympic Park Drive, and Mitchell, Chapel, and Magnum Streets. The design proposal by TSW Architects is a massive mixed-use residential development that includes a 200 room Hard Rock hotel with over 20,000 square feet dedicated to retail.¹²⁹ It is projected to create 800 construction jobs and 112 permanent jobs, according to Invest Atlanta. Invest Atlanta is the city of Atlanta’s economic development agency that financed \$4.2 million towards the project on November 20 2014.¹³⁰ Castleberry Park is currently under construction and set to be completed in the next year to two years. Gallman Development Group LLC, is also working as part of the team on the Castleberry Park Project and, in response to the investment at the northwest corner of the district, it is spearheading the reconstruction of the historic Mueller Lofts at 342 Nelson Street to reopen as



Figure 19. Castleberry Park Development Proposal, designed by TSW Architects (<http://www.tsw-design1.com/tsw-designs-hotel-castleberry-hill-serve-new-falcons-stadium/>).

¹²⁹ “TSW Designs Hotel in Castleberry Hill to Serve New Falcons Stadium”, *TSW Planners, Architects and Landscape Architects*, September 9, 2014, <http://www.tsw-design1.com/tsw-designs-hotel-castleberry-hill-serve-new-falcons-stadium/>, (accessed February 8 2016).

¹³⁰ *Atlanta Business Chronicle*, “Castleberry Gets Its Mojo Back”, December 5 2014, <http://arcnewsmanager.atlantaregional.com/templates/?a=53809> (accessed February 28, 2016).

‘Fulton Supply Lofts’ as 74 loft apartments.¹³¹

Lastly, a design completed by TSW Architects in 2013 called the Railside, is also projected for construction in the next two years directly sited on the rail line adjacent to Peters Street. The mixed-use development consists of four separate buildings for retail, office and over 180 condominium units. Rail Side, shown in figure 20, is going to be the location of the future TSW Architects office.¹³²



Figure 20. Railside Development Proposal, designed by TSW Architects (<http://www.tsw-design1.com/wp-content/uploads/2013/11/Railside.pdfz>).

¹³¹ “Construction Updates”, *Castleberry Hill Neighborhood Association*, <http://www.castleberryhill.org/association/construction-updates/>, (accessed February 8 2016).

¹³² “Railside Atlanta, Georgia”, *TSW Planners, Architects and Landscape Architects*, <http://www.tsw-design1.com/wp-content/uploads/2013/11/Railside.pdf>, (accessed February 28, 2016).

Chapter Summary

As is also evident at the other two case studies, South Main Street Historic District and Riverside Industrial District, the wave of recent development proposals at Castleberry Hill Historic District could impact the historic character of the district. Unlike the other two arts districts, the developments at Castleberry Hill are significantly fewer in number, which suggests the rate of development is slower. The landscape features that were impacted by city infrastructure improvements at South Main Street and Riverside Industrial District significantly affected the historic character and integrity of those districts and should be considered in the analysis of Castleberry Hill and the local regulations that protect it.

CHAPTER 5

CASTLEBERRY HILL CASE STUDY ANALYSIS

This chapter is an in-depth analysis of the historic character and integrity of the Castleberry Hill Historic District as impacted by its transformation into an arts district. The analysis begins with a comprehensive overview of the key physical characteristics of the landscape that define industrial heritage across the three case studies, included in the analysis of Castleberry Hill. The field survey of Castleberry Hill assesses the historic character and integrity of the district's historic resources and it is followed by the mapping analysis of changes made since the national register nomination in 1985. Lastly, the local landmark district regulations are evaluated.

Physical Aspects of the Historic Character and Integrity of Industrial Areas

The cultural landscape framework utilized by the National Park Service provides an additional analysis framework to apply to the case studies in order account for the landscape characteristics which define historic character and integrity. The Riverside and South Main Street case studies had characteristics that fit the building/structures, spatial organization, and circulation categories. This summary focuses on the physical evidence of past industrial uses and associations that are often overlooked by preservationists. The following categories for this analysis are derived from the cultural landscape analysis criteria.¹³³ These are listed in order of most to least important and only include what is applicable to the industrial landscape:

buildings/structures, patterns of spatial organization, circulation networks, areas of land use,

¹³³ Robert R. Page et. al, *A Guide to Cultural Landscapes*, 53.

topographical and natural features, small-scale features, and lastly, vegetation (figure 21). The order of these criteria and their level of importance was determined by the author according to the most distinguishable features of industrial heritage in the case studies, and the degree to which they defined the industrial area.

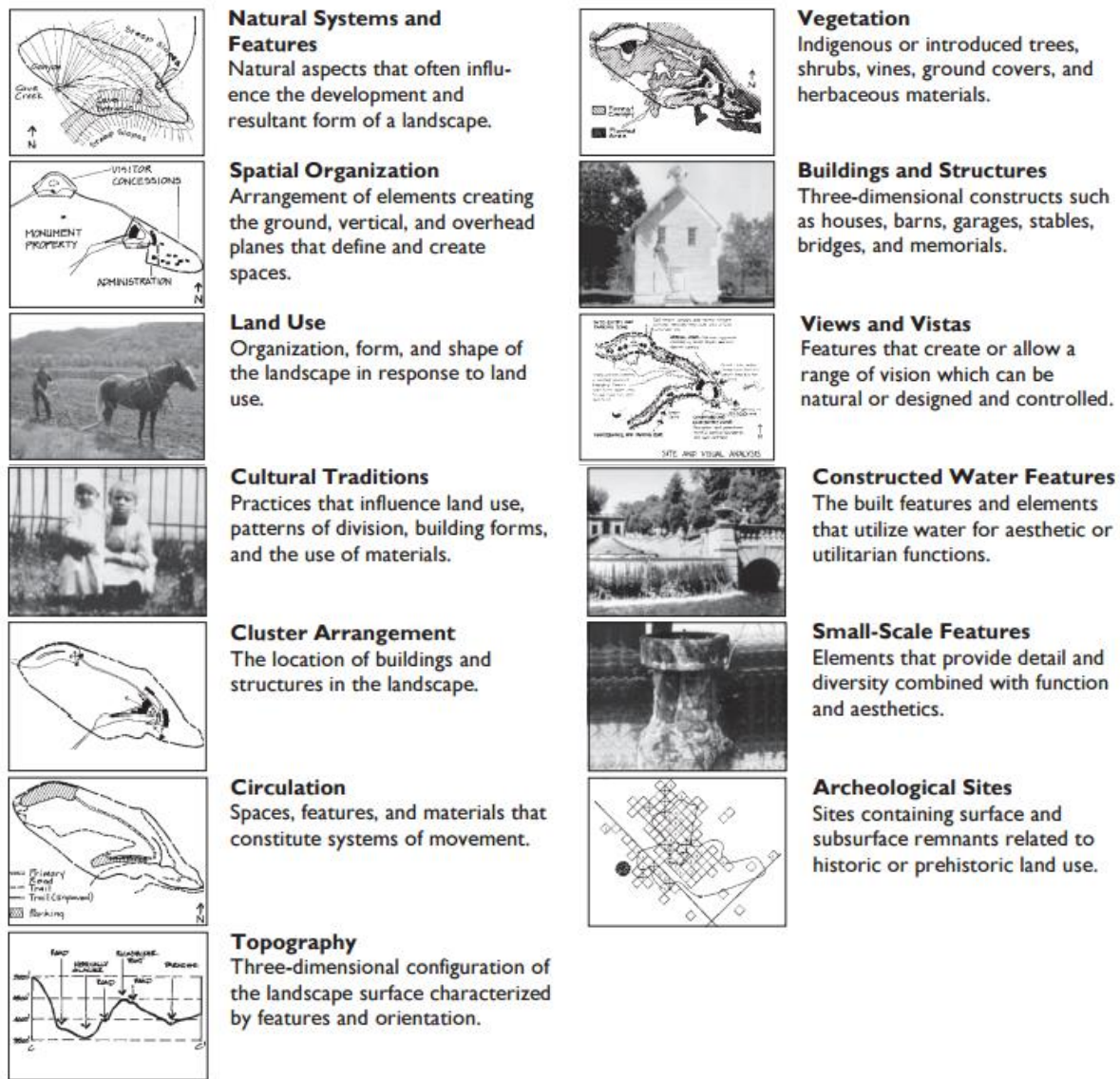


Figure 21. Cultural Landscape Features (Robert R. Page et. al, *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques*, p. 53.).

In historic industrial districts the early development patterns of the city's origins of growth from industry and trade are still evident in the street patterns. Figures 22, 23, and 24 show the maps of each district with the parcels and streets outlined, which reflects the development patterns. The spatial organization of the buildings in these districts is directly oriented around the location of the railroad which was central to their function. The railroad tracks are the most important defining site features. In Castleberry Hill and Riverside Industrial District, the tracks that run through the center of the district are no longer in use.

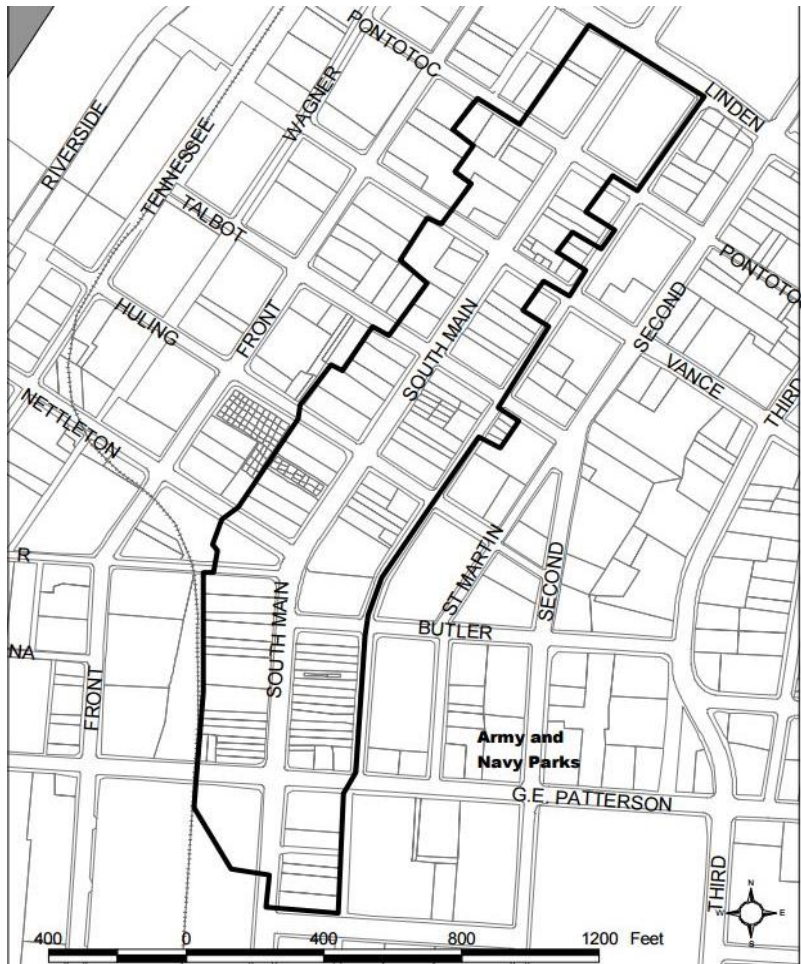


Figure 22. Map of South Main Historic District in Memphis, TN (<https://shelbycountyttn.gov/DocumentCenter/View/20127>).

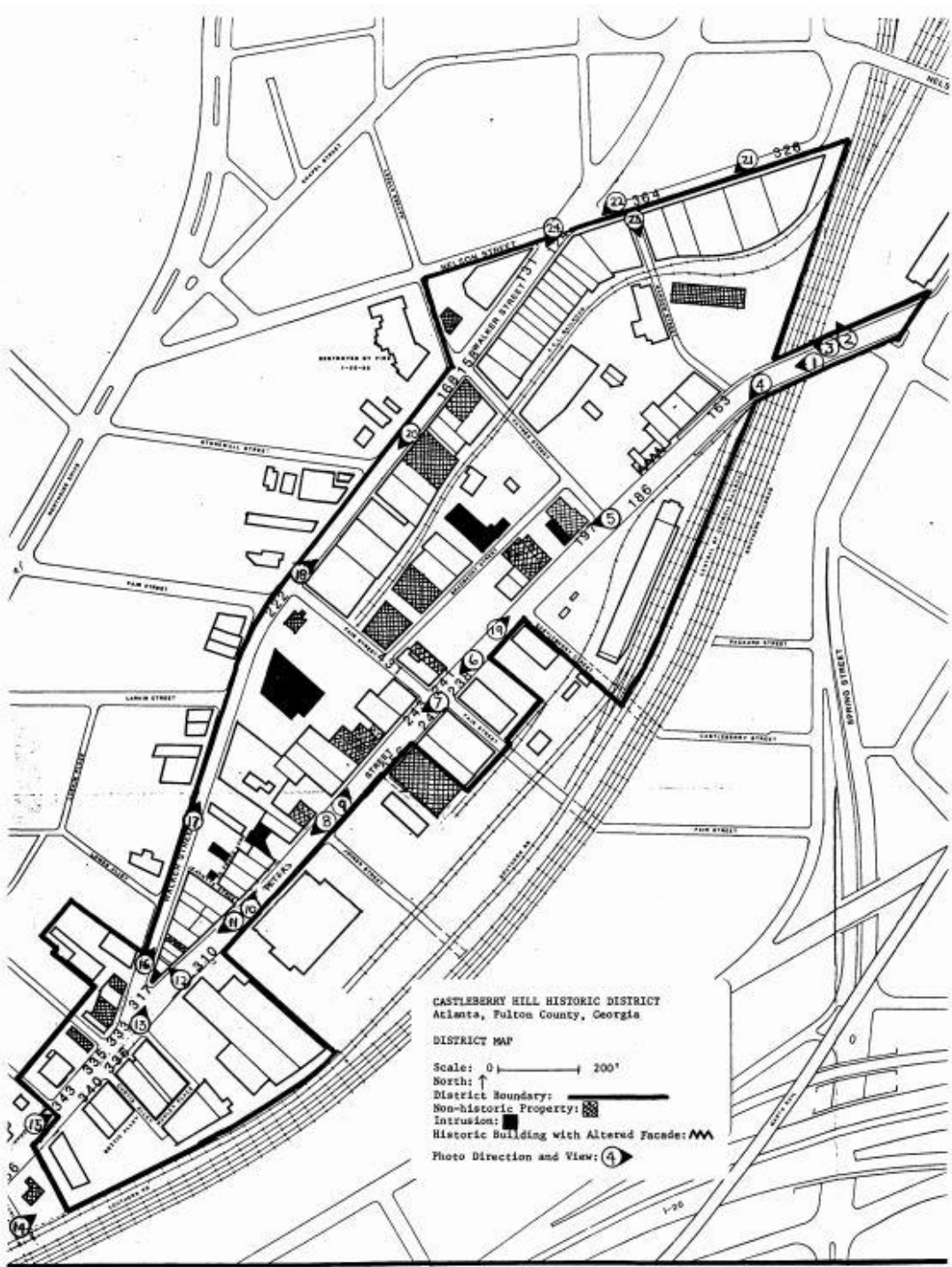


Figure 23. Map of Castleberry Hill Historic District in Atlanta, GA (National Register of Historic Places Inventory Nomination Form).

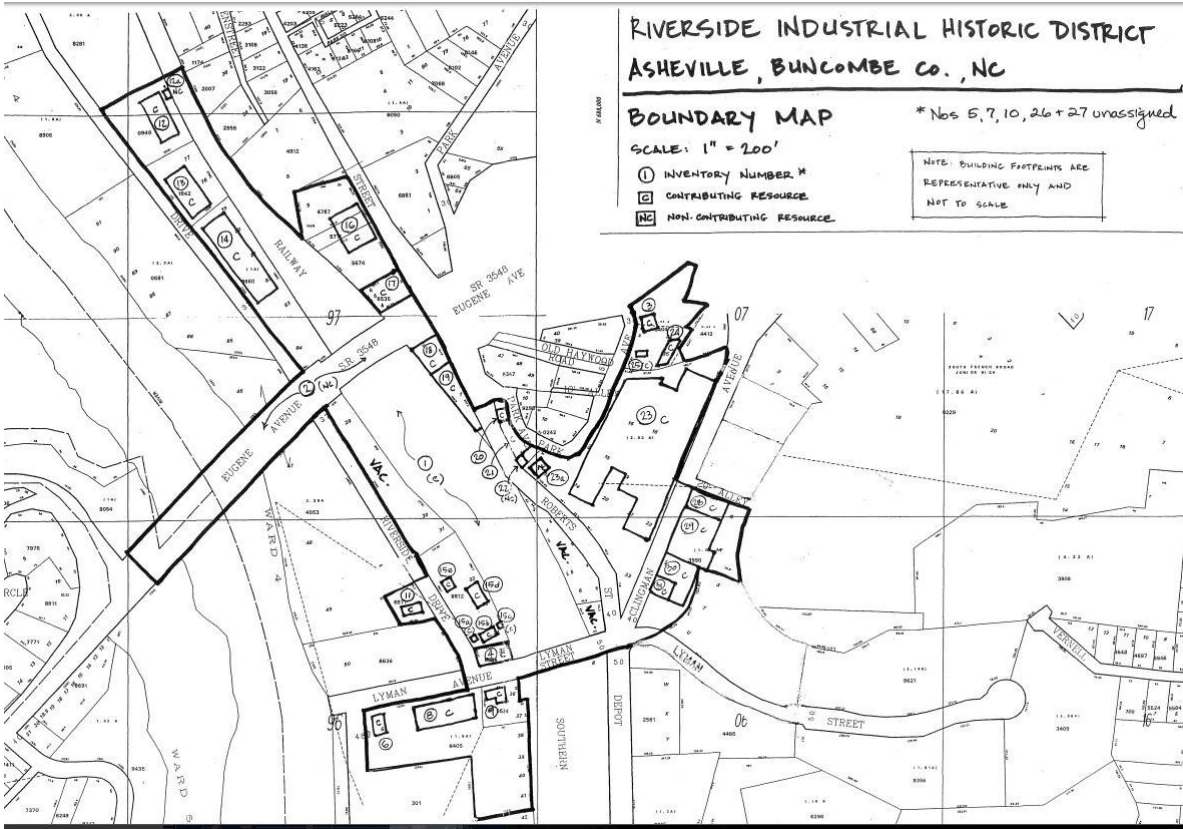


Figure 24. Map of Riverside Industrial Historic District in Asheville, North Carolina (National Register of Historic Places Inventory Nomination Form).

The circulation routes within these early industrial areas are wider than the modern day street. The principle roads in each district are major character-defining features because early industrial buildings were closely tied into the street and rail networks. In the case studies, the primary streets are among the oldest roads in the city and link these early industrial and commercial sectors to the downtown core. In Castleberry Hill the primary road at Peters Street, which is twenty feet wide, runs parallel to the Southern Railroad and the Central of Georgia Railroad lines. The secondary road, Walkers Street, which is thirteen feet wide, wraps the hillside in a curve making the street pattern more organic in form. The South Main Street Historic District is laid out on a street grid extending from downtown Memphis, along the primary road South Main Street. South Main Street is twenty-

five feet wide and the Memphis trolley line runs down the center of it. The district is eleven blocks long, with blocks averaging three hundred feet in length between the intersecting streets. The buildings also run in continuous blocks. In the Riverside Industrial District, the principal road that connects to the downtown core of Asheville is Haywood Road, which turns into Clingman Avenue. This principal road intersects two streets: Riverside Drive, which is twenty feet in width, and Roberts Street, which is thirteen feet in width. These roads run parallel to the French Broad River with the old Southern Railroad line situated directly between them. Historically there were no intersecting streets to create blocks, and as a result there remain large areas of open space between the structures.

The division of roads with secondary streets and alleyways is derived from the natural systems of the site. In Riverside Industrial District for example, the industrial area is located in a floodplain and the spatial organization is more disparate than the tight urban fabric of South Main Street and the moderate density of Castleberry Hill. Castleberry Hill and South Main Street are located at topographical high points and did not have the same development limits from natural features. In these early industrial areas, vegetation was not a feature of design nor even a noted characteristic. Land use in these districts was industrial. The manufacturing and distribution warehouses are clustered together and separate from the commercial structures that are clustered together. The warehouses used for storage, manufacturing, and distribution are typically situated in closest proximity to the rail line with loading docks, a small-scale architectural feature of industrial sites. The commercial structures are located nearby along an active road corridor. A defining feature of the early land use is the direct setting of the building to the road or rail line, with little to no setback. In Castleberry Hill, most buildings feature freight shipping and receiving doors placed at the loading dock level, and some buildings have trucking bays set into the building perimeter.

The building materials and architectural styles are also important to the historic character of the district. Most of the late-nineteenth- and early-twentieth-century industrial and commercial buildings in the three districts were constructed of wood or brick. In all three districts, the building heights range from one to three stories with the exception of the hotels at South Main Street Historic District which are eight stories tall. The architectural significance of these districts is that many of the buildings feature an adaptation popular during the Victorian era of the Romanesque and Renaissance buildings of northern Italy which is called the Italianate style. The architectural features of this style are corbelled or bracketed cornices, round or segmental arched window openings, and often a square tower. The late nineteenth, early twentieth century commercial architectural style is also evident at all three districts. These are typically rectangular plan brick buildings with flat roofs that have low or stepped parapets and flat facades. These also feature brick patterning or corbelling which creates wall panels and gives depths to the elevations. Castleberry Hill Historic District features standard or semi-mill construction which is not evident at the other districts. Riverside Industrial District differs from the other districts because it has a number of commercial buildings built between 1920 and 1930, which made use of concrete as a construction material.

Table 4 summarizes the physical characteristics that were described above. The framework of comparison of the historic physical features are: the architectural features important for preservation, the building materials, building scale, street pattern, massing and open space, street hierarchy and widths, and orientation of the district.

Table 4. Defining Physical Historic Characteristics (Generated by the author).

Defining Physical Historic Characteristics	Architectural Style	Building Scale	street pattern	block size	unique arch details	primary streets / # lanes / widths
Castleberry Hill Historic District	Late 19th- early 20th century commercial: Italianate, Commercial Style, Late Victorian	one- to three- story	organic, in relation to the railroad	400 x 800'	corbelled cornices, segmented and rounded arch windows, commercial: low or stepped parapets and brick corbelling for ornamentation	2 primary streets / 2 lanes / 17', 13'
South Main Street Historic District	Late 19th- early 20th century commercial: Beaux Arts, Georgian Revival, Chicago Commercial Style	one- to three- story (excepting two eight-story hotels)	parallel to the river	300 x 700'	cast stone window arches, cast iron attic vents	1 primary street / 2 lanes / 25'
Riverside Industrial Historic District	Late 19th- early 20th century commercial: Italianate, Commercial Style, Late Victorian	one- to two-story	parallel to the river	300 x 200'	corbelled cornices, segmented and rounded arch windows, commercial: low or stepped parapets and brick corbelling for ornamentation	2 primary streets / 2 lanes / 13', 20'

Assessment of the Historic Character and Integrity

Since its 1985 designation to the National Register of Historic Places, Castleberry Hill Historic District has undergone a new wave of adaptive reuse and alterations that have affected its historic character and integrity. The photographs referenced in the field survey are in Appendix A all of which are current (taken in 2016), after the nomination to the national register and the local landmark district designation.

Beginning at vantage point #5 of the national register nomination, the demolition at 197 Peters Street (figure A-1), permitted on January 29, 1992, was replaced by a new infill construction that followed the Landmark District Regulations compatibility rule. The detailing of the new building is slightly more ornate than the character of the historic structures in the district. The structure that had been located there at the time of the nomination was a non-historic commercial building. The two story commercial structure at 209 Peters Street is also indicated as a non-historic property on the national register historic district map. It is also an infill structure which generally meets the

compatibility rule excepting the storefront and the widows which are art deco in style and the tan paint color. This building is attached to 215 Peters Street, which is original to the historic district, which is unaltered excepting the application of a slate blue paint to the façade. The storefront was altered by installing windows that comply with the landmark regulations by matching the historic patterning. The differences in these structures are visible when comparing vantage point #5 with figures A-2 and A-3. Vantage point #19 records 222 Peters Street, shown in figure A- 4, which is unaltered regarding the historic character. A door was installed where a window had been at the southern face.

Vantage point # 6 in the national register nomination shows the historic properties at 239 and 238 Peters Street, next to another new infill building. The three-story infill housing constructed at 225-235 Peters Street (Figure A-5) is in keeping also with the landmark regulations compatibility rule featuring plain running bond brick veneer and decorative parapets of alternate square, rectangular, and ovular design. The building at 237 Peters Street directly adjacent to the infill housing is a non-historic structure, which generally matches the nineteenth century commercial character excepting that it is painted a bright purple (Figure A-6). The purple paint color detracts from the feeling and workmanship aspects of integrity of the historic property. The historic structure at 239 Peters Street, a two-story historic commercial building at the time of the nomination, has been modified to an extreme degree, as shown in figure A-6. Parts of the historic structure are visible as slender columns of brick and the continuation of the original façade is visible, but it is otherwise completely replaced by a concrete adaptation featuring a domed roof. It is listed in the Building Permit Data to have undergone fire repair February 8, 1992.¹³⁴ This illustrates one of the most blatant departures from historic character of an alteration made in the district but does not explain

¹³⁴ City of Atlanta, Building Permit Department, https://aca.accela.com/Atlanta_Ga/Default.aspx. Atlanta, GA, (accessed February 9 2016).

why the new construction was not a reconstruction of the historic structure. Across the street at 238 Peters Street is the historic Kingan & Co which has been painted a pale white color, since the time of the nomination along the foundations and the extrusions which demarcate the stories and bays (Figure A-7). The paint does not obscure the workmanship, design or material aspects of integrity of the building.

Vantage point #7 includes several historic commercial structures on the western side of Peters Street and a significant warehouse loft on the east side. The building which had been located at the time of the national register nomination at 243 Peters St. was demolished September 14, 1987 and now it is the site of a parking lot (Figure A-8). The structure had been a historically significant, two-story brick nineteenth-century commercial building with modest architectural detailing and large storefront awnings. The reason for the demolition is uncertain and it detracts from the historic integrity of the setting. Across the street at 244 Peters Street (Figure A-9) is an original Swift & Company warehouse which is beautifully rehabilitated and maintains the historic character. The adjacent structure, 245 Peters Street was significantly altered to create the storefront façade with large-scale windows that are contemporary with the conversion of the structure to retail. The alteration does not follow the landmark regulations for fenestration which is compatible with the other structures in the district (Figure A-10). 249-259 Peters Street is a contiguous row of commercial buildings visible in vantage point #7. The structures at 249, 250, and 251 Peters Street have been repainted, white and black and white, respectively, since the time of the nomination; these are non-historic properties.

263 and 267 Peters Street (Figures A-11 and A-12) are visible in vantage point #9. 263 Peters Street is unaltered except for the replaced second-story windows which have no muntins and the paint which has been applied to the garage, and inset entryways. 267 Peters Street is painted a dark

brown, whereas it had formerly matched the aesthetic of 263 Peters Street. The painted surface does not follow the landmark district regulations which specify that the original building material be unpainted. The new windows that have been added to the first and second stories have compatible historic fenestration. The awning has been removed and balconies have been added to the side of the building where the original brick fabric is left visible. The balconies detract from the workmanship, design, materials, and feeling aspects of integrity because they are distinctly modern alterations which are incompatible with the period of significance, which is the turn of the nineteenth century.

Vantage points #8 and #10 show the historic commercial buildings that comprise 275-305 Peters Street. 279 Peters Street was a historic structure that was recorded for demolition permitting on March 28, 1988.¹³⁵ The non-historic structure at 281 Peters Street recorded on the district map for the national register nomination is contemporary retail infill construction that completely departs from the historic footprint (Figure A-13). It is attached to the historic commercial block at 285 Peters Street, which has a new wooden double-door installed at the lower-story as an additional entry way, as well as a decorative iron gate installed at the original entry way. The remaining structures in the block (Figures A-14 and A-15) have retained their historic character; the contemporary storefront windows had been installed by the time of the national register nomination. The white paint that had been applied to 291 and 295 Peters Street at the time of the nomination has been removed at 295 Peters Street except around the decorative geometrical motif atop the storefront windows (Figure A-15).

Vantage points #11 and #12 depict the remaining commercial structures on the western side of Peters Street. The one-story commercial structures at 299-301 Peters Street are unaltered. There have been significant improvements made to the façade at 305 Peters Street since the time of the national

¹³⁵ City of Atlanta, Building Permit Department, https://aca.accela.com/Atlanta_Ga/Default.aspx. Atlanta, GA, (accessed February 9 2016).

register nomination through the installation of new windows, which are in keeping with the compatibility rule for fenestration. This replacement of the previous contemporary store façade visible in the 1985 photograph, is far more suitable, in terms of keeping with historic character. The lower story is painted a light beige with light blue detailing (Figure A-16). The commercial awning at 309 Peters Street has been removed and the windows have been replaced by one-over-one plain glass windows with no muntins (Figure A-17). 309-A is a non-historic structure. 311 Peters Street, visible in vantage point #12, has had notable changes made to the storefront where the plain glass has been replaced and new longitudinal windows have been installed directly above the storefront window. The painted advertisement has been preserved in keeping with the fourth standard of the *U.S. Secretary of the Interior's Standards for Rehabilitation*. The former store title was removed, directly above it (Figure A-18). Figure A-19 shows the classical stone bank, 315 Peters Street, which is one of the district's unique architectural resources, where the contemporary storefront evident in the national register nomination photograph, had been altered by new wood partitions bordering the window frame. The building is currently in disrepair and boarded up. The other historic resources on the eastern side of Peters Street are not depicted in the national register nomination. Figure A-20 shows 316 Peters Street, formerly the location of the Atlanta City Baptist Rescue Mission, which still retains the original windows. Figure A-21a shows 330 Peters Street and Figure A-21b shows 331 Peters Street, the two historic resources at the southern end of Peters Street, which are in keeping with their original historic character excepting the contemporary storefront adaptation and the garage addition.

The resources at the southern end of Walker Street are depicted in vantage point #13 in the national register nomination. 333 Walker Street is now painted with a large mural depicting an African American boy with the title 'Nobody' spread across it (Figure A-22). 323 Walker St. has

been subdivided into three different business with three different paint palettes to demarcate them (Figure A-23). The alterations to the exterior of these historic buildings do not meet the landmark regulations but it cannot be denied the personality which the paint attributes to the structures. The design, feeling, association, and materials aspects of integrity are largely impacted by the contemporary paint decoration. 313 Walker Street is boarded up and currently vacant and the exterior alterations like the other resources at the south end of Walker Street are a significant departure from the landmark district regulations. ‘Stable’ is written in brown paint across the top of the entry, which is a large wood double door with a white horse painted on the front. The bottom half of the building is painted slate blue and the upper half is painted white (Figure A-24). The other door on the façade is also a rustic wood replacement.

Vantage point #17 comprises the western and eastern side of Walker Street, south of Fair Street, facing north. 274 Walker Street was subject of numerous complaints to the Building Permit Department between 2012 and 2014 when the electricity was reported off for over sixth months. The conditions implicated collapse of the structure, and it was reported as dangerous due to the outdated fire system. It was issued a permit for commercial demolition in 2015.¹³⁶ The loss of the historic structure detracts from the setting of the historic district, an aspect of its integrity. 291 Walker Street (Figure A-25) is a one-story commercial structure painted a light blue color which differs from the other buildings in the district given the large parcel of land which surrounds it. The condition of the concrete landing is poor and needs to be repaved. At 263 Walker Street and 261 Walker Street (Figure A-26) is a one-story stone commercial building, unaltered, and a two-story typical nineteenth century commercial building. The brick building retains the historic painted advertisements on the façade in keeping with the fourth standard of the *U.S. Secretary of the Interior’s Standards for*

¹³⁶ City of Atlanta, Building Permit Department, https://aca.accela.com/Atlanta_Ga/Default.aspx. Atlanta, GA, (accessed February 9 2016).

Rehabilitation. The sides and the door and window replacements are suitable matches to the historic character of the period of its construction. 251, 253, 255 Walker Street are combined into a single commercial complex and painted green on the front façade but left bare on the sides of the structures. The windows at 255 Walker Street have been filled in with brick. Facing these structures is the former ‘American Laundry,’ 256 Walker Street, a large-scale commercial warehouse which has been partially demolished due to roof damage (Figure A-27). The structure retains its original windows and wood doors, with the exception of two sets of commercial-grade glass doors that have been installed. Adjacent to this structure at the time of the nomination was a non-historic building at 222 Walker Street, which was permitted for demolition on January 7, 1991.¹³⁷ There is a large multi-complex, mixed-use residential development at this location now on the corner of Walker Street and Fair Street. The structures at 239, 235, and 229 Walker Street are not recorded in the national register nomination photography log (Figure A-28). Each of these resources is painted on the exterior. These now face opposite a new residential mixed-used complex (Figure A-29). The new construction does not match the style or massing of the historic character and detracts from the setting category of historic integrity.

Vantage point #18 shows the section of Walker Street north of Fair Street and south of Stonewall Street, although the view only includes the eastern side of the road. Included in this viewpoint are the historic resources in Figures A-30, A-31 and A-32. The second-story windows at 210 Walker Street, which features a neoclassical façade, were replaced with simple one-over-one single-pane glass in 2015 according to the building permit that described the earlier windows as “rotted.”¹³⁸ The windows on the first story have been covered with a metal grill for security purposes (Figure A-30). The windows at 204 Walker Street were also replaced with one-over-one single-pane

¹³⁷ City of Atlanta, Building Permit Department, https://aca.accela.com/Atlanta_Ga/Default.aspx. Atlanta, GA, (accessed February 9 2016).

¹³⁸ Ibid.

glass (Figure A-31). The fenestration at the second story of 200 Walker Street is in keeping with the landmark regulations and the first story has been replaced in the same manner as the other resources at this part of Walker Street, with the addition of a garage door as well (Figure A-32). The paint at 192 Walker Street, was removed which restored the façade to the historic appearance. Where the photograph from 1985 shows a sign inlaid on the brick façade, there is now a small awning (Figure A-33). Figure A-34 depicts the small one-story commercial building on the west side at 211 Walker Street, which is not included in the national register nomination photography log. The windows have been replaced by contemporary plain storefront glass, and art-deco style metal screens have been installed on top. These new features detract from the feeling, workmanship, association, materials, and design aspects of integrity.

Vantage point # 20 shows the resources where Stonewall Street meets Walker Street, facing southwest. At the corner of Stonewall Street, 199 Walker Street, is a small one-story structure (Figure A-35) around which infill housing has been constructed that meets the historic character compatibility requirement of the landmark district regulations. The material of the recessed façade and the exterior windows on the building is wood, which is somewhat peculiar and could suggest a later replacement. The remainder of the building has been returned to a bare brick exterior whereas the photograph from 1985 shows it painted white. 188 Walker Street (Figure A-36) features the same diamond pattern motif as 291 and 200 Walker Street. The second story windows are original, and the exterior surface has been treated with yellow paint. 184 Walker Street (Figure A-37a) is a non-historic structure, as is the contemporary building next to it at 180 Walker Street, which features industrial details and is painted a vibrant red (Figure A-37b).

Vantage point #24 shows the resources at the northern end of Walker Street, south of where it meets Nelson Street, facing southwest. To match the framing of the historic photograph the resources

in this section are analyzed in reverse order beginning at 130 Walker Street, where it meets Nelson Street, and ending at 158 Walker Street where it meets Haynes Street. The resources at 185-156 Walker Street are not viewable in the national register photography log. A storage facility has replaced the resources at 165 Walker Street and the structure is painted with official murals commemorating the history of the district. Figure A-38 shows 132-136 Walker Street. The historic structure at 124 Walker Street was permitted for demolition on February 15, 1991;¹³⁹ the corner of this building is just visible at the edge of the photograph in Vantage point #24. 130 Walker Street is unchanged in its historic attributes. It has a new garage door installation. At 132 Walker Street the metal sheet which formerly covered the first story has been replaced with a brick façade, restoring the historic character. The garage door was replaced with a contemporary glass door framed by large single pane windows and the remaining historic brick, adjacent to the singular brick column at the entry, has been painted a beige color. The security grille which had covered the second story windows, which are original, has also been removed. 134 Walker Street retains the original windows on the second story and the garage doors have been removed to create a covered entry to the two residential units inside. 136 Walker Street has had the second-story original windows replaced by contemporary one-over-one single pane glass. The sign in the 1984 photo has been removed. 142, 144, and 150 Walker Street are visible in Figure A-39. The storefront at 142 Walker Street has been decorated with a metal security grille over the windows that is distinctly contemporary. 144 Walker Street is painted olive green and beige. The lower story has been altered with a curvilinear wall adjacent to the entry with a large glass block window that is also distinctly contemporary. The second-story windows of these structures are original. 143 Walker Street, on the opposite side of the street, is unaltered since 1985 and still painted a light beige color. Figure A-40 shows 150 Walker

¹³⁹ City of Atlanta, Building Permit Department, https://aca.accela.com/Atlanta_Ga/Default.aspx. Atlanta, GA, (accessed February 9 2016).

Street where another curvilinear wall with a large glass block window is installed at the entry as well as at the flat façade between the garage and this entry. The second- and third-story windows are a mix of contemporary plain glass windows and the original windows. Figure A-41 shows the site of the demolished historic structure at 156 Walker Street. It is visible in the 1985 photograph as the one-story white building. Figure A-42 shows 158 Walker Street at the front and the side at Haynes Street. This structure has also had a number of contemporary plain glass window replacements at the second story. The copper rain gutters have turned green and could be replaced.

Vantage points #22 and #23 shows Mueller Lofts at 376 Nelson Street, which have retained the historic character of the original structure since the time of the national register nomination. The site has been improved with new window installations on the second story that match the historic quality of the originals, which had been bricked in 1985 (Figure A-43). Vantage point #21 shows the Nelson Street section of the district at the former Fulton Supply Company, 342 Nelson Street. This property (Figure A-44) has unfortunately fallen into disrepair since 1985. The stone façade has been replaced with sheet metal and has been painted at some parts with graffiti. Figure A-45 shows the last resource at the northern end of Nelson Street, 326 Nelson Street, which is a fine rehabilitation of the industrial warehouse that retains the historic character of the original structure.

The historic resources in the block bounded by Haynes Street, Peters Street and Magnum Street are not recorded in the photography log of the national register nomination; they are not included in the analysis of historic character.

Mapping Analysis of the Changes 1985-2016

The analysis of the overall development process in Castleberry Hill Historic District is recorded in the maps, depicted in figures 25, 26, and 27. These were derived from GIS data from the Fulton County planning office. The maps track the demolitions, new construction, and conversions to

residential use as part of the reuse process since 1985. The ‘Demolitions Map’ (figure 25) suggests that new construction and infill projects are located in areas that already have non-historic structures, or where historic structures had been demolished. This is ascertained when comparing the areas of infill along north Peters Street and Fair Street in figure 26, ‘New Construction Map’.



DEMOLITIONS (1985-2015)
CASTLEBERRY HILL HISTORIC ART DISTRICT
ATLANTA, GA

SCALE 1 : 250 

Figure 25. Demolitions Analysis Map.



NEW CONSTRUCTION (1985-2015)
 CASTLEBERRY HILL HISTORIC ART DISTRICT
 ATLANTA, GA


SCALE 1 : 250 

Figure 26. New Construction Analysis Map.

The changes to use in the buildings of the Castleberry Hill Historic Art District are recorded in the maps titled 'Residential Conversion' (figure 27). This map also shows the properties at the district that are currently vacant. It is notable that most vacant properties exist at the southern



RESIDENTIAL CONVERSION
CASTLEBERRY HILL HISTORIC ART DISTRICT
ATLANTA, GA

SCALE 1 : 250



Figure 27. Residential Conversion Analysis Map.

portion of the district where Walker Street meets Peters Street. Most of these are commercial structures that do not suit residential conversion. It should be noted that most of the commercial buildings along Peters Street have vacancies at the second-story. The converted residences are in the northern portion of the district where the standard mill building type was suited for large-scale residential conversions.

Evaluation of the Castleberry Hill Local Landmark District Regulations

Castleberry Hill Landmark District was designated in 2006 as a local landmark district for historic, cultural and architectural significance, as set out in Section 16-20.004 of the Code of Ordinances of the City of Atlanta. For Group I, Historic Significance, the district qualifies for all three criteria: (1) a building or site closely associated with the life or work of a person of exceptionally high significance to the city, state, or nation, (2) a building or site associated with an extremely important historical event or trend of national, state, or local significance and (3) a building or site associated with an extremely important cultural pattern or social, economic or ethnic group in the history of the city, state or nation. For Group II, Architectural Significance, the District meets 1, 2, 5, 6, and 7 of the criteria. In order, these are: a building or site that clearly dominates or is strongly identified with a street scene or the urban landscape; a building or site which is an exceptionally fine example of a style or period of construction that is typical of the City of Atlanta; a building or site which is an example of an exceptionally fine unique style or building type; a building or site whose design possesses exceptionally high artistic values; and a building or site whose design exhibits exceptionally high quality craftsmanship. For Group III, Cultural Significance, the district qualifies for criteria 1 and 2: a building or site that has served at a major, city-wide scale as a focus of activity, a gathering spot, or other specific point of reference in the urban fabric of the city and a

building or site by its location that is broadly known or recognized by residents throughout the city.¹⁴⁰

Section 16-20N.001 gives the statement of intent for the regulations at Castleberry Hill Landmark District which is composed of eight statements that pertain to regulating new development in order to preserve the historic character of the district. The first is “To preserve the historic physical pattern of the district, including the spatial relationships between buildings, and the spatial relationship between buildings and the street.” The second is “To preserve the architectural history of the district including commercial and industrial buildings that were constructed from the 1890s to 1959, including the largest concentration of historic warehouses in the city.” The third ensures “new development is complementary and compatible with the existing historic structures in the district.” The fourth is “To ensure that new construction is consistent with the character of the subarea of the district within which it is to be built and that such new construction blends harmoniously with the historic character of the entire district.” The fifth is “To ensure that new development that uses contemporary design and materials is compatible with and sensitive to the historic character of the Castleberry Hill Landmark District.” The sixth and seventh statements pertain to creating compatible economic development that promotes a “livable sustainable neighborhood” and increases pedestrian connectivity. The eighth point is “To preserve and enhance the historic and architectural appearance of the district so as to substantially promote the public health, safety, and general welfare.”¹⁴¹

The *Castleberry Hill Landmark District Guidelines* are divided into two subareas: the Historic Core (Subarea 1) and Transitional Historic Areas (Subarea 2). These areas and the landmark district boundaries are shown in figure 28.

¹⁴⁰ City of Atlanta, *Code of Ordinances- Chapter 20N*, (Atlanta, GA), https://www.municode.com/library/ga/atlanta/codes/code_of_ordinances (accessed September 15 2015).

¹⁴¹ Ibid.

Section 16-20N.006 outlines the requirements for certificates of appropriateness (COA) wherein only Types II, II, and IV certificates of appropriateness are required in the district. These are required for minor alterations to the façade of any principle structure including, but not limited to, exterior stairs, landings, railings, awnings, canopies, and front stoops; as well as the construction of fences, walls, retaining walls, accessory structures, and paving. Type III certificates of appropriateness are required for construction of all new principle structures and any major alterations and additions to an existing principal structure, including changes made to the roof. Type IV certificates of appropriateness are required of any demolition or moving of any contributing principle structure, including partial demolitions when they result in the loss of significant historic architectural features.¹⁴²

The following section, Section 16-20N.007 gives the general regulations for the Castleberry Landmark District. These are the standards for preserving the historic character of the unique site features that are original to the historic design, as well as any subsequent changes that have acquired significance in their own right. It also explains the compatibility rule pertaining to alterations and additions to existing structures and new construction. The compatibility rule requires that alterations must approximately match the design, proportions, scale and general character of the surrounding context. There are variances, special exceptions and appeals that can be considered by the commission, as well as financial hardship exemptions, which are explained in this section.¹⁴³

The design standards at the Castleberry Hill Landmark District are outlined in part 9 of Section 16-20N.007. These standards regulate the changes that will continue to be made at Castleberry Hill. Specific Regulations for Historic Core, Subarea 1, and Transitional Historic Areas, Subarea 2, are given in Section 16-20N.008. The intent described for Subarea 2 is to encourage neighborhood-

¹⁴² Ibid.

¹⁴³ Ibid.

oriented development, promote pedestrian safety and connectivity, and recognize Centennial Olympic Park Drive as an important gateway to the district. The design standards for each area of the district give specific criteria for construction and alterations of principle buildings pertaining to building height maximums, ornamentation (building elements), fenestration, facades, lighting and storefront illumination, loading areas and accessory features, driveway widths and materials, sidewalk regulations and street furniture (including outdoor seating), tree planting, trash receptacles and newspaper vending boxes, and decorative pedestrian lights. It is notable that the height of a principle structure in the district may not exceed 40 feet unless the first floor retail space exceeds 12 feet, in which case there is granted a ten percent height bonus, maximized at 44 feet. The properties along Nelson Street, northeast of Magnum Street, allow a 10-foot height bonus, maximized at 50 feet. As for materials, painted and reflective glass are not permitted and the façade of any principal structure facing a public street must be brick, stone, and true stucco with a smooth finish, not painted.¹⁴⁴

There are permitted uses outlined in part 2 of Section 16-20N.008 which would pertain to any new development proposals for adaptive reuse in the district. Multi-family dwellings, two-family dwellings, and single-family dwellings are permitted with the mixed uses described so long as each make up 20 percent of the total floor area. Eating and drinking establishments, museums, galleries, auditoriums, libraries and cultural facilities, and professional or service establishments (not hiring halls) may not exceed 5,000 square feet of public areas. Other uses such as retail, bakeries or delicatessens, specialty shops (antiques, gift shops, apothecary shops, art and craft stores), barber and beauty shops, tailoring and repair shops may not exceed 2,000 square feet of floor area.

¹⁴⁴ City of Atlanta, *Code of Ordinances- Chapter 20N*, (Atlanta, GA), https://www.municode.com/library/ga/atlanta/codes/code_of_ordinances (accessed September 15 2015).

The final section of the landmark district regulations, Section 16-20N.009, pertains to regulating additional uses at the district. Among the specifically prohibited uses, whether as primary or secondary use, are a cinema, bowling alley, pool hall, amusement arcade, tattooing or piercing, massage parlor, skating rink, adult businesses, package stores, pawn shops or other loan companies which are not official institutions. The eating and drinking establishment provisions restrict the location of any eating and drinking establishment with an alcohol license, so long as the sale of alcoholic beverages make up less than 50 percent of gross sales, to minimum 250 foot distance from similar establishment. Otherwise it can be placed within a mixed-use facility greater than 10,000 square feet.¹⁴⁵ Any new non-residential use in the district must provide one parking space for each 300 square feet of floor area. In 2008, this section of the landmark district regulations was amended to state that the location of parking is restricted to the rear or side of the building and one space is required for each 100 square feet of floor area at eating and drinking establishments that procure more than 60 percent of gross income from the sale of alcohol, for Subarea 1.¹⁴⁶ For Subarea 2, this section of the ordinance was also amended in 2008 to grant more flexibility for nonresidential reuse by stating that for eating and drinking establishments that derive more than 60 percent of gross income from the sale of alcoholic drinks, it is required to have one parking space for every 75 square feet of floor area.¹⁴⁷ This is to include areas within an existing building where walls have been removed and a permanent roof remains. It is also established in the amendment to the ordinance that non-residential uses which were not eating or drinking establishments required no off-street parking if occupying a single lot less than 4,000 square feet.¹⁴⁸ See Appendix B for a copy of these related

¹⁴⁵ City of Atlanta, *Code of Ordinances- Chapter 20N*, (Atlanta, GA), https://www.municode.com/library/ga/atlanta/codes/code_of_ordinances (accessed September 15 2015).

¹⁴⁶ Kwanza Hall, "An Ordinance," August 27, 2008, <http://www.castleberryhill.org/wp-content/uploads/2013/02/CHLDtextamend082708-08O0201.pdf>, 5.

¹⁴⁷ *Ibid.*

¹⁴⁸ *Ibid.*

sections of the city of Atlanta Code of Ordinances for Castleberry Hill Landmark District, Sec. 16-20N.006-.009.

Summary of the Findings at Castleberry Hill Historic District

The field study focused on alterations that were made to the façades of the historic resources in the district. The most common observed changes that did not conform to the landmark district regulations are an application of paint to the exterior surface and installation of contemporary, plain glass windows. Most of the commercial buildings have had contemporary storefronts installed since before the time of the national register nomination. The other non-commercial resources in the district, however, typically have new windows that do not meet the compatibility rule for fenestration in the landmark district regulations.

Two blatant departures from the historic character of the period of significance are at 267 and 239 Peters Street. At 267 Peters Street the addition of contemporary balconies detracts from the character and integrity of the historic building. The reconstruction at 239 Peters Street is the most blatant departure from the historic character of the district. The new modern facility, although it retains some of the original brick piers at the façade, does not at all match the original structure or meet the compatibility rule in terms of style, materials, and aesthetic. It is uncertain why the reconstruction was allowed at this site or if such an occurrence could happen again at another site, like at the recent demolition of 256 Walker Street.

There are several cases of exemplary rehabilitation that uphold the standards of the landmark district regulations and the *U.S. Secretary of the Interior's Standards for Rehabilitation*. 261 Walker Street, retains the historic painted advertisements on the façade in keeping with the fourth standard of the *U.S. Secretary of the Interior's Standards for Rehabilitation*. The sides and the door and window replacements are suitable matches to the historic character of the

period of its construction. 326 Nelson Street is a fine rehabilitation of the industrial warehouse that retains the historic character of the original structure with suitable window replacements matching the original fenestration, but it has been painted a light beige. 244 Peters Street, formerly Swift & Company warehouse, is beautifully rehabilitated and maintains all of the elements of the historic character.

Several properties were improved since the time of the national register nomination whereby the non-historical elements were replaced with more suitable alterations that closely matched the historic character of the original structure. The painted exterior at 199 Walker Street has been removed. Mueller Lofts at 376 Nelson Street has been improved with new window installations on the second story that match the historic quality of the originals, which had been bricked in 1985. There have been significant improvements made to the façade at 305 Peters Street since the time of the national register nomination through the installation of new windows, in keeping with the compatibility rule for fenestration, and the new store façade is superior to the former alteration, in terms of keeping with historic character. The white paint that had been applied to 291 and 295 Peters Street was removed at 295 Peters Street except around the decorative geometrical motif atop the storefront windows.

The infill construction projects throughout the district vary according to their suitability with the historic character of the district. All of the infill housing on Peters Street follow the compatibility rule of the landmark regulations, although the structures at the northern end of Peter Street show a higher degree of ornamentation than the historic standard. The infill mixed-use complex at Walker and Fair Street is a departure from the character of the district featuring contemporary detailing and it does not match the historic scale of the mills in the surrounding context.

Whether rehabilitation will occur at certain properties that have become vacant and significantly degraded since the time of the national register nomination in 1985 is to be determined

in time. Properties that are vacant and in need of rehabilitation are 333 and 313 Walker Street, both of which have been painted over with unusual graphics, as well as the American Laundry building at 256 Walker Street. The classical stone building that was formerly a bank, at 311 Peters Street, is one of the district's most unique historic resources and it is also suitable for historic rehabilitation.

Unfortunately, it is also currently vacant and boarded up.

In regards to the seven aspects of integrity, the individual buildings retain a high degree in the following categories:

- Design – Some of the resources exhibit their original styling and massing, although others are altered by security screens, exterior paint and single-pane windows.
- Setting – The spacing between individual structures has changed where demolitions have occurred but compatible infill has been set between historic structures in most instances.
- Materials – The buildings retain original materials from their construction with the exception of the modern windows that do not match the historic character of the time period.
- Workmanship – The buildings retain original workmanship and have not been altered in a way that diminishes or obscures the original craftsmanship.
- Feeling – The unaltered state of the buildings continues to express the feelings associated with its area of significance.
- Association – The buildings continue to express the historic significance of the former industrial use.

On the whole, the Castleberry Hill Historic District successfully retains the character and integrity of the nineteenth-century industrial district. The feeling and association of the district's industrial origins are still perceptible and easily understood by the relationship of the close building setting along the roads. Unlike Riverside Industrial District and South Main Street Historic District, the streetscape at Castleberry Hill has not been altered to a significant extent. The local landmark regulations, implemented in 2006, serve to regulate any future changes to the streetscape and

preserve existing sidewalk width. Additionally, the grittiness which is an intangible characteristic valued by artists, is still apparent with most of the resources in the district. The landscape features of the old railroad corridor that transect the center and bound the eastern side of the district are evident but could be emphasized as important remains of the industrial past. With the exception of some street trees that have been planted along Walker Street, there is little change to the vegetation of the district.

CHAPTER 6

CONCLUSION

Recommended Changes to the 2000 Castleberry Hill Master Plan

A cohesive representation of the historic character of the district can be attained by following the recommendations of this study, which would contribute to the *genus loci* of the neighborhood as Atlanta's largest nineteenth-century historic railroad community. The 2000 Castleberry Hill Master Plan was created when the Castleberry Hill Neighborhood Association hired David Butler and Associates, a local architecture firm, as a consultant. Funds for the master plan were provided by the Atlanta Empowerment Zone Corporation. In 2001, the Atlanta City Council adopted the Castleberry Hill Master Plan to be incorporated in the City's Comprehensive Development Plan by the Department of Planning and Development.¹⁴⁹ Since the Castleberry Hill Historic Art District was listed as a local Atlanta historic landmark district in 2006, it is not too surprising to account for the alterations that violated these regulations since the time of the national register nomination in 1985. These regulations are enforced by the Atlanta Urban Design Commission which review certificates of appropriateness for any alterations and new construction, as explained in the landmark district regulations. Property owners who do not abide by the regulations are subject to a fine. However, the enforcement of the regulations is contingent upon a direct report of any such changes to the Urban Design Commission. This means that any alterations left unreported and for which there was no application for a certificate of appropriateness, can circumvent the regulations that are in place.

¹⁴⁹ Community Development and Human Resources Committee, *A Resolution Adopting the Castleberry Hill Master Plan and for Other Purposes*, (Atlanta, GA, January 23, 2001), 1.

It is suggested that to enforce the landmark district regulations, the exterior paint on the historic resources should be removed. This correction to exterior paint modifications should follow the seventh standard of the *U.S. Secretary of the Interior's Standards for Rehabilitation* which states that chemical or physical treatments, such as sandblasting, which cause damage to historic materials shall not be used. The surface cleaning of structures using the gentlest means possible will preserve the historic brick. Paint should not be removed at structures which have store advertisements that have attained historic significance of their own right according to the fourth of the *U.S. Secretary of the Interior's Standards for Rehabilitation*.

Furthermore, according to the sixth of these standards, "deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials." The enforcement of this standard would also meet the landmark district regulation's compatibility rule. It is recommended that the current windows of the buildings along Peters Street and particularly along Walker Street should be replaced with six-over-six or nine-over-nine glass windows that match the fenestration of the nineteenth-century historic character. Since most of the storefront adaptations predate the national register nomination and suit the new use of the historic structures, it is not recommended that these be replaced. However, the case of the façade alteration at 305 Peters Street offers an attractive example of a historically-suitable alternative to the contemporary glass storefronts which could be implemented at the other resources in the district.

Concluding Points

To answer the research question of how Castleberry Hill Historic District transformed to an arts district without compromising historic character and integrity, the case study analysis and comparison with Riverside Industrial District in Asheville, and South Main Street Historic District in Memphis, was the primary research method. The background research on the transformation of industrial areas to arts districts informed the case study research, tracing the transformation from historic industrial origins to new beginnings through an informal arts district. The research of the intangible characteristics of industrial areas and buildings valued by artists defined authenticity and feeling of the historic integrity of industrial areas in the case study analysis.

The case study analysis revealed that while Castleberry Hill Historic District successfully maintained the historic character and integrity of the industrial past, the other two cases show changes to streetscape and loss of intangible cultural aspects that alter their appearance from historic industrial districts to commercialized retail zones. The introduction of street furniture and extensive street plantings, as well as the use of commercial awnings, all depart from the association with the formerly gritty industrial working district, dating from the turn of the nineteenth century. For the most part, across all three cases the converted artist studios retained the historic industrial character of the building and the site, whereas resources located along new infrastructure were altered to the detriment of the historic integrity. South Main Street Historic District is an example of arts district development where most of the commercial and warehouse structures have been converted into retail boutiques and where incompatible streetscape alterations have extended throughout the whole district. The district's intangible association with the railroad industries and commerce that had been integral to the formation of the city have been lost as a result of the shined up facades, storefront awnings, and brightly colored paint detailing.

The cultural landscape analysis of the case studies demonstrate that a defining feature of industrial districts is the close setting of buildings to the street, with little to no setback. Altering the relationship of the building envelope to the street by putting in broad pedestrian corridors compromises this aspect of history and largely diminishes the association with the circa 1900 industrial heritage. The local landmark regulations serve to retain the relationship of the building envelope to the streetscape in Castleberry Hill, but allow for modest streetscape improvements like street trees. Thus far, major infrastructure changes have not impacted the historic neighborhood as they have in the other two cases. Riverside Industrial District is still in the intermediary phases of such character-altering changes since the new streetscapes are only constructed in a small part of the district.

It is recommended that historic integrity be redefined to protect this important historic feature in the landscape, as well as the railroad lines that are the distinctive physical reminders of the industrial district's origins. At Castleberry Hill, reinterpreting the railroad corridor could be a wonderful opportunity for a community greenspace that also serves to recognize and memorialize the industrial origins of the neighborhood. Further, to enforce the regulations that preserve the historic character of the buildings, the Castleberry Hill Neighborhood Association could assume a more active role by reporting non-permitted alterations to the Atlanta Urban Design Commission.

In conclusion, these efforts to link historic places and resources with future uses makes historic preservation a generative process that fosters growth and a more effective planning tool for community and economic revitalization. Adaptive reuse of historic industrial districts by artist-led regeneration is an effective means to revive the abandoned warehouses and commercial buildings. Given the proximity of historic industrial districts to the city core, their reuse as arts

districts is a fun, creative and energetic way to bring new residents into the district and attract people to visit. The purpose of the *U.S. Secretary of the Interior's Standards for Rehabilitation* and local landmark district regulations is to retain the essence of the historic character during adaptive reuse. The findings show, however, that the standards need to be expanded to include important aspects of the historic landscape that define the industrial character. Broadening the standards of historic preservation to encompass the totality of industrial heritage could be a subject fit for future research.

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APPENDIX A
Castleberry Hill Field Study Photos

All photographs in this section were taken by the author, except those labeled otherwise.



Figure A-1. 197 Peters Street.



Figure A-2. 209 Peters Street.



Figure A-3. 215 Peters Street.



Figure A-4. 222 Peters Street.



Figure A-5. 225-235 Peters Street.



Figure A-6. 237 and 239 Peters Street.



Figure A-7. 238 Peters Street (Google street view).



Figure A-8. 243 Peters Street.



Figure A-9. 244 Peters Street.



Figure A-10. 245 Peters Street.



Figure A-11. 263 Peters Street



Figure A-12. 267 Peters Street.



Figure A-13. 281 Peters Street.



Figure A-14. 285 Peters Street.



Figure A-15. 291 and 295 Peters Street.



Figure A-16. 305 Peters Street.



Figure A-17. 309 Peters Street.



Figure A-18. 311 Peters Street.



Figure A-19. 315 Peters Street.



Figure A-20. 316 Peters Street.



Figure A-21a. 330 Peters Street.



Figure A-21b. 331 Peters Street



Figure A-22. 33 Walker Street (Google street view).



Figure A-23. 323 Walker Street.



Figure A-24. 313 Walker Street (Google street view).



Figure A-25. 291 Walker Street.



Figure A-26. 263 and 261 Walker Street.



Figure A-27. 256 Walker Street.



Figure A-28. 239, 235, and 229 Walker Street.



Figure A-29. Mixed-use infill construction.



Figure A-30. 210 Walker Street.



Figure A-31. 204 Walker Street.



Figure A-32. 200 Walker Street.



Figure A-33. 192 Walker Street.



Figure A-34. 211 Walker Street (Google street view).



Figure A-35. 199 Walker Street.



Figure A-36. 188 Walker Street.

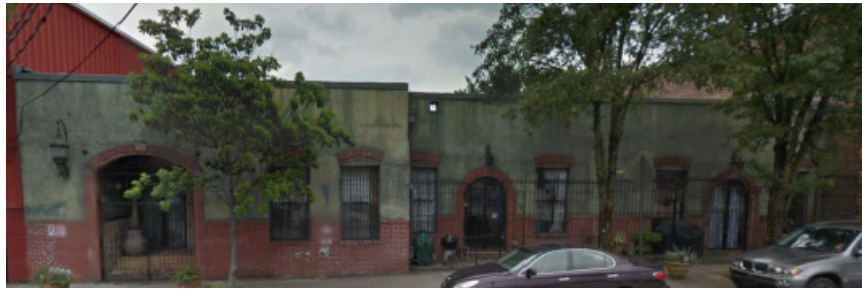


Figure A-37a. 184 Walker Street.



Figure A-37b. 180 Walker Street.



Figure A-38. 132- 136 Walker Street.

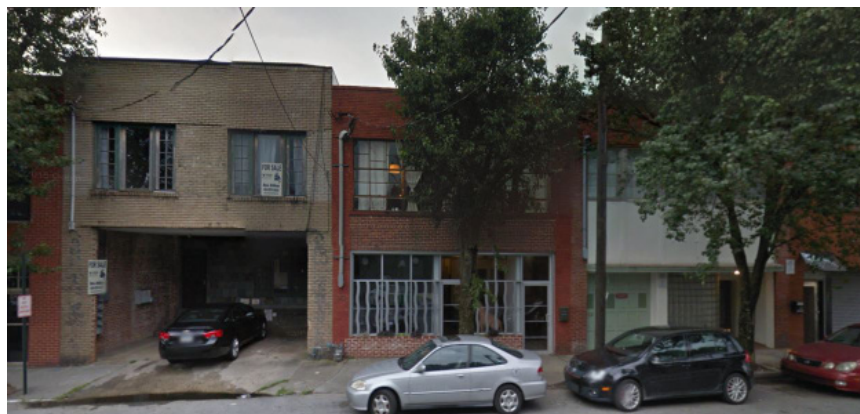


Figure A-39. 142, 144, 150 Walker Street.



Figure A-40. 150 Walker Street.



Figure A-41. 156 Walker Street.



Figure A-42. 158 Walker Street.



Figure A-43. 376 Nelson Street (Google street view).



Figure A-44. 342 Nelson Street (Google street view).



Figure A-45. 326 Nelson Street.

APPENDIX B

Sections 16-20.006 -.009 of the Code of Ordinances of the City of Atlanta

- Sec. 16-20N.006. - Certificates of appropriateness.

1.

Except as otherwise provided herein, the procedures for determining the appropriate type of certificate of appropriateness shall be those specified in section 16-20.008 of the Zoning Code.

2.

Type I certificates of appropriateness are not required in this district.

3.

Type II certificates of appropriateness shall be required for: minor alterations to the façade of any principal structure, including but not limited to: exterior stairs, landings, railings, awnings, canopies, and front stoops; and the construction of fences, walls, retaining walls, accessory structures, and paving. If the proposed alteration meets the requirements of section 16-20N.006, 16-20N.007, and 16-20N.008, then the director of the commission shall issue the type II certificate of appropriateness within 14 days of application for such certificate. If the proposed alteration does not meet the requirements of section 16-20N.006, 16-20N.007, and 16-20N.008, the director of the commission shall deny the application. Appeals from said decision of the director regarding the issuance and/or denial of type II certificates of appropriateness may be taken by any aggrieved person by filing said appeal in the manner prescribed in the appeals section of chapter 16-20.008(a) for type I certificates of appropriateness.

4.

Type III certificates of appropriateness shall be required for:

(a)

Construction of all new principal structures;

(b)

All major alterations and additions to an existing principal structure, including all major alterations and additions to the roofs of principal structures.

5.

Type IV certificates of appropriateness shall be required for demolition or moving of any contributing principal structure. A partial demolition of a contributing principal structure shall require a type IV certificate of appropriateness only when said partial demolition will result in the loss of significant architectural features, which destroys the structure's historic interpretability or importance.

(Ord. No. 2006-09, § 3(Att. C), 3-14-06)

- Sec. 16-20N.007. - General regulations.

The following general regulations shall apply to all properties located within the district.

1.

[Standards.] In the district, the commission shall apply the standards referenced below only if the standards set forth elsewhere in this chapter 20N do not specifically address the application or any portion of the application:

(a)

The historic character of a property shall be retained and preserved.

(b)

The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.

(c)

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

(d)

Changes to a property that have acquired historic significance in their own right shall be retained and preserved.

(e)

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

- (f) Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, texture, and, where possible, materials.
- (g) Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
- (h) Archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
- (i) New additions, exterior alterations, or related new construction, shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work may be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- (j) New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
- (k) Contemporary design for new construction and for additions to existing properties shall not be discouraged when such new construction and additions do not destroy significant historical, architectural, or cultural material, and such construction or additions satisfy section 16-20N.007 or section 16-20N.008, as applicable.
- (l) The height of a structure shall be measured on the façade facing the public street and measurement shall be taken from the highest point of such grade to the top of the parapet wall.

2.

Compatibility rule.

(a)

The intent of the regulations and guidelines is to ensure that alterations and additions to existing structures and new construction are compatible with the design, proportions, scale, and general character of the block face, the entire block, a particular subarea or the district as a whole. To permit flexibility, some regulations are made subject to the compatibility rule, which states: "Where not quantifiable, the element in question (building proportion, roof form, fenestration, etc.) shall match that which predominates on the contributing buildings in the subarea. Where quantifiable, the element in question (i.e., distance of first floor above sidewalk grade), shall be no smaller than the smallest or larger than the largest such dimensions of the contributing buildings in the subarea."

(b)

Those elements to which the rule applies are noted in the regulations by a reference to the "compatibility rule."

3.

Variances, special exceptions, and appeals. Variance applications, applications for special exceptions, and appeals from these regulations shall be heard by the commission. The commission shall have the authority to grant or deny variances from the provisions of this chapter when, due to special conditions, a literal enforcement of its provisions in a particular case will result in unnecessary hardship. The procedures, standards, and criteria for decisions regarding such variances shall be the same as those specified in chapter 26 of this Part 16. The commission shall have the authority to grant or deny applications for special exceptions pursuant to the standards in chapter 25. The commission shall have the authority to grant or deny applications for appeal pursuant to the standards in section 16-30.010 and the appeal provisions for said decision, set forth in section 16-30.010(e), shall also apply to the commission's decision.

4.

Financial hardship exemptions.

(a)

These regulations set forth a minimum standard of architectural compatibility with the rest of the district. However, in order to balance other equally important

objectives of economic development, neighborhood revitalization, and prevention of displacement of residents, the commission may allow reasonable exemptions from these regulations to a property owner's principal residence on the ground of economic hardship to the property owner.

(b)

The burden of proving economic hardship by a preponderance of the evidence shall be on the applicant.

(c)

The commission shall consider the following factors in determining whether an economic hardship exemption in whole or in part will be granted:

i.

The present income of the property owner(s) and those occupying the property.

ii.

The age of the property owner.

iii.

The length of time the property owner has resided in the neighborhood or in the residence for which the exemption is sought.

iv.

The availability of other sources of funds that are appropriate to the circumstances of the applicant, including loans, grants and tax abatements.

v.

The costs associated with adherence to these regulations.

vi.

The degree of existing architectural significance and integrity of the structure;
and

vii.

The purpose and intent of this chapter.

(d)

The commission shall consider these factors and shall grant an exemption, in whole or in part, as appropriate upon a finding that the applicant's economic hardship outweighs the need for strict adherence to these regulations.

5.

Subdivisions of lots. The subdivision of any lot within this district shall be subject to review and approval by the commission. No subdivision of lots shall be approved by the director of the bureau of planning unless said matter has first been submitted to and approved by the commission. The commission shall find that the resulting lots are so laid out that buildings that are compatible in design, proportion, scale, and general character of a particular subarea or the district as a whole, may be reasonably situated and constructed upon such lots.

6.

Aggregation of lots. No lots shall be aggregated except upon approval of the commission. Applications shall be made to the commission. The commission shall find that the resulting lots are so laid out that buildings that are compatible in design, proportion, scale, and general character of the subarea, and the district as a whole, may be reasonably situated and constructed upon such lots.

7.

Tree preservation and replacement. The provisions of the City of Atlanta Tree Ordinance, Atlanta City Code section 158-26, shall apply to this district.

8.

Off-street and off-site parking.

(a)

All new construction, alterations, or additions that increase the number of dwelling units and/or increase the square footage of nonresidential uses, or any change in use shall include the required off-street parking.

(b)

The number of required off-street parking spaces is set out in each subarea.

(c)

Off-street or off-site parking located adjacent to public streets or sidewalks shall include landscape buffer strips along the public street or sidewalk. Landscape buffer strips shall be: a minimum of three feet in width, planted with a mixture of evergreen groundcover or shrubs a minimum of three gallons at time of planting with a maximum mature height of 30 inches; and planted with canopy street trees that are a minimum of 3.5 inch caliper measured 36 inches above ground and a

minimum of 12 feet in height at time of planting placed no further than 25 feet on center. All landscape buffer strips shall be maintained in a slightly manner.

(d)

Use of shared driveways and/or alleys is encouraged. Required driveways may be located outside the lot boundaries if they directly connect to a public street and are approved by the commission.

(e)

Curb cuts and driveways are not permitted on any arterial street when reasonable access may be provided from a side or rear street or from an alley.

(f)

The commission shall have the authority to vary section 28.006(10) relative to the requirement for an independent driveway connected to a public street.

(g)

No circular drives shall be located between any principal building and any public street.

(h)

One curb cut is permitted for each development. Developments with more than one public street frontage or more than 300 feet of public street frontage may have two curb cuts.

(i)

No drop-off lanes are permitted along public streets, except as required by educational and religious facilities.

(j)

Sidewalk paving materials shall be continued across intervening driveways.

(k)

Entrances to garages that serve residential units shall be located in a side or rear yard.

(l)

All contiguous ground-floor residential units shall share one common drive, located in rear yards or side yards, to serve garages and parking areas.

(m)

In addition to section 16-28.028, parking deck façades shall have the appearance of a horizontal storied building.

(n)

Parking decks along the arterial street frontage shall have:

i.

Ground floor storefronts; or

ii.

Ground floor residential uses.

9.

Design standards and other criteria for construction of, additions to, or alterations of principal buildings:

(a)

The distance above the sidewalk grade of the first floor of the building shall be subject to the compatibility rule. This requirement shall only apply to the façade of the building determined by subsection 16-20N.006(1)(l).

(b)

Setbacks.

i.

The façades of principal buildings facing a public street shall not be setback from the property line.

ii.

Façades of a principal building adjacent to a side property line shall not be setback from the side property line, except under the following circumstances:

a.

Façades with windows shall meet section 704.8 of the 2000 International Building Code, and shall not exceed six feet.

b.

In the case of the installation of a driveway along a side property line, the façade shall be setback ten feet from the property line for one-way drives and 20 feet for two-way drives.

iii.

There shall be no rear yard setback requirements.

(c)

All street-fronting sidewalk level development shall provide fenestration for a minimum of 60 percent of the length of the frontage, beginning at a point not more than three feet above the public sidewalk, for a height no less than nine feet above the sidewalk.

(d)

Sidewalk level development without fenestration shall not exceed a maximum length of ten feet of façade.

(e)

Nothing may be erected, placed, planted, or allowed to grow in such a manner as to impede visibility within visibility triangles at street intersections between the heights of two and one-half feet and eight feet above grade.

(f)

Relationship of building to street.

i.

The first eight feet of all building levels that have sidewalk level arterial street frontage shall have a commercial, office, or residential use and shall not be used for parking or storage.

ii.

The primary pedestrian entrance to all uses and business establishments with sidewalk level street frontage shall:

a.

Be visible from the street.

b.

Be directly accessible, visible, and adjacent to the sidewalk, pedestrian plaza, courtyard, or outdoor dining area adjacent to such street.

c.

Face and be visible to an arterial street when located adjacent to such arterial streets.

iii.

A street address number shall be located above the principal building entrance, shall be clearly visible from the sidewalk, shall contrast with their background, and shall be a minimum of four inches in height with a minimum stroke of 0.5 inch.

(g)

Façade materials. Brick, stone, and true stucco systems with a smooth finish shall be the predominant building materials for the façades of the principle structure. Concrete block and other masonry materials may be used on façades of principal structures that do not face a public street. Aluminum siding and vinyl siding are not permitted on any façade.

(h)

Awnings and canopies.

i.

Original awnings and canopies shall be retained.

ii.

Replacement awnings or canopies are permitted only when original awnings or canopies cannot be rehabilitated.

iii.

Awnings and canopies must have a minimum clearance of eight feet above the sidewalk level, and shall not encroach more than five feet over the public sidewalk.

iv.

Installation of new canopies, where none previously existed, shall be permitted only if they are compatible with the original structure.

v.

New awning frames attached to storefronts, doors or windows shall replicate the shape of the covered area and fit within that area.

vi.

New awnings shall be attached to the area above the display and transom windows and below the cornice and signboard area, or attached to the storefront display window and the transom window.

vii.

Multiple awnings on a single building shall be similar in shape and configuration.

viii.

Only that portion of the awning used for signage shall be illuminated.

10.

Exterior stairs and landings.

(a)

Except for the primary pedestrian entrance to a unit or building, all exterior stairs and landings must be on the side or rear of the principle structure and substantially parallel to the structure.

(b)

Stair treads must be equal widths.

(c)

Exterior stairs and landings shall be constructed of metal or poured concrete.

11.

Structures on the roofs of principal buildings.

(a)

All components of a structure or addition on the roof of a principal building visible from a public street shall be metal or masonry.

(b)

The enclosed floor area of a habitable structure shall not exceed 25 percent of the roof area above occupied space, unless otherwise necessary to meet the minimum requirements for mechanical and elevator equipment, stairwells, elevator, and stair landings.

12.

Lighting, security, and maintenance requirements for parking structures and surface parking lots.

(a)

Lighting shall be provided throughout all parking facilities at a minimum of one-half foot-candle of light.

(c)

Parking facilities shall be maintained in a clean, safe, and sanitary condition. Parking spaces and driving lanes shall be clearly defined and maintained.

13.

Fences, walls, and retaining walls.

(a)

Fences shall be no more than ten feet high.

(b)

Fences between the principal building and the public street shall be constructed of metal, brick, stone, ornamental iron or metal, or architectural masonry.

(c)

Fences to the rear or side of the principal building shall be constructed of metal, brick stone, ornamental iron or metal, architectural masonry, chain link, or wood.

(d)

Walls shall not be permitted between the principal building and the public street. Walls shall be no more than ten feet high. Walls, including retaining walls, shall be constructed or faced with metal, brick, stone, architectural masonry, or hard coat stucco.

(e)

Retaining walls adjacent to a public street or sidewalk shall not exceed four feet in height, unless required by existing site topography.

(f)

Adjacent to a public street or sidewalk, the total height of any combination of fencing, wall and/or retaining wall shall not exceed ten feet.

14.

Permitted accessory uses and structures. The uses and structures that are customarily incidental and subordinate to permitted uses and structures are authorized, subject to the following restrictions:

(a)

Except as otherwise herein provided, no merchandise shall be stored other than that to be sold at retail on the premises and such merchandise shall occupy no more than 25 percent of the total floor area on the premises.

(b)

No storage shall be provided in any portion of a structure adjacent to any public sidewalk, public park, or plaza.

(c)

No off-premises storage of merchandise shall be permitted in this subarea either as a principal or accessory use.

(d)

No accessory structure shall be constructed until construction of the principal structure has actually begun, and no accessory structure shall be used or occupied until the principal structure is completed and in use.

(e)

Accessory structures shall be placed behind the principal structure within the buildable area of the lot.

(f)

Accessory structures shall not cover more than 25 percent of the rear yard.

(g)

Accessory structures shall not exceed 25 feet in height or the height of the principal structure, whichever is less.

(h)

Shall be located in the least visible location within the permissible area.

(i)

May require screening with the appropriate plant or fence materials.

(j)

Swimming pools, tennis courts, and similar active recreation facilities are permitted subject to the following limitations:

i.

Such active recreation facilities shall require a special exception from the urban design commission, which special exception shall be granted only upon finding that:

a.

The location will not be objectionable to occupants of neighboring property, or the neighborhood in general, by reason of noise, lights, or concentrations of persons or vehicular traffic; and

b.

The area for such activity could not reasonably be located elsewhere on the lot.

ii.

The urban design commission may condition any special exception for such facilities based on concerns regarding fencing, screening or other buffering, existence and/or location of lighting, hours of use, and such other matters as are reasonably required to ameliorate any potential negative impacts of the proposed facility on adjoining property owners.

15.

Applications. Materials necessary for complete review of an application shall be submitted with the application as set forth by the director. In addition, a scaled site plan of the property showing all improvements, photographs of existing conditions and adjoining properties, and elevation drawings of all improvements shall be submitted for all type III certificate of appropriateness applications. For new construction of a principal building, the application shall also include a scaled drawing showing setbacks, heights of, and widths of, and the distances between all existing buildings on the block face, along with those of the proposed structure.

16.

Additional notifications.

(a)

The applicant of type III (including variances) & IV certificates of appropriateness shall be given contact information for the Castleberry Hill Neighborhood Association by the commission and shall be directed to provide the Association with a copy of the submitted application and attachments within three days of submission to the commission.

(b)

Any time the provision_16-20.011(b) of this part is enforced in this district, the director of the commission shall notify the Castleberry Hill Neighborhood Association within ten days and a 30-day period for comment be allowed for the association.

(c)

The director shall regularly send to the Castleberry Hill Neighborhood Association the agenda for each meeting of the commission in which there is any agenda item for property within the District.

17.

Signage. The provisions of the Atlanta Sign Ordinance apply to this district.

(Ord. No. 2006-09, § 3(Att. C), 3-14-06; Ord. No. 2007-47(07-O-0978), § 1, 8-28-07; Ord. No. 2008-67(08-O-0196), §§ 16, 17, 7-21-08)

- Sec. 16-20N.008. - Specific regulations for Historic Core, Subarea 1.

In the Castleberry Hill Historic Core, Subarea 1, the commission shall apply the standards referenced in_section 16-20N.006(1) only if the standards set forth in_section 16-20N.007 do not specifically address the application or any portion thereof:

[1.]

Design standards and other criteria for construction of, additions to, or alterations of principal buildings:

(a)

The compatibility rule shall apply to the general façade organization, proportion, scale, and roof form of the principal structure.

(b)

The height of a principal structure shall be 40 feet. Properties with first floor retail space exceeding 12 feet in height shall have a ten percent height bonus, allowing for a maximum height not to exceed 44 feet. With the exception of properties north and east of Mangum Street that front Nelson Street, which shall have a ten-foot height bonus, allowing for a maximum height not to exceed 50 feet.

(c)

All building elements shall be utilized in a meaningful, coherent manner, rather than a mere aggregation of random historic elements, including but not limited to their: design, size, dimension, scale, material, location on the building, orientation, pitch, reveal and amount of projection from the façade:

(d)

Fenestration.

i.

The compatibility rule shall apply to the following aspects of fenestration:

a.

The style and material of the individual window or door.

b.

The size and shape of individual window and door openings.

c.

The overall pattern of fenestration as it relates to the building façade.

d.

The use of wood or aluminum for exterior framing, casing, and trim for windows and doors, and the use of wood, aluminum, brick, or stone for bulkheads.

ii.

Painted glass and reflective glass, or other similarly treated fenestration, are not permitted.

- iii.
 - If muntins and/or mullions are used, such muntins and/or mullions shall be either true divided lights or simulated divided lights with muntins integral to the sash and permanently affixed to the exterior face of glass.
 - iv.
 - Subject to the compatibility rule, glass block may be used for door surrounds and transoms.
- (e) Façades.
- i.
 - Brick, stone, and true stucco systems with a smooth finish shall be the predominant building materials for the façades of the principal structure. Concrete block and other masonry materials may be used on façades of principal structures that do not face a public street. Corrugated metal, aluminum siding, and vinyl siding are not permitted on any façade.
 - ii.
 - Covering of the original façade shall not be permitted.
 - iii.
 - Painting of unpainted stone, terra cotta, and brick is prohibited.
 - iv.
 - All cleaning of stone, terra cotta, and brick shall be done with low-pressure water and mild detergents.
 - v.
 - All repairs to original mortar shall be compatible with the existing mortar material in strength, composition, color and texture. Original mortar joints shall be duplicated in width and in joint profile.
- (f) Lighting and storefront illumination.

- i. Security, decorative, and other lighting shall minimize light spillage by providing cutoff luminaries that have a maximum 90-degree illumination. The commission may also require other elements to reduce light spillage.
 - ii. Any security, decorative, or other lighting luminaries shall be located a minimum height of eight feet above the sidewalk, drive, or pedestrian area.
- (g) Loading areas, loading dock entrances, and building mechanical and accessory features.
- i. Commercial dumpsters shall not be visible from any public street. Residential dumpsters shall not be visible from: Walker Street, Nelson Street, or Peters Street. Notwithstanding the visibility requirements noted above, all dumpsters shall be concealed with walls six feet in height and constructed or faced with metal, brick, stone, architectural masonry, or hard coat stucco.
 - ii. Loading docks and loading areas shall not be permitted on the primary façade of a principal building.
 - iii. Building mechanical and accessory features shall not be permitted between the principal building and any public street.
 - iv. Building mechanical and accessory features shall be located to the rear of the principal building and shall be in the location least visible from the public street. Screening with appropriate materials shall be required if the equipment is visible from any public street.
 - v. When located on rooftops, building mechanical and accessory features visible from the public street shall be incorporated in the design of the building and screened with materials compatible with the principal façade material of the building.

(h)

Excluding the flare at the street, driveways shall not exceed ten feet in width for one-way drives or 20 feet in width for two-way drives. Loose stone or gravel is not permitted as a paving material.

(i)

Sidewalk regulations.

i.

Hexagonal sidewalk pavers shall be retained.

ii.

Hexagonal sidewalk pavers or hexagonally stamped concrete shall be used for any new sidewalks or replacement sidewalks on the public streets.

iii.

Any new or replacement curbing shall be granite.

iv.

New sidewalks shall be the same width as the sidewalk on abutting properties. If no sidewalk exists on abutting properties, the new sidewalk shall match sidewalk widths on the block. If no sidewalk exists on the block, the new sidewalk shall be a minimum of seven feet wide and a maximum of 15 feet wide.

v.

Street furniture: Street furniture to include, but is not limited to: street lights, seating, newspaper vending boxes, trash receptacles, official city and neighborhood signage, trees and shrubs and flower pots.

vi.

Outdoor seating: Seating areas should be specifically defined and located as to not obstruct pedestrian access or motorist visibility.

vii.

Umbrellas: Must have a minimum clearance of seven feet above the sidewalk level and located as to not obstruct pedestrian access or motorist visibility.

viii.

Newspaper vending boxes: Should be located as to not obstruct pedestrian access or motorist visibility.

ix.

Tree planting: When installed, all newly planted trees shall be a minimum of four inch caliper measured 36 inches above ground, and a minimum of ten feet in height. Trees shall be drought tolerant, limbed up to a minimum seven-foot height, and shall have a maximum mature height of 40 feet. Trees shall have a minimum planting area of 25 square feet. All plantings, planting replacement, and planting removal must be approved by the city arborist. The planting area shall be planted with evergreen ground cover such as mondo grass or lirioppe spicata.

x.

Trash receptacles: Where installed, trash receptacles shall be a Victor Stanley Model S-42 or similar looking standard.

xi.

Decorative pedestrian lights, where installed, shall be placed a maximum of 40 feet on center and spaced equal distance between any street trees along all streets. All said lights shall be Atlanta Type "C" as approved by the planning bureau.

2.

Permitted principal uses and structures: A building or premises shall be used only for the following principle purposes:

(a)

Multi-family dwellings, two-family dwellings, and single-family dwellings.

(b)

Residential and nonresidential uses, as otherwise allowed below, on the same site, in which both of such uses are at least 20 percent of the total floor area, excluding accessory uses.

(c)

Any of the following uses provided they do not exceed 2,000 square feet of floor area:

i.

Retail establishments, including delicatessens, bakeries and catering establishments.

ii.

Specialty shops such as antique stores, gift shops, boutiques, art and craft stores, and apothecary shops.

iii.

Barber shops, beauty shops, and similar personal service establishments.

iv.

Tailoring, custom dressmaking, millinery, and similar establishments.

v.

Repair establishments for home appliances, bicycles, lawn mowers, shoes, clocks, and similar devices.

(d)

Any of the following uses provided they do not exceed 5,000 square feet of public areas:

i.

Eating and drinking establishments.

ii.

Museums, galleries, auditoriums, libraries, and similar cultural facilities.

iii.

Professional or service establishments, but not hiring halls.

(e)

Structures and uses required for the operations of MARTA or public utility but not including uses involving storage, train yards, warehousing, switching or maintenance shops as the primary purpose.

(f)

Drive-thru and drive-in services, windows, and facilities are prohibited. Hiring halls are prohibited. Blood donor stations are prohibited. No wholesaling or jobbing shall be conducted from within the district. No use or manner of operation shall be permitted that is obnoxious or offensive by reason of odor, smoke, noise, glare, fumes, gas, vibration, unusual danger of fire or explosion, emission of particulate matter, interference with radio, television, or wireless data reception, or for other reasons incompatible with the residential character of this subarea.

(g)

Offices, studios and similar uses provided that no such individual business establishment shall exceed 15,000 square feet of floor area.

(h)

Off leash dog park.

(i)

Urban gardens.

(j)

Market gardens.

3.

Off-street parking requirements. The following parking requirements shall apply to all uses:

(a)

Off-street parking shall not be permitted between the principal building and the public street.

(b)

Off-street parking may be located in a rear or side yard.

(c)

All dwellings: Off-street parking requirements shall be as follows:

See section 16-08.007, Table I, for applicable ratios according to the appropriate floor area ratio.

(d)

Eating and drinking establishments: One space for each 100 square feet of floor area.

Where an eating and drinking establishment derives more than 60 percent of its gross income from the sale of malt beverages, wine and/or distilled spirits, it shall

be required to have one space for each 75 square feet of floor area. Floor area shall include, in addition to those areas defined in section 16-29.001(13)(b), areas within the existing building footprint where walls have been removed and a permanent roof remains.

(e)

All other uses: No off-street parking is required.

(Ord. No. 2006-09, § 3(Att. C), 3-14-06; Ord. No. 2007-47(07-O-0978), § 2, 8-28-07; Ord. No. 2008-71(08-O-0201), § 2, 8-27-08; Ord. No. 2010-02(10-O-0029), § 2, 2-9-10; Ord. No. 2014-22(14-O-1092), § 2-RR-i, 6-11-14)

- Sec. 16-20N.008. - Specific regulations for transitional historic areas, Subarea 2.

The following regulations shall apply to all properties located within this subarea:

1.

[Intent]. The intent of the regulations for the Transitional Historic Areas, Subarea 2, is as follows:

(a)

To encourage neighborhood-oriented development.

(b)

To promote pedestrian safety and connectivity.

(c)

To recognize that Centennial Olympic Park Drive is an important gateway to the Castleberry Hill Landmark District.

2.

Maximum heights. The height of a principle structure shall be 50 feet. Properties with first floor retail space exceeding 12 feet in height shall have a ten percent height bonus, allowing for a maximum height not to exceed 55 feet.

3.

Setbacks. The setback of the principal building façades that face a public street shall be between zero and 40 feet.

4.

[Lot coverage.;] Maximum lot coverage shall not exceed 80 percent.

5.

[Railroad right-of-way.] Properties adjacent to the railroad right-of-way shall have a minimum of a 20 feet continuous buffer adjacent to the railroad right-of-way. Said buffer may not be required to exceed 20 percent of the total property area and shall be completely landscaped except for trails, paved walkways, benches and other such recreational features as approved by the director of the bureau of planning. Said buffer shall be considered as part of the required open space or public space for the lot, even if such buffer area is dedicated to the city or other governmental entity for recreation use or such buffer area is conveyed to a conservation group.

6.

Loading areas, loading dock entrances, and building mechanical and accessory features.

i.

Commercial dumpsters shall not be visible from any public street. Residential dumpsters shall -not be visible from: Walker Street, Nelson Street, or Peters Street. Notwithstanding the visibility requirements noted above, all dumpsters shall be concealed with walls six feet in height and constructed or faced with metal, brick, stone, architectural masonry, or hard coat stucco.

ii.

Loading docks and loading areas shall not be permitted on the primary façade of a principal building.

iii.

Building mechanical and accessory features shall not be permitted between the principal building and any public street.

iv.

Building mechanical and accessory features shall be located to the rear of the principal building and shall be in the location least visible from the public street. Screening with appropriate materials shall be required if the equipment is visible from any public street.

v.

When located on rooftops, building mechanical and accessory features visible from the public street shall be incorporated in the design of the building and screened with materials compatible with the principal façade material of the building.

7.

Sidewalk regulations.

(a)

Public sidewalks shall be located along all public streets and shall have minimum width of 15 feet along Whitewall Street, Spring Street, Centennial Olympic Park Drive and ten feet along all other streets.

(b)

Sidewalks consist of two zones:

i.

A street furniture and tree-planting zone;

ii.

A clear zone.

(c)

The street furniture and tree-planting zone shall have a minimum width of four feet. Said zone shall be located immediately adjacent to the curb and shall be continuous. Trees are required, and this zone may also be used for the placement of street furniture including utility poles, waste receptacles, fire hydrants, traffic signs, newspaper vending boxes, bus shelters, bicycle racks, and similar elements in a manner that does not obstruct pedestrian access or motorist visibility.

(d)

Street trees are required and shall be planted a maximum of 40 feet on center within the street furniture and tree-planting zone and spaced an equal distance between street lights. All newly planted trees shall be a minimum of four inches in caliper measured 36 inches above ground, shall be a minimum of 12 feet in height, shall have a minimum mature height of 40 feet, and shall be limbed up to a minimum height of seven feet. Trees shall have a minimum planting area of 25 square feet. All plantings, planting replacement, and planting removal must be approved by the city arborist. The area between required plantings shall be planted with evergreen ground cover such as mondo grass or *liriope spicata*.

(e)

Tree grates are not required where all sidewalk width requirements are met. Where tree grates are installed, they shall be a type specified by the director of planning in accordance with uniform design standards utilized by the director of planning for placement of such objects in the public right-of-way, and shall be placed within the street furniture and tree-planting zone.

(f)

Decorative pedestrian lights, where installed, shall be placed a maximum of 40 feet on center and spaced equal distance between required trees along all streets. Where installed, said lights shall be located within either the street furniture and tree-planting zone or the supplemental zone. All said lights shall be Atlanta Type "C" as approved by the planning bureau.

(g)

Every commercially reasonable effort shall be made to place utilities underground or to the rear of structures to allow for unobstructed use of sidewalks.

(h)

Trash receptacles, where installed, shall be a Victor Stanley Model S-42 or similar looking standard, and shall be placed within the street furniture and tree-planting zone.

(i)

The clear zone shall be a minimum width of six feet along all streets. Said zone shall be located adjacent to the street furniture and tree-planting zone and shall be continuous. Said zone shall be hardscape and shall be unobstructed for a minimum width of five feet and a minimum height of eight feet by any permanent or nonpermanent element.

8.

Minimum landscaping requirements for surface parking lots. All parking lots containing five or more parking spaces shall comply with all of the requirements of section 16-14.012.

9.

Roof lines. Roofs of new construction, additions, or alterations shall either be flat or pitched only if such pitched roofs are not visible from a public street due to parapet walls or other façade treatments.

10.

Permitted principal uses and structures. In addition to those uses permitted in section 16-20N.007(2), a building or premises shall be used only for the following principle purposes:

(a)

Banks, savings and loan institutions, and similar financial establishments.

(b)

Business service establishments, including those providing duplicating, printing, maintenance, communications, addressing, mailing, bookkeeping, or guard services.

(c)

Childcare centers, kindergartens and special schools.

(d)

Clubs and lodges.

(e)

Commercial greenhouses.

(f)

Institutions of higher learning, including colleges and universities.

(g)

Hotels and rooming houses.

(h)

Laundry and dry cleaning collection stations and laundry and dry cleaning establishments where customers operate equipment.

(i)

Manufacturing, wholesaling, compounding, assembly, processing, preparation, packaging or treatment of articles, foods, components, products, clothing, machines, and appliances and the like, where the character of operations, emissions, and by-products do not create adverse effects beyond the boundaries

of the property. Use of heavy drop hammers, punch presses, or other machinery or processing methods creating excessive noise or vibration is prohibited in this district.

(j)

Mortuary and funeral homes.

(k)

Offices, studios, clinics (including veterinary if animals are kept within soundproof structures); laboratories, and similar use, but not blood donor stations except at hospitals. Veterinary clinics shall be located within soundproof buildings when located within 300 feet of any residential use.

(l)

Parking lots and structures.

(m)

Plumbing, air conditioning service and repair.

(n)

Printing or blueprinting shops.

(o)

Service and repair establishments dealing with office equipment or installations; minor repairs to plumbing, heating or air conditioning installations, replacement of glass, roof repairs and the like.

(p)

Urban gardens.

(q)

Market gardens.

11.

Off-street parking requirements. The following parking requirements shall apply to all uses:

(a)

All dwellings: Off-street parking requirements shall be as follows: See section 16-08.007, Table I, for applicable ratios according to the appropriate floor area ratio.

(b)

Non-residential uses: Off-street parking shall be required as set out in section 16-16.009. All non-residential uses not specified in section 16-16.009 shall provide one parking space for each 300 square feet of floor area, except as provided below:

(i)

Other than for eating and drinking establishments, no off-street parking is required for non-residential uses occupying a single parcel not larger than 4,000 square feet.

(ii)

Eating and drinking establishments: One space for each 100 square feet of floor area. Where an eating and drinking establishment derives more than 60 percent of its gross income from the sale of malt beverages, wine and/or distilled spirits, it shall be required to have one space for each 75 square feet of floor area. Floor area shall include, in addition to those areas defined in section 16-29.001(13)(b), areas within the existing building footprint where walls have been removed and a permanent roof remains.

(Ord. No. 2006-09, § 3(Att. C), 3-14-06; Ord. No. 2008-71(08-O-0201), § 3, 8-27-08; Ord. No. 2014-22(14-O-1092), § 2-RR-ii, 6-11-14)

- Sec. 16-20N.009. - Additional use regulations.

In addition to the regulations governing permitted uses set forth in this Chapter, or elsewhere in this Code the following regulations shall apply to permitted uses in this district:

1.

Eating and drinking establishments. The following supplemental regulations shall apply in Subarea 1 and Subarea 2:

(a)

No eating and drinking establishment with an alcohol license may be located within 250 feet of another eating and drinking establishment with an alcohol license, including an establishment located outside of the Castleberry Hill Landmark District.

(b)

Notwithstanding the location of any other premises with an alcohol license, an eating and drinking establishment where sales of alcoholic beverages by the drink constitute less than 50 percent of gross sales may be located within a mixed-use development greater than 10,000 square feet provided that all of the licensed establishments located in such mixed-use development constitute in the aggregate no more than 25 percent of the total square footage of nonresidential floor area in such mixed-use development.

(c)

Accessory outdoor dining area to any eating and drinking establishment which is otherwise permitted by these regulations may not be located within 100 feet of any dwelling except those located in the same structure;

2.

Specifically prohibited uses. Without regard to whether such uses are allowed as a permitted use in other zoning districts under the list of permitted uses allowed in this district, the following uses are prohibited either as primary or accessory uses:

(a)

Cinema/movie theatre;

(b)

Bowling alley;

(c)

Skating rink;

(d)

Video game room, amusement gallery or amusement arcade;

(e)

Pool hall;

(f)

Massage parlor or facility;

(g)

Tattooing and/or piercing;

(h)

Adult businesses as defined in section 16-29.001(3);

(i)

Package stores;

(j)

Bottle houses;

(k)

Any establishment which provides "pawn transactions" as defined in O.C.G.A. § 44-12-130 as it exists now or as it may be amended;

(l)

Offering check cashing services pursuant to a license issued pursuant to Article 4A of Chapter 7 of the Official Code of Georgia;

(m)

Any institution except for banks, trust companies, credit unions, business development corporations, building and loan associations, mortgage lenders and mortgage brokers, which offer to loan money to the public. This provision shall not act to prevent the credit sale of goods by any business establishment.

3.

Hours of operation. No business establishment is permitted to operate except during the following hours:

(a)

Sunday—Thursday: 6:00 a.m. to 12:00 a.m.

(b)

Friday and Saturday: 6:00 a.m. to 1:00 a.m.

(Ord. No. 2008-71(08-O-0201), § 1, 8-27-08)