

Centennial Park

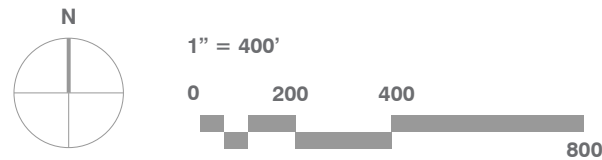
Concept Plan

Metro Parks and the Conservancy for
Centennial Park and the Parthenon
Nashville TN
April 10, 2015

NELSON
BYRD
WOLTZ
LANDSCAPE
ARCHITECTS

Master Plan

- 1. Parthenon
- 2. Lake Watauga
- 3. Cockrill Spring
- 4. Musicians' Corner
- 5. Parking Areas
- 6. Bandshell Events Pavilion
- 7. Lily Lake
- 8. Wedding Garden
- 9. Playground
- 10. Great Lawn
- 11. Flagpole Hill
- 12. Theater
- 13. Performing Arts Center
- 14. Visual Arts Center and Cafe
- 15. East Axis Building/Terrace
- 16. Picnic Shelter Renovation / Cafe
- 17. Reflecting Pool
- 18. Cockrill Spring Phase II
- 19. Events Ellipse
- 20. Sportsplex Campus
- 21. Maintenance Yard
- 22. Dog Parks
- 23. Skywalk / Promenade



The concept plan clarifies and refines the vision established in the 2010 Centennial Park Master Plan. Through design explorations, the Centennial Park design team reorganizes and re prioritizes the park’s spaces to achieve two goals. The first goal is to accommodate the modern programmatic necessities as laid out in the design scope and programming discussions.

The second goal, equally important in this context, is to design these program elements to enrich the current user’s experience by incorporating and highlighting the narratives that shaped this place. With these two goals, this concept plan envisions Centennial Park as a place where users can connect to a larger civic identity that is intimately tied to the rich natural and cultural history of Nashville.

NBW’s research approach is one of narrative excavation, finding the stories to tell about Centennial Park that are relevant to the people of Nashville today. The existing forms and features in this land are a microcosm of features common to the Nashville area. The park is rich in physical clues as to how the geology, hydrology, ecology, human culture, urban development, and public health have shaped Nashville’s culture and physical forms. These narratives of the City’s formation are embedded in the physical features of Centennial Park. It is also is a living park, where present-day Nashvillians go to experience their shared culture. Musical performances, arts programs, outdoor play, and recreation areas provide a space of public gathering and relief from the urbanizing landscape that surrounds the park.

The Concept Plan intends to provide functional, beautiful, and transcendent spaces for contemporary use that resonate with stories of the past. The design seeks to further reinforce Centennial’s place as a cultural hub for the city. It aspires to provide a park experience rich in meaning, both personal and cultural.

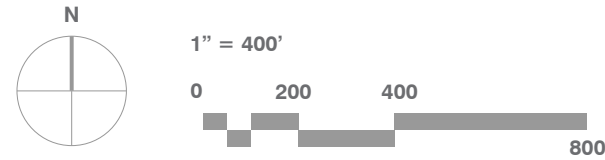
Key principles of the design include:

- Organization of major spaces through the play between Beaux-Arts and Picturesque geometries. The Parthenon is respected as the cultural and spatial center of the park, with core areas of the park organized to provide axial arrangements to recall the 1897 exposition plan as well as oblique views emphasized in the Greek site layout for the original Parthenon
- Interpretation of narrative themes that highlight the unique history of the project site and the region. These themes include:
 - The formation of Nashville’s physical and cultural fabric, tracing the development of physical geology to regional ecology to patterns of human settlement and culture
 - Development of Nashville’s culture through interactions of various groups arriving to the Nashville area and the regional landscape
 - Innovative urban infrastructure as a key factor in Nashville’s success and development as a city
 - The spirit of the 1897 Centennial Exposition, which presented the region as a forward-looking city rich in natural, civic, and cultural resources
 - Narrative of site water, interpreted as cultural, aesthetic, and functional features
 - Centennial Park’s role in the city as a place to mark personal and community milestones
- Prioritization of elements of the park that promote the health of the individual, the community and the regional ecosystem including:
 - Providing infrastructure for individual physical health including verdant spaces for reflection and rejuvenation, an expanded trails network, and exercise opportunities for all ages.
 - Reconfiguring the site’s water system to reduce potable water use. The plan proposes capturing storm and spring water for storage in Lake Watauga and use in site irrigation.
 - Using a diverse palette of native and adapted plants to provide habitat for native birds, pollinators, and aquatic species.
 - Tracking all projects through the Sustainable Sites Initiative ratings system.



Legend

- Core Beaux Arts Geometries
- Core Beaux Arts Axis
- Picturesque Ramble



Geometries Narrative

Two key organizational geometries, the Beaux-Arts and the Picturesque, are employed and reinterpreted in a contemporary manner in the arrangement of features in this Concept Plan. These strategies harken back to the era of Centennial Park’s founding, but are modified to respond to today’s park needs.

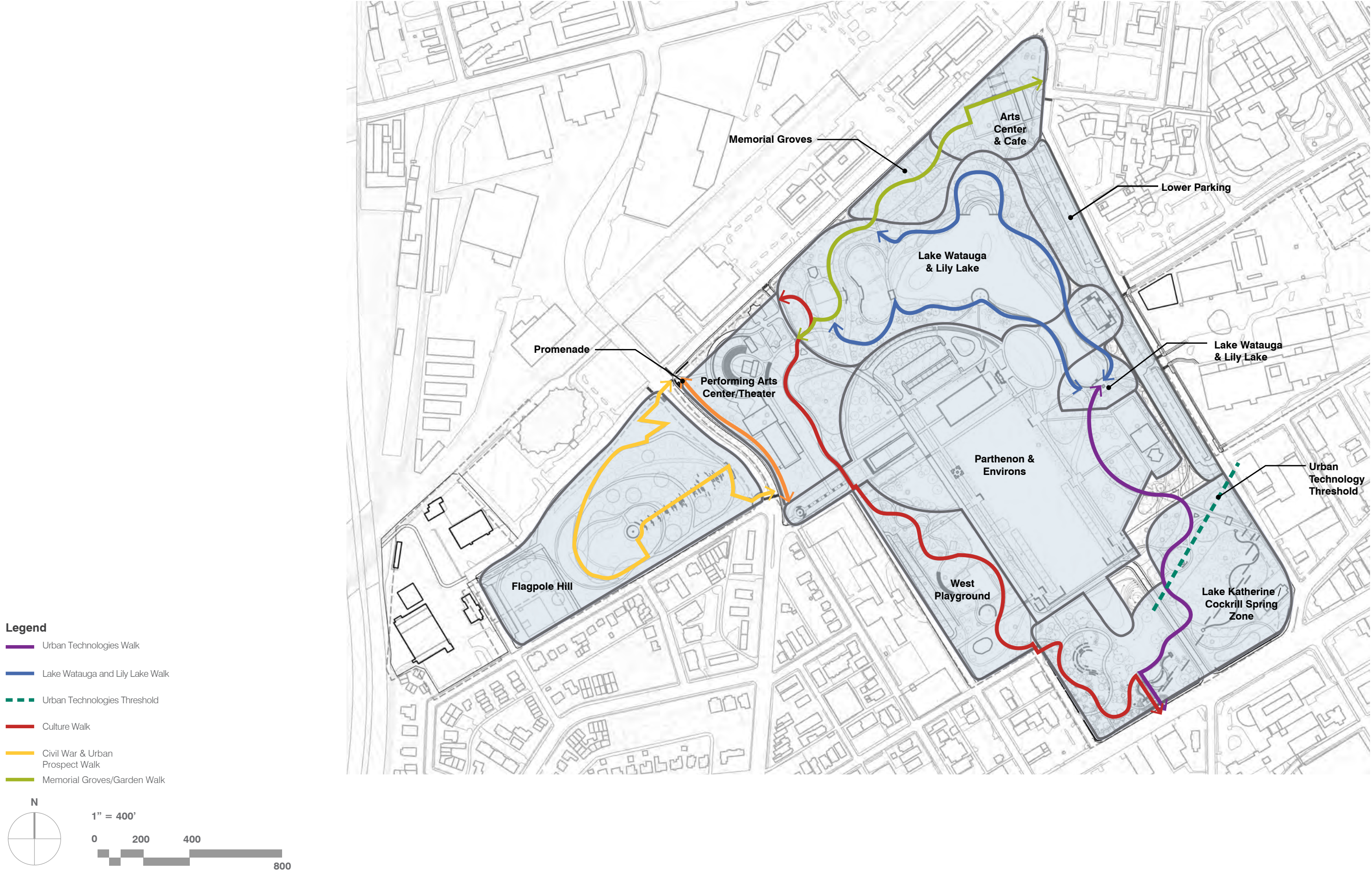
The Centennial Exposition Plan from 1897 showed a strongly Beaux-Arts style plan arrangement, with site features organized about major axes, and spaces arranged to provide key views to important structures like the Parthenon. The Concept Plan proposes that the areas proximate to the Parthenon and its major axes to the south, east, and west recall the orthogonal, highly ordered and geometrical layout evident in the Exposition plan.

Building on this history of Beaux-Arts geometries, several geometrical moves are proposed to organize the central spaces of the park. First, a large elliptical path inscribes a sacred precinct around the Parthenon. Widened paths and structured allee plantings surround the Great Lawn south of the Parthenon, defining it as the park’s large recreational and events use zone. A new terrace or building at the terminus of the axis east of the Parthenon provides a new threshold to the site from 25th Avenue North. Finally, a destination terrace, planted axis, and reflecting pool extend along the West Axis of the Parthenon. This rearrangement of spaces responds to and provides a fitting formal context for the Parthenon for the first time since the Exposition itself.

A second geometrical strategy, the Picturesque, is used to define the pathways and spaces that surround this geometrical core of the park. These are conceived of as part of a picturesque ramble of meandering paths that circulate around the site’s edges. These areas serve as a foil to the structuring geometries of the park’s core, providing a contrasting experience rich in varied views of park features, changing horticultural uses of native plants, and opportunities for experiencing the more intimate spaces of the park

Spatial Precinct and Narratives

Spatial Precinct and Narrative Diagram



Narrative Themes

Narrative Themes:

From the main pedestrian entrance at West End Avenue, the visitor enters the phase 1 Cockrill Spring area, which interprets and highlights the early history of Centennial Park. From that point, paths moving north through the park will have two distinct narrative themes taking place along the east and west flanks of the park.

The path through the peripheral spaces along the east side of the park connect the spring to the Robertson Memorial and interpret urban infrastructural technologies that enabled the City of Nashville to flourish. The rill from the Cockrill Spring zone will continue to the east side of 26th Avenue, into a quiet woodland. From that point, moving north, a threshold interpreting developing urban technologies leads towards Great Lawn overflow space. Existing features like the Shell Springs, and the Tennessee Gunboat Monument would remain in this zone. In the very long-term future, as the city’s sewer system may eventually need renovation or replacement, the design suggests that segments of the existing brick sewer pipe be exhumed and displayed in this zone. This collection of technological relics will help put the existing Exposition-era entrance bridge into context, as the exposition was made possible only through these advances in urban technologies. This path would lead to the area surrounding the bandshell, a mid-century landmark that will be renovated and expanded to serve as an events pavilion. As the visitor approaches the Robertson Monument, the character of the walk will change once again. At this point, major paths circumnavigate the lake, providing spaces to revel in the aesthetic qualities of the Park’s most prominent water feature and wetland plantings that will surround its edges.

Moving to the West, from Cockrill Spring around the periphery of the site, spaces will interpret the development of Nashville culture, landscape, and arts. Moving from the musician’s corner amphitheater the rambling path will move past a café in the restored picnic pavilion and through a series of playground spaces that interpret the cultural development of Nashville through time. This walk will culminate in its connection the new Centennial Performing Arts Center and Theater, where Nashville’s future culture makers are educated. At this point, this path will cross into the zone north of Lake Watauga along Park Plaza. This area is conceived as a quiet strolling garden planted with Memorial trees, where visitors can have a quiet and reflective experience.

Flagpole Hill will take on a different spatial character, as this area is divided from the rest of the park by 31st Avenue North. This concept plan proposes that existing dog parks be relocated to the west side of flagpole hill. The east side of the hill is then re-envisioned as a set of informal landscape steps and terraces that would provide stunning views back to the city skyline to the east. This woodland stair would also be a place to interpret flagpole hill’s strategic position during the Civil War, and serve as a space for informal fitness training for adults.

Physical and Environmental Health:

The ties between designed landscapes and public health have been recognized since the late 19th century. As early as 1866, Olmsted and Vaux, designers of many influential park spaces in the United States, argued that public parks were necessary components of city infrastructure, fundamental to the health of an urban population:

“the great advantage which a town finds in a park, lies in the addition to the health, strength, and morality which comes from it to its people, an advantage which is not only in itself very great and positive, but which as certainly results in an increase of material wealth... the reason is obvious: all wealth is the result of labor, and... without recuperation and recreation of force, the power of each individual to labor wisely and honestly is soon lost, and that, without the recuperation of force, the power of each individual to add to the wealth of the community is, as necessary consequence, also soon lost.”¹

As these men describe, parks are an essential component to any urban landscape, providing physical and aesthetic relief and respite from the density and industrial nature of the modern city.

This plan builds on this idea of the park as essential health infrastructure, expanding it to include contemporary conceptions of health. The proposed design incorporates modern knowledge of physical fitness and environmental health, and interprets past advances in public health that have enabled Nashville to thrive as a modern city.

First and most obviously, the concept design for the park introduces the physical infrastructure for improving individual health. The park is envisioned as a green oasis that provides visual and physical relief from the development of the rest of the city. Flagpole Hill is envisioned as a route for adult fitness activities, and playground areas along the west border of the site are dispersed to encourage movement for the whole family. Demonstration/ food gardens at the new Visual Arts Center provide opportunities to interpret diet and healthful food. Trails are expanded from the current total of 2.35 miles to a total of almost 7 miles, by removing most vehicular circulation from the body of the park, and introducing a more intensive path system.

The plan also embraces contemporary best practices with regard to regional environmental health. With modern sanitation and sewer systems keeping deadly water borne diseases at bay, the design team seeks to step back from a 19th century approach that pipes all site water. A more modern concern is the tie between human health and the health of the larger environment on which human systems depend. The conservation of the region’s water supply has a direct impact on the health of Nashvillians who depend on clean water. One of the biggest interventions proposed on site is to reveal and re-use existing site water from Cockrill Springs and other sources. This water is first daylit through rills and rain gardens so it can be seen and experienced by users on site. The plan proposes that this site water is retained for storage in Lake Watauga, for use in site irrigation of proposed landscape features. This will dramatically reduce the park’s use of potable water for irrigation, and allow the park to contribute to the health of Nashville’s water supply.

Related to this idea larger environmental health is also the concept of ecosystem health and habitat. This concept plan improves the site’s capacity to provide habitat for native pollinators, birds, and aquatic species, and that a more diversified palette of mostly native plants be deployed to support the web of life in the park. Finally, the plan embraces current standards in sustainable building practices. The plan recommends that all phases of project work be tracked through the Sustainable Sites Initiative (SSI) rating system.

Conclusion:

The plan establishes and structures Centennial Park as a Living Legacy Landscape, a treasure stewarded by generations of Nashvillians which, like a family album, will reinforce personal and collective connections to the place. The Concept Plan will become the structural framework that allows the park continue to evolve as a touchstone of Nashville culture.

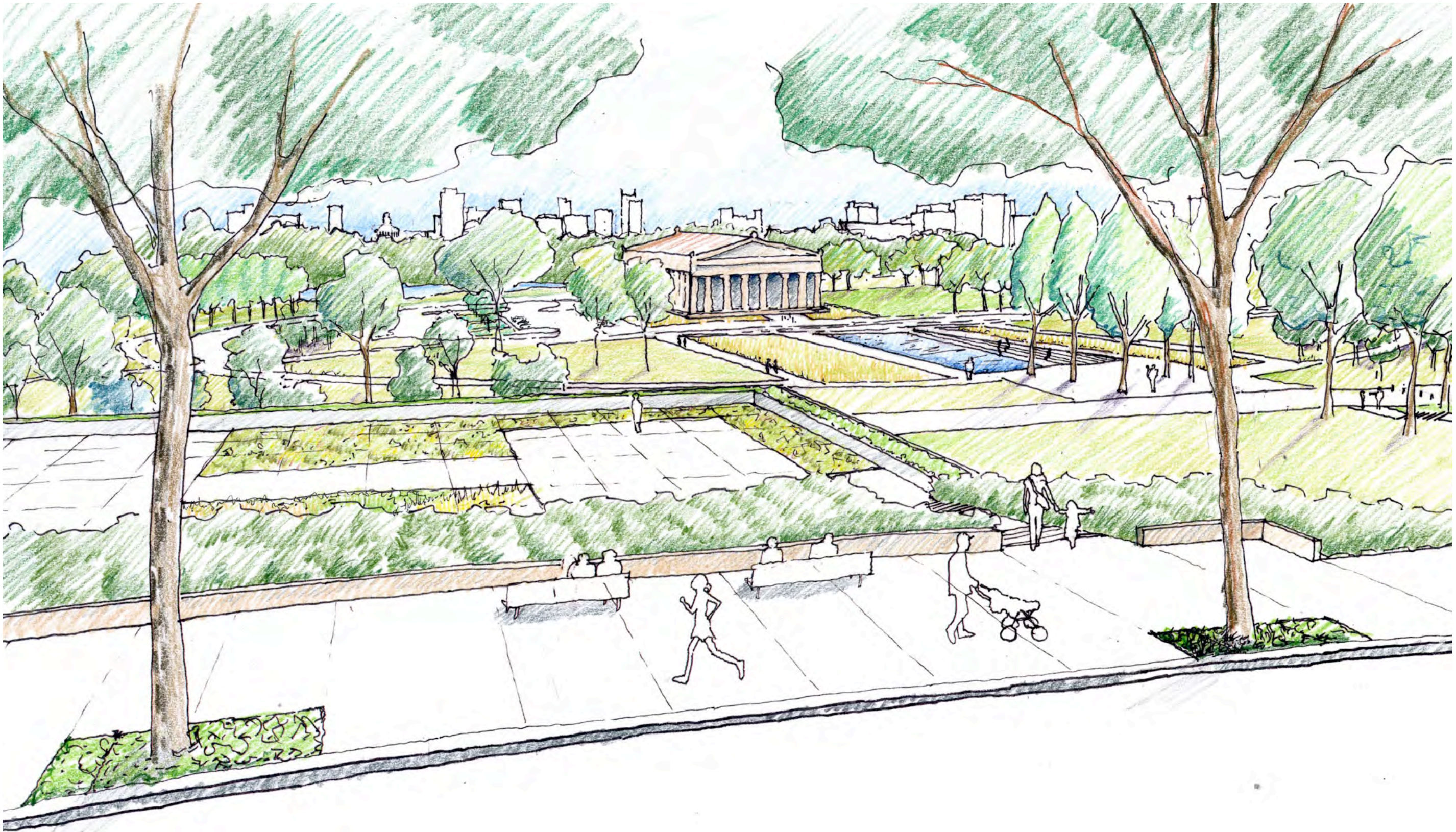
NBW, along with our talented design team, is honored to have been entrusted with the commission for design of the Concept plan for the Centennial Park site. We are delighted to continue the collaboration with Metro Parks and the Centennial Park Conservancy to propose a set of design solutions that prioritize cultural history, local ecology, environmental stewardship, and an enriched human experience of Centennial Park.

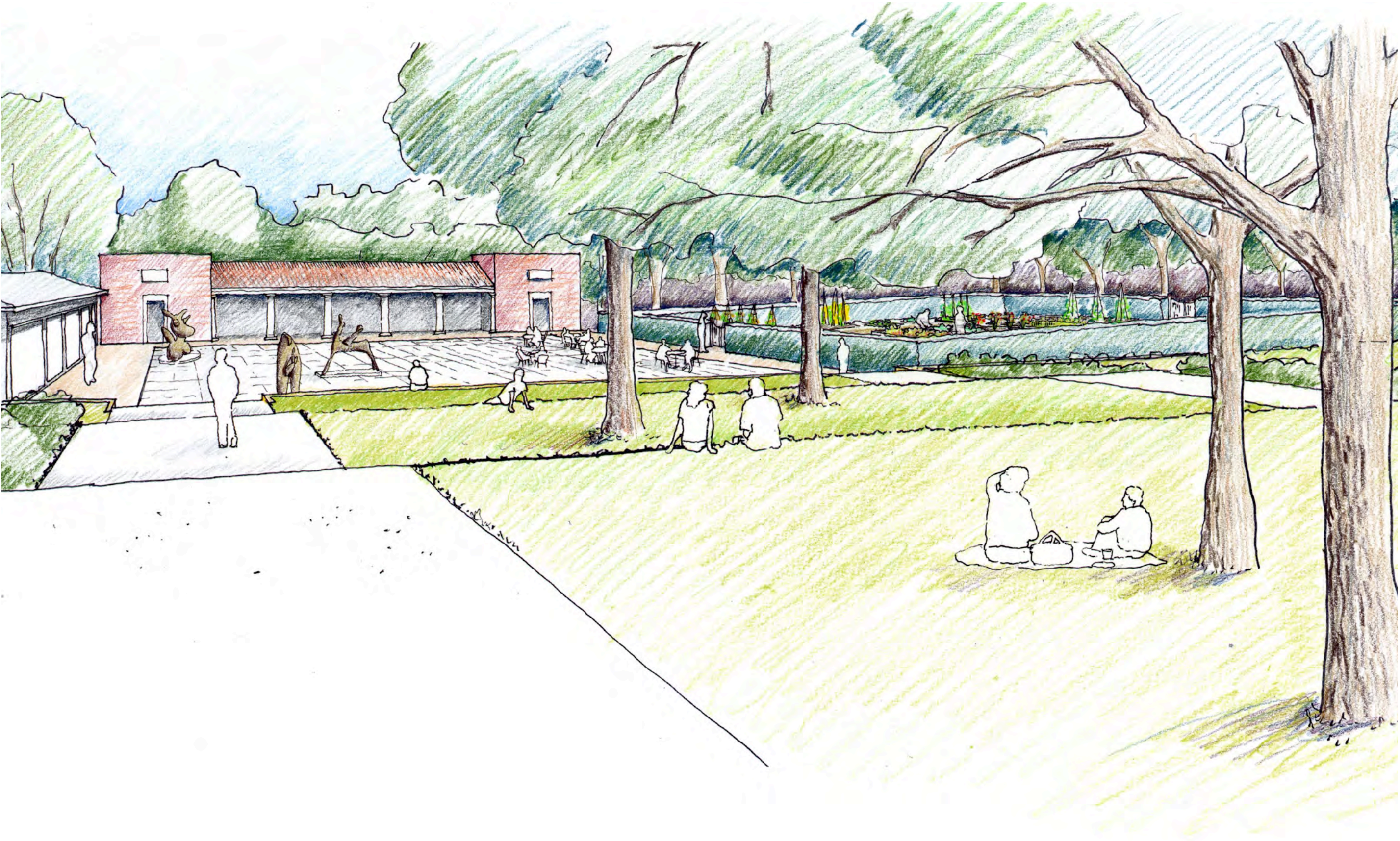
¹ Olmsted and Vaux, “Preliminary Report to the Commissioners for Laying out a Park in Brooklyn, New York: Being a Consideration of site and other Conditions Affecting the Design of Public Pleasure Grounds”, 1866, 86













Circulation Diagrams

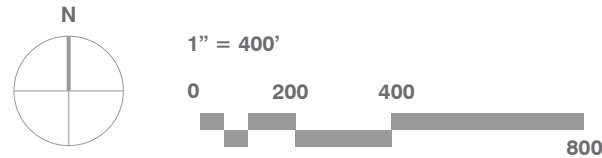
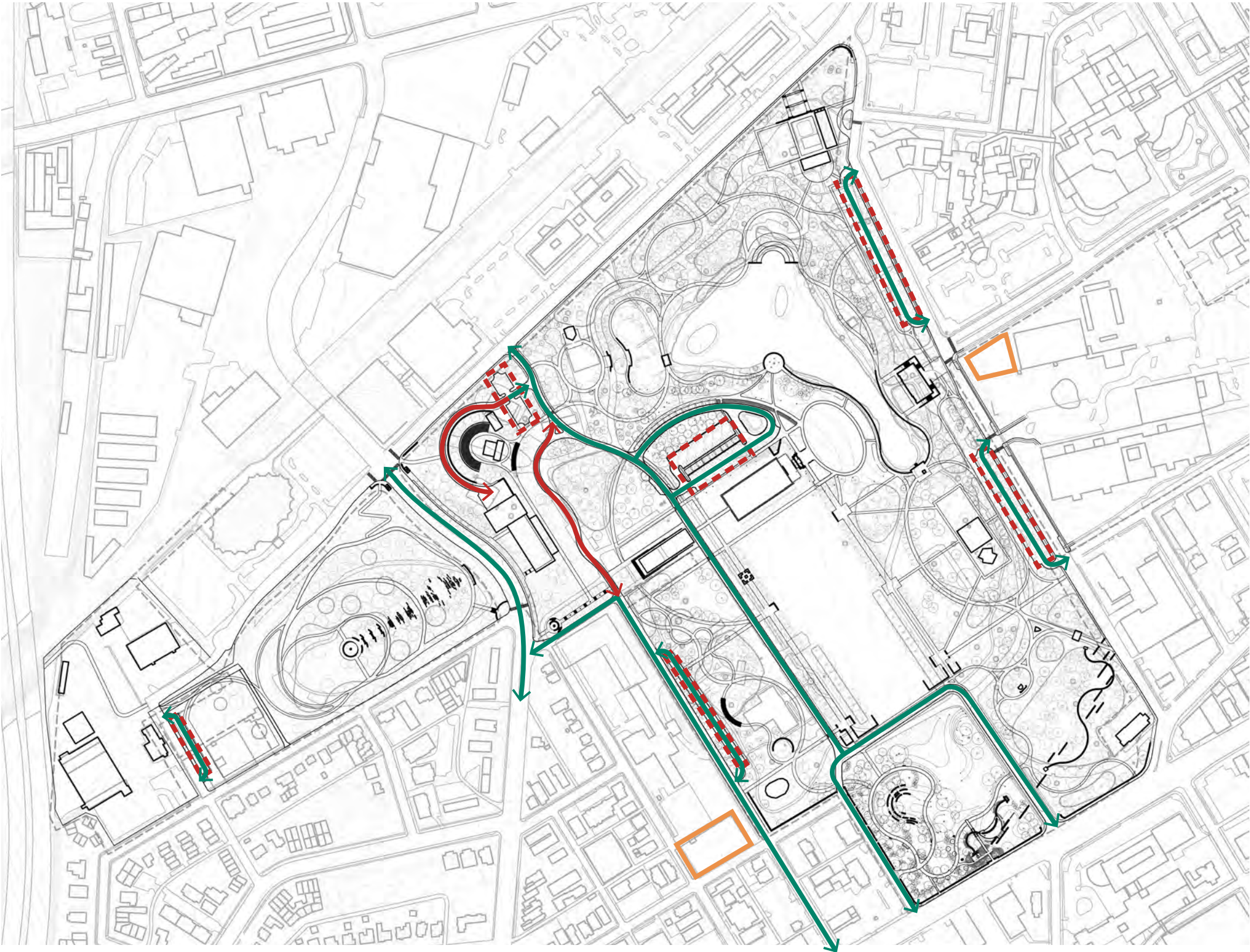
Vehicular Circulation

The concept plan shall be parking neutral, neither gaining or losing spaces as compared to existing conditions. It also proposes to move parking currently distributed throughout the park to the periphery, allowing the interior park spaces to be expanded and better connected.

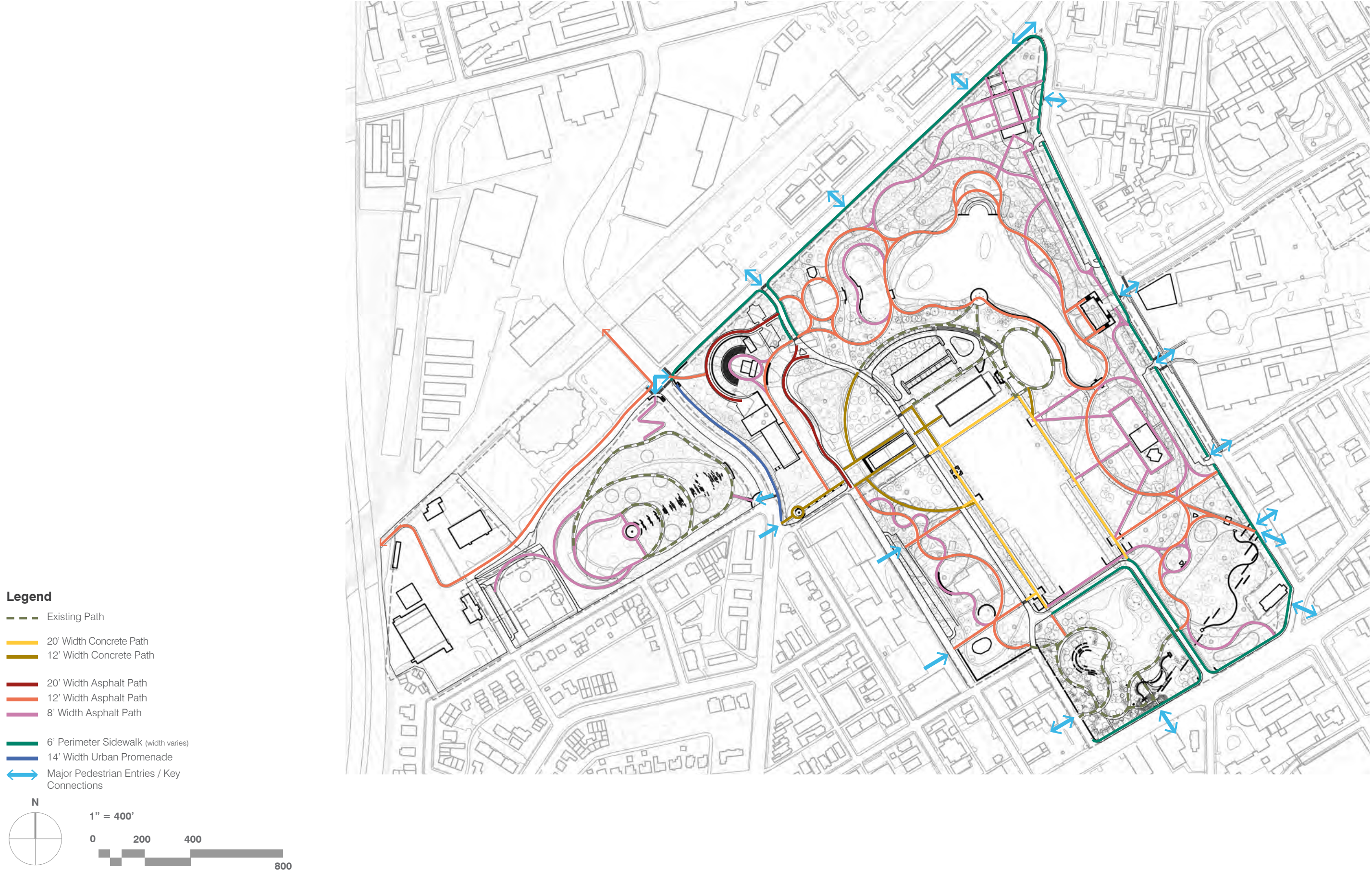
The consolidation of parking allows for the removal of 1.4 acres of asphalt.

Legend

- Vehicular Pathways
- Vehicular - Service/Emergency Access Only
- Parking
- Structured Parking



Path Network

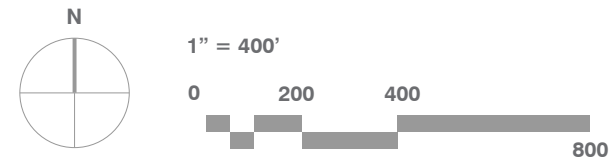


Path Distances

The concept plan seeks to prioritize pedestrian use of the park. The plan removes 1.7 miles of roads from the interior of the park, providing the opportunity to increase path distances from an existing 2.35 miles of trails to 7 miles.

Legend

- 7 Miles of Pedestrian Paths
- 1 Mile Loop Path



Program

Program Diagram

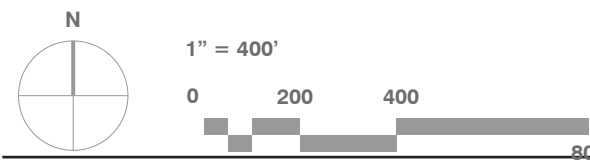
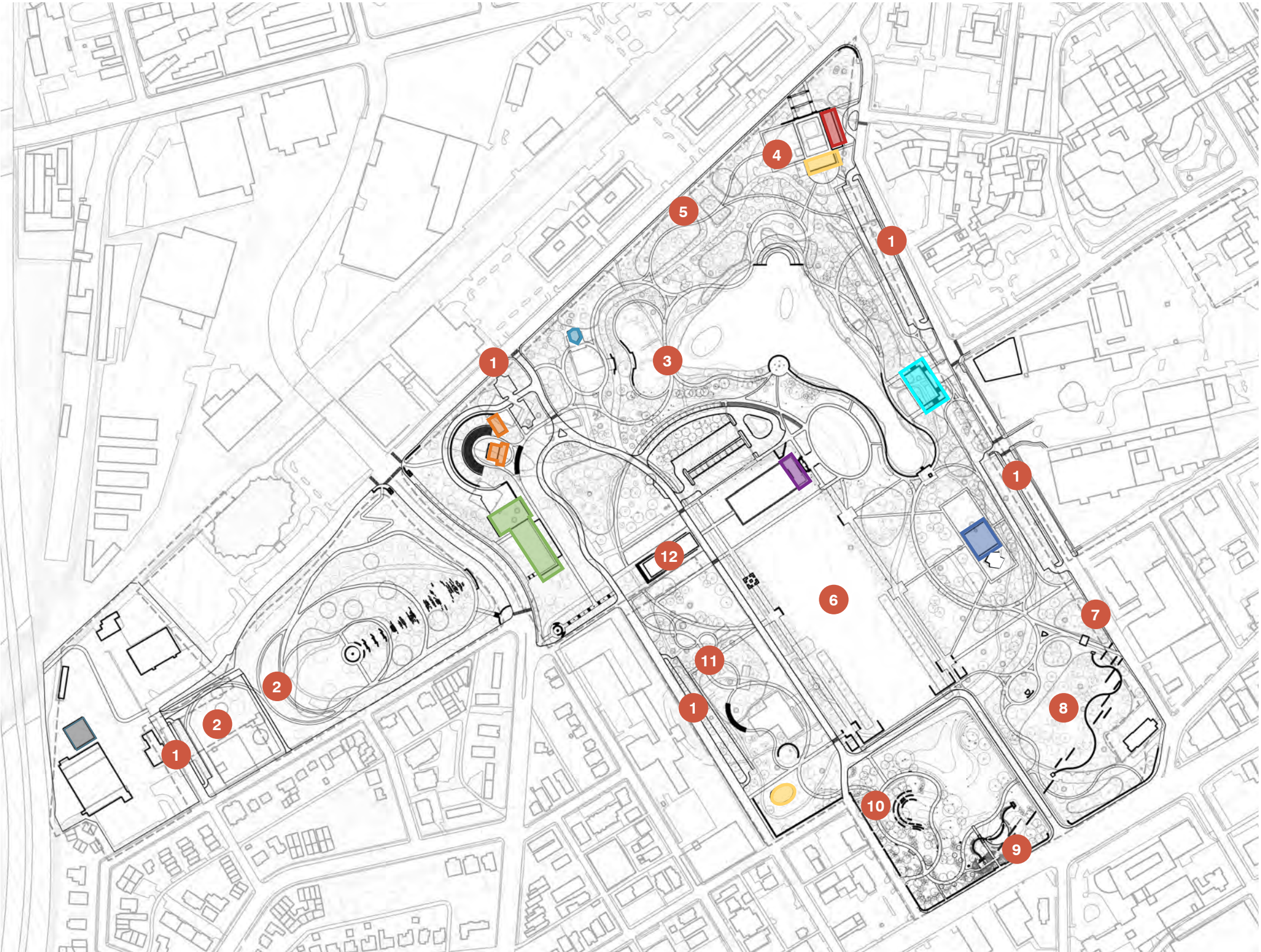
Landscape Program

- 1. Parking
- 2. Dog Parks
- 3. Existing Bridge At Lily Lake
- 4. Demonstration/Food Garden
- 5. Memorial Groves
- 6. Great Lawn
- 7. Existing Bridge at Lick Branch
- 8. Cockrill Spring Phase II
- 9. Cockrill Spring
- 10. Musician's Corner
- 11. West Playground
- 12. Reflecting Pool / Ice Rink

Architectural Program

Legend

- Parthenon Entrance
- Performing Arts Center
- Theatre
- Cafe
- Visual Arts Center
- Bandshell Events Pavilion
- Existing Croquet Shelter
- East Axis Building
- Maintenance Storage



Existing and Relocated Monuments

Relocated Monuments





- 1. Confederate Private Monument
- 2. Powdergrinding Wheels
- 3. Cannons
- 4. Victims of Violence and Children’s Memorial Garden, Women’s Monument
- 5. Locomotive
- 6. Natchez Trace Monument
- 7. Anne Cockrill Monument
- 8. Women’s Monument

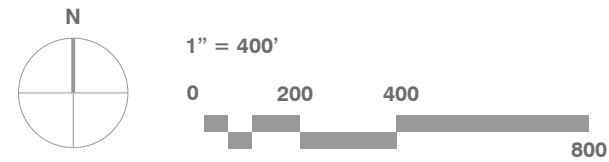
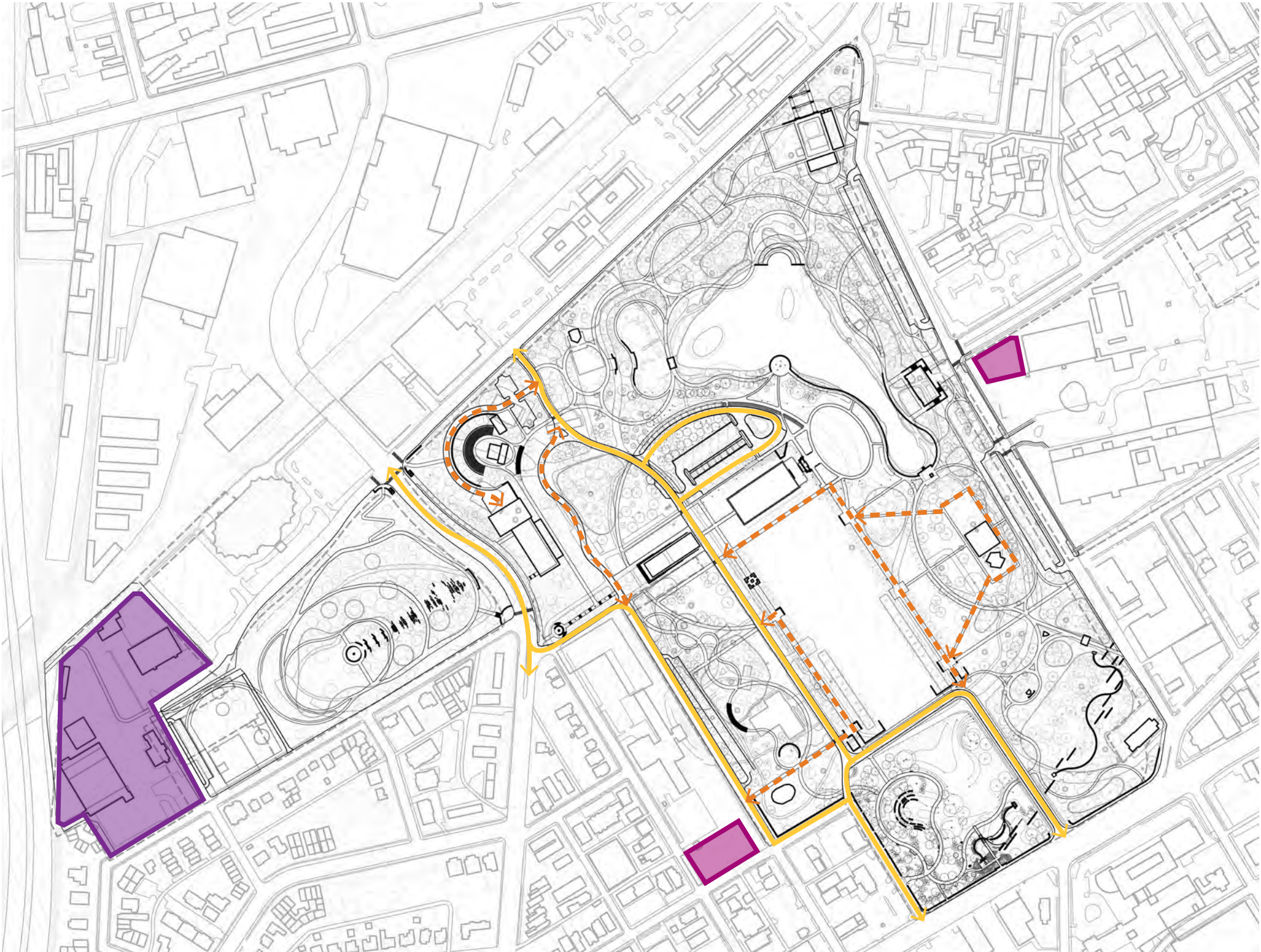
Existing Monuments

- 9. Gold Star Monument
- 10. Gunboat Tennessee Monument
- 11. Robertson Monument
- 12. Thomas Monument
- 13. Exposition Marker
- 14. Parthenon Marker
- 15. Shell Spring



Legend

-  Vehicular Access
-  Events Setup Only Vehicular Access
-  Overflow Parking
-  Vendor Parking

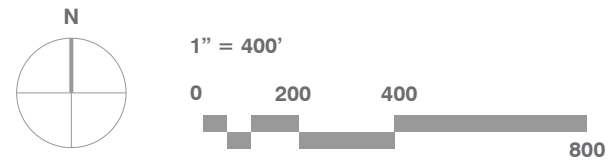


Planting Diagrams

Tree Planting

Legend

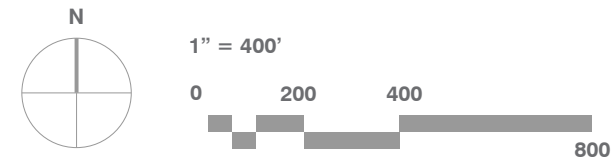
- Structured Tree Canopy Planting
- Park Canopy
- Ornamental Native Trees
- Cherry Walk / Grove
- Existing Allée



Ground Level Planting

Legend

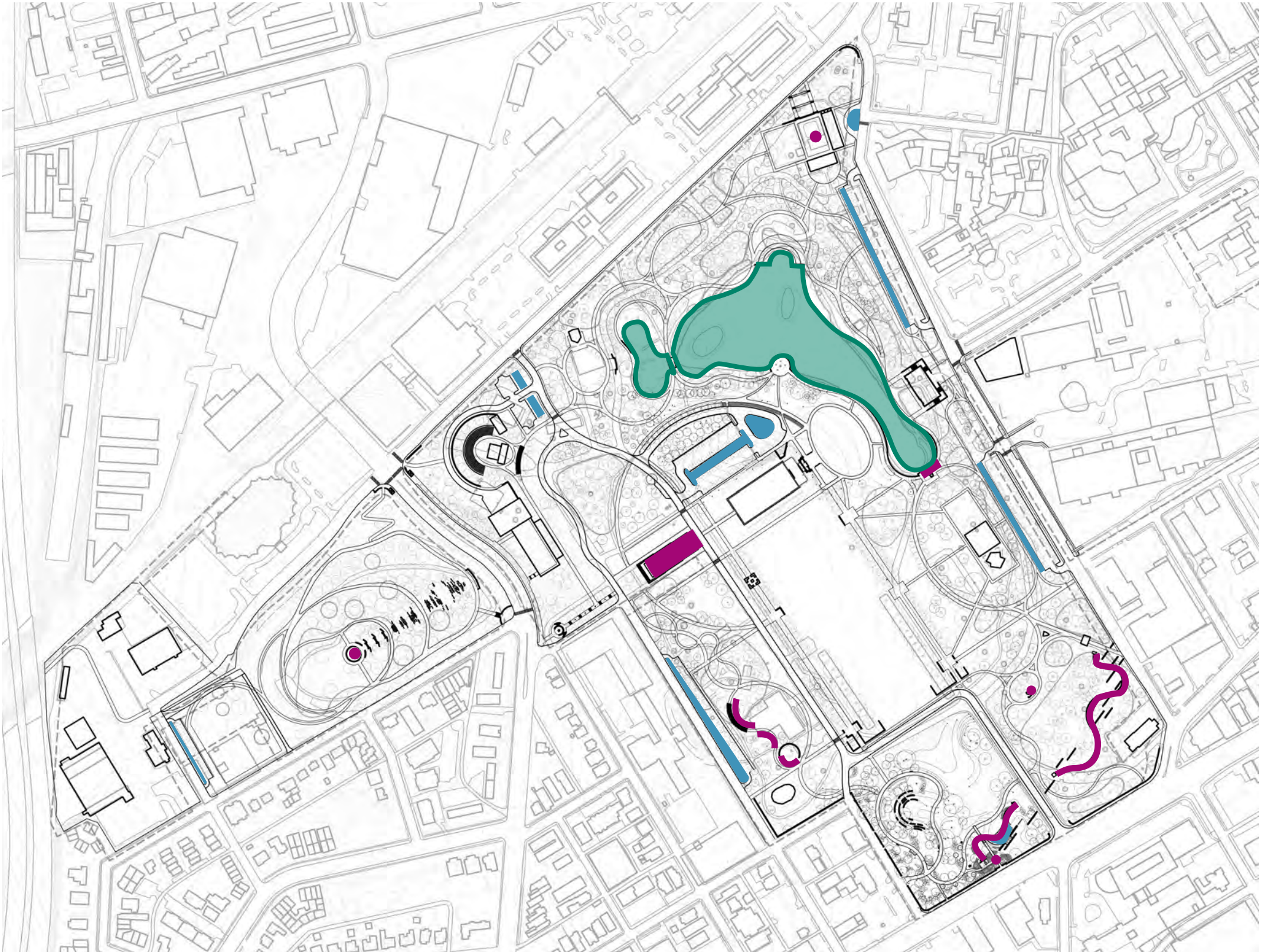
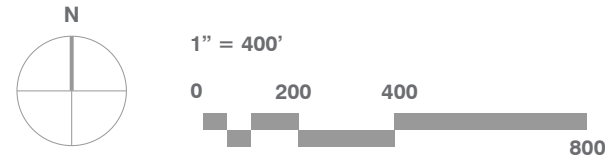
- Stabilizing Shrub Planting
- Lawn
- Garden / Perennial
- Meadow
- Rain Garden
- Unirrigated Turf
- Food Garden
- Structural Hedge





Water Diagram

- Legend**
- Rain Gardens
 - Fountains, Rills & Pools
 - Lake Watauga - aesthetic & water reuse feature



Water Analysis

Irrigation Diagram

The Concept Plan addresses water balance in a very preliminary manner, without the involvement of an irrigation consultant or civil engineer. However, from rudimentary calculations of site water balance available from phase 1 estimates, the design team was able to come to preliminary conclusions and recommendations.

The Concept Plan strives to reduce potable water use wherever possible. According to monthly calculations of water inputs to Lake Watauga from various sources including Cockrill Spring, direct precipitation, and surface runoff, about 64 million gallons of stormwater pass through Lake Watauga per year. Currently, all overflow from the lake goes into the storm sewer system, so millions of gallons of water which could be used for site irrigation are lost each year. Due to Lake Watauga’s large surface area of almost 5 acres, it is the best candidate for water storage for irrigation, as it is a large structure that already exists and has the capacity to store a large volume of water, about 1.5 million gallons in a 1’ depth of the Lake’s surface. The Concept Plan recommends that when improvements to lake edges are implemented that the lake level be allowed to fluctuate by 1’ to allow water to be stored in the lake for use in site irrigation. Further study would need to occur to understand the details of such a water storage and reuse system, and exactly how much potable water use could be reduced.

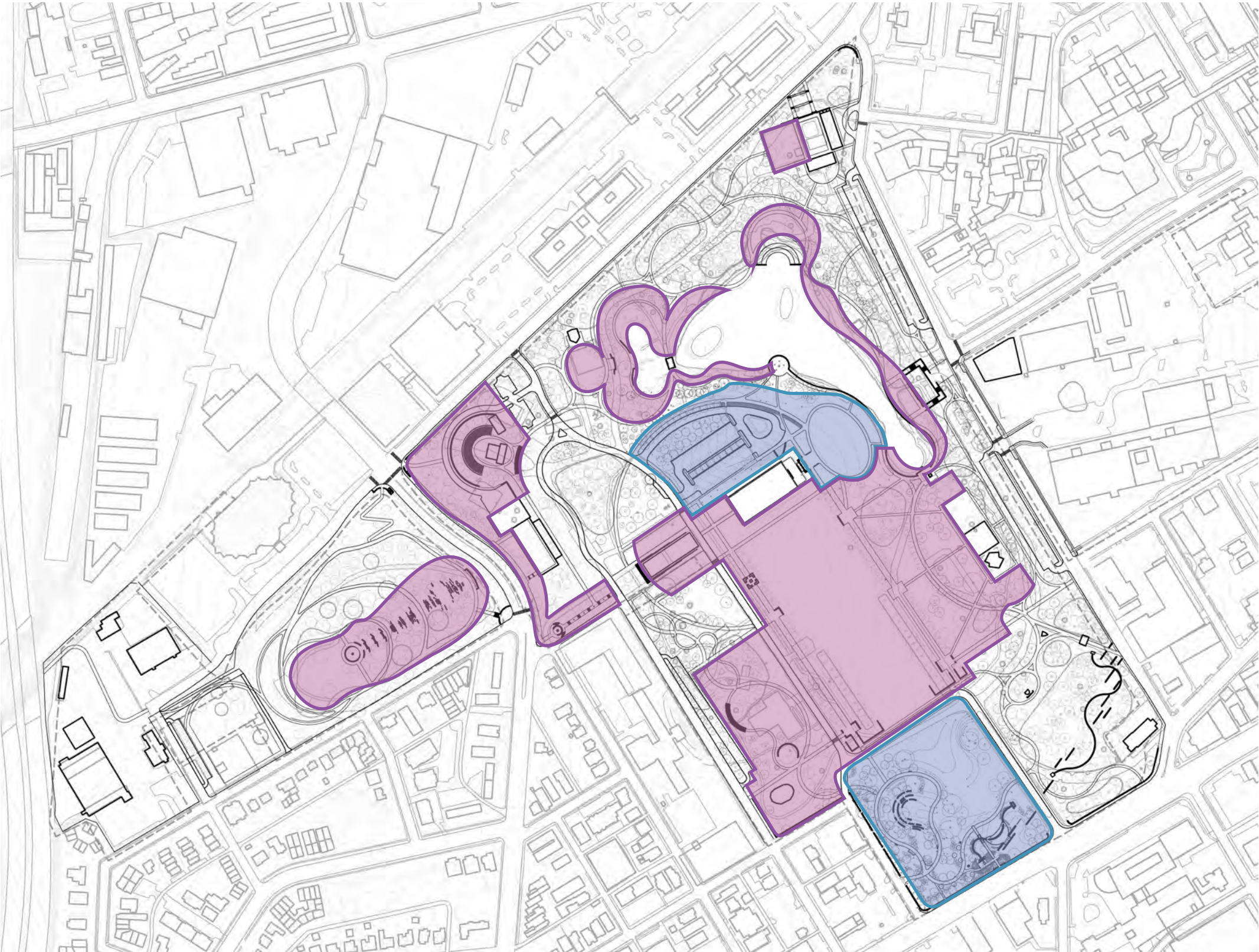
Improving water quality and watershed health are also a goal of the Concept Plan. Recommendations of this front include using best management practices like rain gardens in all newly developed impervious areas.

Legend

Phase I Irrigation

Future Irrigated Zones

In unirrigated areas, provide quick couples for existing trees



N

1" = 400'

0

200

400

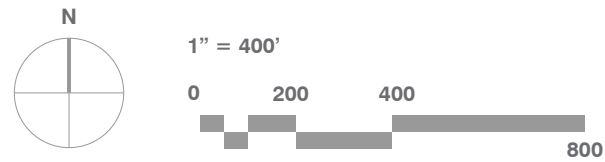
800

Grading Diagram



Legend

+500 Spot Elevation



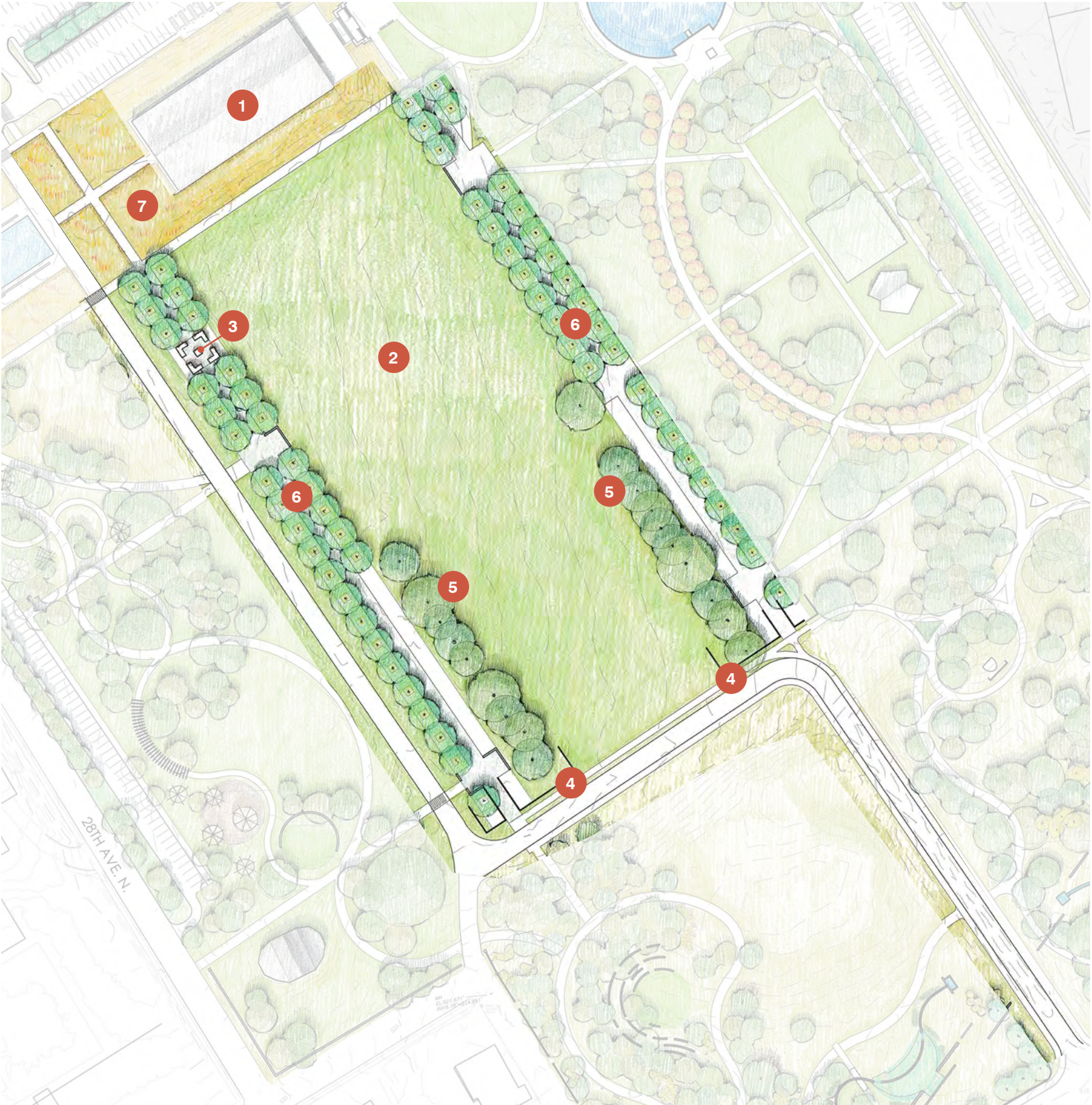
Projects and Phasing

Overall Projects Diagram

| | | |
|---------------------------------------|---|---|
| <u>Phase I (Under Construction)</u> | <u>Architectural Projects</u> | <p>Centennial Park houses important landscape program of play, communing with nature, special events, formal lawns and gardens, and other uses. It also includes important architectural program elements for the City of Nashville including the Centennial Art Center, The Centennial Arts Activity Center, the existing Bandshell, Events Shelter, and the Parthenon. In order to evaluate a phasing and construction strategy for Centennial Park - both the landscape and architectural program need to be closely considered. The projects diagram describes a series of discrete, but in some cases interconnected projects and a phasing strategy.</p> <p>The landscape projects have been grouped into a series of five phases which in some cases include subphases. The phasing of the landscape projects was considered to put the most impactful projects first, but if funding or partnerships become available, the order could certainly be reassessed.</p> <p>Most of the plan’s architectural components will be more expensive to develop than the landscape projects and require special considerations. For these reasons, architectural projects are identified separately. Architecture projects H, I and J are located on adjunct metro parks properties, and are outside the scope of the concept plan.</p> <p>A few phases and projects are sequence-dependent. These are projects that impact or eliminate an existing facility or program. In order to minimize the disruption to existing park uses the replacement facility should be developed first or an alternate strategy or interim accommodation identified so that existing uses are not displaced. Sequence-dependent projects are as follows:</p> <ul style="list-style-type: none">• Implementation of Phase 3a (Lily Lake) eliminates the existing Events Shelter. As a result, Architectural Project B (Bandshell Events Pavilion) should occur first. Because Architectural Project B (Bandshell Events Pavilion) requires adaptive re-use of the existing Bandshell from a performance venue to a special events pavilion, Architectural Project A should occur first.• Phase 2d (Lake Watauga Edges) eliminates parking lots, so Phase 2c (East Parking) should occur first.• Phase 4b (Playground) encompassed the footprint of the existing Arts Activity Center, so Project C (Performing Arts Center) should occur first.• Architectural Project A (Theater) eliminates the existing Police Building and Theater Division storage, so Architectural Project BB (Storage Building) should occur first.• Because D (Visual Art Center & Café) will require additional adjacent parking, Phase 2c (East Parking) should occur first. |
| 1a. Parthenon Parking | A. Theater | |
| 1b. Cockrill Spring | B. Bandshell and Events Pavilion | |
| 1c. Lake Watauga Water Quality | C. Performing Arts Center / Skywalk | <p>Most of the plan’s architectural components will be more expensive to develop than the landscape projects and require special considerations. For these reasons, architectural projects are identified separately. Architecture projects H, I and J are located on adjunct metro parks properties, and are outside the scope of the concept plan.</p> <p>A few phases and projects are sequence-dependent. These are projects that impact or eliminate an existing facility or program. In order to minimize the disruption to existing park uses the replacement facility should be developed first or an alternate strategy or interim accommodation identified so that existing uses are not displaced. Sequence-dependent projects are as follows:</p> <ul style="list-style-type: none">• Implementation of Phase 3a (Lily Lake) eliminates the existing Events Shelter. As a result, Architectural Project B (Bandshell Events Pavilion) should occur first. Because Architectural Project B (Bandshell Events Pavilion) requires adaptive re-use of the existing Bandshell from a performance venue to a special events pavilion, Architectural Project A should occur first.• Phase 2d (Lake Watauga Edges) eliminates parking lots, so Phase 2c (East Parking) should occur first.• Phase 4b (Playground) encompassed the footprint of the existing Arts Activity Center, so Project C (Performing Arts Center) should occur first.• Architectural Project A (Theater) eliminates the existing Police Building and Theater Division storage, so Architectural Project BB (Storage Building) should occur first.• Because D (Visual Art Center & Café) will require additional adjacent parking, Phase 2c (East Parking) should occur first. |
| <u>Landscape Based Projects</u> | D. Visual Art Center and Cafe | |
| 2a. Great Lawn | E. Parthenon Entrance Renovation and East Axis Building/Terrace | |
| 2b. Parthenon Axis West | G. Picnic Shelter Restoration and Cafe | |
| 2c. East End Parking | H. 440 Greenway | |
| 2d. Lake Watauga Edges | I. Storage Building | |
| 2e. Bandshell Events Pavilion Grounds | J. Sportsplex Parking Garage & 25th Ave. parking improvement | |
| 3a. Lily Lake and Wedding Gardens | | |
| 3b. Landscape Connector | | |
| 4a. Playground | | |
| 4b. CAAC Demolition | | |
| 4c. Cockrill Spring Phase II | | |
| 5. Flagpole Hill | | |



- 1. Parthenon
- 2. Great Lawn
- 3. Thomas Monument
- 4. Wall
- 5. Existing Allee Trees
- 6. Proposed Allee Trees
- 7. Meadow



This area is the main recreational and special events core for Centennial Park. The geometries of this area are clarified through the rearrangement of paths and newly planted allees that provide structuring planting to enclose the lawn. The existing allee trees on the southern section of the lawn remain. Lawn spaces are renovated and engineered to sustain heavy traffic and major events. Paths are sized to accommodate events and staging access for events.



Hyde Park, London, England



Champs Elysees, Wheat field Installation, Paris, France



Tuileries, Paris, France

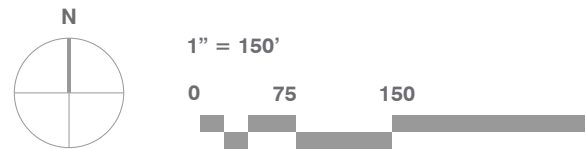


Tennessee State Capitol, Nashville

2b. Parthenon Axis West

This area extends the Beaux- Arts core geometries surrounding the Parthenon west to 31st Avenue. This area includes a reflecting pool that could double as a recreational ice rink in the winter months. From this pool, a set of landscape steps rise to a planted terrace just east of 28th Avenue North. On the slope leading to 31st Avenue, a set of axial plantings and landscape steps lead to a destination terrace along 31st Avenue.

- 1. Reflecting Pool
- 2. Landscape Steps
- 3. Meadow
- 4. Stepped Allee
- 5. Destination Terrace



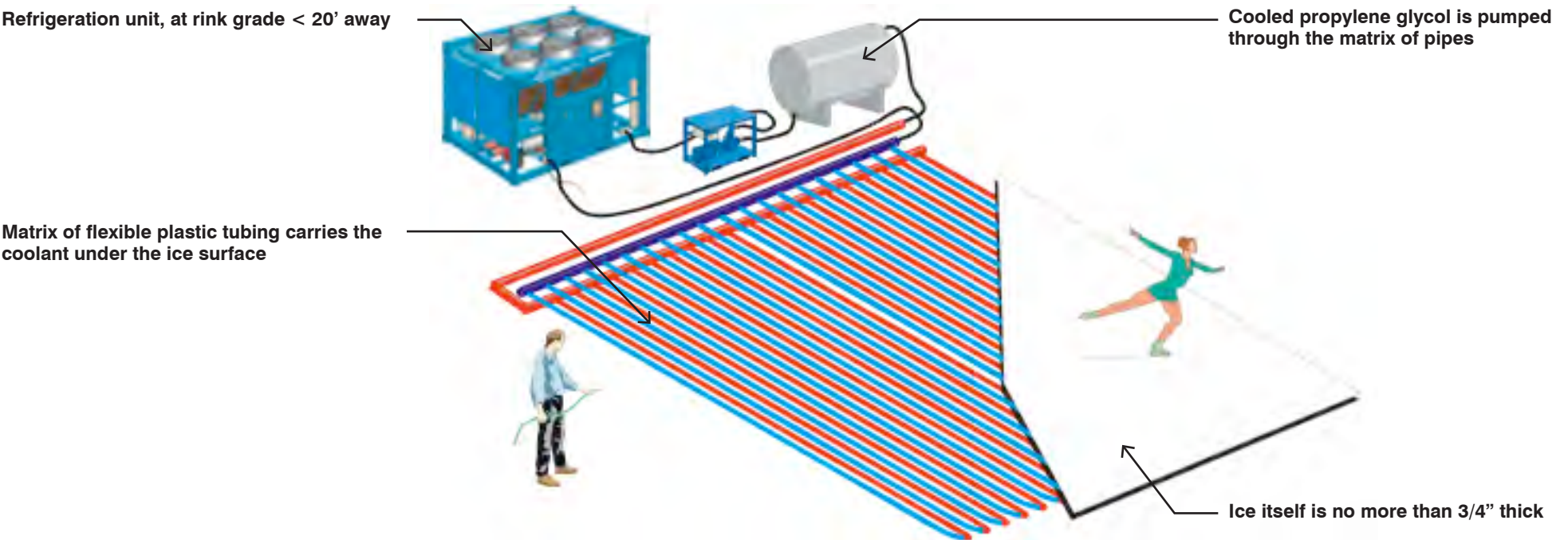
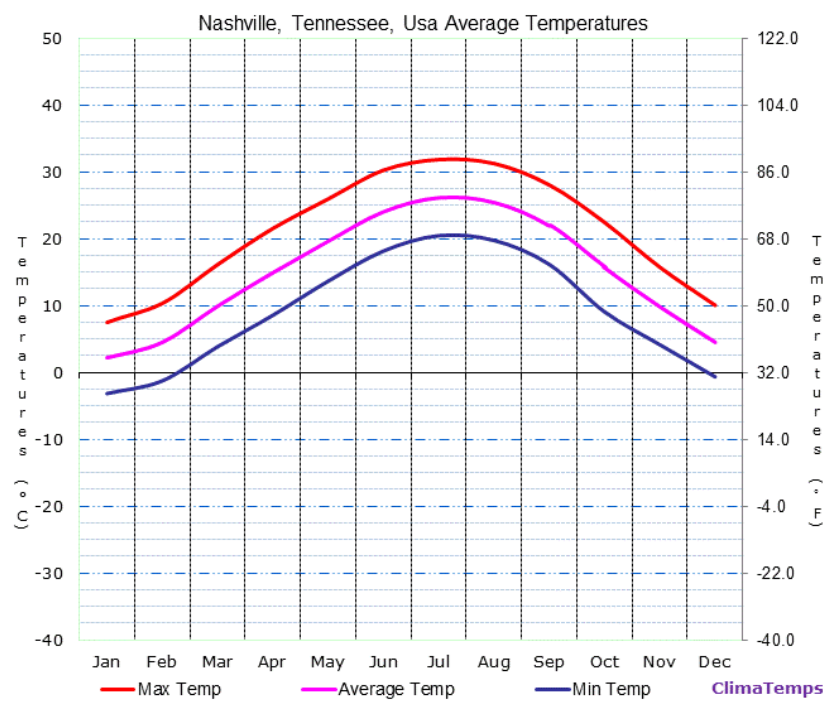
Ice Rink Precedents and Basic Components

A temporary ice rink can be located within an existing fountain as seen at the National Gallery of Art Sculpture Garden Ice Rink in Washington DC or placed on grade atop a surface that is rated to handle the extra load as seen at Dilworth Plaza in Philadelphia, which sits on top of a splash pad fountain.

Depending on the specific construction of the ice surface, a ice surface for skating can be maintained with outside air temperatures up to 54 degrees Fahrenheit. This does not take into account the influence amount of reflection or direct exposure to the sun. The average temperature of Nashville could support an artificially cooled ice rink from mid November until mid March. The ice needs to be cleaned after regular use; this can be done in the form of a specific ice cleaning machine (zamboni) or an attachment system that can be affixed to a standard tractor. The snow shavings collected in the process have to be distributed to facilitate melting; generally this is done adjacent to the rink.

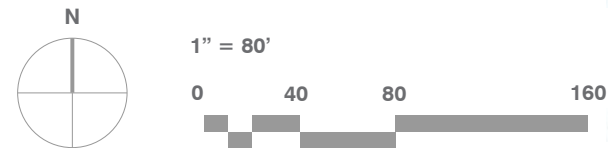


National Sculpture Gallery, Washington DC



2c. East End Parking

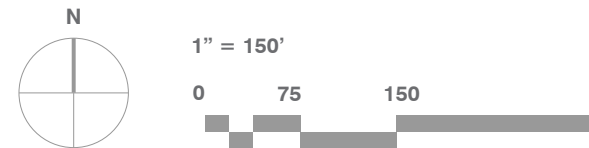
- 1. Parking
- 2. Rain Garden
- 3. Sidewalk



This area introduces more efficient parking to the park's east edge. A pedestrian sidewalk is added along the east side of the park, and rain gardens treat water flowing from newly developed parking areas.

2d. Lake Watauga Edges

- 1. Lawn
- 2. Lake Edge Planting
- 3. Source Fountain
- 4. Lake Steps
- 5. Robertson Monument



This area includes re-building of all edges of Lake Watauga, providing improved wall edges proximate to the Parthenon, Robertson Memorial. Planted edges are introduced in other areas along the lake perimeter allowing for free board water storage and improved habitat. The northeast corner of the lake is developed as a small gathering lawn, and provides steps down for access to the water's edge.



The Dell, Charlottesville VA



Central Park, New York City



The Dell, Charlottesville VA



The Dell, Charlottesville VA



Boston Common, Boston, MA



Boston Common, Boston, MA

- 1. Lawn
- 2. Cherry Walk
- 3. Great Lawn Overflow

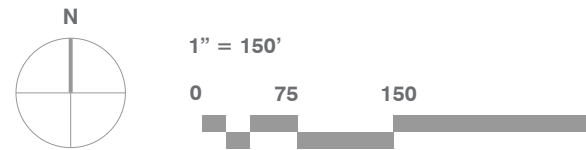


This area is the landscape surrounding the existing bandshell. Paths are formalized to allow this area to serve as overflow space for events on the Great Lawn, and to define a gathering around the bandshell itself. A cherry walk divides the bandshell grounds from the Great Lawn, and provides an ornamental display of blooms in early spring.



Existing Bandshell

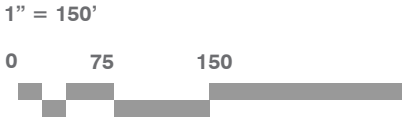
- 1. Lily Lake
- 2. Wedding Lawn
- 3. Memorial Groves
- 4. Overlook Terraces
- 5. Pavilion



This area entails the reintroduction of Lily Lake and the cascade into Lake Watauga at the existing Exposition-era bridge. The space of Lily Lake is conceived as a horticulturally rich aquatic garden with wetland perennial edges. Positioned to the northwest of Lily Lake, a special events lawn is proposed adjacent to the existing croquet pavilion. The lawn would be a space for small events like wedding ceremonies, with connections to overlook terraces with vistas to the picturesque beauty of Lake Watauga. The croquet pavilion would be renovated and repurposed as restrooms and event support space. With a new path, the landscape connector (involving the removal of an internal park access road), the north edge of the park is envisioned as a series of quiet gardens and memorial groves.



- 1. Existing Picnic Shelter
- 2. Play Lawn
- 3. Open Play Area
- 4. Tree-based Play Areas
- 5. Pergola
- 6. Great Lawn Overflow
- 7. Parking
- 8. Rain Garden



Just east of 28th Avenue N. is a playground that takes advantage of existing large shade trees and proximity to parking on the west edge. The southern portion of the play areas would have a more open character, as fewer existing trees are present in this zone. As one moves north, garden structures like the pergola punctuate the space. In the northeastern section of this zone, tree-based play could take advantage of the remarkable character of the existing large trees. The eastern portion of this plan area serves as Great Lawn events overflow.

In order for this entire project to be completed, the Performing Arts Center must be completed and Centennial Arts Activity Center (CAAC) building demolished. If the CAAC remains during initial construction of this phase, most of the playground could be constructed, and the remaining fragment built when the CAAC is removed.



Evelyn Court Playground, London



West 110 ST. Playground New York City



Brooklyn Bridge Park, New York City



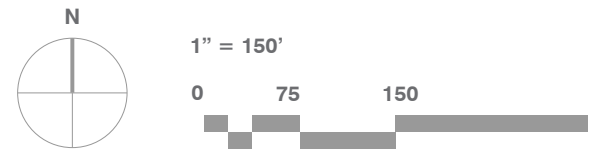
Cow Hollow School Playground, San Francisco



Tumbling Bay PLAYground, London, England

4c. Cockrill Spring Phase II

- 1. Rill
- 2. Existing Bridge at Lick Branch
- 3. Tennessee Gunboat Monument
- 4. Shell Spring
- 5. Perimeter Sidewalk
- 6. Seat Walls
- 7. Gold Star Monument



This area provides the opportunity to continue the design language begun in Phase I Cockrill Spring area. A rill feature would continue the language introduced on the west side of 26th Avenue, and suggest water flowing to the site's low point near the existing bridge at Lick Branch. Seat-height site walls would echo the Natchez trace wall that exists on the other side of 26th Avenue. Understory plantings would enliven an already impressive existing tree canopy. The road to the South of the funeral home would be removed, consolidating space for pedestrian access into the park from West End Avenue. Shell Spring, the existing bridge at Lick Branch, the Lick Branch sewer pipe, the Tennessee Gunboat monument, and the Gold Star monument would remain as relics of the era of public infrastructure improvements in Nashville.



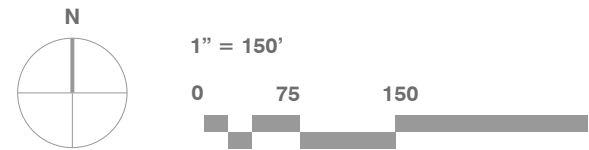
Rill at Rousham, Oxfordshire, England



Cockrill Spring rendering

5. Flagpole Hill

- 1. Terrace
- 2. Landscape Steps and Overlooks
- 3. Entry Wall
- 4. Small Dog Park
- 5. Large Dog Park
- 6. Parking
- 7. Rain Garden



This area is envisioned as a woodland park for recreation and fitness. Dog parks and parking are relocated to the west side of the hill. Relocated dog parks will be the same acreage as the current dog parks. The east side and west sides are selectively cleared to provide clear views downtown to the east, and the hills surrounding town to the west. A set of informal steps and terraces introduced to the east slope terminate in a destination terrace at the top of the hill. Edges of the tree canopy bordering these terraces would be amended with Tennessee native understory plants to accentuate the impressive views to the East and West. All civil war era relics and monuments will be relocated to this area to help interpret Flagpole Hill's strategic significance during the Civil War.



Franklin Park, Boston, MA



Nikko, Japan



Stern Grove, Yosemite CA

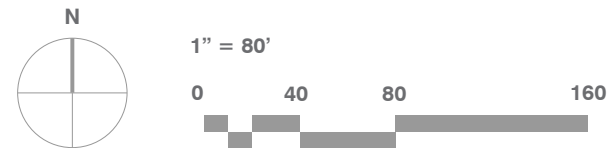
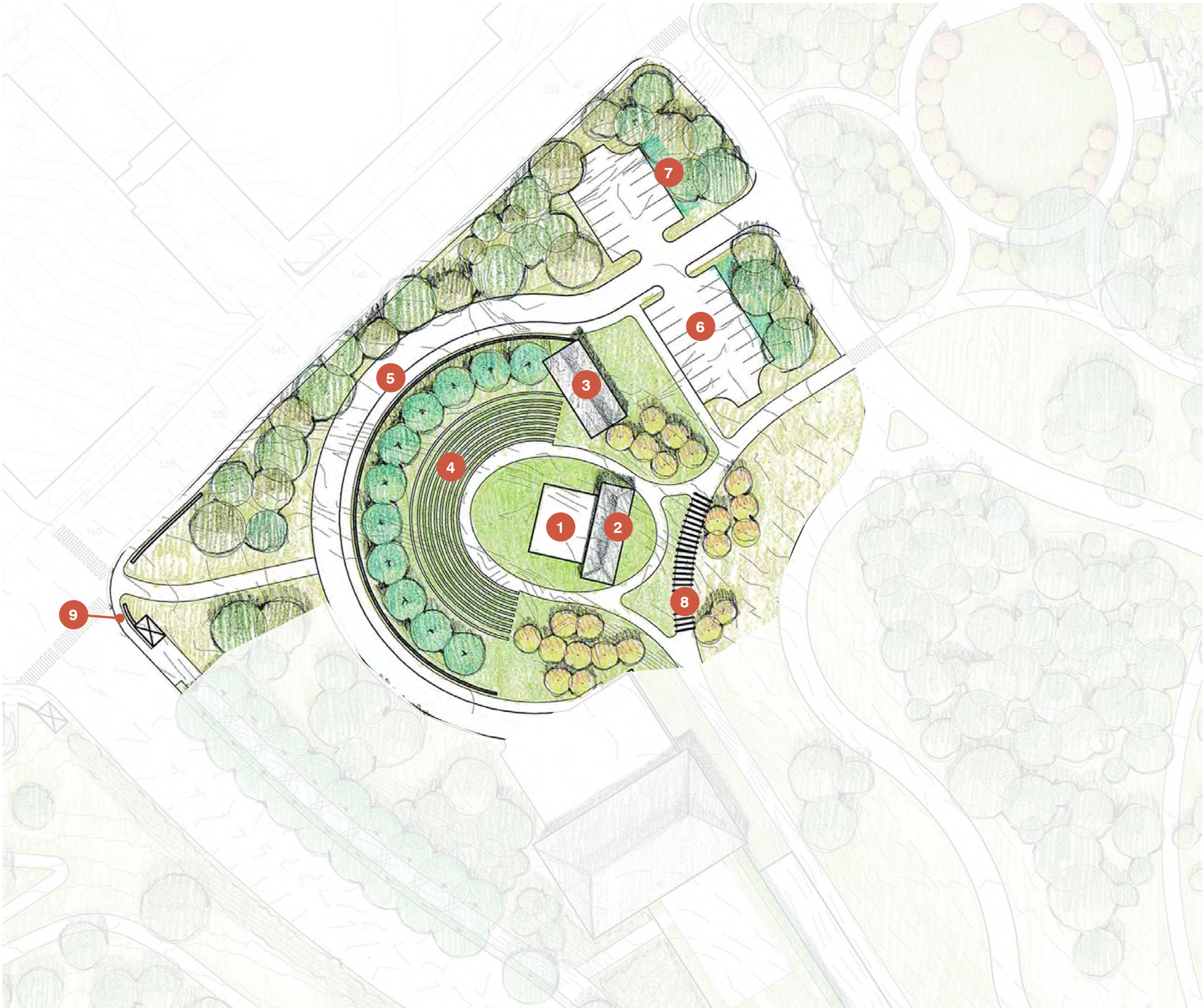


Stern Grove, Yosemite CA



Stern Grove, Yosemite CA

- 1. Stage
- 2. Stage Support Building
- 3. Public Interface Building
- 4. Seating
- 5. Service Drive
- 6. Parking
- 7. Rain Garden
- 8. Pergola
- 9. Entry Wall



This outdoor theater will anchor the park’s northwest corner at the 31st Avenue connector. This space will replace the bandshell as the park’s primary venue for large performances like Shakespeare in the Park and will complement the more intimate Musician’s Corner venue built in phase 1. The stage is surrounded by a large berm, which provides the height necessary to create good sight lines for audience members, and to buffer the performance space from the surrounding road sounds. Tiered seating on the berm would provide good views of the stage and park spaces beyond. A public interface building sits adjacent to the parking lot and provides ticketing, concessions, and restrooms, while a second building in the center of the theater space houses the stage and stage support.



Amphitheater at Swarthmore

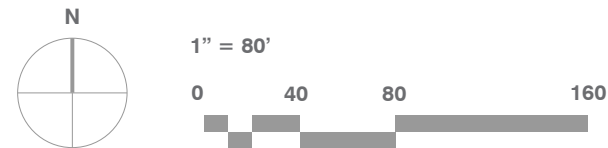


Outdoor Theater Rendering

B. Bandshell and Events Pavilion

This project adapts the existing mid-century bandshell into a large events space with the introduction of an additional covered structure. Events currently held in the Events Shelter (big band dances, etc.) would relocate to this new structure.

- 1. Bandshell
- 2. Events Pavilion

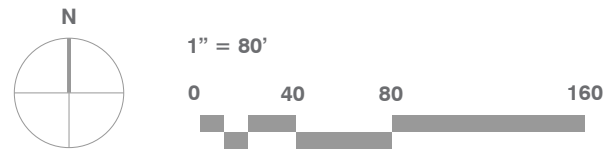


C. Performing Arts Center & Skywalk

This area centers around a new building that would accommodate programs currently housed at the Centennial Arts Activities Center including dance, theater, and music classes. The building would have a one-story portion, the roof of which would serve as a terrace that would be accessible from both the two-story portion of the building, and from pedestrian sidewalks along 31st Avenue.

To the west of the building, walkways along 31st would be wide, planted with large street trees and furnished with benches to allow that area to serve as a skywalk and promenade that would provide connections to pedestrian thresholds into the park and stunning views of the park and city skyline to the East. Fire access to the building would be provided by a 20' wide path east of the building. A service court would allow access to the building from the North.

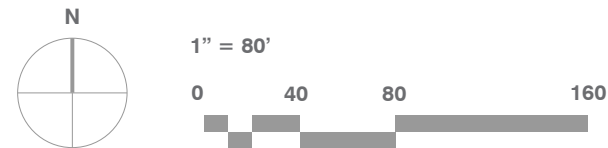
- 1. Performing Arts Center (2-story section)
- 2. Performing Arts Center (1 story section with roof terrace above)
- 3. Promenade/Skywalk
- 4. Service Court
- 5. Ground Level Terrace
- 6. Fire / Service Access



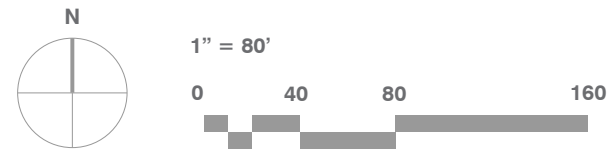
D. Art Center and Cafe

In this area, the existing historic Centennial Art Center (CAC) would be renovated for use as a café, and CAC program would be relocated to a new building to the northeast. The courtyard between these two buildings would become a space that recalls the footprint of the pool that was closed in the 1960s. The connection to Park Plaza will be strengthened by a set of terraced lawns to the north side of the court. A demonstration and food garden to the west of the courtyard would be used to supply some of the food for the café.

- 1. Arts Center
- 2. Cafe
- 3. Terrace With Water Feature
- 4. Dropoff
- 5. Rain Garden
- 6. Stepped Lawn
- 7. Demonstration / Food Garden



- 1. Terrace
- 2. East Axis Building and Terrace
- 3. Underground Parthenon Entrance
- 4. Parthenon Entrance Building
- 5. Restored Parthenon Stairs



This focus area contains two architectural projects. First is the new East Axis and terrace. The program for this structure is to be determined, but four possible scenarios for the configuration of this building exist:

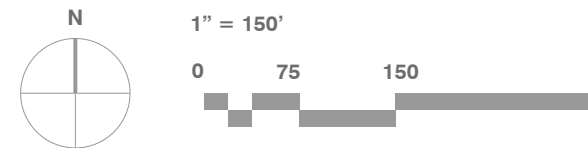
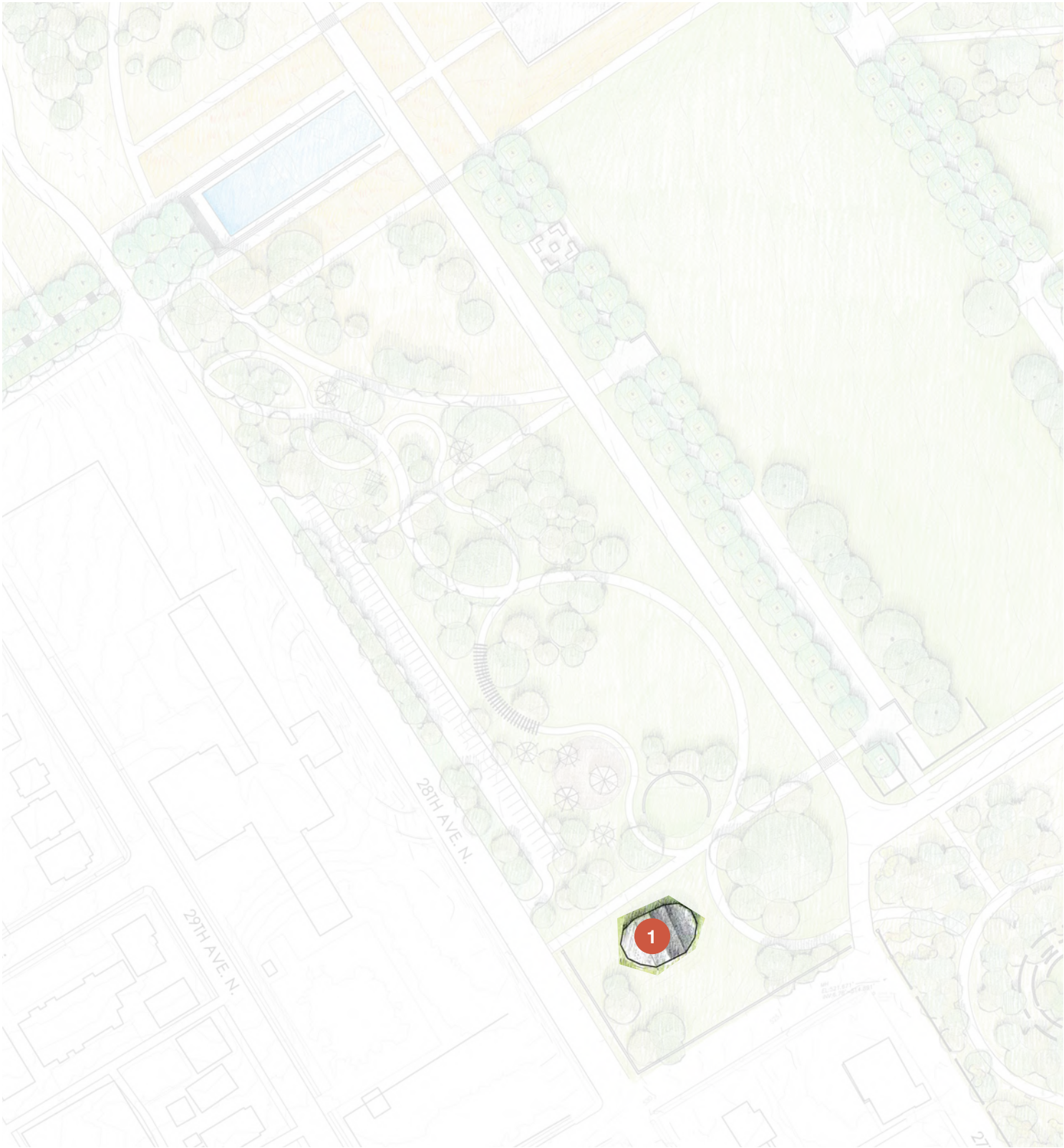
1. Landscape Terrace at lake level (no building)
2. One story building at street level with roof terrace
3. Building at lake level
4. 2 story building (one at lake level and one at street level).

In conjunction with this new building, the entrance to the Parthenon itself would be renovated and reconfigured. The entry point would move to the North, proximate to the dropoff area, away from the main façade of the building. This would allow the east steps to be renovated to resemble the stair configuration during the exposition and strengthen the relationship between the Parthenon and the Events Lawn constructed in Phase One. Provision for introducing natural light into the subterranean entry building (such introduction of glass block in the floor above) is recommended.



Exposition-era Parthenon steps

1. Picnic Shelter Restoration and Cafe

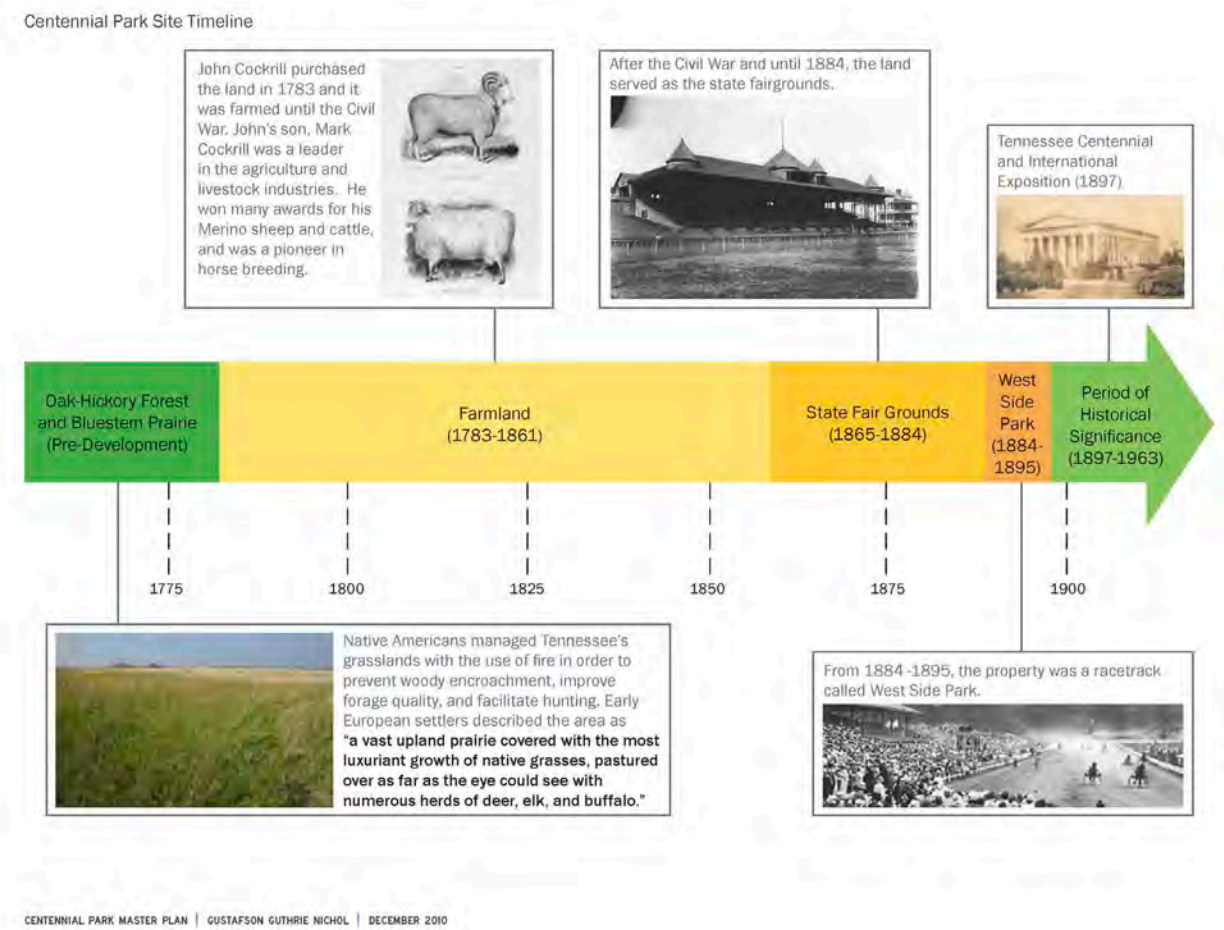


This project restores the historic roof structure and design of the existing picnic shelter and adapting it as a cafe. The cafe would have excellent proximity to the playground, Great Lawn and other core park destinations.



Existing Picnic Shelter circa 1942

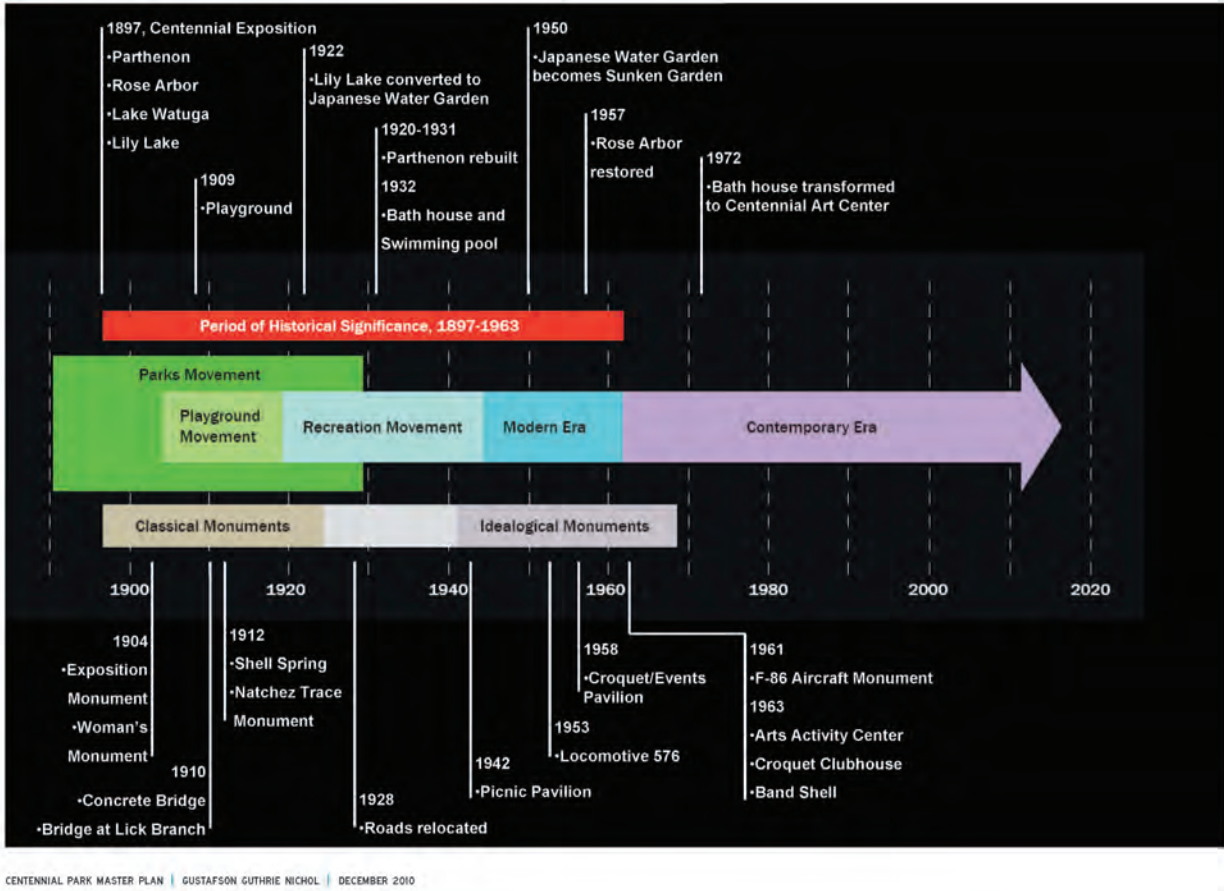
Historical Analysis Overview

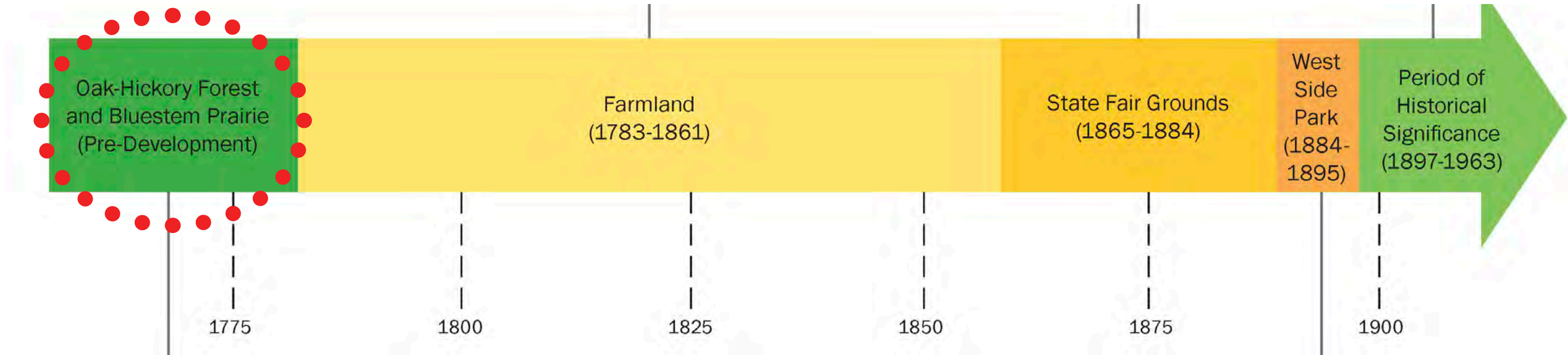


The 2010 Gustafson Guthrie Nichols Master Plan outlines the physical changes that have occurred on the Centennial Park Project site from the pre-development era (prior to 1775) to the present. While these time lines provide an excellent framework through which to track the way this piece of land has changed over the last 300 years, this list of events does not explain why Nashville is such an important city in the region, and why the project site itself has loomed so large in the city's history.

In order to responsibly design spaces for this site, the project team determined that an investigation into the larger context of this site's history was an absolutely critical step in working toward design solutions for this park. The following analysis strives to situate this piece of land in its greater geological, hydrological, cultural, and economic contexts. This exercise is not an attempt to provide an exhaustive history of the site, but is research in service to the future design of the park. The team is looking for stories that should be told about the site, about why this property has drawn visitors since the days before the first European colonists even arrived in the region, and why the park has continued to be central to the daily lives of Nashvillians today. This investigation is also an exercise in mining the past for forms that could help to reveal the existing logic of the land.

As such, the history of this site becomes an inclusive framework through which to understand the physical changes outlined in the GGN site time lines. Moving forward with this research in hand, the team can explore design solutions that resonate with the underlying geology that formed the land, meaningfully to tie into the altered water systems that flow through this site, and work to amplify the site's relevance as a space of recreation, a center for Nashville culture, and a place to revel in the city's rich past.





Time line from 2010 GGN Master Plan

Geology

Geology

Nashville’s current location and prominence as a regional urban center is in large part due to the underlying geology of the region. The city is located at the edge of the Outer Central Basin of Tennessee, directly south of the Highland Rim. As evidenced by the geological map of the state, the differences between these physiographic regions is largely based on underlying geological formations of the state.

The land in Nashville was formed around 400 million years ago, when the area where the city now stands was submerged under a great inland sea. The accumulation of sea life created the fossil-rich limestone the city sits upon. As the sea retreated, newer layers were deposited on the land. As the area sat on a shallow continental shelf, deposits of algae formed shale. Later, as rivers covered that layer with silt and clay, silt stone was formed. 330 million years ago, the three layers folded into a broad up warp called the Nashville Dome, which eroded away, exposing the limestone substrate below. Landforms on and around Nashville reflect this underlying geological structure.

Image: Gallant, Roy A., and Anne Canevari Green. 1986. Our restless earth. New York: F. Watts. page 40

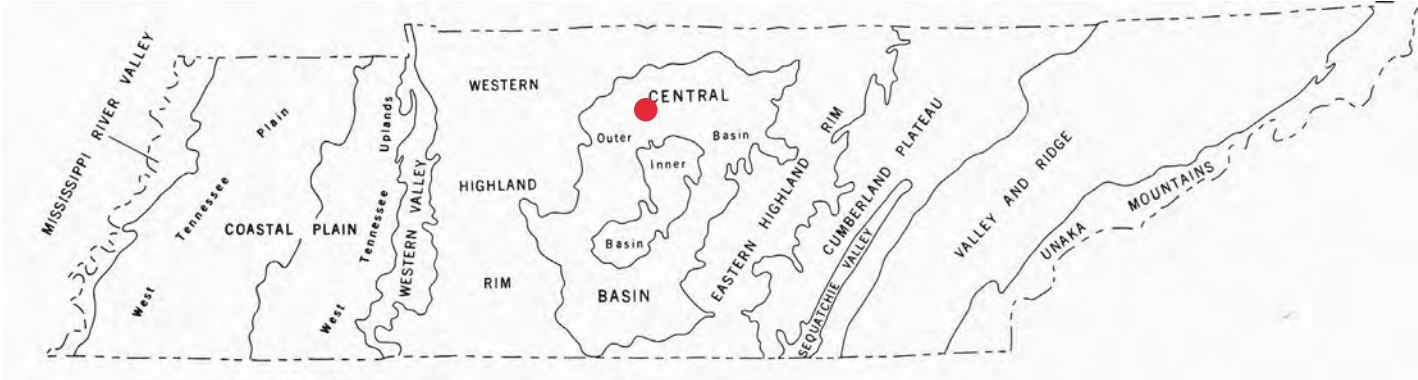


Short Mountain
At the Eastern Highland Rim, with undulating hills typical of Central Basin in foreground

Image: <http://commons.wikimedia.org/wiki/File:Little-duck-river-step-falls.jpg>

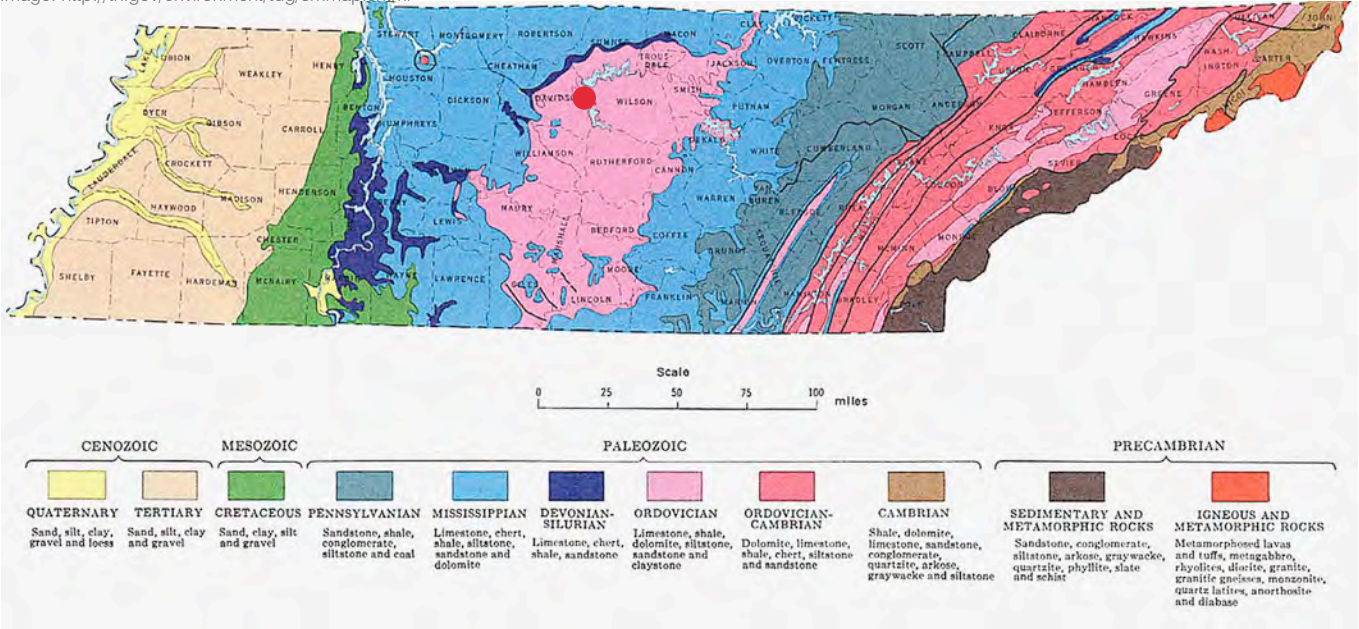


Duck River Step Falls
At transition between Highland Rim and Central Basin



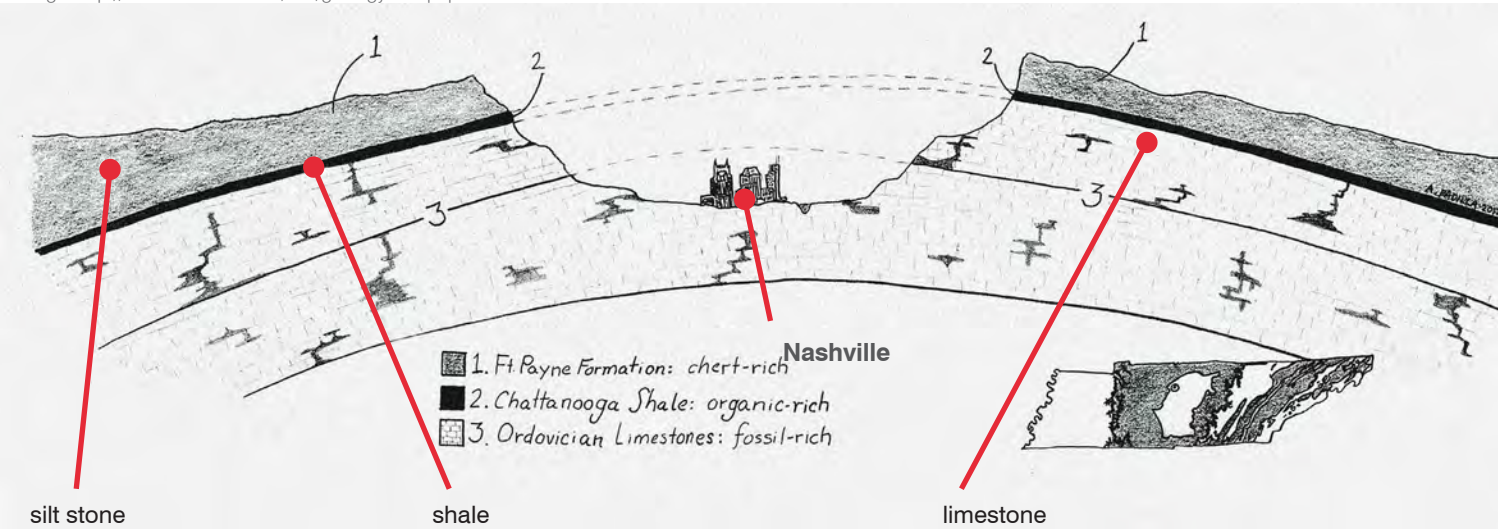
Physiographic Regions of Tennessee ● Project Site

Image: <http://tn.gov/environment/tdg/smmmap.shtml>



Geological Map of Tennessee ● Project Site

Image: <http://www.vanderbilt.edu/ees/geologywalk.php>

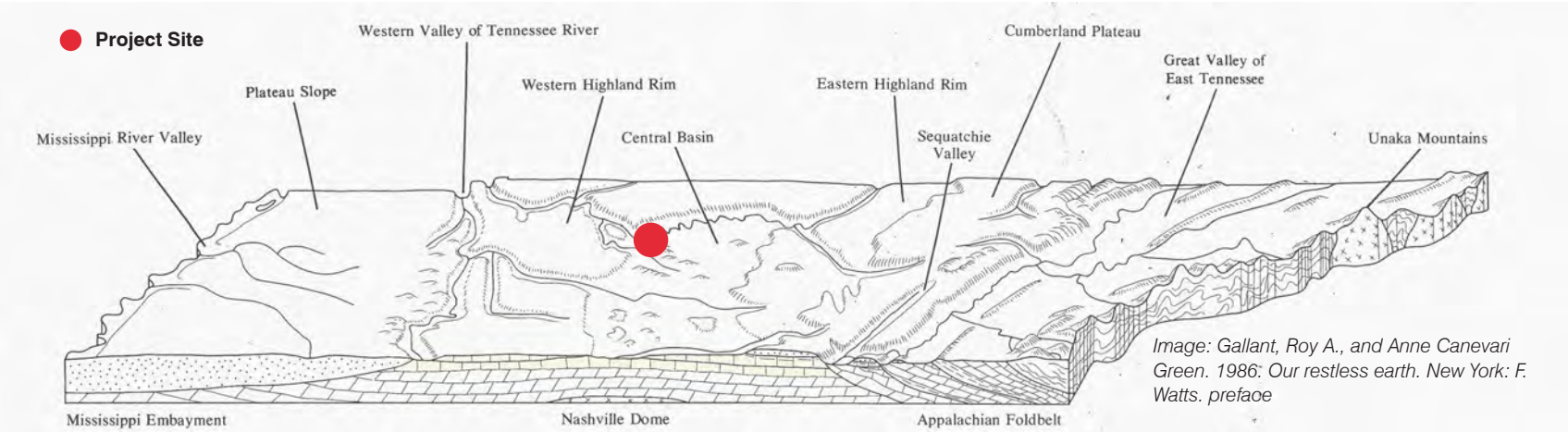
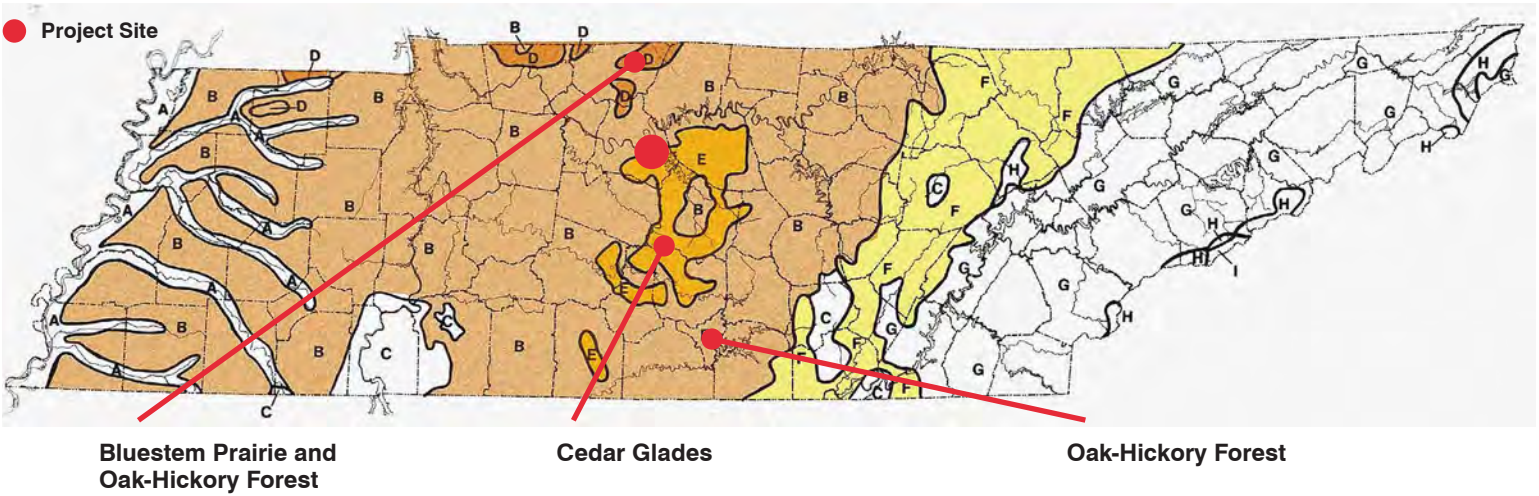


Conceptual Section of Nashville’s Geology

Plant Ecology

Plant Communities

Due to its geology of exposed limestone, the land around Nashville is host to unique communities of plants adapted to these conditions, such as Cedar Glades. As settlers began to cultivate the land, they also found that these limestone based soils favored the growth of grasses used for animal husbandry, leading to a legacy of horse racing as a popular spectator sport in the city. A plant palette derived from plants suited to the regional conditions could provide a renewed diversity to the plantings at Centennial Park, and would be well adapted to the thin soils found on site.



Zone 1 | no soil, no plants



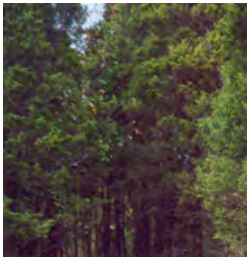
Zone 2 | 0-2" soil, Gravelly Glades



Zone 3 | 2-8" soil, Grassy Glade



Zone 4 | 8-12" soil, Xeric Limestone Prairie



Zone 5 | over 12" soil, Cedar Woods



Zone 6 | over 12" soil, Oak-Hickory Forest

Images: <http://capone.mtsu.edu/gladectr/pages/gladetypes.html>

Agriculture, and Evolving Productive Ecologies

Native Agricultural practices 1100 YBP - 1796 AD

Nashville has an evolving history of agriculture that relates to its geology. These developments have both driven development of the state and profoundly changed the landscape of the region. Mississippian cultures, which thrived from about 1100 YBP to 1600 AD, developed an economy around corn production in the alluvial soils around regional rivers. This practice allowed them to form large settlements and develop a complex material culture. Native peoples of the Southeast were known to grow some indigenous grains, like Chenpod, Maygrass, and Little Barley. Grasses which grew well in the mineral laden limestone soils of the Nashville basin, including Andropogon, Erianthus, Panicum and Sporobolus supported the grazing of wild ruminants that enabled hunting. Native cultures often managed these open areas through burning.

With the collapse of this culture with the introduction of European diseases, there is a gap in understanding of Native cultures between around 1600 and first European contact in the 1700s. However, the first European settlers to the Nashville area describe numerous tribes including the Shawnee, Cherokee, Chicasaw, Creek and Apalachee, some of whom are recorded to have practiced agriculture to supplement hunting and gathering.

Practices included intercropping of beans, corn, and squash and a field pattern of mounds that helped prevent erosion and consolidate otherwise thin soils. This mound typically took a spatial pattern of 1' tall x 3' wide mounds 3' apart in large plots. Excess food produced in these plots was often served at large communal gatherings.

These tribes also utilized native tree fruits and nuts, including red and white mulberries, persimmons, walnuts, chestnuts, plums, dwarf chinguapins and plums (Prunus chिकासa) as a mainstay of their diets.

http://en.wikipedia.org/wiki/Mississippian_culture#mediaviewer/File:Chromesun_kincaid_site_01.jpg



Corn and the Mississippian Culture

http://www.nps.gov/wica/photosmultimedia/photo%2Dgallery%2Dwildflowers%2Ehtm?eid=133105&ald=167&root_aid=167&sort=title&startRow=82#e_133105



Indigenous Grains

http://en.wikipedia.org/wiki/Sorghastrum_nutans#mediaviewer/File:SorghastrumNutans.jpg



Maygrass

[http://en.wikipedia.org/wiki/Hordeum_pusillum#mediaviewer/File:Hordeum_pusillum_\(7495179082\).jpg](http://en.wikipedia.org/wiki/Hordeum_pusillum#mediaviewer/File:Hordeum_pusillum_(7495179082).jpg)



Little Barley

[http://en.wikipedia.org/wiki/Andropogon_gerardi#mediaviewer/File:Andropogon_gerardii_\(3904160434\).jpg](http://en.wikipedia.org/wiki/Andropogon_gerardi#mediaviewer/File:Andropogon_gerardii_(3904160434).jpg)



Andropogon

<http://plants.ifas.ufl.edu/images/sacgig/sacgig1.jpg>



Erianthus

http://en.wikipedia.org/wiki/Panicum#mediaviewer/File:Panicum_phragmitoides_MS_1830.JPG



Panicum

http://en.wikipedia.org/wiki/Sporobolus#mediaviewer/File:Starr_090205-2349_Sporobolus_virginicus.jpg



Sporobolus

Native Grasses

<http://www.virginiaplaces.org/agriculture/natagri.html>



Mound Pattern

<http://www.pinterest.com/pin/153826143495035128/>



Beans, Corn and Squash grown in unison

[http://en.wikipedia.org/wiki/Morus_\(plant\)#mediaviewer/File:Morus_alba_FrJPG.jpg](http://en.wikipedia.org/wiki/Morus_(plant)#mediaviewer/File:Morus_alba_FrJPG.jpg)



Fruit and Nut Trees

Indigenous Crops

Nashville springs and the Great Salt Lick

Nashville Natural Advantages

The geological substrate in Nashville also created special conditions that made the site an attractive place to both animals and people. The underlying limestone dissolves easily, creating ground that interacts with water in unusual ways. Nashville has numerous springs, which provided plentiful water sources and is on the banks of the Cumberland River. The porosity of the ground also meant wastes dissolved quickly into the ground water table.

Nashville was also the site of the Great Salt Lick, an area directly West of the Cumberland River, where mineral deposits attracted game in search of minerals missing from their regular diets. These herds of game in turn attracted people to hunt them. Signs of native people still exist in the Nashville area. Haunting mounds sites of the now vanished Mississippian culture still serve as signs of early human habitation in the area.

Features of Karst Topography

Karst Limestone formations result in landscape features that make Nashville an appealing place to settle: numerous springs and good infiltration

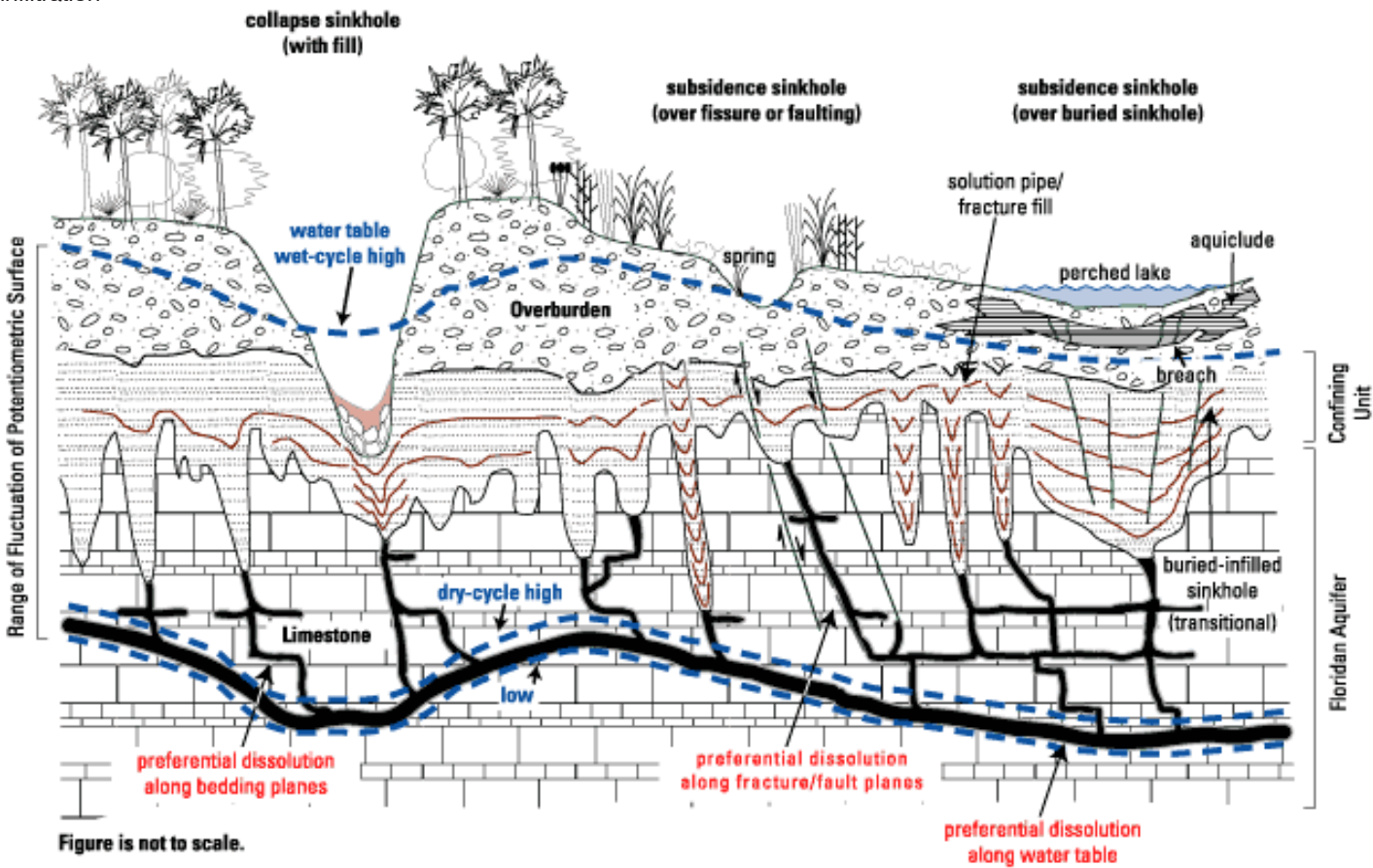


Image: http://www.nationalatlas.gov/articles/geology/a_karst.html

The Great Salt Lick

Nashville was once the site of a great salt lick on the South side of the Cumberland River, which attracted game in search of minerals missing from their regular diets.

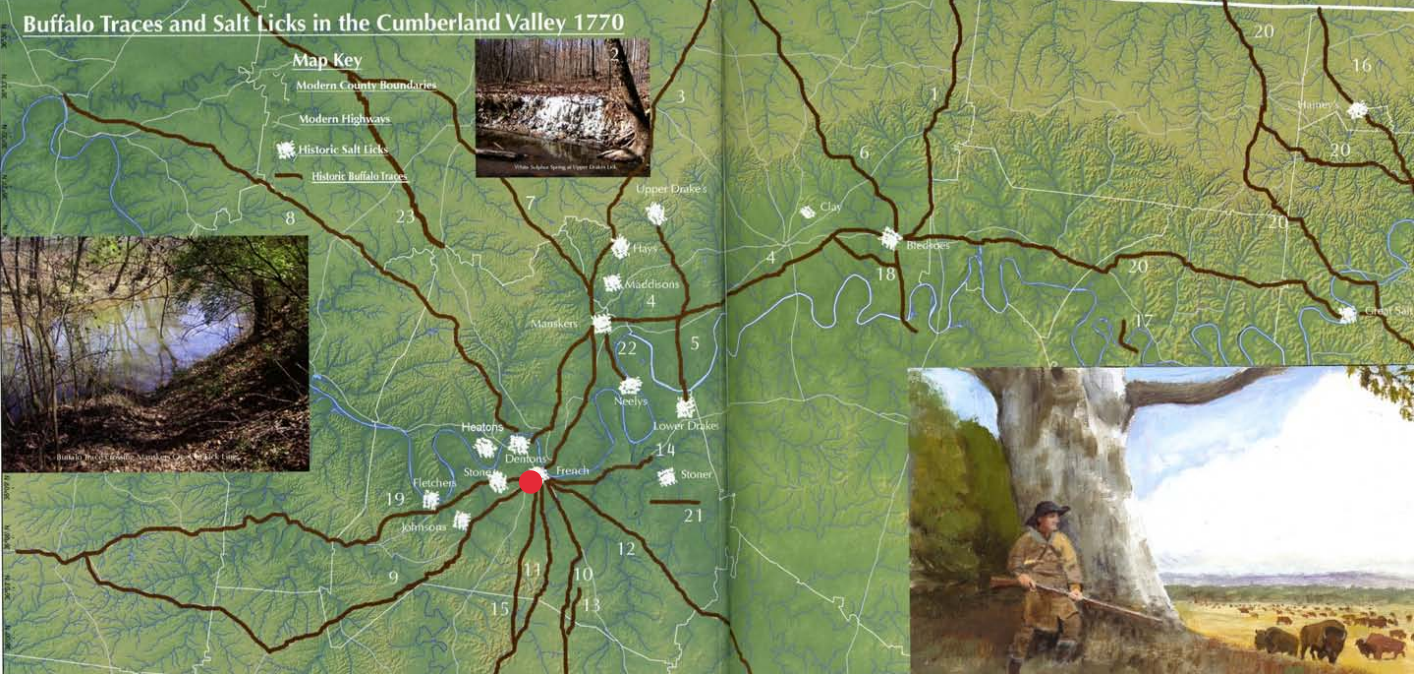


Image: *Founding of the Cumberland settlements: the first atlas, 1779-1804, pg 12-13*

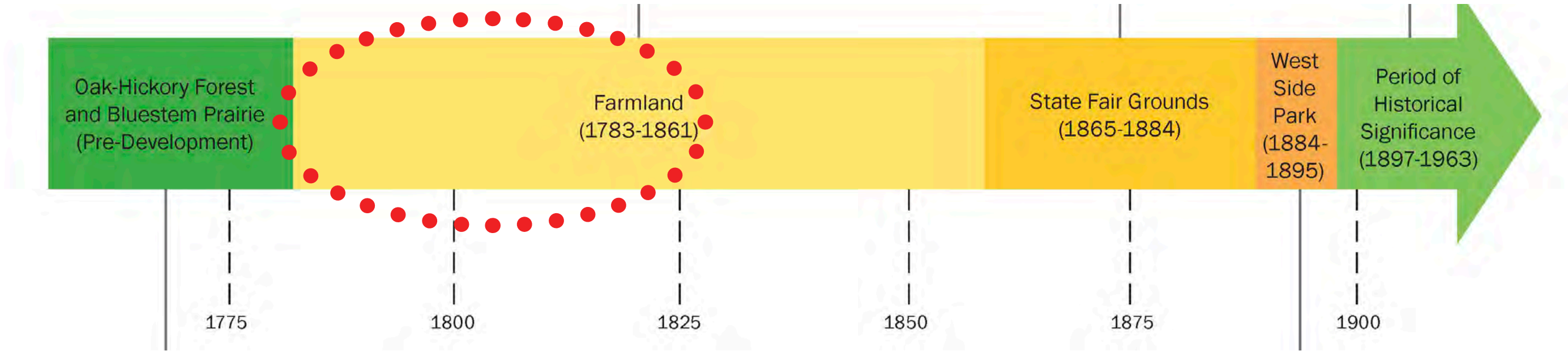
● Project Site

Pre-colonial Settlement

Numerous locations along the game paths surrounding Nashville show signs of the Mississippian Mound building culture that vanished before European settlement



Image: <http://www.nps.gov/common/uploads/photogallery/akr/park/natr/299162B5-1DD8-B71C-07FA622EF67FAD35/299162B5-1DD8-B71C-07FA622EF67FAD35.jpg>



Time line from 2010 GGN Master Plan

Settlement History (1780s – 1830s) the Formation of Nashville (cont'd)

Early Settlers

The Tennessee Road brought settlers from North Carolina and Northeast Tennessee to Middle Tennessee and Nashville, and was the route taken by Nashville founder John Robertson’s party in 1779. Settlements developed around Forth Nashborough (later Nashville) at the site of the Big Salt Lick.

Anne Cockrill, sister of the city founder John Robertson, traveled to Nashville on with the Donelson Flotilla in 1780. She married John Cockrill and they were granted much of the land that is now the at the Centennial Park site by the government of North Carolina.

The Robertsons and Cockrills were very early English speaking Caucasian settlers to the Nashville area, and subsequent settlers followed numerous paths into the region, but all who traveled by land had to cross the steep and treacherous Cumberland Mountains to enter the region

As the first white settlers began to populate the area, they continued to use historic game paths leading through the hills surrounding the city to the Great Salt Lick. This “spoke and wheel” pattern persists today as the dominant spatial organization of the city as major transportation routes re-used these existing paths.

Original Land Grant Boundaries over Contemporary USGS map

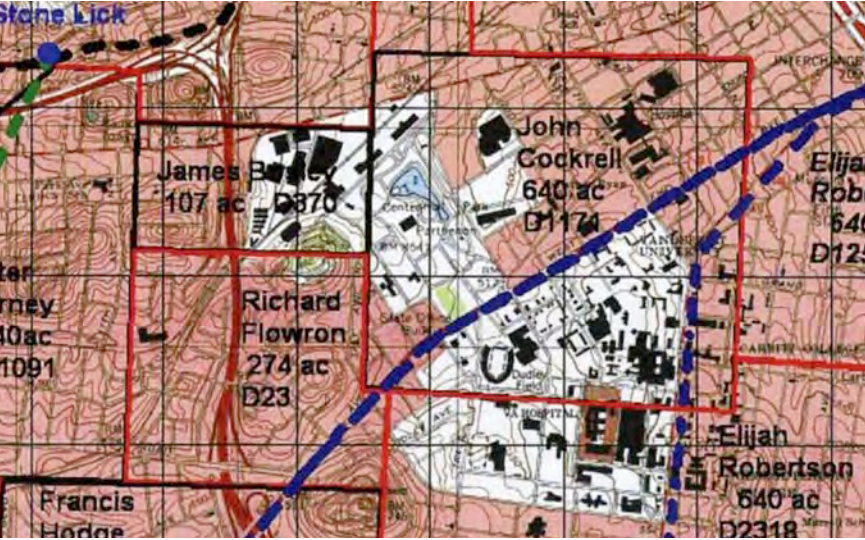


Image: Founding of the Cumberland settlements: the first atlas, 1779-1804, pg F7

Paths of Donelson and Robertson Parties to Nashville

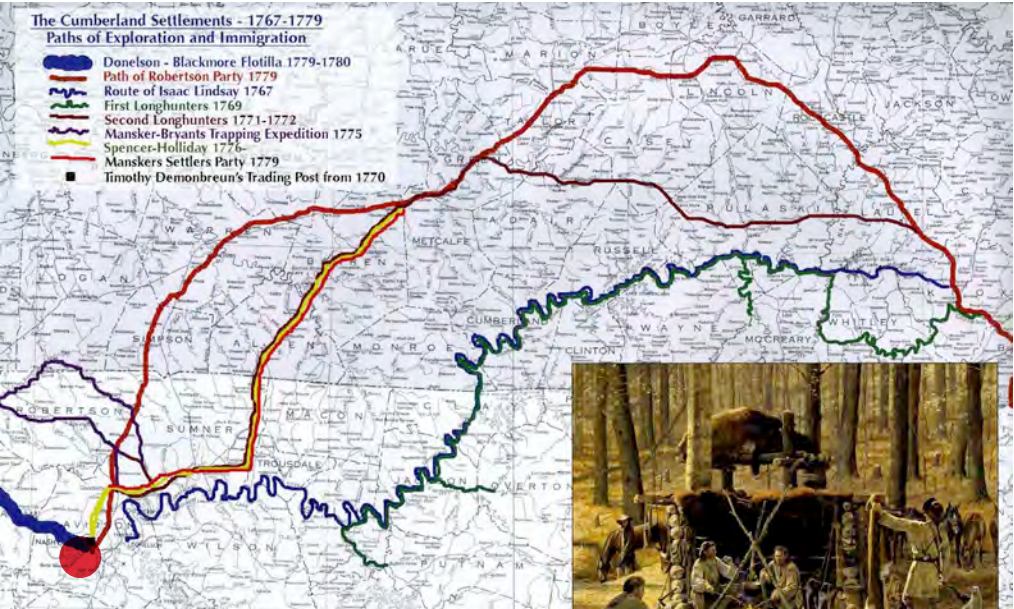
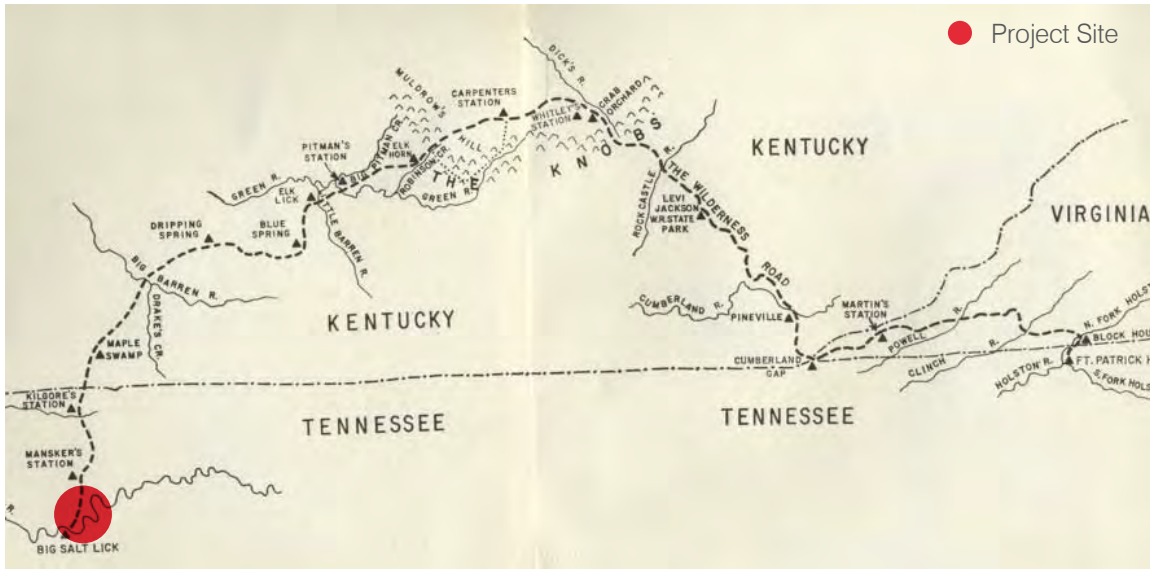


Image: Founding of the Cumberland settlements: the first atlas, 1779-1804, pg 14-15



The Tennessee Road



James Robertson Memorial at Centennial Park



Anne Cockrill Memorial at Centennial Park

Connections to Water Systems

Nashville’s siting along the Cumberland River hastened its development as a major regional urban center. The Cumberland flowed to the Ohio River, and then into the Mississippi, connecting the city to the port city of New Orleans, and consumer markets beyond. At the same time, Nashville’s position on the Cumberland connected it to a vast hinterland of natural resources within Tennessee, with coal-rich regions in the East, iron-rich regions to the West, and large tracts of lumber and farmland within the watershed.

Cumberland River Watershed

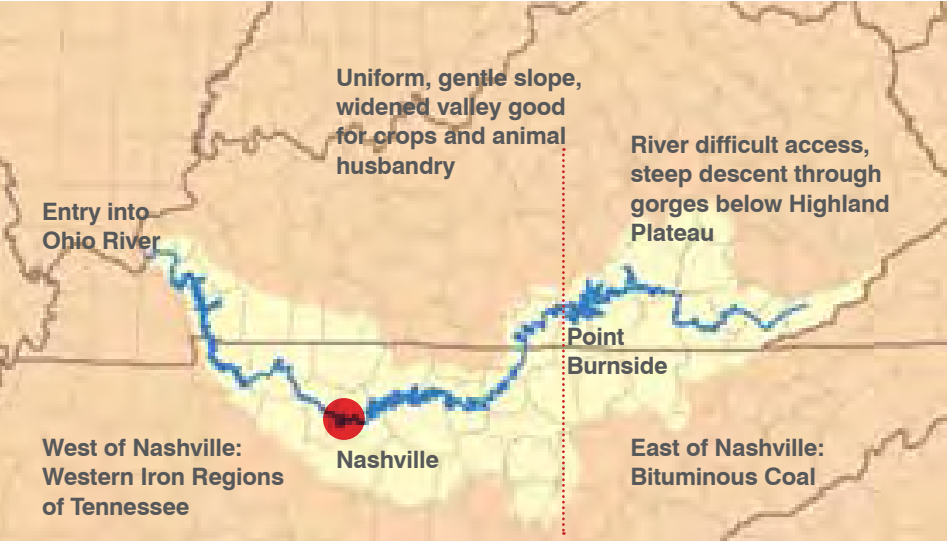


Image: http://en.wikipedia.org/wiki/Cumberland_River

Mississippi River Watershed

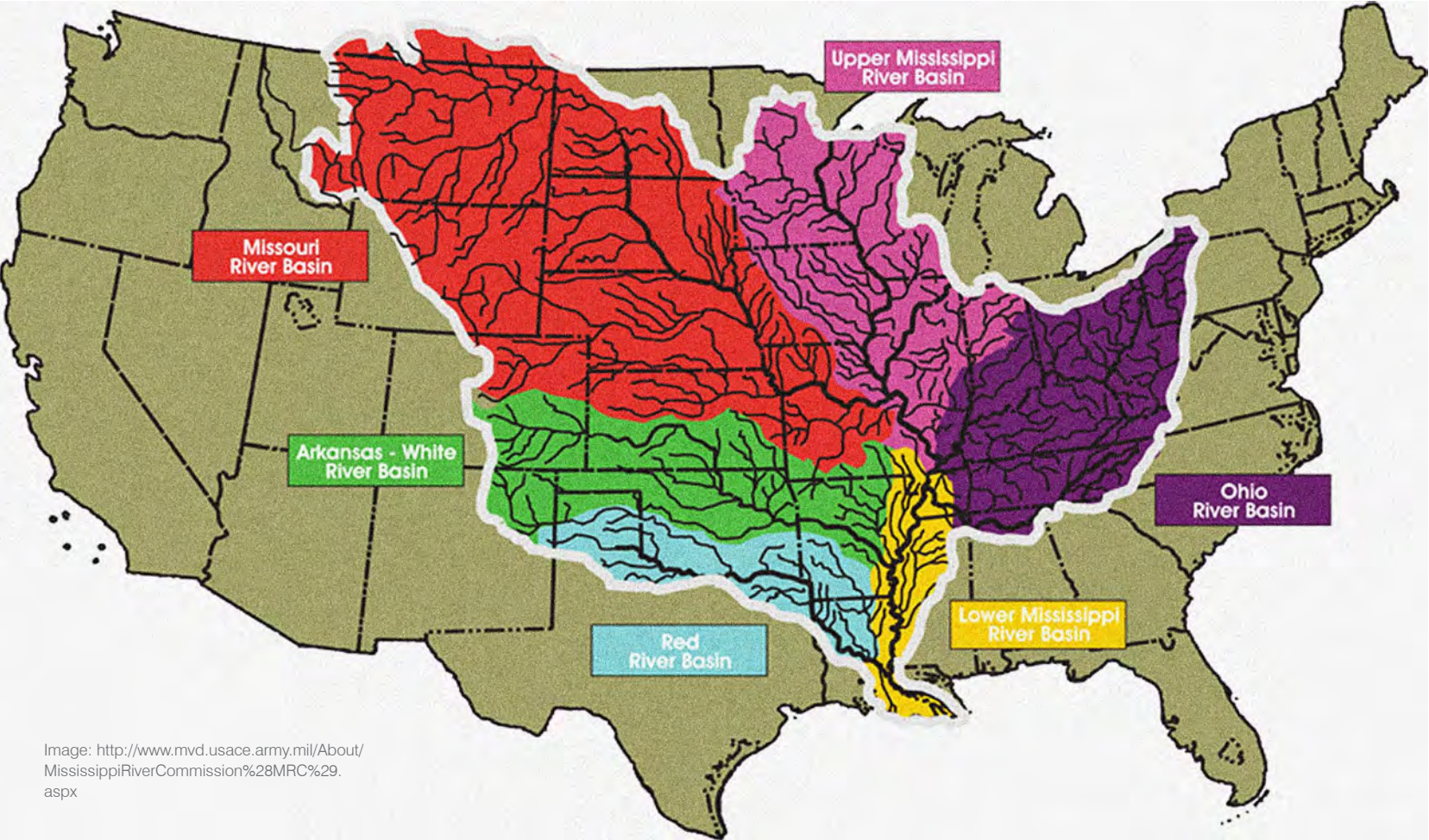


Image: <http://www.mvd.usace.army.mil/About/MississippiRiverCommission%28MRC%29.aspx>

*The Natchez Trace and the
Old Southwest Territories*

Between 1783 and 1795, American territory expanded to the East bank of the Mississippi River, and shipping of goods via flatboat to New Orleans increased dramatically. Natchez, Mississippi became one of the southernmost cities within the U.S. territory.

Farmers and settlers from the Southwest Territories, including present-day Tennessee, would band together annually to build flatboats to ship their goods to market. Upon reaching their destination of either Natchez or New Orleans, the boats would be broken down and sold for lumber, leaving the Kaintucks, or boatmen, in need of an overland route back their homes to the Northeast. The Natchez Trace, which followed an old-game path along ridge lines between Natchez, Mississippi, and Nashville was the only reliable route overland for men returning East. Around 1800, the Federal Government approved improvement of this route to provide postal delivery service to lands in the new Southwest frontier.

As settlers began to populate the Southwest Territories from the late 18th century into the early 19th century, the Natchez Trace became a major route by which many goods and services traveled. Stands sprung up all along the trace to serve travelers along the path. As lands along the Trace became settled, the path was used by musicians, itinerant preachers, entertainers, and tinkers, facilitating the spread of culture between settlements in the region.

Map of the Natchez Trace, 1820

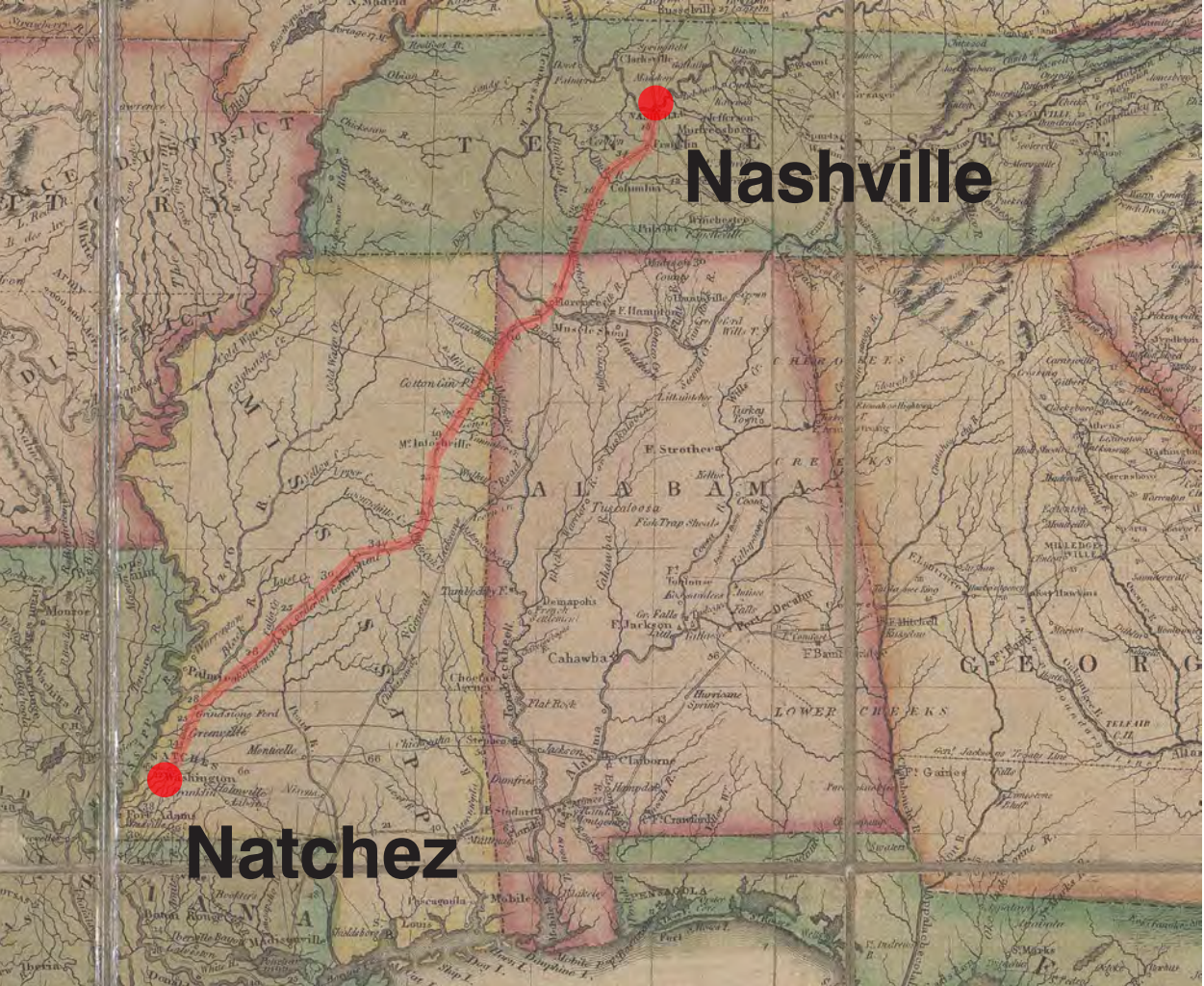


Image: <http://memory.loc.gov/ammem/index.html>

1783 Map of Extents of the United States



Image: <http://memory.loc.gov/ammem/index.html>

The Natchez Trace and Pioneer Culture and Music

Social gathering during this era often centered around collaborative farm work or religion. Musical gatherings often followed group farm chores, such as log-rolling, corn husking, or log house raisings. These community tasks were often followed by festivities including dancing and music and were rare chances for settlers to mingle.

Other common gatherings were religious events. By around 1800, ‘camp meetings’ became common, where large groups gathered in impromptu woodland venues to hear the preaching of charismatic, itinerate preachers: “The night meeting was picturesque, with the deep shadows of the primeval forest lighted up by lurid flames, which cast a glare on the earnest ministers and their vast congregation. This scene, with its background of the majestic forest, presented an imposing effect. In this setting the great throng worshipped in a primitive way.” (The Dixie Frontier, pg. 196)

The Natchez Trace was also the route Andrew Jackson used during the War of 1812 to travel with his 2nd Division Tennessee Regiment to Washington, Mississippi (just North of Natchez) to defend against a possible British attack on New Orleans. This campaign helped launch his political campaign, and his election to President in 1828. At this point the Old Southwest Territories began to be referred to as part of “the South”, and began to be thought of a region of the United States, rather than an outlying frontier district.

Use of the Trace declined in the early 1830s, once steamboats made upriver travel along rivers feasible.

The Great Revival 1800



Image: *Nashville music before country*

The Natchez Trace and the Old Southwest Territories

Cockrill Springs is still remembered in modern times as a moment of refreshment and respite along the Trace.



Image: <http://www.tennessee.gov/tsla/exhibits/tntresorts/images/CockrillSpring.jpg>

The Natchez Trace was heavy used from 1800 to the late 1820s. It served kaintucks (river men) returning from flatboat transports down the Mississippi, settlers of the bottom lands of the Mississippi Valley, traveling preachers, and musicians.

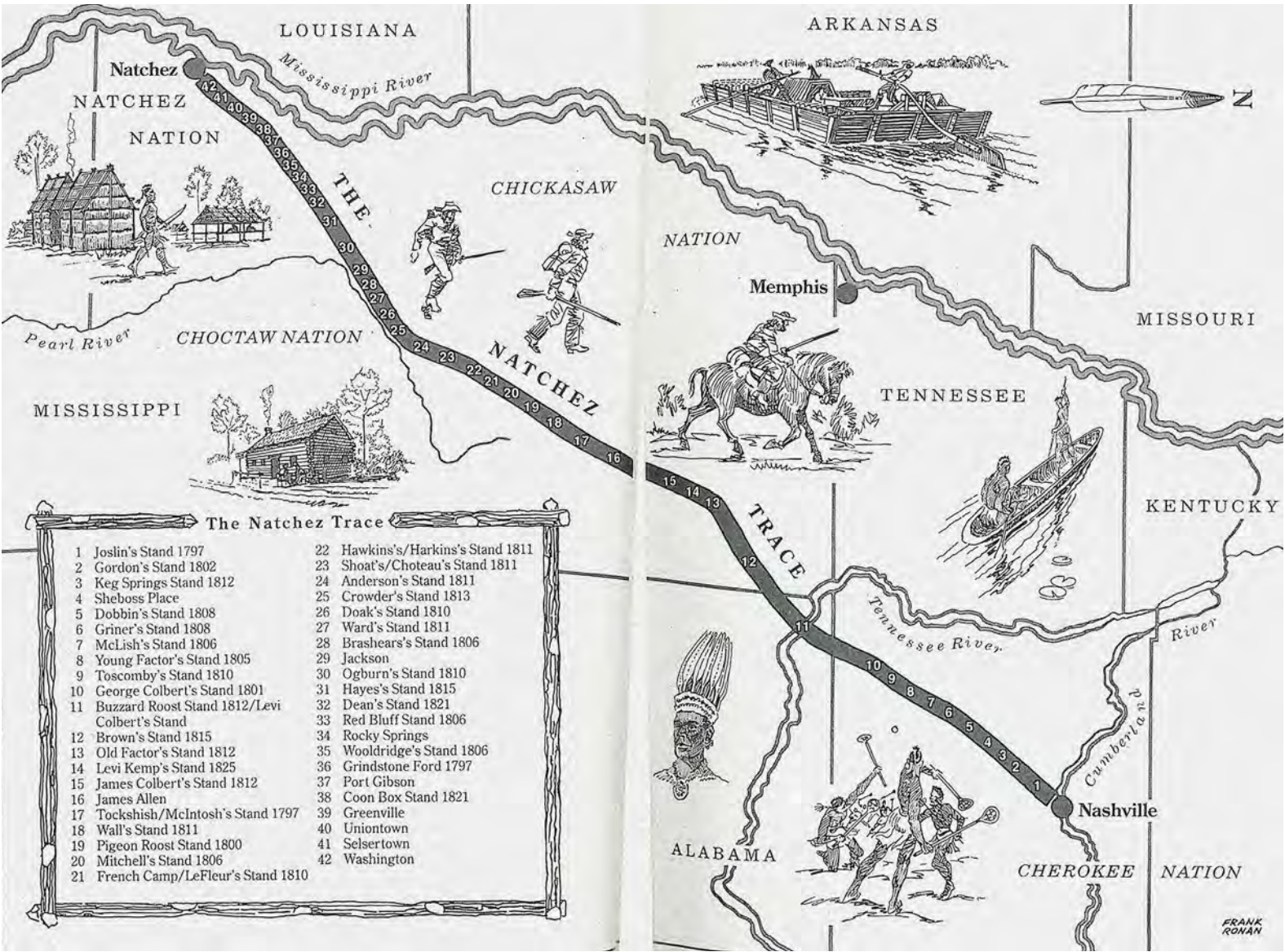
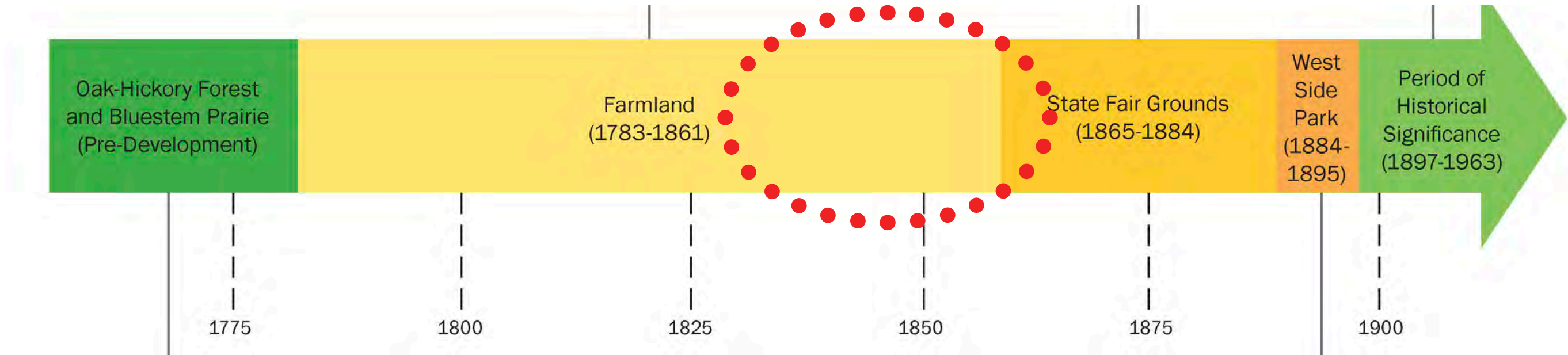


Image: A way through the wilderness: the Natchez Trace and the civilization of the southern frontier. Cover Image



It also served as the route of travel for Andrew Jackson's Tennessee troops during the war of 1812, launching his career as a national leader.



Time line from 2010 GGN Master Plan

Centennial Park and the Civil War

Flagpole Hill as strategic landform

In 1862 Fort Donelson at the Tennessee's northern border along the Cumberland River, fell to Union forces. From that point on, other locations along the river, including Nashville became subject to Union occupation. For the remainder of the War, Nashville became a hub of the Union occupation, with major supply lines running to Louisville, KY and other cities connected by rail. The occupational governor was Tennessean Andrew Johnson, who later succeeded Lincoln as president.

As the map of Nashville during this time shows, Union fortifications and picket lines were formed connecting strategic high points in two concentric arcs around the city center. Flagpole Hill was part of this system of defense, its summit likely providing strategic views to the West and South.

Nashville's place as an occupied city largely saved it from the destruction visited on other Southern cities. At the end of the war, its infrastructure and urban fabric was largely intact and enhanced by the Union occupation, putting it at an advantage over other Southern cities.

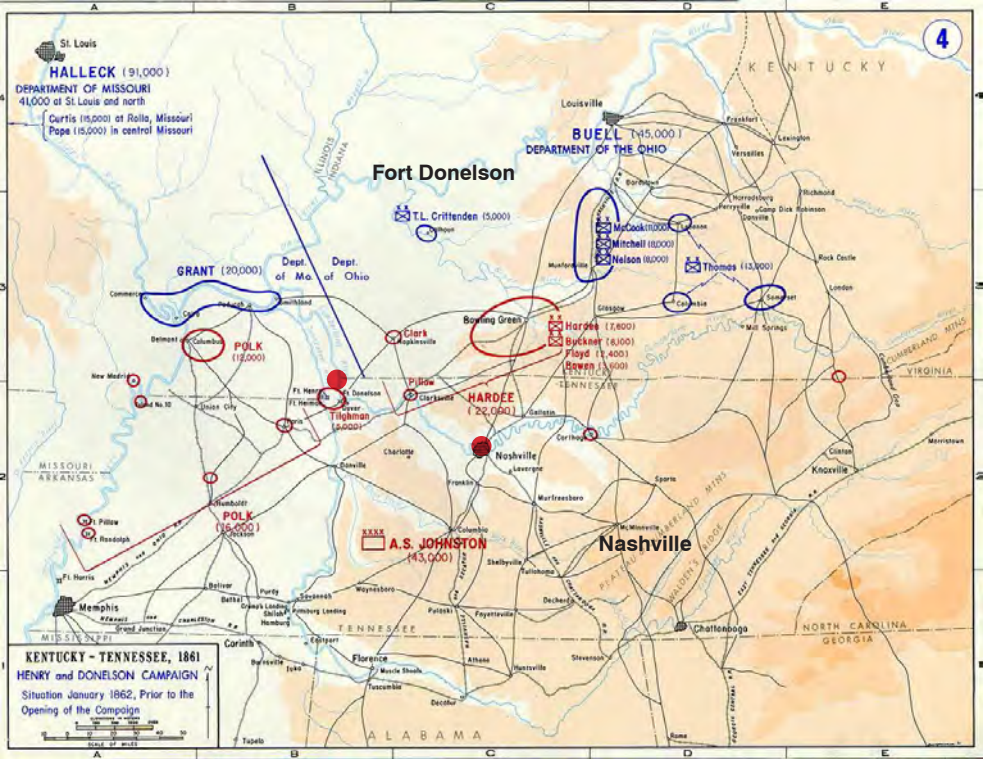
<http://civilwarnashville.wordpress.com/2012/06/24/a-map-of-civil-war-nashville/>

● Project Site



Union and Confederate fortifications before the Battle of Nashville

http://cdn2.americancivilwar.com/americancivilwar-cdn/civil_war_map/Fort_Henry_Donaldson_1.jpg



Troop Positions before Battle at Fort Donelson

<http://www.hmdb.org/PhotoFullSize.asp?PhotoID=212616>



Federal Defenses marker showing Flagpole hill's strategic significance

<https://www.flickr.com/photos/tellinghistory/5239975680/in/set-72157625545950106>



Clearing typical of Civil War Era in Nashville for tactical visibility

<http://civilwarnashville.wordpress.com/category/period-images/page/3/>



View of Nashville from Civil War Era shows city as relatively intact

Nashville Music – Pre-Exposition

Early music history in the Nashville area represents a mixing of cultural threads brought by the varied groups of people who settled there. As many of the first settlers to the region were of Celtic background the fiddle was a mainstay in the musical compositions. The banjo, an instrument with African origins brought by enslaved people soon became a popular instrument with southern whites.

In early days of river travel, weary travelers departed river boats on the shores of the Cumberland and fiddles were played to celebrate safe arrival before the hard work of settling the frontier began. As settlement became permanent in the region religious gatherings or “camp meetings” became more prominent, as did the associated music. These outdoor events that started in the late 1700s became a major draw, and the music played at these events was an amalgamation of African and European musical traditions.

In the mid 1800s a new wave of European settlers made their way to Nashville from Germany and Italy, they brought formal musical training and the desire to share it. By the 1850s Nashville was a regular stop for acclaimed violinists and pianists who played at the many classical venues like the Adelphi Theatre and the Masonic Hall.

Shortly after the Civil War in 1866, leaders of the Northern American Missionary Association founded the Fisk Free Colored School for the education of freed slaves, and unwittingly set the scene for another step in Nashville music history. In 1867, the school was incorporated as Fisk University, and became a normal school for the training of African-American teachers. In 1870, the school created a school choir, who starting in 1871 traveled the globe as the Fisk Jubilee Singers to raise funds for the school. After their performance for Queen Victoria, the Queen famously remarked they must be from a “music city,” lending Nashville its now famous moniker. This tour raised almost \$50,000, and allowed the University to construct the famous Jubilee Hall, at the same time introducing African-American musical traditions to an international audience.

Sharp, Timothy W. Nashville Music before Country. Charleston, SC: Arcadia Pub., 2008.



New settlers arriving in Nashville



Norwegian violinist Ole Bull, who played in Nashville 1845

<http://www.fisk.edu/about/history#history1871>



The Fisk Jubilee Singers



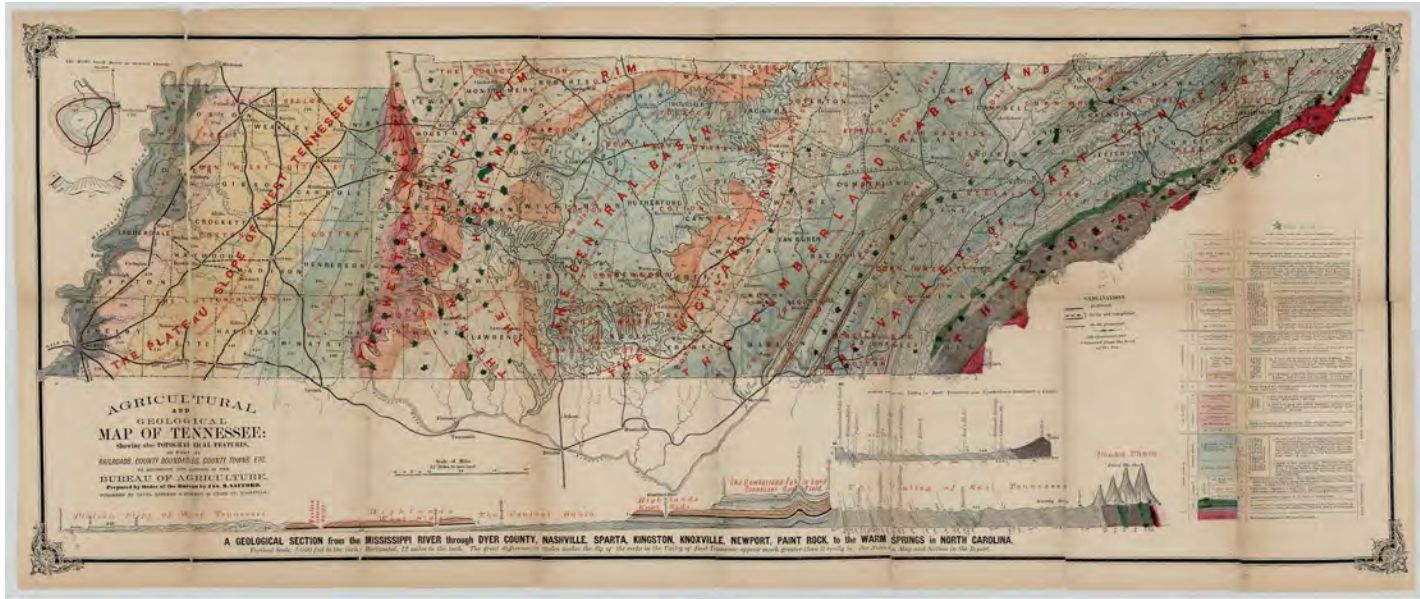
Jubilee Hall at Fisk University, funded by revenue from their musical tours

Agriculture and Evolving Productive Ecologies

As English speaking European settlers began to enter the Nashville area around 1780, they brought agricultural practices with them. Settlers in the Nashville area often arrived to partially wooded lots, and commenced clearing these sites by removing small trees and girdling larger trees, removing them in large events called 'log rollings' the following season. These settlers often grew grains like corn and later wheat, and brought animals like hogs, horses and cattle with them to support farm operations.

As the Nashville area became more settled and connected to the outside world first via water and later via rail networks, larger scale agriculture of cotton, tobacco, and cereals became more prevalent. In the Southern Nashville basin, soils over blue-fossil limestone deposits proved suitable for large-scale cotton production. Alluvial soils around rivers supported the production of corn, wheat, and other cereal crops. Tobacco became a major crop in the Northern part of the basin along the highland rim.

<http://teva.contentdm.oclc.org/cdm/ref/collection/agricult/id/190>



Agricultural and Geological Map of Tennessee, 1877 Agricultural and Geological Map of Tennessee, 1877

Otto, J. S. "The Decline of Forest Farming in Southern Appalachia." Forest & Conservation History 27, no. 1 (January 1, 1983): 18–27. doi:10.2307/4004858.

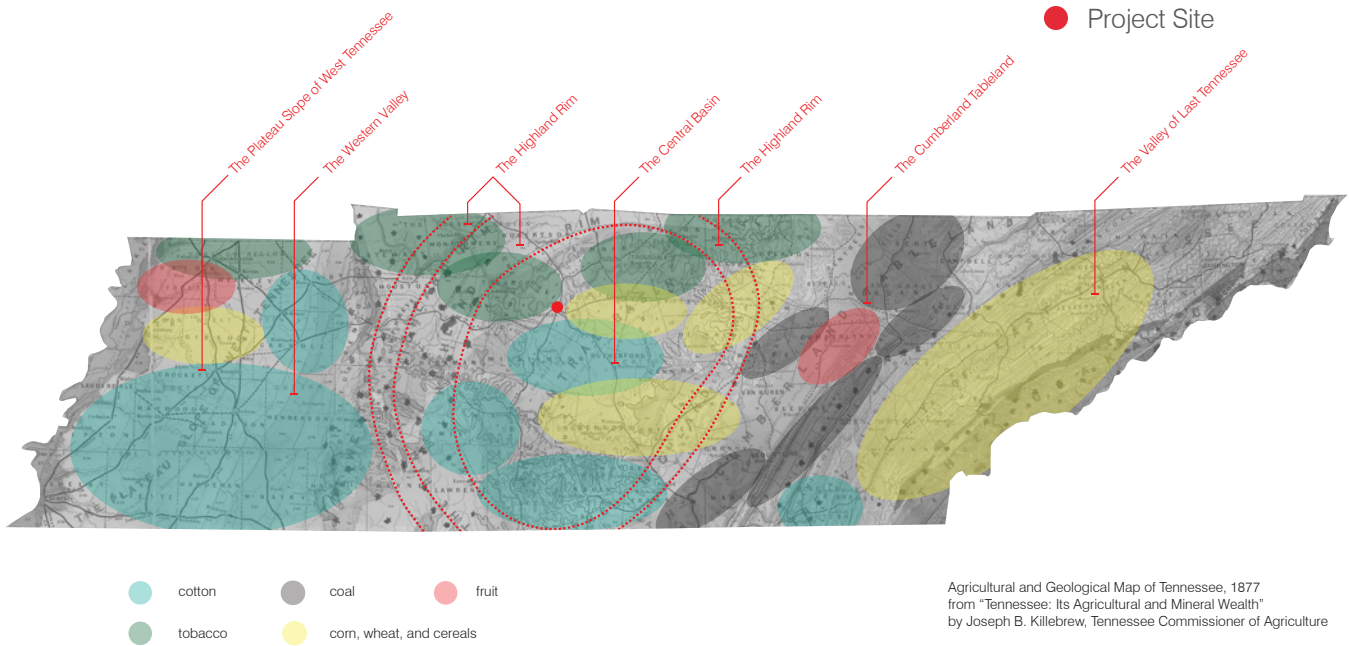


Typical forest clearing Farmstead

<http://en.wikipedia.org/wiki/Girdling#mediaviewer/File:Annela geAnn%C3%A9lationGirdling1LilleLamiot3.jpg>



Clearing Practices/Girdling Trees



Agricultural and Geological Map of Tennessee, 1877 Agricultural and Geological Map of Tennessee, 1877 with crop types color-coded

Agriculture and Evolving Productive Ecologies

At the same time, animal husbandry was becoming a increasingly important industry in Tennessee. Settlers brought exotic grasses to support husbandry of horses and other livestock. Nashville’s climate and limestone soils provided favorable conditions for the lush growth of Kentucky bluegrass, widely used as horse fodder, and grasses like this one began to replace many of the native grasses that originally dominated large parts of the Nashville basin.

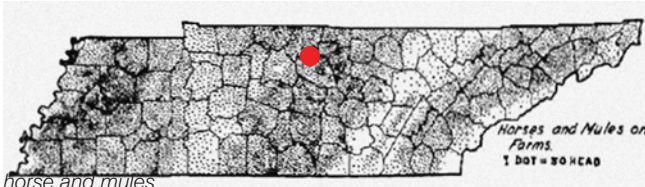
By the mid 1800s Tennessee was the leading state for swine production, a region known for its fine quality wool, and a leader in mule exports. An intense culture of horse racing also developed during this period. As of 1839, Tennessee had over 10 official horse races a year, and in 1843, Nashville hosted the Peyton Stakes, with the biggest purse in the world at the time. This trend sheds some light on the opening of West Side Park in 1887 as a horse racing venue on the land that is now Centennial Park, expressing the centrality of this equestrian culture. Horse racing declined sharply with the economic depression of 1893, and in 1906 with the passage of an anti-betting law in the Tennessee legislature.

http://en.wikipedia.org/wiki/Poa_pratensis#mediaviewer/File:Veldbeemdgras_Poa_pratensis.jpg

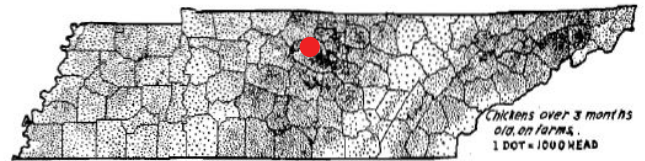


Kentucky Bluegrass

University of Tennessee Agricultural Experiment Station; Luebke, BH; Atkins, S.W.; and Allred, C.E., "Types of Farming in Tennessee" (1939). Bulletins. http://trace Tennessee.edu/utk_agbutletin/118



horse and mules

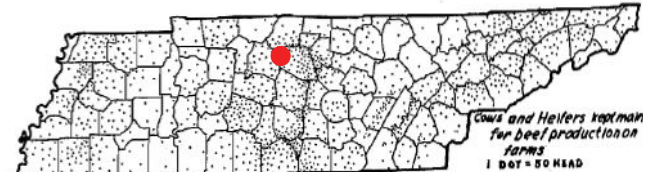


chickens

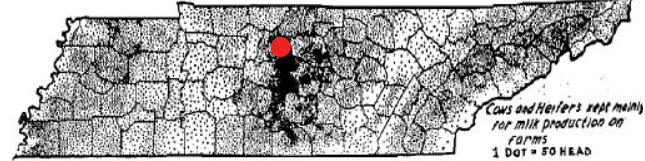
http://en.wikipedia.org/wiki/Festuca_pratensis#mediaviewer/File:Festuca_pratensis.jpeg



Meadow Fescue Festuca pratensis



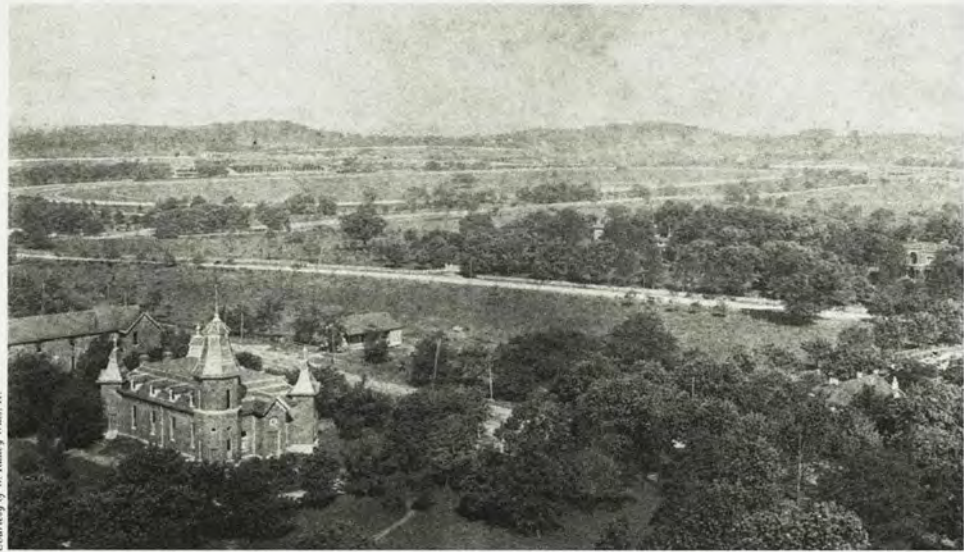
beef production



milk production

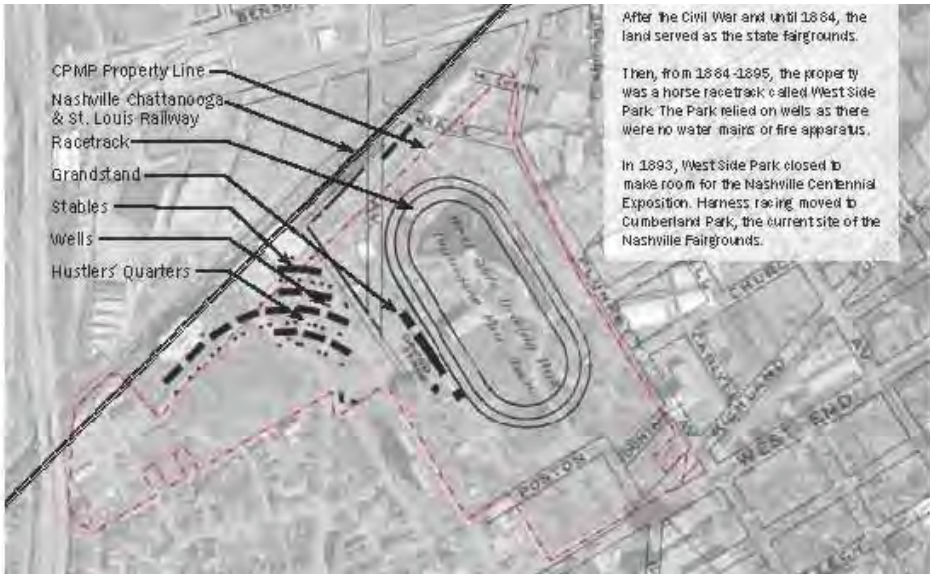
Maps of Animal production around Nashville 1930

Wills II, Ridley. "The Eclipse of the Thoroughbred Horse Industry in Tennessee." *Tennessee Historical Quarterly* 46, no. 3 (1987): 157-71.



West Side Racetrack

GGN Master Plan



West Side Park

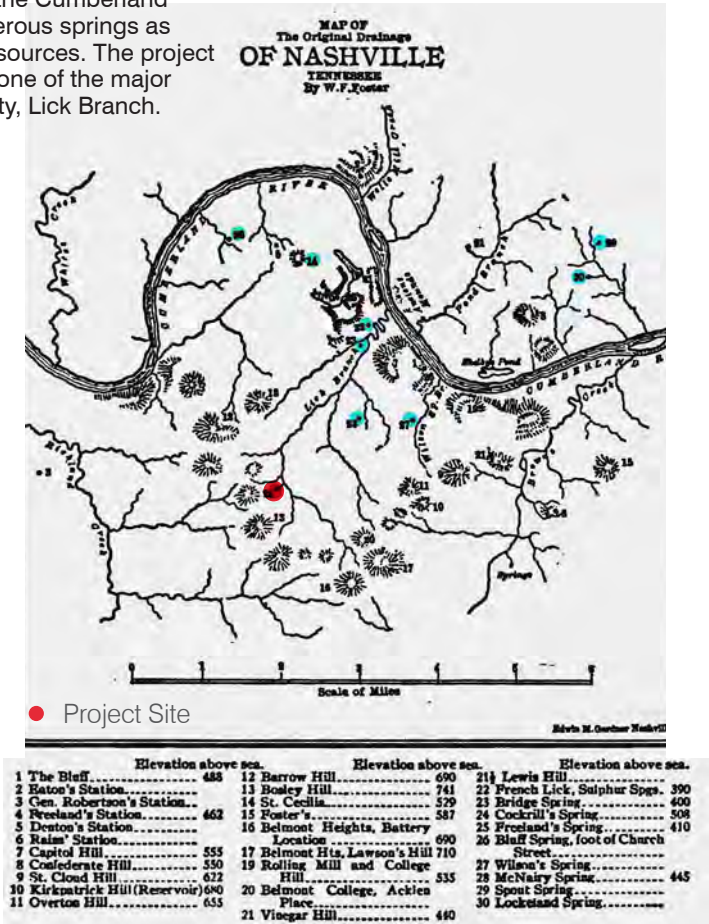
Water Systems and City Development

Nashville’s urban structure developed in large part in conjunction with the existing natural water systems that existed in the area. Nashvillians used both the Cumberland River and the numerous existing springs as drinking water sources while relying on pits and waterways to dispose of wastewaters that were absorbed by Nashville’s permeable limestone substrate. Early Nashvillians named city neighborhoods as divided by tributaries to the Cumberland, including Lick Branch, Wilson Branch, and Brown’s Creek. The Centennial Park site was at the headwaters of Lick Branch, which ran through the center of the city.

As more and more people began to make Nashville their home, public health problems began to emerge as the capacity of the water system to sustain human use began to be overwhelmed. Cesspools and latrines were the most common disposal technique for sewage, and while the Karst topography allowed human wastes to drain away efficiently, this porosity also began to lead to contamination of groundwater and local springs. Along Lick Branch alone, both the slaughterhouses and the state penitentiary discharged wastes directly into the open stream. Finally, poorer, low-lying neighborhoods were frequently flooded with both water and wastes during annual spring freshets.

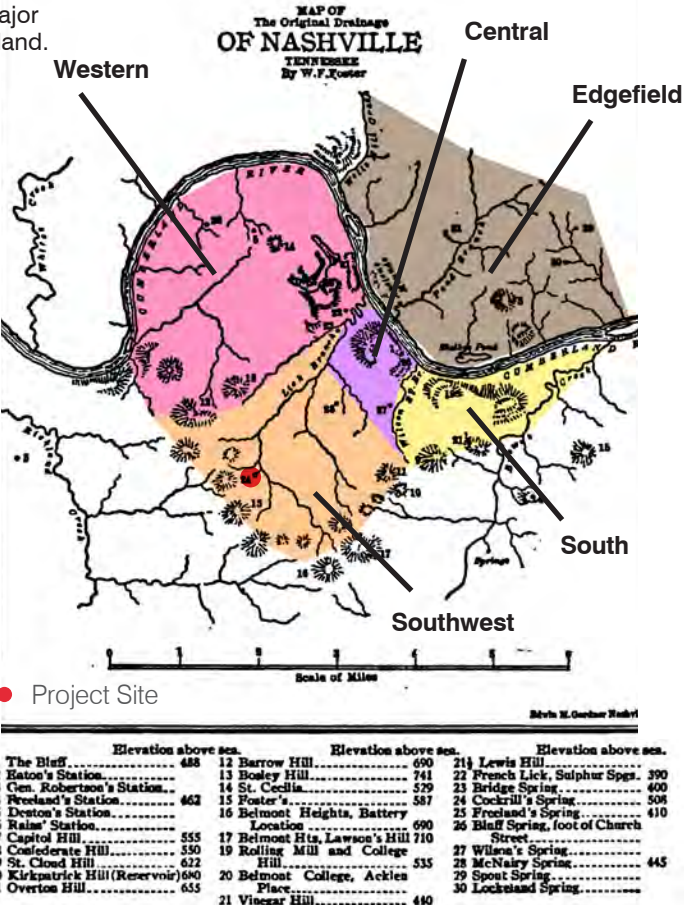
Spring Sites

In 1780 into the 19th Century, the city used both the Cumberland River and numerous springs as drinking water sources. The project site was along one of the major creeks in the city, Lick Branch.



Watershed-Based Neighborhoods

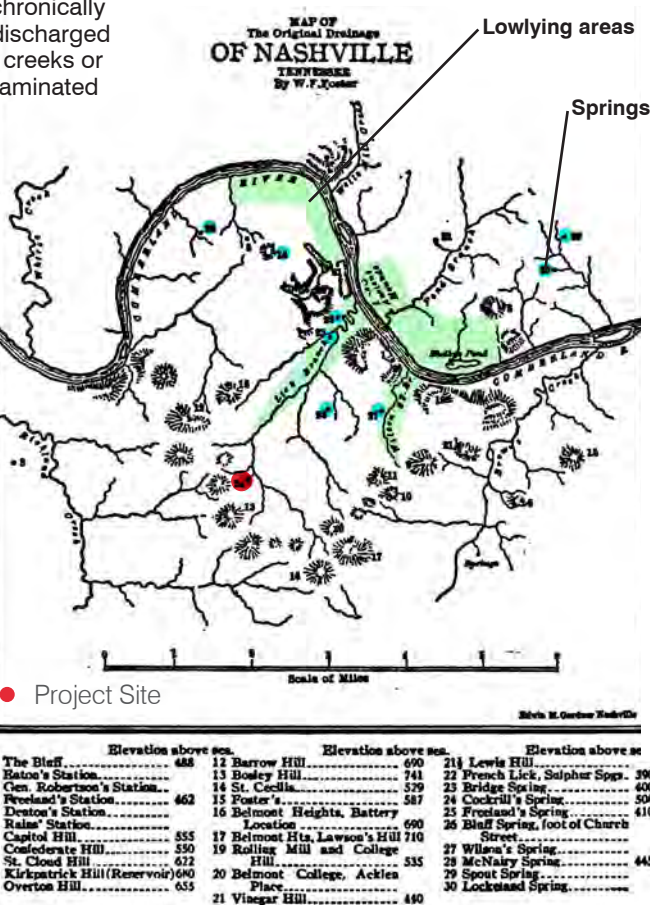
As the city developed, Nashvillians began to think of their city as divided into different districts by the major creeks running to the Cumberland.



Images: Elliott, Lizzie P. 1911. Early history of Nashville. Nashville: The Board of education.

Low Lying Areas

As the city expanded, low lying areas became low income neighborhoods, which chronically flooded. City residents discharged sewage directly into the creeks or into cesspools that contaminated ground water.



Transportation Systems and City Development

Concurrent with development of the city, companies such as the Nashville, St. Louis & Chattanooga Railroad and The Nashville Railway and Light Company began to construct transportation systems. Streetcar systems improved connectivity within Nashville while railroads provided quick connections to other major cities.

Streetcars

In 1866, the first mule drawn streetcars come to Nashville, and the system switches to electric power beginning in 1888, greatly improving flows of people within the city.



Horse drawn streetcars, first used in 1866

Image: http://oldnewstom.files.wordpress.com/2010/10/streetcar_art.jpg



Electric streetcars, first used in 1888

1890 Railroad Map

By 1890, Railroad networks connected from Nashville to many major cities, allowing rapid flows of goods and people to and from the City.

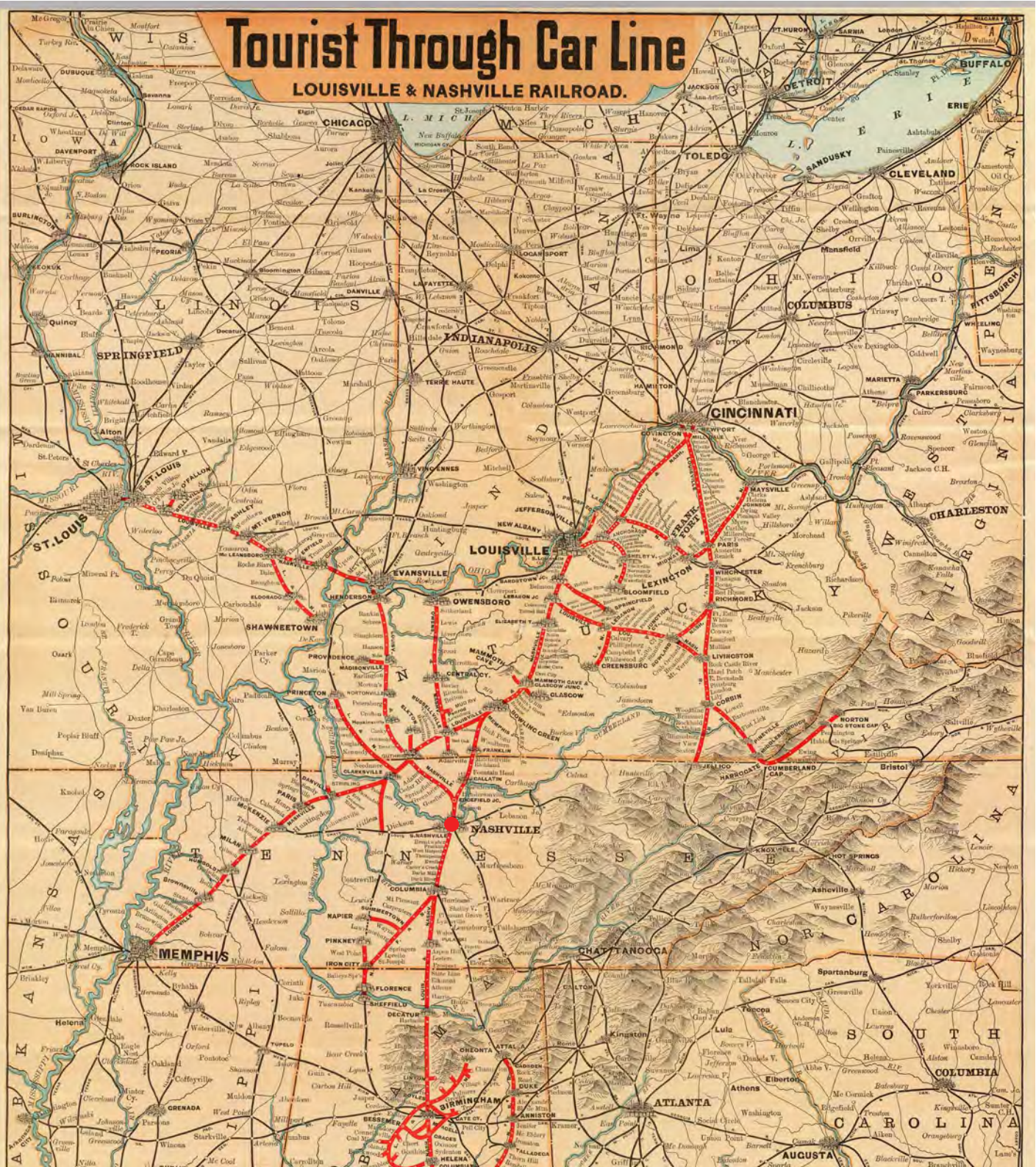


Image: <http://www.davidrumsey.com/>

By the mid 1800s, management of the city's water and sewer systems led to repeated cholera outbreaks. Epidemics in 1849, 1873, and 1892 signaled that something had to be done to improve sanitary conditions in the city. The most notable outbreak occurred in 1873, during the Nashville Industrial Exposition, where numerous people were sickened and quick travel via railroad carried the disease to other cities. This health crisis became a turning point, spurring the city to improve its infrastructure to safely support its growing population.

Nashville Cholera Outbreak Map, 1873

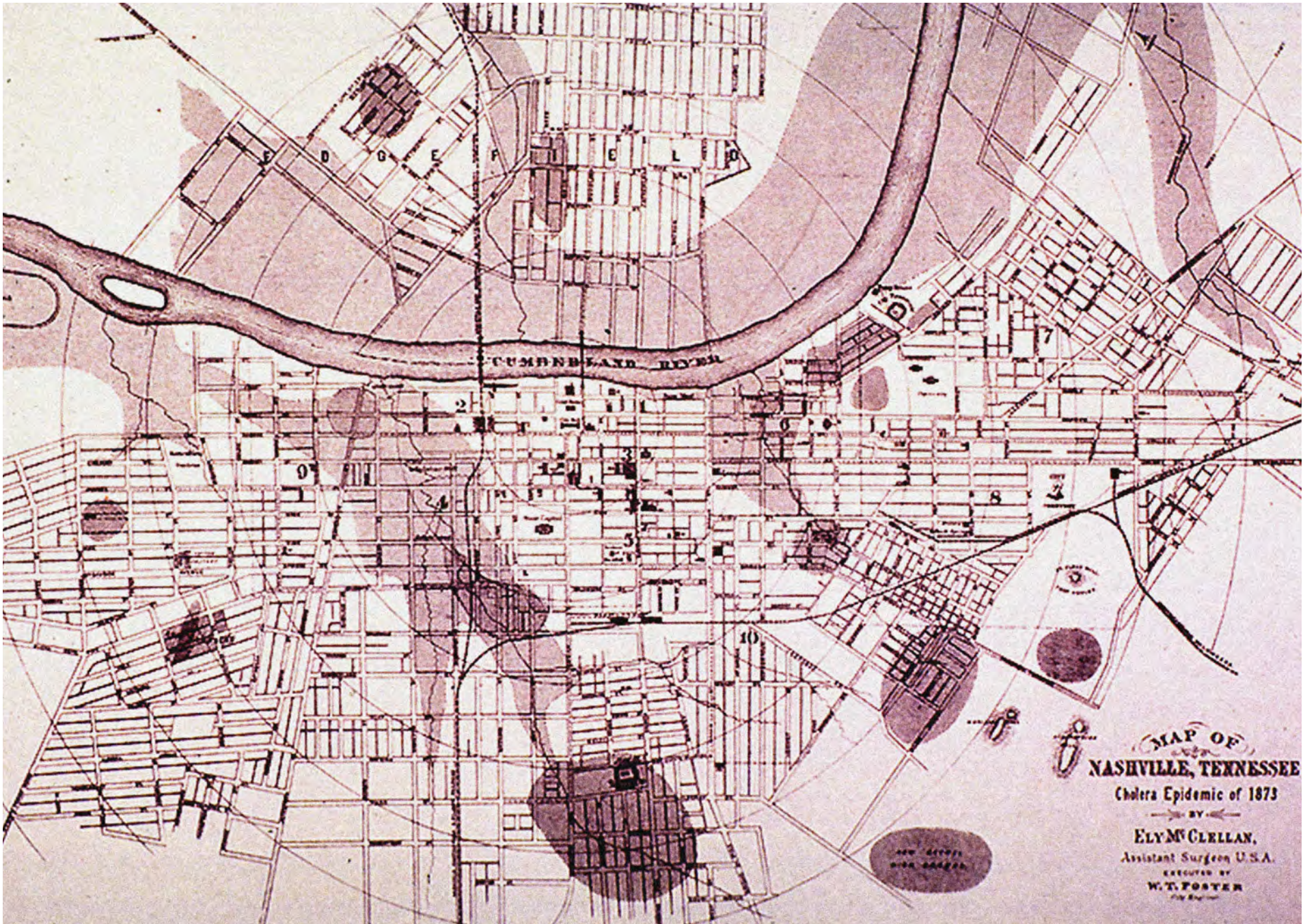
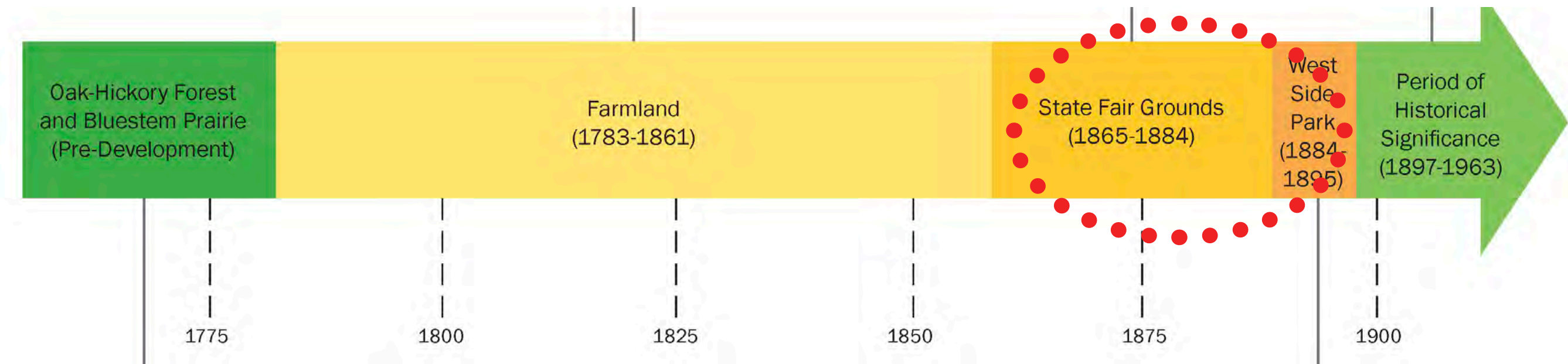


Image: <http://www.nlm.nih.gov/exhibition/cholera/images/a024226.jpg>



Time line from 2010 GGN Master Plan

Water Infrastructure

In the late 1800s, the city embarked upon a number of improvements in the water infrastructure for the city.

In 1877, construction began on the city reservoir on 8th Street.

In 1892, the city began to culvert Lick Branch to minimize human contact with wastewater and sewage. The brick pipe is the main stem of the sewer system that drains water from the Centennial project site. From this point on, Lick Branch was no longer visible at the surface of the city. The culverting of this creek, as well as others, was seen at the time as a great triumph of modern infrastructure.

In the late 19th century, Nashville was also looking to other cities such as New York, who were developing municipal Park systems. Many experts began to make arguments that landscape elements are a crucial part of city infrastructure, necessary for the physical and emotional health of urban dwellers.

1877 City Reservoir at 8th Street



Image: http://oldnewstom.files.wordpress.com/2010/11/city_reservoir.jpg

Branch Lick Sewer (Photo from the 1970s)



Excerpt from “Report of the board of Health to the Honorable City Council of the City of Nashville”, 1879

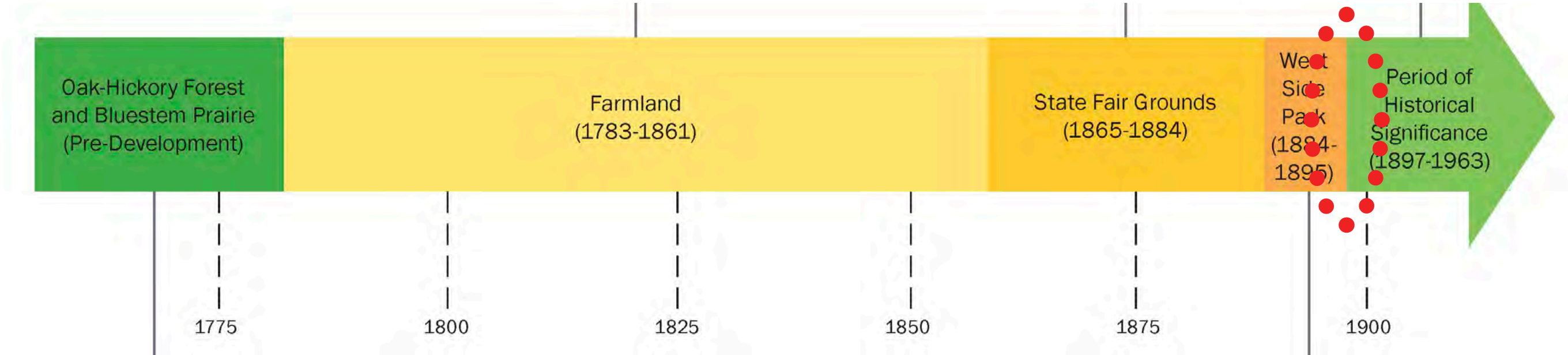
ONT
TRES AND SHRUBBERY,
ADAPTED TO THE
SOIL AND CLIMATE OF NASHVILLE,
IN RELATION TO
YARDS, STREETS AND PUBLIC PARKS.
BY
AUGUST GATTINGER, M. D.,
Member of the American Association for the Advancement of Science.

Image: Nashville (Tenn.), John Berrien Lindsley, Thomas L. Madden, Wilbur F. Foster, Alexander Winchell, Augustin Gattinger, N. T. (Nathaniel Thomas) Lupton, and George Stodart Blackie. 1879. Third report of the Board of Health to the honorable City Council of the city of Nashville for the two years ending December 31, 1878. Nashville: Tavel, Eastman & Howell.

ARBORICULTURE AND HORTICULTURE.

DR. J. D. PLUNKET, *President of the Nashville Board of Health* :
DEAR SIR—In compliance with a request of the Board of Health of this city I have the honor to transmit to you herewith a general treatise on Arboriculture and Horticulture, with reference to the embellishment of this city, and the conditions of our climate and locality.
Yours very respectfully,
A. GATTINGER.

Nashville, September 1, 1878.



Time line from 2010 GGN Master Plan

Overview

In the late 1800s, fairs in many major cities became a way to not only promote growing cities for development, but also a way for the nation to elaborate a vision for itself in the face of changing technologies and growing industrialization.

The Exposition in Nashville provided both a reflection on the past and an inspirational view of the future modern city driven by cutting edge infrastructure and technology.

Many titans of Nashville industry and society were major players in organizing the 1897 Exposition.

Exposition Leadership

John W. Thomas
President of NC&STL Railroad

Major E.C. Lewis
Engineer for NC&STL Railroad – Plans
Union Station
Engineer for Dupont

Tully Brown
Nashville's District Attorney
Major proponent for Exposition

Samuel A. Champion
Prominent Lawyer

(not listed) James Head
Publisher of Nashville
American
Later Mayor

JOHN W. THOMAS
PRESIDENT OF THE
TENNESSEE CENTENNIAL EXPOSITION
CHARLES E. CURREY, SECRETARY
W.A. HENDERSON, VAN LEER KIRKMAN
JOHN OVERTON
VICE PRESIDENTS

E.C. LEWIS
W.L. DUDLEY
R.T. CREIGHTON
A.W. WILLS
S.A. CHAMPION
W.R. TANNER
FRANK GOODMAN
AUDITOR

DIRECTOR GENERAL
DIRECTOR OF AFFAIRS
ENGINEER IN CHARGE
COMMISSIONER GENERAL
GENERAL COUNSEL
TREASURER

EXECUTIVE COMMITTEE
JOHN W. THOMAS, CHAIRMAN
TULLY BROWN
E.E. BARTHELL
R.M. BASKETTE
J.W. BAKER
H.W. BUTTORFF
E.W. COLE
S.A. CHAMPION
M.J. DALTON
W.L. DUDLEY
J.H. FALL
T.D. FIFE
W.A. HENDERSON
W.H. JACKSON
G.J. KEITH
VAN LEER KIRKMAN
E.C. LEWIS
H.N. LURTON
S.M. MURPHY
JNO. J. MCCANN
J.H. McDOWELL
J.C. MEELY
JOHN OVERTON
H.E. PALMER
A.H. ROBINSON
W.R. TANNER
JOHN W. THOMAS JR.
J. VAN DERVENTER
R.E. WILSON
LUKE E. WRIGHT

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1897 Exposition Plan



Image: http://commons.wikimedia.org/wiki/File:Tennessee_Centennial_Exposition_1897_%28LOC_ppmsca.03354%29.jpg

An Idealized Representation: Narrative Themes

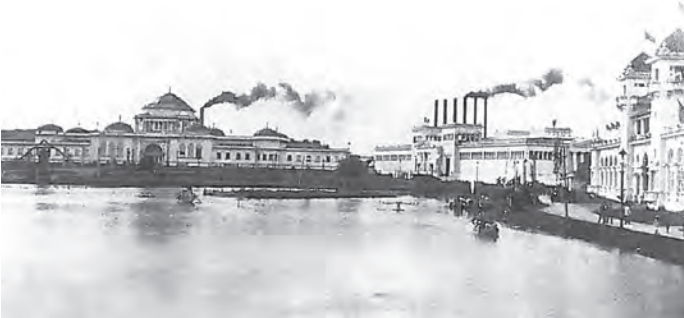
Exposition grounds were highly integrated with systems of transport and infrastructure, and represent an idealized version of the industrialized city. Crowds delighted in the intense use of electric lights at the exposition, and the power station, or Machinery Building, featured prominently in the site plan of the Fair, establishing infrastructure as an element to be celebrated.

At the same time, classical features like the re-creation of the Parthenon and a Beaux-Arts site plan rooted the exposition grounds in the tradition of classical planning and forms, lending formal credence to the new technologies displayed in the Exposition.

Connections to agricultural, natural, and cultural resources were also celebrated during the exposition, with buildings around the central spaces alternating between interpreting arts, civic, and resource display themes.



Expo at Night



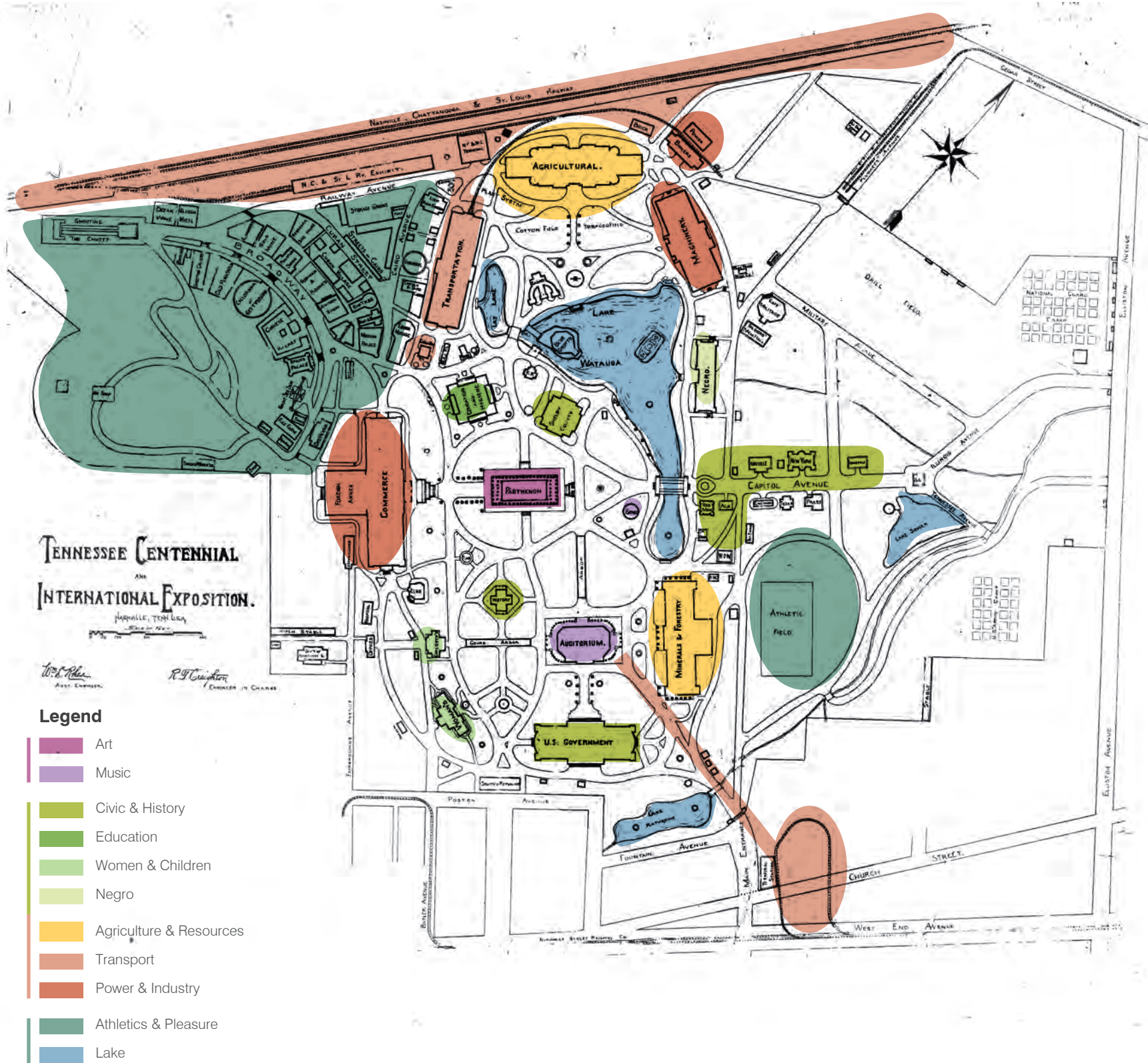
Machinery Building



Display of resources at Terminal Building

Images: Lawrence, Bobby. 1998. Tennessee Centennial, Nashville, 1897. Charleston, SC: Arcadia.

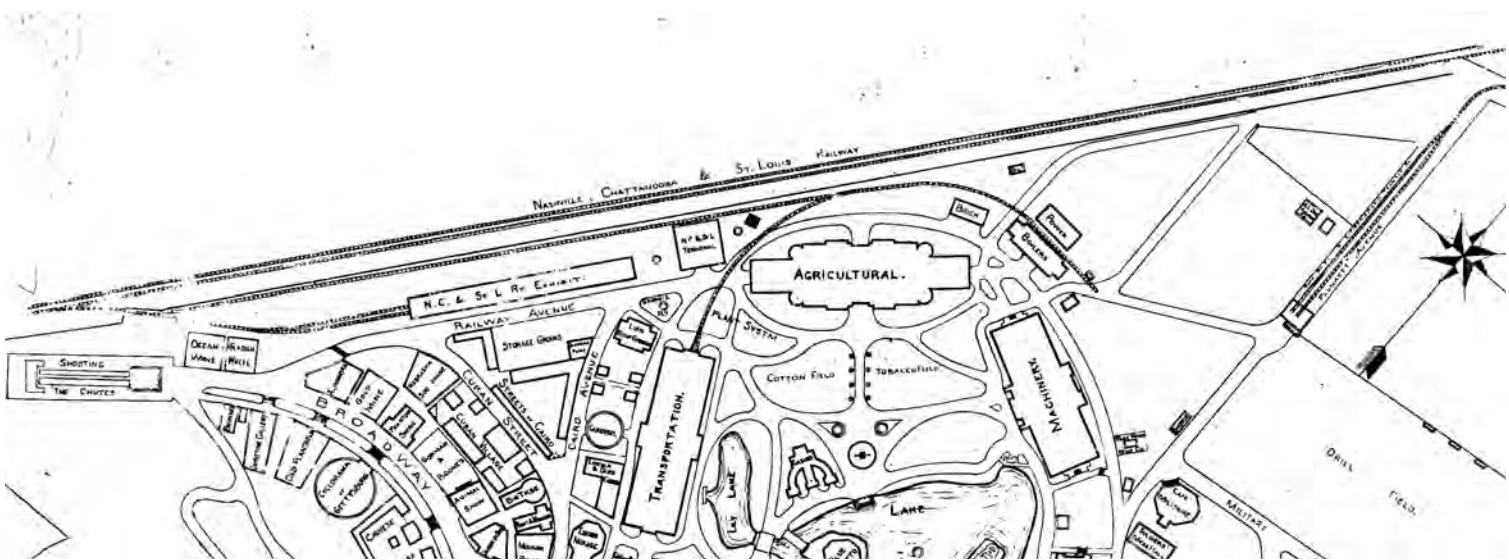
1897 Exposition Map-Narrative Themes



Agriculture, Transportation Networks, and Boosterism

Interpretation of agriculture was a prominent feature of the displays at the Exposition. A pavilion dedicated to promoting the agricultural promise of Tennessee, prominently located between the Machinery Hall and the Transportation Building, served to demonstrate agriculture’s connections both to technology and transport networks. Displays included fields of cotton and tobacco in front of the Agricultural Pavilion, which highlighted Nashville’s geographical position between major cotton and tobacco producing regions in the state. Also included in the exposition were shows of Tennessee farm life in the grand pavilion and a barnyard display with livestock.

The Exposition was part of a larger picture of railroad boosterism with regard to the region. John W. Thomas, who was the President both of the Exposition and the Nashville, St. Louis, and St. Louis railroad created a development department within the railroad. The department was headed by Joseph B. Killbrew who focused on agriculture as a means to draw more people to settle and farm in Tennessee, and as a means to increase demand for transport in the area. The railroad went so far as to promote Tennessee agriculture through a series of demonstration farms located throughout Tennessee in the early 20th Century.



Excerpt of North Portion of Exposition Map



Tobacco Field in front of the Agricultural Building



Grain and grass dome, Agriculture Building

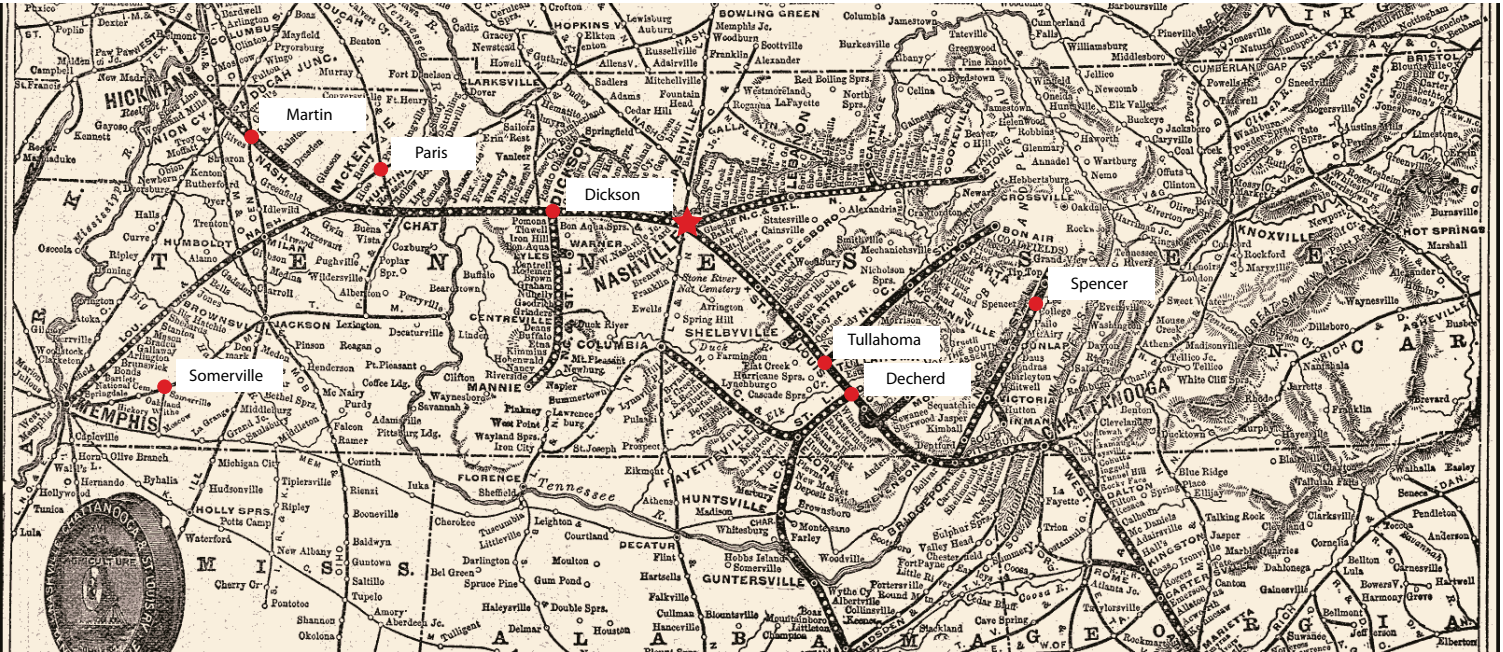


The very popular Barn Yard Scene in the Agriculture Building



Cotton display, Agriculture Building

<http://1898revenues.blogspot.com/2010/05/cancel-for-may-25-nashville-chattanooga.html>



Map of N C & STL demonstration farm locations, 1898

Nashville Music and Art – Exposition

Music and Arts were an integral part of the Centennial Exposition, and spaces for the enjoyment of these cultural features were central to the plan of the Exposition. The Parthenon, or Fine Arts building was the central feature of the exposition grounds, and a very popular destination for Exposition goers.

The exhibit space within the building was well regarded as a function of its natural light and dramatic setting. At the end of each day, the Exposition Band played amidst the water color and oil paintings in the Parthenon. The collection of painting and sculpture at The Centennial Exposition was the largest ever concentration of fine art in the South at that time.

After the Exposition, the Parthenon was converted to a permanent structure. Since the 1931 donation of the Cowan collection over 60 paintings by American artists the Parthenon has been a fixture of the Nashville fine art scene.

An average day at the Centennial Exposition began and ended with music, with musical events throughout the day at various locations. Exposition organizers strived to provide musical program for the six month duration of the event, and attempted to “obtain the best, and at the same time it consulted all legitimate tastes and their demands.” While locally based acts including the celebrated Fischer’s Centennial Orchestra were popular the Exposition also invited out of town acts such as the Apollo Club of Cincinnati, Liederkranz Society of Louisville, Armour Drill Corps of Chicago, Washington Light Artillery of New Orleans. The musical acts of the time played a combination of classical and popular pieces. Special guest concerts were held during the Exposition including the Fisk Jubilee Club in October.

Justi, Herman. Official History of the Tennessee Centennial Exposition: Opened May 1, and Closed October 30, 1897. Press of the Brandon Printing Company, 1898.



Gustav Fischer's Centennial Band

http://www.interestingamerica.com/2013-01-19_Nashville-Parthenon_by_Grignonis.html



'Heels over head', by John George Brown won the most popular award at the Exposition



Music at the Pavilion

The Parthenon - Centennial Park

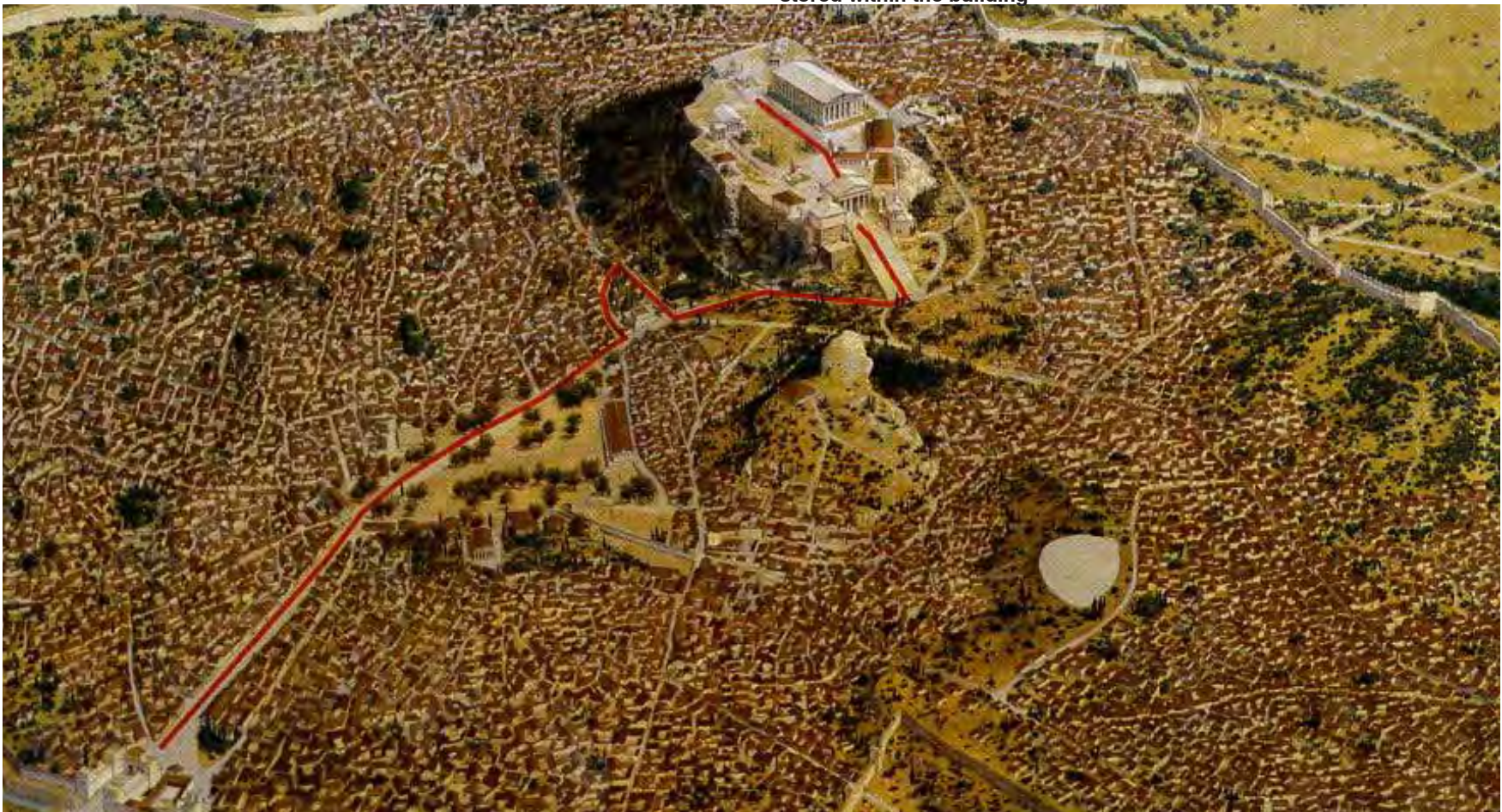
The inclusion of the replica of Parthenon at the Centennial Exposition was a decision made by the committee to display what was considered the finest representation of classical architecture. To achieve the accuracy of the originally temporary building archeological plans were purchased from the British Museum, the placement of the Parthenon in Nashville was intended to achieve visual impact rather than be part of a procession .



An artist's rendering of the Acropolis of Athens, including the Parthenon prominently featured on the right



The acropolis today, with the remains of the Parthenon after being partially destroyed from the result of a canon ball impact with gunpowder stored within the building



Shown in red, the route of the procession of the Panathenaic Games, held every four years, the games included athletic competitions as well as cultural performances

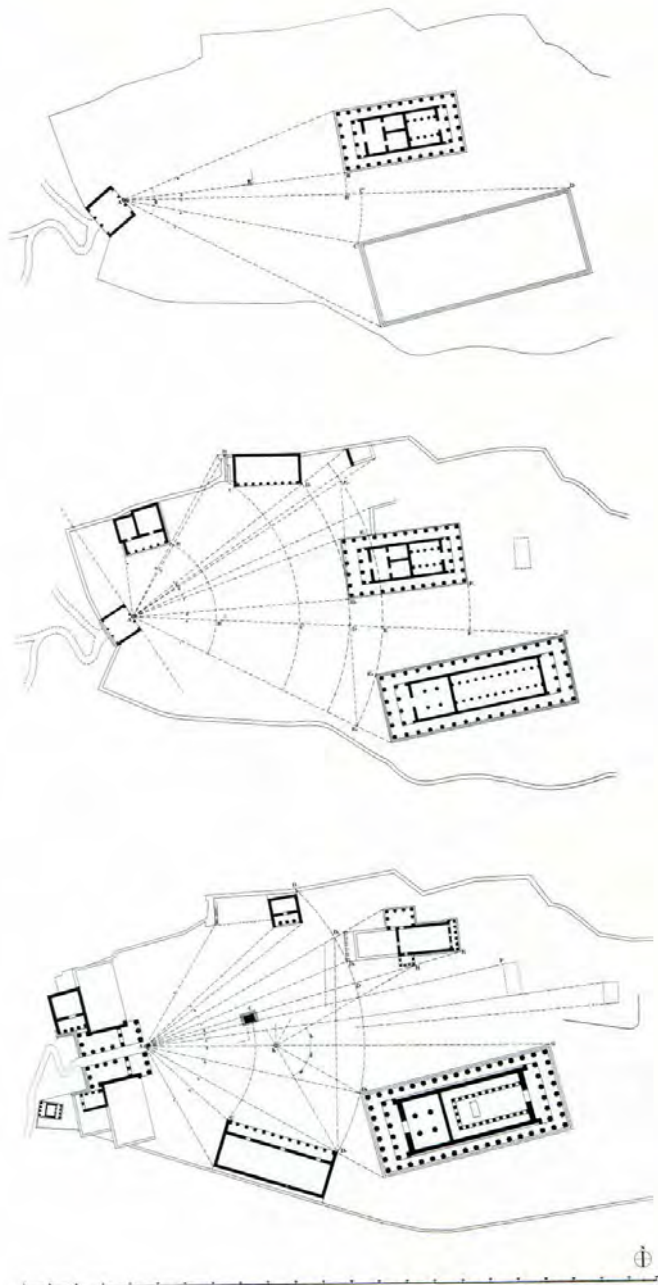
The Parthenon - Athens

The approach to the Acropolis in Athens was a choreographed sequence that was further celebrated with an elaborate procession that took place every four years. Coming through the primary entrance the viewer is presented with a view that presents each building as being equidistant apart as well as displaying three corners of each building in view.

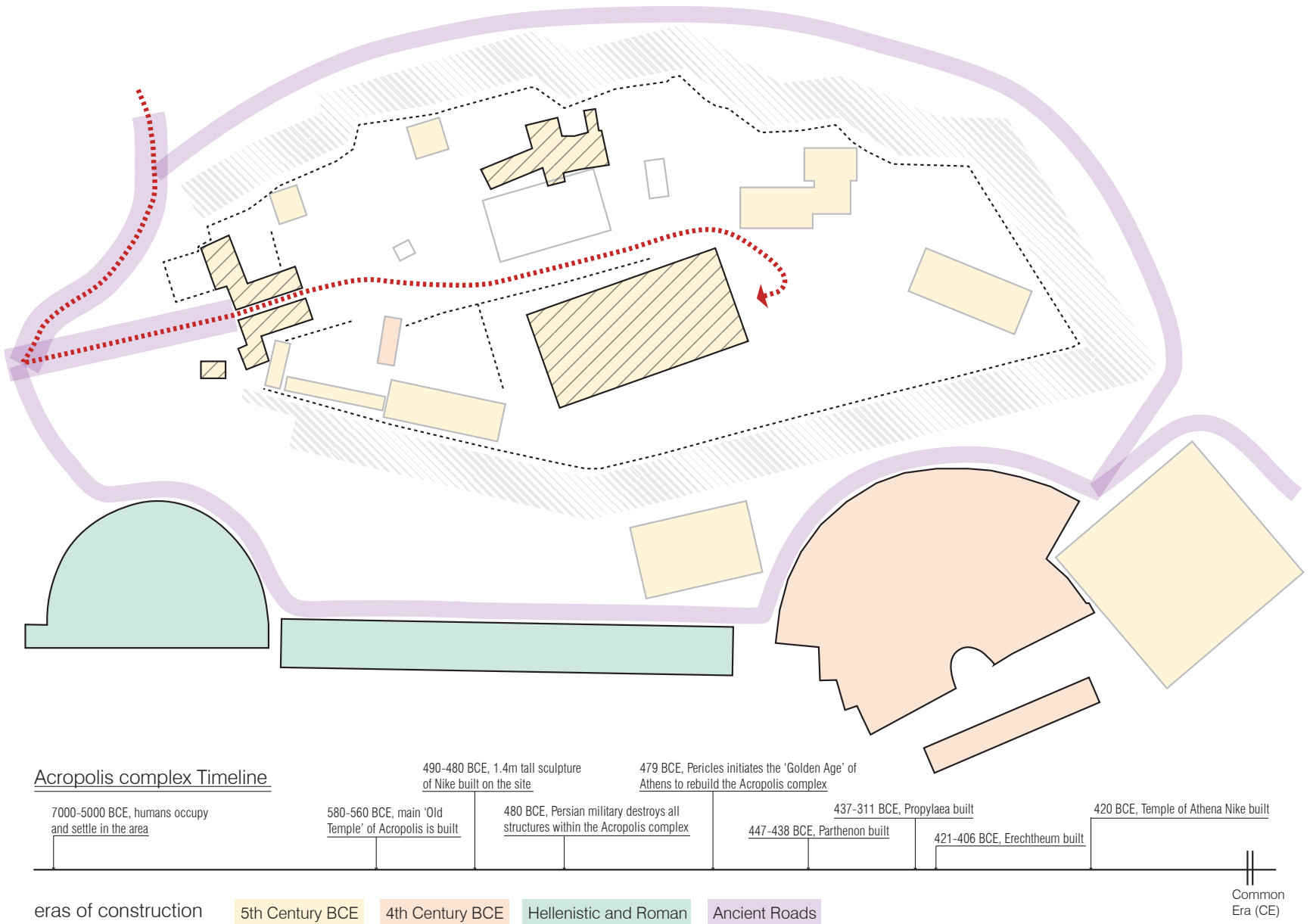
The spatial arrangement of the acropolis itself has been debated but, one of the most accepted theories of the arrangement in the absence of any written records is the theory of Contantinos Doxiadis put forth in 1937, he was a successful Greek urban planner that worked internationally.

At the point of entrance through the Propylea created a vantage point that allowed the following conditions:

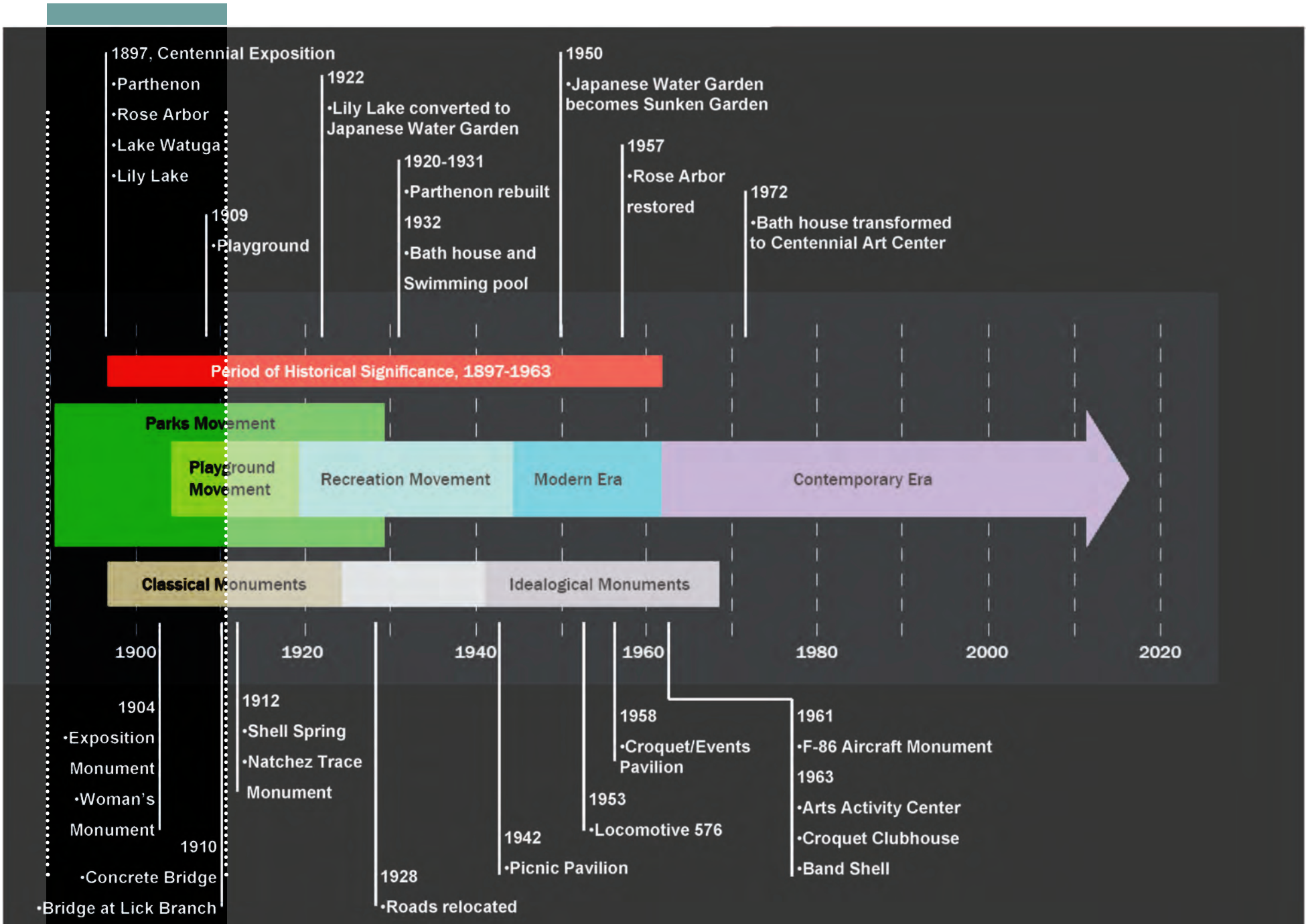
- 1. From vantage point, three corners of each major building can be seen
- 2. All important buildings can be seen at once
- 3. The positions of buildings are determined by the angle to which they are viewed
- 4. One view, generally in the center is free of buildings with a view beyond the countryside



A selection of views displaying the increased number of structures within the acropolis and their equidistant spacing and arrangement in relation to the entrance



A selection of views displaying the increased number of structures within the acropolis and their equidistant spacing and arrangement in relation to the entrance



Time line from 2010 GGN Master Plan

Formation of the Nashville Park System (1898 – 1908) (cont'd)

Transition from Exposition Grounds to Public Park

In 1898, the lease ran out with the Tennessee Fair Association for the use of the Exposition grounds. All the buildings, except the Parthenon, were dismantled and relocated. Nashville at this time had no public parks.

Many of the same players who organized the Centennial Exposition became major players in the development of Nashville’s parks. In 1901, the Nashville Parks Board was established by the Tennessee Legislature with very little funding.

In 1903, in a deal between Major James Head and Percy Warner, of the Nashville Railway & Light Company, the streetcar purchased the park for the city and agreed to submit 2% of streetcar fares to the parks budget. This deal established the first public-private partnership for parks in Nashville.

Major E.C. Lewis
First Chairman for Nashville Parks Board

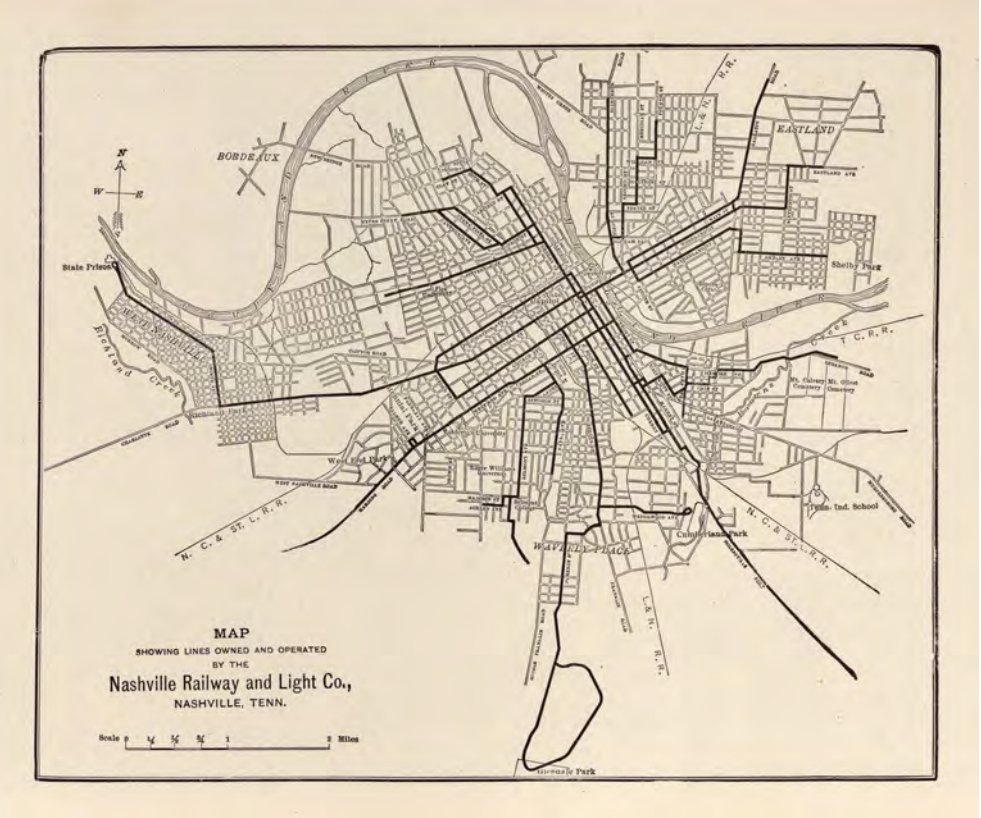
Tully Brown
At the close of the Exposition, makes a speech arguing to establish grounds as a public park

Samuel A. Champion
Parks Board Member

James Head
Is elected mayor after the exhibition, works with Parks board to establish parks in Nashville



Streetcar Map of Nashville From 1909



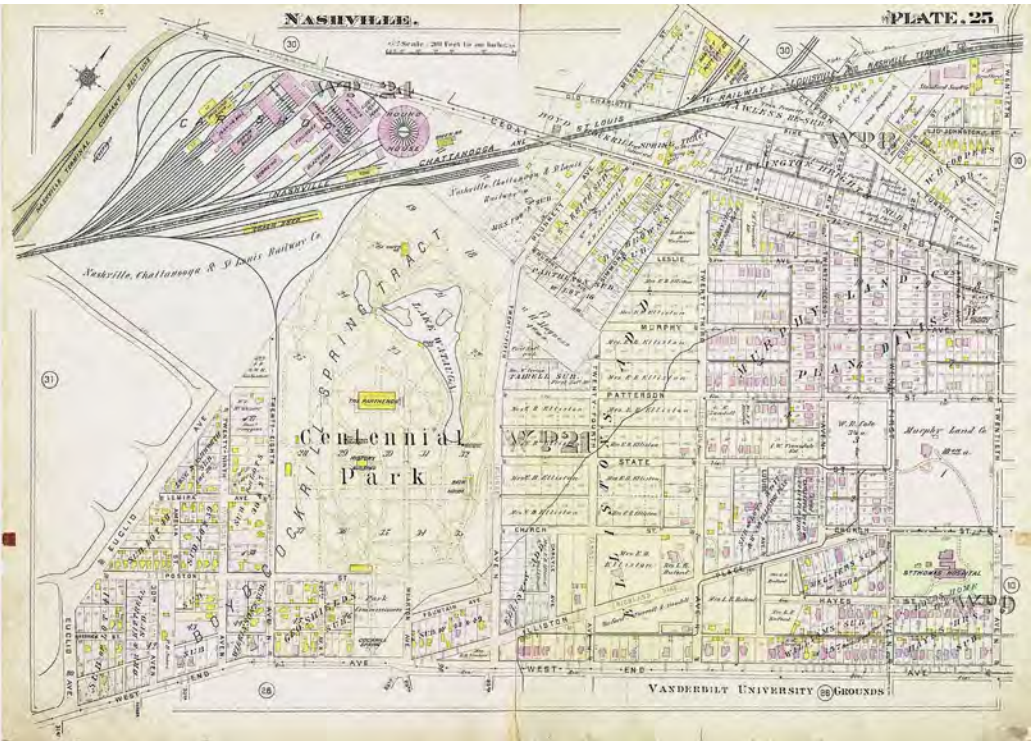
Opening of Centennial Park

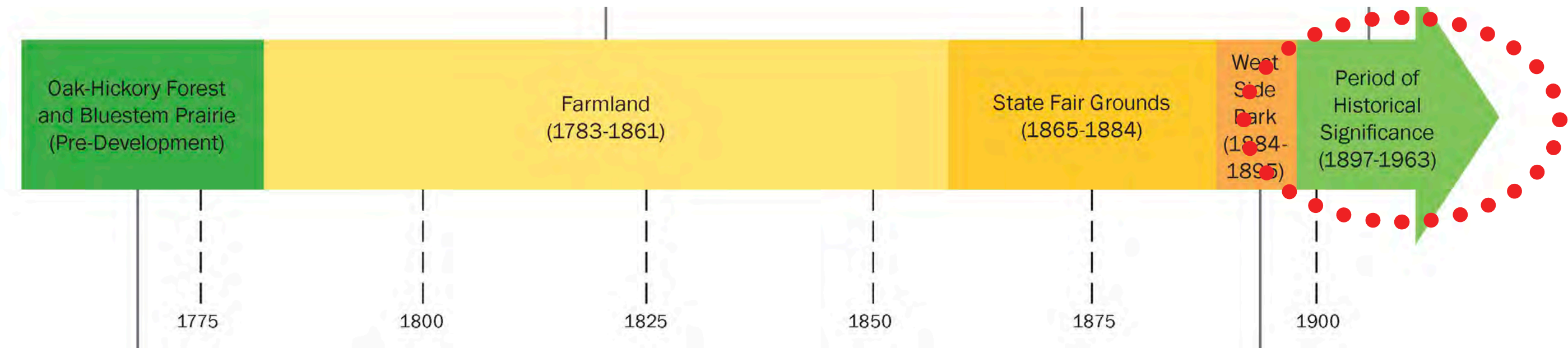
In 1903, Centennial Park was officially opened to the public with the following improvements to the Exposition grounds to convert it to a public park.

- Centennial Park fenced to exclude livestock
- Bathing Houses with 3 pools built
- Lake stocked with fish and 2 alligators (removed when ducks disappear)
- 850 trees planted
- Northern Boundary of the Park straightened
- Cultural programs, like concerts, began
- E.C. Lewis directed placement of various memorials

Parks had very little funding until at least 1908, but Major E.C. Lewis, served as unofficial designer and construction superintendent of park improvements. He designed and installed many park elements with his own funds, and coordinated the installation of many monuments with the sponsorship of private groups. His additions included:

- Shell Springs
- Robertson Memorial
- Streetcar loop into park from Broad Street
- Flagpole Hill road system
- Women's Memorial
- William C. Smith tablet
- Confederate Memorial
- Bandstand
- Bridge over Lake Watauga (first reinforced concrete bridge in Tennessee)
- Concrete replica of ship prow
- DAR memorial to Andrew Jackson at Cockrill Spring
- 2 greenhouses
- Heating plant





Time line from 2010 GGN Master Plan

Women in Nashville

Since the initial settlement of Nashville, the site of Centennial Park has been an important place in the evolution if the roles of women in Tennessee and the United States as a whole. The area around Cockrill Spring had been granted in title to Anne Cockrill for her bravery protecting a Fort. The state of North Carolina granted the land in her name, the first such grant for a woman in the area.

Later, the Women’s Pavilion was a main building on the grounds of the Exposition . Susan B. Anthony spoke at the Exposition. 1897 marked the 50 year anniversary of the Seneca Falls convention of 1848, as such the lecture of that year was mostly likely tracking the improvements in women’s rights but also stressing the need for the women’s vote.

It was at one of these public speaking events that Anne Dallas Dudley was volunteering and heard Susan B. Anthony speak. Anne Dallas Dudley became a major leader in the Tennessee suffragette movement, and in 1914 led a parade of over 60 vehicles from the state Capital to the steps of the Parthenon where she spoke of the importance of woman being granted the right to vote.

In 1920 Tennessee became a pivotal player the suffrage movement, as states across the nation voted on the 19th Amendment. Tennessee became the 36th to vote on the amendment, and was the state to cement ratification of the law. In a close battle, in the Tennessee Legislature, Representative Harry T. Burn cast the deciding vote in favor of ratification. Though Burn had previously been opposed the amendment, it was the personal letter from a representative’s mother changed the representative’s mind. Excerpts from Representative Burn’s mother are below:

Dear Son:
Hurrah, and vote for suffrage! Don’t keep them in doubt. I notice some of the speeches against. They were bitter. I have been watching to see how you stood, but have not noticed anything yet.
Don’t forget to be a good boy and help Mrs. Catt put the “rat” in ratification. Your Mother.



The Women’s Building at the Exposition, where Susan B. Anthony spoke in 1897

Justi, Herman. Official History of the Tennessee Centennial Exposition: Opened May 1, and Closed October 30, 1897. Press of the Brandon Printing Company, 1898.

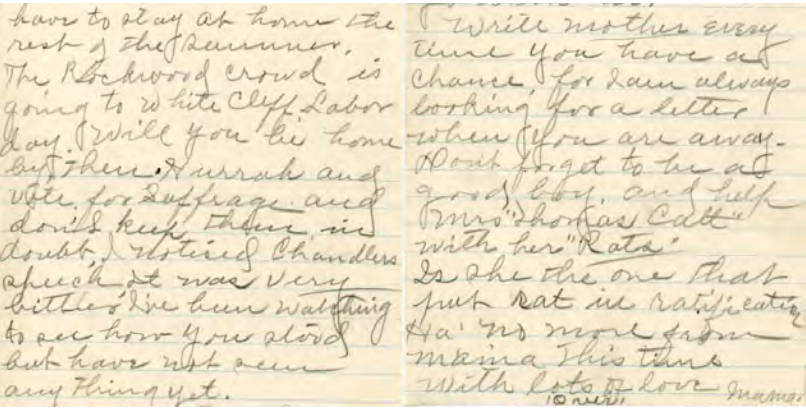


Anne Dallas Dudley with her children, this was considered an important image at the time, depiction Dudley as a mother and an advocate

<http://www.tennessee.gov/tsla/exhibits/suffrage/images/33859.jpg>



Nashville suffragettes take to the streets to gather support, a parade similar to this in 1914 began at the State Capital and ended at the Parthenon



Part of the letter that Febb E. Burn wrote to her son, 22 year old Representative Harry T. Burn



Febb E. Burn



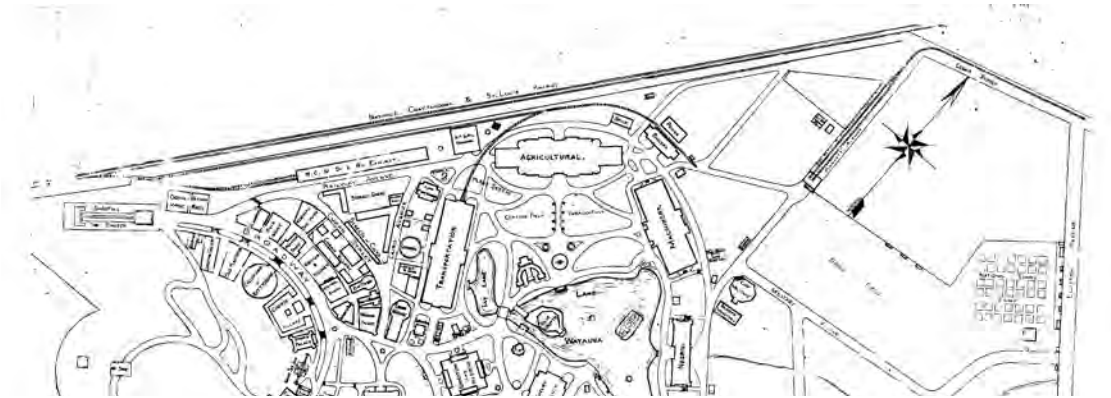
Harry T. Burn

Centennial Park and the Railroad

Railroad Shops to Geometric Remnant

As this history document illustrates, the Nashville, Chattanooga and St. Louis Railway's history is central to the development of Nashville and to Centennial Park. The railroad was established in 1848 as the Nashville Chattanooga Railroad, and the first locomotive arrived in Nashville by steam boat in 1950. The NC&STL's shops inhabited an area north of the Park and Fairgrounds, and opened in 1890, shortly before the 1897 Exposition. The facility included a number of stone-clad brick buildings including a roundhouse, car shops, foundry, stores, and offices. The connection to the rail allowed import of materials for the construction of the Exposition grounds.

After the exposition, the rail shops served as the location for rail overhauls, upgrades and retrofits of existing machines. During the railroad's heyday, the NC&STL engines were known as "Dixies" and provided rail service to much of the South. The shops closed in the 1950s during the era of railroad consolidation, as the NC&STL merged with the Louisville and Nashville Railroad. Today, the rail line running north of the site is owned by CSX Southern Region Division. This rail facility not only has regional significance for the development of Nashville, but was also an employer for many workers, and is a part of the cultural history of Nashville.



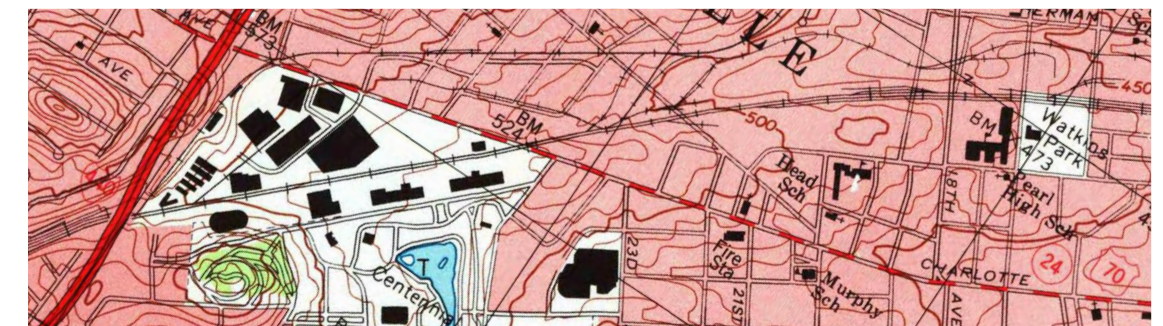
1897 Map

Adjacency to the NC&STL lines enables the import of supplies to the Exposition, and the Transportation building highlights the connection through a spur to the NC&STL main lines.



1908 Map

NC&STL shops take up large parcel of Land North of the Park



1997 Map

Railroad stops are completely redeveloped, but HCA and other buildings still respond to original alignment of sidings and main line.



NC&STL Company Baseball Team, after winning the 1926 Industrial League Championship in Nashville, Tennessee. Unfortunately, none of the players names are known. Dain Schult Collection.

Nashville as Arts Hub

The origins of Nashville’s country music industry dates back to the sale of insurance. In 1901, C. A. Craig acquired the National Sick and Accident Association at auction, soon changing the company name to the National Life and Accident Insurance Company. This company started out selling disability and life insurance to predominantly African-American industrial workers in the Nashville area. This company soon expanded to most of the Southeast, and began to sell life insurance to a broader and wealthier segment of the American population.

In 1923, E. W. Craig, son of the company’s founder and executive saw the trend of large companies like Sears Roebuck starting their own radio stations for company publicity. He advocated for the establishment of a radio station to provide advertising support to the more than 2500 traveling salesman working for the company. In 1924, with locally sourced expertise, 650 AM WSM (We Shield Millions) began service, with an impressive reach the radio station provided discussion related to insurance issues as well as the popular music programming that the host, Judge Hay, deemed “Grand Ole Opry”. Within a year, a rival company, Life & Casualty Insurance company opened the WLAC radio station.

With two large competing radio stations. Nashville began to attract musicians from across the region. After World War II, record companies began to set up impromptu studios to capture recordings of musicians who traveled to town to appear on these competing radio shows, and the modern country music industry was born.

Centennial Park has been the venue for many performances of famous Opryland musicians, drawn to Nashville by this industry of music. In 1964, Opryland star Roy Acuff performed in the Centennial Park bandshell, and the mid-century aesthetic of that structure harkens back to a golden age of the development of Nashville musical culture.

Centennial Park has also been the site of various theater productions. The Spring Pageants of 1913 and 1914 were grand displays of Greek theater, with casts of more than 400 people and full scale chariot races. These performances were attended by many from outside of the city, the Nashville, Chattanooga and St. Louis Railroad discounted rail tickets on the dates of the performances.

In 1988 a group known as Theatrevolution which had roots as an advocacy group to expose social issues, premiered “As you like it” at Centennial Park. This performance was highly acclaimed and spawned the first series of performances the Nashville Shakespeare Festival. For over 25 years, the performance group has provided free performances from the Centennial Band Shell. In 1992 the organization began to branch out to bring theater education to local schools

<http://www.tennessean.com/picture-gallery/news/local/2014/07/30/nashville-then-roy-acuff-performs-at-centennial-park-in-july-1964/13352867/>



Roy Acuff at the Centennial Park bandshell in 1964

<http://otrarchive.blogspot.com/2010/01/grand-ole-opry.html>



The National Bandstand presenter by WSM



1914 performance of Mystery of Thanatos



Nashville Shakespeare Festival 1990 performance of The Merry Wives of Windsor

Continuing Evolution

Since Centennial Park was established in 1903, public needs and demands on the park have evolved, leading to the addition of many elements that were not part of the original Park design. While these new program elements are essential to the popularity and continued use of the Park, the relationship between these elements has never been optimized.

1917-1918
World War I
Divestment
From parks



1920s
Reinvestment in Parks,
Gardens restored to
pre-war levels



1922
Redevelopment of
Lake Watauga
Japanese garden



1929
Stock market crash and
beginning of depression,
divestment from parks



1941-45
Park serves War Effort,
Japanese Garden
converted to sunken
garden



1914
Elliston tract
acquisition
active recreation



1909-1916
Playground
Movement
Playgrounds and
Kindergarten



1903
Formation of
Pastoral Park



1897
Centennial Exhibition
Grounds Plan



1950s-60s
Civil rights
movement,
pool closure



1950s-60s
Engine 576
F-86 surplus
jet



1963
Formation of
combined
Metropolitan Parks
Board

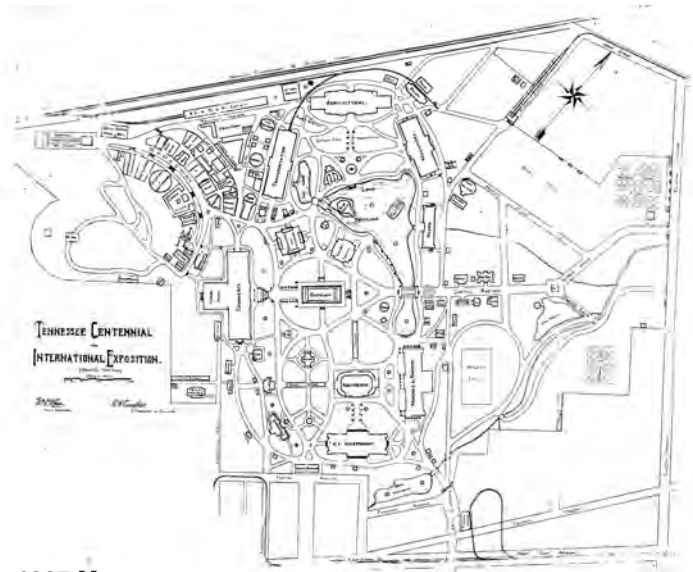


1960s-70s
Expanded participatory
Arts programs,
Centennial Arts Center
Annual Arts Fair

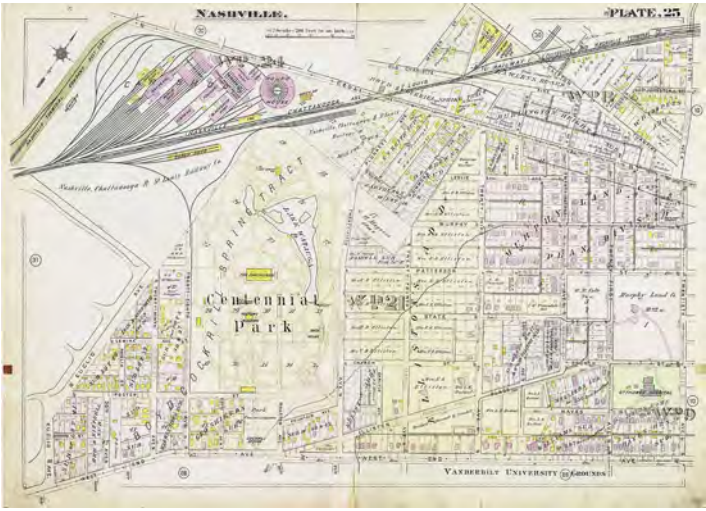


Changing Context

The context surrounding Centennial Park has also changed dramatically. The site was first an Exposition grounds, with neighborhoods to the East and West, the Nashville, St. Louis & Chattanooga Railway shops to the north, and Vanderbilt University to the South. Today, the site houses the Sportsplex to the east, Hospital Corporation of America buildings to the north, and much higher density residential and mixed use development to the east and west.



1987 Map



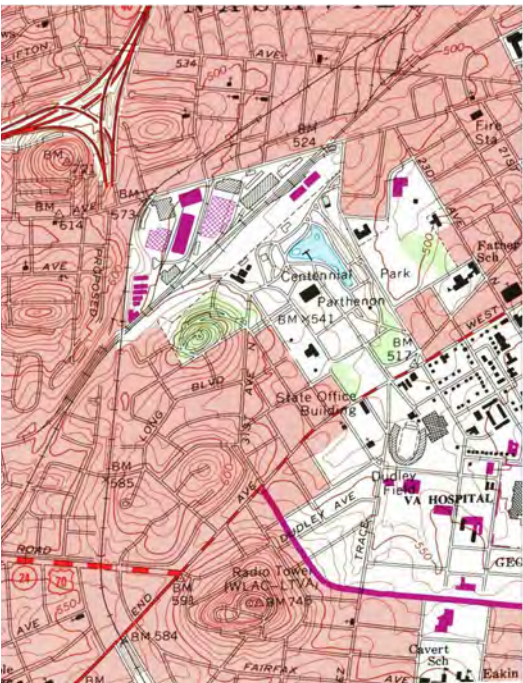
1908 Map



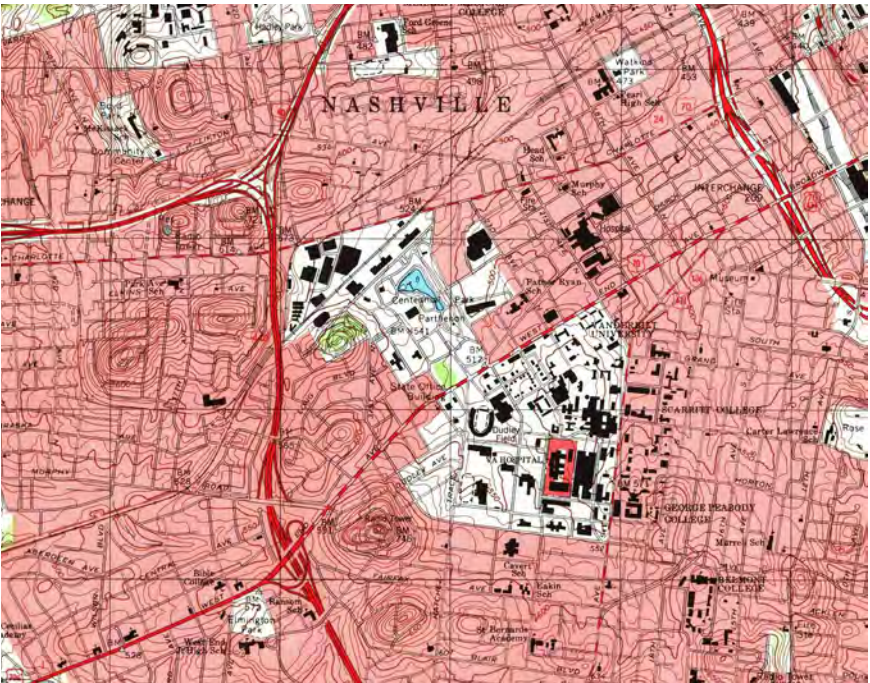
1929 Map
Centennial Park is adjacent to NC&StL Railroad shops to the North, Vanderbilt University to the South.



1952 Map
Parks are eventually restored to their pre-war condition by the late 1940s, but George Moulder's water garden is ruined and converted to the sunken gardens seen today.



1968 Map
Buildings for the NC&StL Railroad shops starting to be demolished and I-40 appears on site maps.

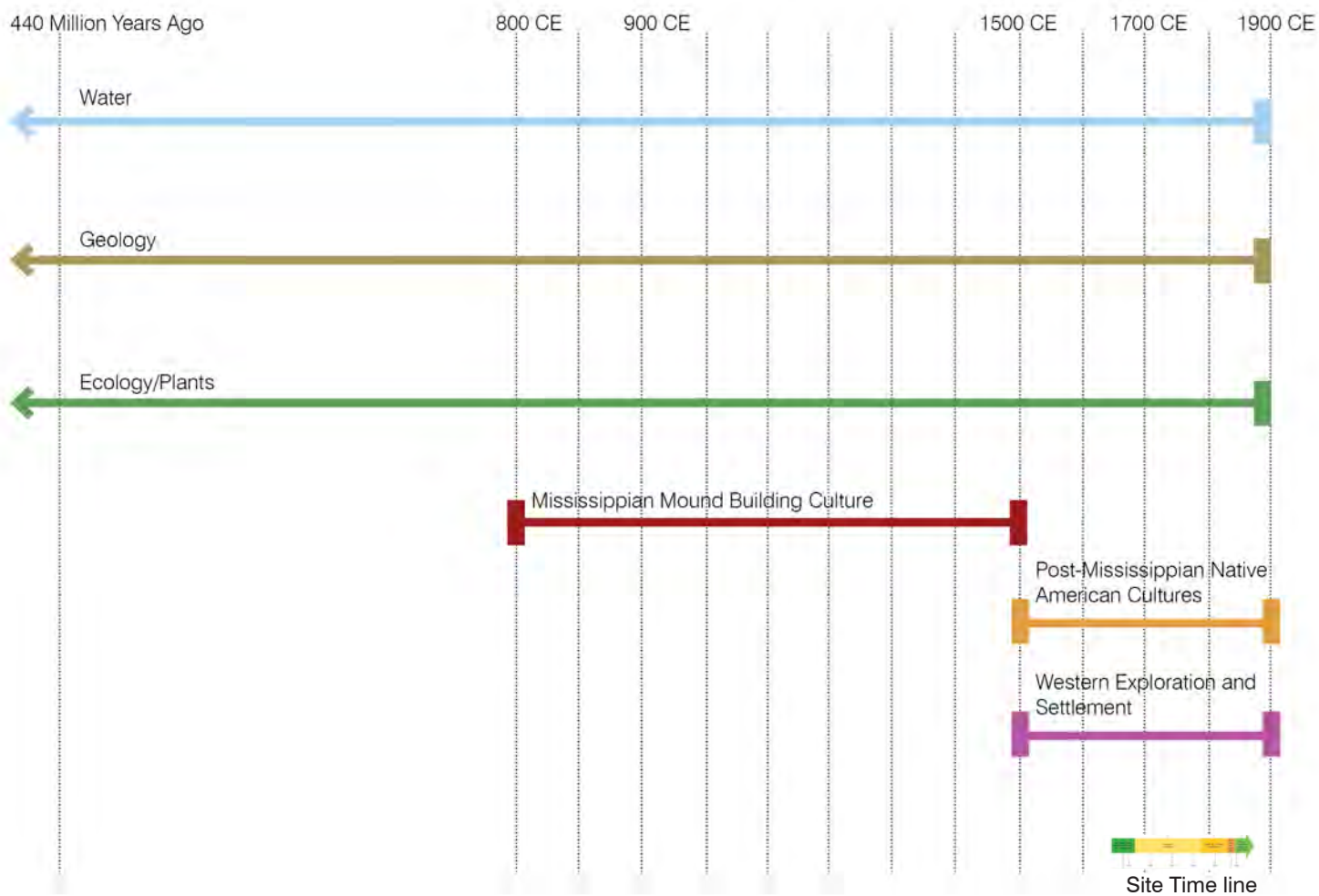


1997 Map
Current road configuration complete, including I-440 to the west. Railroad stops are completely redeveloped.

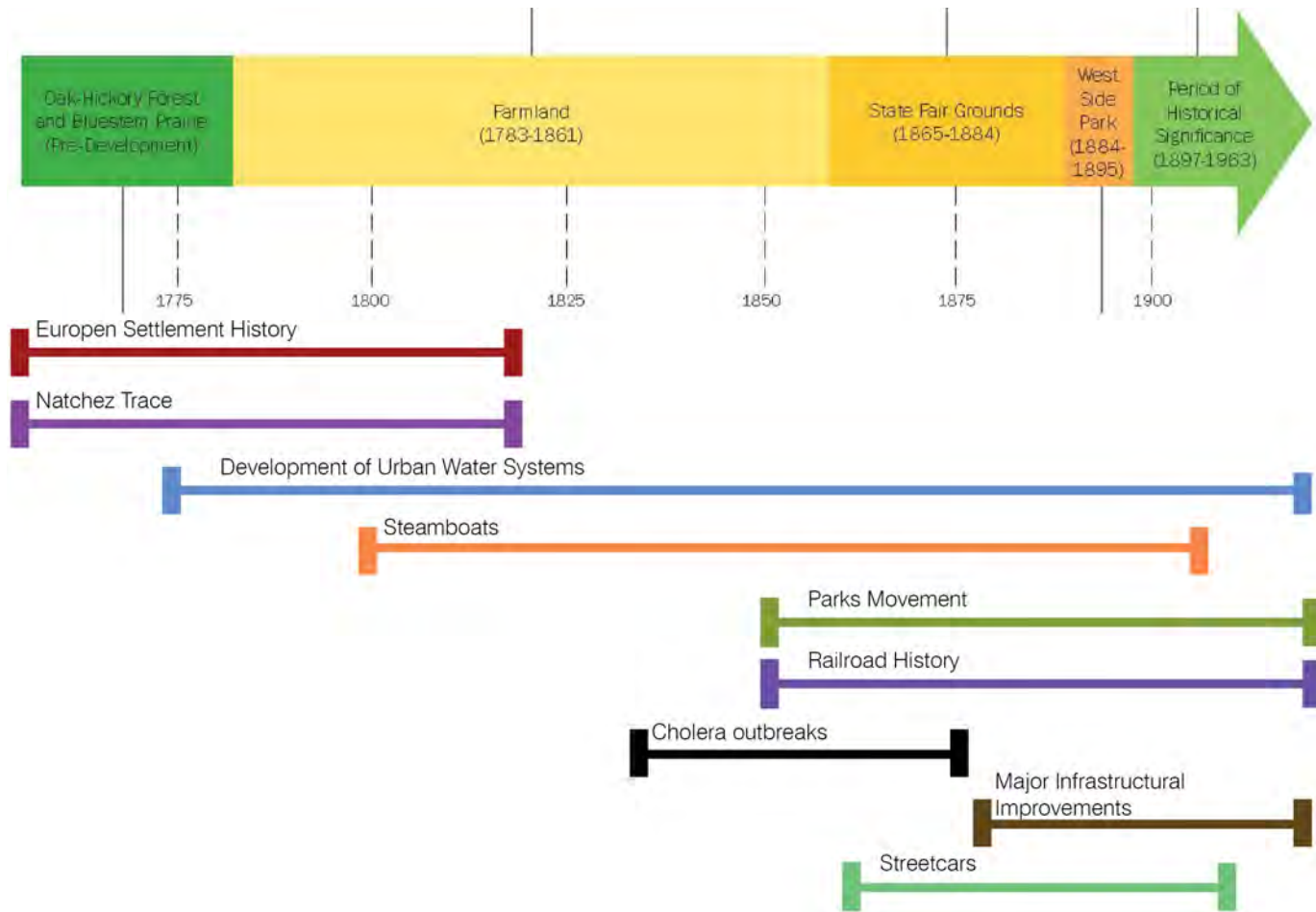
Site History Conclusions

This document strives to situate this site’s history in its larger context, both temporally and culturally. As this investigation reveals, the inner logic of this land can be traced back to time scales dating back much further than 1775. Also, physical changes to the site itself can be tied to larger trends such as the Nation’ settlement history, developments in urban systems and infrastructure, and the evolving realities of urban public health.

Site Time line in Expanded Time Scale



Site Time line



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