

Evans & Rosedale and the Power of Place: Welcome to African Americana

Evans & Rosedale Urban Village Master Plan

1. Design Philosophy / Introduction / Site
2. Design Philosophy / By Example

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Evans & Rosedale & the power of place
the role of self-curatorial
theme, media & urban design
in african-american community development
& heritage destination tourism
design philosophy:
welcome to african americana
part one



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design philosophy: introduction

This philosophy reinforces the assets of the community based on, public buildings, cultural heritage, tourism, theme retail, and housing that preserve the historic characteristics while promoting the development of new markets in an old community.



Design Philosophy/Site:

The Power of Place:

Urban Landscape, Public History & Community Design

Grasping Opportunities to Create a New Sense of Place:

Our team has developed a new perspective on ethnic economics and heritage destination tourism by enlarging the dialogue about public history, community architecture, urban design, media, public art and historic preservation, in Evans & Rosedale, Fort Worth, Texas. We accomplished this through a careful outline of the social history of this urban place. We recognized Evans & Rosedale as a place that connects to people's lives, past, present and future. We listened to the social history of this community as it has changed over time. We did this through a most thoughtful exploration of this historic place. Through numerous talks with local community leaders, professionals and artists together, we discovered ways that Fort Worth can better tap into the power of this place. Together, we packaged the collective public memory of this community into an economic development program that aims to celebrate Evans & Rosedale as a heritage, media and tourism destination.

Through best research and planning practices, we have "taken the community on", as our primary partners and users. Through a carefully delineated series of public meetings, walking tours, and design charrettes, we have worked diligently with teams of local preservationists, designers, planners, artists, and other stakeholders. This plan shows how to preserve, commemorate, and develop a new and vibrant urban African-American history through respect for this community and its experience. This plan speaks to working in partnership with the Evans & Rosedale community. This plan promises a very bright heritage destination future.

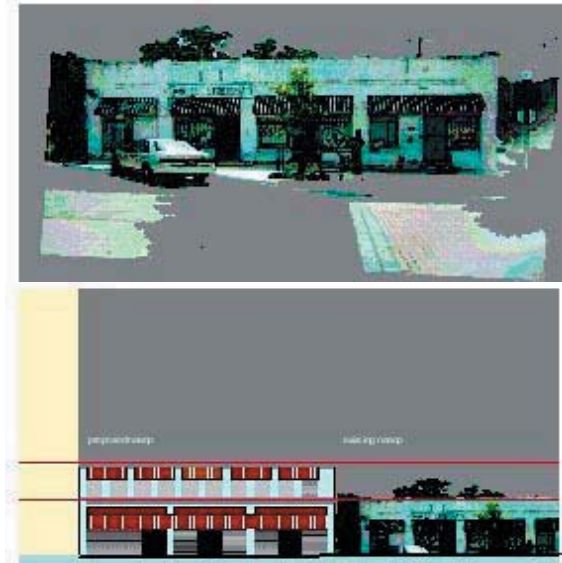
This plan *welcomes you to Evans & Rosedale:*
This plan welcomes you to African Americana.

Principle One

The Community Chose to Reclaim Old Neighborhood Pride

The Neighborhood proclaimed Evans & Rosedale's urban landscape as an important part of Fort Worth's public history.

The community insisted that the masterplan build upon the pride of an old and historic neighborhood. This plan asked important questions regarding the history of Evans & Rosedale as a previously "contested and ignored terrain". This plan recognized the social and aesthetic dreams of this community as 'economically fragmented'.



The NAACP Headquarters as heritage and urban design icon

Through a series of well-documented community interviews, we connected the urban landscape of Evans & Rosedale to memory rooted to important places within this community. Here, we suggested how new kinds of design might broaden community dialogue about public planning, urban economics and commemorative public art. We recommended the development of heritage walking tours that use media devices and way-finding signs to identify architectural styles and important people who contributed to community history. Together, we have walked through the neighborhood and spoken to the village elders who have informed our team about culture, heritage, and historic moments within this historic District.

Principle Two:

We Restored Civic Identity through Coordinated Thematic Design

We reinforced a strong sense of civic identity for Evans & Rosedale that will inform new forms and functions.

This Plan Shows Respect for the Hard Work Already Done

Our approach did not dictate architectural fashion upon the community, nor did it promote pre-conceived ideas about new “monumental” public buildings. Rather, our task was to tap into the urban regional vernacular to produce a clear, thoughtful and scholarly analysis of community architecture. We, to this end, have taken an inventory of existing historic images and have used this knowledge to create new forms with special features, building materials and public art that together speak to community identity.

Principle Three:

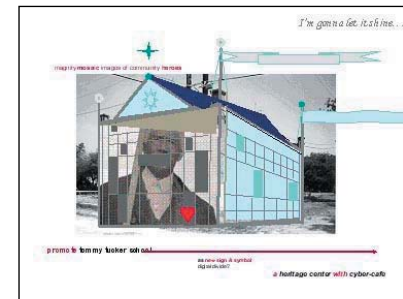
We Used the Meaning of Place to Develop Special Design Principles

We interpreted the meaning of special place from the people who live there. We used that interpretation for the design of new buildings in the heritage District.

Patterns and Guidance

Together, we with community, discovered a patterned set of principles and design rules that elicit familiar recognition of the old— while conveying new perceptions about old communities worthy of preservation. We recommended adaptive re-use of the Tommy Tucker building as an extension of the new Library. We then promoted the use of artists—to design a new and meaningful façade that advertises a host of community heroes in new and refreshing ways.

We celebrated the history of the shotgun house. The plan recommends that old shotgun houses be: relocated on the Avenue, aligned in rows, and used for artists’ shops and guilds, within the District. We delighted in the restoration of the Lucille Smith House and suggested that design-build teams rebuild it —as a modern bed and breakfast with restaurant and catering services. The plan says that The Boone House should also be preserved, as an interpretive center and archives for the heritage walking tour.



The Tommy Tucker building as heritage center with cyber-café and grand mosaics of community heroes



Principle Four:

We Constructed Productive Long Term Relationships

This plan has built upon community-based partnerships and strategies that will continue to produce design innovative solutions. We will continue working with: The Fort Worth Public Arts Program, community colleges, entrepreneurs, The Convention And Visitor's Bureau, The Office Of Historic Preservation, The Black Chamber of Commerce, The Health And Hospital Systems, The School Board, The Library System, The Department Of Transportation, The Parks Department, and all community organizations—to collectively build a sustainable community for both residents and tourists.

We also aim to help existing community organizations to build capacity so that residents are best able to develop a long-term mission to oversee development and maintenance of their neighborhoods. We have connections to highly successful "community development corporations", region wide, that can help to achieve this important goal. Old memories with new partnerships can indeed dictate new forms to come.

Principle Five:

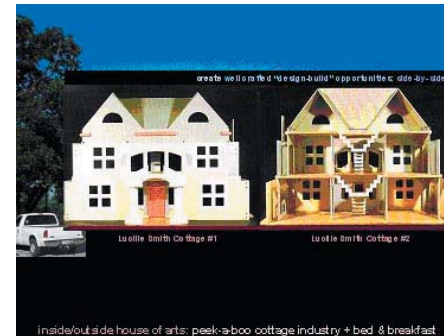
We Have Respected Funding, Budget and the Economics of Building

We produced new and adaptive designs that are practical and build-able.

Our team really worked with the numbers—and proved the 'do-ability' of this plan through our submission of a highly detailed market analysis. We know that dreams only become a reality through the production of budgets, financing, and economic development strategies. We promoted bold new ideas but with strategies that leverage both public and private dollars to construct the community's best wishes.

Our team managed this project with creativity—on time and on budget. Further, members of our team have written numerous grants for both the public and private sector. We understand how to connect master plan recommendations to real dollars for implementation projects.

This plan has created a great urban design project with low cost-high visibility streetscape elements, such as banners, signs, street furniture and media. In addition, we designed environmentally efficient buildings to keep energy costs down, in climates, such as Fort Worth. These strategies allowed us to design buildings, neighborhoods and Districts that can win national recognition. We paid attention to the details when it comes to building design and building budget. We have designed new buildings and have adapted old ones, economically. Our plan has designed community centers, libraries, and housing. This plan speaks to the "curation of old neighborhoods". We believe this plan has created a viable heritage destination in this community.



Celebrate the reconstruction of the Lucille Smith House as a double-duplex complex with bed & breakfast with one transparent façade to see how artists and guilds work + play.

Principle Six:

We Integrated Development Uses for Economies of Scale

We found creative means to integrate all new buildings on land-assembled sites so that historic themes and purpose coordinate seemingly disconnected uses.

This plan therefore recognized the possible thematic and programmatic connections between a building for public health, a library and community heritage spaces. Together, we searched for ways to connect individual programs into one coherent whole. The public health building includes opportunities for a “healing garden” and the library hosts space for a “reading garden” for children to read books under trees out doors. The heritage center is now combined with the library, both physically and programmatically—where community performances in the Tommy Tucker building can now be tied to the Library’s celebration for its “book of the month”.

This plan promotes the use of public media in many instances—the public health building uses public posters to encourage vaccinations. The library has opportunity to project movies from its archive collections onto the plaza.

Principle Seven:

We Respected the Location as Part of a Regional Whole

We produced a world class community development strategy that respects this small neighborhood in a great location.

No community is an island and thus must depend on both pedestrian and vehicular modes of access to specific sites within the revitalized neighborhood as a whole. Through our keen development of recommendations for parking, bike trails, and sidewalks, we connected the dots. We have designed signage systems that will help to identify Evans & Rosedale from the highway and throughout the hierarchy of streets and park systems. We have also used highly thematic designs to attract visitors to new public buildings, housing, retail, parks, alleys and reading gardens. Together we have created a new and vibrant place—a special place for Fort Worth and for the region. Our design philosophy is firmly based on proven urban economics, urban design and heritage tourism principles...and we call this place Evans & Rosedale: The New “African Americana”.

We Welcome You!



Community banners as part of new urban streetscape that helps to establish Evans & Rosedale as heritage destination



design philosophy/by example

Philosophy
Programming
Implementation/Benchmarks

This chapter focuses on specific attributes of the Evans & Rosedale neighborhood and then embellishes those assets with urban design solutions to sell to the larger community for political and economic support. This chapter sets the stage for specific heritage tourism planning and economic development interventions to come.



Evans & Rosedale and the Power of Place: Welcome to African Americana



Reclaim neighborhood pride: Welcome to Evans & Rosedale. Welcome to African Americana.

Philosophy: Focus on old urban buildings and the significance of what they contain. Use local architectural and social history landmarks as “place makers” and symbolic reminders of a more prosperous period before disinvestment transformed this neighborhood. Claim the existing urban landscape of Evans & Rosedale as an important part of Fort Worth’s public history. Consider “African Americana” as heritage theme. Curate heritage theme throughout the District.

Programming: Include performance standards for all buildings to participate in the theming of the District. Specifically, take the existing headquarters of the NAACP and expand its size—from one-story to a two-story building with office above and a public “archives, exhibition, and thematic retail at ground level that packages, markets, and sells memorabilia from the civil rights movement. The Fort Worth Public Arts Program should be sensitive to the historical guidelines in place at the state and local level in the redesign of private facades.

Implementation/Benchmarks: 1. Contact the National NAACP to solicit funds for the expansion and/or the conservation of existing memorabilia for public exhibition. 2. Contact the National African-American Museum Association for curatorial support. 3. Develop design guidelines for existing and proposed expansion. Let the design guidelines for this building inspire height, setback, material, and color palette for all adjacent buildings that follow. 4. Develop programming for this building as headquarters for future neighborhood advancement. 5. Commission heritage and cultural arts Master Plan for the arts.





Promote place memory through community interaction.

Design Philosophy: Include historic preservation strategies to save significant buildings to create a place where documents and the audio-visual recordation of oral histories of the Evans & Rosedale residents can be conserved and exhibited. Also use old buildings to create exciting small scale places where the talents of neighborhood residents can be enacted and performed. Connect this use to the design and function of the new library building.

Programming: Adaptively re-use the old Tommy Tucker building as a place to celebrate community history and heritage. This will include development of interior space where the community can continue their dialogue through workshops, forums, and special events. Public art should be actively engaged on the façade of the building through use of such techniques as large-scale mosaics to celebrate community heroes.

Implementation/Benchmarks: 1. Solicit input from the Fort Worth Arts Commission to help with the design of the main elevations of the building. 2. Solicit support from the State Historic Preservation Office to instruct on the use of appropriate materials, colors, lighting, and maintenance. 3. Work with the community and its organizations to design appropriate stage and seating arrangements. 4. Connect with City Cable Channel to make building cable ready and TV-studio ready for production of videos that record public events. 5. Solicit major technology corporations to donate equipment, computers, etc., so that the Tommy Tucker building can also be utilized as a cyber-café for digital communication between residents, library archives, etc.





Create public arts interventions to enhance both architectural presence and community pride.

Design Philosophy: Use images of important socio-cultural benchmarks in the community-so that the history of this place will never be forgotten. Use photographs of community leaders, children, and elderly to reinforce positive cultural messages and to lend credibility to public participation.

Programming: Identify the most appropriate exterior facades where large-scale images and commemorative art become immediately identifiable for both residents and visitors.

Implementation/Benchmarks: 1. Create a narrative storyline for all public art with historians and archivists 2. Solicit funds from the public arts commission to identify existing images of both historic and contemporary consequence. 3. Identify visual artists in photography, graphic design and mixed media for their participation. 4. Write grants to arts funding organizations such as the National Endowment for the Arts or state arts councils to pay for an "Arts in Public Places" program in Evans & Rosedale. 5. Create teams of national and local artists to carry out design intentions that work in tandem with public size and scale that such public art interventions require. 6. Identify funds for the maintenance of all public art.



Evans & Rosedale and the Power of Place: Welcome to African Americana



Create an outdoor open-air street museum.

Design Philosophy: Select and utilize a series of community-dictated heritage themes to create a well curated “street museum”.

Programming: Identify heritage themes such as The Black Cowboys, Black Education and Scholarship, then identify places and spaces for such public art interventions along all of Evans Street that reinforce retail presence, community identity, public safety and that foster prolific examinations of public history.

Implementation/Benchmarks: 1. Identify a host of retail uses & retail establishments that promote heritage products and that support heritage retail themes. 2. Use high profile curatorial powers to create a credible program for retail windows as theme oriented heritage display. 3. Collect community memorabilia that can be re-adapted for use in the design and manufacture of street furniture. (See Design Guidelines Chapter) 4. Consider places and opportunities where public easements on private property can occur for seamless use of public art. 5. Hire curator to design and implement details for street museum.



Develop heritage model for town center to energize new mixed-uses.

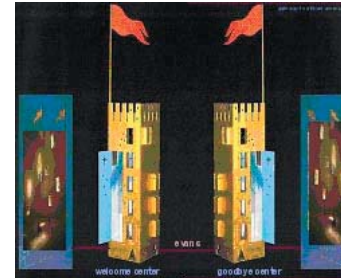
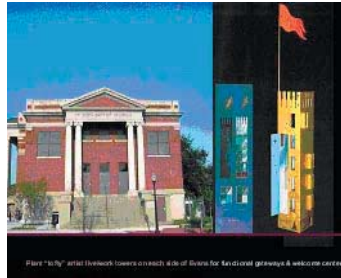
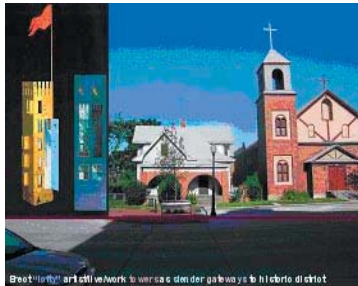
Design Philosophy: Include existing regional vernacular architectural themes to create a strong and identifiable sense of place. Select appropriate architectural pattern language that respects the old and promotes a new bold and contemporary statement for the design, use, and construction of new public buildings.

Programming: Focus on the specific needs of the new public buildings as dictated by the appropriate city departments and bureaus. Create opportunities to promote mixed-use within each of these buildings, including but not limited to the provision of ground floor retail uses, museum, and heritage exhibition spaces, interior and exterior opportunities for community congregation. The Fort Worth Public Arts Program works with the community. As such, the Public Arts Master Plan and any subsequent “calls to artists” should be issued by the FWPA.

Implementation/Benchmarks: 1. Joint venture with the State Historic Preservation Office to record and identify those historic architectural styles and elements worth repeating in new and technologically modern ways. 2. Create joint dialogue with the managers of all new public buildings to create opportunities for functional and aesthetic interface, particularly at ground level and throughout well-woven outdoor public urban spaces. 3. Create opportunities for leasable spaces.



Evans & Rosedale and the Power of Place: Welcome to African Americana



Create a strong gateway presence to the neighborhood as a heritage destination.

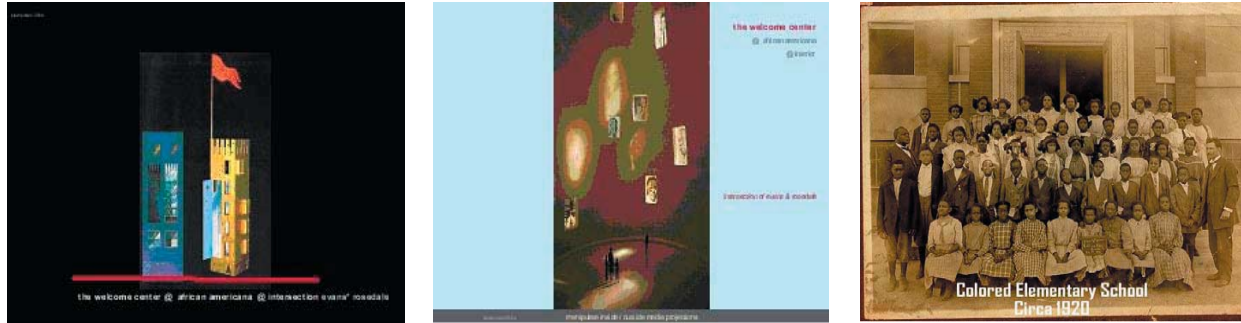
Design Philosophy: Use bold architectural gestures on both sides of Evans Avenue as announcements of entry into African Americana as a heritage District. Use chessboard jargon to design the twin towers as the “rooks” or castles that protect and guard neighborhood creativity and presence.

Programming: Create vertical gateways of paired buildings at corners of Evans & Rosedale as mid-rise, mixed-use towers that include retail, office, and artist loft uses. Use height to animate the entry and to create perpetual eyes on the street. Use flirtative lighting and commemorative banners to further reinforce heritage theme. Develop name for gateway buildings that evoke: ground-level, “welcome and goodbye centers” with “artists-in-residence” on top. Create “look-out” garrets on roof for community policing opportunities.

Implementation/Benchmarks: 1. Acquire a portion of each corner lot, subdivided. 2. Identify developer to build savvy live/work space for artists. 3. Employ community residents to manage welcome centers, special events, ticket sales, walking tours, audio-phones, and gift shops, with artists’ galleries at ground level. 4. Create development incentives as public safety measure to secure the corners. 5. Create artist co-op.



Evans & Rosedale and the Power of Place: Welcome to African Americana



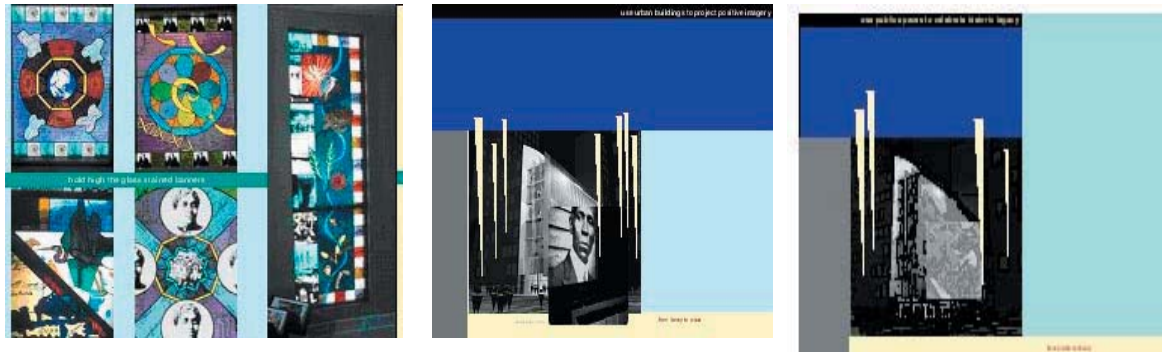
Develop a media pattern language. Use theme to interpret heritage both inside and out.

Design Philosophy: Design, curate, and repeat the use of architectural themes, such as, “whimsy & awe” to elicit highly interactive “call & response” from the public. Use theme to create harmony and/or thematic continuity between ensembles of buildings throughout the heritage District.

Programming: Design responsive buildings to anchor, brand and market the cultural heritage theme at every appropriate opportunity. Develop media opportunities that can be appreciated both inside and out, through manipulation of transparent building skin.

Implementation/Benchmarks: 1. Identify and commission media artists in photography and film. 2. Form a team with Artists, Curators, Historians and Architects to extract highest and best opportunities to use “buildings as billboards”. 3. Solicit building supply and paint companies to donate materials for the billboard experience. 4. Joint venture with media company to produce and endow the “moving-image” archives. 5. Joint venture with Library to produce all public media and public service announcement material.





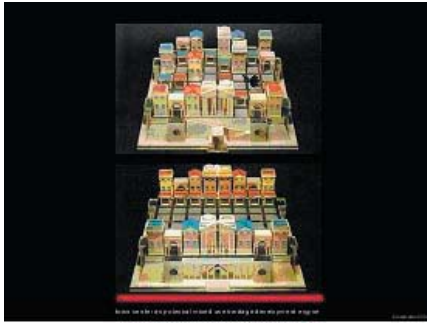
Develop opportunities for public media interventions in public buildings.

Design Philosophy: Public buildings have an extra ordinary opportunity to create public art opportunities both inside and out, using public funds. Media and technology have a role to play in the dissemination of public history.

Programming: Community, city, and public arts organization should jointly host a “call for artists to respond” to a well-conceived public arts Master Plan with a masterful humanities content. The public arts Master Plan should identify themes, media, artists, materials, size, content, and locational priorities for art works throughout the District. Community artists (with portfolio) should be solicited for full participation.

Implementation/Benchmarks: 1. A 2% for art ordinance for city-funded buildings and infrastructure exists; however, a voluntary program might be considered for privately-developed buildings in this District to help finance the public art program in the Evans & Rosedale Urban Village. 2. Contact National Endowment for the Arts and Humanities. 3. Joint venture with a heritage tourism network. (Check websites and select). 3. Hire public arts curator to coordinate Master Plan. 4. Fort Worth Arts Commission should commission public arts curator with experience in heritage theme development.





Create a variety of well-themed housing types with multi-faceted building use.

Design Philosophy: Celebrate the old and adapt the new. Architectural artifacts such as the Lucille Smith House and the Boone House should be either reconstructed or built anew using appropriate historic building typologies. Buildings of historic gesture can “recall” historic interpretation of an earlier use and function.

Programming: The Lucille Smith House could be reconstructed as a commercial kitchen, catering and reception hall, etiquette center, and a place for small weddings-with rentable bed and breakfast suites for small groups of guests. Some historic homes could also be used to house contemporary guilds for the public demonstration of quilting, cooking, tailoring, and crafts. Others, such as the Boone House could be used as a local “interpretive home with archive”.

Implementation/Benchmarks: 1. Acquire historic drawings of period houses or solicit a HABS (Historic Architecture Building Survey). 2. Hire archival photographer to document all details and conditions of structures. 3. Inquire about National Trust for Historic Preservation funds for planning, design, and development. 4. Identify local artists and craftsmen to run “open studios”. 5. Identify compensation for artists and opportunities for branding and sale. 6. Hire local design/build team with local students, apprentices, and craftsmen. 7. Mandate affordable housing through zoning overlay. 8. Utilize existing community development and redevelopment corporations, such as the Near Southeast CDC, Fort Worth South, Inc., and Southeast Fort Worth, Inc. to work in joint venture to rehab and produce infill housing.





Create technologically advanced and well-curated walking tours through Evans & Rosedale District.

Design Philosophy: Architecture can be seen as a cultural artifact worth visiting when interpreted through the lens of a community's narrative history. Following a storyline and points throughout the District can encourage pedestrians and their accumulation of community facts and fables.

Programming: The content of the narratives for the walking tours should be written by teams of researchers and local historians. The form or medium used of the public dissemination of heritage content should be designed and developed by urban public media specialists. Graphic artists and cartographers should follow a well-written script for design of District maps for public use and consumption.

Implementation/Benchmarks: 1. Hire multi-disciplinary team of visual, audio, and media artists to follow the instruction of the public arts curator. 2. Identify streetscape design and potential revenue from commercial advertisement. 3. Consult signage and other public realm ordinances. 4. Use public arts and private sponsor funds for programming & development.



Evans & Rosedale and the Power of Place: Welcome to African Americana



Create a line of well-themed street furniture.

Design Philosophy: Street furniture should be designed to carry out the heritage theme.

Programming: Design “District-wide” street furniture program. Use street furniture with heritage theme to package, market, and “sell” information to visitors in the public realm. Imbed street furniture with media devices to provoke public interaction.

Implementation/Benchmarks: 1. Identify appropriate street furniture theme or design and produce City’s own street furniture brand. 2. Identify opportunities for brand marketing and sales in the public realm. 3. Identify public arts funds for design of street furniture as public art. 4. Identify advertising companies to generate revenue through “billboard” sales, if and where appropriate. 5. Consult zoning ordinance on signage conditions. 6. Create overlay District to reduce requests for variances.



Evans & Rosedale and the Power of Place: Welcome to African Americana



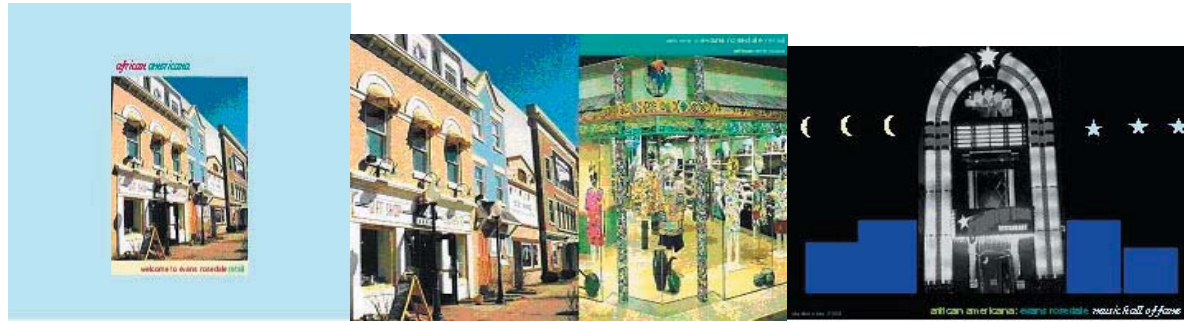
Create well-curated heritage identity theme for all public urban open spaces in the District.

Design Philosophy: All urban open spaces within the Evans & Rosedale District should be fitted with outdoor furniture that provides direction, comfort, and historic interpretation.

Programming: A heritage-themed pattern language must be developed that extends itself to expression on all street furniture items throughout the District. Each item must use appropriate form, content and message to promote a sense of stylistic compatibility and aesthetic energy.

Implementation/Benchmarks: 1. Hire a curator for the street museum who also oversees furniture design. 2. Identify artists in the community and national notables to create design teams. 3. Develop a “community branding” presence. 4. Solicit public arts grants and funding from national, state, and local arts organizations.





Create opportunities to develop theme retail and theme entertainment.

Design Philosophy: This District was designed to celebrate the creative energy of Evans & Rosedale as African Americana. To this end, retail franchises and community business owners should be organized into a merchants or business improvement association that agrees on “the theme merchandising and marketing plan.”

Programming: The community CDC’s should consistently survey opportunities to create and perpetuate African Americana as a niche market, including but not limited to a celebration of African-American arts and sciences, film, live performance, jazz, dance, theater, food and,wearable art as promotion of culture, etc.

Implementation/Benchmarks: 1. Use the Market Analysis report to make an assessment of the most profitable market ventures. 2. Interview and solicit the best products and services to promote in the heritage retail space. 3. Promote theme retail commercial development. 4. Develop public-private partnerships with the community in collaboration with a marketing team and commercial developer to reinforce sales in the urban village. 5. Performers and theater production companies should be solicited to use, if not manage, performance space. 6. Train and fund community arts organizations to properly oversee special events. 7. Create partnerships with local universities and independent producers to create cultural institutions and commercial entertainment ventures.





Use media projections at underpass to welcome all to Evans & Rosedale and African Americana.

Design Philosophy: Utilize the I-35W highway underpass as an opportunity to reconstruct positive community images and to celebrate the announcement of entry into a heritage District.

Programming: Select images that best market and promote the goals, objectives, and dreams of the community. Select images that celebrate diversity, advertise community events, and reinforce city themes.

Implementation/Benchmarks: 1. Contact TxDOT regarding use of the I-35W underpass for projections, etc. 2. Hire curator with urban multi-media specialization to curate use of media projections in the public realm. 3. Solicit funds from national, state, and local arts organizations to provide design and development funding. 4. Partner with curator, community artists, and media team to curate production within criteria established for the "open air street museum". 5. Apply media applications for underpass and highway embankment wall. 6. Use photographs from community portfolios and archivists. 7. Explore use of sound for all public media, where appropriate. 8. Selected media images through criteria established in the public arts Master Plan process via the Fort Worth Public Arts Commission; contract curator for artists' dialogue. 9. Collaborate with the FWPA on the underpass project. 10. Enjoy the District!

