

# NINE RAILS CREATIVE DISTRICT MASTER PLAN

OGDEN, UTAH



# TABLE OF CONTENTS

CREATIVE DISTRICT MASTER PLAN REPORT  
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## CHAPTER 1 - BACKGROUND INFORMATION

INTRODUCTION AND OVERVIEW.....	1
Study Area.....	1
Historic Overview.....	1-2
Existing Conditions.....	2
Challenges.....	2-4
Opportunities.....	4-5
Current Programming.....	4
Related Planning Efforts.....	4

## CHAPTER 2 - PRECEDENTS

## CHAPTER 3 - PUBLIC OUTREACH

## CHAPTER 4 - GOALS, OBJECTIVES, STRATEGIES

## CHAPTER 5 - RECOMMENDATIONS

CREATIVE DISTRICT AREA.....	13-15
District Name.....	13
Sub-districts.....	15
STRATEGIES.....	16-32
1-Public Spaces & Projects.....	17-19
2-Streetscapes.....	19-27
3-Development.....	28-31
4-Programs & Activities.....	32
IMPLEMENTATION & FUNDING.....	33-34
Project Phasing.....	33
Potential Funding Sources & uses.....	34

*The Creative District will be an epicenter for art and culture that provides opportunities for the creative community to live, develop, share, and teach their diverse skills for the benefit of Ogden's artists, citizens, and visitors.*

## CHAPTER 1 - BACKGROUND INFORMATION

### INTRODUCTION AND OVERVIEW

Ogden City commissioned this Creative District Master Plan in April 2017 to establish an epicenter for art and culture where the creative community lives, creates, shares, and teaches for the benefit of Ogden’s artists, citizens, and visitors.

Ogden City recognizes that the arts are essential for enhancing quality of life, promoting economic development, improving education, and celebrating community. The City’s “Master Plan for Arts and Culture” emphasizes that the arts are an important economic driver for the community, both by supporting the creative industries and by attracting and retaining top talent in other fields. Additionally, the arts strengthen Ogden’s unique cultural identity, by expressing diverse perspectives in a way that brings people together and forges new connections. The four goals identified in the Master Plan for Arts and Culture are outlined below.

- Embed the arts as a key component in economic development and city planning strategies.
- Advance the arts as an integral element that celebrates Ogden’s diversity and strengthens its unique identity.
- Create an environment where artists can thrive.
- Weave the arts into the daily Ogden experience.

The Creative District Master Plan supports the goals and objectives outlined in the Master Plan for Arts and Culture, and recommends how they can be achieved by using creative placemaking strategies in a targeted geographic area.

In 2015, Ogden City received a grant from the “Our Town” program of the National Endowment for the Arts (NEA) to use creative placemaking and arts engagement for the revitalization of the area between Downtown Ogden and the adjacent East Central residential neighborhood. This area was envisioned as a Creative District that would encourage artists and other creatives to work and live in Ogden, create new opportunities for the community to engage with the arts, and develop



Left: Aerial photo from MOMENTS Festival (photo by Tyler Hollon)

*Creative is defined as 1) an adjective relating to or involving the imagination or original ideas, especially in the production of an artistic work. 2) a noun, a person who is creative, typically in a professional context.*

a vibrant connection between Downtown and East Central. The focus of the Our Town grant is to develop a community vision, conceptual plan, and identity for the Creative District. Supportive grant activities include arts events and installations that generate activity in the district and the development of resources for artists and creatives. The Creative District Master Plan presents the vision and conceptual plan for the district.

Throughout this report the word creative is used instead of art. This is intentional because the purpose of this district is to facilitate individuals and endeavors that extend beyond traditional art to also include craftspeople, makers, designers, writers and any other individuals focused on the act

of creating imaginative or original ideas or objects. Creative is defined as 1) an adjective relating to or involving the imagination or original ideas, especially in the production of an artistic work. 2) a noun, a person who is creative, typically in a professional context. The term creative is broadly defined to include anyone who is making, inventing, or creating something – from an amateur furniture builder to a professional artist.

This plan is intended to serve as a general guide to the development of Ogden’s Creative District. Concepts and design standards that are included in this study are ideas that will be refined and possibly modified based on resources available to complete various project components.

### Study Area

The Creative District encompasses a portion of downtown Ogden as well as other neighboring areas. The District is generally bounded on the north and south by 24<sup>th</sup> and 26<sup>th</sup> Streets, and on the west and east by Grant and Madison Avenues, including properties that front those streets as identified in Exhibit D on page 14. It overlaps existing districts including the Central Business District and East Central Community planning areas, along with three historic districts: the Crossroads of the West, Historic 25<sup>th</sup> Street, and Jefferson Avenue. The current zoning includes CBD (Central Business District), CBD-I (Central Business District Intensive), O-1 (Open Space), R-2EC (Two-Family Residential East Central), and R-3EC (Multi-Family Residential East Central)

### Historic Overview

The Study Area, located just east of downtown, was originally settled in the years following the official establishment of Ogden City. Like many Mormon settlements, the area was laid out based on the Plat of Zion, with a 10-acre block grid containing pioneer-era homes and gardens.

Following the completion of the Transcontinental Railroad in 1869, Ogden’s population exploded, quadrupling from 3,000 to over 12,000 between 1870 and 1890. The downtown core rapidly urbanized, emanating east from Union Station along what was originally named 5th Street (now 25th Street). In 1883, the Ogden City Railway Co. constructed the city’s first streetcar, which was mule-drawn at the time. In 1891, electric streetcars were introduced to downtown Ogden.

As the city grew, so did development in the study area. Known then as the First Bench, this area quickly infilled with elaborate Victorian homes of successful merchants and businessmen, interspersed with churches, schools, and mercantiles serving the immediate neighborhood. The popular downtown streetcar line was expanded to provide service, initially up Fifth Street (25th), and eventually along First (21st), Third (23rd), and Seventh (27th) Streets, as well as a north-south connection along Jefferson



Left: The streetcar descending the hill on the 400 block of 25th Street in 1915. Bottom Left: The Kimball Building once served as the parking garage for the Ben Lomond Hotel. It is now slated to be re-purposed as the Art Garage. Below: A view of 25th Street looking south towards Porter Avenue. Workers are digging underground utilities by hand. (source: WSU Special Collections)



Avenue between 27th and 23rd Streets. The area continued to thrive through the 1910's, as a number of Arts & Crafts-era structures, including bungalows and some Prairie-Style buildings infilled the study area. A number of multi-story apartment buildings were constructed in the area through the 1920's. Subsequent eras added more architectural variety to the district, including Art Deco and Mid-Century styles.

In 1935 the streetcar was discontinued, and the tracks along 25th Street and Jefferson Avenue were paved over. However, the neighborhood continued to maintain a strong sense of community and was relatively prosperous until after World War II. During this period many of the large mansions began to be converted into multi-family apartments, dormitories, tenement housing, offices and other uses. The 1960's saw a great deal of urban decay consistent with 20 years of suburban development on the periphery of the city. This decline continued until the 1990's when the city began re-investing in the area, concurrent with the re-discovery of the area's historic architecture by the preservation community. Initial revitalization efforts were significant in that they helped to initially stabilize the area and save



hundreds of significant historic structures from demolition. Revitalization efforts have continued through present day, with slow but steady progress.

Like many historic cities, the study area was built around the pedestrian. Buildings were human-scaled and oriented toward the street and sidewalk. A mix of homes and businesses ensured that most people had everything they needed within a relatively short walking distance, and walking would have been pleasant under the shade of extensively

planted street trees. The streetcar further expanded accessibility for area residents, making the trip downtown even more convenient. Even when the streetcar was discontinued and cars became more prominent, garages and parking lots were generally located behind buildings.

Throughout its history, the district has been home to a large number of civic and institutional buildings. This includes the Weber Stake Academy, a collection of buildings dating back to 1889, which eventually became Weber State University; churches including the First Baptist Church and Saint Joseph's Cathedral; the Madison School; the Forest Service Building (1933); and the Weber County Library (1968). There were also a number of institutional buildings that are no longer in existence today including the Weber County Courthouse and First Methodist Episcopal Church formerly located on 24th Street. The concentration of these religious, civic, and cultural institutions effectively made a large portion of the study area a community gathering district, an idea that would be preserved and expanded on in the proposed creative district.

## Existing Conditions

Exhibit C on page 6 identifies some of the existing conditions within the study area. The study area includes a mix of residential, commercial, and institutional uses. Residential uses consist of single family homes and multi-family apartment buildings. Institutional uses include churches, the Weber County Library, Senior Center, and some government facilities such as halfway houses. Commercial buildings in the study area are mainly located on and west of Washington Boulevard. Some commercial uses are also scattered throughout the remainder of the study area and include convenience stores, restaurants, office spaces, and laundromats.

One of the study area's most defining characteristics is its inclusion within a larger national historic district, the Central Bench National Historic District. Historic architectural styles represented in this district include late 19th and early 20th century commercial structures, as well as Victorian, Arts and Crafts, Prairie Style, Art Deco, and Mid-Century Modern structures. The study area also incorporates a portion of the local Jefferson Avenue Historic District, featuring some of the city's most significant examples of Victorian and Craftsman architecture.

The area also contains a number of non-historic structures. These newer buildings range in age and quality and are distributed throughout the district, but tend to be more predominant west of Adams. Generally these buildings are office-type structures and multi-family apartments.

Some new development, mainly in the 500 block of 25th Street, includes a number of stylistically modern buildings that are simultaneously sensitive to the historic neighborhood context. Some of this redevelopment also includes adaptive reuse of historic structures.

As previously mentioned the neighborhood was originally laid out in 10-acre blocks. These are divided by wide streets. About half of the study area contains large park strips with mature street trees. The streetscape infrastructure itself is a mixture of new and old (dating back to the early 1900's). This includes some sections of 24th Street where the original sandstone curb and gutter can be seen in places, contrasted with recently re-done ADA accessible curb ramps at major intersections.





Vacant lot on 25th Street.

## Challenges

The overall perception of the study area is generally a negative one. The area is often associated with a perceived lack of safety. The primary contributing factors to this are poorly maintained buildings, large swaths of vacant land or inactive uses, and a general lack of activity on the street level. Additional challenges for the establishment of a successful creative district include the following (see Exhibit A for photographic examples):

- Dilapidated Buildings - The study area contains a large number of buildings that are in various levels of disrepair. This deferred maintenance not only affects the visual impact of the buildings, but begins to erode the integrity of the structures themselves (leaking roofs, exposed wood, broken windows, etc.)
- Vacant Buildings - The study area contains some vacant buildings, which are essentially being demolished by neglect. Vacant properties have a greater negative impact on surrounding properties because in addition to their poor appearance, they often attract vandalism and other criminal activity.
- Substandard Housing - Although affordable, many of the homes and apartments do not meet minimum safe building standards including many life-safety concerns like

egress, smoke detectors, safe electrical wiring, or even basic plumbing. This is especially true for buildings that have been illegally subdivided. Old buildings also frequently contain lead and asbestos.

- Poorly Managed Rentals - A number of rental properties in the area are poorly managed, meaning that landlords fail to complete any sort of background checks on tenants, and are often complacent about illegal activity on their property. These problems are especially common with absentee landlords who live outside the city, state, or country. In many cases these properties experience a high number of police calls for crime and drug-related issues.
- Lighting - Lighting is minimal, mainly consisting of tall poles located at or near intersections and mid-blocks, leaving large expanses of the street dimly or poorly illuminated.
- Parking Imbalance - Large expanses of surface parking lots and parking structures contribute to a feeling of disconnectedness that works against human-scale development, active use, and vibrancy. Furthermore, many of these parking areas are underutilized.
- Washington Blvd - This is a high-traffic street and a UDOT right-of-way. Its width and heavy traffic volume present a physical barrier/separation between downtown and much of the study area.
- Topography - The elevation change between Washington Boulevard and Adams Avenue presents a physical challenge to pedestrians and cyclists.
- Low Visibility/Activity Streets - Currently several half-block streets including Kiesel Avenue, Ogden Avenue, Porter Avenue, and Orchard Avenue, as well as several alleys in the study area, have a lower visibility and accessibility compared to the more well-traveled and visible main streets. This presents a real and perceived safety issue.
- Zoning - In many cases the current zoning ordinances are directly contributing to the

*One of the study area's most defining characteristics is its inclusion within a larger national historic district*

previously listed challenges. Euclidian zoning, focused on separation of uses such as residential from commercial and industrial, does not presently allow for the mix of uses that would be conducive to the creation of a creative district (live-work, studio space, gallery/retail, restaurants, and other non-residential types of uses).

- Parking: In some instances parking has been over-built in the district, resulting in large expanses of empty ground. In other instances, parking requirements are prohibitive for the re-use of existing properties based on proposed use and building/lot size.

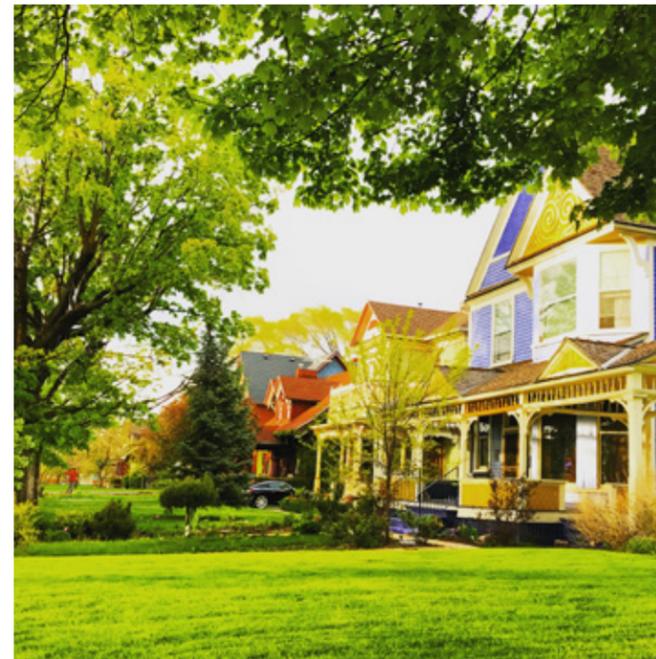
## Opportunities

The context and history of the study area offers great potential for the creation of a creative district. Interestingly, many of the same aspects of the study area that are perceived as challenges, also offer opportunities to successfully repurpose the area specifically for creative and arts uses. Opportunities include (see Exhibit B for photographic examples):

- Lower 25th Street - The successful revitalization of Lower 25th Street, including the businesses and events (Farmers Market, street festivals, and amphitheater activities), brings many people into the downtown

area. As the street becomes more vibrant, this activity has increasing potential to spread into surrounding areas.

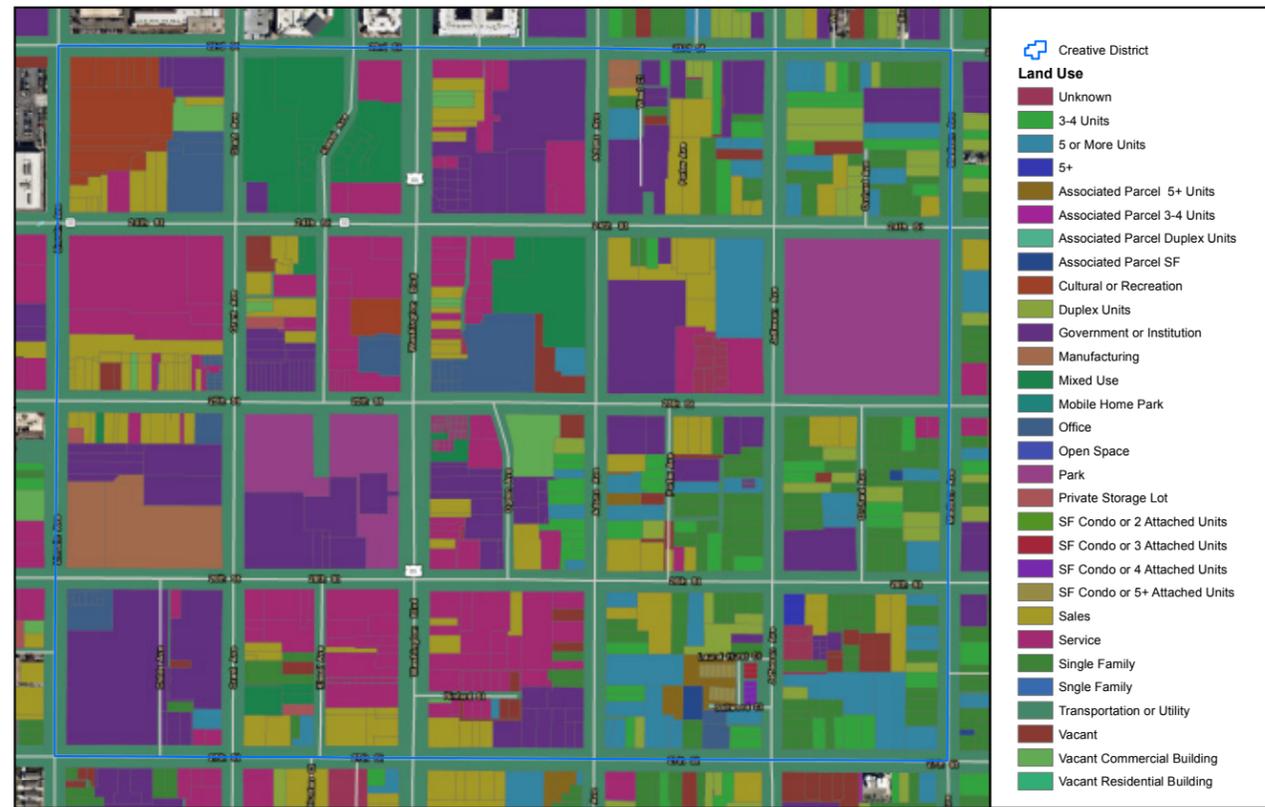
- Jefferson Avenue Historic District - This neighborhood is a great example of how historic buildings can be beautifully restored and create well-networked and active communities. The residents of this district (many of whom are artists and/or patrons of the arts) are active in the local community. Many are also local business owners and actively support local businesses.
- Distinctive Architecture - Unique and historically significant architecture is abundant throughout the study area. In addition to Lower 25th Street and Jefferson Avenue, other architectural pearls in and near the creative district are Union Station, Peery's Egyptian Theater, the Bigelow Hotel, the U.S. Forest Service Building, the historic Peery apartments, Weber Commons, St. Joseph Catholic Church, First Baptist Church, the Weber County Main Library, and the Eccles Art Center.
- Affordability - Property values in the area are lower compared to other areas in Ogden, Weber County, and the Wasatch Front. This presents more opportunity for artists and creatives to obtain home/business ownership, as well as for small-scale developers to participate in the revitalization of the



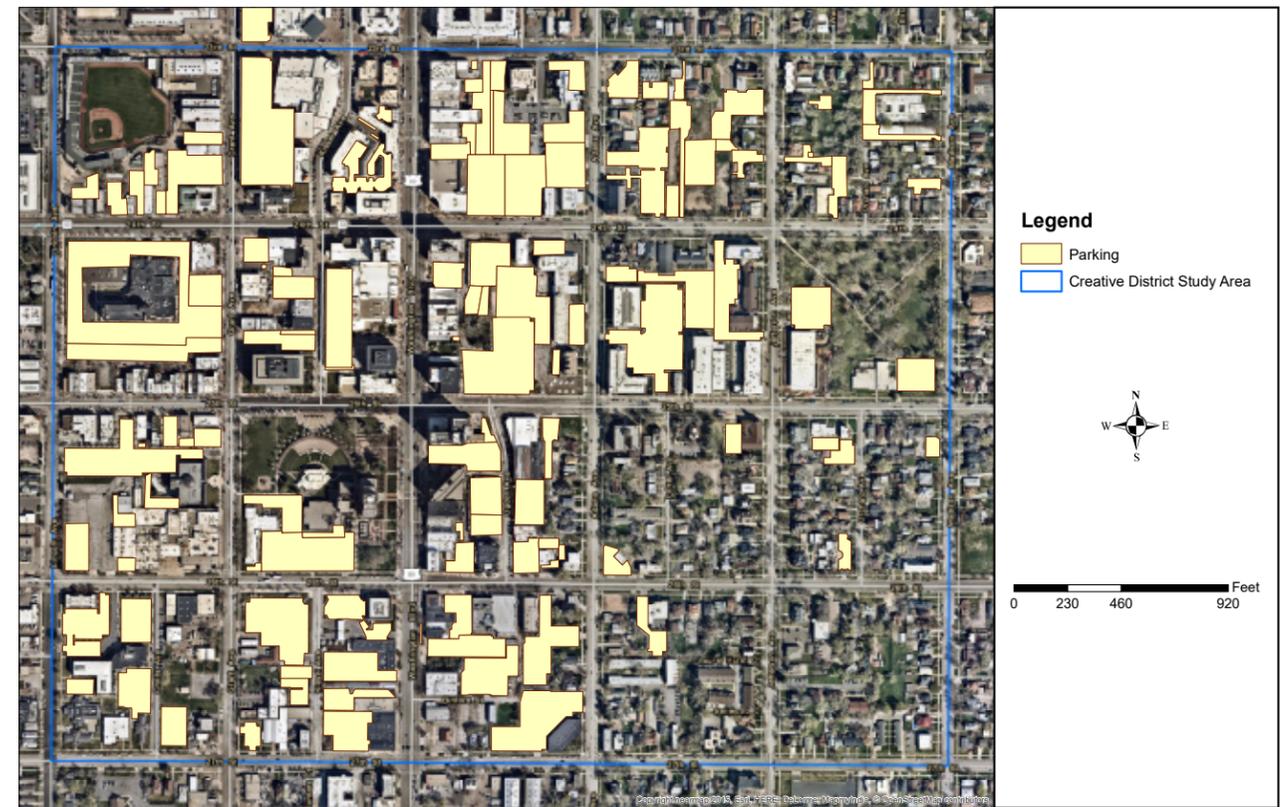
Historic homes on Jefferson Avenue.



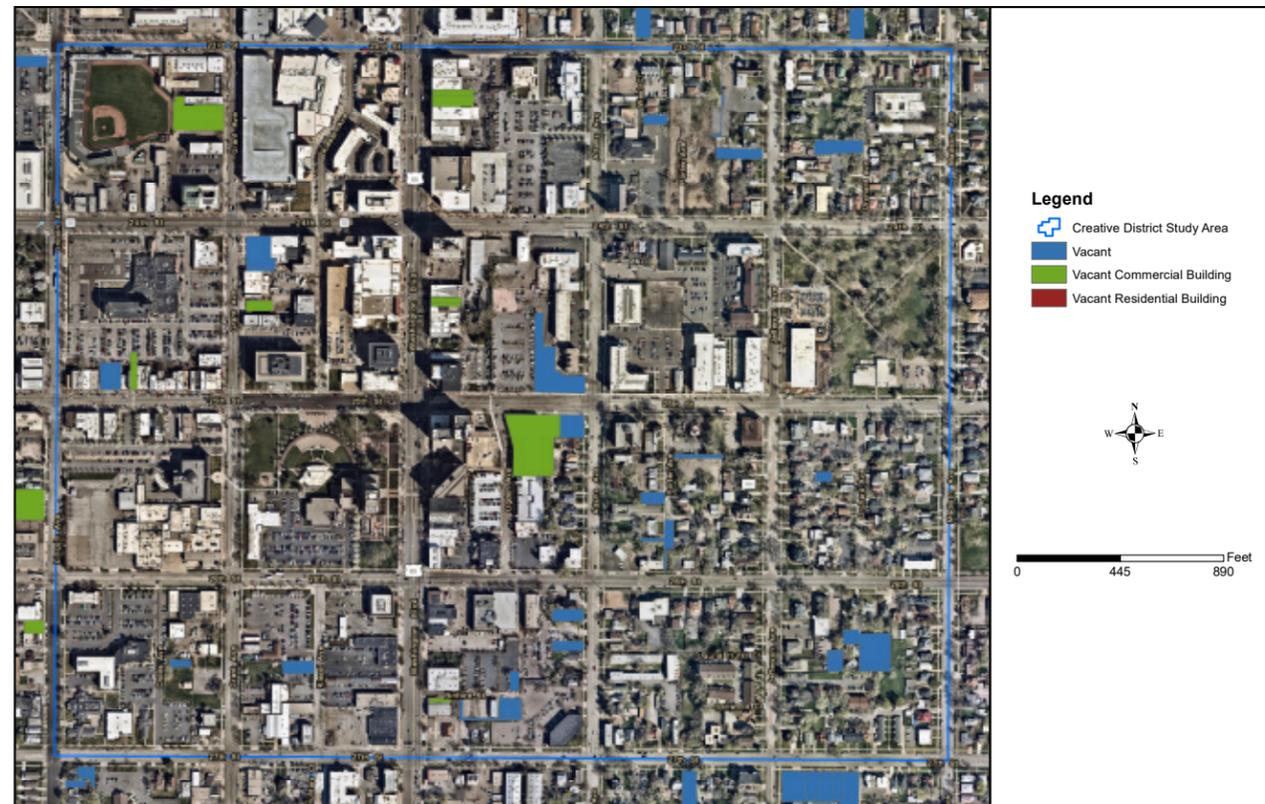




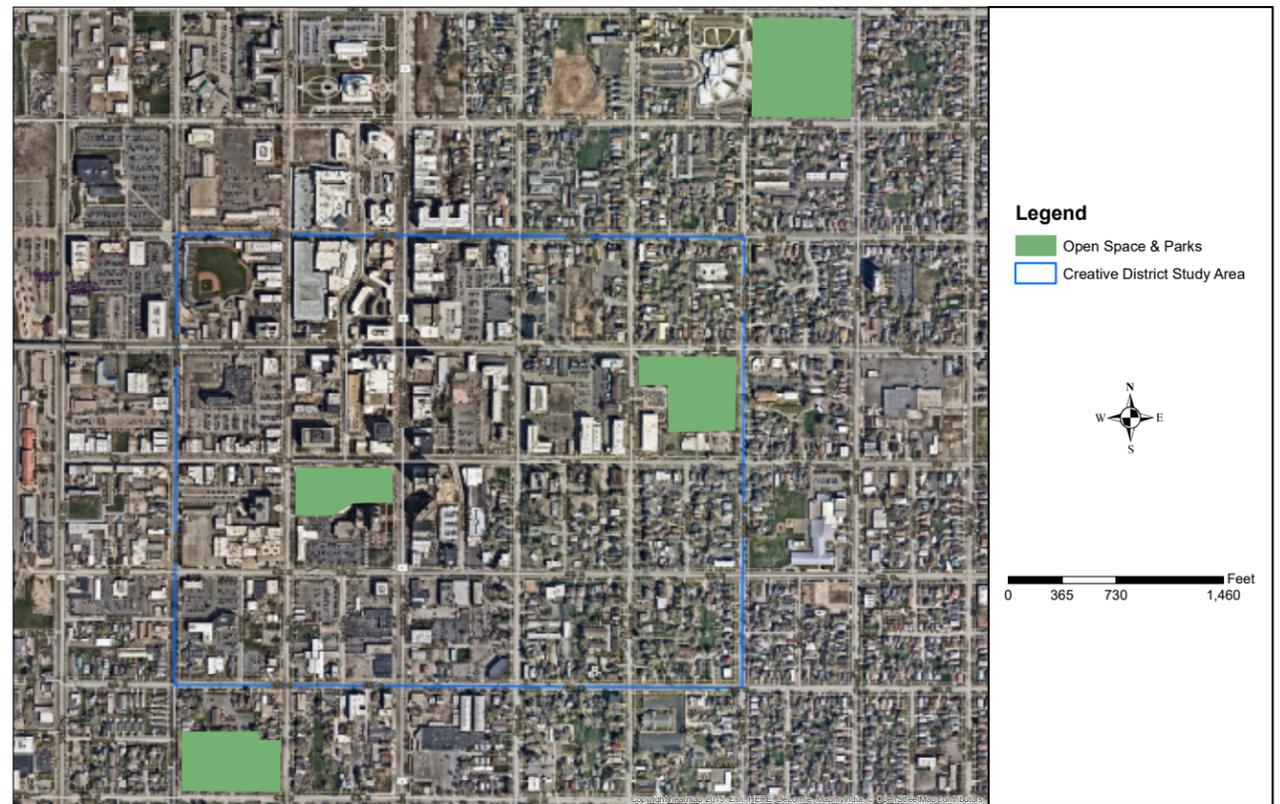
LAND USE



PARKING LOTS



VACANT PROPERTIES



PARKS

*“The proposed creative district has the potential to expand upon, and coalesce these amenities into a more cohesive creative community.”*

neighborhood.

- Low-Income Apartments - Low-income apartments, specifically newer projects like Imagine Jefferson, provide a high-quality housing option to low-income individuals. In many cases, artists or other creatives qualify for this type of subsidized housing.
- Development Opportunities - Vacant buildings, empty lots, and under-utilized surface parking and parking structures create an opportunity for redevelopment with higher-density, fine-grained urban infill. Zoning ordinances could be adjusted to allow and encourage this type of development.
- Walkability - With walkability scores of 75 and 86, the East Central neighborhood and Downtown Ogden (respectively) are already easily walkable due, in part, to the historic development patterns which catered to the streetcar and pedestrians. New mixed use and higher-density infill development has the potential to close the gaps between the east and west ends of the study area. With

the right mix of uses and density, the area could become a place where individuals and/or families could opt out of owning a car altogether.

- Bike Infrastructure - Existing bike infrastructure, including a proposed expansion of the Grant Promenade near the west end of the study area, and an existing bike lane on 26th Street could easily be expanded in order to provide more options for recreational and commuter bicyclists. An emphasis could be placed on providing more family-friendly bike options for local residents of the district to access the many amenities in the downtown area, and to provide increased access to the Ogden River Parkway and attached trail network.
- Transit - The current 603 bus route provides service between the study area, downtown, and Weber State University (WSU). A proposed Bus Rapid Transit (BRT) line would potentially replace this route along the upper portion of 25<sup>th</sup> Street and has the potential to increase pedestrian connectivity throughout Ogden. There is also an opportunity for a 25th Street, or downtown, transit circulator that would connect the study area, 25<sup>th</sup> Street, the Junction, and the Ogden River projects. This would further expand pedestrian walking ranges, provide opportunities for increased density, add vibrancy to destinations in the

district, and reduce parking demand.

#### Current Programming

The study area and surrounding areas are already ripe with creative and arts organizations and interventions, as well as a growing number of arts or creative-based businesses. The proposed creative district has the potential to expand upon, and coalesce these amenities into a more cohesive creative community. The existing creative amenities include:

Organizations:

- Ogden City Arts
- Ogden First Arts
- Nurture the Creative Mind Foundation
- Union Station
- Eccles Community Art Center
- Ogden Symphony Ballet Association
- Weber County Creative Alliance
- Peery’s Egyptian Theater
- Good Company Theatre
- Imagine Ballet Theater
- Weber County Heritage Foundation

Interventions & Programs:

- First Friday Art Stroll
- Farmer’s Market Ogden
- PLATFORMS

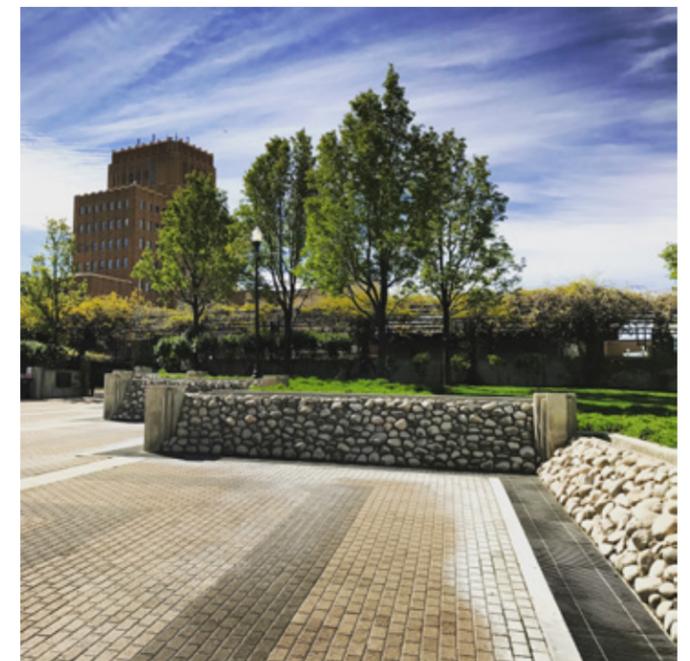
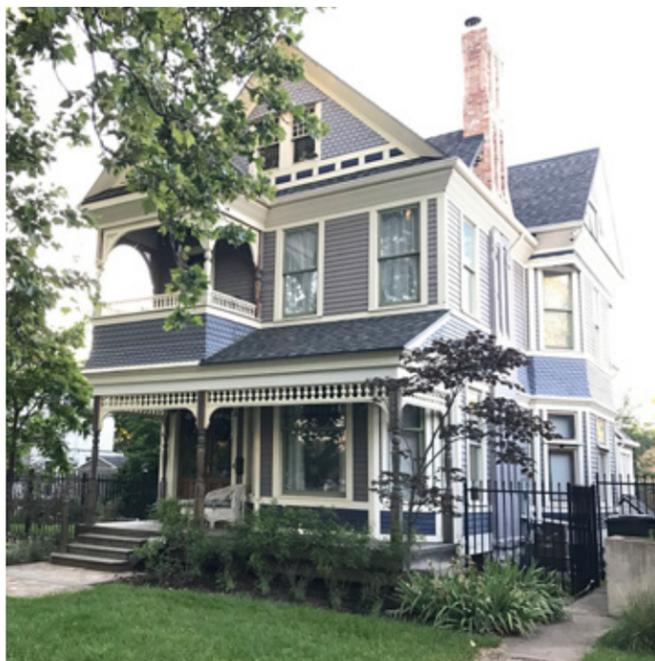
- Ogden Amphitheater
- Ogden Arts Festival
- MOMENTS Festival (May 2017)

#### Related Planning Efforts

The planning for the Creative District is an extension of the recently completed Master Plan for Arts and Culture. This plan also encompasses the East Central Community Plan and the Central Business District Community Plan areas. Other current planning efforts that could affect the outcome or implementation of this plan include the Transportation Master Plan and the next phase of the proposed BRT project. The plan also takes into consideration the recently completed Bicycle Master Plan.

If the components of this plan are found to be in conflict with the General Plan and/or Community Plans, changes are to be adopted to the General Plan and Community Plans or the existing General Plan and Community Plans take precedence.

Images left to right: Historic John W. McNutt Home on 24th Street. Children on Jefferson Avenue historic streetcar tracks (photo courtesy of Emily Ballard). Historic paver bricks under asphalt on 24th Street. Amphitheatre plaza with Ogden City Hall in background.



## CHAPTER 2 - PRECEDENTS

The arts play a major role in most cities of the country—some more successfully than others. In many cases Arts and Cultural districts provide opportunities for creative individuals and organizations to thrive, create a sense of community, celebrate and build on the unique cultural history of an area, provide for the development of physical infrastructure including public art, and provide real economic returns. For the purpose of this study, precedent cities were selected based on their similarities to the economic, physical, and social context of Ogden City.



Little Rock Creative Corridor, Little Rock, AR

The Creative Corridor encompasses four blocks of an endangered, historic, downtown Main Street in Little Rock, AR. While traditional main street revitalization efforts have focused on retail uses, the Creative Corridor seeks to capitalize on mixed-use, live-work spaces focused on the arts. This redevelopment effort is focused along a vibrant pedestrian-oriented main street inclusive of active transportation, public transit, green infrastructure and of course public art. The district recognizes the value of streets as “platforms for capturing value.” The project was recognized with an award from the American Society of Landscape Architects (ASLA). According to the project description on ASLA’s website, “A well-designed street provides non-traffic social functions related to gathering, assembly, recreation, ecology, and aesthetics”.

The Little Rock Creative Corridor creates vibrant public space via a pedestrian friendly streetscape. The project is a good example of how enhancing the public realm can catalyze surrounding private investment in an area by creating spaces that are attractive, inviting, and safe. The project is focused around mass transit (streetcar) and traffic calming, and maximizes right-of-way areas for pedestrians and green infrastructure.

<https://www.asla.org/2014awards/199.html>

## Castleberry Hill Historic Arts District, Atlanta, GA

One of the more notable characteristics of Castleberry Hill is its federally recognized historic district, listed on the National Register of Historic Places in 1985. The district’s street and building patterns were defined by the area’s historic railway system. Early 20th-century commercial and industrial structures form continuous frontages at the street and railway lines, giving the area a distinctive urban look.

Atlanta’s Castleberry Hill builds on its historic architectural character as well as the old railroad and trolley that helped to shape the area. It contains a lot of dining, galleries, and artist lofts (live/work space). The area uses street art and murals to create a sense of identity throughout the district.

<http://www.castleberryhill.org/>





**Station North Arts & Entertainment District,  
Baltimore, MD**

Located in the heart of Baltimore, Station North was the first area in Baltimore to receive state designation as an Arts & Entertainment District in 2002. Spanning the neighborhoods of Charles North, Greenmount West, and Barclay, Station North has a diverse collection of artist live/work spaces, galleries, rowhomes, and businesses, all within short walking distance from Penn Station, Mount Vernon, Charles Village, the Maryland Institute College of Art, the University of Baltimore, and Johns Hopkins University.

Station North includes vibrant branding, arts-based revitalization, outdoor event and art spaces (Ynot Lot), and events like Open Walls (artist mural project)

<http://www.stationnorth.org/>

**River Arts District, Asheville, NC**

The River Arts District consists of a vast array of artists and working studios in 22 former industrial and historical buildings spread along a one-mile stretch of the French Broad River. This eclectic area is an exciting exploration of arts, food, and exercise. Visitors can watch artists at work in their studios, grab a bite of local cuisine, and shop for art. More than 200 artists work in paint, pencil, pottery, metal, fiber, glass, wax, paper, and more.

The River Arts District includes a focus on art tourism including galleries, classes, dining, and events. The project incorporates public art, transportation greenways, impressive signage, wayfinding, creative branding, public street art, and a free trolley service in the district.

<http://www.riverartsdistrict.com/>

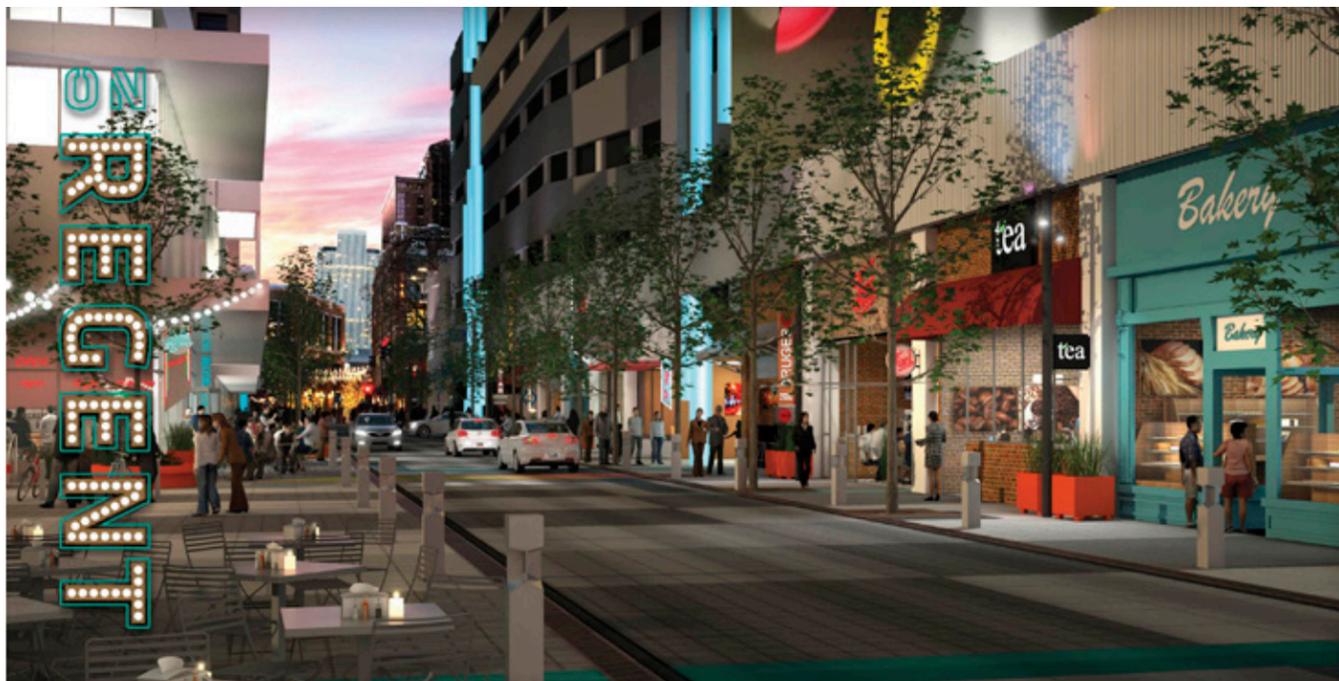


## Regent Street, Salt Lake City, UT

This former back-alley in Salt Lake City is undergoing a major revitalization effort catalyzed by the opening of the city's new Eccles Theater. Located directly behind the theater, Regent Street, once the city's red light district and later home to a major newspaper operation, is now a linear plaza-like shared street complete with retail, dining establishments, and public art.

The Regent Street project is simultaneously creative placemaking and branding. The design team integrated elements of landscape architecture and graphic design with the arts to create a unique urban experience. The identity of the street is strongly rooted in its unique history, re-interpreted throughout the design. At the same time the current identity and revitalization of the district is forward looking, capitalizing on the presence of the theater and strengthened through the integration of public art.

<https://slcecondev.com/2017/06/12/the-rise-of-regent-street/>



## 18b Arts District, Las Vegas, NV

The 18b Las Vegas Arts District straddles West Charleston, immediately south of downtown Las Vegas. The name 18b comes from the original 18 blocks of eclectic galleries, stores, bars and restaurants. The neighborhood is comprised primarily of low-rise one-, two- and three-story buildings. Public art, murals, buildings awash in color, and distinctive streetscapes lend character and identity to an area that is well served by short, walkable urban blocks. The area continues to grow and is accessible by car, and several major transit routes. Monthly First Friday art events bring tens of thousands of visitors to the district.

The 18b Arts District includes an integrated BRT route; in fact, Las Vegas has one of the top five BRT systems in the country. The Strip Downtown Express (SDX), which services the Arts District, is designed to function more like a streetcar, including 2.25 miles of dedicated right-of-way (of a total 9-mile route), a central median, and uniquely designed stations/stops. The route, through the district, is shared with The Deuce, an urban circulator with more frequent stops. Bike lanes also share much of the BRT corridor.

<http://www.18b.org/>

<http://www.metroplanning.org/news/6207/BRT-Case-Study-Las-Vegas-Nevada>

<https://usa.streetsblog.org/2011/07/11/american-brt-a-rapid-bus-network-expands-in-las-vegas/>

## CHAPTER 3 - PUBLIC OUTREACH

Community visioning efforts have shaped the goals and objectives for the Creative District, as reflected in the Creative District Master Plan. Informal meetings with artists, creatives, and arts organizations were held throughout 2016 to develop the preliminary Creative District concept. In the spring of 2017, two focus group sessions provided more specific input from area residents and business or property owners. The input gathered through the focus groups and other informal meetings was used to develop the initial project concept for the Creative District.

The Creative District project concept was presented at a community open house in May 2017, which generated feedback about the Creative District's existing conditions and potential future opportunities. Attendees participated in a mapping exercise to identify assets and opportunities in the study area, completed surveys about their current perceptions and desired outcomes for the Creative District, and allocated dollars to different categories of projects in order of priority. General feedback gathered at the open house included the following:

- o The district needs to be safe, accessible, and inclusive
- o Resources for artists and creatives should be developed along with art programs for the community



Open house attendee participating in the exercise of allocating dollars to different project categories (photo by Amy Mills, GIV Group).

- o Additional flexibility in zoning and land use regulations is needed to allow creative uses to happen in the district
- o Lighting is essential for the district to feel safe and is also an opportunity to incorporate art in the public realm
- o The public realm must include places for art to happen such as installations, performances, events, and pop-ups
- o More modes of transportation should be supported; at present, cars dominate all other forms of conveyance
- o The district should offer more housing and work space options for artists and creatives, especially ownership opportunities
- o The Creative District needs to be marketed and promoted

The top five project categories that were prioritized by open house attendees were: Funding/Business Support; Lighting; Public Art; Transportation; and Performance Space.

After the open house, the Creative District Steering Committee was established. Participants in the open house were invited to join the committee, along with several members recommended by the Ogden City Diversity Commission. The Steering Committee was charged with establishing goals and objectives for the Creative District and guiding the development of the Creative District Master Plan. The Creative District Steering Committee met monthly from September to December 2017. Additionally, property and business owners in the Creative District were consulted several times during the development of the Master Plan because their close cooperation will be necessary for the implementation of several project goals. A second community-wide open house was held in January 2018 to gather feedback on a draft version of this plan.

Finally, pilot projects were used throughout the planning process to try different ideas and collect feedback from the broader community. Pilot projects included the following:

Mural by Rachel Pohl at 25th & Adams: The Weber Arts Council, in coordination with the Creative District project team, engaged artist Rachel Pohl to paint a mural of Ogden scenes on a concrete retaining wall in a vacant lot. The project was supported by And She's Dope Too, a community



Artist Rachel Pohl and community volunteers at the unveiling of the mural at 25th and Adams (photo courtesy of Ogden City).

organization that promotes women's involvement in outdoor activities. A large number of community volunteers participated in painting the mural, which has activated a formerly underutilized, vacant lot. The mural also helped to catalyze the PLATFORMS project, which was later developed by Ogden First Arts to host art installations and performances in the lot.

Video projections: Light was identified, early in the planning process, as a key element of activating the district and improving perceptions of safety. In response to this, the Creative District project team hosted two video projection sessions concurrent with Ogden's First Friday Art Stroll. Both sessions were well-received; the second session drew a large number of attendees to the lot at 25th & Adams, which is outside the typical active area for Art Stroll. The second session included video projections on a vacant building, and demonstrated how the arts could be used to activate a generally underutilized area.



Video projection project at 25th and Adams, with video art by Justin Watson projected onto the vacant Peery Apartments (photo courtesy of Ogden City).

MOMENTS Festival: Building on the theme of ephemeral art piloted during the video projection sessions, MOMENTS Festival was a major art event hosted in May 2017 at locations throughout the Creative District. Art activities included performance art, light-based art, sound installations, and a live mural painting. This project clearly demonstrated that the arts can be used to create a vibrant, walkable corridor between Downtown and East Central. The community responded favorably to these less-traditional forms of artistic expression. The event created vibrancy along a portion of 25th Street that generally lacks street-level activity.



Imagine Ballet Theatre dancers made an impromptu appearance at the "Polka Dot Project" on 25th Street. (photo courtesy of Imagine Ballet Theatre).

## CHAPTER 4 - GOAL, OBJECTIVES, AND STRATEGIES

Based on the feedback gathered during the public engagement efforts and pilot projects, the Creative District Steering Committee developed the goal, objectives, and strategies for the Creative District.

### GOAL

**Have an epicenter for art and culture that provides opportunities for the creative community to live, develop, share, and teach their diverse skills for the benefit of Ogden’s artists, citizens, and visitors.**

### OBJECTIVES AND STRATEGIES

**Objective 1. Establish a defined area that creates positive impact to the broader community by means of generating creativity and collaboration.**

#### Strategies

- 1.1. Support the development of places where artists and other creatives can live, work, exhibit, perform, and teach.
- 1.2. Support and promote affordable ownership and occupancy opportunities for both live and work spaces that will continue beyond the initial startup of the district. Tools that can be used to accomplish this goal may include development agreements, down payment assistance programs, and low-income housing tax credits.

- 1.3. Create a zoning district that allows flexibility in land use regulations and allows the diversity of creative activities and housing to happen in the Creative District.

**Objective 2. Promote the development of unique places and wayfinding that make the District easily identifiable.**

#### Strategies

- 2.1. Develop flexible, multi-purpose public places for the community to gather. These places should accommodate public art, performances, and other events. Design these places to attract activity even when not programmed for events.
- 2.2. Incorporate art installations and performance space throughout the public realm, with a special emphasis on interactive art.
- 2.3. Express the identity of the Creative District through the streetscape design, landscape treatments, street furniture, and lighting. Design the public realm to be a destination, even without the other activities proposed for the district.
- 2.4. Convey and promote the identity of the Creative District through signage, gateways, wayfinding and other placemaking elements.
- 2.5. Develop connections that create clear and simple ways to access the district by all forms of transportation from downtown and other locations, with a special emphasis on walkability, biking, and transit.

**Objective 3. Establish the Creative District as a place where community members access resources that support collaborative and individual creative pursuits.**

#### Strategies

- 3.1. Advocate, promote, and support the development of physical facilities that provide needed resources such as co-working, maker, classroom, gallery, and performance spaces.
- 3.2. Develop programs and virtual networks that connect artists and other creatives with opportunities for collaboration and needed resources such as business training, marketing, and funding sources. Market these programs and networks to Ogden’s artists and creatives.
- 3.3. Advocate for community institutions such as Weber State University to establish programs and facilities in the Creative District.
- 3.4. Offer creative programming for the community such as workshops, youth education, and artist-in-residence programs. Encourage artists and other creatives working in the district to engage with the public, e.g., through opening their studios to public visits, workshops, etc.

**Objective 4. Develop the Creative District as a safe, accessible, inviting, and economically sustainable area.**

#### Strategies

- 4.1. Promote development of vacant or underutilized areas to increase activity in the Creative District to put more “eyes on the street”.
- 4.2. Design the Creative District to be accessible through multiple modes of transportation, including transit, biking, and walking.
- 4.3. Support programs and physical improvements that welcome different forms of artistic expression and community members from all backgrounds.

- 4.4. Actively encourage projects that use the arts to bridge cultural, socioeconomic, or other differences.

- 4.5. Secure ongoing resources to ensure that the Creative District is well-maintained over time.

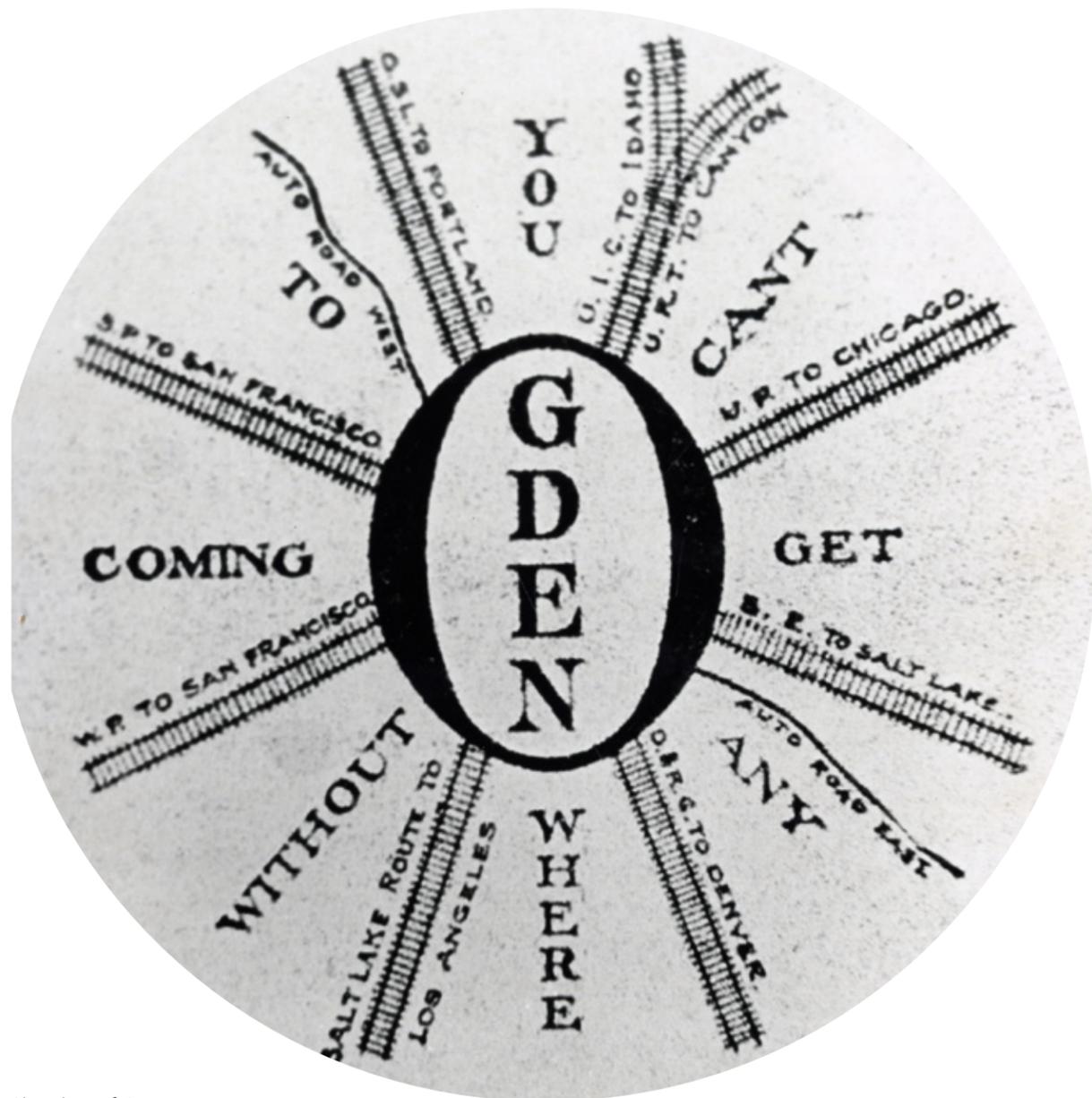
- 4.6. Develop opportunities for artists and other creatives to build equity in the Creative District, to ensure that it remains a place where they can live and work.

**Objective 5. Recognize the Creative District as an evolving, dynamic area that can adapt to changing needs.**

#### Strategies

- 5.1. Encourage flexibility and adaptation of the programming, activities, and uses in the Creative District to meet the changing needs of those living, working, and visiting the district. Changing displays and activities will also retain interest and discovery, supporting continued visitation to the Creative District.
- 5.2. Promote opportunities for the community to engage in the ongoing use and evolution of the Creative District with projects initiated and/or implemented by community members.
- 5.3. Review the Creative District plan with the Steering Committee and other stakeholders each year. Measure progress made towards the defined objectives and strategies. Evaluate whether the objectives and strategies need to be modified and revise accordingly.
- 5.4. Support the formation of a coalition of artists and other creatives; this coalition will collectively determine how it can best serve the interests of artists and creatives in Ogden.

*The goal of the Creative District is to have an epicenter for art and culture that provides opportunities for the creative community to live, develop, share, and teach their diverse skills for the benefit of Ogden’s artists, citizens, and visitors.*



Historic Chamber of Commerce Logo  
(source: WSU Special Collections)

*“You can’t go anywhere without coming to Ogden”*

## CHAPTER 5 - RECOMMENDATIONS

### CREATIVE DISTRICT AREA

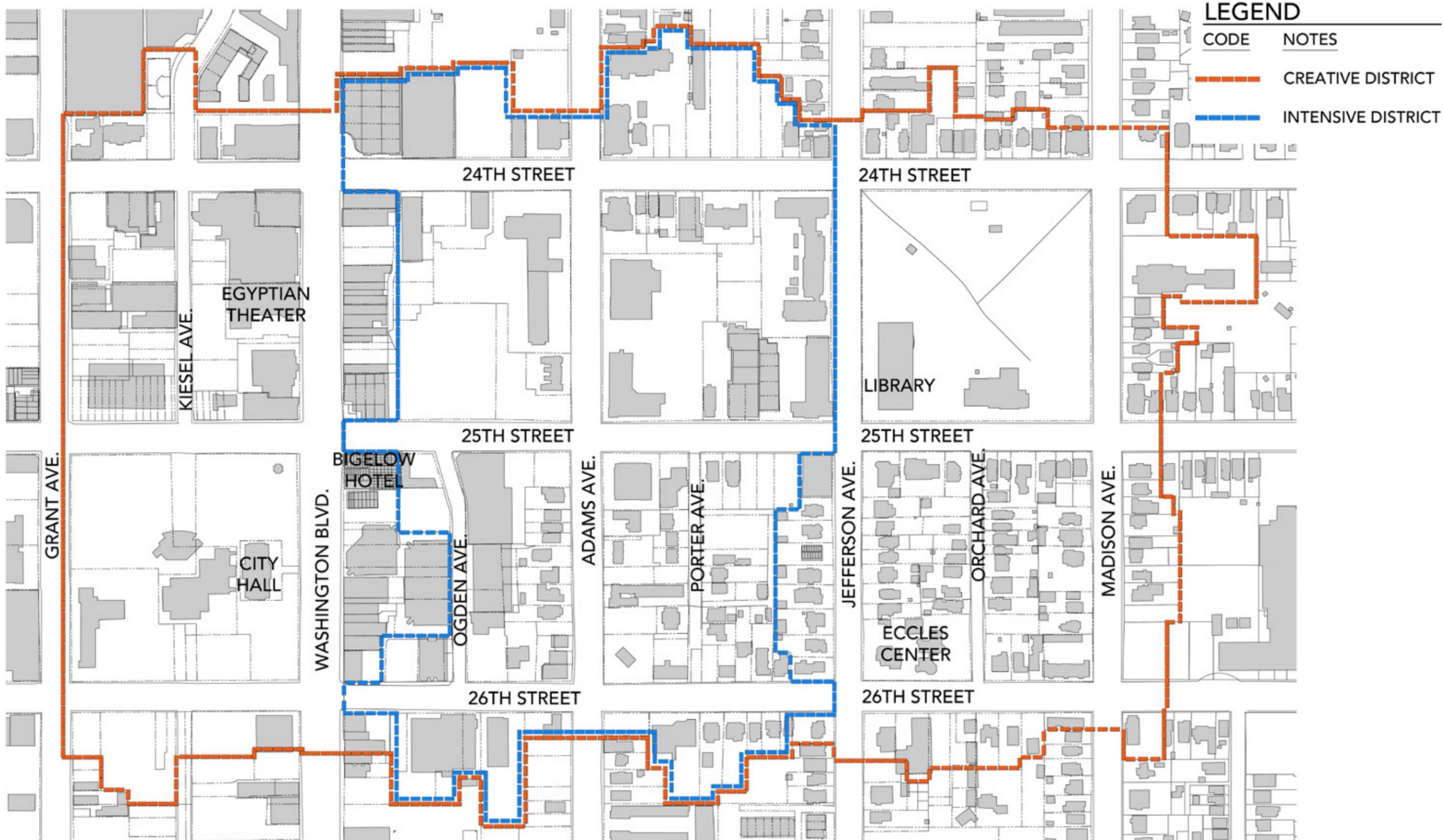
The area generally defined as the creative district is Grant Avenue to Madison Avenue and 24th to 26th Streets, including properties that front those streets, as identified in Exhibit D on page 14. This will be the area promoted as the formal Creative District boundary, although it is expected that the area perceived as the Creative District will naturally expand over time as creative people and places begin to develop in and around the district.

A smaller intensive area has been identified as a potential Creative District Zone, and is generally bounded on the north and south by 24th and 26th Streets and on the west and east by Washington Boulevard and Jefferson Avenue. The intensive area boundary includes the properties that front 24th and 26th Streets and the properties on the west side of the 2400 block of Jefferson Avenue. It excludes the properties that front on Washington Boulevard and the 2500 block of Jefferson Avenue, because these areas already have a distinct architectural character. This zone would allow increased flexibility in land uses and building design options, specifically focused on providing more mixed-use development and places for artists and creatives to live, work, and share their work with the broader community. This intensive area would be a priority for public investment within the Creative District.

#### District Name - Nine Rails Creative District

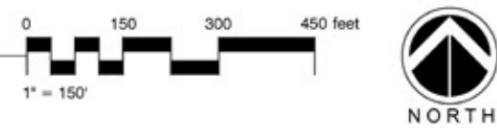
The name Nine Rails pays tribute to Ogden’s history as a railroad town, originally as the city connection for the Transcontinental Railroad and later, during World War II, a major thoroughfare with a nine rail system. “You can’t go anywhere without coming to Ogden” being a city slogan for a decade or more.

The name is also symbolic of the Nine Muses of Greek Mythology, the inspirational goddesses of literature, science, and the arts. As a Creative District, the area includes more than just the nine art forms, especially by way of industrial design and tech development.



LEGEND	
CODE	NOTES
	CREATIVE DISTRICT
	INTENSIVE DISTRICT

CREATIVE DISTRICT AREA



## Sub-districts

Within the Creative District, a number of possible sub-districts have emerged through the design process. These areas offer additional opportunity to provide a variety of uses, amenities, and activities throughout the district. The creation of sub-districts may also prove to be a useful, organic, wayfinding tool that would increase the identity and navigability of the overall district. Sub-districts include the following areas:



White City Ballroom (source: WSU Special Collections)

White City - Located on the north side of 25th Street, between Washington and Adams Avenues, the White City Ballroom was once hailed as "Utah's largest and most beautiful ballroom." It was owned and operated by Harman Peery (of Peery's Egyptian Theater fame). The building operated between 1922 and 1979 and served as a venue for many big band orchestras and dance competitions. This section of 25th Street was also once home to the Crystal Ballroom (located in the Bigelow Hotel) and the Ogden Theatre, two of Ogden's many performance and cultural venues in the early to mid-1900's. The Orpheum Theatre was also an iconic opera house located just south of the Bigelow Hotel on Washington Avenue. Today, this block has the potential to become a vibrant cultural hub once again, and the gateway to the Creative District. <http://www.standard.net/Local/2015/03/22/Monday-Memories-2>

Weber Academy - Weber State University was originally founded as the Weber Stake Academy in 1889, and was located on the north side of 25th Street between Adams and Jefferson Avenues. The



Weber Stake Academy (source: WSU Special Collections)

school eventually relocated to the east bench following WWII. The original gymnasium, vocational arts building, and former Dean's home are the only elements that remain from the original campus. Today this block is home to several new multi-family housing projects and mixed-use commercial development (including a cafe and restaurant).

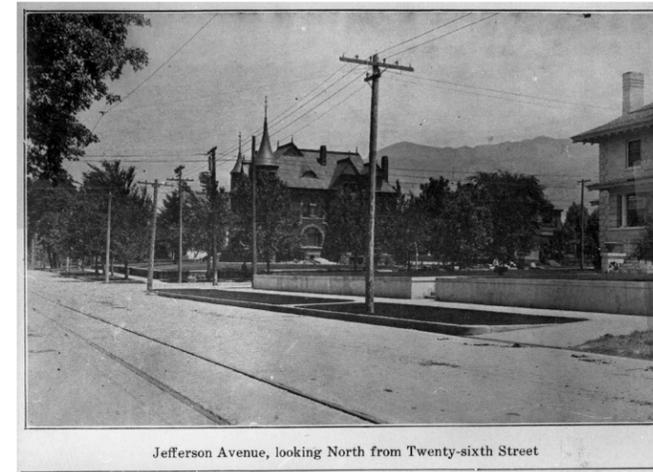
Spring Creek - A constant flow of water runs down the gutter along the north side of the 400 block of 24th Street. This natural spring could be captured and utilized as a natural water feature.

Butler Way - The 2500 Block of Porter Avenue was once home to many of the servants to the wealthy families on Jefferson Avenue (also known as Bankers Row). The alley is unique with its small-scale homes, a feature that could be repeated throughout the inside of the block to create a unique artist village filled with tiny live-work cottages. The Porter Avenue streetscape improvements along with the restoration of the historic Butler Way stairs are two projects identified in this Master Plan that would increase connectivity and create nodes within this unique sub-district.



The site of the former Butler Way stairs.

Banker's Row - Officially recognized as the Jefferson Avenue Historic District, this two-block area was historically nicknamed "Banker's Row" because of the wealthy families who built their homes in the area. This district already has its own identity and completed streetscapes; therefore, any additional interpretation might be limited to recognizing the history of the area via wayfinding signage, and printed informational material.



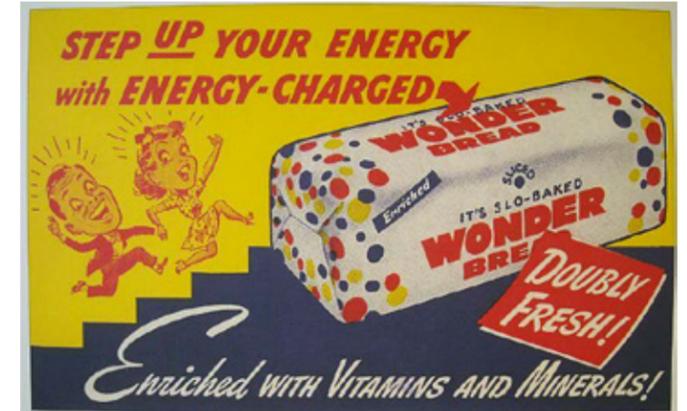
Jefferson Avenue (source: WSU Special Collections)

Theatre District - The Egyptian Theater is the only remaining structure from an era of elaborate movie palaces that were located throughout Ogden, including the Alhambra Theatre on Kiesel Avenue, the Ogden Theatre on the 400 block of 25th Street, and the Orpheum Theatre on the 2500 block of Washington Blvd.



Egyptian Theatre (source: Visit Ogden)

Continental Bakery Co. - This project is just outside of the boundaries of the identified Creative District; however, its relevance is important. The bakery company factory (most recently operated by Hostess) was located on the block between Lincoln and

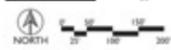


vintage wonder bread ad. Source <https://vintage-ads.livejournal.com/4074518.html>

Grant Avenues and 25th and 26th Streets. The now defunct factory is under consideration for a major redevelopment project. There is an opportunity to provide interpretation for the history of the Hostess factory along the streetscape in the 2500 block of Grant Avenue.

Orchard Avenue - While no historical documentation explaining the name "Orchard" has been located, this half block street has some great branding potential. The street could be revitalized in a similar scale to Porter Avenue, and branded with flowering fruit trees in the park strips. Homes could be painted an array of vibrant colors and nicknamed after various varieties of fruit trees.

Ogden Avenue - The 2500 block of Ogden Avenue and the alley that extends behind the buildings in the 2400 block of Washington were historically home to a canal that ran north-south just below the bluff to the first bench. Over time, the 2500 block of Ogden Avenue also became home to a number of small businesses, including a concentration of automotive-related businesses and uses in the 1950s. This corridor has a major private redevelopment project planned for the northeast corner of Ogden Avenue and 25th Street, while Ogden City has proposed to build a public plaza on the west side of Ogden Avenue. Both of these projects will support creative activities and street-level activity. Ogden Avenue and the alley could be an outstanding location to encourage safe pedestrian connections through art and lighting. The alley on the 2400 block could also potentially function as a street-art gallery.



LEGEND	
CODE	NOTES
	POSSIBLE ART INSTALLATION LOCATION
	POSSIBLE LIGHT ART INSTALLATION LOCATION
	CREATIVE DISTRICT

## STRATEGIES

Based on the Goals and Objectives identified by the Creative District Steering Committee, four strategy areas have been identified: 1 - Public Spaces & Projects; 2 - Streetscape Improvements; 3 - Redevelopment; 4 - Programs & Activities. Exhibit E on page 16, and Exhibit F on page 19 illustrate all of the proposed physical improvements proposed in this Master Plan.

### 1 - PUBLIC SPACES & PROJECTS

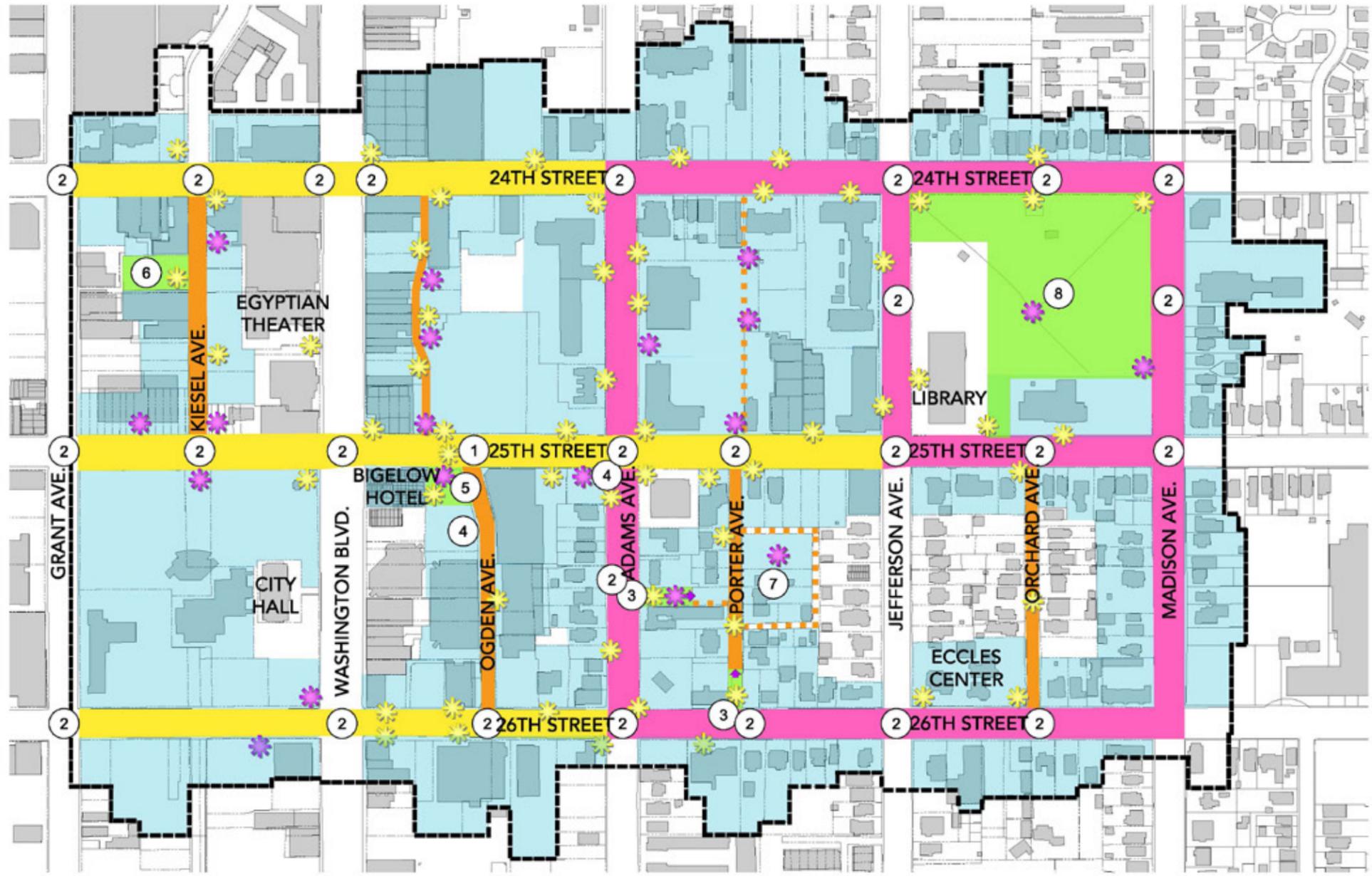
Public spaces in the Creative District should be flexible enough to accommodate a variety of uses and be designed to attract activity even when the space is not actively programmed. In addition to public right-of-way improvements (discussed in the Streetscapes section), the following public spaces and projects have been specifically identified as priority projects to contribute to the goals and objectives of the Creative District and are listed in order of priority (phasing is illustrated in Exhibit G on page 27):

1. Gateway Art Installation (short-term) - Located on the 400 Block of 25th Street, this art installation project would take advantage of the hillside to create a bold visual statement and help draw visitors to the Creative District from Lower 25th Street. Some combination of street art mural and overhead gateway-like installation (preferably with lighting) would create a strong sense of entry, serving as a major placemaking element in the district. (Top image of "Luminaries" by LAB, NYC, <https://inhabitat.com/nyc-this-giant-canopy-of-glowing-lanterns-is-sure-to-be-a-new-holiday-hit-in-nyc/>. Bottom image of "Street Wave," by Lang/Baumann in Vercorand, Switzerland, <https://dailydrug.wordpress.com/2012/03/28/street-wave-switzerland/>)
2. Art Crosswalks (short-term) - This relatively affordable strategy includes creating unique and distinctive crosswalks to increase pedestrian safety, wayfinding, and additional placemaking in the district. Initial temporary painted crosswalks may be replaced over time with more permanent installations, or intentionally re-painted as an ever-changing and dynamic element throughout the district. (Image of "Funnycross" series by Christo Guelov, Madrid, <http://www.ufunk.net/en/artistes/funnycross-christo-guelov/>)
3. Food Truck Hub (short-term) - Located either streetside, or on a vacant lot in the 400 Block of 25th Street, the purpose of this project would be to provide an immediate active use that would bridge the gap between lower and upper 25th Street. This pop-up project would provide food-truck parking and public dining space for events (including First Friday Art Stroll) and possibly more consistent lunch-time dining as the district becomes more popular. Infrastructure improvements would include designated parking areas for food trucks as well as sheltered seating areas for dining. (Image of a food truck rally in Palm Beach, FL, [www.palmbeachpost.com](http://www.palmbeachpost.com))
4. Lester Park (short-term) - The renovation of Lester Park will serve as a major community gathering space in the Creative District that could function as a venue for larger-scale arts events, such as an arts festival, large-scale art installations, and performance events. A recent AIA (American Institute of Architects) sponsored design competition resulted in a vision for a revitalized park. The new park will include gathering space, a new and unique playground, as well as other amenities that will make it an attractive and inviting destination in the neighborhood. The final design should be sure to include public art and overall stylistic elements to make it an integral part of the creative district. (Rendering of Lester Park by Shalae Larsen, Jake McIntire, and James Argo)





5. Ogden Avenue Plaza (medium-term) - This unique plaza is inspired by Ogden's Art Deco Architecture, but with an organic, modern twist to celebrate the city's outdoor culture. The design takes advantage of the natural grade change across the site and accommodates a plethora of uses (including plaza, performance, and reception space) through a stepped design that creates an angular and informal amphitheater-like space. A large brass pergola, a modern-interpretation of the art-deco movement, acts as a shading device, stage, and public art. Throughout the plaza, opportunities for other permanent and temporary art are abundant. The plaza also incorporates a cohesive lighting design focused on creating a safe space, highlighting public art, and integrating with the city's overall streetscape and wayfinding strategies. A pop-up park could also be implemented on this site prior to construction of the plaza, within the short-term timeframe. (Rendering/design by Io Design Collaborative).
6. Neon Plaza (medium-term) - As part of the greater Kiesel Avenue streetscape improvement plan, the design for Neon Plaza is intended to provide a dynamic public space that would host various art installations including digital media exhibitions. The site was once home to the historic Alhambra Theatre, the original façade of which informed the shape and placement of two large polycarbonate 'benches'. These translucent boxes will function as plaza seating and can be projected from the inside with lights or digital media (a nod to this historic movie theatre). In-ground LED lighting mimics the original diamond pattern from the façade of the Alhambra. Diagonal paving throughout the plaza creates a pixelated image of Charlie Chaplin (the star of the first movie ever shown at the Alhambra Theater). An impressive, recycled, timber arch demarcates the entrance to the plaza (made from barrel vaulted trusses salvaged from the demolition of the back portion of the adjacent Hurst building). (Rendering/design by Io Design Collaborative).
7. Butler Way Streetscape (long-term) - Located along the 2500 Block of Porter Avenue, Butler Way has the potential to be a unique and intimate sub-district, specifically offering smaller scale homes and live-work studio space. Historically named for being home to servants of the mansions on the adjacent Jefferson and Adams Avenues, the homes in this block are very small. Minimal setback and parking requirements for this area, combined with a smaller scale shared street, and infill development with small cottages will create an intimate village-like feel to the block. (A similar scale project might be achieved in the 2500 block of Orchard Avenue). (Image of New Orleans Shotgun Style homes, <https://www.curbed.com/2017/4/27/15451030/new-orleans-shotgun-house-history>).
8. Butler Way Stairs (long-term) - This project would reconstruct the stairs that historically connected Porter Avenue to 26th Street and would include artistic elements in the stairs that would help draw people to the area. The project will restore pedestrian connectivity within the district, and provide opportunities for distinctive public spaces and art. The project would coincide with streetscape improvements and redevelopment efforts on Porter Avenue for the creation of an artist village. (Image of "Stairs of Peace" by Jood Voluntary Team in Syria)



**LEGEND**

CODE	NOTES
	POSSIBLE ART INSTALLATION LOCATION
	POSSIBLE LIGHT ART INSTALLATION LOCATION
	PEDESTRIAN CONNECTION
	STREETScape URBAN
	STREETScape RESIDENTIAL
	STREETScape SHARED STREET
	REVITALIZATION AREA
	PUBLIC SPACES
	CREATIVE DISTRICT
	GATEWAY ART INSTALLATION
	ART CROSSWALKS
	BUTLER WAY STAIRS
	FOOD TRUCK HUB
	OGDEN AVENUE PLAZA
	NEON PLAZA
	BUTLER WAY
	LESTER PARK

MASTER PLAN DIAGRAM



## 2 - STREETSCAPES

The main focus of the Creative District placemaking strategy is the creation of cohesive streetscapes to help reinforce the identity of the district, provide places for art in the public realm, encourage redevelopment of adjacent private property, and provide enhanced pedestrian, bicycle, and transit accessibility throughout the district.

Streetscape improvements include the physical infrastructure of the public right-of-way, including roads, sidewalks, park strips, bioswales, permanent fixtures, and all associated utility work. Additional furnishings may be added during the initial infrastructure phase or in subsequent phases. The streetscapes should also consider the setback zone between the right-of-way and developed buildings (setbacks are discussed in more detail in the Development section of this document).

In general, there are three types of streets that should be considered throughout the district. These are Urban Streets, Neighborhood Streets, and Shared Streets. These are discussed in the following sections.

### District Wide Streetscape Improvements

1. Wayfinding - Wayfinding in the district should be largely intuitive. This begins with good urban design. Streetscapes should create a sense of place and offer natural progression leading visitors throughout an area. The art proposed throughout the district also has the opportunity to create landmarks by which people will navigate. Color themes could be established for each block, based on an interpretation of each block's history or current activities, which can also facilitate wayfinding throughout the district. In addition, wayfinding signage should be provided throughout the district and include:

1.1. Signage - Signage throughout the district should establish and reinforce the brand identity of the district while also complementing the City's overall wayfinding system.

- 1.2. Information - Informational signage should be located at entrances to the district and at critical nodes within the district.
2. Street Calming - Roadway width on all streets should be appropriately scaled to accommodate designed travel speeds and traffic volumes and on-street parking, in coordination with Ogden Municipal Code and the City's Traffic Engineering Division (see Table 1). Excess road space may be converted to provide additional sidewalk space, green infrastructure, decorative central medians and/or enhanced bike infrastructure as is contextually appropriate for each individual street segment or block.
3. Crosswalks - Provide painted art crosswalks at intersections.
4. Bulb-Outs - Provide bulb-outs at intersections to minimize crossing distance.
5. Lighting - Lighting in the district may conform to the more traditional design already established in the district, or it may be more modern in style. However, once a pole style is selected, it should be used consistently throughout the district. Light fixtures should be LED to conserve energy and warmer light output should be used whenever possible. Light should be fully or partially directional to eliminate unnecessary light pollution. Wherever feasible, existing overhead power lines should be buried. See Table 1 for which types of lighting should be included on each type of streetscape.

5.1. Light Art Installations - A defining feature throughout the district should be the use of light art installations (at least 2 per block side and length). These should be strategically positioned between regular light poles, resulting in functional, human-scaled lighting. A comprehensive lighting plan for each streetscape should identify the desired light output for these light installations and should be included in RFP's for the work.

5.2. Accent Lights (in-ground lights) - Use in-ground lighting (integrated with paving) to create an artistic and functional wayfinding and place-making element.

RINO Art District, Denver, CO signage (source: wholesomelinen.com)



Possible streetscape composition at intersection showing bulb-outs and painted crosswalks.

Landscape Forms Ashbery Pedestrian Light



Forms + Surfaces Rincon Bollard



Above: "Urban Light" installation by Chris Burden (source: lacma.org)

Left: "University of the Arts London" LED lighting by The Light Lab (source: plastolux.com)

5.3. Pole Lights - Human-scale pole lighting (15'-25' in height) should be used as needed to supplement light art and accent lighting. These lights should be spaced according to light source height and output to provide consistent light levels along all sidewalks in the district. Pole light height and spacing should be coordinated with street trees during the design phase to minimize spatial conflicts.

5.4. Bollard Lights - Bollard lights should be strategically used along pedestrian walkways to supplement pole lighting and can function as physical barriers between different travel modes.

6. Furnishings - Whenever possible, site furnishings should be locally designed and fabricated and may be done through smaller local artist commissions. Variety in site furnishings should be considered to allow for increased visual interest and spontaneity throughout the district. Furnishings may also be commissioned prior to other streetscape improvements, and saved and re-installed following infrastructure upgrades. Whenever possible, the furnishings described below should be designed as public art that contributes to the district. See Table 1 for which types of furnishings should be included on each type of streetscape.

6.1. Benches - Benches should be designed to be functional for sitting, and should be ergonomically designed for comfort. Benches near bus stops or places where people might be seated for an extended period of time should include back support.

6.2. Bollards - Where lighting is not considered necessary, non-lit bollards similar in style to the lighted bollards should be considered as an alternative for traffic separation.

6.3. Trash/Recycle - The city should provide frequent trash and recycle bins to discourage litter accumulation throughout the district.

6.4. Bike Racks - Bike racks may be a public provision as part of streetscape improvements or a zoning requirement for private developments/projects. Bike racks

should be frequently, conveniently, and visibly located near building entrances.

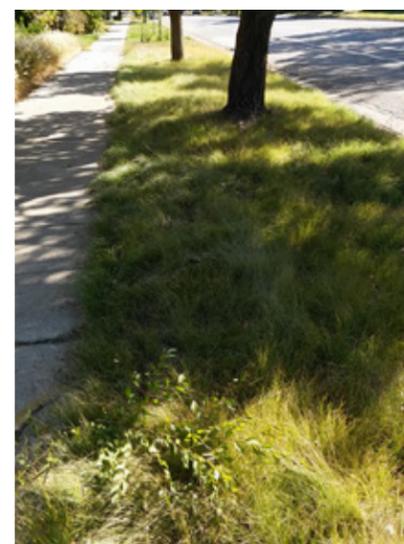
7. Green Infrastructure - See Table 1, on page 25 for vegetation treatments by street type.

7.1. Street Trees - Preservation, restoration, and maintenance of a healthy urban forest is important for the health, safety, and aesthetics of the Creative District. Consult the Urban Forester for street tree varieties.

7.2. Park Strips - Inorganic ground cover is not appropriate for use in bioswales and park strips. Acceptable groundcover materials in park strips include turf-grass or low-water vegetated alternatives including groundcovers and low-growing ornamental grasses. Inorganic material is not appropriate for park strips.

7.3. Bioswales - Bioswales are recessed planting areas used to provide stormwater infiltration as well as traffic separation and to beautify the streetscape.

8. Accessibility - Throughout the district uneven pavement should be repaired or replaced. All intersections should have ADA accessible curb ramps.



Right: Grama grass park strip. Below: Portland bioswale (Source: EPA).



Right: Ari trash receptacle by Anova. Below: Loop bike rack by Landscape Forms



Left: Thyme park strip (source: spacesutah.com)



Timberform bench by Colossus



Rough & Ready bollard by Streetlife

## Urban Street

Urban Streetscapes are generally defined by commercial and mixed-use business frontages with setbacks ranging from 0' to 20'. Generally these streets include two travel lanes (35mph or less) and parallel on-street parking. Wide sidewalks are lined with ample lighting and seating to maximize pedestrian activity. Spaces for dining, gathering, and resting should be encouraged along with spaces for permanent and temporary art installations. Urban streetscape elements are defined in Table 1.



(image courtesy of NACTO)

**FREQUENT BUILDING ENTRANCES**  
create more opportunities for pedestrian interaction



**SET BACKS AREA**  
Larger setbacks used to create outdoor plaza/seating areas

**COLOR BLOCKING**  
Assign each block length a color theme based on it's history or current activity and repeat color in fixtures, furnishings, light art, and plantings.



**APPROPRIATELY SIZED ROADS**  
with parallel parking free up more right of way space for pedestrian amenities



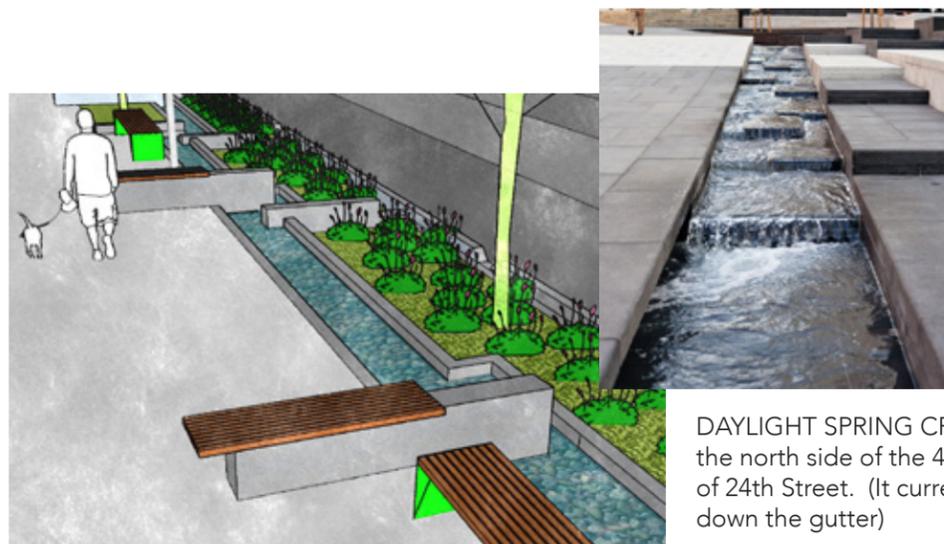
**ACCENT PAVING**

**LED LIGHT STRIPS**

**BIOSWALES**



**POLE LIGHTING**



**DAYLIGHT SPRING CREEK** on the north side of the 400 block of 24th Street. (It currently runs down the gutter)



**PLANTER WALLS & BENCHES**

## Neighborhood Street

Neighborhood streetscapes are generally defined by residential frontages and many historic homes with setbacks averaging 20'. Existing tree-lined park strips should be preserved wherever possible. Roadway widths should be designed to encourage slower travel speeds which are safer for pedestrians (especially seniors and children) and cyclists. Existing excess paving areas could be re-imagined as protected bike lanes, central medians, and/or traffic calming and ecologically friendly bioswales. The already wide park strips can accommodate seating areas that encourage neighborhood gathering space and double as art installation locations. Pedestrian friendly seating and lighting should be added to widened sidewalks to increase the sense of safety and visibility in the neighborhood. Meanwhile wayfinding and urban design elements such as lighting, signage, benches, and paving continue the look and feel of the creative district used on the Urban Street type. Residential streetscape elements are defined in Table 1.



(image courtesy of NACTO)



## Shared Street

Reminiscent of historic European streets, shared streetscapes are generally located on half-block streets and alleys where the right-of-way width is smaller. These streets are generally designed to be low volume and slow travel speeds (20mph or less). Shared streets may be as narrow as 15' (without on-street parking), but may be wider based on available space and functional design requirements (such as on-street parking). While the paving surface area may vary, the general idea is that the drive and sidewalk surfaces are integrated. Driving and walking areas may be totally integrated, or separated by changes in paving material, bollards, and/or bioswales. These streets should be considered to be linear plaza space. Although they may be used by cars, pedestrians and cyclists have the right of way. Shared streetscape elements are defined in Table 1.



(image courtesy of NACTO)

## RESIDENTIAL SHARED STREET



ARTIST COTTAGES



ACCENT PAVING



FLOWERING STREET TREES



LIGHT BOLLARD



BIOSWALES

## COMMERCIAL SHARED STREET

Table 1 - Streetscape Types

Street Type	Street Width	On-Street Parking	Green Infrastructure	Street Trees	Sidewalks	Specialty Paving	Lighting	Furnishings
<b>Urban</b>	10' travel lanes, 12' lanes for BRT. 35mph or less.	Parallel 8'-10' wide	Bioswales - minimum 3' wide. Use to separate the roadway from the sidewalk.	Plant street trees in bioswales.	Minimum 10' wide.	Demarcate separation of traffic types. Highlight seating areas, art areas, and building entrances.	Pole lighting, bollard lighting, accent lights, light art installations.	Benches, bollards, trash/recycle, bike racks
<b>Neighborhood</b>	10' travel lanes. 30mph or less.	Parallel 7'-9' wide	Park Strips - Preserve existing park strips. Bioswales may be added to the street side of park strips to replace excess road width.	Existing street trees should be preserved. New street trees should be added where missing. Plant trees in park strips.	Minimum 6' wide. Existing sidewalks that are in good condition may be preserved.	Demarcate seating/art areas in the park strips.	Pole lighting, light art installations	Benches, bike racks
<b>Shared</b>	Streets as narrow as 15' for 2-way traffic. Slow speeds (20mph or less).	Parallel 7'-9' wide. Optional or may be provided on one side of street only.	Bioswales - minimum 3' wide. Add on edge of street or use to separate shared travel lanes from pedestrian only areas.	Plant street trees in bioswales.	Pedestrians and cars share the same space. Pedestrians have the right of way. Sidewalk and driving areas may be totally integrated or differentiated by bollards, paving material changes, or planters/bio-swales (no grade change).	Demarcate separation of traffic types. Highlight seating areas, art areas, and building entrances. Enhanced paving through all or part of the street cross-section will provide important visual cues that will help encourage pedestrian use of the space and calm traffic.	Pole lighting, bollard lighting, light art installations	Benches, bollards, trash/recycle, bike racks

These are suggested standards that may be considered as future streetscape improvements are made in the designated Creative District, subject to engineering, safety and general city street standards.

## Phasing

An initial wave of streetscape improvements may consist of painted crosswalks, artist commissioned site furnishings, and other pop-up urban installations. More expensive and permanent streetscape infrastructure projects should be prioritized at the following locations (in the order listed): 25th Street and Porter Avenue (short-term), north-south connector streets (medium-term), and 24th & 26th Streets (long-term). Street frontage improvements adjacent to the public right-of-way should be required as a condition of development in the district. These improvements should emphasize additional usable public space in the form of plazas, outdoor seating, or art installations, and ideally should be installed in tandem with or following major streetscape renovation work. Phasing is illustrated on Exhibit G on page 27.

## Streetscape Style

Streetscape elements should be designed to reinforce the proposed branding and identity of the district. Streetscape design should also relate to the history and creative culture of the district. This is a challenging directive, because the district contains a variety of architectural styles, ranging from late 19<sup>th</sup>-Century Commercial and Victorian structures to Art Deco and contemporary buildings. A modern interpretation of the Arts & Crafts movement, referred to in this plan as Modern Craftsman, would be an excellent unifying theme. A large percentage of historic buildings in the district are representative of the Arts & Crafts movement, which originally promoted the hand-made works of artisans and craftspeople. Promoting this style would successfully align the setting with the philosophy of the proposed Creative District. The Arts & Crafts movement was also deeply rooted in an appreciation of nature, which is consistent with a desire to weave Ogden's outdoor recreation culture into the fabric of the district.

Modern Craftsman for the purpose of the Creative District is defined as architectural elements and site features that draw inspiration from the spirit of the original Arts and Crafts movement as opposed to directly copying the Arts and Crafts aesthetic. This includes a focus on high-quality craftsmanship; elements and features that are made by hand; inspired by nature; the use of materials as close to their original form and function as possible (wood, stone, concrete, metal); honesty of materials (no styrofoam bricks or vinyl siding masquerading as wood clapboards).

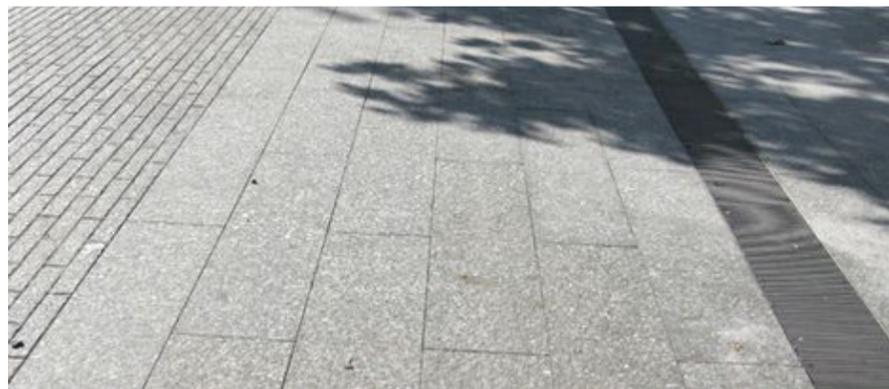
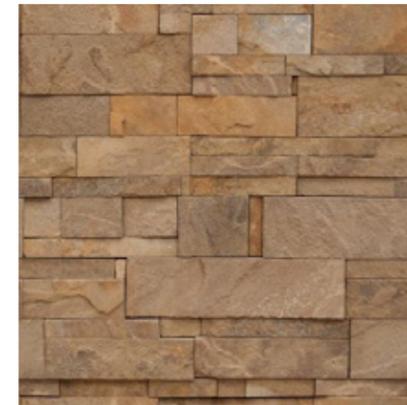
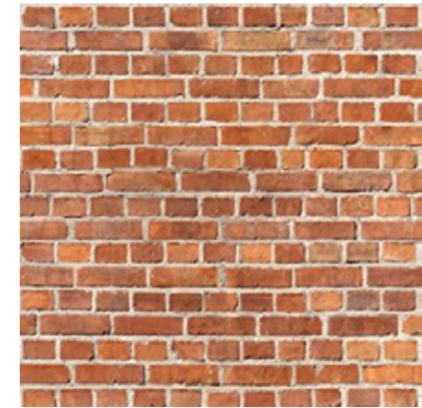
Timberform bench by Colossus



Natural inspiration (source: Oustide in Ogden Instagram)



Honest materials, Metal, wood, stone, brick, concrete.



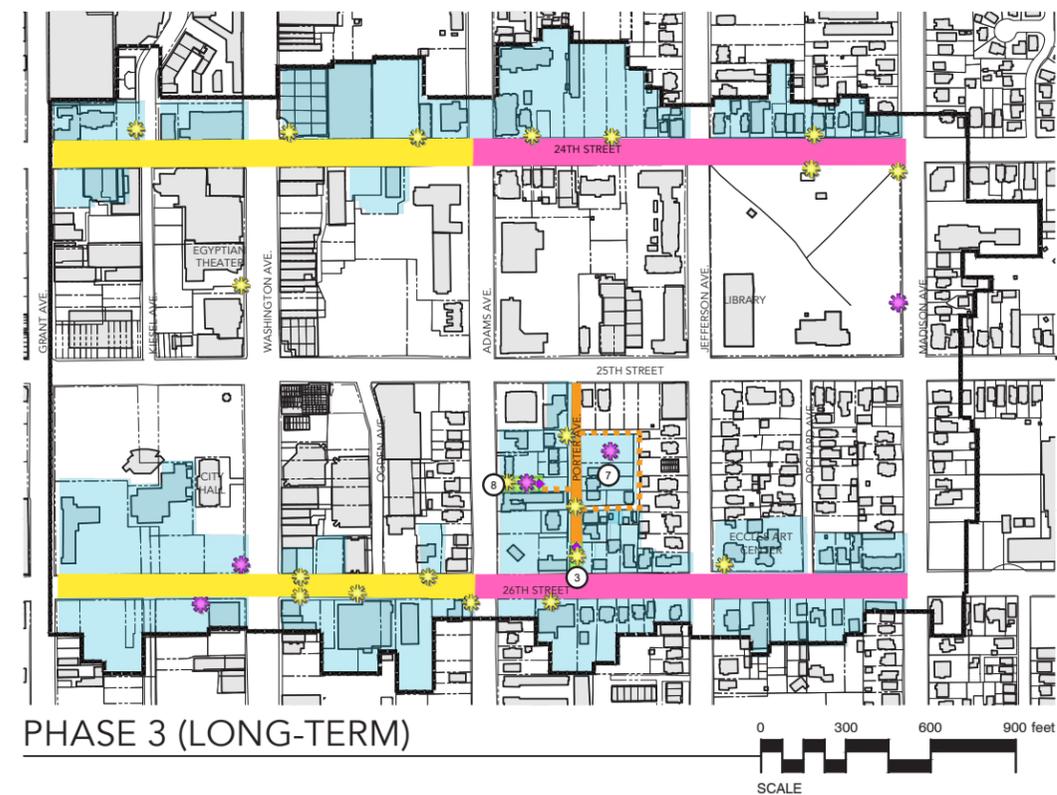
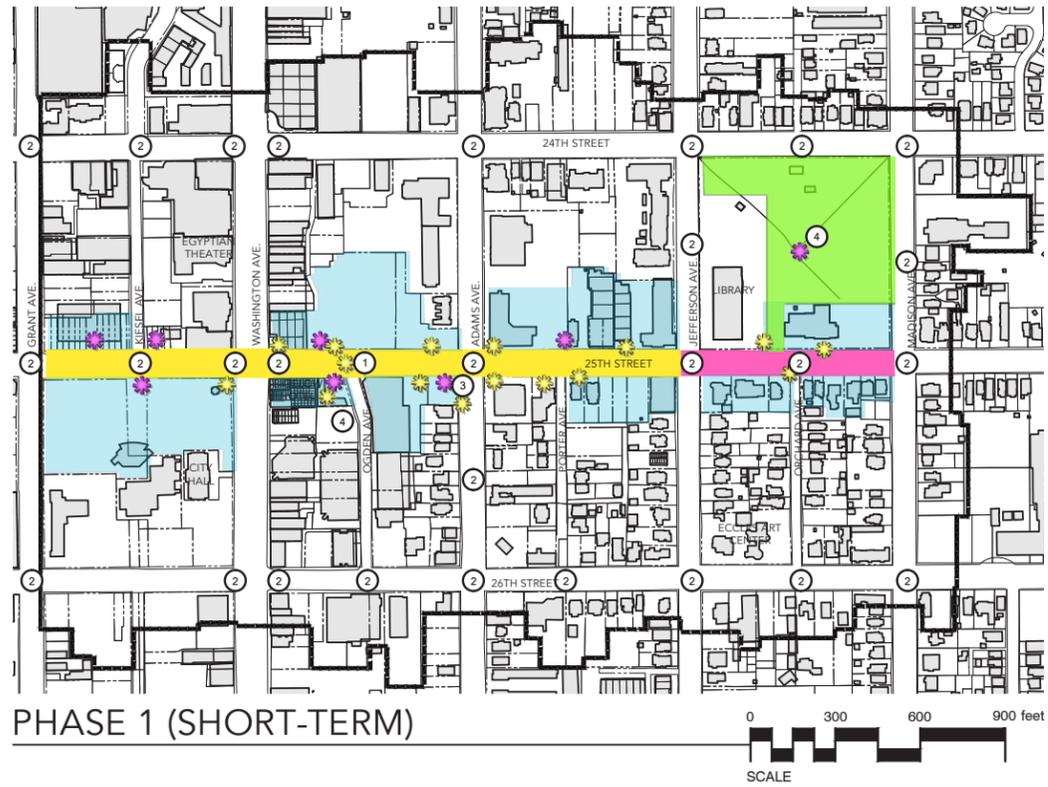
Paving design at the 9/11 Memorial, NYC by PWP Landscape Architecture (source: pwpla)



Forms + Surfaces  
Rincon Bollard



Stone Bench by Artform Urban Furniture



### LEGEND

CODE	NOTES
	POSSIBLE ART INSTALLATION LOCATION
	POSSIBLE LIGHT ART INSTALLATION LOCATION
	PEDESTRIAN CONNECTION
	STREETScape URBAN
	STREETScape NEIGHBORHOOD
	STREETScape SHARED STREET
	REVITALIZATION AREA
	PUBLIC SPACES
	CREATIVE DISTRICT
	GATEWAY ART INSTALLATION
	ART CROSSWALKS
	FOOD TRUCK HUB
	LESTER PARK
	OGDEN AVENUE PLAZA
	NEON PLAZA
	BUTLER WAY
	BUTLER WAY STAIRS

### 3 - DEVELOPMENT

Of the four strategy areas, private development (specifically redevelopment and urban infill) is the most difficult for the city to directly address. The first two strategy areas, including streetscape and public space improvements, will help to catalyze private development on adjacent private properties. The city can also help to incentivize private development through various public-private partnership opportunities, such as development agreements in redevelopment project areas. In addition to this, the city should utilize zoning controls in the Creative District Intensive area that provide design guidelines for new infill development, as well as renovation projects. Design standards should consider the context of existing buildings.

The Creative District Intensive area serves as a transition between the downtown and the East Central Neighborhood. The most notable transition occurs at Adams Avenue. Development patterns west of Adams Avenue are more urban consistent with the downtown area, consisting of more commercial and mixed use buildings that tend to be taller in height and built up to the right-of-way. Development patterns east of Adams tend to be more suburban, with a mix of multi-family, residential, institutional, and a few commercial structures. Buildings east of Adams tend to be shorter and have larger setbacks from the right-of-way. The design guidelines should acknowledge and seek to reinforce these development patterns.

The following design recommendations seek to establish a cohesive urban design language for the district and should specifically prioritize human scale design at the street level. In order to achieve this, the design guidelines should specifically address the elements described below:

#### Building Types

The following building types are common throughout the district and should be repeated in form and function to provide continuity of traditional development patterns that have historically been conducive to pedestrian activity at the street level. These include the following (See Table 2 for design requirements for each building type):



Portland Building on 25th and Jefferson, by GIV Group Development.

**Commercial/Mixed-Use** - This building type is defined by a more traditional block-style development with little to no setback area, ground floor commercial/retail space, and upper floors consisting of office and/or housing. Commercial/mixed-use buildings are generally associated with the Urban Street type (see section 2). Commercial buildings may contain a number of uses including but not limited to retail, gallery, studio (fabrication space), office, restaurants/cafes, and/or performing arts or theatre spaces (see page 31 for a more detailed discussion on proposed uses allowed in the district).



Historic Prairie Style Peery Apartments on Adams Avenue.

**Multi-Family Housing** - This building type is defined by multiple housing units frequently stacked vertically on two or more stories. Preferably multi-family housing should be provided in mixed-use building types with commercial/retail on the main floor. Otherwise, the ground floor of multi-family housing should provide walk-up style units on the main floor to provide street-level activation. This building type may be associated with either Urban or Residential street types (see section 2).

**Rowhouses** - This building type is defined by multiple housing units stacked horizontally, and may be associated with the Residential street type (see section 2).



Above: example of rowhouse building type by Bott Pantone Architects. Below: Historic Edmund Hulaniski home on Jefferson Avenue.



**Single Family Homes** - This building type is defined by an individual detached unit (or a duplex), and is associated with the Residential Street type (see section 2).

**Cottages** - This building type is defined by a



small single family home (as small as 600sf) and may consist of an individual unit on a single lot, or multiple detached units on a single lot, and is associated with the Residential Shared Street type (see section 2).

**Accessory Dwelling Units** - Accessory dwelling units are rental units associated with single family owner-occupied homes, and should be allowed in the Creative District Intensive Area per the existing zoning ordinance.

Left: Davis Residence, infill cottage in Salt Lake City, by Architect Dallas Davis.

## Building Design Standards (New Development)

1. Building Codes - All new buildings should conform to current building and fire codes.
2. Building Articulation
  - 2.1. Building Orientation - Narrow and deep building types perpendicular to the right-of-way allow an increased variety and density of uses. This results in a more walkable and more interesting urban fabric because many uses and businesses are located in close proximity to one another, contributing to social interaction and creative networking. Larger buildings should simulate this frontage pattern by providing articulation in the building facade and entrances every 30' minimum.
  - 2.2. Building Entrances - The primary entrance to the building should be located directly off of the public right-of-way sidewalk (secondary entrances may be provided at the rear of the building to access parking areas). In keeping with the goals of building orientation, building entrances along the public right of way should also be frequent (recommended minimum 30' between entrances). Multi-family projects should be encouraged to provide walk-up units on the ground floor (recommended minimum 30' between entrances).
  - 2.3. Window Fenestration - Fenestration on primary building facades is extremely important. Larger windows should be emphasized on primary facades at the street level for pedestrian interest and should be translucent (not tinted or reflective).
  - 2.4. Lighting - Building frontages should be required to have pedestrian-scaled illumination. Additionally, lighting on commercial structures should be character- or brand-defining for a building or business. Neon lighting and/or artistic digital projection lighting for business signs are considered appropriate in the district, provided that lighting is not intrusive upon neighboring residential areas or does not cause excessive light pollution.

## Site Improvement Standards (New Construction and Renovation)

1. Public Art - Developers and property owners should be encouraged to provide space and funding for public art along building frontages. This could be incentivized via density bonuses, development exceptions, or other financial benefits to property owners.
2. Parking
  - 2.1. Location - Parking should be located to the side or rear of the building, or located within the building footprint (underground or structured). Parking in front of buildings is not allowed.
  - 2.2. Shared Parking - Shared parking (between multiple users with staggered peak demand times) should be considered and encouraged wherever possible to optimize parking infrastructure.

## Materials and Style

Predominant materials throughout the district include masonry (brick and stone) and wood. Modern building materials may be used to complement historic building materials and should still be sensitive to the adjacent historic buildings. Building materials should be honest and authentic and offer long-term quality that can stand the test of time. New development should include a design and quality that will add to the historic fabric over time. The following goals should be considered for building materials:

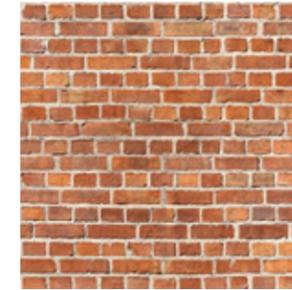
1. Primary Facade - Primary facades may consist of stone, concrete, wood, metal, and glass. Veneer brick and stone are acceptable. Synthetic brick/stone, concrete masonry units (CMU), and vinyl siding should be prohibited.
2. Secondary Facades - Secondary facades may be more simple and include a wider range of material options, provided that they are sympathetic to the primary facade materials. Acceptable secondary facade materials include anything allowed on the primary facade as well as concrete masonry units (CMU), metal siding, and stucco.



Honest materials, Metal, wood, stone, brick, concrete.



Above: Trinity Bellwoods Townhomes, Toronto (source: urbancapital.ca/trinity)



Above: Charles Smith Wines, Walla Walla, WA (source: archpaper.com)  
Left: Art Stable, Seattle, WA (source: archdaily.com) both projects by Olson Kundig Architects



Victoria Center by PZP Arhitectura, Bucharest, Romania (source: archdaily.com)



Table 2 - Design Standards by Building Type

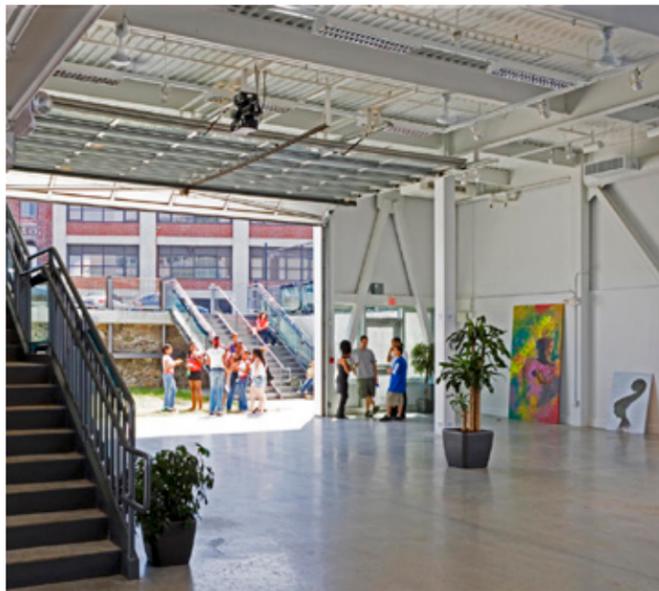
	Building Design Standards (New Construction)				Site Improvement Standards (New Construction and Renovation)		
	Building Height	Front Yard Setback	Side & Rear Yard Setbacks	Building Articulation	Setback Area	Bike Racks	Parking
<b>Commercial/ Mixed Use</b>	6 stories maximum (on and west of Adams Ave). 4 stories max (east of Adams Ave).	0' minimum (on and west of Adams Ave). 10' minimum (east of Adams Ave).	0' minimum for commercial buildings. 5' minimum for residential buildings (or the residential portion of mixed-use structures).	30' between building entrances. Provide variation in building articulation every 30' minimum.	Paving and landscaping in front setback areas should contain pocket parks and/or public gathering spaces whenever possible. Usable spaces are preferred over simply visual/ornamental ones.	At least one bike rack should be provided within 20' of a building's main entrance.	Establish maximums that are equal to or lesser than the current minimums required by existing zoning.
<b>Multi-Family</b>	6 stories maximum (on and west of Adams Ave). 4 stories max (east of Adams Ave).	0' minimum (on and west of Adams Ave). 10' minimum (east of Adams Ave).	5' minimum	Walk-up units preferred on the ground floor with front porch or enlarged stoop. 30' minimum between building entrances. Provide variation in building articulation every 30' minimum.	Paving and landscaping in front setback areas should contain pocket parks and/or public gathering spaces whenever possible. Usable spaces are preferred over simply visual/ornamental ones.	At least one bike rack should be provided within 20' of a building's main entrance.	1.5 stalls per unit required. Reduced parking for buildings that provide structured/underground parking within the building footprint, or that provide transportation alternatives such as car-share programs.
<b>Rowhouses</b>	2-3 stories	5' minimum (on and west of Adams Ave). 10' minimum (east of Adams Ave).	5' minimum	Provide front porch or enlarged stoop.	Provide public gathering spaces or landscaped to conform to a more residential appearance.	Not required	1.5 stalls per unit required. Reduced parking for buildings that provide structured parking within the building footprint/ground-floor, or for projects that provide transportation alternatives such as car-share programs.
<b>Single Family Homes</b>	1-3 stories	10' minimum	5' minimum	Provide front porch.	Landscaped to conform to a more residential appearance.	Not required	Maintain current zoning requirements for off-street parking. Parking and garages should be located at the rear of buildings and accesses via side-yard driveway or rear-alley
<b>Cottages</b>	1-2 stories	5' minimum	5' minimum	Primary entrance should be located directly off of the public right-of-way sidewalk. Alternatively, multiple buildings may be grouped together around a common green-space with primary entrances accessed off of this shared space. Provide front	Landscaped to conform to a more residential appearance.	Not required	Minimum 1 stall per unit . Provided in or behind building or located in a shared parking lot.

This section provides initial recommendations for design guidelines that would support the goal and objectives of the Creative District. However, these recommendations will be further examined and refined before design guidelines are codified in a new Creative District Zone.

## Uses

The following uses should be allowed and encouraged within the Creative District Intensive area:

1. Commercial - Commercial uses directly related to creative work (office, studio, gallery) or supportive of creative activity in the district (housing, household/hardware/grocery stores, restaurants) should be allowed in the district. Uses that offer social spaces and cater to the public (specifically shops, galleries, and restaurants) should be located on the ground level as much as possible. Buildings that house these uses should be designed to be both visually and physically engaging to encourage/attract pedestrian traffic along the primary right-of-way.



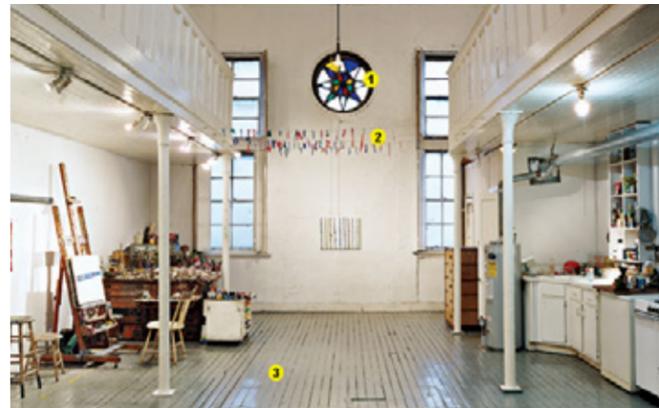
Artist For Humanity's Epicenter (source:aiatopten.org)

2. Light industrial uses - Woodworking, metalworking, forges/kilns, and other types of fabrication spaces should be allowable considering they meet building code requirements and mitigate any potential negative impacts (specifically buffering noise, smell, and storage/refuse areas). It is recommended that these fabrication spaces should be located adjacent to commercial/gallery spaces wherever possible to reinforce that the district is not only a place where art is displayed/sold, but also made.



River Arts District glass blowing (source: riverartsdistrict.com)

3. Open studio spaces - Studio and fabrication spaces that offer public open house hours or events may be appropriate to occupy ground floor street frontage space. Otherwise fabrication and studio space could be located at the side or rear of ground floor areas.
4. Live-work studio spaces - Live-work buildings could be designed to provide ground floor studio and/or retail space, with second floor living spaces. In multi-family buildings the studio and living spaces could be combined in open loft-like apartments.



studio and living space for artists Thomas Nozkowski and Joyce Robins (source: nymag.com)

5. Performance/theatre space - Venues for the viewing of live or projected performance art including music, dance, and film along with other digital media should be allowed in the district.
6. Artist-specific housing - The occupancy of homes and apartments by artists should be encouraged through various economic incentives and non-profit programs such as grants, artist-in-residence programs, housing co-ops, and community land trusts.

7. Home studio/office - Single family homes in the district should be allowed to accommodate home office, studio, and limited gallery/sales spaces provided that hours are limited in order to minimize any disturbance to surrounding residences. These types of uses should not be required to provide additional off-street parking.
8. Institutional - Churches, civic, and other institutional uses should be allowed based on current zoning.



"Sky Stage" performance venue (source: designboom.com)

## 4 - PROGRAMS & ACTIVITIES

1. Establish an area artists/business association (similar to H25) to promote and organize artists and businesses in the Creative District. (Association-led with initial City support)

- 1.1. First Friday Arts Stroll - This already recurring weekly event should be integrated throughout the district. Consideration should be given to adding additional gallery/event spaces as well as providing a food-truck hub at the midblock of the 400 block of 25th Street.



First Friday Art Stroll (source: Standard.net)

- 1.2. Festivals and Events – Expanding existing events and festivals (including Farmers Market, Twilight Concert Series, Ogden Arts Festival, Harvest Moon and others) into the Creative District would be an added benefit.



Farmers Market Ogden on 25th Street (source: Visit Ogden)

- 1.3. Networking – The association should connect artists and other creatives to each other, developing opportunities for collaboration.

- 1.4. Temporary Displays and Events - Encourage and facilitate temporary and pop-up types of art displays and events.

2. Artist Funding & Development. (City-led).

- 2.1. Business resources – Connecting artists and other creatives with business training, needed services, and funding sources will increase their business viability and long-term success.

- 2.2. Physical facilities – Artists have identified a need for facilities such as classroom/training facilities along with space where they can exhibit or perform their work.

- 2.3. Start-up/co-working space – This would provide affordable work space, specifically for artists or other creatives to work within



Startup Ogden Co-Working Space (photo by Kim Bowsher)

the district. Ideally, this space would house a business development office/person who could connect newer artists with mentorship and other needed resources.

3. Artist Housing and Work Space Ownership Opportunities. (City-led).

- 3.1. Market Ogden City's existing housing assistance programs specifically to artists and creatives. <http://www.ogdencity.com/259/Own-in-Ogden>



Granby Four Streets Community Land Trust in Liverpool, England (source: cooperativecity.org/2017/10/25/granby-four-streets-clt)

- 3.2. Explore opportunities that require that developers that receive tax increment financing from the Ogden City Redevelopment Agency to provide artist housing or work space in their projects.

- 3.3. Explore opportunities to allow/encourage alternative ownership models such as housing co-ops and community land trusts to provide affordable equity opportunities for artists.

4. Art and Art-Based Programming for the Community. (City and Association-led)



Mural by Sherry-Josh Ferrin (source: saltproject.co/blog/ogden-murals)

- 4.1. As described in the preceding sections, provide spaces for art installations and performances in public spaces and streetscapes throughout the Creative District. The district should be defined by opportunities for the public to view and engage with art throughout the public realm, as they carry out their everyday activities.

- 4.2. Develop and host arts-based programming available to the community in the Creative District. This could include workshops, open studios, youth education programs, etc.

- 4.3. Ensure that the art and programming developed in the Creative District is not static – rather, it should be continuously updated and evolving. Additionally, community members should have the opportunity to initiate new art-based projects and programming in the district.



Nurture the Creative Mind Foundation (source: nurturethecreativemind.org)

Generally the City will lead public space, public art, and RDA projects. The Association will lead marketing, communications, and eventually, programming and events.

## IMPLEMENTATION & FUNDING

### PROJECT PHASING

Phasing is illustrated in Exhibit G on page 27.

#### Phase I (Short-Term)

1. Initiate small-scale art installation projects and events including:
  - 1.1. Gateway art installation at 25th Street & Ogden Ave, potentially including street mural & overhead installation
  - 1.2. Painted crosswalks
  - 1.3. Street furnishings (should be designed such that they can be reinstalled after roadway improvements)
  - 1.4. Building murals
  - 1.5. Art/play installation at Lester Park
  - 1.6. Other installation projects that are highly visible and help connect the district
  - 1.7. Arts-based events and festivals in the Creative District
  - 1.8. Seating at PLATFORMS and other art installation projects
  - 1.9. Pop-up urbanism projects including:
    - 1.9.1. Temporary food truck hub, including seating
    - 1.9.2. Temporary street-takeover type projects
    - 1.9.3. Parking day installations
    - 1.9.4. Temporary road closures (for pedestrian-only events and other festivals)

2. Public Spaces
  - 2.1. Lester Park
3. Streetscape Improvements
  - 3.1. 25th Street
4. Wayfinding and signage
5. Planning
  - 5.1. Create a Creative District Zone to allow higher density and mixed uses in the specified Creative District Intensive area.
  - 5.2. Consider allowing an additional overlay zone to provide more options for live-work/home-based-business opportunities in R3-EC areas of the district.
  - 5.3. Support implementation of the Bicycle Master Plan in the Creative District. Implementation of these projects should address bike accessibility for all ages and abilities. [https://nacto.org/wp-content/uploads/2017/12/NACTO\\_Designing-for-All-Ages-Abilities.pdf](https://nacto.org/wp-content/uploads/2017/12/NACTO_Designing-for-All-Ages-Abilities.pdf)
  - 5.4. Transportation Plan and BRT Integration. As the Transportation Master Plan and BRT planning efforts progress, it will be critical for the city to convey the goals and strategies of the Creative District, in coordination with the Utah Transit Authority (UTA) especially as applied to the 25th Street Corridor. Recommendations that should be considered in the final engineering of 25th Street should include:
    - 5.4.1. BRT Station in the Creative District - At least one BRT Station for each direction of travel should be established in the Creative District Intensive area to improve transit access to the district. When combined with streetscape improvements that improve the pedestrian experience, transit access will improve mobility and reduce dependence on private automobile use in the district.

- 5.4.2. Lane Widths/Engineering - The city needs to convey the importance of BRT scale in the Creative District. According to NACTO standards, BRT lane widths should be 12' but may be as small as 11' in certain instances. The city should advocate for the maintenance of smaller lane widths in terms of overall streetscape context and scale to avoid over-engineering the project.
- 5.4.3. Enhanced Transit Corridor and Stations - The BRT project plan should specifically address adding artistic elements along the transit corridor and providing unique and enhanced stations in the Creative District.
- 5.4.4. Circulator Planning - The entire 25th Street Corridor would greatly benefit from some type of urban circulator that would run regularly and frequently between Union Station and the Weber County Main Library. The circulator and the BRT could potentially share the same ROW inside the Creative District. The mode and style of this circulator should be innovative, creative, and sustainable (not just another bus). A separate planning/design effort to explore circulator options should be considered.

#### Phase II (Medium-Term)

1. Public Spaces
  - 1.1. Ogden Avenue Plaza
  - 1.2. Neon Plaza
2. Streetscape Improvements
  - 2.1. Ogden Avenue
  - 2.2. Porter Avenue (Butler Way)
  - 2.3. Kiesel Avenue
  - 2.4. Adams Avenue
  - 2.5. Jefferson Avenue

- 2.6. Orchard Avenue
- 2.7. Madison Avenue
- 2.8. Alley east of Washington (2400 Block)

#### Phase III (Long-Term)

1. Public Spaces
  - 1.1. Lester Park
  - 1.2. Butler Way Stairs
2. Streetscape Improvements
  - 2.1. Butler Way
  - 2.2. 24th Street
  - 2.3. 26th Street
3. Other
  - 3.1. Bus Rapid Transit (BRT)

**POTENTIAL FUNDING SOURCES & USES**

Table 3 illustrates the potential funding sources that could be used for different types of projects in the Creative District.

Generally, Ogden City will lead public space, public art, and RDA projects. The new district association will lead marketing, communications, and potentially programming and events.

\*Funding for the Creative District Plan will be considered on a project by project basis and has not yet been finalized.

Table 3 - Funding Sources

Source of Funding	Use(s) of Funding
<i>Local Funding</i>	
Capital Improvements Program (CIP) and Enterprise Funds	<ul style="list-style-type: none"> <li>· Public roadways</li> <li>· Infrastructure</li> </ul>
Public Art Program and Art Grants	<ul style="list-style-type: none"> <li>· Public art</li> <li>· Lighting</li> <li>· Furnishings</li> <li>· Wayfinding</li> <li>· Arts-based programming and activities</li> </ul>
Adams Ave Community Reinvestment Area (CRA)	<ul style="list-style-type: none"> <li>· Infill development</li> <li>· Public spaces</li> </ul>
Community Development Block Grant (CDBG)	<ul style="list-style-type: none"> <li>· Infill development</li> <li>· Home renovations</li> </ul>
Business Improvement District (BID) (proposed)	<ul style="list-style-type: none"> <li>· Ongoing maintenance and updates</li> <li>· Marketing</li> </ul>
<i>Regional &amp; State Funding</i>	
Weber County RAMP	<ul style="list-style-type: none"> <li>· Public art</li> <li>· Public spaces</li> <li>· Arts-based programming and activities</li> </ul>
Weber Area Council of Governments	<ul style="list-style-type: none"> <li>· Transportation-related projects</li> </ul>
Utah Division of Arts and Museums	<ul style="list-style-type: none"> <li>· Arts-based programming and activities</li> </ul>
WESTAF	<ul style="list-style-type: none"> <li>· Arts-based programming and activities</li> </ul>
<i>National Funding</i>	
Grants (e.g., ArtPlace America, Kresge Foundation)	<ul style="list-style-type: none"> <li>· Public art</li> <li>· Public spaces</li> <li>· Arts-based programming and activities</li> </ul>
<i>Private Funding</i>	
Private investment (e.g., Community Reinvestment Act lenders, Investing in Opportunity Act investment funds, New Market Tax Credit investors)	<ul style="list-style-type: none"> <li>· Infill development</li> </ul>
Private donations & foundation funding	<ul style="list-style-type: none"> <li>· TBD</li> </ul>