

Arts & Cultural Districts and Preservation Policy: A  
Neighborhood Analysis of the River North (RiNo) Art  
District

CAMERON MAUREEN ROBERTSON

A THESIS

In

Urban Planning and Historic Preservation

Presented to the Faculties of Columbia University in Partial Fulfillment of the Requirements for  
the Degrees of

MASTER OF SCIENCE IN URBAN PLANNING  
MASTER OF SCIENCE IN HISTORIC PRESERVATION

2017

## **Acknowledgements**

I would like to thank, first and foremost, my advisors, Erica Avrami and Robert Beauregard for their invaluable advice and guidance throughout this past year. Without them, this thesis would not have progressed as it has. They pushed me to explore the deeper workings of arts and cultural districts and uncover the inner workings of the preservation and planning field in relation to these types of districts. Secondly, I would like to thank my reader Carol Clark for her invaluable input, knowledge, and support.

I would also like to thank Rexford Brown, Alye Sharp, and Tracy Weil from the River North (RiNo) Art District. Rexford Brown, a Founding Member and Secretary of the district, sat with me back in December and spoke to me fondly about the district, sharing with me his home, a RiNo guide and providing me with a personal tour of the neighborhood. I greatly appreciated his knowledge and kindness in the beginning stages of my research. Alye Sharp, the Communications Director and Tracy Weil, the Creative Director and Co-Founder of the RiNo Art District, were vital to my research. This report would not be what it is without their in-depth knowledge of the area, their responsiveness to my emails, and the evident pride and love they have for this district.

Additionally, I would like to thank Jennifer Cappeto, from Denver's Landmark Preservation, and Abe Barge, from the Community Planning and Development Department, for assisting me in my research and informing me about local zoning procedures and policies. Also, I would like to thank the Denver GIS Department for sending me archived parcel data for the RiNo Art District.

To all my friends, for their continued support and encouragement and lastly, my family. I could not have made it through these last three years without you all. Thank you for your love, words of advice, support and so much more.

# Table of Contents

<b>CHAPTER 1: INTRODUCTION</b> .....	<b>7</b>
<b>BACKGROUND</b> .....	<b>7</b>
<b>RESEARCH AIMS AND RATIONALE</b> .....	<b>9</b>
<b>METHODOLOGY</b> .....	<b>10</b>
Literature Review .....	10
Case Study Approach and Selection Process .....	10
Qualitative Analysis .....	11
Quantitative Analysis .....	12
<b>RESEARCH LIMITATIONS</b> .....	<b>13</b>
<b>CHAPTER 2: LITERATURE REVIEW</b> .....	<b>14</b>
<b>EVOLUTION OF THE PRESERVATION FIELD AND ITS POLICIES</b> .....	<b>14</b>
<b>EVOLUTION OF CULTURAL PLANNING POLICY</b> .....	<b>16</b>
<b>DEFINING ARTS AND CULTURAL DISTRICTS</b> .....	<b>17</b>
<b>THE FORMATION OF ARTS AND CULTURAL DISTRICTS</b> .....	<b>19</b>
<b>HISTORIC CHARACTER AND THE CREATIVE CITY</b> .....	<b>20</b>
<b>CHAPTER 3: AN ANALYSIS OF THE RIVER NORTH (RiNO) ART DISTRICT</b> .....	<b>21</b>
<b>THE HISTORY OF THE RIVER NORTH (RiNO) NEIGHBORHOOD</b> .....	<b>22</b>
<b>CHARACTERIZATION OF RiNO'S BUILT ENVIRONMENT</b> .....	<b>28</b>
RiNo Industries and the Urban Landscape .....	32
<b>POLICIES INFLUENCING RiNO'S BUILT ENVIRONMENT</b> .....	<b>38</b>
Colorado Cultural Planning and Preservation Policy .....	39
Denver's Preservation Policies and their Relation to RiNo .....	40
Denver's Planning Department and Zoning Code .....	47
RiNo's Zoning .....	48
Initiatives of the RiNo Community .....	54
<b>THE VALUE OF RiNO'S BUILT ENVIRONMENT</b> .....	<b>61</b>
The Demographics and Economy of the RiNo Art District .....	61
The Economic Value of RiNo's Built Environment .....	66
<b>THE RiNO COMMUNITY AND ITS HISTORIC BUILT ENVIRONMENT</b> .....	<b>67</b>
<b>CHAPTER 4: CONCLUSION</b> .....	<b>69</b>
<b>FINDINGS</b> .....	<b>69</b>
<b>RECOMMENDATIONS</b> .....	<b>70</b>
Historic Structure Use Overlay in the RiNo Art District .....	70
Accuracy of City Data .....	73
Education and Departmental Overlap .....	74
<b>CONCLUSION</b> .....	<b>74</b>

**REFERENCES ..... 77**

**BIBLIOGRAPHY ..... 77**

**DATA SOURCES ..... 81**

**APPENDIX ..... 84**

**APPENDIX A: THE HISTORY OF THE RIVER NORTH (RiNO) NEIGHBORHOOD ..... 84**

**APPENDIX B: CHARACTERIZATION OF RiNO'S BUILT ENVIRONMENT ..... 86**

**APPENDIX C: POLICIES INFLUENCING RiNO'S BUILT ENVIRONMENT ..... 91**

**APPENDIX D: THE VALUE OF RiNO'S BUILT ENVIRONMENT ..... 123**

**APPENDIX E: THE RiNO COMMUNITY AND ITS HISTORIC BUILT ENVIRONMENT ..... 139**

**APPENDIX F: ADDITIONAL DATA ..... 141**

## List of Figures

- FIGURE 1: THE RIVER NORTH (RiNO) ART DISTRICT NEIGHBORHOOD
- FIGURE 2: THE GLOBEVILLE, ELYRIA-SWANSEA AND FIVE POINTS NEIGHBORHOODS
- FIGURE 3: DENVER, 1870S
- FIGURE 4: CITY OF DENVER, COLORADO 1889
- FIGURE 5: AERIAL OF RiNO FROM 1933
- FIGURE 6: AERIAL OF RiNO FROM 1995
- FIGURE 7: HISTORIC BUILDINGS IN THE RiNO ART DISTRICT
- FIGURE 8: NEWER CONSTRUCTION IN THE RiNO ART DISTRICT
- FIGURE 9: AERIAL OF RiNO FROM 2006
- FIGURE 10: AERIAL OF RiNO FROM 2017
- FIGURE 11: RiNO ART DISTRICT 2017 ZONING
- FIGURE 12: RiNO ART DISTRICT BUSINESSES
- FIGURE 13: BREAKDOWN OF 2017 BUILDINGS DATES IN RiNO
- FIGURE 14: MURALS ON WALNUT STREET
- FIGURE 15: ALLEYWAY IN THE DISTRICT
- FIGURE 16: BLAKE AND 27<sup>TH</sup> STREETS (LOOKING NORTH)
- FIGURE 17: LAWRENCE STREET BETWEEN 32<sup>ND</sup> AND 31<sup>ST</sup> STREETS
- FIGURE 18: BRIGHTON BOULEVARD (LOOKING NORTH)
- FIGURE 19: DELGANY STREET
- FIGURE 20: CONSTRUCTION ALONG RINGSBY COURT (LOOKING SOUTH)
- FIGURE 21: DENVER HISTORIC DISTRICTS AND LANDMARKS IN THE RiNO ART DISTRICT
- FIGURE 22: CURTIS PARK HISTORIC DISTRICT
- FIGURE 23: THE BALLPARK NEIGHBORHOOD HISTORIC DISTRICT
- FIGURE 24: COMMUNITY PLANNING AND DEVELOPMENT DEPARTMENT FLOWCHART
- FIGURE 25: URBAN SCALE ON LAWRENCE STREET (GENERAL URBAN NEIGHBORHOOD CONTEXT)
- FIGURE 26: URBAN LANDSCAPE (LOOKING NORTH ALONG WALNUT STREET)
- FIGURE 27: LOOKING NORTH FROM THE INTERSECTION OF 32<sup>ND</sup> AND WALNUT STREETS (SPECIAL CONTEXTS AND DISTRICTS)
- FIGURE 28: DENVER COLISEUM (SPECIAL CONTEXTS AND DISTRICTS)
- FIGURE 29: SOUTH PLATTE RIVER
- FIGURE 30: RiNO ART DISTRICT STAKEHOLDERS
- FIGURE 31: RiNO ART DISTRICT'S BID AND GID BOUNDARIES
- FIGURE 32: BRIGHTON BOULEVARD IMPROVEMENT
- FIGURE 33: RiNO DESIGN GUIDELINES SCORECARD
- FIGURE 34: NEW DEVELOPMENT ON BLAKE STREET
- FIGURE 35: NEW DEVELOPMENT ON NORTH BROADWAY
- FIGURE 36: COMPANIES IN RiNO – SPIRE DIGITAL
- FIGURE 37: COMPANIES IN RiNO – THE YOGA MAT AND WINE & WHEY
- FIGURE 38: BREAKDOWN OF 2014 BUILDING DATES IN RiNO
- FIGURE 39: BREAKDOWN OF 2010 BUILDING DATES IN RiNO
- FIGURE 40: NEW LOCATIONS OF HISTORIC STRUCTURE USE OVERLAY

## List of Tables

TABLE 1: 2010, 2014 & 2017 BUILDING DATES BREAKDOWN

TABLE 2: 2010, 2014 & 2017 BUILDING DATES PERCENT TOTAL

TABLE 3: MAIN BUILDING TYPOLOGIES OF 2010

TABLE 4: MAIN BUILDING TYPOLOGIES OF 2014

TABLE 5: MAIN BUILDING TYPOLOGIES OF 2017

TABLE 6: HISTORIC PRESERVATION TAX CREDITS OFFERED BY OAHP

TABLE 7: SERVICES PROVIDED BY LANDMARKS PRESERVATION

TABLE 8: CRITERIA FOR DESIGNATION

TABLE 9: DENVER HISTORIC LANDMARKS AND DISTRICTS

TABLE 10: RiNo DESIGN GUIDELINES FOUR MAIN COMPONENTS

TABLE 11: RiNo AND DENVER COUNTY TOTAL POPULATION (2015)

TABLE 12: RiNo AND DENVER COUNTY TOTAL POPULATION (2010)

TABLE 13: RiNo AND DENVER COUNTY TOTAL POPULATION (2000)

TABLE 14: RiNo AND DENVER COUNTY HOUSING UNITS, VACANT UNITS AND HOUSEHOLDS (2015)

TABLE 15: RiNo AND DENVER COUNTY HOUSING UNITS, VACANT UNITS AND HOUSEHOLDS (2010)

TABLE 16: RiNo AND DENVER COUNTY HOUSING UNITS, VACANT UNITS AND HOUSEHOLDS (2000)

TABLE 17: RiNo AND DENVER COUNTY MEDIAN HOUSE VALUE (2015)

TABLE 18: RiNo AND DENVER COUNTY MEDIAN HOUSE VALUE (2010)

TABLE 19: RiNo AND DENVER COUNTY MEDIAN HOUSE VALUE (2000)

TABLE 20: RiNo AND DENVER COUNTY MEDIAN HOUSEHOLD INCOME (2015)

TABLE 21: RiNo AND DENVER COUNTY MEDIAN HOUSEHOLD INCOME (2010)

TABLE 22: RiNo AND DENVER COUNTY MEDIAN HOUSE VALUE (2000)

TABLE 23: RiNo AND DENVER COUNTY OCCUPATION (2015)

TABLE 24: RiNo AND DENVER COUNTY OCCUPATION (2010)

TABLE 25: RiNo AND DENVER COUNTY MEDIAN HOUSE VALUE (2000)

TABLE 26: PROPERTY VALUE PER SQUARE FOOT (SF) OF IMPROVEMENT AREA (2017)

TABLE 27: PROPERTY VALUE PER SQUARE FOOT (SF) OF IMPROVEMENT AREA (2014)

TABLE 28: PROPERTY VALUE PER SQUARE FOOT (SF) OF IMPROVEMENT AREA (2010)

TABLE 29: RiNo AND DENVER COUNTY EDUCATION LEVEL (2015)

TABLE 30: RiNo AND DENVER COUNTY EDUCATION LEVEL (2010)

TABLE 31: RiNo AND DENVER COUNTY EDUCATION LEVEL (2000)

## **Chapter 1: Introduction**

### Background

Though cultural planning is a relatively recent concept – a product of the late twentieth and early twenty-first centuries – its contribution to urban planning and historic preservation is paramount. The United States economy, in its early beginnings, was an agrarian enterprise based solely around the cultivation of land and homemade products. However, with technological advancements in production and transportation in the nineteenth century, the country entered the Industrial Revolution. An agrarian economy became a manufacturing economy focused on the urban core rather than the rural outskirts. This event set into motion an era built on human creativity and enterprise.

After the Second World War, the manufacturing era reached its peak. Communities, such as those in the American Rust Belt, began to shrink as the ports and railyards that had made them once necessary faced competition from cities that had gained this same easy access to the world market due to reduced transportation costs (Glaeser 2011: 50, 51). In addition, the implementation of the Taft-Hartley Act of 1947, which allowed unions to correct prior unfair labor practices, caused many companies to relocate (Glaeser 2011: 51; Taft-Hartley Act (1947)). As the urban economist, Edward Glaeser writes, it “became cost-effective to locate in cheaper places: suburban factories, Southern right-of-work states, and China” (Glaeser 2011: 50). With this sudden shift in the economy, other areas of the market began to grow primarily within the service industries, such as retail and health care and social services (Wilson 2014). In addition, this economy began to cultivate, bringing to the forefront a new wave of interest and career development in the sciences, arts, and technology. The industries that have blossomed from these fields of study have established a new form of creativity that cities all over the world are trying to capture to compete at a global level.

With the rise of “the creative city” and cultural economy in Europe in the 1980s, many states, cities and smaller communities within the United States followed suit, turning to cultural planning and programming to aid revitalization and development (Gadwa et al. 2010). This included creative placemaking and/or arts and cultural districts, which served as models of place-based ingenuity. These places serve as points of community engagement and economic development as well as support the cultural identities that strengthen business and

tourism. Moreover, they are designed to encourage artists, entrepreneurs, institutions and potential developers to build upon and organize around existing arts and culture-based resources (Chan 2014).

By the twenty-first century, the popularity of this type of district-oriented initiative grew tremendously. Currently, there are over 250 arts and cultural district within thirteen states, not including the countless others in existence in locales that lack state legislation (State Cultural Districts 2014). Seeing the success of this type of planning, states and cities have begun favoring arts and culture to bring vibrancy back to older, often industrial neighborhoods that have been stagnant for decades. They are doing this through the introduction of new residents and economic change.

Little is known about the preservation side of this discussion and how arts and culture are tied to historic built environments. Similar to planning, is historic preservation policy changing in parallel with this new type of growth? Presently, the existing literature discusses the role of the historic built environment and the creation of creative industries. Historic buildings are said to be natural incubators for small businesses, hosting a significantly higher proportion of jobs in that economic sector ("Older, Smaller, Better: Measuring How the Character of Buildings and Blocks Influences Urban Vitality" 2014: 4). Additionally, there is a substantial amount of literature stating the direct correlation between historic preservation and the overall economic growth of neighborhoods, whether it is through walkability or increased property value (Rypkema et. al 2011: 61).

However, literature analyzing the connection between the establishment of arts and cultural districts and the historic infrastructure does not exist. Though no evidence exists stating the number of arts and cultural districts generated in existing built environments versus those in new built environments, state and local policies and reports often mention historic buildings and their role in cultural planning. For instance, in Paducah, Kentucky, the city sponsored an Artist Relocation program attracting 70 artists into rundown historic buildings which the artists purchased and restored (Gadwa et. al 2010). Additionally, in California, the California Assembly Bill 189, which created the State-Designated Cultural District, encourages the adaptive reuse of historic buildings in a district, and any other structures that have artistic or cultural significance (CA § 8758 2015). Ultimately, many supporters of arts and cultural districts believe that "identifying and promoting the



rehabilitation of historic buildings within the district enhances a district's distinctiveness and attracts the creative economy. Historic industrial buildings, homes, schools and main street buildings are all easily adaptable to fit the needs of artisan live/work spaces, performance spaces, gallery and retail uses, offices and studios" ("Arts Districts as a Tool for Community Revitalization and Economic Development").

### Research Aims and Rationale

This thesis aims to understand the role that historic built environments play in the vitality of arts and cultural districts. 'Vitality' in this instance refers to a place that is walkable, affordable, provides an array of storefronts within a mixture of old and new structures, and provides an assortment of uses.

In turn, the main research question raises more specific questions about the connection between aged buildings and arts and cultural districts:

1. How does the evolution of arts and cultural districts engage with the preservation field, if at all? (State, City, and Neighborhood Level Policy)
2. How is the historic built environment viewed by the community? (Programming, Economics, Character, Community Benefit)
3. What is the relationship between historic buildings and the overall architectural typology of arts and cultural districts?
4. What is the relationship between historic buildings and property values within arts and cultural districts?
5. How does this understanding of arts and cultural districts potentially expand the preservation toolbox?
6. What changes in preservation and/or planning policy might be needed to facilitate this intersection between arts and cultural districts and preservation?

Ultimately, this research aims to encourage preservationists to become urbanists and culturalists by embracing people and place through engagement and empowerment (Michael 2016). This shift in philosophy can promote and strengthen the expansion of historic preservation tools by building a stronger connection between the traditional methods of historic building designation and more flexible urban planning methods.

## Methodology

The research began through a literature review and a refining of the thesis question to better understand the existing state of knowledge and to identify research gaps. The research was then conducted through the lens of a case study: The River North (RiNo) Art District in Denver, Colorado. This case was dissected and analyzed through a series of qualitative and quantitative methods to understand the relationship of the district's historic built environment to the RiNo community and larger city context. This research design was approved by the Columbia University's Institutional Review Board on December 7<sup>th</sup>, 2016.

## *Literature Review*

The opening approach to this study began with a search of available literature and text related to the preservation field, the organization of arts and cultural districts in the United States, state legislation, and the role of historic buildings relative to the economy. This review provided the study context, allowing for an appropriate case study to be chosen, and provided a basis upon which to support and build the analysis.

## *Case Study Approach and Selection Process*

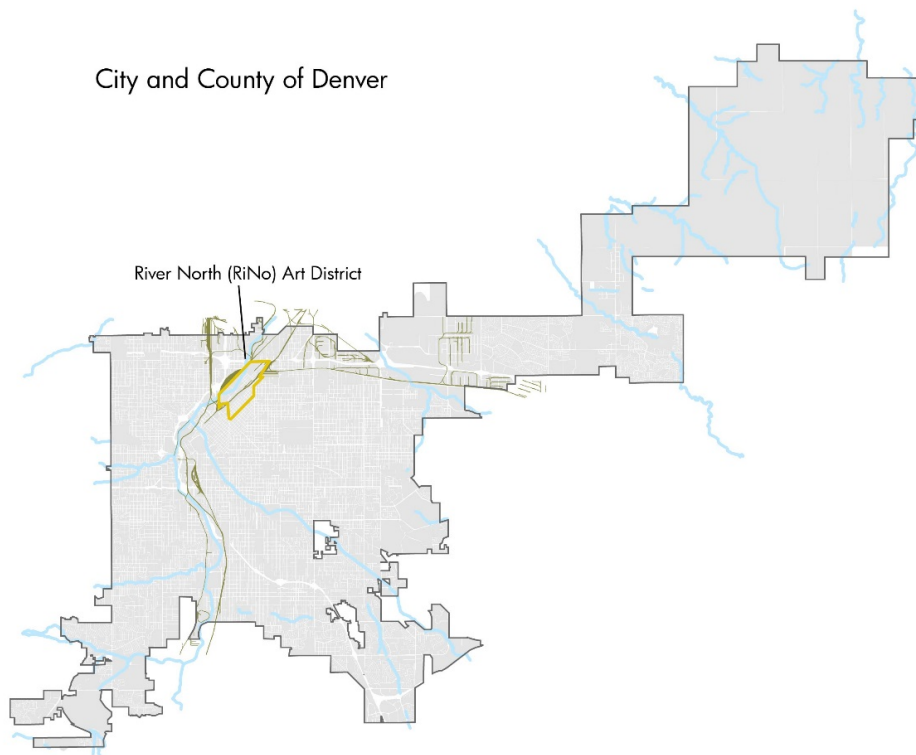
The second step was to choose a case or cases which to analyze and answer the overarching questions of the study. Criteria were established to find a case focused firstly on state art and cultural district legislation, the availability of online information, and the size of the city in which the district was located. Focusing specifically on one case study provided an opportunity to deeply analyze the district allowing for a clearer, more meaningful investigation and robust recommendations.

To choose a case study, a set of criteria was established. The first criterion was that the arts and cultural district must be located within a city with a population range of 600,000 to 700,000 persons ("Top 50 Cities in the U.S. by Population and Rank" n.d.). This range was chosen because most literature pertaining to arts and cultural districts has discussed larger metropolitan cities, such as Los Angeles and Philadelphia, with limited study of smaller cities. The second criterion was that the district has a recognizable presence of historic buildings, i.e. anything that was built in or before 1967. (Buildings built more than fifty years ago are eligible

for the National Register of Historic Landmarks.) The third criterion was that the district has a liaison or contact organization with public visibility to facilitate research accessibility.

Based on the US Census Bureau 2014 population estimates, thirteen cities fell into the first criterion. To narrow the cities and districts down, a list was created showing the districts in each city that appeared to have some representation of historic buildings. With these measures in place, the number of case studies fell to three: Station North Arts and Entertainment District in Baltimore, Maryland; River North (RiNo) Arts District in Denver, Colorado; and Alberta Main Street in Portland, Oregon. With further investigation and public outreach, the River North (RiNo) Art District became the sole case study (See Figure 1).

Figure 1: The River North (RiNo) Art District Neighborhood



Source: Parcels from 2017 | Denver GIS Department; By Author

### *Qualitative Analysis*

To investigate the case, a series of qualitative and quantitative approaches were taken. Qualitative steps were comprised of policy analysis and a series of interviews. Undergoing an analysis of state, local and district cultural planning policy and preservation policy, the research required analysis of the Colorado 'Creative

Districts' program, established in 2011 by law HB11-1031 (State Cultural Districts 2014: 14), in addition to sections of the Denver Zoning Code – Chapter 30: Landmark Preservation, and Articles 5, 7 and 9 – and the RiNo neighborhood (Denver Zoning Code 2010). Also, phone calls and in-person interviews with persons involved in local government and within the RiNo Art District were conducted. These interviewees were: RiNo Art District's Communications Director, Alye Sharp; RiNo's Creative Director and Co-Founder, Tracy Weil; Rexford Brown, a long-time resident of the area and Secretary of the RiNo Art District; and members of the Community Planning and Development Department of the City and County of Denver, Jennifer Cappeto, Development and Planning Supervisor for Landmark Preservation and Abe Barge, Principal City Planner. These conversations shed light on both current preservation and planning oriented initiatives being pushed by the community and board members of the district as well as on an understanding of the formalized processes of the Community Planning and Development Department and their function within the larger Denver context and the RiNo neighborhood.

Lastly, a series of questions (See Appendix E) were emailed to twenty-nine members of the board of RiNo Art District, who represented a wide range of roles, from workers and artists, to business owners, in addition to residents of the RiNo neighborhood to determine how the community viewed the historic environment of the district.

This method of data collection and analysis assisted in answering the first two questions asked by the study: 1) how does the evolution of arts and cultural districts engage with the preservation field, if at all (State, City and Neighborhood Level Policy) and 2) how is the historic built environment viewed by the community (Programming, Economics, Character, and Community Benefit). The data additionally supported the quantitative analysis.

### *Quantitative Analysis*

The final step of the research focused on quantitative methodology. Open source parcel data from the City of Denver was assembled and geospatially examined for the years 2010, 2014 and 2017 as well as census data for Denver County and the RiNo neighborhood for the years 2000, 2010 and 2015. Using Excel and ArcMap, the data were used to determine the relationship between RiNo's historic buildings and the overall

architectural and use typology within the district. The data determined 1) the most prevalent typologies in the district and 2) the most established typologies according to the date of construction. These two data platforms also allowed for a comparison of RiNo's demographics versus the larger city context in addition to providing the opportunity to analyze the RiNo Art District's individual parcel property values. Lastly, business addresses collected from the Denver Metro Chamber of Commerce and RiNo Business Guide offered additional comparison of creative industries in relation to the building dates.

Overall, these quantitative findings, with support of the qualitative data, provided an understanding of two additional research questions: 1) what is the relationship between historic buildings and the overall architectural typology of arts and cultural districts?; and 2) what is the relationship between historic buildings and property values within arts and cultural districts?

This methodology allowed for a clear contextual foundation upon which to build and support the analysis process. The case study involved a compilation of qualitative and quantitative data to allow for a well-rounded understanding and dissection of the material both found and provided. As a result, the research of the River North (RiNo) Art District directly answered the two remaining questions of the thesis: 1) how does this understanding of arts and cultural districts potentially expand the preservation toolbox?; and 2) what changes in preservation and/or planning policy might be needed to facilitate this intersection between arts and cultural districts and preservation? These questions assisted in formulating the recommendations section.

### Research Limitations

The study has limitations. Besides time constraints, parcel data provided by the Denver GIS department for 2010 and 2014 was incomplete and inaccurate. Additionally, the RiNo Design Guidelines were still in draft version. These limitations were addressed in the research and taken into consideration during the analytical and recommendations sections of the study. These faults presented by the data highlight the importance of accuracy and the need for truthfulness in such resources.

Additionally, only one case study was used in the research process. However, River North (RiNo) Art District provides a starting point that can be a reference for further research. Also, a small number of people who

already have a vested interest in the neighborhood were emailed interview questions. Yet, a next research step could be to expand on the survey. Lastly, not all businesses in the neighborhood were registered with the Denver Metro Chamber of Commerce, meaning only a partial examination could be conducted of businesses within the district.

## **Chapter 2: Literature Review**

### Evolution of the Preservation Field and its Policies

During the twentieth century, the preservation field made many institutional transitions. Initially, the field was established within the United States to preserve landscapes and individual sites that invoked some form of patriotism, such as George Washington's Mount Vernon in Fairfax County, Virginia. However, after the Second World War, the field began to advocate for the preservation of urban structures and neighborhoods at risk of demolition due to urban renewal. This policy pushed white citizens to the suburbs, leaving minorities and the economically disadvantaged within the city centers. Eventually, because of urban renewal, advocates of preservation established and adopted policies and ordinances to preserve building aesthetics and the materiality of these structures (Schwarzer 1994). This was accomplished through the creation of policy tools affecting regulation, personal ownership and operation of historic sites as well as incentives and disincentives for properties which could be enforced by the federal government, individual states, and/or cities (Schuster et. al 1995: 5). An example of such regulation was the formation of historic district designations which allowed entire neighborhoods to be protected from future demolition and/or development.

Beginning in the late twentieth century and early twenty-first century, the field began to develop other tools that were less rigorous and allowed property owners more freedom. These tools revolved around educating and sharing information about the history of buildings and areas as well as providing property owners with more rights (Schuster et. al 1995: 5). An example of one of these more informal regulations was the introduction of neighborhood conservation districts, a zoning tool used to preserve "areas with a set of less restrictive or more narrowly-enforced regulations than historic district legislation" (Lubens et. al 2002-03: 1002).

The field is now shifting its efforts away from simply protecting the physical fabric of old buildings and more toward developing the relationship between communities and their local heritage and history. This has begun to educate a wider audience in societal values of historic environments, and shift the field away from purely economic incentives (Schuster et. al 1995: 10).

Additionally, research over the last decade has tied the value of arts, culture, creative industries, and economic development to preservation efforts. Within the last four years, two reports, "Older, Smaller, Better: Measuring How the Character of Buildings and Blocks Influences Urban Vitality" from the Preservation Green Lab and "Route 66: The Road Ahead" from the World Monuments Fund, were released that discuss the value of arts and culture – the creative economy – and the historic built environment. Another report from the Preservation Green Lab, "The Atlas of ReUrbanism", is currently in process. The report by the World Monuments Fund states that the manifestations of arts and culture that have sprung up along iconic highway Route 66 were key factors that propelled the highway to popularity, either through literature, film or song ("Route 66: The Road Ahead" 2013: 9, 10). Travelers along the highway continue to be drawn by the unique culture of this by-gone highway era, spending income and requiring amenities that circulate revenue and jobs into these small communities.

Additionally, at the National Trust for Historic Preservation conference in Houston, which I attended in November 2016, the benefits of arts and culture were often mentioned in connection to the historic built environment and their surrounding communities. For example, during an on-site visit to Houston's Third-Ward, Eureka Gilkey, the Executive Director of the Project Row Houses, discussed the need to preserve history and culture while also embracing new development through art. Gilkey stated that the row houses have served not only as a form of social capital, by playing a role in the predominately African American community through neighborhood revitalization, historic preservation, education and more, but has helped to preserve the community's historic context (Gilkey 2016).

While each of these initiatives has explored preservation's connection to the mainstream creative economy, more advanced data is being collected that relates to sustainability, demographics, and business retention. This data is not only for the benefit of the field, but also to counteract claims made by those opposed

to preservation, whether due to accusations of gentrification, affordability, and talk of how new construction is better and cheaper. For instance, in *Triumph of the City*, Glaeser writes that:

Price increases in gentrifying older areas will be muted because of new construction. Growth, not height restrictions and a fixed building stock, keeps space affordable and ensures that poorer people and less profitable firms can stay, which helps thriving cities remain successful and diverse. Height restrictions do increase light, and preservation does protect history, but we shouldn't pretend that these benefits come without a price (Glaeser 2011: 148).

Though preservation still faces resistance, the field is beginning to branch outside the five tools – Ownership and Operation; Regulation; Incentives; Establishment, Allocation, and Enforcement of Property Rights; and Information -- that it has worked with over the past several decades (Schuster et. al 1995). With the introduction of arts and culture, communities have come to realize the uniqueness and benefits that historic buildings provide. This forms a natural tie between arts and cultural districts and their historic buildings.

#### Evolution of Cultural Planning Policy

Cultural planning is, relatively speaking, a young concept. Over the last twenty years in the United States, one form of cultural planning known as arts and cultural districts has gained popularity as a development tool. These districts have served as sources of physical growth and have fostered the redevelopment of urban and rural communities (Borup 2014: 3). Currently, thirteen states have state-level legislation dedicated to the implementation of arts and cultural districts. The legislation defines districts as places that should promote and function as community gathering landscapes; characterize regions, cities, and/or neighborhoods; attract artists, businesses, and cultural institutions; and support cultural development (CA § 8758 2015; SC § 60-15-75 2014: 2). Notably, five of these states explicitly encourage the preservation and reuse of historic buildings (MA § 58 2010). For places without any form of cultural planning at the state level, policies are often established through government and community participation. Even though the state legislation provides a foundation for conceptualizing arts and cultural districts, the legislation may not be entirely reflective of districts at the local or neighborhood level. Thus, many neighborhoods and municipalities add localized input and policy to reflect their community's history and character, physical fabric, and socioeconomic issues (Kreyling 2015: 24).



These districts are planned and executed through two approaches: bottom-up and top-down. The first of these methods – which are also known as “natural” or “naturally occurring” districts – are “self-organized, emerge through community-generated action, and are cultivated and reinforced by a diverse range of participants and residents over time” (Borrop 2014: 9). This type of formation provides economic opportunities at a neighborhood level, but still leverages arts and culture within the regional economy. An example is the Alberta Main Street neighborhood in Portland, Oregon.

The second approach is driven from the top, in which private developers and government agencies manage the creation of the arts and cultural district. Government officials, developers, and cultural institutions work together with the operation, often “invoking a degree of intentionality” that commonly leads to the revitalization and reinterpretation of a neighborhood, city, or region (Chapple et. al 2010: 226). The Dallas Arts District and the Station North Arts and Entertainment District in Baltimore, Maryland are examples.

Both methods are controversial in their own respective ways. In 2010, Chapple et al. (2010: 225) concluded that the benefits received and handed out by formalized arts and cultural districts rarely trickle down to artists, while informal districts offer little hope of long-term stability for artists. This statement that Chapple et. al (2010) makes calls attention to the importance of having a distinctive planning policy “toolkit” for a district, so that it doesn’t fall short – which is what both top-down and bottom-up approaches seem to do. It makes an imperative suggestion that a holistic and distinct approach be created which fits contextually within the arts and cultural district being established.

### Defining Arts and Cultural Districts

Arts and cultural districts do not have a comprehensive definition. State legislation defines arts and cultural districts based on overarching themes, such as economic development and/or the promotion of employment opportunities. For instance, the Louisiana’s legislation refers to arts and cultural districts as “cultural product districts” that are broadly defined as places designated by a local governing authority “for revitalizing a community by creating a hub of cultural activity, including affordable artists housing and work space” (LA § 305.57 2007). Massachusetts, Colorado, New Mexico, South Carolina, and California encourage

preservation and reuse of historic buildings in arts and cultural districts (MA § 58 2010). In the State of New Mexico “Arts and Cultural District Act,” the legislation includes a tax credit not exceeding \$50,000, as a way of encouraging the rehabilitation and maintenance of cultural properties located within arts and cultural districts (NM § 606 2007).

In addition to state legislation, there are also nonprofit organizations, such as Americans for the Arts that provide their own definitions of the roles and goals of arts and cultural districts and how they are to be interpreted. This nonprofit states that these districts should first and foremost be representative of the existing community and character. They should assist with revitalizing the neighborhood, contribute to the quality of life of inhabitants, embrace historic significance, and have a meaningful economic impact (“Cultural Districts Basics” 2016). Americans for the Arts further notes six separate typologies for these districts based on location, size, present infrastructure, the existing community, and overall goals. The six types are:

1. Cultural Compounds
2. Major Cultural Institution Focus Districts
3. Downtown Area Focus Districts
4. Cultural Production Focus Districts
5. Arts and Entertainment Focus Districts
6. Naturally Occurring Focus Districts

The first category of arts and cultural district, Cultural Compounds, is the oldest district of arts and cultural activity within the United States. An example is Forest Park in St. Louis, Missouri. These districts incorporate vast amounts of greenspace and are comprised of large institutions such as theatres and museums. Major Cultural Institution Focus Districts, second, are centrally located. They have one or two major cultural institutions that attract smaller arts organizations. An example of this type of district is Philadelphia’s Avenue for the Arts. Downtown Area Focus Districts, third, occur mainly in small towns. They encompass downtown neighborhoods and provide a walkable space for tourists. The Downtown Asheville Arts District is an example.

The fourth type is the Cultural Production Focus District that enhances the community. This district serves as a large “community center,” by providing workspace for artist studios, educational arts programs, and hosting events for the community to strengthen the district as a neighborhoods or city’s cultural hub. They are

often located in areas with large commercial spaces and affordable housing. An example is the Northeast Minneapolis Arts District. An Arts and Entertainment District, fifth, is a major commercial and cultural attraction. Though small in scale, the area includes bars, restaurants, galleries, and other levels of entertainment that provide a lively scene for both residents and tourists alike. Nashville, Tennessee's 'The District' is an example.

The last type is the Naturally Occurring Focus District. This district is run solely by the residents, artists, and business owners. It is deeply rooted in community empowerment, and supporting the local culture. An example of this type of district is Azalea Park in San Diego, California.

### The Formation of Arts and Cultural Districts

Determining how and where arts and cultural districts form, just like their definition, cannot be done in one set way. A study from the University of Southern California and the University of Texas at Arlington showed that artistic clusters are place-based and policy must be reflective of that area's uniqueness (Grodach et. al 2014). Artistic clusters are not only affected by the presence of highly educated populations, but by certain types of industries as well as the presence of fewer rental units in an area and an older housing stock (Grodach et. al. 2014: 11, 13, 14).

Arts and cultural districts are also thought to develop out of "clustering" which refers to an area that is comprised of a concentration of interconnected companies and institutions focused within a specific industry (Porter 1998). Clusters of artistic and cultural venues are important to the success and development of a neighborhood's cultural development and value. By bringing together those involved in arts and culture, the next generation of creative workers and entrepreneurs that assist in establishing a permanent space draws and retains workers and businesses in that region (Markusen et. al. 2010: 5). Additionally, areas heavily concentrated with arts and cultural enterprises sometimes have architecture that reflects the locale's past economic and social history. In cities like Buffalo and Cleveland, artists, city officials, planners, and developers have come together to create attractive live-work environments along Lake Erie, preserving and adaptively reusing historic architecture for "arts-infused revitalizations" (Markusen et. al. 2010: 19). This literature shows that in some instances there is a connection between the historic built environment and arts and culture.

### Historic Character and the Creative City

As Jane Jacobs notes in her pivotal book *Death and Life of Great American Cities*, "unformalized feeders of the arts...these go into old buildings" (Jacobs 1992: 188). Jacob's quote serves the notion that historic environments attract creative industries and individuals as well as provide a visible context to a city's past. Often described as places that deliver livable environments with pedestrian access and a series of diverse urban amenities, they also offer a sense of place, and promote a better quality of life for a community (Kinahan et. al 2014: 127). Historic settings provide cities with a sense of identity, authenticity and uniqueness that make them attractive places to live and work (O'Brien 2013: 31).

Not only are historic structures character-defining, but they are also believed to encourage economic and community development. In a paper from 1999, Donovan Rypkema argued that historic built environments should not be looked at as deterrents to economic growth, but should be looked at as a key factor in making it successful (Rypkema 1999; Chan 2011; Rypkema et. al 2011; O'Brien 2013; "Older, Smaller, Better: Measuring How the Character of Buildings and Blocks Influences Urban Vitality" 2014). Beyond saving old buildings, historic preservation has become a broader tool for facilitating tourism, job creation and downtown revitalization. This broader outreach allows a place's distinctive infrastructure to play a critical role in the local economy. For example, the act of preservation can return job and household incomes to the community, and, additionally, historic buildings can house smaller businesses that serve locals and visitors alike.

Moreover, historic character serves as a natural incubator for creative placemaking and creative industries. In *Triumph of the City* Edward Glaeser states, "human creativity is strong, especially when reinforced by urban density" (Glaeser 2011: 67). Historic neighborhoods are usually dense environments, providing a network for the exchange of knowledge and ideas. These areas often serve as spaces of reinvention. A report conducted and published by the Preservation Green Lab in May 2014 showed that areas consisting of a variety of older, small buildings supported a greater number of residents, small businesses, and creative jobs compared to newer neighborhoods within cities, such as San Francisco, California or Washington D.C. ("Older, Smaller, Better: Measuring How the Character of Buildings and Blocks Influences Urban Vitality" 2014: 103). These historic environments can therefore serve as a space where creativity in the professional field and

economy can band together, take root, and grow. They can, further, innovatively enhance not only the lives of individuals and the local environment, but also bring economic and cultural value (Zukin 1982: 52, 54). Therefore, not only do arts and cultural districts embody similar values that scholars attribute to neighborhoods with a cluster of historic infrastructure, but they serve as a natural bridge between preservation and planning policy.

### **Chapter 3: An Analysis of the River North (RiNo) Art District**

This chapter is broken into a series of sections. The first section is a general introduction to the history of Denver and the three neighborhoods -- Globeville, Five Points, and Elyria-Swansea – that make up the RiNo Art District. This section provides historical context for the case study. The second section focuses specifically on data provided from Denver’s GIS Department and Open Data Portal. It is a characterization of the present built environment through the examination of the architectural and use typologies in relation to the date that the buildings were constructed. This analysis is supported with additional visual documentation and creative industry data. This collection of data helps to determine to what extent there is a relationship between historic buildings and the overall architectural typology of arts and cultural districts, and provide a physical characterization of the RiNo Art District. It also serves to support existing literature about historic buildings and creative enterprises, therefore opening the door to the question of ‘vitality’ and how vital the RiNo Art District is.

The third section is an in-depth study of the state, city, and RiNo initiatives related to cultural planning and preservation policies. This investigation is supported by conversations with RiNo board members and local government workers from the Community Planning and Development Department. The board members and local workers shed light on current preservation and planning oriented initiatives being pushed by the community and board members of the district. They also provided an understanding of the role that the Community Planning and Development Department plays within the larger Denver context and RiNo Art District. This section answers the question of how and if the evolution of arts and cultural districts engages with the preservation field through a top-down approach of policies.

The fourth section is an analysis and interpretation of Denver County and the RiNo neighborhood's census data. This research was key to providing not only a demographic context for the district, but also provided a foundation for the fifth section, which evaluates the building dates and the price per square footage of the parcels within RiNo. This section enables the study to conclude whether there is a correlation between historic buildings and property values within RiNo and what it means as a result for the overall value and affordability of the built environment of the neighborhood.

The final section is a discussion of the role of the historic buildings and preservation within the community. A series of questions were sent to RiNo board members that opened a discussion about the community's viewpoint of the historic built fabric of the district and its value. The responses provided qualitative data that answered how the historic buildings were viewed and assisted in strengthening the study's research, while supporting the qualitative analysis done.

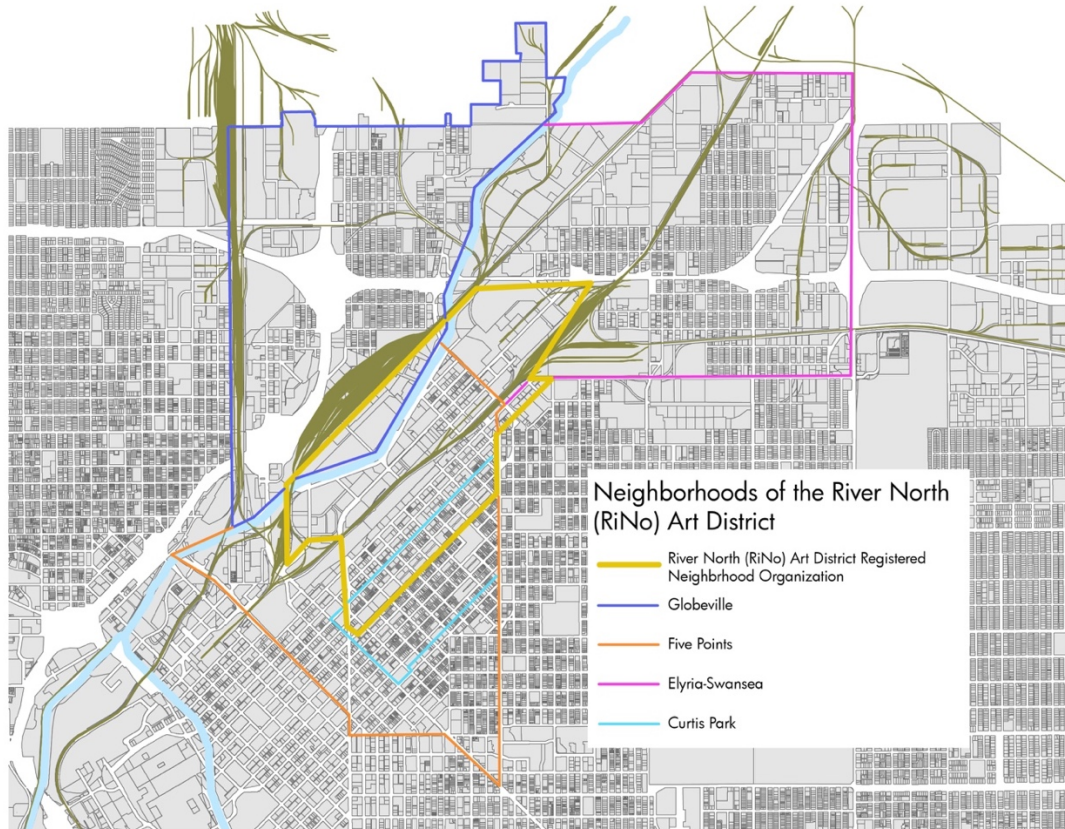
#### The History of the River North (RiNo) Neighborhood

The City of Denver, Colorado is located in the western part of the Great Plains, along the front range of the Rocky Mountains. Founded in 1858 and named after the Kansas Territory's governor at the time, James W. Denver, the city began as a small gold mining town ("History of Denver, Colorado" n.d.). During the 1860s the city experienced several hardships, such as the Sand Creek Massacre of 1864 and the Great Fire of 1863. However, by the end of the decade, Denver had gained new stamina with the introduction of a rail line to Cheyenne, Wyoming, to meet the Union Pacific Railroad ("Early Denver History" n.d.). Soon after the Kansas Pacific Railroad came to Denver, the city doubled in size over the next twenty years, from a population of 5,000 to 10,000. This made Denver the second largest city west of the Mississippi by 1890 ("History of Denver, Colorado" n.d.; "Early Denver History" n.d.).

In the early 1890s, Denver faced another hardship with the fall of the country's gold reserves, causing the people of Denver to turn to new forms of economic revenue. During this time, Denver became an diverse economy, with the "raising of wheat and sugar beets, manufacturing, tourism, and service industries" in addition to establishing "stockyards, brickyards, canneries, flour mills, leather, and rubber goods" ("History of

Denver, Colorado" n.d.). It was during the height of the railroad that the neighborhoods of Globeville, Five Points, and Elyria-Swansea were formed (See Figure 2).

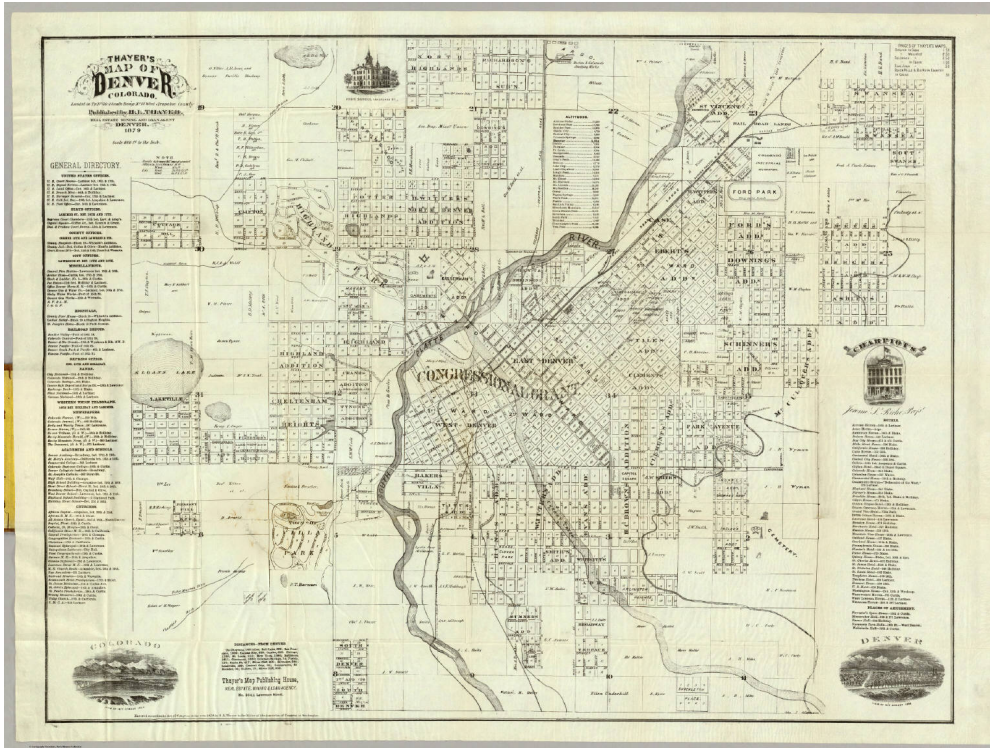
Figure 2: The Globeville, Elyria-Swansea and Five Points Neighborhoods



Source: By Author

The Five Points neighborhood came into existence in the late 1860s and early 1870s, with the introduction of urban transportation and Denver's economic boom. In the late 1860s, Denver had acquired an additional 1,600 acres, making way for the creation of new neighborhoods ("Five Points-Whittier Neighborhood History" 2016). With the implementation of new city railroads and the street rail, Five Points and the downtown area became connected, giving people more access to outlying areas. This connection brought mass amounts of development out of the urban core, extending north and east along the South Platte River ("Five Points-Whittier Neighborhood History" 2016)(See Figure 3).

Figure 3: Denver, 1870s



Source: Tracy Weil

In the beginning, the neighborhood was a mixture of residential structures, local businesses and industrial services due to the area's proximity to the river and the Denver rail yard (See Figure 4).

Figure 4: City of Denver, Colorado 1889



Source: Library of Congress, Denver, CO 1889 | <https://www.loc.gov/item/75693132/>



As Denver continued to grow, so did the wealth and means of transportation. With the introduction of more technologically advanced streetcar systems and the extension of the urban railway, people began to move further away from the city center changing the demographic and architectural form of the older neighborhoods ("Five Points-Whittier Neighborhood History" 2016).

By the 1920s, the African American community had grown exponentially in Five-Points, becoming the "seat of Denver's African American community" ("Five Points-Whittier Neighborhood History" 2016). Over the next thirty years, the neighborhood would remain predominately African American, with "Mexican and Mexican American workers, many seasonally employed in agriculture on the Western Slope or year-round in the city's brickyards," beginning to migrate to the area ("Five Points-Whittier Neighborhood History" 2016). Also, before and during World War II, many Japanese American residents began to move to Five Points; "during the war years the neighborhood became a home to Japanese Americans who found an alternative to internment in Denver and Colorado" ("Five Points-Whittier Neighborhood History" 2016). However, with the end of World War II, a new resurgence of African Americans moved to Denver opening new housing opportunities in other neighborhoods, sending the Five Points neighborhood into a drastic population decline ("Five Points-Whittier Neighborhood History" 2016; "Gentrification in Denver" 2014).

Around the time that the Five Point neighborhood came into existence, the neighborhoods of Globeville and Elyria-Swansea also formed. Located further east along the South Platter River is the neighborhood of Elyria-Swansea, and Globeville to the west. The community of Elyria-Swansea was originally two separate communities, made up of lower-class, Eastern European immigrants. The first, the Town of Swansea, was established in the 1870s as a smelting and mining town (Dierschow n.d.: 1). Its location near the river made it an idyllic location for heavy industry. Partially annexed in the early 1880s, the rest of the town continued to function on its own for almost twenty years. However, by 1902 the whole community had been annexed by Denver (Dierschow n.d.: 1). Elyria, like Swansea, was laid out in 1881 near the factories and rail lines. The community became a recognized village in 1890, before being annexed by Denver in the early 1900s (Dierschow n.d.: 1).

With limited access to Denver, the neighborhood of Elyria-Swansea was a town within itself: “Saloons, shops, and churches all catered to residents’ needs” with many “smelters and factories along the river allowing workers to live nearby and walk to work” (Dierschow n.d.: 1). Due to the mixture of uses in the area, the neighborhood was a series of industrial buildings as well as “modest Victorian, Classic Cottage, and terraced houses” residences (Dierschow n.d.: 1). Yet, at the beginning of the twentieth century, when the South Platte River was rerouted and more rail lines were introduced, the Elyria-Swansea neighborhood became more industrial. This reinforced the area’s isolation from the larger Denver community both physically and ethnically (Dierschow n.d.: 1).

Like the neighborhood of Elyria-Swansea, Globeville was residential, but also heavily industrial with a series of smelting and meat packing factories located within its boundaries. Additionally, most of the area’s inhabitants were from Eastern Europe and were isolated from the rest of the region due to the train tracks as well as the strong community ties. Staying relatively unchanged through the first half of the twentieth century, both communities began to see massive change in the 1960s with the construction of I-25 and I-70, and the movement of a larger Hispanic population into the neighborhoods (Dierschow n.d.: 2) (See Appendix A: Figures 5 & 6). The presence of these highways, however broke up the communities even further, making them more isolated than before and more difficult to navigate.

Although most of the older industry is gone, the neighborhoods continue to have a strong industrial and business presence and residential communities that define them (“Globeville Neighborhood Plan” 2014: 1). Today, these character-define features are encompassed in the RiNo Art District. The district contains portions of Five Points, Globeville and Elyria-Swansea within its borders, using the major cross streets and highways as border lines to incorporate what were known creative resources at the time, therefore irrelevant to the shared histories or characteristics of the neighborhoods. In addition to these neighborhoods, is the area of Curtis Park, which as a neighborhood of Five Points and is therefore also partially represented within RiNo (See Figure 2).

However, with the recent development of the RiNo Art District, the neighborhoods of Five Points, Globeville and Elyria-Swansea are undergoing major transitions, both socially and physically. New construction and residents are flooding the area, changing the existing architectural and urban fabric of the neighborhoods

as well as the faces of the community (See Figures 7 & 8). This has residents and owners concerned about the pressures of revitalization and gentrification (“Five Points-Whittier Neighborhood History” 2016).

Figure 7: Historic Buildings in the RiNo Art District



Source: By Author

Figure 8: Newer Construction in the RiNo Art District



Source: By Author

Also, new projects, such as the possible development of the National Western Stock Show and the expansion of Interstate 70, will affect the communities, specifically Globeville and Elyria-Swansea (“Globeville Neighborhood Plan” 2014: 1; Dierschow n.d.: 2).

### Characterization of RiNo’s Built Environment

Upon initial review, the RiNo Art District appears to be characterized by residential and industrial uses. To determine the accuracy of these statements, parcel data was analyzed in relation to the buildings’ dates of construction and the building typology. Additionally, business data collected from the Denver Metro Chamber of Commerce and the RiNo Business Guide was reviewed and investigated, in addition to a review of the urban landscape of the district. This section focuses primarily on the first two categories – building dates and typology - - to determine if there is a correlation and what the main uses of structures were in the district. However, available business data is also explored to determine whether historic buildings in the district are serving as natural incubators for small businesses (“Older, Smaller, Better: Measuring How the Character of Buildings and Blocks Influences Urban Vitality” 2014: 4).

Presently in the district, 1,139 properties out of 1,371 are associated with a building date. Table 1 shows the individual breakdown of properties by date and year of construction. The amount of properties in the area has been increasing since 2010. Many of the historic properties present have reduced in the RiNo neighborhood due to demolition, while the number of properties built after 1968 have increased (See Table 1). However, this is not the case for properties built before 1900 and 1929, due either to inaccurate data and/or data that was not updated by the City of Denver during the years 2010 and 2014. In addition to the building breakdown, the structure’s building date percentage totals were calculated to determine the percent increase and decrease between historic and modern construction over time. These percentages show the sharp decrease in historic buildings in the area from 2014 to 2017, while new construction over the same period increases by 5.4 percent (See Table 2).

Table 1: 2010, 2014 & 2017 Building Dates Breakdown

<u>Date Range</u>	<u>Number of Properties</u> <u>(2010)</u>	<u>Number of Properties</u> <u>(2014)</u>	<u>Number of Properties</u> <u>(2017)</u>
1870s-1899	184	176	173
1900-1929	166	195	199
1930-1949	117	112	107
1950-1967	120	113	108
1968-Present	419	451	552
<b>Total Properties</b>	1,006	1,047	1,139

Source: Parcels | Denver Open Data Catalog (2010, 2014 & 2017)

Table 2: 2010, 2014 & 2017 Building Dates Percent Total

<u>Date Range</u>	<u>Percent Total (2010)</u>	<u>Percent Total (2014)</u>	<u>Percent Total (2017)</u>
<b>1870s-1967</b>	58.4%	56.9%	51.5%
<b>1968-Present</b>	41.7%	43.1%	48.5%

Source: Parcels | Denver Open Data Catalog (2010, 2014 & 2017)

Comparing an aerial image of RiNo from 2006 to an aerial from 2017, there is a notable increase in smaller parcel development (See Appendix B: Figures 9 & 10). Many of the large properties have broken down into either row houses or condominiums, replacing vacant land, warehouses or other building typologies. In 2010, only three typologies had more than one hundred properties associated with them (“Parcels” 2010). Table 3 shows the breakdown of properties according to construction date, typology and their percentage of that property total.

Table 3: Main Building Typologies of 2010

<u>Dates</u>	<u>Amount</u>	<b><u>Building Typologies</u></b>		
		<b><u>Single Family</u></b>	<b><u>Condominium</u></b>	<b><u>Warehouse</u></b>
1870s-1899	184	108	46	5
1900-1929	166	13	105	13
1930-1949	117	2	40	44
1950-1967	120	0	13	53
1968-Present	419	5	215	54
<b>Total Properties</b>	1,006	128	419	169

Source: Parcels | Denver Open Data Catalog (2010)

Table 3 shows that much of the area was comprised of residential properties in 2010. Almost 59 percent of the single-family homes in the area were built between 1870 and 1899, while many of the condominiums were built between 1900 and 1929 ("Parcels" 2010). Unlike the residential structures, most of the industrial buildings – warehouses – in the district were built between the second half of the twentieth century, from 1950 to 1967 ("Parcels" 2010).

Table 4: Main Building Typologies of 2014

<u>Dates</u>	<u>Amount</u>	<b><u>Building Typologies</u></b>			
		<b><u>Single Family</u></b>	<b><u>Condominium</u></b>	<b><u>Row House</u></b>	<b><u>Warehouse</u></b>
1870s-1899	176	102	46	4	2
1900-1929	195	13	135	10	14
1930-1949	112	3	40	0	42
1950-1967	113	0	13	0	50
1968-Present	451	5	208	87	53
<b>Total Properties</b>	1,047	123	442	101	161

Source: Parcels | Denver Open Data Catalog (2014)

However, by 2014 these numbers started to change, due in part to the new zoning code implemented in 2010 which zoned for more residential uses within the RiNo Art District (See Appendix B: Figure 11) (See Table 4). The number of single-family homes built between 1870 and 1899 had decreased by 6 parcels, yet the number of condominiums built from 1900 to 1929 increased (“Parcels” 2014). But, as mentioned before, this change was likely due to informal upkeep and accuracy of the database system. The same issue occurs in the case of warehouses built in this same period from 2010 to 2014.

Besides these two areas, there is an overall decline in the historic built environment and increase in new development. From 2010 to 2014, the number of warehouses in the district reduced by 6 properties, while on the other hand, more vacant and/or previously occupied parcels had been subdivided into row houses, pushing the typology over the ‘100 property’ threshold (“Parcels” 2014). Therefore, much of the area, already dominated by residential properties, is growing.

Table 5: Main Building Typologies of 2017

<u>Dates</u>	<u>Amount</u>	<b><u>Building Typologies</u></b>			
		<b><u>Single Family</u></b>	<b><u>Condominium</u></b>	<b><u>Row House</u></b>	<b><u>Warehouse</u></b>
1870s-1899	173	98	46	4	1
1900-1929	199	13	145	12	8
1930-1949	107	2	40	0	33
1950-1967	108	0	13	0	47
1968-Present	552	14	208	145	55
<b>Total Properties</b>	1,139	127	452	161	144

Source: Parcels | Denver Open Data Catalog (2017)

Comparing these results to those found from analyzing the 2017 data, there was drastic change (See Table 5). From 2010 to 2017, the district has seen a decrease in warehouses. Many of these warehouses have been torn down and been replaced with residences, or demolished to make way for future development, which is reflected in the increase in the amount of row houses between 2014 and 2017. A few of the warehouses, such

as the Bag Factory Lofts at Blake and 27<sup>th</sup> Streets have been, however, converted into residences; each of these events have served the new zoning codes residential uses. Yet, many of the warehouses still retain their original uses or have been converted into breweries and workspaces.

Still, the condominium and row house data has grown between 1900 and 1929, reflective of the fact that the building dates in the neighborhood have been updated within the last three years. However, due to the inaccuracy found in the 2010 and 2014 data sets, they were not studied much further beyond their typology and property value. This is discussed later in the chapter. However, to better characterize this built environment, it was necessary to relate the building typologies to the urban landscape and industries that call RiNo home.

### *RiNo Industries and the Urban Landscape*

Gathered from the local Chamber of Commerce website and RiNo's Business Guide, creative industries and businesses were recorded and joined to their corresponding parcel in ArcMap. An analysis was undertaken to determine the connection between the historic buildings and businesses. Looking at a map of building dates and industries in the district, 48.2 percent of the industries recorded in RiNo Art District are in historic buildings, while 47 percent are in buildings built after 1968 ("Denver Metro Chamber of Commerce"; "Guide: Find in RiNo"; "Parcels" 2017). Businesses listed within the RiNo Business Guide that are located outside the physical art district's boundaries, if included in the analysis, provide more drastic results. Buildings built before 1968 are home to 50.8 percent of the areas industries, while structures built in or after 1968 only contain 44.4 percent of the industries. The rest of the industries and buildings analyzed contain no building date and therefore, makeup the remaining 4.8 percent unaccounted for. Both analyses support previous research stating that historic buildings are often home to small businesses, it also supports the idea that the historic built environment is playing a role in the economic sustainability of the district ("Denver Metro Chamber of Commerce"; "Guide: Find in RiNo") (See Appendix B: Figure 12 & 13).

Looking specifically at the different types of industries in the district, approximately a third of the 342 businesses surveyed are commercial retail spaces accessible to the public, requiring some level of pedestrian accessibility. The remainder are private businesses, artists, non-profits or co-working spaces, such as Industry.



These findings were visible upon physical observation of the neighborhood. Most of the commercial industries are located on the main pedestrian ways of the district i.e. Walnut and Larimer Streets. These streets have infrastructure in place for visitors to meander without having to be in their car. However, passed 29<sup>th</sup> Street on Walnut, there is not much pedestrian movement due to the lack of sidewalks; it is here where more of the private businesses, breweries and art galleries are located, rather than retail. Much like Walnut Street, on Larimer Street up to 28<sup>th</sup> Street, is a dense mixture of retail, restaurants, breweries and some residences located on smaller, narrower lots. Passed 28<sup>th</sup> Street, to the east, some of the properties become larger, home to breweries and larger manufacturing businesses, with some retail and restaurants mixed in. Towards the eastern end of Larimer, east of 34<sup>th</sup> Street, are more residences along the block and less commercial spaces, which are primarily situated near North Downing Street. It is also on these two streets that a plethora of murals can be found in between the buildings in the alleyway between Walnut and Larimer Street, as well as on some the facades themselves (See Figures 14 & 15).

Figure 14: Murals on Walnut Street



Source: By Author

Figure 15: Alleyway in the District



Source: By Author

On the remainder of the streets southeast of the train tracks – Blake Street, Lawrence Street and Arapahoe Street – the streets are quiet, with little pedestrian traffic. These corridors are primarily residential with some religious and educational institutions as well as breweries or private businesses present. These streets do provide sidewalks (See Figures 16 & 17).

Figure 16: Blake and 27<sup>th</sup> Streets (Looking North)



Source: By Author

Figure 17: Lawrence Street between 32<sup>nd</sup> and 31<sup>st</sup> Streets



Source: By Author

Northwest of the train tracks, southeast of South Platte River is one main roadway – Brighton Boulevard – that is a mixture of industry and residential apartments. This area is currently undergoing major construction

to improve the pedestrian and vehicular flow of traffic. The funding for this construction, provided by the General Improvement District, will be discussed later on in this chapter (See Figure 18).

Figure 18: Brighton Boulevard (Looking North)



Source: By Author

Unlike the southern part of the district, this area is still primarily industrial, with larger parcel lots. Some of the companies include Pepsi Company and the Blue Moon Brewing Company. On some of the side streets in this area are small, poorly maintained residences that are accessed via the street rather than by sidewalk. Walking around this area there are very few pedestrians, with the main mode of transportation being vehicles (See Figure 19).

Figure 19: Delgany Street



Source: By Author

Northwest of the South Platte River is a sliver of land that is the remainder of the RiNo Art District. This land lies between the river and another set of train tracks. This area is a mixture of residences and businesses, but sees sufficiently less vehicular traffic and zero pedestrian traffic. Currently, like much of the RiNo area, there is a new development under construction in this area (See Figure 20).

Figure 20: Construction along Ringsby Court (Looking South)



Source: Personal Photo

This field visit brought to light the areas that make the district vital, but also shed light on the areas that needed updating or were currently being updated to only contribute to RiNo's future success as an arts and cultural district. Still, the large amount of construction raised the question of the level of affordability in the area, making it prevalent to the research and necessary of examination. Yet, to better understand the changes occurring in the district and its effect on the historic buildings in the area, an examination of policy from the top-down was conducted, which could determine the relationship between cultural planning and preservation.

### Policies Influencing RiNo's Built Environment

To understand the underlying zoning codes and legislation affecting the RiNo Art District, the following analysis works from the top-down, from state cultural planning and preservation policy to current initiatives the RiNo neighborhood is undertaking. Ultimately, this analysis sheds light on the disconnect between cultural planning and preservation policy at the local level. Yet, the study displays the large efforts being made by members of the RiNo community to bring the two sectors together through zoning policies related to affordability and preservation of the existing character. Therefore, this investigation provides a clearer idea of

the existing relationship between cultural planning and preservation at the state, local and neighborhood levels, and clarifies the areas of improvement.

#### *Colorado Cultural Planning and Preservation Policy*

The Colorado Creative Districts program was established in 2011 by law HB11-1031 and amended in 2013 by law HB13-1208 ("Colorado Creative Districts" 2013: 1; State Cultural Districts 2014: 14). As a branch of the Colorado Office of Economic Development under the Colorado Creative Industries (CCI) group, the program "offers districts access to grant funding, tailored technical assistance, networking and training programs and access to advocacy tools" ("Colorado Creative Districts" 2013: 1). CCI creates districts that are economically active, endorses a community's unique identity, and makes the areas appealing places to live, work and attract tourists ("Colorado Creative Districts" 2013: 1). Part of this uniqueness is to promote the preservation and reuse of historic buildings in the district (CO § 24-48.5-314 2011: 2). In 2014, the River North (RiNo) Art District was certified as a Colorado Creative District, earning a \$20,000 grant (Weil 2016). Currently there are seven other arts and cultural districts in Denver, three of which are also certified by the state ("Colorado Creative Districts" 2013: 2).

Also at the state level is Colorado's State Historic Preservation Office, the Office of Archeology and Historic Preservation (OAHP) which oversees the application and landmarking process of buildings, structures and sites for the National Register of Historic Places as well as the Colorado State Register of Historic Properties. In addition, the office assists with the review and compliance of projects receiving federal funding, permits or licenses that may affect cultural resources of the State and projects involving State Registered property ("Review & Compliance" n.d.). It also created and supervises the State of Colorado's Preservation Plan for 2020. Likewise, the OAHP administers surveys and takes inventory of historic structures and archeological sites throughout Colorado ("Survey & Inventory" n.d.). Overall, the main role of the office is to educate, identify historic resources, and assist federal, state, and local agencies as well as the private sector and individuals in planning and development projects ("What is a SHPO?" n.d.).

The State of Colorado's OAHF offers a series of incentives, grants, and funding for historic properties and sites. As of July 2015, the OAHF has refined their historic preservation tax credits, splitting them into residential and commercial properties. The state offers tax credits for both these building typologies, in addition to tax credits provided by the National Park Service (See Table 6). The office also provides a list of additional organizations that could serve as resources in providing financial support.

Table 6: Historic Preservation Tax Credits Offered by OAHF

<u>Tax Credit Amount</u>	<u>Type of Rehabilitation</u>
10% (Federal)	Older, non-historic commercial properties
20% (Federal)	Certified historic buildings used for income-producing purposes
20% (State)	Historic, owner-occupied residences
20%-30% (State)	Historic buildings used for income-producing purposes

Source: History Colorado, "Grants & Financial Incentives: Preservation Tax Credits" (<http://www.historycolorado.org/>)

#### *Denver's Preservation Policies and their Relation to RiNo*

At the city level, Denver's Landmark Preservation office is situated within the Community Planning and Development Department. Established in 1967, Denver's landmark preservation ordinance created Denver Landmark Preservation, whose main role continues to be to "enhance the city's unique identity, quality of life, and economic vitality" by preserving and encouraging the use of properties and places throughout Denver that have historic, geographic and/or architectural significance ("Landmark Preservation Update" n.d.). The staff provides services to assist, protect, and educate property owners about the preservation of historically, architecturally and/or geographically significant properties and/or sites, and the values it holds. Table 7 lists the resources provided.



Table 7: Services Provided by Landmarks Preservation

<u>Services</u>	<u>Goal of the Service</u>
Design Review	Staff and Landmarks Preservation Commission (LPC) perform design review for projects requiring building permits that are either locally designated historic landmarks or inside locally designated historic districts
State Income Tax Credits	Process applications for Colorado State Historic Preservation Income Tax Credits
Expertise and Resources	Provide technical advice and resources for proper preservation
Demolition Review	Review all permit applications for total demolition projects
Historic Designation	Assist owner and community efforts to designate historic properties as local landmarks and/or areas as historic districts; review local nominations for the National Register of Historic Places
'Discover Denver'	In collaboration with Historic Denver, Inc., the city is conducting a citywide survey to identify historic and architecturally significant structures, to promote public pride and understanding as well as to encourage reinvestment

Source: Denver Government, "Community Planning and Development: About Landmark Preservation" (<https://www.denvergov.org/>)

Working alongside the Landmark Preservation staff members are the Landmark Preservation Commission (LPC) and the Lower Downtown Design Review Board (LDDRB). These two organizations each play a role in the design and demolition review process for local Denver landmarks and buildings located within historic districts. The LDDRB is specifically focused on projects in the Lower Downtown Historic District, while the remainder of these projects are reviewed by the LPC ("Landmark Preservation Update" n.d.). In addition, the LPC evaluates general applications pertaining to historic districts and buildings, and provides City Council with recommendations on local designations ("Landmark Preservation Update" n.d.). Similarly, Landmark Preservation collaborates closely with multiple community groups and historic preservation organizations in the Denver area and statewide.

No incentives or grants are provided by the city for the preservation of local residential or commercial properties. Denver is a Certified Local Government (CLG), therefore projects are eligible and can receive "no-match grants from a designated CLG only fund, state historic preservation income tax credits and grants from

the History Colorado State Historical Fund," a fund comprised of gaming tax revenues from the towns of Cripple Creek, Black Hawk, and Central City ("Colorado Certified Local Government Handbook" 2016: 2; "State Historical Fund" n.d.). Additionally, funding can be accessed from other listed resources provided by the state and advocacy groups in the region.

Historic landmarking and districting is often community driven. For a structure or district to be designated by Landmarks Preservation, the structure or area must maintain its historic or physical integrity (Denver Zoning Code Chapter 30). Furthermore, the district and/or individual structure can be designated by a non-owner; yet, the owner(s) of the property will be notified at every stage of the designation proceedings (Denver Zoning Code Chapter 30). To be designated, an area or structure must meet at least one of the criteria in two or more of the three categories (See Table 8), which will then be reviewed by the Landmarks Preservation Commission (Denver Zoning Code Chapter 30). Currently, there are 52 historic landmark districts and 339 individually landmarked structures and sites throughout the Denver area (Barge & Cappeto 2017).

Table 8: Criteria for Designation

<u>Category</u>	<u>Criteria</u>
History  *30+ years old or important to historic development of Denver	Direct association with the historical development of the city, state, or nation
	Site of a significant historic event
	Direct and notable association with a person or group of persons who had influence on society
Architecture	Embody distinguishing characteristics of an architectural style or type
	Be a significant example of the work of a recognized architect or master builder
	Contain elements of architectural design, engineering, materials, craftsmanship, or artistic merit which represent a significant or influential innovation
	Portray the environment of a group of people or physical development of an area in an era of history characterized by a distinctive architectural style
Geography	Have a prominent location or is an established, familiar, and orienting visual feature of the city
	Promote understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity
	Make a special contribution to Denver's distinctive character

Source: Denver Zoning Code, Chapter 30, Section 30.3 "Criteria for designation of structures and districts for preservation"

However, within and along the borderlines of the RiNo Art District there are only four individual landmarks and four historic districts, which make up 2 percent of local designations. All located in the southwest corner of the neighborhood (See Appendix C: Figure 21), these landmarks and historic districts cover everything from residential buildings to religious and educational institutions (See Table 9).

Table 9: Denver Historic Landmarks and Districts

<u>Name</u>	<u>Date Designated</u>	<u>Type</u>	<u>National Register</u>
Ballpark Neighborhood	2002	Historic District	No
Benjamin Moore Building	2010	Historic Landmark	No
Curtis Park - F	2008	Historic District	Yes
Curtis Park - G	2010	Historic District	Yes
Curtis Park - H	2011	Historic District	Yes
Epworth Church and Community Center	1999	Historic Landmark	No
Margery Reed Mayo Nursery	1996	Historic Landmark	No
Sacred Heart Church	1973	Historic Landmark	No

Source: "Historic Landmarks & Historic Districts" | Denver Open Portal Data (2016)

Most of these landmarks and districts were designated after 1996 (See Table 9). This timing could be a result of the fact that in the "Denver Comprehensive Plan 2000," which is still being used today, there is much discussion about the importance of Denver "legacies" and how historic preservation serves the city's "aesthetic and cultural needs to connect with Denver's past while sustaining the building and landscape resources" ("Denver Comprehensive Plan 2000" 2000: 9). Additionally, the plan states the economic impact that the revitalization of historic buildings in the Downtown area had on the neighborhood in the 1990s, and how the comprehensive plan and the new *Citywide Land Use and Transportation Plan* need to continue to encourage the preservation of historic buildings ("Denver Comprehensive Plan 2000" 2000: 49, 57). Therefore, these designations timings are most likely a result of this plan as well as community driven efforts to preserve neighborhood character.

The Curtis Park Historic District is made up of a series of eight different districts that were designated on eight separate occasions ("Historic Districts" n.d.). Parts of these Denver designations are also listed on the

National Register of Historic Places, which had originally designated part of the neighborhood in 1975, but then expanded the district in 1983 (“Historic Districts” n.d.). This residential area consists of an eclectic mix of architecturally significant buildings, including Italianate, Queen Anne, Victorian, and French Second Empire homes as well as duplexes and row houses that are physical representations of Denver’s social and economic history (“Curtis Park Historic District: Character Defining Features” 2016: CUR-2) (See Figure 22).

Figure 22: Curtis Park Historic District



Source: By Author

The Ballpark Neighborhood Historic District is a mixture of older industrial buildings that are home to both businesses and residences today. Part of this district runs into the RiNo Art District, along Walnut Street till 27<sup>th</sup> Street (See Figure 23). This area sees heavy vehicular and pedestrian traffic, since many of the commercial businesses are located in this area.

Figure 23: The Ballpark Neighborhood Historic District



Source: By Author

The remainder of the historic resources designated in the district are individually landmarked buildings that are either religious, residential or educational institutions.

The district continues to be predominately industrial with some older residences along its southeastern border. Those individual buildings and previously designated districts are well maintained and meet the current designation regulations (See Table 8). However, upon personal review, many individual properties and portions of the district in the remainder of the district meet some of the criteria as well. Therefore, these structures have not been designated either because: 1) they are not viewed by the public as historically or architecturally significant, 2) the community is deterred by the designation process, and/or 3) many of the buildings in the area have been poorly maintained and cannot be designated as is. As a result, much of the RiNo neighborhood is lacking protection from demolition, unless the community steps forward on the buildings behalf. Beyond their appearance, these structures do matter. Many of these historic buildings provide a physical viewpoint of the industrial and residential development of the neighborhood from the late nineteenth thru the twenty-first century, and serve as a special contribution to this neighborhood's distinctive character. Therefore, it becomes a

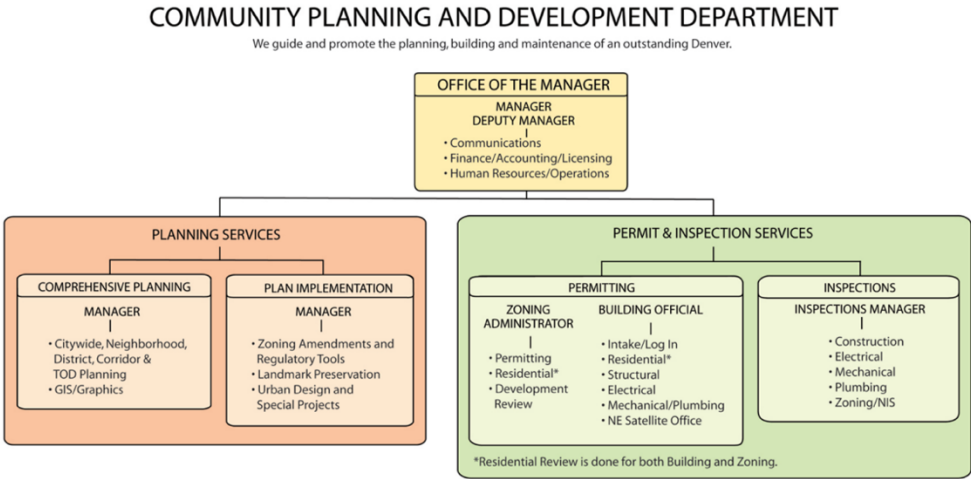
question of what buildings matter most to the community and whether other alternatives can be found to preserve the existing built environment.

In conclusion, reviewing the state and local preservation policies gave context for how the preservation field handles preservation oriented cases both at the state and local level. Additionally, this review showed the extent to which the Landmarks Preservation office is involved in the RiNo Art District, which is miniscule. This analysis of existing policy begins to provide insight into the relationship between cultural planning and preservation, but also brings to the light the need for more community involvement at the local level within preservation and cultural planning.

*Denver’s Planning Department and Zoning Code*

Unlike the Landmarks Preservation office, Denver’s Community Planning and Development Department is heavily involved with the RiNo Art District. The department is the main office for planning, permitting, and inspection services for the city. The main role of the department is to provide “visionary city planning and ensure safe, responsible, sustainable buildings” for the residents of Denver (“Denver Community Planning and Development” n.d.). The staff assists in educating the public and developers with the ins and outs of land development, Denver’s building and zoning codes, permitting, mapping, and more, in which the Landmarks Preservation group functions (See Figure 24).

Figure 24: Community Planning and Development Department Flowchart



Source: Denver Government Website

The Community Planning and Development staff do not oversee the designation of local landmarks and districts. However, the department does work with communities to establish zoning overlays to help inform the scale and design of the built environment as well as help implement the zoning code (See Figure 24).

Denver's first zoning code was adopted in 1956. By the twenty-first century, the code no longer suited the needs or desires of residents or the city. With the implementation of the "Denver Comprehensive Plan 2000" and the supplemental Blueprint Denver plan in 2002, Mayor John Hickenlooper called to order the need for zoning reform to mitigate the barriers that were holding back Denver's growth for the future ("City of Denver Forms Two Citizen Groups to Guide Zoning Code Update" 2005). Starting in 2005, the city put together a Zoning Code Task Force composed of city officials, community representatives, business personnel and real estate developers. Over a five-year period, the committee conducted a series of public meetings, looked at various approaches in updating and rewriting the code, and suggested verbal and mapping improvements to the zoning text ("City of Denver Forms Two Citizen Groups to Guide Zoning Code Update" 2005). By June 2010, Denver had a new zoning code that supported "economic growth, environmental sustainability, housing diversity, strong neighborhoods, and to ensure a high quality of life for all residents" ("Programs" n.d.). Presently, the zoning code is split into six main neighborhood contexts with an additional article for special environments and districts. Built in a form-and use-based format, the Denver zoning code provides the opportunity to harmonize land use and the built-form. However, there is no intersection between cultural planning and preservation at the local level, therefore it must be resolved at the neighborhood level.

### *RiNo's Zoning*

Currently the RiNo Art District is comprised of six different zones that are broken down into subsections. They are the Special Contexts and Districts (Article 9), which are Campus Context, Industrial Context, and Open Space Context and Planned Unit Development (PUD) District. The two remaining zones are the General Urban Neighborhood Context (Article 6) and the Urban Center Neighborhood Context (Article 7) (See Appendix B: Figure 11). The point of this section is to show what current zoning codes in the neighborhood allow and determine whether preservation is a part of the zoning discussion.



The first zoning code, Article 6: General Urban Neighborhood Context, is characterized by multi-unit residential uses as well as single-unit and two-unit residential uses in various building forms (Denver Zoning Code 2010: 6.1-1). “Low-scale commercial areas are embedded within residential areas” with “commercial uses occurring in a variety of building forms that may contain a mixture of uses within the same structure” (Denver Zoning Code 2010: 6.1-1). The residential and commercial buildings in this district often have slight front setbacks (Denver Zoning Code 2010: 6.1-1). Additionally, the height of the neighborhood changes, providing both a dense, but rich urban character; “characterized by moderate to high residential buildings and low to moderate commercial and mixed-use structures in appropriate locations, with lower scale structures typically found in areas transitioning to a less dense urban neighborhood” (Denver Zoning Code 2010: 6.1-1) (See Figure 25).

Figure 25: Urban Scale on Lawrence Street (General Urban Neighborhood Context)



Source: By Author

The second zoning district is Article 7: Urban Center Neighborhood Context. It is primarily mixed-use commercial sections and commercial centers, but with some multi-unit residences (Denver Zoning Code 2010: 7.1-1). Most of the buildings, like Article 6, have shallow front setbacks and lower scale structures towards the

edges where it transitions to a less dense neighborhood (Denver Zoning Code 2010: 7.1-1)(See Figure 26). However, the heights of buildings are primarily higher in these areas to promote a more densified urban atmosphere.

Figure 26: Urban Landscape (Looking North along Walnut Street)



Source: By Author

The four remaining zoning districts fall under Article 9: Special Contexts and Districts. In Industrial Context are “areas of light industrial, warehouse and heavy industrial areas, as well as areas subject to transitions from industrial to mixed-use” (Denver Zoning Code 2010: 9.1-1). The buildings are a mixture of open-floor space “tall single-story buildings or multi-story buildings with tall ceilings that accommodate industrial processes, loading bays, and specialized equipment” (Denver Zoning Code 2010: 9.1-1). Many of these industrial spaces have a large amount of parking associated with them for easier access to the site for loading and unloading goods and products (See Figure 27). Therefore, sometimes these structures are challenging for when looking to find a new use for them.

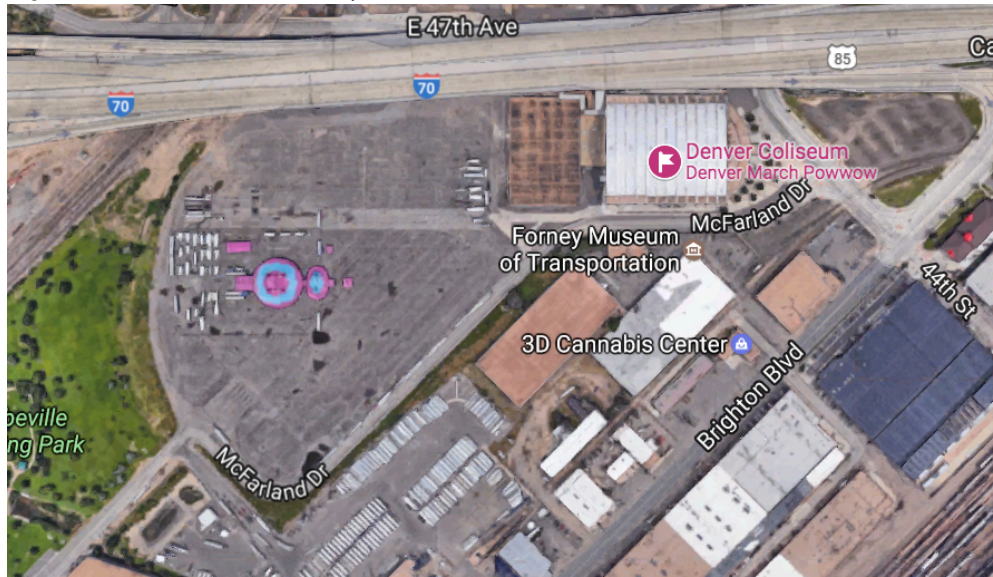
Figure 27: Looking North from the Intersection of 32<sup>nd</sup> and Walnut Streets (Special Contexts and Districts)



Source: By Author

The second, Campus Context consists of midsize to large medical, institutional, educational, or entertainment sites. In RiNo this district is the Denver Coliseum site, which hosts many events and concerts throughout the year (See Figure 28). These contexts “tend to have transitional areas that taper off in intensity towards adjacent residential neighborhood contexts, but can also incorporate and be adjacent to more intense development” (Denver Zoning Code 2010: 9.2-1). Also, the buildings are constructed so that they are compatible in scale with the surrounding neighborhood, but allow more variation in configuration and height in the interior of the site (Denver Zoning Code 2010: 9.2-1).

Figure 28: Denver Coliseum (Special Contexts and Districts)



Source: Google Images, 2017

The third district is the Open Space Context, which “consists of all forms of public and private parks and open spaces” extending from active sites to passive ones, and “from those embedded in a neighborhood to sites that are large enough to stand alone” (Denver Zoning Code 2010: 9.3-1) (See Figure 29). These open spaces are composed of trails, ball fields, walking and biking paths, and more; what can often be found in other parks and conservation spaces throughout the country. When buildings are built in this type of district, they often hidden from public view at a low scale; however, some areas with active uses require large-scale facilities (Denver Zoning Code 2010: 9.3-1).

Figure 29: South Platte River



Source: Personal Photo

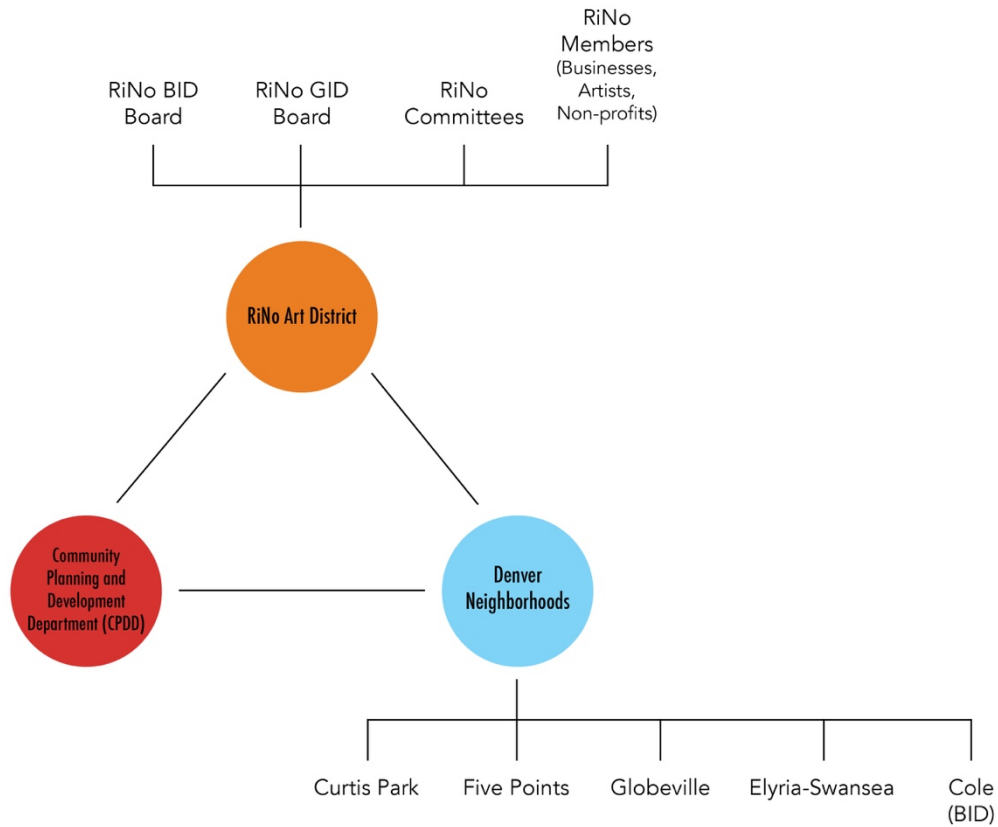
The final zoning district in the area is the Planned Unit Development District. This district is to provide persons with an “alternative to conventional land use regulations, combining use, density, site plan and building form considerations into a single process, and substituting procedural protections for the more prescriptive requirements” found in the Denver Zoning Code (Denver Zoning Code 2010: 9.6-1). This type of district allows for instances where more flexible zoning is needed. Two examples in which this style of district is warranted to be used is: 1) where a modified zoning approach is necessary to protect and preserve a historic structure or historic districts character; or 2) when a development project’s scale or timing requires a more customized zoning approach to achieve an effective, phased progress (Denver Zoning Code 2010: 9.6-1). This type of zoning text is not an evasion to allow for inconsistent design or to increase a project’s economic probability, but rather is a tradeoff. By providing zoning flexibility, the project should provide substantial public benefit, such as providing improved or new pedestrian connections as well as develop patterns compatible in character and design with the surrounding area (Denver Zoning Code 2010: 9.6-1).

This background of the present zoning within RiNo mentions no discussion of preservation, except for briefly in the Planned Unit Development District, supporting the analysis of the previous section that stated that there is minimal involvement of the preservation sector within the RiNo Art District. However, the community has begun to implement and plan their own proposals to ensure the future growth and success of the community, incorporating preservation initiatives into the conversation.

### *Initiatives of the RiNo Community*

Due to the growing popularity of the district, multiple development projects in the neighborhood have changed and continue to transform RiNo's original built environment. Additionally, the new construction has driven property values upwards, making the area less affordable. Lastly, with the increase in vehicular and pedestrian traffic, updated infrastructure has become necessary to the growth of the district. As a result, members of the RiNo community and the RiNo Art District have begun to implement and discuss more zoning options and initiatives to further enrich and ensure the future of the district, its community, and the built environment that encompass it. These community organizations and district members are comprised of: the RiNo Art District, which is made up of the RiNo BID Board, the Brighton Blvd GID Board, the individual RiNo Committees, and RiNo members; the Community Planning and Development Department (Denver); the communities of Five Points, Globeville, Elyria-Swansea, Curtis Park (Neighborhood of Five Points), and Cole (a BID Boundary Neighborhood); other businesses in the district; and the City of Denver (See Figure 30).

Figure 30: RiNo Art District Stakeholders



Source: Tracy Weil; By Author

In 2015, the RiNo Art District, along with other stakeholders, implemented two new overlays to the neighborhood; a Business Improvement District (BID) and a General Improvement District (GID) (Brown 2016) (See Figure 31).

Figure 31: RiNo Art District's BID and GID Boundaries



Source: RiNo Art District

The first overlay, the Business Improvement District (BID) was established to generate funding for “advocacy, placemaking, marketing and branding and support for artists and creatives” in the RiNo Art District (“RiNo BID” n.d.). Tracy Weil, RiNo’s Creative Director and Co-Founder, stated that this BID could potentially save the artist community from falling victim to new development by making the arts the focus of the district and make people appreciate the types of communities that artists can create (Van Deventer 2015). Alye Sharp, RiNo Art District’s Communications Director, had a similar viewpoint, saying that that the money created by the BID could support DIY spaces, such as the warehouse that caught fire in Oakland in early December 2016, by providing monetary assistance to bring artist spaces up to code (Sharp 2016). Also, by having money to back up



the district, the RiNo Art District would be able to have better dialogues with the city due to the financial support (Sharp 2016).

On the other hand, the General Improvement District (GID), unlike the BID was created to generate funding for infrastructural improvements, such as sidewalks, and to assist with maintenance in the district west of the South Platte River (See Figure 32). The RiNo website stated that the GID was to secure a \$3 million loan to enhance the main thoroughfare, Brighton Boulevard ("RiNo Denver GID" n.d.) (See Figure 31). This loan would have to be paid back by those with property along the street; yet, an additional \$300,000 would be created within the district to support other infrastructural plans in the neighborhood ("RiNo Denver GID" n.d.).

Figure 32: Brighton Boulevard Improvement



Source: By Author

In correlation with the BID and GID, the district is in the planning phases of creating a Design Overlay. Rexford (Rex) Brown, a long-time resident of the area and Secretary of the RiNo Art District, stated that the area is seeing a resurgence in demolitions as the land value has gone up and developers have begun moving in (Brown 2016). Brown said that not only are the developers changing the existing landscape, but some are

implementing what is called the 'Texas Wraparound;' dead blocks that have no retail on the ground floor, deterring pedestrian flow (Brown 2016). Also, due to the rise in property and rent values, artists are slowly being displaced from their work spaces. Alye Sharp stated that residents and property owners like the grittiness that the warehouses and buildings give the area as well as the space that these types of buildings provide for businesses and artists (Sharp 2016). Therefore, the district has been putting together design guidelines for developers and individuals that "ensure a level of structure and objectivity without eliminating creativity and flexibility" within the district ("RiNo Design Guidelines: Draft 7" 2016: 1). The design guidelines are comprised of five categories of design – urban and site design, architecture, landscape architecture, signs and art – that are defined by four sections. These components are: guiding principles, intent statements, design standards, and design guidelines; these sections express the objectives of the district and the specific category, but also state standards of design that "shall" and "should" be followed ("RiNo Design Guidelines: Draft 7" 2016: 1).

These guidelines will rate projects on a point based system that must meet a minimum of 150 points to proceed as well as meet specific points expectations (See Appendix C: Figure 33). The document, breaks down each category into four sections which are supplemented by photographs and illustrations to "expand the standards and guidelines and visually illustrate preferred examples" ("RiNo Design Guidelines: Draft 7" 2016: 1)(See Table 10). The guidelines create a level of neutrality, while still allowing developers and individual's creativeness and flexibility in their projects. The guidelines establish multiple paths in which one can achieve a result that is satisfactory to the RiNo neighborhood ("RiNo Design Guidelines: Draft 7" 2016: 1). Ultimately, if an applicant wants to shift away from the guidelines, they can do so if they show that the other alternative is still consistent with them.

Table 10: RiNo Design Guidelines Four Main Components

<u>Section</u>	<u>Purpose</u>
Guiding Principles	Each of the categories contains a set of principles that express the goals for the continued evolution of the district. These principles shape the intent statements which in turn define the Design Standards and Design Guidelines.
Intent Statements	Establish the goals or objectives within each category. In circumstances where the appropriateness or applicability of a Design Standard or Design Guideline is in question, the Intent Statement will provide additional direction
Design Standards	Strict criteria that provide a specific set of directions for achieving the Intent Statements. Standards denote issues that are considered essential. Standards use the term "shall" to indicate that compliance is expected.
Design Guidelines	Provides suggested approaches to achieve the goals or objectives set forth in the Intent Statements. Use the term "should" or "may" to denote they are considered relevant to achieving the Intent Statement and will be important to the review process.

Source: RiNo Design Guidelines: Draft 7, November 2016

As of now, these guidelines have not been implemented, but discussion is underway with the Community Planning and Development Department to incorporate them into a Design Overlay District within the zoning code (Barge & Cappeto 2017). If implemented, these guidelines will provide a level of protection for or relatability between the historic built environment and the new developments as well as encourage affordable live/work spaces for artists.

Presently, the 'Architecture' section of the design guidelines, states that new architecture should be guided by five principles, four of which pertain to preservation and multi-use efforts often reflected in historic built environments. The first point encourages any new construction, renovation or adaptive reuse to be innovative and creative to keep RiNo "indistinguishable from anywhere else in the city, region, or country" ("RiNo Design Guidelines: Draft 7" 2016: 21). However, any new development should reflect and build upon this distinctive character, by promoting the reuse and renovation of present buildings when possible ("RiNo Design Guidelines: Draft 7" 2016: 21). Lastly, new architecture should promote active pedestrian corridors, unlike the 'Texas Wraparound' that Rex Brown mentioned, with certain "building orientation to the street,

frequency of building entries, transparency, and active ground floor use" ("RiNo Design Guidelines: Draft 7" 2016: 21).

In addition, the 'Signs' section serves to preserve the feel and look of the RiNo area. For instance, the guidelines encourage the painting of signs on the façade of buildings to serve as a reflective reminder of the historic wall signs of the neighborhood, in addition to using materials often seen in the industrial character of RiNo ("RiNo Design Guidelines: Draft 7" 2016: 52). These two sections promote the reuse or the creation of new design that provides a walkable and lively neighborhood at the human scale, but is still reflective of RiNo's past and present (See Appendix C: RiNo Design Guidelines).

The last section, 'Art', speaks directly to the affordability issue for artists. The one standard lists a series of ideas for establishing incentives for affordable studios and housing for artists and/or art besides raising the height of the building alone ("RiNo Design Guidelines: Draft 7" 2016: 56). Some of the ideas are:

- Eliminate the story requirement in the height requirements in return for ground floor activation either through retail, restaurant, office, subsidized artist studios or ground floor residential or live/work units with direct front door access to the street.
- Reduce or eliminate the parking requirement in return for the above.
- Eliminate the story requirements and/or the parking requirement in return for the payment into a BID/GID administered artist studio or live/work unit subsidy fund.

Source: "RiNo Design Guidelines: Draft 7" 2016: 56

It is unclear whether these standards and guidelines presented in the RiNo Design Guideline will work, but it shows the importance of artists to the RiNo community as well as the history and design of the existing character that makes it unique.

To supplement these design guideline efforts, the district recently won a Historic Denver's Action Grant to implement art pieces that reflect the history of the neighborhood. This grant supports neighborhood and community groups with preservation projects that "honor and sustain the historic character" of Denver ("Financial Incentives" n.d.). Tracy Weil said the reason the district applied for this grant was to bring some of the historic character back to the neighborhood, since it is changing so rapidly (Weil 2016). Some examples he

gave were adding semi-interactive information medallions or plaques to street signs that list their historic name and/or uncovering some of the old brick sidewalks and roadway on Walnut Street (Weil 2016).

These efforts of the RiNo community come at a pivotal moment in Denver because not only are portions of it becoming less affordable, but “the rate at which Denver is losing grand structures to not-so-grand new developments” is raising concern about the loss of the city’s character and the need for developers to plan buildings and places that create an enjoyable environment (Davies 2015). These initiatives are vital to the district’s future.

### The Value of RiNo’s Built Environment

After reviewing the cultural planning and preservation policies of Colorado and Denver, and learning of the current initiatives of the RiNo community, census data was investigated to better understand the demographic development of the neighborhood and county since 2000. This section reviews the affordability of the district through a series of census categories, ultimately reinforcing findings previously provided.

### *The Demographics and Economy of the RiNo Art District*

Data related to total population, vacancy rates and housing units, households, median house value, occupation in ‘creative industries,’ and lastly, median household income were collected to see how these communities and specifically the RiNo Art District have changed since 2000 in comparison with Denver County.

Between 2000 and 2015, the population doubled in the RiNo area. Most of this growth occurred after 2010, most likely in correlation with the official designation of the RiNo Art District as a ‘Creative District’ in 2014, in addition to a surge of people moving to Denver due to a booming tech industry and its central location to both the east and west coasts. From 2000 to 2010, RiNo had only grown by 1,770 people, much like the county in which it resides, which had seen an approximately 4 percent increase over the ten-year period (“Total Population” 2000; “Total Population” 2010). However, between 2010 and 2015, the population of Denver increased by 11 percent, with the district seeing an approximate 36 percent increase in population (“Total Population” 2010; “Total Population” 2015) (See Appendix D: Tables 11-13). Yet, the number of housing units in the area has not substantially increased in the area since 2010.

Between 2000 and 2010, the RiNo neighborhood added 2,682 housing units (“Housing Units” 2000; “Housing Units” 2010). Between 2010 and 2015, when the area as well as Denver experienced a massive influx in population, only an additional 1,268 units had been added (“Housing Units” 2010; “Housing Units” 2015). This was due in part to that fact the household size, for both family and non-family households, grew by approximately 69 percent from 2000 to 2015, therefore there was a surplus of housing units (“Households” 2000, “Households” 2015) (See Appendix D: Tables 14-16). However, presently, there are several large residential projects underway in the RiNo Art District that will bring more housing units to the neighborhood (See Figures 34 & 35).

Figure 34: New Development on Blake Street



Source: By Author

Figure 35: New Development on North Broadway



Source: By Author

At the same time, in a February article from The Denver Post, it stated that “the metro Denver market needs 16,000 to 18,000 new homes a year to keep pace with a larger population and all the people moving there [here]. More of the mix will also need to shift from higher-end properties to lower-priced units, where margins are thinner but demand is higher” (Svaldi 2017). Looking at the median house value for owner occupied housing units in the area, in 2000 the median housing value in RiNo was almost 31 percent lower than the median house value in Denver County (“Owner-Occupied Housing Units: Median Value” 2000). However, between 2000 and 2010, the median house value increased approximately 54 percent, which was about 20 percent more than the county saw during that same period (“Owner-Occupied Housing Units: Median Value” 2000; “Median House Value for All-Owner Occupied Housing Units” 2010).

Since 2010, Denver County has seen the median house value increase by \$30,400, while the RiNo Art District has only seen a \$14,700 increase in median house value (“Median House Value for All-Owner Occupied Housing Units” 2010; “Median House Value for All-Owner Occupied Housing Units” 2015). Therefore, within that five-year period the districts value is now 6.6 percent less than the county median (“Median House Value

for All-Owner Occupied Housing Units” 2010; “Median House Value for All-Owner Occupied Housing Units” 2015) (See Appendix D: Tables 17-19). However, the median household income as of 2015 in RiNo was only about 76 percent of the total median household income of the county (“Median Household Income” 2015). Essentially, the neighborhood has seen a large increase in the median household income since 2000, but it has not reached the level that it seems the rest of the county has accomplished (See Appendix D: Tables 20-22). Therefore, the level of vacancy may also be due to the lack of affordable housing in the area, of which there is more demand for in the RiNo Art District.

In two separate phone interviews Alys Sharp, RiNo Art District’s Communications Director, and Tracy Weil, RiNo’s Creative Director and Co-Founder, both mentioned the issue of affordability. Weil stated that when he moved to RiNo in the early 2000s, he purchased his property as an artist. He suggested that if artists could purchase their property, they would not be displaced and the community would be able to continue to benefit from change that the artists are helping to create (Weil 2016). However, he realizes that artists are at different levels within their career, therefore it is not always possible for beginning artists and others to purchase property right away (Weil 2016). Therefore, the district has discussed the establishment of a DIY Fund to help keep artists within RiNo, by gathering funds from different sponsors, such as the Denver Arts and Venues to reach a goal of \$100,000 (Weil 2016). Sharp also mentioned the creation of an ArtSpace project coming to the area, that will provide units with subsidized rent solely for artists. The new development will have 100 units and be completed in 2019 (Sharp 2016).

It is essential that the issue of affordability is discussed, because those employed in the Arts, Entertainment, Recreation, Accommodation and Food Services industries have increased in the RiNo Art District since 2000 by almost 74 percent, and is evident from the number of ‘creative industries’ seen in the district today (See Figures 36 & 37). (“Employed Civilian Population 16 Years and Over” 2000; “Total Employed Civilian Population 16 Years and Over” 2010; “Total Employed Civilian Population 16 Years and Over” 2015). This is more than double the amount of those employed in this sector within Denver County over the same period (See Appendix D: Tables 23-25).



Figure 36: Companies in RiNo – Spire Digital



Source: By Author

Figure 37: Companies in RiNo – The Yoga Mat and Wine & Whey



Source: By Author

This interpretation of the census data to characterize both Denver County and the RiNo Art District provided the study with an important demographic context, that once investigated highlighted some themes that had been previously mentioned or found.

Since 2000, the median value of owner-occupied housing has more than doubled, with more housing units being built monthly ("Owner-Occupied Housing Units: Median Value" 2000; "Median House Value for All-Owner Occupied Housing Units" 2015). However, the median household income has increased by less than \$10,000 since 2000 ("Median Household Income in 1999 Dollars" 2000; "Median Household Income" 2010). Though units are available, they are not affordable for most residents in the RiNo Art District, and as a result, the essence of the district, its 'creative industries' and artists, are unintentionally deterred from flourishing in the neighborhood.

### *The Economic Value of RiNo's Built Environment*

Realizing the state of affordability in the district, it was necessary to look at the value of the parcels in relation to the building's date of construction. This would determine the pattern of property values in correlation to their building date as well as show whether historic buildings are worth less per square foot as compared to newer construction.

Looking at the price per square foot for the improvement area of the parcel data, it was imperative that the information be split up by building date ranges, to see if historic buildings were of lesser value than newer development (See Appendix D: Tables 26-28).

Starting in 2010 and keeping in mind the inaccuracy found in the previous typologies analysis, it was found that buildings built between 1950 and 1967 were valued at an average of \$120.33/sf ("Parcels" 2010). Buildings built between 1930 and 1949 were valued at an average of \$172.23/sf. From there the data went from 1870s to 1899, 1900 to 1929, with buildings built from 1968 on being the most expensive per square foot ("Parcels" 2010). To understand more about these prices, it was then that the total square footage for all prosperities for each date range as well as the total price, was determined.

Unsurprisingly, the buildings built in the late nineteenth century had the least total square footage and therefore, the smallest total price, because most of these buildings are single-family homes ("Parcels" 2010; "Parcels" 2014; "Parcels" 2017). However, over time the total square footage as well as the total price increased, with buildings built after 1968 being the most expensive ("Parcels" 2010). These results showed that ultimately

buildings built between 1950 and 1967 were the cheapest overall, allowing developers more opportunity to demolish and replace if desired or to reuse. At that time, approximately 120 properties were built during that period.

Looking at 2014, this same trend continued. Buildings built between 1950 and 1967 were valued less than in 2010, being priced at an average of \$97.45/sf, with the next, 1930 to 1940 buildings, priced at \$142.13/sf ("Parcels" 2014). In addition, the total square footage and total price per improvement area increased from the 1870s onward. However, the data shows that the amount of properties now built between 1950 and 1967 had decreased by 7. This is most likely due to demolition (See Appendix D: Figures 38 & 39).

Into 2017, the trend continues as the amount of older properties continue to decrease. The oldest properties – 1870s to 1929 – are becoming predominately more expensive per square foot than those built between 1930 and 1967. This is worrisome for those trying to keep the cost per square foot low, since a large portion of the buildings built between 1930 and 1967 are warehouses, which can either 1) provide workspace for artists or spaces for creative industries or 2) be torn down and replaced with new development that is more expensive per square foot and perhaps does not suit the community as well ("Parcels" 2010; "Parcels" 2014; "Parcels" 2017).

### The RiNo Community and its Historic Built Environment

As shown earlier in the chapter, the RiNo community does have some level of attachment to the unique and historic built environment of the neighborhood as is present in the RiNo Design Guidelines as well as the Historic Denver Action Grant. However, to gain a better understanding of how the community valued these buildings, whether it was specifically through programming, economic value, character, and/or community benefit, a series of questions were emailed to RiNo Art District board members. Of the twenty-nine board members that were emailed, only eight members responded (See Appendix E: RiNo Board Member Questions).

Of those who responded, about 75 percent believed first and foremost that the historic built environment affects the vitality of the River North (RiNo) Art District. Some of the responses that people gave were that the historic buildings provide a certain character and authenticity that give RiNo its unique identity.

Additionally, one person felt that the historic structures added interest by telling the story of the past, while remaining open and flexible to new uses establishing a strong foundation for the district to build on. Another person mentioned that older buildings typically tend to be cheaper than new development and therefore contribute to a diversification of tenants. These initial responses and findings were vital to the research serving as statements of support for the importance of the area's historic buildings and the unique character that they provide to the neighborhood.

The next question sought to find out whether people believed the historic character of RiNo made it more appealing to a diverse group of residents, artists, workers and businesses. Again, 75 percent of the respondents believed that this was the case and that historic buildings diversify the neighborhood. When asked if the historic buildings had been a benefit to the district each respondent stated that they did. These responses helped to solidify the fact that close to half of businesses in the district are presently located within buildings built before 1968, which serve the public and therefore residents, artists and workers within and outside the community.

When asked about the economic value tied to the historic environment, the responses were mixed. Approximately 63 percent of the respondents felt that the historic built environment had played a major role in the economic growth of the neighborhood, while the rest seemed unsure or did not believe it had. Previous findings showed that the median income value has risen, but not substantially; all properties price per square foot have increased; and there continues to be a discussion of affordability happening within RiNo. Overall, the only direct connection this study shows is that businesses have tended to choose older buildings in which to operate. Therefore, from that perspective historic buildings have provided economic growth to the neighborhood, but it is otherwise unknown to what affect these historic buildings have on the economic growth of the RiNo Art District.

When asked how these historic buildings are being used, many stated that the buildings are being used in a variety of ways, such as art galleries, restaurants, residences and more; therefore, further promoting diversity in the community. These responses correlate to the business data found in the district. However, many people stated that the historic buildings in the neighborhood had been demolished and are continuing to be

demolished for new developments, which is evident in the breakdown of building dates and typologies discussed earlier on in this chapter.

These answers made it necessary to ask about whether people felt it was important to value the use of the building as well as its aesthetics. 75 percent of respondents felt it was important to value both, while the remainder felt unsure or did not believe it was necessary to value the buildings use and style. However, for those that answered 'Yes,' an additional question was asked to determine if they felt policies should be established to protect those uses. This got a mixed response, with only half believing this should be done and with a little less than half unsure whether these policies should be established. As a result, many felt uncertain about whether implementing preservation policy according to use would be helpful. One respondent stated that the value is more in the aggregate function of the older buildings than in perfectly preserving each structure.

These responses revealed that most RiNo members felt that the historic character of the district is important in making it successful. Also, that more growth is imminent, bringing concern that more buildings will be demolished. However, to preserve those buildings, not in terms of historic or architectural integrity, but through their uses raised uncertainty of whether this type of preservation policy would be helpful (Denver Zoning Code Chapter 30).

## **Chapter 4: Conclusion**

### Findings

In the River North (RiNo) Art District in Denver, Colorado, historic buildings do play a role in the establishment and vitality of arts and cultural districts as well as retaining creative industries and some level of affordability within the neighborhood. Understanding arts and cultural districts, specifically the RiNo Art District, one realizes the potential they present for preservation policies, but also the changes that need to be made. Changes explicit to preservation policy, yet perhaps to planning policy as well in order to better facilitate an intersection between arts and cultural districts and the preservation field.

The foundation of arts and cultural districts are the artists, other creatives, and the existing culture of the community. This culture comes from the people, the architecture, and the businesses that call this place

home. This understanding of arts and cultural districts, specifically the RiNo Art District, shows that preservation starts from the ground up. To preserve means to educate, and to educate means to explore. Looking to other arts and cultural districts throughout the country can ignite an exploration of how one's success can be molded to suite another's. In this instance, the RiNo Art District has turned to using less informal preservation policy, by approaching the issues at hand through planning policies (Denver Zoning Code), local grants and funding proposals. These initiatives serve to restore, preserve and enhance the past, present and future culture of RiNo by addressing affordability concerns; assisting with building and infrastructure maintenance; and promotion of the existing built environment. However, promotion alone of historic buildings reuse will not solve all the districts demolition and affordability problems. Therefore, educating the community, especially developers, about their economic and visual value is imperative.

This research shows the economic value of these historic buildings through an analysis of their property value and their business appeal. The research also shows their visual appeal through the investigation of the RiNo Design Guidelines and a discussion of the responses received from members of the RiNo Art District. With all of this in mind, these findings bring to light the changes that need to be made to both preservation and planning policy so to better connect preservation to arts and cultural districts. Additionally, they help to address the barriers that are put in place by policy that need to be pushed aside so that there is practice of better communication and collaboration amongst developers, planners, preservationists and the communities they affect.

### Recommendations

This analysis and the findings lead to three recommendations that intend to connect preservation to arts and cultural districts, particularly the River North (RiNo) Art District, in addition to breaking down barriers that currently exist between the private and public sectors when it comes to preservation and planning.

#### *Historic Structure Use Overlay in the RiNo Art District*

The first recommendation is that along with a Design Overlay a Use Overlay be established as well. With the increase of new development (mainly residential properties) and the decline of larger properties i.e.

warehouses, property values are increasing and affordability is becoming an issue; therefore, affecting artists and industries unable to afford the rent or upkeep of their properties. Though the RiNo Design Guidelines discusses the issue of affordability in design, perhaps the district should have another overlay in terms of use directed towards live/work spaces for artists, such as seen in the SoHo and NoHo neighborhoods of New York City.

In Denver, there are three kinds of Use Overlay Districts: Adult, Billboard, and Historic Structure (Denver Zoning Code 2010: 9.4-12). Unlike the Design Overlay Districts, use overlay creation is limited as well as their application, because only certain underlying districts can work with the overlay (Denver Zoning Code 2010: 9.4-12). Within the zoning code, no additional land can be rezoned to Adult and Billboard Use Overlay Districts after June 2010; however, properties can continue to be rezoned to Historic Structure Use Overlay Districts through an application process after this date (Denver Zoning Code 2010: 9.4-12).

Historic Structure Use Overlay District, which are primarily implemented in residentially zoned areas, have some leeway for specific commercial uses, such as art studios, bed and breakfasts, and offices, except for dental and medical offices (Denver Zoning Code 2010: 9.4-14, -15). The code presents limitations with these different types of commercial uses and the conditions that must be met, stating that offices and art studios are "permitted only in a structure designated for preservation by the Landmark Preservation Commission," while bed and breakfasts are permitted only in structures designated as individual landmarks or are contributing to a historic district" (Denver Zoning Code 2010: 9.4-15). This means that the building must meet the requirements presented by Chapter 30 of the zoning code i.e. to be designated the building must maintain historic or physical integrity (Denver Zoning Code Chapter 30). Also, designation applications are presently taking 2 to 3 years to process in the Landmarks Preservation department (Barge & Cappeto 2017). The variables presented above suggest that the situation seems grave. Looking at the buildings in RiNo from a historic or physical integrity perspective, most of the buildings in the area are industrial, meaning they often lack physical integrity and many of the residences are not maintained. Therefore, many of the properties are more susceptible to being torn down and replaced. In an excerpt from Section 30.6 (Procedure to authorize erection, construction, reconstruction, alterations to, or demolition of structures) of Chapter 30 of the Denver Zoning Code it states:

(a) Upon or after receipt by community planning and development (CPD) of an application for designation of a structure or a district for preservation, no demolition permit shall be issued for said structure or any structure in said district for a period of one hundred twenty (120) days from the receipt of an application for demolition by CPD. An application for designation shall not be considered received until the application fee is received by CPD. If the preservation commission denies the application for designation or if at the end of the 120-day period the structure or district has not been designated by council, the demolition permit shall be issued upon compliance with all Denver Building and Fire Code requirements. If the structure has been designated prior to the end of the 120-day period, the provisions of section 30-6(6) shall apply.

(b) For a structure that is not pending designation as a structure for preservation or as part of a district for preservation at the time an application for demolition is received by CPD, the demolition application shall be reviewed within ten (10) working days to determine whether the structure has potential for designation.

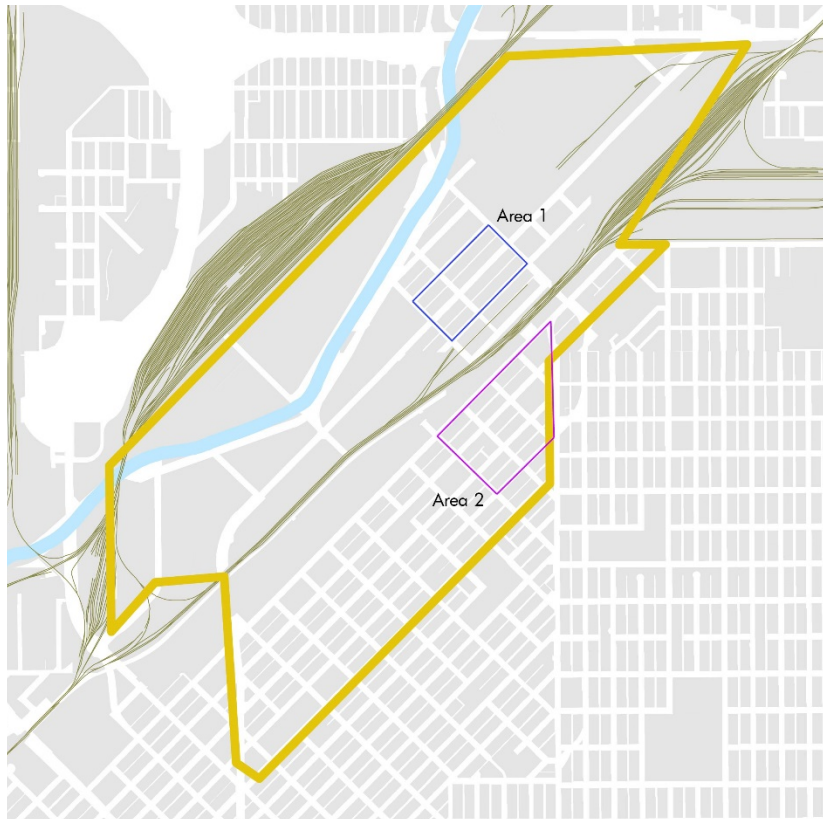
(c) In order to provide certainty in the demolition process, an owner of a structure that is not pending designation and is neither designated nor in a district for designation may apply to CPD to have the structure officially declared to be non-historic and have a certificate to that effect (The "certificate"). Said certificate shall prevent an application for designation going forward without the owner's consent for a period of five (5) years from the date of issuance, and for said five-year period will allow an application for demolition to be processed without further review as to the structure's potential for designation. Notwithstanding the previous sentence, if the structure is part of a General Development Plan (GDP) under the Denver Zoning Code the certificate shall be valid for the period during which the GDP is vested or five (5) years from the date of issuance, whichever is longer, up to a maximum of ten (10) years.

Source: Denver Zoning Code Chapter 30, Section 30.6

Based off the code, it is necessary then that: 1) the requirements for designation become more lenient in terms of designating properties for artist usage and 2) that text changes be made to the present Historic Structure Use Overlay allowing for buildings built before a certain era to be allowed, and as a result, Historic Structure Use Overlays be added in the RiNo Art District. If these changes were made, this overlay could be instituted in three separate areas within RiNo. The first area would be from 33<sup>rd</sup> Street to North Downing Street between Blake and Lawrence Streets; the second area would be from 35<sup>th</sup> Street to 38<sup>th</sup> Street, between Delgany and Wynkoop Streets; and the third would be from 29<sup>th</sup> Street to 30<sup>th</sup> Street from Blake Street to Lawrence Street (See Figure 40). Some of these areas already have pre-existing businesses and residences in place, but contain a large portion of the historic buildings of the district and therefore, can serve as a space for artists and business alike, who serve as the foundation for this district.



Figure 40: New Locations of Historic Structure Use Overlay



Source: Parcels from 2014 | Denver GIS Department; By Author

### *Accuracy of City Data*

The second recommendation is that cities need to maintain and update their parcel data. The urban context of any city is continuously changing, meaning parcel values and zoning are shifting, and demolitions and new construction are occurring. In the field of historic preservation, the most important factor of a city's parcel data is the buildings date of construction. Without accurate or up-to-date building date data, historical research and building inventory is weakened and therefore, negatively affects the analysis. Historians often use Sanborn maps and archives for historical accuracy, but with the growth of open data the preservation field has begun to utilize both resources for research. To procure and maintain accurate data, the preservation field, municipal preservation departments, and local organizations need to become more involved by working with their cities GIS departments to update their databases. Additionally, new resources can be developed that are more user friendly and resourceful for researchers to obtain historic data i.e. building documents and tax photos. It will only be to the benefit of the preservation field to do this.

### *Education and Departmental Overlap*

The last recommendation is that cities' planners and preservationists should educate their communities on zoning and preservation policy. In addition, at the municipal level, preservation and planning departments should have more overlap through discussions, zoning code regulations, project development and more. First, by educating the public about these policies, they will gain a better understanding of the political dynamic happening at the local level between preservation and planning, and become more aware of how the built environment is shaped by these codes. Also, educating the public about these policies will bring preservationists and planners together to discuss policy, share wisdom, and learn about each other's fields.

This education should also come in the form of more departmental overlap at the municipal level. Often cities have separate departments for planners and preservationists; however, for preservation to have more of a presence in zoning legislation beyond just individual landmark and district designation, planners and preservationists should discuss ways in which less informal practices of preservation can be implemented. For instance, as was discussed in this research, the RiNo Art District plans to implement a Design Overlay that calls for the adaptive reuse of historic buildings and mentions additional ways to "preserve" the area's unique character through use of certain industrial materials and more. Additionally, the Historic Structure Use Overlay provides for certain uses to utilize historic properties. By steering away from the more formal preservation policies, such as designation, and implementing more informal preservation practices into zoning codes the preservation field becomes more relatable to the greater public and finds other ways of preserving the historic built environment.

### Conclusion

The RiNo Art District's historic built environments does play into the vitality of the success of the district. As is seen throughout the analysis, the parts of the historic character are not only visually valued for its aesthetic appeal and the uniqueness that it provides to the district, it provides an assortment of uses, storefronts, and is valued less per square foot than newer construction and therefore, more affordable for those living in the neighborhood. In addition, the historic buildings provide business and residential diversity, allowing for people from all backgrounds to live together. However, areas of the district need assistance, not only from preservation

and planning policies and grants, but also in the maintenance and implementation of pedestrian infrastructure that provides a walkable environment that contributes to the unique environment and provides an array of storefronts within a mixture of old and new structures for people to explore.

The historic built environment of the district however is rapidly disappearing to make way for new developments, with no immediate end in sight. The new constructions presence and the popularity of the district is raising price per square foot of buildings, making those buildings that are valued less, more appealing to tear down rather than reuse. However, the district is in the process of implementing a Design Overlay that will help to combat these development pressures. Additionally, the district has recently won a grant that will help to visually display the history of the neighborhood; they have also begun to put together fund proposals to assist artists and bring buildings up to code; and have been chosen as the site of a new affordable ArtSpace structure specifically for artists. To further assist these initiatives, a Historic Structure Use Overlay should be implemented in certain areas of the district to not only preserve the existing historic industrial and residential structures, but also to provide additional space for businesses and artists in the neighborhood. This assortment of mixed-uses provides a live-work-play lifestyle that many people seek, and allows for a diverse group of people from different socioeconomic backgrounds to live, work and interact with one another, making the neighborhood more vital.

Overall, this analysis of the RiNo Art District provided a better understanding of arts and cultural districts potential to expand the preservation toolbox. Also, the research assisted in determining what changes to preservation and planning policy are needed to facilitate an intersection between arts and cultural districts and preservation. By providing less formal preservation regulations in zoning codes, such as seen in the Historic Structure Use Overlay and Design Overlay mentioned above, a neighborhoods distinctive character can be retained as well as provide a home for specific uses in a more flexible way. Yet, presently preservation and planning legislation and governmental departments rarely overlap. By requiring more contact and interaction between these two fields, it allows for an opportunity to not only educate one another, but develop informal preservation policies that positively benefit the built environment and the community.

The research conducted in this study can be replicated elsewhere. In the case of the RiNo Art District, the historic built environment contributed significantly to the success of the neighborhood both economically and aesthetically. The neighborhood is still in its beginning stages though, so it can continue to learn and build upon this established research. Implementing some of the recommendations above and staying ahead of developmental pressures will be imperative to the continued success of the RiNo Art District.

Besides the importance of the historic built environment, this study showed the need for better communication and collaboration amongst planners and preservationists at the policy level, specifically within Denver; however, it is most likely warranted elsewhere. Bringing these two fields together is imperative to the future success of cities. Arts and cultural districts provide that intersection for planners and preservationists, by providing visually appealing historic buildings that are affordable and provide an environment for small businesses to thrive. The RiNo Art District proved as much and can ultimately serve as an example as to how to tie cultural planning and preservation together.

## **References**

### Bibliography

*Arts Districts as a Tool for Community Revitalization and Economic Development*. Rep. The Good Will Theatre, n.d. Web. 14 Mar. 2017. <<http://goodwilltheatre.net/wp-content/uploads/2014/04/Arts-Districts-as-a-Tool.pdf>>.

Barge, Abe and Jennifer Cappeto. "Talk about Denver's Zoning and Preservation Policies." Phone interview. 15 Feb 2017.

Borrup, Tom. *National Cultural Districts Exchange | Cultural Districts: Bottom-Up and Top-Down Drivers*. Report. 2014. Accessed October 1, 2016. <http://www.americansforthearts.org/sites/default/files/Cultural-Districts-Drivers.pdf>.

Brown, Rexford. "River North Art District." Personal interview. 20 Dec. 2016.

"City of Denver Forms Two Citizen Groups to Guide Zoning Code Update." *City of Denver Forms Two Citizen Groups to Guide Zoning Code Update*. Denver Government, 8 Feb. 2005. Web. 20 Feb. 2017.

Chan, Rebecca C. *Old Buildings, New Ideas: Historic Preservation and Creative Industry Development as Complementary Urban Revitalization Strategies*. Master's Thesis, University of Pennsylvania, 2011. Philadelphia: University of Pennsylvania, 2012. 1-205. Accessed October 28, 2016. [http://repository.upenn.edu/hp\\_theses/175](http://repository.upenn.edu/hp_theses/175).

Chapple, Karen, Shannon Jackson, and Anne Martin. "Concentrating Creativity: The Planning of Formal and Informal Arts Districts." *City, Culture and Society*, 2010, 225-34. Accessed July 2016. Elsevier.

Chan, Rebecca. "What's Next for State-Designated Cultural Districts?" *Createquity*. Createquity., 3 June 2014. Web. 14 Mar. 2017.

*Colorado Certified Local Government Handbook*. History Colorado, Apr. 2016. Web. 2 May 2017.

*Colorado Creative Districts*. Rep. Colorado Creative Industries, 2013. Web. 18 Mar. 2017. <[http://www.coloradocreativeindustries.org/sites/default/files/media/creative\\_districts\\_onepager\\_v6.2016.pdf](http://www.coloradocreativeindustries.org/sites/default/files/media/creative_districts_onepager_v6.2016.pdf)>.

"Cultural Districts Basics." What Is a Cultural District? Accessed July 2016. <http://www.americansforthearts.org/by-program/reports-and-data/toolkits/national-cultural-districts-exchange/cultural-districts-basics>.

*Curtis Park Historic District: Character Defining Features*. Rep. Denver: Denver Government, 2016. *Denvergov.org*. Web. 18 Mar. 2017. <[https://www.denvergov.org/content/dam/denvergov/Portals/646/documents/landmark/design\\_guidelines/Character\\_defining\\_features/Character\\_defining\\_features-Curtis\\_Park.pdf](https://www.denvergov.org/content/dam/denvergov/Portals/646/documents/landmark/design_guidelines/Character_defining_features/Character_defining_features-Curtis_Park.pdf)>.

Davies, Bree. "What Is Denver's Future Without the Buildings From Its Past?" *Westword*. Denver Westword, LLC, 18 Apr. 2015. Web. 28 Feb. 2017. <<http://www.westword.com/arts/what-is-denvers-future-without-the-buildings-from-its-past-7040904>>.

Denver, Colorado, Zoning Code Art. 6, Page 6.1-1 (June 2010)

Denver, Colorado, Zoning Code Art. 7, Page 7.1-1 (June 2010)

Denver, Colorado, Zoning Code Art. 9, Division 9.1, Page 9.1-1 (June 2010)

Denver, Colorado, Zoning Code Art. 9, Division 9.2, Page 9.2-1 (June 2010)

Denver, Colorado, Zoning Code Art. 9, Division 9.3, Page 9.3-1 (June 2010)

Denver, Colorado, Zoning Code Art. 9, Division 9.4, Page 9.4-12 to 9.4-17 (June 2010)

Denver, Colorado, Zoning Code Art. 9, Division 9.4, Page 9.4-12-16 (June 2010)

Denver, Colorado, Zoning Code Art. 9, Division 9.6, Page 9.6-1 (June 2010)

Denver, Colorado, Zoning Code Chapter 30, Section 30.3 (June 2010).

Denver, Colorado, Zoning Code (June 2010).

"Denver Community Planning and Development." *Denver Community Planning and Development*. Denver Government, n.d. Web. 11 Feb. 2017.

*Denver Comprehensive Plan 2000: A Vision for Denver and its People*. Publication. Denver: City and County of Denver, 2000. Web. 3 May 2017.

"Denver Metro Chamber of Commerce." *Denver Metro Chamber of Commerce - Denver, CO*. Weblink, n.d. Web. 1 Mar. 2017.

Dierschow, Becca. *What's Next for Elyria-Swansea?* Issue brief. Historic Denver, n.d. Web. 17 Mar. 2017. <<http://www.historicdenver.org/uploaded-files/What's%20Next%20for%20Elyria-Swansea.pdf>>.

"Early Denver History | VISIT DENVER." *Denver Colorado Vacations & Conventions*. Booking.com, n.d. Web. 28 Feb. 2017.

"Financial Incentives." *Historic Denver*. Historic Denver, n.d. Web. 30 Dec. 2016.

"Five Points-Whittier Neighborhood History." *Five Points-Whittier Neighborhood History*. Denver Public Library, 26 Aug. 2016. Web. 17 Mar. 2017. <<https://history.denverlibrary.org/five-points-whittier-neighborhood-history>>.

"Gentrification in Denver." *DenverUrbanism Blog*. DenverUrbanism, Mar. 2014. Web. 11 Apr. 2017. <<http://denverurbanism.com/2014/03/gentrification-in-denver.html>>.

Gilkey, Eureka. "Project Row Houses." Speaker. 17 Nov. 2016.

- "Guide: Find in RiNo." *River North Art District*. River North Art District, n.d. Web. 1 Mar. 2017.
- Glaeser, Edward Ludwig. *Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Greener, Healthier, and Happier*. New York, NY: Penguin, 2011. Print.
- Globeville Neighborhood Plan*. Rep. Community Planning and Development, 1 Dec. 2014. Web. 17 Mar. 2017.
- Grodach, Carl, Elizabeth Currid-Halkett, Nicole Foster, and James Murdoch, III. *The Location Patterns of Artistic Clusters: A Metro- and Neighborhood Analysis*. Report. University of Texas at Arlington. 2014. 1-22. Accessed October 6, 2016. <http://usj.sagepub.com/content/early/2014/02/07/0042098013516523>.
- "Historic Districts." *Curtis Park Neighbors*. Curtis Park Neighbors, Inc., n.d. Web. 18 Mar. 2017.
- "History of Denver, Colorado." *History of Denver, Colorado*. Online Highways LLC, n.d. Web. 11 Feb. 2017.
- Jacobs, Jane. *The Death and Life of Great American Cities*. New York, NY: Vintage Books, 1992.
- Kreyling, Christine. "When Arts and Culture Take Center Stage." *Planning*, November 2015, 21-26.
- "Landmark Preservation Update - Denver Community Planning and Development." *Landmark Preservation Update - Denver Community Planning and Development*. Denver Government, n.d. Web. 11 Feb. 2017.
- Lubens, Rebecca, and Julia Miller. "Protecting Older Neighborhoods Through Conservation District Programs." *Preservation Law Reporter* (Jan.-Mar. 2002-03): 1001-042. Web. Feb. 2017.
- Markusen, Ann, and Anne Gadwa. "Arts and Culture in Urban or Regional Planning: A Review and Research Agenda." *Journal of Planning Education and Research* 29, no. 3 (2010): 379-91. Accessed October 23, 2016. doi:10.1177/0739456x09354380.
- Markusen, Ann, and Anne Gadwa. National Endowment for the Arts. *Creative Placemaking*. Washington, D.C.: 2010.
- Michael, Vince. "The Future of Heritage Conservation." *Time Tells* (Blog), November 20, 2016. Accessed November 29, 2016. <https://vincemichael.wordpress.com/2016/11/20/the-future-of-heritage-conservation/>.
- National Assembly of State Arts Agencies, *State Cultural Districts* (Policy Brief 1-17), April, 2016. <http://www.nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/StateCulturalDistrictsPolicyBrief.pdf>
- O'Brien, Dianne Pierce. *Measuring the Full Economic Impacts of Local Historic District Designations*. Master's Thesis, Columbia University, 2013. New York: Columbia University, NY. 1-50.
- Older, Smaller, Better: Measuring How the Character of Buildings and Blocks Influences Urban Vitality*. Report. Washington, DC: Preservation Green Lab, 2014. 1-120. Accessed November 3, 2016.

<http://forum.savingplaces.org/connect/community-home/librarydocuments/viewdocument?DocumentKey=83ebde9b-8a23-458c-a70f-c66b46b6f714>.

Porter, Michael E. "Clusters and the New Economics of Competition." *Harvard Business Review*, November/December 1998. Accessed October 23, 2016. <https://hbr.org/1998/11/clusters-and-the-new-economics-of-competition>.

"Programs." *Historic Denver*. Historic Denver, n.d. Web. 20 Feb. 2017.

"Review & Compliance." *Office of Archeology and Historic Preservation*. History Colorado, n.d. Web. 19 Feb. 2017. <<http://www.historycolorado.org/oahp/review-compliance>>.

"RiNo BID." *River North Art District*. River North Art District, n.d. Web. 19 Mar. 2017.

"RiNo Denver GUID." *River North Art District*. River North Art District, n.d. Web. 19 Mar. 2017.

*RiNo Design Guidelines: Draft 7*. Guidelines. Denver, Colorado: River North Art District. 30 November. 2016. 1-58

*Route 66: The Road Ahead*. Rep. N.p.: World Monuments Fund, 2013. *National Park Service*. Web. 19 Feb. 2017. <<https://www.wmf.org/sites/default/files/article/pdfs/Route%2066%20roundtable%20report%20final-low.pdf>>.

Ryberg-Webster, Stephanie, and Kelly L. Kinahan. "Historic Preservation and Urban Revitalization in the Twenty-first Century." *Journal of Planning Literature* 29 (2013): 119-39. Accessed October 6, 2016. Sage Journals.

Rypkema, Donovan. "Culture, Historic Preservation and Economic Development in the 21st Century." *Culture, Historic Preservation and Economic Development in the 21st Century*. Columbia University, Sept. 1999. Web. 19 Feb. 2017.

Rypkema, Donovan, Caroline Cheong, and Randall Mason. *Measuring Economic Impacts of Historic Preservation*. Rep. N.p.: Advisory Council on Historic Preservation, 2011. Print.

Schuster, J. Mark, and John De Monchaux. "Preserving the Built Environment: Five Things to Do." *Proc. of Salzburg Seminar*. Ed. Charles A. Riley. Hanover: U Press of New England, 1995. 3-11. Print.

Schwarzer, Mitchell. "Myths of Permanence and Transience in the Discourse on Historic Preservation in the United States." *Journal of Architectural Education (1984-)* 48, no. 1 (September 1994): 2-11. Accessed October 7, 2016. doi:10.2307/1425305.

Sharp, Alys. "River North Art District." Phone interview. 30 December. 2016.

Sharp, Alys. "River North Art District." Personal interview. 10 March. 2017.

"State Historical Fund." *History Colorado*. History Colorado, n.d. Web. 02 May 2017.

State of California, Federal Code, § 8758 (2015).



State of Colorado, Federal Code, § 24-48.5-314 (2011).

State of Louisiana, Federal Code, § 305.57 (2007).

State of Massachusetts, Federal Code, § 58 (2010).

State of New Mexico, Federal Code, § 606 (2007).

State of South Carolina, Federal Code, § 60-15-75 (2014).

"Survey & Inventory." *Office of Archeology and Historic Preservation*. History Colorado, n.d. Web. 19 Feb. 2017.  
<<http://www.historycolorado.org/oahp/survey-inventory>>.

Svaldi, Aldo. "Denver area still lags in new home construction." *Business | Real Estate*. The Denver Post, 12 Feb. 2017.  
Web. 18 Mar. 2017.

"Taft-Hartley Act (1947)." *Major Acts of Congress*. Encyclopedia.com, n.d. Web. 14 Mar. 2017.

"Top 50 Cities in the U.S. by Population and Rank." Infoplease. Accessed October 26, 2016.  
<http://www.infoplease.com/ipa/a0763098.html>.

Van Deventer, Matthew. "Our Voice - Keeping RiNo." *Denver Voice*. Denver Voice, 30 July 2015. Web. 30 Dec. 2016.

Weil, Tracy. "River North Art District." Phone interview. 30 December. 2016.

"What is a SHPO?" *NCSHPO*. National Conference of State Historic Preservation Officers, n.d. Web. 19 Feb. 2017.  
<<http://ncshpo.org/about-us/what-is-shpo/>>.

Wilson, Reid. "Watch the U.S. transition from a manufacturing economy to a service economy, in one gif." *The Washington Post*. WP Company, 03 Sept. 2014. Web. 14 Mar. 2017.

### Data Sources

*Employed Civilian Population 16 Years and Over: Arts, Entertainment, Recreation, Accommodation and Food Services* [Data File]. Census 2000. (2000). Retrieved from Social Explorer.

*Historic Landmarks Districts* [Data File]. Denver Open Data Catalog. 20 Nov. 2016.

*Historic Landmarks* [Data File]. Denver Open Data Catalog. 20 Nov. 2016.

*Households* [Data File]. ACS 5-year Estimates. (2015). Retrieved from Social Explorer.

*Households* [Data File]. ACS 5-year Estimates. (2010). Retrieved from Social Explorer.

*Households* [Data File]. Census 2000. (2015). Retrieved from Social Explorer.

*Housing Units* [Data File]. ACS 5-year Estimates. (2015). Retrieved from Social Explorer.

*Housing Units* [Data File]. ACS 5-year Estimates. (2010). Retrieved from Social Explorer.

*Housing Units* [Data File]. Census 2000. (2015). Retrieved from Social Explorer.

*Median Household Income (in 2015 Inflation Adjusted Dollars)* [Data File]. ACS 5-year Estimates. (2015). Retrieved from Social Explorer.

*Median Household Income (in 2010 Inflation Adjusted Dollars)* [Data File]. ACS 5-year Estimates. (2010). Retrieved from Social Explorer.

*Median Household Income in 1999 Dollars* [Data File]. Census 2000. (2000). Retrieved from Social Explorer.

*Median House Value for All-Owner Occupied Housing Units* [Data File]. ACS 5-year Estimates. (2015). Retrieved from Social Explorer.

*Median House Value for All-Owner Occupied Housing Units* [Data File]. ACS 5-year Estimates. (2010). Retrieved from Social Explorer.

*Owner-Occupied Housing Units: Median Value* [Data File]. Census 2000. (2000). Retrieved from Social Explorer.

*Parcels* [Data File]. Denver Open Data Catalog. 7 Jan. 2017.

*Parcels* [Data File]. Denver Open Data Catalog. 25 July. 2014.

*Parcels* [Data File]. Denver Open Data Catalog. 30 July. 2010.

*Total Employed Civilian Population 16 Years and Over: Arts, Entertainment, and Recreation, and Accommodation and Food Services* [Data File]. ACS 5-year Estimates. (2015). Retrieved from Social Explorer.

*Total Employed Civilian Population 16 Years and Over: Arts, Entertainment, and Recreation, and Accommodation and Food Services* [Data File]. ACS 5-year Estimates. (2010). Retrieved from Social Explorer.

*Total Population* [Data File]. ACS 5-year Estimates. (2015). Retrieved from Social Explorer.

*Total Population* [Data File]. ACS 5-year Estimates. (2010). Retrieved from Social Explorer.

*Total Population* [Data File]. Census 2000. (2000). Retrieved from Social Explorer.

*Vacant Housing Units* [Data File]. ACS 5-year Estimates. (2015). Retrieved from Social Explorer.

*Vacant Housing Units* [Data File]. ACS 5-year Estimates. (2010). Retrieved from Social Explorer.

*Vacant Housing Units* [Data File]. Census 2000. (2015). Retrieved from Social Explorer.

*Zoning* [Data File]. Denver Open Data Catalog. 19 Feb. 2017.

## **Appendix**

### Appendix A: The History of the River North (RiNo) Neighborhood

Before and After the Additions of I-25 and I-70

Figure 5: Aerial of RiNo from 1933



Source: Aerial Imagery of the RiNo Art District from 1933 | Denver Open Data Catalog

Figure 6: Aerial of RiNo from 1995



Source: Aerial Imagery of the RiNo Art District from 1995 | Denver Open Data Catalog

Appendix B: Characterization of RiNo's Built Environment

Figure 9: Aerial of RiNo from 2006



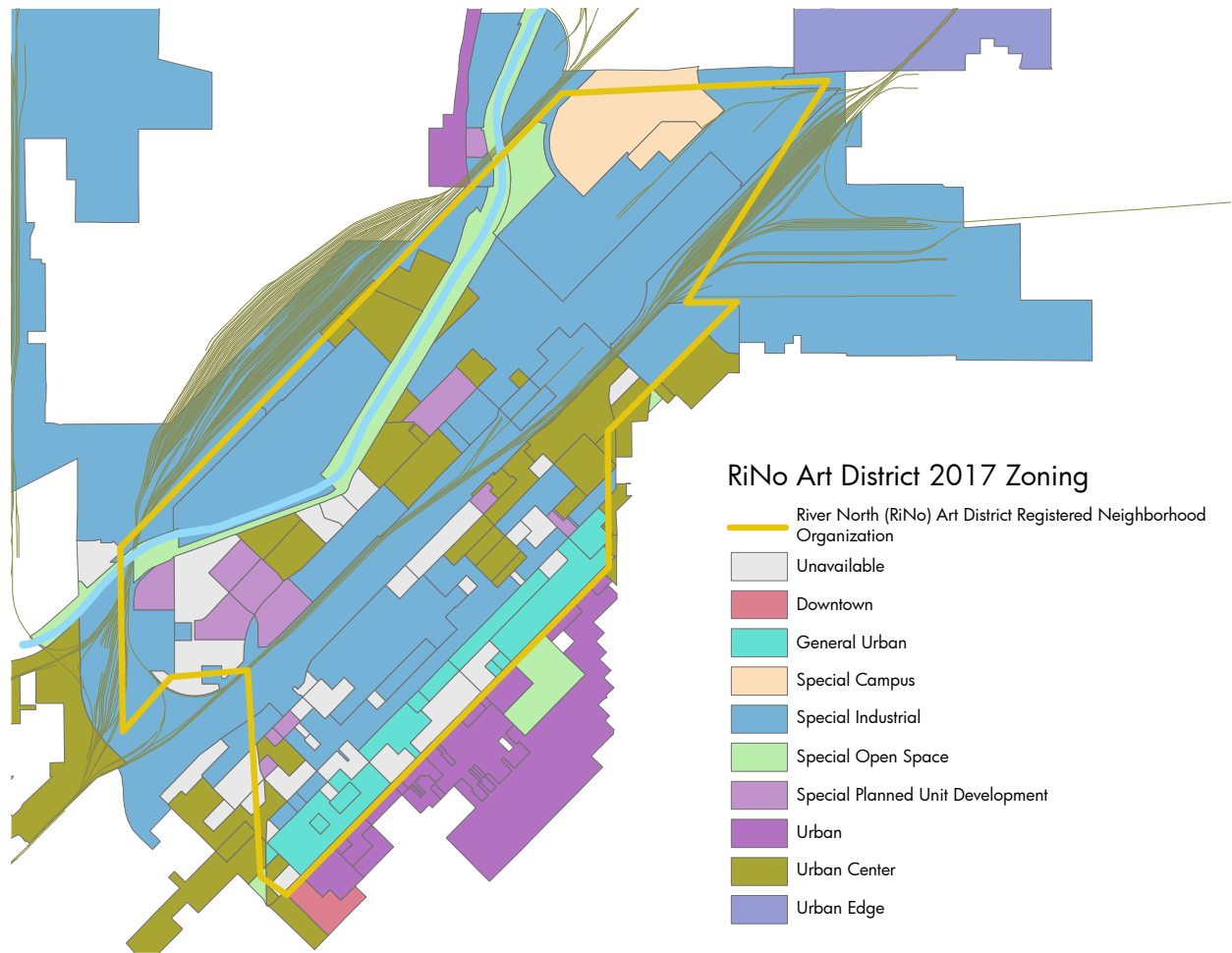
Source: Aerial Imagery of the RiNo Art District from 2006 | Denver Open Data Catalog

Figure 10: Aerial of RiNo from 2017



Source: Google Images, 2017

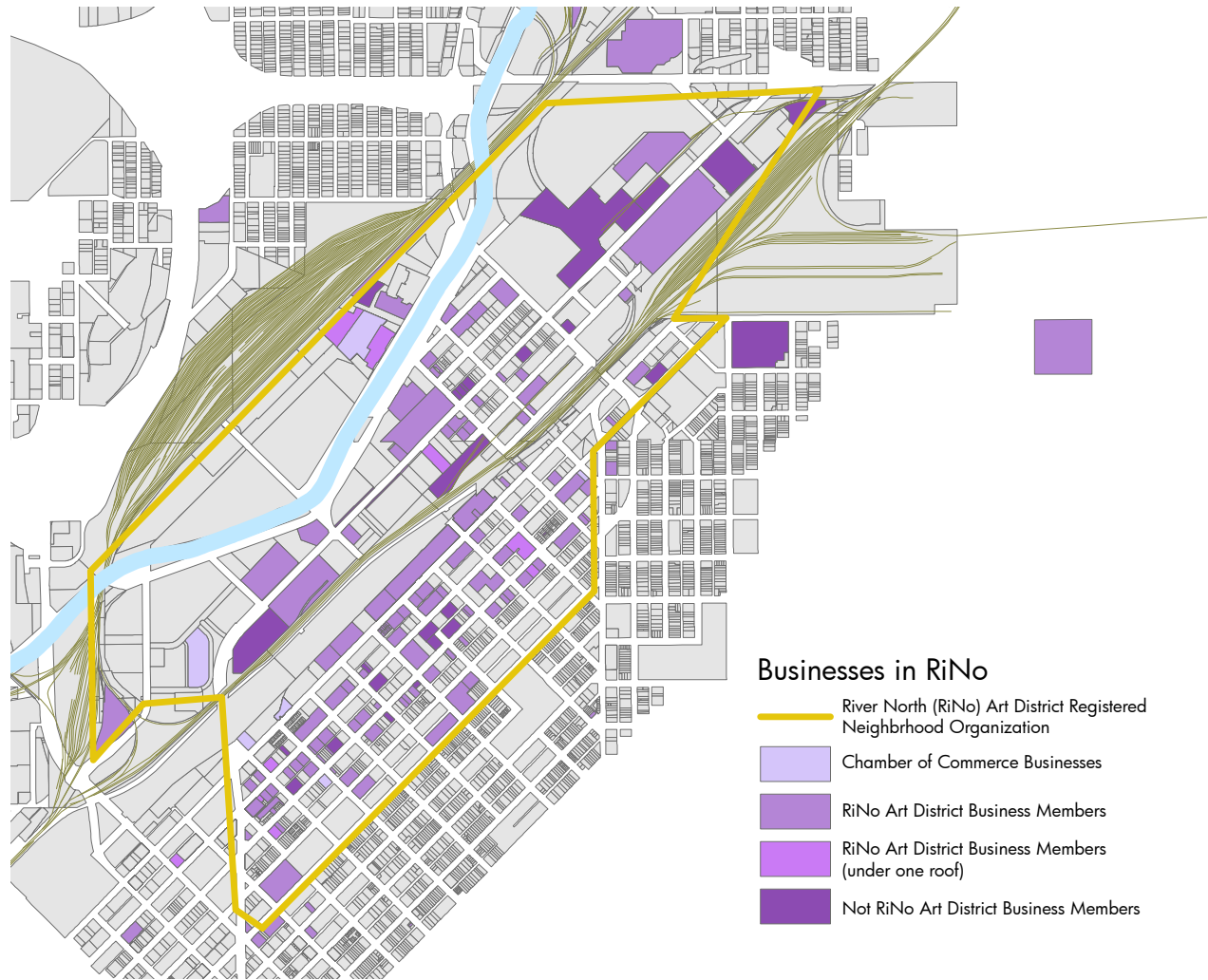
Figure 11: RiNo Art District 2017 Zoning



Source: *Parcels and Zoning* | Denver Open Data Catalog; By Author

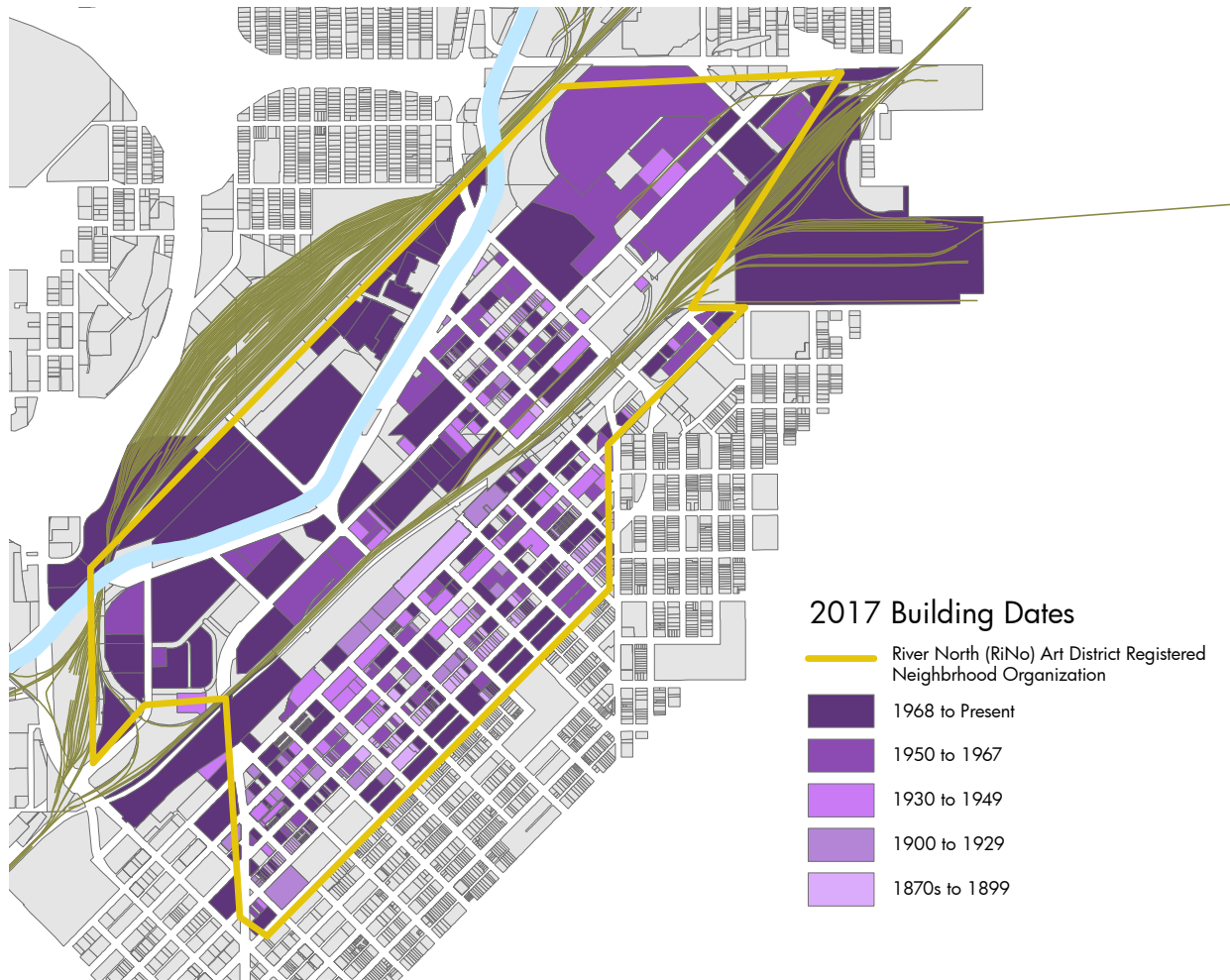


Figure 12: RiNo Art District Businesses



Source: Denver Metro Chamber of Commerce & RiNo Business Guide; By Author

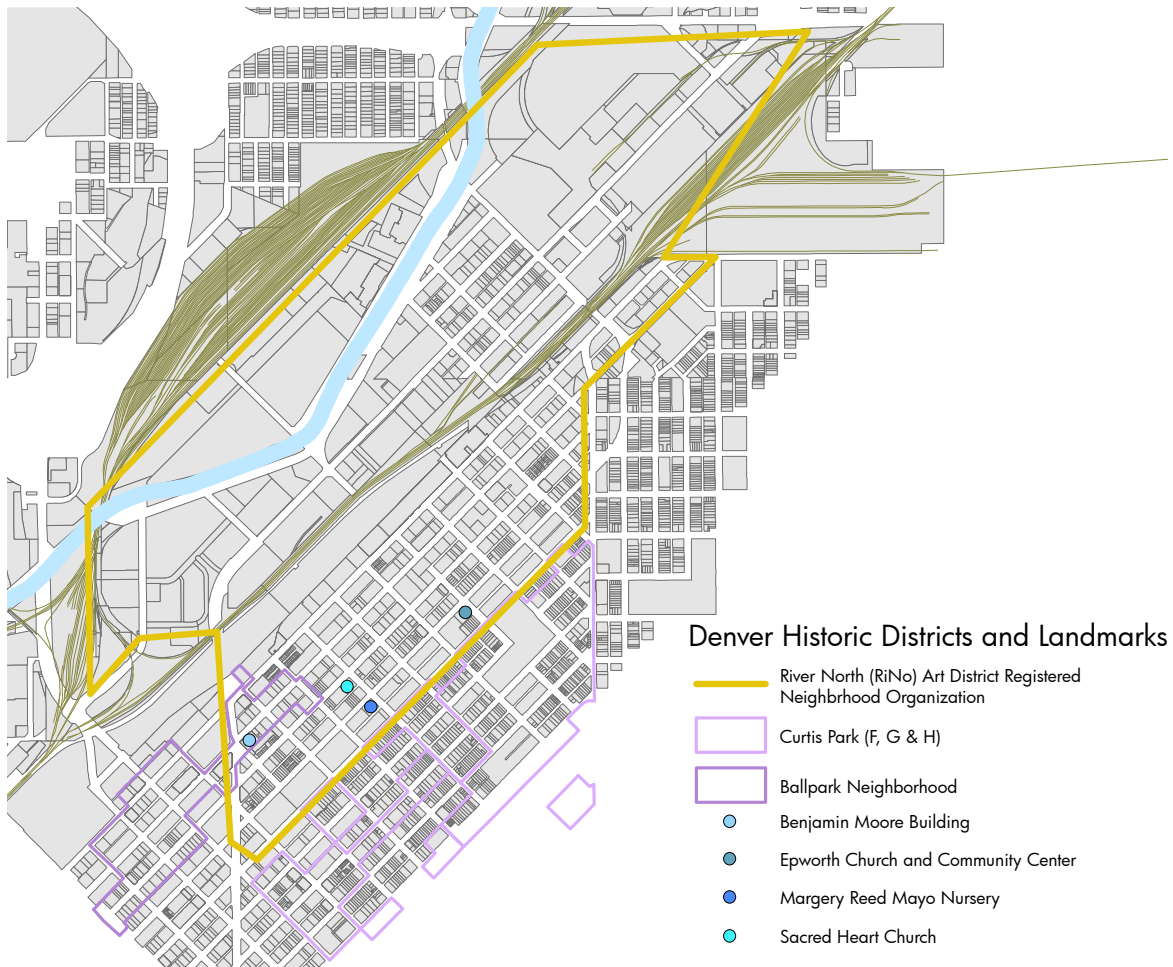
Figure 13: Breakdown of 2017 Buildings Dates in RiNo



Source: Parcels from 2017 | Denver Open Data Catalog; By Author

Appendix C: Policies Influencing RiNo's Built Environment

Figure 21: Denver Historic Districts and Landmarks in the RiNo Art District



Source: *Parcels, Historic Landmarks Districts, and Historic Landmarks* | Denver Open Data Catalog

Figure 33: RiNo Design Guidelines Scorecard



**RiNo Design Guidelines**  
Scorecard

Project Name:  
Date:

Y	?	N	Page	Criteria	Max						
0	0	0		<b>Process</b>		0	0	0	<b>Landscape Architecture</b>	<b>103</b>	
				RIND Endorsement	10				36	Parking Lots	24
									36	Private Open Space	17
										= Subtotal (16 Points Expected)	
0	0	0		<b>Urban Design</b>	<b>123</b>				36	Landscape Materials	20
				3	Pedestrian / Vehicular Access						
				3	Streetscape Design	48					
				9	Public Alleys	13			36	General Walls & Fences	9
				11	Publically Accessible Open Space	14			36	Site Lighting	9
				13	Urban Design for Private Development	48					
										= Subtotal (7 Points Expected)	
0	0	0		<b>Architecture</b>	<b>218</b>				0	0	0
				21	Building Form, Height, & Massing	18			44	Location & Number	10
				21	Building Scale & Variation	18			45	Height & Size	11
										= Subtotal (12 Points Expected)	
				22	Transparency and Fenestration	6			45	Character & Materials	12
				22	Building Entries	12			45	Sign Lighting	10
				22	Building Materials and Other Elements	13					
										= Subtotal (10 Points Expected)	
				22	Building Lighting	12			45	Sign Types	27
				22	Roof Form & Design	10					
				22	Sustainability	20					
				22	Service, Trash, Accessory Buildings	12					
										= Subtotal (19 Points Expected)	
				23	Parking Garages	14			0	0	0
				23	Personal Storage Buildings	5					
				23	Renovation of Existing Buildings	6					
										= Subtotal (11 Points Expected)	
										<b>TOTALS</b>	
											<b>533</b>

Cool: 150 to 199 points, Really Cool: 200 to 249 points, Glow in the Dark with Sprinkles: 250 to 533

Source: RiNo Art District

**DRAFT # 7**

**11/30/16 (Additional guidelines and changes in bold)**

**Organization and Format**

The RiNo Design Guidelines are organized according to category: urban design / site design, architecture, landscape architecture, signs and art. For each subject there are guiding principles followed by intent statements, design standards and design guidelines. Photographs and illustrations are included to further expand the standards and guidelines and visually illustrate preferred examples. Four components (Principles, Intent Statements, Design Standards and Design Guidelines) are used together to set parameters for the design goals of each category. The goal is to ensure a level of structure and objectivity without eliminating creativity and flexibility. This system allows multiple paths to achieve a satisfactory result. The Design Standards and the Design Guidelines are not intended to be inflexible rules or standards. Exceptions may be granted if more appropriate solutions, consistent with the Intent Statements, are achieved. It is the applicant's responsibility to show that alternative solutions are consistent with and effectively implement the Principles and Intent expressed within the RiNo Design Guidelines document. The four components of the Guidelines are defined as follows:

**GUIDING PRINCIPLES**

Each of the categories contains a set of principles that express the goals for the continued evolution of the district. These principles shape the intent statements which in turn define the Design Standards and Design Guidelines.

**INTENT STATEMENTS**

Intent statements establish the goals or objectives within each category. In circumstances where the appropriateness or applicability of a Design Standard or Design Guideline is in question, the Intent Statement will provide additional direction.

**DESIGN STANDARDS**

Design Standards are prescriptive criteria that provide a specific set of directions for achieving the Intent Statements. Standards denote issues that are considered essential. Standards use the term "shall" to indicate that compliance is expected.

**DESIGN GUIDELINES**

Design Guidelines provide suggested approaches to achieve the goals or objectives set forth in the Intent Statements. Guidelines use the term "should" or "may" to denote they are considered relevant to achieving the Intent Statement and will be pertinent to the review process.

## 1. Architecture

New architecture in the RiNO neighborhood should both reflect the industrial, 'gritty' character of the neighborhood, and also strive to create innovative and creative design. Neither direction is exclusive of the other. What isn't a good fit is a standard 'product' design mentality which erodes the special character of the neighborhood, and gradually transforms it into a banal 'every-place / no-place', indistinguishable from anywhere else in the city, region, or country. RiNO's 'brand' should be innovative and yet of this 'place', different from the surrounding neighborhoods. RiNO has a collection of unique elements to build upon: the South Platte River, artists and galleries, the railyards and rail transit, mountain views, solid and substantial existing buildings, and adjacency to downtown.

### Guiding Principles

- To ensure a building's utility, sustainability and flexibility for different uses over its lifespan.
- To encourage creativity and innovation in new construction, renovation, and adaptive reuse.
- To reflect and build on RiNo's distinctive existing urban character.
- To promote active pedestrian environments through building orientation to the street, frequency of building entries, transparency, and active ground floor uses.
- To promote the renovation and reuse of existing structures when possible.

### Architecture Total Points:

**Neighborhood support: 85 points**

**Exemplary Level: 160 or more points**

### Detailed Point System Calculations

#### 1. Building form, height and massing guidelines:

Breaks in the horizontal plane

Guideline II 1 a): 0-10 points

Breaks reinforced by height

Guideline II 1 b): 0-5 points

Gateway corners accentuated

Guideline II 1 c): 0-5 points

Transition to lower building

Guideline II 1 d): 0-10 points

Smaller buildings

Guideline II 1 e): 0-20 points

***Probable maximum: 25 points, probable minimum points for neighborhood acceptability: 10 points***

2. Building façade design, scale and variation guidelines:

Breaks reinforced by change in material / color

Guideline II 2 a): 0-2 points

Breaks fit architectural concept

Guideline II 2 b): 0-5 points

Building simplicity

Guideline II 2 c): 0-10 points

Locations for signs

Guideline II 2 d): 0-2 points

Facades respond to differing conditions

Guideline II 2 e): 0-10 points

Facades / materials take advantage of strong sun

Guideline II 2 f): 0-5 points

***Probable maximum: 34 points, probable minimum points for neighborhood acceptability: 12 points***

3. Building transparency and fenestration patterns:

Ground floor storefronts clustered into bays.

Guideline II 3 a): 0-5 points

Ground floor storefronts reflect continuous glazing of older commercial.

Guideline II 3 b): 0-5 points

Residential alternation of window / door / wall patterns.

Guideline II 3 c): 0-5 points

***Probable maximum: 10 points, probable minimum points for neighborhood acceptability: 5 points***

4. Building entry guidelines:

Encourage multiple entries.

Guideline II 4 a): 0-10 points

Emphasize building entries.

Guideline II 4 b): 0-10 points

Existing loading docks preserved and reused for entries.

Guideline II 4 c): 0-5 points

Encourage raised floors.

Guideline II 4 d): 0-5 points

***Probable maximum: 30 points, probable minimum points for neighborhood acceptability: 10 points***

5. Building materials, details, ancillary elements guidelines:

Prevailing neighborhood materials

Guideline II 5 a): 0-10 points

Avoid listed materials and façade systems.

Guideline II 5 b): 0-5 points

Avoid non hard-coat EIFS

Guideline II 5 c): 0-5 points

Encourage the expression of building's structure

Guideline II 5 d): 0-2 points

Encourage innovative materials.

Guideline II 5 e): 0-10 points

Encourage projecting or inset balconies.

Guideline II 5 f): 0-3 points

Visually 'heavy' materials brought to ground.

Guideline II 5 g): 0-5 points

***Probable maximum: 35 points, probable minimum points for neighborhood acceptability: 12 points***

6. Building lighting guidelines:

Primary building entries well lit.

Guideline II 6 a): 0-5 points

Alley lighting.

Guideline II 6 b): 0-5 points

Storefront lighting.

Guideline II 6 c): 0-2 points

Gateway building lighting.

Guideline II 6 d): 0-3 points

***Probable maximum: 15 points, probable minimum points for neighborhood acceptability: 7 points***

7. Roof form and design guidelines:

Flat and/or low pitched roofs.

Guideline II 7 a): 0-2 point

Exposure of rooftop mechanical, solar, wind generators, etc.

Guideline II 7 b): 0-5 points

Rooftop living space, gardens, green roofs.

Guideline II 7 c): 0-10 points

Mitigate rooftop equipment noise



Guideline II 7 d): 0-5 points  
Rooftop dining / entertainment noise and glare.

Guideline II 7 e): 0-5 points

**Probable maximum: 27 points, probable minimum points for neighborhood acceptability: 7 points**

8. Sustainable design guidelines:

LEED Silver

Guideline II 8 a i): 0-5 points

LEED Gold

Guideline II 8 a ii): 0-10 points

LEED Platinum

Guideline II 8 a iii): 0-15 points

Net Zero

Guideline II 8 a iv): 0-30 points

Energy generation

Guideline II 8 b): 0-10 points

Bries Soleis

Guideline II 8 c): 0-5 points

Recycled content and regional materials.

Guideline II 8 d): 0-10 points

Recycled existing building's materials into new development.

Guideline II 8 e): 0-10 points

**Probable maximum: 55 points, probable minimum points for neighborhood acceptability: 20 points**

**Special Building Type Total Points:**

**Parking Garage / Visible Parking Levels**

**Neighborhood support: 15 points**

**Exemplary Level: 30 or more points**

**Detailed Point System Calculations**

Conceal headlights and screen interior lighting.

Guideline II 9 a)(1): 0-5 points

Complement architecture of the building which it serves.

Guideline II 9 a)(2): 0-5 points

Accommodate future conversion.

Guideline II 9 a)(3): 0-10 points

Alley faces mitigate effects on adjoining properties.

- Guideline II 9 a)(4): 0-10 points  
Street-facing facades complement the urban environment.
- Guideline II 9 a)(5): 0-5 points  
Provision of charging stations.
- Guideline II 9 a)(6): 0-5 points  
Provision of mixed uses.
- Guideline II 9 a)(7): 0-20 points

## **Personal Storage Buildings**

**Neighborhood support: 10 points**

**Exemplary Level: 25 or more points**

### **Detailed Point System Calculations**

Massing breaks.

Guideline II 9 b)(1): 0-10 points

Cluster storefronts to reflect industrial patterns.

Guideline II 9 b)(2): 0-5 points

Continuous storefronts to reflect older commercial.

Guideline II 9 c)(3): 0-5 points

Provision of mixed uses.

Guideline II 9 d)(4): 0-20 points

## **Renovation of and/or additions to Existing Buildings**

**Total Points:**

**Neighborhood support: 20 points**

**Exemplary Level: 40 or more points**

### **Detailed Point System Calculations**

Respect or reuse original entry

Guideline II 10 a)(1): 0-10 points

Respect or reuse original windows.

Guideline II 10 a)(2): 0-10 points

Respect or reuse original materials and/or ornament.

Guideline II 10 a)(3): 0-10 points

Respect or reuse original structure and roof shape.

Guideline II 10 a)(4): 0-10 points

Respect and preserve any historic signage.

Guideline II 10 a)(5): 0-10 points  
New additions complement existing building.  
Guideline II 10 b): 0-20 points  
Contemporary interpretations of historic facades.  
Guideline II 10 c): 0-10 points

a. Building form, height and massing (review zoning)

**Intent Statements**

*Intent: To create buildings with human scale and interest.*

*Intent: To moderate scale changes between adjacent buildings particularly those that are important contributors to neighborhood character.*

*Intent: To create an interplay of sunlight and shadow, taking advantage of Colorado's sunny climate, through the shaping of the building's form.*

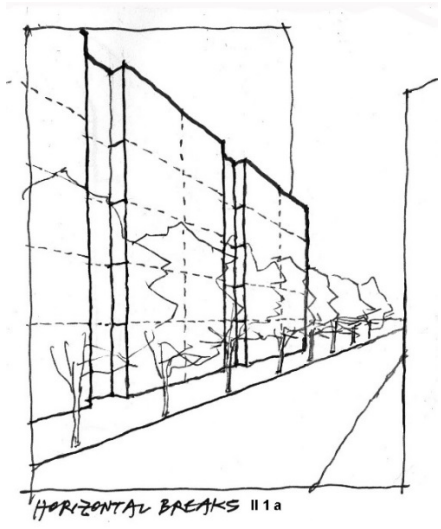
*Intent: To create occasional special building forms that terminate views, emphasize intersections, help define the passage between subareas, and provide varied skylines.*

*Intent: To promote sun and sky exposure to public streets and open spaces.*

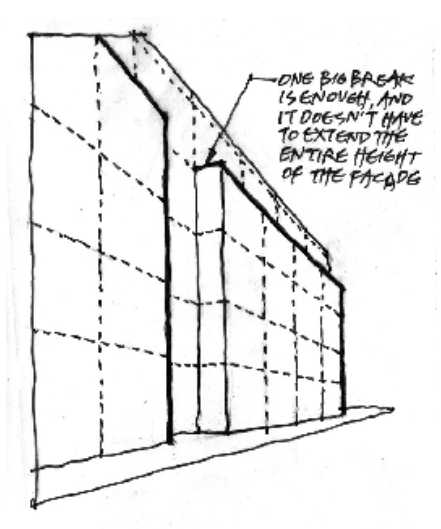
**Standards**

**Guidelines**

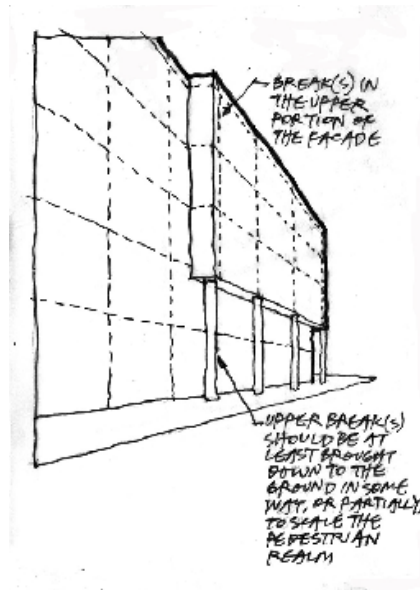
1. On long building facades, greater than 125 ft in length, clear breaks in the horizontal plane of the façade should be provided in order to scale a large building to its neighborhood context and to the pedestrian. (sketches)



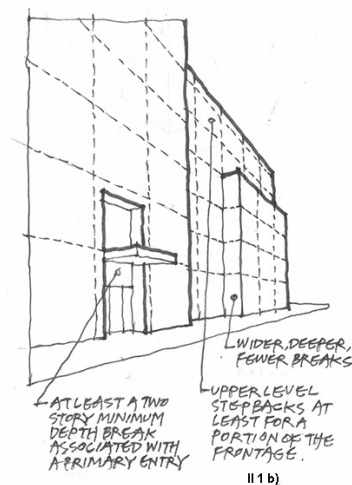
HORIZONTAL BREAKS II 1a



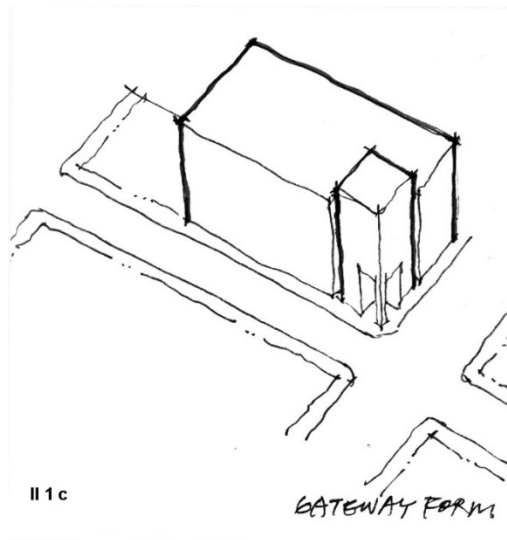
ONE BIG BREAK IS ENOUGH, AND IT DOESN'T HAVE TO EXTEND THE ENTIRE HEIGHT OF THE FACADE



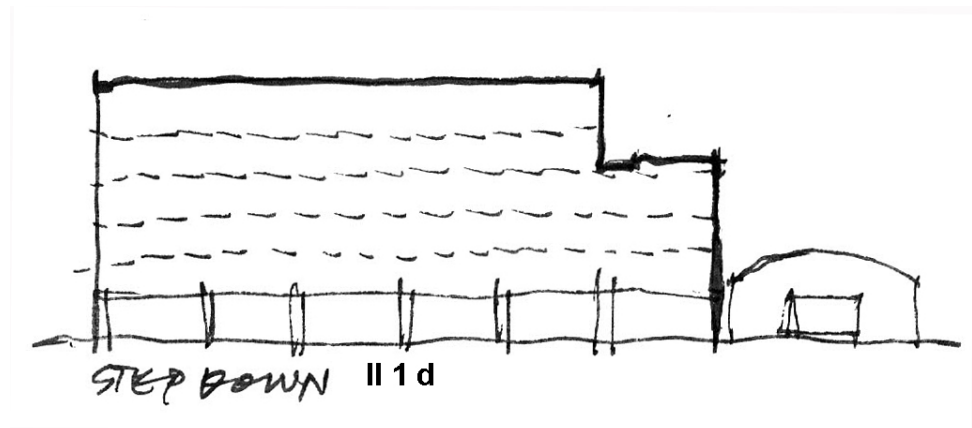
2. Breaks in a long façade (Guideline II 1 a) may also be reinforced by a change in building height and/or upper story massing reduction. (sketch)



3. Building corners at locations identified as important gateways into the neighborhood or subarea should be accentuated in building form, fenestration, balconies, bays, materials or/and color. (sketch)



4. Where a proposed building, the façade of which is longer than 125 ft. and higher than 4 stories, adjoins a lower existing building identified as a building that contributes to the character of the neighborhood, the proposed building mass should transition in height to the lower building. (sketch, could show diagonal dash?)



5. Buildings with street frontages of 125 ft or less are encouraged as they more naturally create human scale.

b. Building Façade Design, Scale and Variation (review zoning)

**Intent Statements**

*Intent: To encourage human-scaled buildings.*

*Intent: To avoid differentiated and/or blank façades, particularly those visible from the street.*

*Intent: Where near designated historic or contributing buildings, or*

*historic districts, to gain inspiration from the form, detail, materials and colors of historic buildings.*

*Intent: To relate to existing context through either contemporary interpretation, or appropriate contrast in the design of new buildings.*

*Intent: To design facades that logically respond to sun exposure.*

*Intent: To design facades that logically incorporate sign locations.*

*Intent: To design facades that communicate logical transitions of material and detail.*

### **Standards Guidelines**

- 1.** Massing breaks in a long façade as described in Guideline II 1 a) may be profitably reinforced by a change in material, pattern/texture, and/or color.
- 2.** Massing breaks and material / color changes should be provided in ways that fit the architectural concept of the building rather than applied in illogical patches to meet a guideline.
- 3.** While scaling a large building to the scale of a pedestrian is important, a unified simplicity of the building's architecture and form also fits the character of the neighborhood, which is historically made up of simple masonry industrial buildings. Design that errs on the side of fewer but specific materials with meaningful accentuations is encouraged.
- 4.** Building facades should be designed to accommodate likely locations for wall signs, projecting signs, and awnings with or without signs.
- 5.** Building facades should respond to differing conditions such as their performance in regard to sun exposures which suggest sun-shading devices on the northwest / southwest facades (see 8c), larger windows on the northeast façade; a river exposure; westerly views; major street / minor street exposures, etc. in order to create variation based on intrinsic conditions.
- 6.** Building facades and materials should take advantage of Colorado's strong sun conditions by choosing materials and material systems that have textures and patterns which cast shadows, as well as providing projecting or recessed balconies and bays.

- c. Building transparency and fenestration patterns (review zoning)

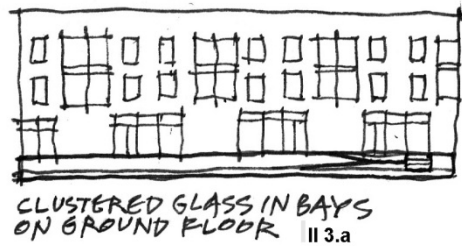
### **Intent Statements**

*Intent: To provide transparency within the street facing facades (particularly at ground level) consistent with the nature of the use: greater transparency for commercial uses, less for residential uses, and possibly even less for artist studios and industrial / 'maker' spaces.*

### **Standards**

### **Guidelines**

- a) In recalling the old industrial character of the area characterized by loading bays and garage doors, ground floor storefront glass areas are encouraged to be clustered into bays with solid wall areas between glassy zones. (Sketch)



- b) Ground floor storefront glass may also reflect the largely continuous glazing of the older commercial buildings in the neighborhood and be considered as a means of expressing the interior function to the public realm enhancing the depth of the urban environment.



- c) Rhythmic and / or varied alternation of windows, doors and solid walls are encouraged for ground floor residential uses.

## 1. Building entries

### **Intent Statements**

*Intent: To orient the primary building entry toward the street.*

*Intent: To encourage the adaptive reuse of existing light industrial entry facilities such as loading docks that provide neighborhood character and flexibility for existing and future uses*

*Intent: To add scale, activity and function to the street.*

*Intent: To visually emphasize the major entry or entries to a building or a ground floor use.*

### **Standards**

#### **Guidelines**

- i.** Encourage as many street-oriented entries as practical. **For buildings longer than 125 ft. more than 2 are encouraged.**
- ii.** Building entries should be emphasized through the use of such design devices as changes in plane, differentiation in material and/or color, provision of a canopy, greater level of detail, lighting, ornament, and art.
- iii.** Existing raised loading docks should be preserved and reused as entry elements.
- iv.** Raised ground floors in new construction should be encouraged to create a similar condition. (Vancouver example)

## 2. Building materials, details and ancillary elements

### **Intent Statements**

*Intent: To insure the use of quality materials with proven durability that weather well and gracefully age in the urban environment.*

*Intent: To renovate or reuse on-site architectural elements and materials.*

*Intent: To use materials that need less maintenance and resist vandalism.*

*Intent: To use materials that incorporate human scale in their*

*modules and have the ability to receive and/or provide detail and textural relief.*

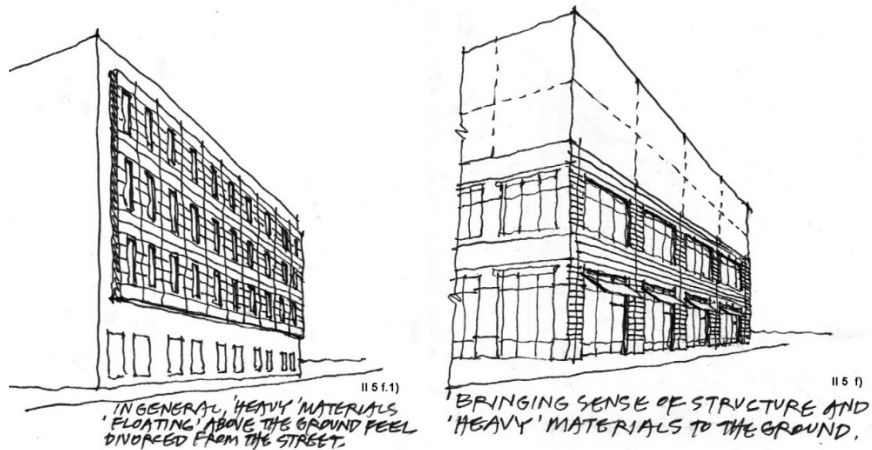
*Intent: To encourage the use of fabrication technologies that enhance efficiency and broaden the scope of architectural achievement.*

## **Standards**

### **Guidelines**

- 1.** The prevailing materials in the neighborhood, such as brick, metal / steel, corrugated metal panels, exposed fasteners, concrete, and concrete block should be used to recall the generally industrial neighborhood character.
- 2.** Materials and facade systems that should be avoided are: Low cost fiber cement panels with exposed fasteners that tend to break or crack at the corner connection, stucco that is not a hard coat finish, thin gauge metal panels that easily oil can and twin tee tilt up concrete panels used in a manner that reduces transparency and opportunities for natural light. Variations of each of the systems listed above can be proposed if consideration is given to durability, thoughtful detailing and sensible application to a building façade.
- 3.** The use of non hard coat finish stucco EIFS should be avoided.
- 4.** The building structure should be expressed when possible.
- 5.** The use of innovative and contemporary materials and details is encouraged along with current and future fabrication technologies that assist in the creation of formworks and or finish products. Examples include CNC milling, water jet and laser cutting, and even 3-d printing. Cross Laminated Timber is a specific example of a sustainable and innovative material that takes advantage of current fabrication technologies and is efficiently deployed as building floor and wall structure and interior finish.
- 6.** Projecting (more than 2 ft.) and inset balconies are encouraged with materials and detailing that complement the architecture. Largely opaque or translucent railings are encouraged. Largely transparent railings are questionable, given the likelihood of outdoor storage of bicycles and other items unrelated to the use of the balconies, and their lack of privacy.

7. Visually 'heavy' materials such as brick, stone, and concrete block should be brought to the ground as much as possible, rather than suspended above the ground, in order to provide a sense of stability and to visually link the street environment to the lower portions of the building. (sketch)



### 3. Building Lighting

#### **Intent Statements**

*Intent: To provide lighting at building entrances for safety and ease of access.*

*Intent: To add to the general image of a safe and well-lit street and alley environment.*

*Intent: To accentuate important architectural components of the building.*

*Intent: To avoid glare into adjoining residential units.*

*Intent: To avoid significant night sky light pollution.*

#### **Standards**

#### **Guidelines**

- i. Primary building entries should be well lit to promote a more secure environment at the door, emphasize the primary point of entry to the building, and provide sufficient lighting for efficient access into the building.
- ii. Building lighting should provide lighting for alleys, particularly at garage and secondary building entries. Such lighting should not be standard security lighting, but lighting which is shielded to avoid glare onto adjoining properties.

- iii. Buildings with ground floor retail and restaurants should maintain storefront lighting in the evening.
- iv. Buildings at important gateways to the neighborhood or subareas should incorporate lighting that emphasize architectural features such as corner elements, projecting bays, etc.

#### 4. Roof form and rooftop design

##### **Intent Statements**

*Intent: To recall the unpolished industrial character of the neighborhood.*

*Intent: To utilize the roof for outdoor activities such as pools, outdoor dining decks, gardens, etc.*

*Intent: To encourage rooftop technology for environmental sustainability.*

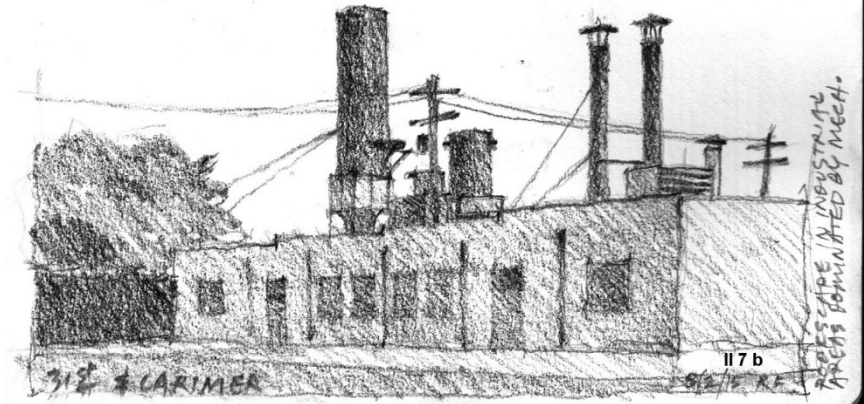
*Intent: To reduce equipment noise impacts on adjacent residential.*

*Intent: To maintain the integrity of architecturally designed building tops.*

##### **Standards**

##### **Guidelines**

1. Flat roofs with parapets and low pitched roofs are preferred in that they are typical of the neighborhood.
2. In light industrial and mixed use industrial development, rooftop mechanical, flues, vents, fans, solar panels, wind generators etc, are allowed to be exposed to emphasize their technical and industrial qualities. Architectural design elements that may help design, organize and cluster the rooftop equipment are encouraged. In other building types such as office and residential, environmentally sustainable rooftop equipment such as solar panels, wind generators and similar equipment may be exposed.



3. Rooftop living space, gardens, green roofs and other agricultural uses are encouraged.
4. Rooftop mechanical equipment noise should be mitigated when residential units are nearby, either through the design of the equipment or by sound buffering walls.
5. Where rooftop dining and/or entertainment is planned adjacent to residential, effective mitigation of noise and glare **should** be provided.

## 5. Sustainable Building Design

### Intent Statements

*Intent: To design buildings with improved performance which can be operated and maintained within the limits of existing resources.*

*Intent: To improve the comfort, health and well-being of building occupants and public visitors.*

*Intent: To save tenants money through reduced energy and material expenditures, waste disposal costs, and utility bills.*

*Intent: To promote RiNO as an innovative leader in responsible sustainability.*

### Standards

#### Guidelines

- i. New construction should be LEED certified.
  1. LEED Silver should be a minimum level.
  2. LEED Gold is encouraged.
  3. **LEED Platinum is applauded.**

**4. Net Zero energy and/or water attainment should receive the highest praise.**

- ii. Energy generation is strongly encouraged, particularly roof-top solar.
- iii. Shading areas of glass which are exposed to direct sunlight should be thoughtfully considered. Bris Solei's should be thought of as an integral part of the architectural concept in the form of innovative screen walls or modular systems and not applied as an appendage "eyebrow" or afterthought to the façade.
- iv. The use of recycled content and regional materials is strongly encouraged.
- v. Where new construction replaces existing masonry buildings, the masonry, particularly brick and stone, should be recycled into the facades of the new buildings. Not only is this more sustainable, it carries forward into the future the past character of the neighborhood.

6. Guidelines for specific building types

i. Parking Garages and Visible Parking Levels

**Intent Statements**

*Intent: To utilize underground and structured parking to the greatest possible extent.*

*Intent: To activate structured parking with ground floor retail or other pedestrian oriented uses.*

*Intent: To minimize visual impacts of parked cars on the pedestrian experience.*

*Intent: To design the facades of structured parking so that their character is compatible with the architecture of the building which the parking serves or within which the parking is incorporated.*

*Intent: To promote structured parking designs that are compatible in character and quality with adjoining buildings, plazas and other publically accessible open space.*

*Intent: To minimize the need for parking by comprehensively enhancing multi-modality throughout the District.*

*Intent: To limit the impact of parking access points on the pedestrian environment.*

## **Standards**

### **Guidelines**

- 1.** Garage and parking level facades that face primary and secondary streets and which are not wrapped by another use should be designed to conceal the headlights of parked cars and to screen the interior lighting of the garage.
- 2.** Garage and parking level facades, not wrapped by another use, should be designed to complement the architecture of the building which the parking serves.
  - i. Similar materials should be used on the structured parking façades as used on the other facades of the building.
  - ii. Horizontal and vertical façade articulation of the structured parking facades should align and/or relate with the façade articulation of the other street-facing facades of the building.
- 3.** Structured parking levels that face the street should be designed to accommodate future conversion to other uses through the provision of level floor plates and sufficient floor to floor heights.
- 4.** Alley facing facades of structured parking that are adjacent to non-parking uses should be designed to mitigate impacts on neighbors.
- 5.** Parking garages exposed to primary or secondary streets should be screened with materials that work to obscure the function of the garage but compliment the urban environment through the play of light and shadow, color or graphics.
- 6.** Provision of charging stations for electric vehicles is encouraged.
- 7.** The provision of mixed uses as part of the parking structure or visible parking levels is strongly encouraged, either as ground floor commercial uses, artists' studios, and/or the wrapping of street-facing parking structure or visible parking facades with another use, such as residential or office.

#### ii. Personal Storage Buildings

### **Intent Statements**

Intent: To create architectural interest and scale in a

building type that has no intrinsic activity.

Intent: To add active uses, particularly at the ground floor at street level to a building that has no intrinsic activity.

## **Standards**

### **Guidelines**

- a.** Storage buildings should utilize massing breaks, pedestrian scaling techniques and materials recommended in the general architectural guidelines II 1 (a through d); II 2 (a through d) and (f); II 5 (a through d) and (f).
- b.** Storage buildings should cluster ground floor commercial glass areas into bays as described in guideline II 3 (a).
- c.** Ground floor storefront glass may also reflect the largely continuous glazing of the older commercial buildings in the neighborhood and be considered as a means of expressing the interior function to the public realm enhancing the depth of the urban environment.
- d.** The provision of mixed uses as part of the storage building is strongly encouraged, either as ground floor commercial uses, artists' studios, and/or the wrapping of street-facing facades with another use, such as residential or office.

## 7. Guidelines for Renovation and Reuse of Existing Structures

### **Intent Statements**

*Intent: To rehabilitate, renovate and expand existing older structures in ways that maintain and/or respect their original character.*

## **Standards**

### **Guidelines**

- 1.** The renovation, reuse and expansion of existing buildings should respect and utilize, where feasible:
  - a.** the building's original entry;



- b. fenestration patterns, window shapes and sizes and mullion patterns;
  - c. the building's original materials and ornament, if any;
  - d. original structure and roof shape;
  - e. any historic signage;
2. New additions to existing buildings should utilize materials, structural systems, fenestration patterns, window shapes and sizes, entry design, and roof forms that complement the existing building either through careful interpretation, or contrast.
  3. Contemporary re-interpretations of historic facades should be considered. Specific examples could include replicating an existing brick façade in detail through cast concrete, or shaping perforated metal as a palimpsest of an historic façade. Fabrication technologies can assist and provide a means of generating efficient details and innovative formworks.

(Further research needed)

## 2. Signs

### Guiding Principles

- To supplement the requirements of the Zoning Ordinance so as to reflect the unique character of the RiNo district.

### Signs Total Points (excepting individual sign types):

**Neighborhood support: 40 points**

**Exemplary Level: 70 or more points**

### Detailed Point System Calculations

#### 1. Sign Location and Number of Signs

Designed location for signs

Guideline IV 1 a): 0-5 points

Overlapping architectural elements.

Guideline IV 1 b): 0-10 points

Maximum number of signs.

Guideline IV 1 c): 0-10 points

**Probable maximum: 25 points, probable minimum points for neighborhood acceptability: 15 points**

2. Sign Height and Size

Sized to the speed of the viewer

Guideline IV 2 a): 0-5 points

Fit comfortably within locations

Guideline IV 2 b): 0-5 points

Sign height

Guideline IV 2 c): 0-10 points

Large graphic signs

Guideline IV 2 d): 0-5 points

**Probable maximum: 20 points, probable minimum points for neighborhood acceptability: 10 points**

3. Sign Character and Materials

Creative and/or icon signs

Guideline IV 3 a): 0-10 points

Recall industrial character

Guideline IV 3 b): 0-10 points

Durable

Guideline IV 3 c): 0-5 points

Painted wall signs

Guideline IV 3 d): 0-5 points

**Probable maximum: 30 points, probable minimum points for neighborhood acceptability: 15 points**

4. Sign Lighting

Internally lit letters and logos

Guideline IV 4 a): 0-5 points

Internally lit cabinet signs

Guideline IV 4 b): -5-0-5 points

Externally lit wall signs

Guideline IV 4 c): 0-5 points

Back-lit awnings

Guideline IV 4 d): -5-0 points

Face or internally lit projecting signs

Guideline IV 4 e): 0-5 points

Back-lit 'halo' signs

Guideline IV 4 f): 0-10 points

**Probable maximum: 20 points, probable minimum points for neighborhood acceptability: 5 points**

5. Individual Sign types

Wall Signs

Guideline IV 5A (?): 0 points

Free-Standing Signs

Guideline IV 5B (1): 0 points

Projecting Signs

Projecting signs encouraged

Guideline IV 5C (1): 0-5 points

Three dimensional and creative

Guideline IV 5C (2): 0-10 points

Size of projecting signs

Guideline IV 5C (3): 0-10 points

**Probable maximum: 25 points, probable minimum points for neighborhood acceptability: 15 points**

Canopy / Marquee / Awning Signs

Canopy/marquee signs encouraged

Guideline IV 5D (1): 0-5 points

Awning sign design

Guideline IV 5D (2): 0-5 points

No signs on awnings encouraged

Guideline IV 5D (3): 0-10 points

**Probable maximum: 15 points, probable minimum points for neighborhood acceptability: 5 points**

Window Signs

Window sign coverage

Guideline IV 5E (1): 0-10 points

Uncluttered and coordinated

Guideline IV 5E (2): 0-10 points

Temporary opaque window graphics

Guideline IV 5E (3): 0-5 points

**Probable maximum: 20 points, probable minimum points for neighborhood acceptability: 10 points**

Roof Signs

Roof signs encouraged

Guideline IV 5F (1): 0-10 points

Light, airy design

Guideline IV 5F (2): 0-20 points

**Probable maximum: 30 points, probable minimum points for neighborhood acceptability: 20 points**

Historic Signs

Preserve historic signs

Guideline IV 5G (1): 0-10 points

Non-designated 'historic' signs

Guideline IV 5G (2): 0-10 points

**Probable maximum: 10 points, probable minimum points for neighborhood acceptability: 10 points**

Mural Signs

Combination of art and signage

Guideline IV 5H (1): 0-10 points

**Probable maximum: 10 points, probable minimum points for neighborhood acceptability: 10 points**

a. Sign Location

**Intent Statements**

*Intent: To identify the location and entrance of a business.*

*Intent: To utilize building design as a form of signage and branding.*

*Intent: To locate signs for a single or multiple uses in one building so as to eliminate conflicts, avoid clutter, and mitigate impacts on adjoining property.*

*Intent: To respect the architectural elements of the building façade in the determination of the location, type and number of signs.*

*Intent: To encourage the use of signs as integrated elements of the architectural façade.*

## **Standards**

### **Guidelines**

- a) Signs should be located within façade areas set aside for signage in the overall design of the façade. Where sign areas have not been identified and/or set aside in the overall design of the façade, signs should be located where they best integrate with the design of the façade.
- b) Signs should not overlap or conceal architectural features of the façade.
- c) A maximum of three signs (total for all types) for one tenant is strongly encouraged unless the tenant is at a corner location in which case, a maximum of 4 signs should be provided. Different types of signs are encouraged when several signs for a single tenant are contemplated: wall, window, projecting and/or canopy.

#### *b. Sign Height and Size*

### **Intent Statements**

*Intent: To relate the size of the signs to the location and speed of the viewer.*

*Intent: To respect the architectural elements of the building façade in the determination of the size of a sign.*

*Intent: To base the height of signs the height of signs found in the early development of the neighborhood.*

## **Standards**

### **Guidelines**

1. Sign text and logos should be sized to the speed of the viewer - smaller for pedestrians, larger for vehicles. Signs designed for viewing from vehicles should not be sized for speeds higher than 30 MPH.
2. Signs should be sized to comfortably fit the locations on the building façade provided for signs. They should not crowd the boundaries of the sign location.

3. Sign height on buildings should be kept below 20 ft except for major tenant and/or building name, which may be at the top of the building. Free-standing sign height should not be higher than 12 ft., excepting the reuse of existing free-standing signs.
4. Large graphic signs, whether wall, canopy or other types may be appropriate if they fit the architecture or use of the building, provide a unique identity for the building and/or the neighborhood, and are approved by the DAB.

c. Sign Character and Materials

**Intent Statements**

*Intent: To create appropriately scaled, graphically interesting, creative signage that enhances the pedestrian environment.*

*Intent: To encourage sign types and design which recall the sign design found in the early development of the neighborhood.*

**Standards**

**Guidelines**

- a) Creative and iconic signs are strongly encouraged.
- b) Signs should recall the original industrial character of the neighborhood through materials, patinas, attachment and support details, and simple bold type faces.
- c) Signs should be constructed of durable materials and designed and manufactured by professional sign companies.
- d) Painted wall signs that recall the historic wall signs of the neighborhood are encouraged.

d. Sign lighting

**Intent Statements**

*Intent: To provide adequate lighting of signs for night-time legibility.*

*Intent: To encourage sign illumination which recalls the sign illumination found in the early development of the neighborhood.*

**Standards**

### **Guidelines**

- a) Channel letters and logo shapes for wall signs (and projecting and roof signs if allowed) may be internally lit. Exposed neon may be used as it is historically found in the neighborhood.
- b) Standard, plastic faced, internally lit cabinet signs with applied type faces should be definitely avoided. However, internally lit cabinet signs with opaque metal faces having cut-out type faces and/or logos can be entirely appropriate.
- c) Wall signs may be externally face-lit by shielded fixtures.
- d) Translucent back-lit awnings with or without sign text should be definitely avoided.
- e) Projecting signs may be face-lit or internally lit.
- f) Back-lit 'halo' signs and logos are encouraged.

e. Specific guidance for Individual sign types

### **Intent Statements**

*Intent: To Integrate wall signs with the architecture of the building.*

### **Standards**

### **Guidelines**

- 1. Wall signs
  - (No further guidelines)
- 2. Free-standing signs
  - (1) While found in the neighborhood, free-standing pole signs should be avoided unless the design of the sign is exceptionally well done and approved by the DAB.
- 3. Projecting signs
  - (1) Projecting signs are encouraged, assuming that the Overlay Zone will allow them.

- (2) Projecting signs are encouraged to be three dimensional and creative. However, two dimensional projecting signs may be entirely appropriate if creatively designed and shaped.
  - (1) Projecting signs should be no larger than approximately 20 Cu. Ft.
4. Canopy / Marquee / Awning signs
- (1) Canopy and marquee signs are encouraged when such signs have been carefully designed to fit with the building façade.
  - (2) Awning signs and logos are appropriate if carefully designed and don't graphically overwhelm the plane of the awning shape. Side panels of an awning should not contain text of logos.
  - (3) The absence of text and/or logos on awnings is encouraged.
5. Window signs
- a. Window signs are appropriate so long as they don't obscure the transparency of the window more than 15%.
  - b. Window signs should be small and carefully designed. They should not clutter the window plane with multiple, uncoordinated and competing graphics.
  - c. Opaque window graphics that cover the window are only acceptable on a temporary basis, removed or changed every 18 months, and must be designed to be creative and interesting. The removal or change date should be printed on the window graphic and clearly readable.
6. Roof signs
- (1) Because roof signs occur in the neighborhood, the Overlay Zone should legalize them pursuant to design review and approval.
  - (2) If allowed, roof signs should be structured and designed to be 'airy', with separate channel letters or



face-lit type mounted on steel scaffold-like structures. Along with exposed but organized rooftop mechanical equipment, solar panels, green roofs, gardens and penthouses, rooftop signs help create complexity and interest at the roof level that recall the old industrial feel of the neighborhood.

7. Historic signs

- (1) Historic painted wall signs occur throughout the neighborhood, grounding it in its past, and giving it a piece of its unique character. They should be preserved in any renovation or addition, and if possible, worked around in new construction.
- (2) Non-designated 'historic' roof signs also occur in the neighborhood. These should be preserved, or if possible, salvaged and reused in new construction.

8. Mural signs

- (1) The combination of art and signage for a particular use should be encouraged. The size of the sign should be calculated only in relation to the actual text within the mural, not including the entire mural itself.

### 3. Art

#### **Guiding Principles**

- To encourage site design, streetscape, and building design that collaborates with local artists to create spaces or venues for their art.
- To encourage projects to provide affordable live/work or studio spaces for local artists.
- To encourage developers to utilize the RiNo Art District resources for finding art or maker tenants for their projects.

#### **Art Total Points (excepting individual sign types):**

**Neighborhood support: 10 points**

**Exemplary Level: 20 or more points**

#### **Detailed Point System Calculations**

1. General Provision of Art and its Integration into Development

Provision of art in projects

Guideline V 1 a): 0-10 points

Provision of art in or adjacent to the public realm

Guideline V 1 b): 0-10 points

Found objects

Guideline V 1 c): 0-5 points

***Probable maximum: 25 points, probable minimum points for neighborhood acceptability: 10 points***

a. General Provision of Art and Its Integration into Development

**Intent Statements**

*Intent:*

**Standards**

*Likely design standards to align with existing and overlay zoning:*

1. Other ideas for creating incentives for art and/or affordable studios and housing for artists besides just increasing height: 1) Eliminate the story requirement in the height requirements in return for ground floor activation either through retail / restaurant / office / subsidized artist studios or ground floor residential / live-work units with direct front door access to the street. 2) reduce or eliminate the parking requirement in return for the above; 3) Eliminate the story requirement and/or the parking requirement in return for the payment into a BID / GID administered artist studio or live / work unit subsidy fund.

**Guidelines**

2. New construction and the renovation and reuse of existing buildings should celebrate the concentration of artists and galleries in the neighborhood with the provision and integration of art (preferably by RiNO artists) into the design of the buildings.
3. Art should be integrated into open spaces, (particularly along the River); along pathways and streets to the River and between subareas; and along the streets, pedestrian bridges and paths that connect to the 38<sup>th</sup> and Blake commuter rail station.

Appendix D: The Value of RiNo's Built Environment

Table 11: RiNo and Denver County Total Population (2015)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Total Population</u>
1	16	2,557
	35	998
2	16	4,856
3	15	1,418
	16	2,359
<b>Total</b>		12,188

<u>Denver County</u>	<u>RiNo Total Population</u>	<u>Percent Total (%)</u>
649,654	12,188	1.88

Source: Social Explorer (ACS 2015 [5-Year Estimates])

Table 12: RiNo and Denver County Total Population (2010)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Total Population</u>
1	16	1,571
	35	812
2	16	3,005
3	15	881
	16	1,584
<b>Total</b>		7,853

<u>Denver County</u>	<u>RiNo Total Population</u>	<u>Percent Total (%)</u>
578,087	7,853	1.36

Source: Social Explorer (ACS 2010 [5-Year Estimates])

Table 13: RiNo and Denver County Total Population (2000)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Total Population</u>
1	16	1,108
	35	1,264
2	16	849
3	15	1,336
	16	1,526
<b>Total</b>		6,083

<u>Denver County</u>	<u>RiNo Total Population</u>	<u>Percent Total (%)</u>
554,636	6,083	1.10

Source: Social Explorer (Census 2000)

Table 14: RiNo and Denver County Housing Units, Vacant Units and Households (2015)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Housing Units</u>	<u>Vacant Housing Units</u>	<u>Households</u>	<u>Percent Vacant of Housing Units (%)</u>
1	16	1,221	0	1,221	0
	35	328	73	255	22.26
2	16	2,708	275	2,433	10.16
3	15	567	12	555	2.12
	16	932	121	811	12.98
<b>Total</b>		5,756	481	5,275	8.36

<u>Denver County</u>	<u>RiNo Total Housing Units</u>	<u>Percent Total (%)</u>
294,191	5,756	1.96

<u>Denver County</u>	<u>RiNo Total Vacant Housing Units</u>	<u>Percent Total (%)</u>
18,395	481	2.61

Source: Social Explorer (ACS 2015 [5-Year Estimates])

Table 15: RiNo and Denver County Housing Units, Vacant Units and Households (2010)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Housing Units</u>	<u>Vacant Housing Units</u>	<u>Households</u>	<u>Percent Vacant of Housing Units (%)</u>
1	16	938	170	768	18.12
	35	405	120	285	29.63
2	16	1,889	186	1,703	9.85
3	15	448	96	352	21.43
	16	808	44	764	5.45
<b>Total</b>		4,488	616	3,872	13.73

<u>Denver County</u>	<u>RiNo Total Housing Units</u>	<u>Percent Total (%)</u>
281,296	4,488	1.60

<u>Denver County</u>	<u>RiNo Total Vacant Housing Units</u>	<u>Percent Total (%)</u>
27,115	616	2.27

Source: Social Explorer (ACS 2010 [5-Year Estimates])

Table 16: RiNo and Denver County Housing Units, Vacant Units and Households (2000)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Housing Units</u>	<u>Vacant Housing Units</u>	<u>Households</u>	<u>Percent Vacant of Housing Units (%)</u>
1	16	379	24	355	6.33
	35	375	32	343	8.53
2	16	255	34	221	13.33
3	15	374	23	351	6.15
	16	423	40	383	9.46
<b>Total</b>		1,806	153	1,653	8.47

<u>Denver County</u>	<u>RiNo Total Housing Units</u>	<u>Percent Total (%)</u>
251,435	1,806	0.72

<u>Denver County</u>	<u>RiNo Total Vacant Housing Units</u>	<u>Percent Total (%)</u>
12,200	153	1.25

Source: Social Explorer (Census 2000)

Table 17: RiNo and Denver County Median House Value (2015)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Median House Value</u>
1	16	\$237,600
	35	Not Available
2	16	\$330,400
3	15	\$106,500
	16	\$269,200
<b>Median House Value</b>		\$253,400

<u>Denver County Median House Value</u>	<u>RiNo Median House Value</u>	<u>Percent Total (%)</u>
\$271,300	\$253,400	93.40

Source: Social Explorer (ACS 2015 [5-Year Estimates])

Table 18: RiNo and Denver County Median House Value (2010)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Median House Value</u>
1	16	\$238,700
	35	\$165,700
2	16	\$363,100
3	15	\$164,600
	16	\$274,400
<b>Median House Value</b>		\$238,700

<u>Denver County Median House Value</u>	<u>RiNo Median House Value</u>	<u>Percent Total (%)</u>
\$240,900	\$238,700	99.09

Source: Social Explorer (ACS 2010 [5-Year Estimates])

Table 19: RiNo and Denver County Median House Value (2000)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Median House Value</u>
1	16	\$110,600
	35	\$100,500
2	16	\$294,200
3	15	\$79,800
	16	\$144,400
<b>Median House Value</b>		\$110,600

<u>Denver County Median House Value</u>	<u>RiNo Median House Value</u>	<u>Percent Total (%)</u>
\$160,100	\$110,600	69.08

Source: Social Explorer (Census 2000)



Table 20: RiNo and Denver County Median Household Income (2015)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Median Household Income</u>
1	16	\$40,547
	35	\$26,653
2	16	\$85,659
3	15	\$20,436
	16	\$50,045
	<b>Median Household Income</b>	\$40,547

<u>Denver County Median Household Income</u>	<u>RiNo Median Household Income</u>	<u>Percent Total (%)</u>
\$53,637	\$40,547	75.60

Source: Social Explorer (ACS 2015 [5-Year Estimates])

Table 21: RiNo and Denver County Median Household Income (2010)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Median Household Income</u>
1	16	\$52,845
	35	\$18,563
2	16	\$64,464
3	15	\$22,333
	16	\$30,882
<b>Median Household Income</b>		\$30,882

<u>Denver County Median Household Income</u>	<u>RiNo Median Household Income</u>	<u>Percent Total (%)</u>
\$45,501	\$30,882	67.87

Source: Social Explorer (ACS 2010 [5-Year Estimates])

Table 22: RiNo and Denver County Median House Value (2000)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Median Household Income</u>
1	16	\$30,833
	35	\$36,700
2	16	\$58,264
3	15	\$30,250
	16	\$20,481
<b>Median Household Income</b>		\$30,833

<u>Denver County Median Household Income</u>	<u>RiNo Median Household Income</u>	<u>Percent Total (%)</u>
\$39,500	\$30,833	78.06

Source: Social Explorer (Census 2000)

Table 23: RiNo and Denver County Occupation (2015)

<u>Census Tracts</u>	<u>Employed Civilian Population 16 Years &amp; Over</u>	<u>Total Occupation*</u>
16	6,852	900
35	2,494	362
15	1,513	236
<b>Total</b>	10,859	1,498

**Denver County**

<u>Employed Civilian Population 16 Years &amp; Over</u>	<u>Total Occupation*</u>	<u>Percent Total (%)</u>
348,382	41,470	11.90

<u>Denver County Total Occupation*</u>	<u>RiNo Total Occupation*</u>	<u>Percent Total (%)</u>
41,470	1,498	0.43

\*Arts, Entertainment, Recreation, and Accommodation and Food Services  
Source: Social Explorer (ACS 2015 [5-Year Estimates])

Table 24: RiNo and Denver County Occupation (2010)

<u>Census Tracts</u>	<u>Employed Civilian Population 16 Years &amp; Over</u>	<u>Total Occupation*</u>
16	4,122	446
35	2,405	331
15	1,356	79
<b>Total</b>	<b>7,883</b>	<b>856</b>

**Denver County**

<u>Employed Civilian Population 16 Years &amp; Over</u>	<u>Total Occupation*</u>	<u>Percent Total (%)</u>
301,268	35,376	11.74

<u>Denver County Total Occupation*</u>	<u>RiNo Total Occupation*</u>	<u>Percent Total (%)</u>
35,376	856	0.28

\*Arts, Entertainment, Recreation, and Accommodation and Food Services  
Source: Social Explorer (ACS 2010 [5-Year Estimates])

Table 25: RiNo and Denver County Median House Value (2000)

<u>Census Tracts</u>	<u>Employed Civilian Population 16 Years &amp; Over</u>	<u>Total Occupation*</u>
16	1,522	112
35	2,166	152
15	1,231	133
<b>Total</b>	4,919	397

**Denver County**

<u>Employed Civilian Population 16 Years &amp; Over</u>	<u>Total Occupation*</u>	<u>Percent Total (%)</u>
284,340	28,448	10.01

<u>Denver County Total Occupation*</u>	<u>RiNo Total Occupation*</u>	<u>Percent Total (%)</u>
28,448	397	0.14

\*Arts, Entertainment, Recreation, and Accommodation and Food Services  
Source: Social Explorer (Census 2000)

Table 26: Property Value per Square Foot (SF) of Improvement Area (2017)

<b>Average Price per Square Foot</b>				
<b>Dates</b>				
<b>1870s-1899</b>	<b>1900-1929</b>	<b>1930-1949</b>	<b>1950-1967</b>	<b>1968-Present</b>
\$245.41	\$242.42	\$176.69	\$132.84	\$308.93

<b>Total Square Feet</b>				
<b>Dates</b>				
<b>1870s-1899</b>	<b>1900-1929</b>	<b>1930-1949</b>	<b>1950-1967</b>	<b>1968-Present</b>
261,598	536,779	775,714	1,488,874	3,940,360

<b>Total Price</b>				
<b>Dates</b>				
<b>1870s-1899</b>	<b>1900-1929</b>	<b>1930-1949</b>	<b>1950-1967</b>	<b>1968-Present</b>
\$10,528,553,943.23	\$25,244,565,079.39	\$14,391,636,618.04	\$20,372,240,636.06	\$629,345,435,931.77

Source: Parcels, 2017 | Denver Open Data Catalog

Table 27: Property Value per Square Foot (SF) of Improvement Area (2014)

<b>Average Price per Square Foot</b>				
<b>Dates</b>				
<b>1870s-1899</b>	<b>1900-1929</b>	<b>1930-1949</b>	<b>1950-1967</b>	<b>1968-Present</b>
\$185.13	\$169.78	\$142.13	\$97.45	\$221.25

<b>Total Square Feet</b>				
<b>Dates</b>				
<b>1870s-1899</b>	<b>1900-1929</b>	<b>1930-1949</b>	<b>1950-1967</b>	<b>1968-Present</b>
258,862	516,721	925,389	1,947,933	3,035,114

<b>Total Price</b>				
<b>Dates</b>				
<b>1870s-1899</b>	<b>1900-1929</b>	<b>1930-1949</b>	<b>1950-1967</b>	<b>1968-Present</b>
\$8,003,238,777.19	\$16,405,439,982.09	\$14,599,178,397.01	\$20,501,905,499.85	\$284,047,360,295.83

Source: Parcels, 2014 | Denver GIS Department

Table 28: Property Value per Square Foot (SF) of Improvement Area (2010)

<b>Average Price per Square Foot</b>				
<b>Dates</b>				
<b>1870s-1899</b>	<b>1900-1929</b>	<b>1930-1949</b>	<b>1950-1967</b>	<b>1968-Present</b>
\$197.02	\$210.26	\$172.23	\$120.33	\$264.13

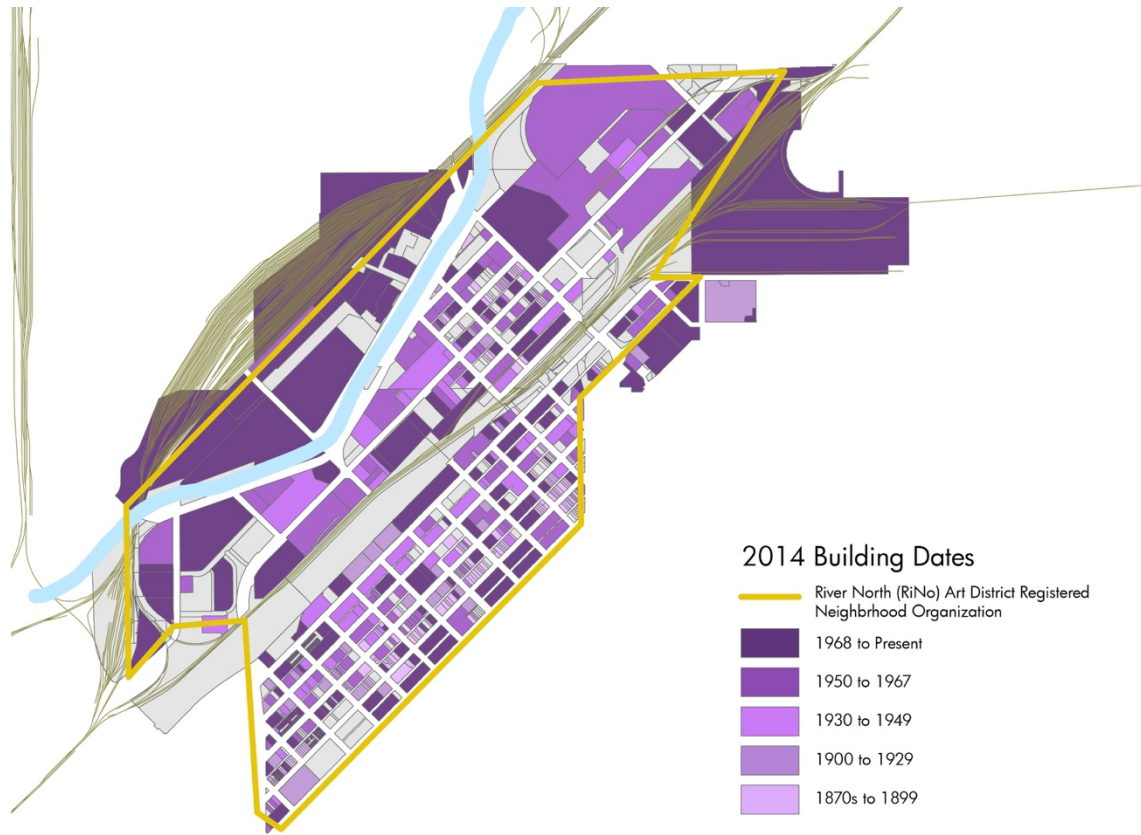
<b>Total Square Feet</b>				
<b>Dates</b>				
<b>1870s-1899</b>	<b>1900-1929</b>	<b>1930-1949</b>	<b>1950-1967</b>	<b>1968-Present</b>
292,434	571,818	975,980	1,989,508	3,004,539

<b>Total Price</b>				
<b>Dates</b>				
<b>1870s-1899</b>	<b>1900-1929</b>	<b>1930-1949</b>	<b>1950-1967</b>	<b>1968-Present</b>
\$10,658,839,457.57	\$19,477,398,835.24	\$19,498,240,788.94	\$28,010,155,406.78	\$323,783,136,660.95

Source: Parcels, 2010 | Denver GIS Department

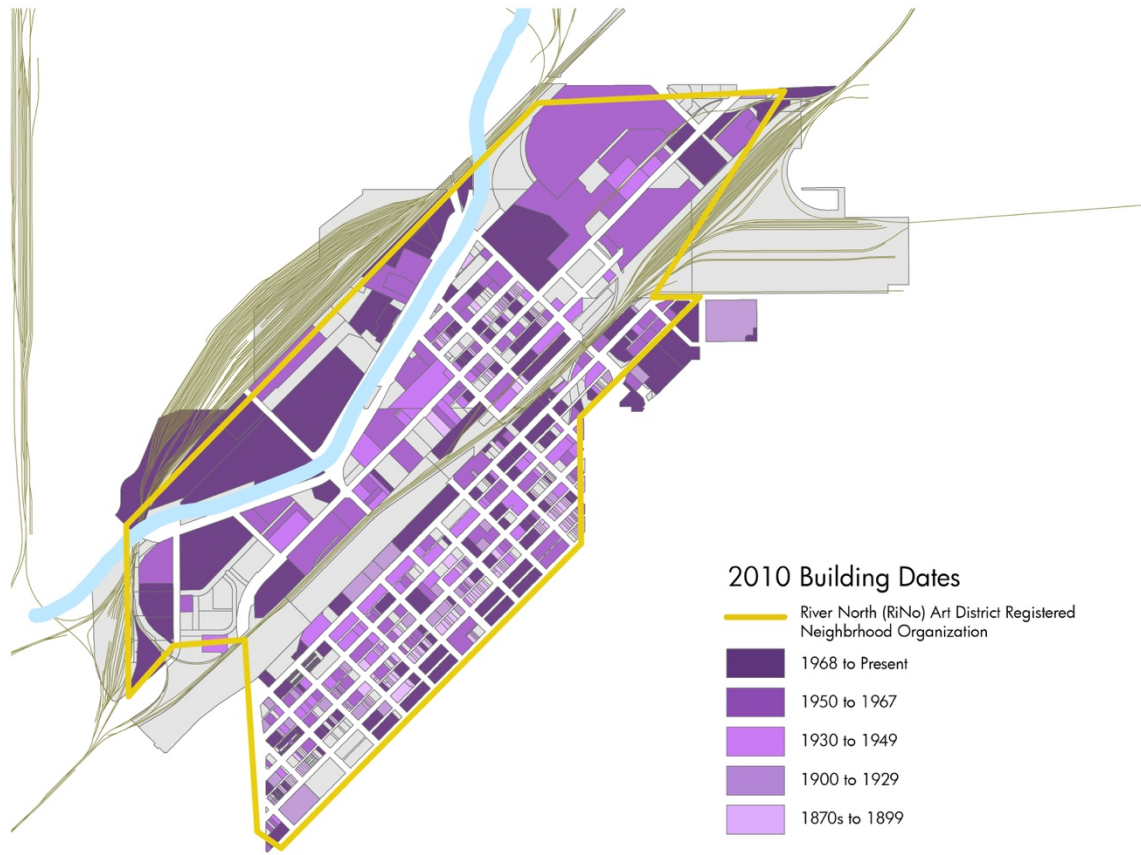


Figure 38: Breakdown of 2014 Building Dates in RiNo



Source: Parcels from 2014 | Denver GIS Department

Figure 39: Breakdown of 2010 Building Dates in RiNo



Source: Parcels from 2010 | Denver GIS Department

## Appendix E: The RiNo Community and its Historic Built Environment

### RiNo Board Member Questions

#### Interview Questions

1. What is your role within the district?
  - a. Resident
  - b. Business Owner
  - c. Worker
  - d. Artist
  - e. Board Member
  - f. Other
2. Do you think the historic built environment of the area affects the vitality of the district?
  - a. Yes
  - b. No
  - c. Maybe
    - i. If 'Yes', how so?
3. Do you feel that the historic built environment has been a benefit to the district?
  - a. Yes
  - b. No
  - c. Maybe
4. Do you think the presence of historic buildings in the district has played a major role in the economic growth of the neighborhood?
  - a. Yes
  - b. No
  - c. Maybe
5. How are the majority of historic buildings being used?
6. Do they help promote diversity in terms of types of businesses or residents living the neighborhood?
  - a. Yes
  - b. No
  - c. Maybe
7. Do you think it is important to value the use of the building as well as the architecture?
  - a. Yes
  - b. No
  - c. Maybe

- i. If "Yes", do you think policies should be created to protect those uses?
    - 1. Yes
    - 2. No
    - 3. Maybe
- 8. Would preservation policy (i.e. Preservation of Use) be helpful for arts and cultural districts?
  - a. Yes
  - b. No
  - c. Maybe
    - i. If "Yes", then how?
- 9. Additional Commentary:

Appendix F: Additional Data

Table 29: RiNo and Denver County Education Level (2015)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Population 25 Years &amp; Over</u>	<u>Some College or More</u>
1	16	1,628	1,202
	35	480	97
2	16	4,000	3,534
3	15	847	346
	16	1,878	1,159
<b>Total</b>		8,833	6,338

**Denver County**

<u>Population 25 Years &amp; Over</u>	<u>Some College or More</u>	<u>Percent Total (%)</u>
455,409	311,754	68.46

<u>Denver County Total Population w/ Some College or More</u>	<u>RiNo Total Population w/ Some College or More</u>	<u>Percent Total (%)</u>
311,754	8,833	2.83

Source: Social Explorer (ACS 2015 [5-Year Estimates])

Table 30: RiNo and Denver County Education Level (2010)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Population 25 Years &amp; Over</u>	<u>Some College or More</u>
1	16	1,100	805
	35	418	210
2	16	2,170	1,866
3	15	549	139
	16	825	586
<b>Total</b>		5,062	3,606

**Denver County**

<u>Population 25 Years &amp; Over</u>	<u>Some College or More</u>	<u>Percent Total (%)</u>
393,317	249,570	63.45

<u>Denver County Total Population w/ Some College or More</u>	<u>RiNo Total Population w/ Some College or More</u>	<u>Percent Total (%)</u>
249,570	5,062	2.03

Source: Social Explorer (ACS 2010 [5-Year Estimates])

Table 31: RiNo and Denver County Education Level (2000)

<u>Block Group</u>	<u>Census Tracts</u>	<u>Population 25 Years &amp; Over</u>	<u>Some College or More</u>
1	16	524	105
	35	591	99
2	16	813	497
3	15	713	95
	16	1,092	351
<b>Total</b>		3,733	1,147

**Denver County**

<u>Population 25 Years &amp; Over</u>	<u>Some College or More</u>	<u>Percent Total (%)</u>
374,478	220,552	58.89

<u>Denver County Total Population w/ Some College or More</u>	<u>RiNo Total Population w/ Some College or More</u>	<u>Percent Total (%)</u>
220,552	3,733	1.69

Source: Social Explorer (Census 2000)