Staff Report

PLANNING DIVISION
DEPARTMENT of COMMUNITY and NEIGHBORHOODS

To: Salt Lake City Appeals Hearing Officer

From: Lauren Parisi, Principal Planner
(801) 535-7226 or lauren.parisi@slcgov.com

Date: October 10, 2019

Re: PLNHLC2017-00722 – Modifications to Certificate of Appropriateness for New Construction Approval

Appeal of Historic Landmark Commission Decision

PROPERTY ADDRESS: 613 East 100 South

PARCEL ID: 16-06-227-015

ZONING DISTRICT: RMF-45 (Moderate/High Density Multi-Family Residential) & H – Historic Preservation Overlay District

ORDINANCE SECTIONS: Section 21A.34.020 (H Historic Preservation Overlay District)

APPELLANT: Property Owner Tate Siemer

APPEAL ISSUES: Tate Siemer, property owner, is appealing the Historic Landmark Commission's partial denial of a request for modifications to a certificate of appropriateness for a new construction project located at approximately 613 East 100 South. The appeal is based on the following arguments:

1. The decision was erroneous because it would result in economic waste
2. The decision improperly considered the color of the bricks
3. The Commission improperly considered precedent
4. The Commission impermissibly considered the change to the window materials

Please see the City Attorney's brief, Attachment B of this document, for a response to the issues identified in this appeal.

STANDARDS OF REVIEW: As per the following City Code, the Appeal Hearing Officer's decision must be based on the record available to the Historic Landmark Commission at the time the original decision was made:

> **21A.16.030.E. Standard of Review:**
> 2. An appeal from a decision of the historic landmark commission or planning commission shall be based on the record made below.
> a. No new evidence shall be heard by the appeals hearing officer unless such evidence was improperly excluded from consideration below.

b. The appeals hearing officer shall review the decision based upon applicable standards and shall determine its correctness.
c. The appeals hearing officer shall uphold the decision unless it is not supported by substantial evidence in the record or it violates a law, statute, or ordinance in effect when the decision was made.

Also, whereas this is an appeal of a Historic Landmark Commission decision, no public hearing will be held and no public testimony will be received. (Section 21A.16.030.D.2)

BACKGROUND: The attached Historic Landmark Commission Staff Report provides the background on this project (see Attachment C).

HISTORIC LANDMARK COMMISSION'S DECISION: On August 1st, 2019, the Historic Landmark Commission made a decision consistent with the findings and conclusions listed in the staff report and partially denied the request for modifications to a certificate of appropriateness for a new construction project located at approximately 613 East 100 South.

More specifically, the Commission *denied* the requested modifications to the pattern, dimensions, and materials of the windows on the south, east, and west facades; the balcony doors and materials on the south façade; and the balcony doors and door materials on the east façade on the third story of each unit. The Commission *approved* the requested modifications to the garage door material, the front and back doorway detail on the ground floor of each unit, and all modifications on the north façade of the building.

NEXT STEPS: If the Appeals Hearing Officer upholds the Historic Landmark Commission decision, the Commission's decision will stand and the original certificate of appropriateness for this project will be updated to allow only the specific modifications approved by the Commission as documented in the staff report dated August 1, 2019.

If the Appeals Hearing Officer reverses the Historic Landmark Commission decision and finds that all of the proposed modifications meet the standards of review, the original certificate of appropriateness for this project will be updated to allow all of the modifications requested by the applicant as depicted on the as built drawings and described within staff report dated August 1, 2019.

A decision to uphold or reverse the Commission's decision may be appealed to 3rd District Court. An appeal to District Court must be filed within 30 days of the Appeal Hearing Officer's decision.

ATTACHMENTS:

- **A.** Appeal Application
- **B.** Salt Lake City Attorney Response
- **C.** Historic Landmark Commission Staff Report – August 1, 2019
- **D.** Applicant's HLC Presentation – August 1, 2019
- **E.** Historic Landmark Commission Meeting Minutes – August 1, 2019
- **F.** Record of Decision Letter
- **G.** Certificate of Appropriateness Standards for New Construction
- **H.** Certificate of Appropriateness – February 26, 2018

ATTACHMENT A: Appeal Application

Appeal of a Decision

PLNAPP2019-00774

SALT LAKE CITY PLANNING

OFFICE USE ONLY

Project # Being Appealed:	Received By:	Date Received:
PLNSUB 2017-00722 PLNSUB 2017-00964		8/20/19

Appealed decision made by:

☐ Planning Commission ☐ Administrative Decision ☒ Historic Landmark Commission

Appeal will be forwarded to:

☐ Planning Commission ☒ Appeal Hearing Officer ☐ Historic Landmark Commission

Project Name:
TAG Row House

PLEASE PROVIDE THE FOLLOWING INFORMATION

Decision Appealed:
Aug 1st, 2019 HLC Meeting - Denial of proposal for changes

Address of Subject Property:
613 E. 100 S. SLC, UT

Name of Appellant:	Phone:
Tate Siemer	

Address of Appellant:

E-mail of Appellant:	Cell/Fax:

E-mail of Property Owner:	Phone:

Appellant's Interest in Subject Property:
Owner

AVAILABLE CONSULTATION

Please call (801) 535-7700 if you have any questions regarding the requirements of this application.

APPEAL PERIODS

An appeal shall be submitted within ten (10) days of the decision.

REQUIRED FEE

Filing fee of **$259,** plus additional fee for required public notices.
Additional fees for multiple

SIGNATURE

If applicable, a notarized statement of consent authorizing applicant to act as an agent will be required.

Signature of Owner or Agent:	Date:
	8/20/19

SUBMITTAL REQUIREMENT

☒ ☐ A written description of the alleged error and the reason for this appeal.

WHERE TO FILE THE COMPLETE APPLICATION

Mailing Address:	Planning Counter PO Box 145471 Salt Lake City, UT 84114	*In Person:*	Planning Counter 451 South State Street, Room 215 Telephone: (801) 535-7700

INCOMPLETE APPLICATIONS WILL NOT BE ACCEPTED

DE I acknowledge that Salt Lake City requires the items above to be submitted before my application can be processed. I understand that Planning will not accept my application unless all of the following items are included in the submittal package.

Additional Guidelines for Those Appealing a Planning Commission or Landmarks Commission Decision

A person who challenges a decision by the Planning Commission or the Landmarks Commission bears the burden of showing that the decision made by the commission was in error.

The hearing officer, according to state statute, must assume that the decision is correct and only reverse it if it is illegal or not supported by substantial evidence in the record.

"Substantial evidence" means information that is relevant to the decision and credible. Substantial evidence does not include public clamor and emotion. It involves facts and not mere speculation. A witness with particular expertise can provide substantial evidence, but conjecture and public opinion alone are not substantial evidence.

The "record" includes information, including the application by the person seeking approval, the staff report, the minutes of the meeting, and any information submitted to the commission by members of the public, the applicant or others, before the decision was made. It does not include facts or opinion, even expert opinion, expressed after the decision is made or which was not available to the commission at the time the decision was made.

A decision is "illegal" if it is contrary to local ordinance, state statute or case law, or federal law. An applicant is entitled to approval if the application complies with the law, so a person challenging a denial should show that the application complied with the law; a person challenging an approval should show that the application did not conform to the relevant law. Issues of legality are not restricted to the record of the decision, but the facts supporting or opposing the decision are limited to those in the record.

With regard to the factual information and evidence that supports a decision, the person bringing the appeal, according to a long line of decisions handed down by the Utah State Supreme Court and the Court of Appeals, has a burden to "marshal the evidence" and then to demonstrate that the evidence which has been marshaled is not sufficient to support the decision.

The appellant is therefore to:

1. Identify the alleged facts which are the basis for the decision, and any information available to the commission when the decision is made that supports the decision. Spell it out. For example, your statement might begin with: "The following information and evidence may have been relied upon by the Commission to support their decision . . ."
2. Show why that basis, including facts and opinion expressed to the commission is either irrelevant or not credible. Your next statement might begin with: "The information and evidence which may have been relied upon cannot sustain the decision because . . ."

If the evidence supporting the decision is not marshaled and responded to, the hearing officer cannot grant your appeal. It may be wise to seek the advice of an attorney experienced in local land use regulation to assist you.

Olympus Development, LLC
CityMOD 100, LLC
1025 E. Mansfield Ave.
SLC, UT 84106

Lauren Parisi
Principal Planner, Salt Lake City Planning Division
451 S. State St. #406
PO Box 145480
Salt Lake City, UT 84114-5480

RE: CityMOD 100
613 E. 100 S. Salt Lake City, UT 84102
Description of the Alleged Error and Reason for Appeal:

Dear Lauren,

Please find attached our application to appeal the decision made by the Historic Commission on August 1st, 2019. Our appeal is based on our opinion that the decision of the HLC was made on at least two illegal bases and was not supported by substantial evidence, but rather opinion and conjecture.

Thank you,

Tate Siemer
Carl York

Olympus Development, LLC
CityMOD 100, LLC
1025 E. Mansfield Ave.
SLC, UT 84106

Lauren Parisi
Principal Planner, Salt Lake City Planning Division
451 S. State St. #406
PO Box 145480
Salt Lake City, UT 84114-5480

RE: CityMOD 100
613 E. 100 S. Salt Lake City, UT 84102
Description of the Alleged Error and Reason for Appeal

This document is hereby submitted on behalf of Olympus Development, LLC ("Olympus") in appeal to the Memorandum of Decision from the Salt Lake City Historic Landmark Commission's (the "Commission") meeting held on August 1, 2019.[1]

Before presenting our argument on appeal, the situation begs for an explanation of "how we got here". It is important to note that Olympus owns its responsibility in this matter and has been doing everything possible to best rectify the matter and create a positive outcome for the City, neighborhood, and citizens. Olympus purchased this project "shovel ready", meaning it bought the land, plans, permits, builder recommendation, construction budget, etc. as a package from Jordan Atkin of Tag SLC. Olympus relied heavily on Jordan's guidance and advice. Critically, Olympus was not provided with the records of any of the proceedings, considerations or conclusions of the Commission regarding this property. Olympus was, in fact, completely unaware that there were any meetings at all, approvals, staff reports, minutes, Commission comments or requirements. None of these were provided to Olympus. If that information had been provided, Olympus would have prevented all of this as because it would have been clear on what was required. Obviously, Mr. Atkin was intimately involved in the Commission's prior proceedings and conclusions because he was the applicant, yet there was never a mention of this process, its conclusions and all of the many implications. Olympus simply did not know of the existence of this package until representatives of Olympus went to Lauren Parisi at the City Planner's office to talk to her about the changes in the building. Ms. Parisi then provided the information to Olympus. That information was critical in that it instructed Olympus exactly how to build the building as far as specified and approved materials, fixtures, color palette, etc. It

[1] Attached to this document is a Transcription of the Historic Landmark Commission (HLC) meeting on August 1st, 2019. As we have not been will not be provided the minutes from the meeting (which are part of the record), before our deadline to appeal, we created a transcript of the meeting from the video from which to reference for our appeal. The transcript is numbered by Paragraph and by Line. and is hereby referenced by Paragraph and Line.

would have provided Olympus with the priorities and important items noted by the Commission in its original approval.

Olympus's appeal is based on multiple bases, including (1) the Commission's decision was erroneous because it would result in severe economic waste; (2) the Commission impermissibly considered coloration; (3) the Commission impermissibly considered precedent; and (4) the Commission impermissibly considered the acceptability of the window materials. Further, the Commission's decision was not based on any finding of fact or conclusions of law. As a result, the Commission's decision was erroneous and based on illegal considerations, and should therefore be overturned.

ARGUMENTS IN SUPPORT OF APPEAL

(1) The Commission's decision was erroneous because it would result in severe economic waste, which the Utah Supreme Court has stated should not be allowed.

The most important fact of Olympus's appeal is this: the building as currently constructed, and as indicated by the Commission in the meeting on August 1st, 2019, meets the City's and Commission's standards—by its own acknowledgement. In light of the Commissioners' statements below regarding the acceptability of the as-built condition of the building, any requirement to tear out and replace the as-built exterior windows and doors **would result in economic waste**, which the Utah Supreme Court has stated should not be allowed. The legal concept of "economic waste" applies when the expense of a repair to a building is disproportionate to the value of the correction. In *Western Land Equities, Inc. v. City of Logan,* the Utah Supreme Court addressed the situation of economic waste that might result from government actions in the land use context. Specifically, the Court stated:

> The economic waste that occurs when a project is halted after substantial costs have been incurred in its commencement is of no benefit either to the public or to landowners. In a day when housing costs have severely escalated beyond the means of many prospective buyers, governmental actions should not be based on policies that exacerbate a severe economic problem without compelling justification. Governmental powers should be exercised in a manner that is reasonable.[2]

In this situation, to require the tear out and replacement of the over 50 exterior windows and 19 doors in the name of adding a few more inches of glass per window would result in severe economic waste and little additional historic-compatibility benefit—particularly when the Commission agrees the current windows and doors would have been acceptable to begin with. The expense of tearing out all the installed windows and exterior doors, tearing out drywall, electrical, and HVAC, then reframing a large portion of the walls, and installing only slightly larger windows and doors would far exceed any minor additional value that the slightly larger windows and doors would bring. That is textbook economic waste. Adding additional glass, or requiring some indistinguishable changes to materials such as vinyl, fall far below the Utah

[2] W. Land Equities, Inc. v. City of Logan, 617 P.2d 388, 395 (Utah 1980). (Emphasis added.)

Supreme Court's standard of being a compelling enough justification to require such extreme expense to replace the current windows and doors. To allow the Commission's decision to stand would be far from reasonable.

During the meeting, commissioners individually indicated the approvability of the building as-built and as Olympus proposed to the Commission. For example, Commissioner, Sheleigh Amanda Harding said "So my inclination would be, in this particular situation, to approve it [the building as-built]. Um, just because I think that the alternative is really not conscionable."[3]

Moreover, multiple others on the Commission indicated that they would have found the as-built condition of the building acceptable if they had considered it upon first draft. For example, at one point Chairman Kenton Peters asks, "if we were seeing this building for the first time as presented, would we approve this design? And that's not a uh- a um, rhetorical question. That's a specific question."[4] Stan answered "probably".[5] Robert answered, "I probably would approve it."[6] Others indicated support as well. Further, the Commission indicated its support for the new building's attributes in other instances. For example, Commissioner Robert Hyde stated: "I wanted to concur with Paul about um, the solid-to-void ratio and one could make the argument that, that a series of vertical windows like this has a rhythm to it and there's a, there's certainly precedence in the Historic District for, for that."[7]

All of those sentiments indicate that the building as-built is an acceptable addition to the historic district. Any to the decision to the contrary would result in severe economic waste, and would therefore not meet the standard of correctness. Based on the above comments, arguments, and even informal vote, there is no doubt that the Commission's opinion is that the proposed building meets the standards of the Commission and thus any decision to the contrary fails must fail to meet the standard of correctness.

(2) The Commission's decision was erroneous because it was based on the coloration of the building, which is not a permissible basis for a decision.

Following the discussion about the acceptability of the structure as-built, the Commission then turned to a long and detailed conversation about coloration of the brick, which has been changed from the approved plans. The problem with this discussion is that any consideration of color is not a permissible basis for decision.

In Chapter 11, Page 3, Section 11.10 of the City's "A Preservation Handbook for Historic Residential Properties & Districts" it says on line 1 in bold font: "Color is not a matter considered in design review in Salt Lake City". That rule is also articulated in the Planning Division's Staff Report, which stated that the change in color of the brick was not something that

[3] Paragraph 525, Line 7.
[4] Paragraph 677, lines 1-3.
[5] Paragraph 683, line 1.
[6] Paragraph 703, lines 3-4.
[7] Paragraph 529, lines 1-3 and paragraph 533, line 1.

the landmark commission was to review. Specifically, on page 3, paragraph 1 of the staff report, it states that the color of the brick on the building was changed and that the historic commission was not to consider that.

Lauren Parisi, the City's principal planner on this project has affirmed via email that "we decided as a staff that the change in brick color did not need to be re-reviewed by the HLC". Yet, the Commission had a lengthy discussion over color, which impermissibly weighed in on their decision. For example, at one point in the meeting, Robert asks if coloration was before the committee: "But- but the issue of the brick and- the brick and uh, I guess it's coloration, the brick, and metal, that's not before us tonight, right? Or is it?"[8] In response, the Chairman replied "no, that's not before us".[9]

As a result of the multiple representations made to Olympus regarding the irrelevancy of a color discussion before the meeting, representatives of Olympus were unprepared to discuss that aspect of the project or address the potential concerns of the Commission in Olympus's presentation. Nevertheless, the Chairman continued the discussion: *"I know colors are not specifically, uh, under our purview*"[10] but then he asked for a history of color changes.[11] That was an extraordinary contradiction for the chairman to make, one that did not align with City and Commission's own regulations. From this point forward, the Commission dove head long into an impermissible discussion about color in which the Commissioners used the word "color" or "coloration" or mentioned color value at least 42 times as follows:

- "Which so, essentially, the brick and the metal of flip-flopped in [coloration] value".[12]
- Chairman mentions "light brick, uh, dark metal iteration".[13]
- "Made the decision to change values. Dark-- light brick to dark brick. Dark metal to light metal. Okay. And then the win-- the window decision, was that-- the black windows was that developer contractor original drawings."[14]
- The chairman says, "We're talking about, 'Can we live with this? Is this adequate? Is this colors and schemes and windows."[15]
- Paul says, immediately after the chairman instructed that color was "not before" the committee.[16]
- Kenton (chairman) says: "Those are the dark windows, uh, sitting in- in the light background. They do emphasized the uh, forepart vertical aspect of 'em which wouldn't be the case".[17] Paul responds, "So much if that was old- if that was the original...light and dark scheme."

[8] Paragraph 649, lines 3-4.
[9] Paragraph 641, line 1.
[10] Paragraph 250, line 3.
[11] Paragraph 254, line 3.
[12] Paragraph 270, lines 1 and 2.
[13] Paragraph 322, line 2.
[14] Paragraph 334, lines 3-7.
[15] Paragraph 575, lines 2-3.
[16] Paragraph 650, lines 3-4.
[17] Paragraph 661.

- Paul: “I find anyways the original scheme and the original brick color uh, much more compatible with the district. It certainly matched, it essentially matches the color of the adjacent Bamberger. Um, I just kinda- I feel like it had a- um, it's hard to kind of look past the windows in these photos. But um, it- it had a different feel, I think. The light brick, the dark metal, emphasized those recesses. The window sort of disappeared into those recesses, those tall banks of- of the metal. Um, this just brings at another play, another material color factor into play...jazzes it up in a sense. And not in jazz it up, but you know? Causes some conflict.”[18] (paragraph 659, line 1)

In addition to that discussion, the Commission mentioned color value or coloration at least 32 other times. Color was a huge consideration in the Commission’s discussion and decision, and it should not have been.

(3) The Commission’s decision was erroneous because it impermissibly based its decision on concerns over “precedent”, which is also not a permissible basis for a decision.

After the extensive and detailed discussion about *particular aspects* of coloration of the proposed building, the Commission’s conversation turned to the issue of the “precedent” that would be set if the Commission approved the project as built. Considering precedent was erroneous because the Commission is specifically charged with considering each project based on its own merits. This was acknowledged and supported by statements from the Commissioners. For example, Commissioner Harding said “we don’t set precedent. We really don’t…we think we do. But we really don't. Because every case comes in on its own merits…I'm not so concerned about precedent because every project is different. I'm more concerned about complying with guidelines and standards.”[19] Michaela Oktay then said: “I know every case that comes be- before you is supposed to be weighed upon its own merits.”[20] However, the word “precedent” or “precedence” was subsequently used 36 times by the commissioners in an in-depth conversation about precedence.

The chairman even called it a “really big part of this whole matter that we’re facing today.” Specifically, chairman Peters said: “Well, let's- let's got the- the idea of precedent. Uh, yeah. That's a really big part of this whole matter that we're facing today... what do other people think about this case as precedent.”[21] At another point, Chairman Peters asked: “Third was the question of precedent. Are we setting up ourselves for a situation like Robert referred to where everyone's gonna say, ‘Well, these guys on First South got away with this, can we?’ Shelly's point as well taken to as each project has taken on its own- on an- on its own merits. But we may see that, I don't know that the public will see that.”[22]

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[18] Paragraph 665, Lines 2-8.
[19] Paragraph 589, lines 1-7.
[20] Paragraph 617, lines 1 and 2.
[21] Paragraph 727, lines 1-4.
[22] Paragraph 611, lines 1-5.

The Commission is not allowed to consider the effect a specific proposal would have on future projects, particularly in areas outside their purview, such as color. It is unfair and illegal to have done so, based on their own statues and regulations. All of the Commission's discussion in that regard was impermissible and unnecessary because the Commission's role was to answer the question of whether the building as-built complied with the City's standards—not worry about precedent.

CONCLUSION

To allow the Commission's decision to stand would result in an unjustifiable and unreasonable result, and would cause severe economic waste. The City staff and Commissioners recognized this reality. For example, Michaela Oktay said to the Commission: "if you felt that...these modifications that they presented, met the standards, um, you can approve"[23] The Commissioners multiple statements that they would have approved the application had it been originally presented as the building has now been built should be justification enough to show that any decision to the contrary is arbitrary and erroneous. Indeed, as indicated by their willingness to approve the proposal upon 1st draft the building must, by definition, meet the HLC standards. This should have formally voted on the idea that the as-built condition would have been approved at first review, but instead the discussion was led into topics that are not allowed to be considered. The final motion, second, and vote were based on opinions about color and conjecture about precedent, neither of which are permitted for the Commission to invoke as facts and findings. This decision is therefore incorrect and illegal.

Therefore, Olympus requests that its appeal be granted and the Commission's decision be overturned. This will alloThe alternative would indeed be "unconscionable" as described by Commissioner Sheleigh Amanda Harding. Retrofitting the building to the original design would create literal dumpsters full of economic waste: 50+ windows and doors, framing, sheet rock, electrical, HVAC ducting, finish trim, and more. The estimated cost of the repair is approximately $260,000, which would essentially bankrupt the project, but more importantly, that is an unnecessary and unreasonable expense when the building as constructed is so close to the original approval and, by the Commissioners' own statements, would have been approved if presented that way to begin with.

Olympus is eager to complete a beautiful building that complements and enhances the Historic District and the City. Olympus is hopeful that it will get an opportunity to do that. Thank you for taking the time to review our appeal.

Sincerely,

Tate Siemer 801-699-4532
Carl York 801-556-9045

[23] Paragraph 767, lines 1-3.

Olympus Development, LLC
CityMOD 100, LLC

(0:00) [music]

(2:00) [music]

Kenton: Welcome to the Salt Lake City Historic Landmarks Commission Meeting for Octo-October- August 1, 2019. We uh, we had a field trip to the uh to the 613 East 1st South. Two commissioners uh attended that; others have visited on their own and uh we uh had uh a nice meal and no commission

(4:00)

uh, uh business was conducted in that meeting. I don't have anything report as the chair other than that. We would like to welcome a new member, Ros-Rocio Torres Mora. Welcome to the commission and we look forward to your participation.

Rosia: Thank you. I'm glad to be here.

Kenton: Good. Uh, Michaela, Paul, do you have anything for us?

Michaela: Yes I do. Um, Marlene or myself are--both of us have sent out an email to you all about iPad returns and please respond back so we can kind of do a switchover and give new tablets and get our city-owned iPads back. That was this something that I'd like to mention.

Kenton: Most of the people have them.

Michaela: If you have them. If you don't have one, you're off the hook and we have a new tablet for you. That's all I have to say.

Kenton: All right. Uh, I guess I've already gotten a little bit out of order. I need to ask for approval of the minutes from the June 6, 2019 minute meeting. Uh, hopefully, everyone has read through those minutes. Can I have a motion to regarding those minutes, please?

Charles: I move that those minutes be approved.

Kenton: Plead it by the second, please.

Esther: I'll second.

Kenton: Very good. We have a motion and a second. We can uh, we can just take a general voice vote on this. All in favor of approving the June m-minutes, say "aye".

Members: Aye.

Kenton: Those opposed, say nay. Those minutes are approved. Thank you very much. First, [clears throat] we have uh one card for public comments

(6:00)

uh from Cindy Cromer. Please approach and you know the uh, the routine.

Paul: Hey, Kenton. Kenton. Kenton. I was--

Kenton: Oh.

Paul: Would it be possible for me to ask one question of staff before we move into the agenda items? It's really short.

Kenton: I reckon you can.

Paul: Oh, thank you. I- So um, I've been out of town for over a month. Um, but I was home doing my normal jog and the covey apartments, which are on the corner of First Avenue in A, are gone. They're completely gone. And um, I was very surprised that that hadn't come before the commission. And I was wondering, you might know offhand if, if you have a chance--

Michaela: So you know right offhand.

Paul: You do, okay.

Woman: Yes.

Paul: Fine, I'm just curious how that happened.

Michaela: All right. We would never and cannot administratively approve any demolitions of contributing buildings. That building essentially collapsed, part of it. Um, the fro-- I believe that the front strains clogged with water and a ton of water pulled up on top and luckily, no one was injured.

David: My-my understanding is very different. It's that the roof drain was not cleared on the back of the building, the back of the parking structure. And as a result, um, during a heavy spring rains and runoff, um that part of the roof got overloaded and only one corner of the building collapsed. Somehow they were issued a demolition permit for demolition of the entire building, when in fact only part of the building was at risk. I'm really kind of shocked to see how they've moved forward with it. It's really been shocking.

Paul: That's, well. Okay.

Michaela: An emergency demolition permit--

David: To the emergency demolition permit must have been for the parcel number which allowed them to take the whole building down.

Michaela: That's right.

David: That's unfortunate.

(8:00)

Kenton: Yeah.

Paul: Hey, thank you.

Kenton: Right, good. Yeah, good question, Paul. And Thanks, David. Uh, Ms. Cindy, please come back.

Cindy: So my comments-- Oh, I'm Cindy Cromer still and I'm perennial, chronic, won't go away. Um, my comment tonight is the first installment on what is going to be an extended piece of research. How do we come to the conclusion that new construction and historic communities needs to be a product of its own time? How did the concept attain the level of a standard with the Department of Interior? I thought about this issue a great deal in the last 12 years since I removed additions from the home of Frederick Albert Hale on 600 East. I've mourned the disappearance of the earlier versions of the structure concluded that Frederick Hale did his better work on other people's properties and removed the additions that were products of their own time.

Only after I did that and also removed the paint on the masonry, could anyone see merit in the structure. Clear the modi-- clearly, the modifications were products on, of their own time, but they were getting in the way of any appreciation of the structure in the present time. I did not feel the slightest bit guilty about demolishing the work of Frederick Hale. He had used his home as a guinea pig and some of the experiments failed miserably.

It wasn't however until the proposal from public utilities to pay it place a product of its own time in City Creek Park that I asked, "What's the source of this standard? Why does it carry the weight of a commandment?"

Apparently, the basis for the standard goes back at least the 19th century in the society for the preservation of ancient buildings. As it turns out, the Cathedral of Notre Dame was a victim of excessively zealous renovation. Fast forward to the Venice Charter of 1964, when I was 14, when the prominent architects opine that new buildings should bear a contemporary stamp.

Typically in this country, the pendulum swings widely. We appear to have gone from assembling historic parts in

(10:00)

the development of Trolley Square and calling that preservation to abandon the materials and character approximate structures in creating new ones. I suspect that we are stuck at one end of the swinging pendulum because that is our pattern as a culture. It is the American way, getting stuck.

While I'm digging, my focus will be on the timeless landscape at Fourth Avenue and Canyon Road with its use of materials that the city has been investing in for 107 years. It will take some compelling findings from my research to justify a radical change in materials used consistently there or the use of the design associated with a tightly restricted period of time. Thank you.

Kenton: Thank you very much. That's gonna be interesting. Agreed. All right, we'll move into the public hearing. Uh, our item tonight is modifications to row house development at 613 East 100 South. Staff will begin the show. Thank you.

Ashley: All right. Uh, good evening. My name is Ashley Scarff. Um, I did want to give a full disclaimer. I was not the planner who worked on this project, the first round or this round actually. I just am presenting all of her work so um I will do my best, the best I can to answer all of your questions.

Um, so this evening, uh the request is for modifications to a Certificate of Appropriateness for new construction, which was approved by the HLC in December of 2017. Uh, the constructed project differs from what was approved by the HLC um and staff. The Commission shall either approve, deny or you can request further changes be made to the as-built drawings. Um, staff is recommending that the Commission denies all of the proposed changes with three exceptions, um a change in garage door

(12:00)

material, um front and rear doorway details on the ground floor for all three units including windows next to the doors, um and all modifications made to the rear facade of the,the,the of the development. And I'll go into these um, specifically in my next slides.

So just for a very brief background on this. Um, in December 2017, HLC approved the new construction project. Um, there was one condition the Commission requested that the applicant design a street-facing entrance that addressed the street in a more meaningful way. Um, and then in January 2018, Planning Commission approved uh plan development a petition associated with this project. So there was um-- it created lots of thought street frontage, uh two setbacks were reduced, and there's also a reduction in a landscape buffer um, as part of that approval.

In February 2018, staff issued the COA after working out the front entrance details. Um, the building permit was issued in October of 2018. And then it was this past June that um the planner who actually worked on the project noticed the structure wasn't being built as it was approved and contacted the applicant directly. Um, and she then realized that ownership of the property and the developer working on the project had changed since uh the original approval was issued.

So um, to try to simplify the presentation, I am just gonna discuss each elevation individually one at a time. Um, so this slide shows the approved front facade to the left in the as-built front facade to the right. Um, you can see the two rows of windows on the left have changed in configuration um and dimension from one large opening with a tripartite arrangement to four smaller fixed casement windows. Um, all of the windows have

changed from your proof fiberglass to vinyl

(14:00)

material um and the sliding glass doors that are meant to access the second level balcony, have changed to fiberglass French doors with the transom above. And this was originally approved as a glass slider. And then the front doorway on the ground level um, which was a point of discussion at the first meeting, was ultimately approved as a cherry wood door with full height sidelights. Um, and I-- and I don't have an image of that one. It's in the staff report.

Um, but the-the as-built show what is-- what was constructed, but the applicants have suggested using a mahogany wood door, which is shown at the bottom uh right of this slide. Um, and that would be centered on that building wall and would replace both the door and the side window that shown on the as-builts.

Uh, both the front door and balcony doors are slightly shorter than the doors that were approved. Um, the applicants have indicated that there's been HVAC equipment moved to above those door areas so they wouldn't be able to increase the height of the doors without reconfiguring that system. Um, so they are six feet, eight inches instead of nine feet. And nine feet is the full height of the floor so the doors were um approved to be as tall as the floor. Um, staff finds that the proposed front door has a similar emphasis as the one approved for the COA and recommends um the proposed change to the front door but uh staff is recommending to denial of their modifications on this facade.

So this might help um, seeing what's been constructed. Um, this is the front facade, the level of completion so far. And then here's just a-a further out photo and I did throw in-- it's kind of hard to see-- the streetscape drawing from- this is from the first set of plans that were approved um but you can kind of see the-the scale of the structure in comparison to the rest of the block face.

(16:00)

Okay. So I'll move on to the east elevation. Um, well, again, the uh-- yeah, the top is what was approved and the bottom uh shows the as-built. So again, all windows were changed in number, configuration, dimension, um and they are all vinyl instead of fiberglass. On the second level, the balconies are accessed by the same south-facing fiberglass French door with transom um that we just saw on that front facade. So you actually can't um see those doors, but they are facing four units two and three towards the back there is that same French door with transom.

Um, the three third level balconies are accessed by a vinyl door which was approved as a glass slider originally. And last, the applicant has proposed to use the mahogany wood door uh shown in the corner of the slide for the front doors of units two and three. So um the doors shown on the ground level towards the back, do function as the front doors to those units. Um, they're also proposing to change the approved glass panel garage doors to steel panel.

Um, staff's recommendation is to deny the modifications to all windows and doors with

the exception of the garage door material, and the front entry, front entry doorways for units two and three. Um, so staff is recommending that the two doors, um if they were a mahogany wood, uh we would recommend to keep those and to also keep the window to the right of the door. Um, and that's mainly because those inset areas are recessed three feet and they're not highly visible from the right away. You can see um this elevation as-built.

(18:00)

Um, so again, here the top is the approved version, the bottom is the as-built. Um, it's a similar situation with all the windows on this facade. Um, there's a totally different fenestration pattern on the as-built. Um, the three doors shown on the ground level function as the rear doors for each unit. Um, they are-- they've been installed as fiberglass rather than the cherry wood that was approved. Um, staff's recommendation on this facade is to deny the modifications to all the windows and doors with the exception of the three fiberglass doors, including um, the windows to the left of the doors. And again, they're not those inseds, insets aren't as recessed as on the other side, um but it is recessed. There's also only a five-foot setback on this side. Um, and the-ther-the area with the doors just isn't highly visible from the street. And here's uh the best picture we could get of this facade. It's kinda hard to see.

And then last, this is the north elevation which is the rear of the structure. Um, it's the facade that's been impacted the least with three windows that are generally in the approved location but are different dimensions and materials. Um, these are also vinyl, due to the low visibility of this elevation, staff's recommending um, to approve all modifications that have been made to this side.

Kenton: Does it has a vinyl?

Ashley: Yes. Uh, and this project was reviewed and approved under old new construction standards this December 27, 2017, um which the planner analyzed again in the staff report uh for this meeting in relation to the changes that have been made. Um, she found that the structure no longer meets all

(20:00)

the standards, specifically, uh 1D scale of a structure to a proportion of openings to be rhythm of solids to voids and facades into the relationship of materials. And this slide just outlines um the motions available to the commission.

Um, staff is recommending uh that the project be denied with the three specific exceptions. Um, it could be fully denied and the applicants would have to revert the entire design back to what was originally repo-- approved. Um, If it were approved, the applicants can proceed with construction of the project as shown on the as-built drawings. Um, the Commission may also choose to table the proposal and have the applicants returned with an amended design. That's everything.

Kenton: Would you-- [clears throat] Excuse me. Ashley, would you please repeat the

items that staff feels could be approved?

Ashley: Sure, yeah. Sorry, I have it on the first slide. Um, so that's the change in the garage door material on the east side. Um, three garage doors are approved with glass paneling and they're proposed to have steel paneling. Um, the front and rear doorway details on the ground floor of each unit, so basically the front and rear door for all um all three units, and that includes the front entrance that faces the street. Um, and then all modifications made to the rear facade.

Kenton: All right. Thank you.

Ashley: Hmm-mm.

Kenton: Commissioners, do you have questions for the staff?

Robert: So, So.

Paul: Robert.

Robert: Go ahead.

Paul: Do you-- I don't know if you know this, but do you know how the like the profile and the reveals of the windows

(22:00)

that are installed compare to what we improved, oh what we approved?

Ashley: Um, I'm not sure compared to what was approved. Um, I know that the profile of the windows now do protrude from the facade a little bit. Um, I don't have anything in here. I'm I-- think the staff report might have close up pictures of the windows. Sorry about that.

Kenton: And that's something we can ask the applicant to talk about. Robert.

Robert: So I'm just curious how this is coming before us now. I mean, uh obviously, what was approved isn't being-- wasn't built. This is something where the city did an inspection and found this and, and stopped construction.

Ashley: So the-the planner who worked on this, um just noticed it on her own driving by the project and reached out to the applicant directly. So there is no official like stop-work order on this or anything but um the applicants stopped working on the exterior because obviously, it's subject to change right now.

Robert: That's all I've got.

Kenton: Okay. Other questions? Okay, thank you very much. Uh, would the applicant please come forward and make your presentation? Please speak uh clearly into the

microphone and give uh, give your full name, please.

[silence]

Jason: Well, uh, first of all, thank you, uh, for your-- for being here and for letting us be here tonight to uh talk to you about our project. Um, uh, basically, I just wanna take um a-a
a few minutes to kind of share with you.

Kenton: Would you give us your name and affiliation?

(24:00)

Tate: Oh, I'm so sorry. You betcha. Um, uh, Tate Seamer is my name. Um, I'm one of the two owners of the project.

Kenton: Thank you.

Tate: You betcha. Okay, so, um, I just wanna share we-we'll share with you kind of obviously, there's some, I'm sure you have some huge questions about how we got to this point and we'll share with you from our perspective how were there. We'll also share with you why we think the building that we're proposing with the tweaks that we're proposing um, is not only beautiful but also is reflective of- of some of the surrounding um architecture and-and the historic district standards. I got to tell you, um for me, well, first of all, to say that I'm not nervous wouldn't be truthful. And-and part of that is because I feel like I'm tasked with talking about the nuances of music with Mozart or-or whoever. I uh-e-e truly, I'd never heard this term fenestration before three weeks ago. And um, so to put this together for you guys was-was pretty daunting. Um, we've done the best that we can and I'll just get into it. So, um, see this at work? Yeah.

So this is-- we had some renderings done of the building that we're proposing. Um, this is basically it with the changes that Ashley mentioned, the ones that both the recommending that uh you approved, and the other ones as well.

Um, a couple of other renderings here, I can't see this real well. But I wanted to give you guys-- Oh, Carl, would you grab those two notebooks, and maybe just if anybody needs it.

Um, so we wanted to show you what the plan's originally called for. So we had those renderings done,

(26:00)

and then um, that says as-built. It's actually proposed, that's not uh, that's not exactly as-built. Um, same with-- so that was the east facade. This is the west facade. The difference is there. And I think one of the things to notice is that, you know, at least at first glance from the curb, um they're both, I think, beautiful versions of this building. And, uh and there's not a- not a huge amount of variation until you start looking and then

there is quite a bit as you know. Um, once again, just some more photos of uh the-the proposal on the top. And, uh, and the plans on the bottom, notice the East facade is pretty difficult to see or at least isn't real evident from the street. But um, so-so here we are again. So we--I--so um, I'll do that save the thank yous for the end here. I've never done a slide show before either, guys so this is my first one at this.

Um, so how we got here? This-- a very simple way of explaining is that Carl and I have never done a new build uh project before and we certainly have never done a new build project in a historic district before. Um, we-- our background is in a single-family um renovation. And we were brought this project by a developer who um brought it to us with plans uh with permits, uh with a recommended builder, and um with a budget from the builder that uh worked and seemingly worked in inside of the underwriting.

Um, we relied heavily on uh what we felt like was the mentorship of this particular developer um and the advice of-of the developer and-and hired uh the builder that was recommended.

Um, being green at both the-the due diligence and the underwriting

(28:00)

um, like I said, we were relying on-on a couple of- couple of other people uh to-to lead us in the right direction. And, um, we just had a-a-a have had since the very beginning, including digging for the foundation where they, where digging for footers, and um they-they found an old foundation about 20 feet down. So from the very beginning, we were um over budget and behind schedule, which is not your concern, but um, uh, w-w-is worth mentioning. And given our-our lack of experience in underwriting, we didn't-we didn't budget correctly for contingencies. So we're currently underwater in this project. Um, so, um, how this isn't the one I changed, Carl.

Um, so we went with this builder. Um, they basically, a-a-at the end of the day, um, didn't have the-the experience that they represented that they had, even though we've added some of their projects. Um, and they were kind of a-a lethal combination of um, I think, uninformed, quite frankly, of the Historic Commission's requirements, but also um, very inexperienced and just generally incompetent and then also dishonest. So you can see there at the end that we ended up terminating the contract uh in February, and we're currently in uh lawsuits uh both ways. Um, we're suing them for breach of contract because amongst other things, if you look at uh the second to last item, that there are many changes obviously in the building of the building that we're- that I worked in the plans. Um, while we had discussions particularly about the windows of uh possible changes to save money,

(30:00)

uh, there was never-- we never formally signed off there was never a work order or change order sign and and uh and we ended up um basically uh with all the sudden framed in uh window openings um and got handed a $50,000 bill for that pickup framing by them.

217.
218. Um, when we discovered this. It was obviously problematic, um, for us and, you know, confusing for sure. However, uh, we- we did not know the implications of the historic, uh, commission's, um, re-requirements and the approval. In fact, we were never, uh, provided the, uh, the- the notes, the staff notes, I guess, from your meetings, um, that led up to the approval. So, all of the required specs and everything, we just didn't know about until Lauren gave them to us about 30 days ago. Um, in no way am I trying to portray us as- as victims here. O-obviously we're the developers, we're ultimately responsible. Um, this is just kind of how it went down. So, um, since then, uh, we've brought on Matrix Construction who is here tonight, um, to finish the work. Um, and as Ashley said, uh, I didn't realize it was Lauren herself. But somebody stopped by our site and talked to one of Matrix' employees and- and said that he was concerned about the windows. They called us. We immediately called Lauren. And obviously, realized that we were in a pretty serious situation. Um, and we've- we've since spent hours in-
219.
220. (32:00)
221.
222. in personal meetings and phone meetings and emails with Lauren, Ashley, Molly, um, Carl, Leif, met me down there. Um, and I kind of walked through the whole thing with him. He told me a little bit about you guys and how things would go and, um, explained that you had discretion over staff recommendations and- and he was, I guess, optimistic, um, for lack of a better word. He was-- he was supportive. Um, so, um, a-a-a-a-and- and also in the meantime we've spent a lot of time consulting with Lauren and Ashley on the design standards. And we've done quite a bit of work to try to substantiate that our building meets those as-built or as proposed. Um, so [clears throat] uh, addressing a few-- I think, three of the four items that Ashley just, uh, brought up, the proportion of the openings, my understanding is that's what fenestration means. I could be wrong about that. Um, modulation, um, the rhythm to the solid voids and then the materials. Um, there was one other item that- that you brought up that I'm not addressing. But, um, I- I think that was the-- that was the, um, the gist of it, I guess. So, as far as, um-- we obviously ended up with four panes of glass and the-- in the overall design. Pardon my flipping around here. Um, so we've got this repeating, uh, pattern or modulation, I guess of that four pane design. And what we were able to establish in the-- in the immediate surroundings and also just in the Historic District, in general, is that there are quite a few examples of, um, four pane
223.
224. (34:00)
225.
226. layouts, um, nearby. And also, if you notice, they're stacked four plane-- four pane layouts, just kind of like, uh, what ours is. Um, this I want to point out the solid the void ratio as well is, um, is- i-is a-- uh, it's a larger solid to void ratio. Um, more examples of four pane layouts-- this- this one is we- we feel is one of the strongest, uh, for us, um, that has a very similar four pane layout and solid to void ratio. Um, we all know that building. Four panels. I just thought that'd be interesting to put in there.So, uh, so four panes. So-- and those are in the Historic District, right, so I-- anyway, um, so, uh, as far-- addressing the- the solid to void ratio, once again, uh, we were able to find some- some precedent especially on some more, uh, recently built buildings that has a-- have a small or have quite a bit larger solid to void ratio. We realized that in the reframing of our

windows that we lost some of-- or, uh, the solid to void ratio got larger, we-- and we realized that and we- we feel like we've substantiated, um, some precedent for that in some of these, uh, in some of these slides here. That's an older building with masonry just like us. Um, couple of different buildings there. Uh, one modern one not modern with solid to void ratios similar to us. Um, so I- I just wanted to put that back in there. I think we still have a lot of glass. And, uh, is, you know, is representative or is reflective, I guess, of- of, uh,

(36:00)

other buildings in- in the vicinity. Um, as far as materials go-- um, Carl, you want to grab that-- we actually brought a sample of the brick, um, and a sample of the metal siding and a sample of the tongue and groove cedar. That's, um, gonna be used. Um, probably just-- probably show them the brick and the metal together and maybe just [inaudible].

Carl: Yeah. So, these are-- this the brick. This- this is the tongue and groove cedar. It will be on the underside of, uh, the soft end of the decks. Um, and that- that was actually called out in the original plans and that- that will just be--

Woman: Can you speak into the microphone, please.

Carl: Yeah. Sorry. Um, yeah, this is the, uh, tongue and groove cedar that will go in the soft end of the decks and that was called out in the, uh, in the original plans. And we have, uh, the-- this is our-- this is our brick material. And I do believe this is the-- this is called out in the plans and so-- so is our metal siding, uh, 22 gauge, uh, steel. So, um, you know, these are-- these are just examples of what we've got. And that we're, you know, these are parts where we've- we've followed the-- followed the plans, um, and I wanna put that down on this glass.

Tate: Um, so, basically this building, obviously, is- is one of a kind building, um, in the setting that it's in. Uh, it's- it's- it's modern in a very traditional area. Um, and while you guys know a lot more about this than me, it seems to me like it was never necessarily meant to fit in per se. But to stand on its own. Um, and yet we still feel like, um, even with the changes in the plans, it kind of almost-- I- I use the word miraculously here. It-- I think it fell into place in a beautiful

(38:00)

way that incorporates and pulls in some aspects from some other buildings nearby that aren't necessarily homogenous with the three-pane look that's immediately to the, uh, to the east, uh, on that building next door. Um, further, we feel like the tweaks that we're proposing, um, to what has already been built, which are going to cost us quite a bit to make, um, will also further enhance the building and- and the fitting into, uh, the norms and the expectations of the- the Historic District. Um, so, we're- we're-- we feel really good about the building that is produced a-as proposed. And, uh, we respectfully and humbly ask you to approve our proposal. Um, so happy to answer any questions.

Kenton: Good. Thank you. Yeah. Commissioners, do you have questions for the

applicant?

Charles: I have a couple.

Kenton: Charles, Go for it.

Charles: Um, the question is about kind of-- and Ashley you may need to, if you can, recognizing that you have a, um, later understanding of the project. Um, I'm curious about the materials and some other colors. . But because there is a material palette proposed originally and spend today, I think color sort of is the mai-- is the main part of that. Um, do we know, um, the- the black brick, the current steel, um, was that-- was that in iteration 2 of this design? This is kind of a question for Ashley, I guess. Because I- I looked on like a page about 100 of the staff report had renderings, uh, from I think the original application where--

(40:00)

and- and, uh-- and a picture of the material palette where the brick was light, the metal was dark and, um-- anyways, and then we-- and then we have these earlier versions or we have this- this version and this. Can guys collectively give us history of- of material and color changes?

Ashley: Um, I actually have the plans on this computer, if I need to load them, I can. Um, it's my understanding the color of the brick has changed. I don't think the brick itself, uh-- I-- it- it was not flagged or call out any other changes on this project except for the ones that I discussed.

Charles: Okay. Okay. Can you, uh, elaborate on that? Do you know?

Man 1: No. We- we saw that- that colored brick on a-- on a building in the Marmalade District and- and loved the way that it looked, uh, inside of a- a district like that. And here again, we just, you know, you don't know what you don't know. We- we just thought we could change it.

Charles: Okay. So- so, that-- the change in- in material color palette, um--

Woman: Can we pull that up? I'd like to pull up that palette.

Kenton: Yeah. Um, happened-- we could pass this around here.

Charles: It happened during- during your tenure. Yeah, that's the image--

Kenton: This is the original palette. Yeah. Which so, essentially, the brick and the metal of flip-flopped in value.

Charles: In value. And then there's someplace like I said about page 100, there's renderings that show that. Which I actually think are kind of useful as well, if you can find about page 100. I don't know where it was. It was the start of the--

Woman: This--

Charles: Sorry. I should have written it down as I was looking at it. But-- it was-- I think it was like the first page of the construction documents in the original proposal, original application.

Woman: This? Oh.

Charles: May-- maybe. [laughs]

(42:00)

Ashley: It's on my computer. But not on the screen. So--

Woman: [Inaudible].

Ashley: Oh, okay. Close this.

[Background noise]

Ashley: Sorry. I don't know what you mean. Oh, yeah.

Charles: Well, there's that one.

Ashley: No. I know how to projected. How to get it projected.

Charles: Yeah. Yeah. These are the images that I'm after. Is that what you have as well?

Woman: He's just trying to get it to project on the actual screen.

[Background noise]

Ashley: It's just PDF file. It's so hard pointing them.

Charles: I can find them on my computer, too.

Ashley: Let's just project it instead--

Charles: Yeah. Yeah. I got it.

[Background noise]

[Background conversations]

(44:00)

Charles: Y-you know, Ashley. I think if you have that same image of the original

rendering square that has the light brick--

Ashley: Mm-hmm.

Charles: If you have that one up on that screen, I can see Paul's-- I think most of us can probably see one of the screens that show that light brick, uh, dark metal iteration.

Ashley: Yeah. I have the- the doc-- I have the documents. I don't have-- I can't get it to project.

Charles: That's fine. That's fine. If you-- if you've got the same image we're looking at more or less, I think that's--

Ashley: Okay.

Charles: That's okay. Um--

Kenton: And what's your line of thought, Charles?

Charles: Well, it's-- it has to do-- i-it kind of ultimately spins to the color of the windows that have been installed. I think the original scheme-- um, I'm trying to put this as a question I guess, I mean- so- so, you're-- you made the decision to change-- or your team made the decision to change values. Dark-- light brick to dark brick. Dark metal to light metal. Okay. And then the win-- the window decision, was that-- the black windows was that developer contractor original drawings.

Tate: Builder.

Charles: Builder. Um, 'cause I think, bingo. The observation I wanted to make and kind of-- I wish I could word as a question is the-- is the original palette and the original rendering had a certain lightness of- of structure? Um, be argued, I mean, obviously, the metal is a heavy percentage of the building. Um, and I'm just trying to understand how-- you know, and- and the fact the window is now punched through openings rather than

(46:00)

go edge to edge through openings. I think those have factors that- that we'll need to consider and I'm apologizing that I'm not getting this as a question to you. But I think your- your information has helped us all to kind of stop now and save some of these thoughts for later.

Kenton: Thank you, Charles. Who else has questions? Paul?

Paul: Yeah. So, um, if you had to go back to the-- to the inch of what was originally approved, can you just kind of give us an overview of what the-- what the task would entail?

Tate: Yeah. It would entail demoing out about 50 windows I think or- or more. Um, and-

and- and- and- and reconfiguring the openings. And- and ordering, um, custom windows for those openings and refinishing the interior and the exterior both, which would, uh, the cost is kind of unimaginable. But you know, we've had bits on the windows that are about 150,000 just for the window materials.

Paul: What about the, uh-- what would the impact be on the masonry? Would it all have to come off?

Tate: No. No. In fact, the-- the, uh-- I don't have my slide show anymore. But the- the proposed, um-- the, uh, the proposed building has all of the windows inside of the metal. Um, it's-- they're basically framed in. So, in other words, there are no windows directly in the brick in actually in either design.

Carl: With the exception of the front door.

Tate: With the exception of the front door.

Carl: Yeah.

Paul: But isn't- isn't the, uh, opening as-built so much smaller than the opening that we approved that you'd have to get into the masonry?

Tate: Can I, um--

Kenton: No. Paul--

Paul: The openings-- the, uh-- the opening of the masonry

(48:00)

is the same as- as the plans. The opening of the window is different. If that makes sense.

Ashley: I think he's asking the window openings themselves.

Paul: Well, yeah. The-- I'm trying to see.

Kenton: Paul, if you go into the- the staff report. In about Page 97, there are some-- uh, the elevations that the building as approved. And while the windows are at large but they do fit within the frame of the masonry. They go right to the--

Paul: Yeah. But my point is that the- the frame would need to be way bigger. It's the- the- the frame is two feet smaller with what they built than what we approved.

Kenton: Yes.

Paul: So, they'd have to go out into the masonry and--

Kenton: Not into the masonry.

Paul: Am I wrong?

Tate: Uh, it appears as though the masonry opening is the same.

Kenton: Yeah.

Charles: It's just an optical illusion, I think,

(49:00)

because of the change in the fenestration.

Kenton: I mean the windows-- the opening would definitely have to be enlarged. But it wouldn't require-- apparently, it wouldn't require removal of the masonry.

Tate: Yeah, you can--you can see that-- sorry. Um, now this is--

Charles: [Inaudible].

Tate: Yes.

Charles: Better get going. Yeah.

Tate: Another thing that, um, that it was changed from the plans was the-- is the HVAC. Ashley mentioned that. There is equipment above, um, the front door on the front facade.

And there's random drops throughout the floor plan. Um, so that's-- those are, uh, interior issues. But, um, I'm grateful to Lauren for seeing that

(50:00)

particular issue and recommending the approval on that-- on the shorter door.

Kenton: Uh, if you'd like to speak, you're welcome to come forward. State your name, please.

Phillip: I'm Phillip Pally with Matrix Construction. Um, one of the things that we could do-- we're trying to obviously avoid replacing all the windows. Um, but one of the things we could do at the front door is, um, to get a nine-foot look. We could do the- the door and put a trans am, a faux trans am above the door to give it that nine-foot look. So, the grains all match. There'll be a reveal, of course, at six-eight. So, the door can open. But then there could be a piece of wood above that that matches the door that comes-- that's like a piece of door, basically, that's inset there. So, it looks like it's part of the door. Um, so that's an option that could be done, um, to help with the front look, to give it a nine-foot look, might be helpful.

Kenton: Okay. Thank you.

Phillip: Yeah.

Kenton: All right. Commissioners, if-- oh, David.

David: Yeah. I have two questions and one question, probably for follow up. Um, the first question, is where are the HVAC condensers located?

Tate: They're located on the-- on the back-- on the west-- sorry-- the west elevation.

David: So, hanging on the wall?

Tate: No. They're, um, they're-- they're on a pad on the--

David: Via ground level?

Tate: Yeah. Ground.

David: Okay.

Tate: Yeah. They're--

David: Um, second question.

Tate: -- ground level recessed back in, so you can't see any of those from the street.

David: Okay. Yeah. Within the setback. Yeah. Um, second question. Uh, clarification. So, the areas that are fenestrated, are they surrounded by the metal siding? Okay. Not the series metal. And what is the intention for detailing between the windows, that little sliver of metal there between the two pieces of vinyl?

(52:00)

That's-- what are you thinking about there?

Chris: Okay. Yeah, Chris Dramot, Matrix Construction. I'm the project manager on this. Um, and so what we're thinking there is that we've waited to get the metal guys out there because, obviously, if we've got to change some stuff, there's no point in having them come out now. But I'm imagining we'd have them, um, then some type of the material that would fit inside those, uh, the- the sep-- a little bit of separation we have in the windows. And then, uh, one thing I also wanted to point out to you is just a gauge alone in the quality of the materials, we're using a pretty high quality. I mean a 22 gauge steel is--

David: Vinyl windows are not high quality.

Chris: Well, I'm-- the steel and all that, though, was-- we're not going cheap on the steel

and doing. So, we don't get the oil can in effect and things like that.

David: Okay. Thank you.

Phillip: Yeah. If I can say one thing. The vinyl windows-- we talked to our vinyl windows supplier. So, we didn't initially install those. So, we went to our guy who does vinyl windows in there. They're not just a standard-- maybe I shouldn't say, a residential bill. There is-- there are higher grade vinyl, um, with the dual color. So, there-- there's- there's some durability, a better quality than just like your average. So, it wasn't like they were just the cheapest thing that was-- were found. Um, so, I've got to point that out too. There's some quality there. Maybe not the style of quality in this room. But it's- it's better than, you know-- I think better and more durable than just your first level grade vinyl.

Charles: Right. Actually that was one of my question. I was gonna ask if-- I- I've never been-- I've never known a black vinyl, first of all. I guess, this- this is new to me. But I was going to ask if you had a satisfactory warranty on black vinyl windows that

(54:00)

face due west. They're gonna have an awful lot of heat and a lot of UV impact. But it sounds like you've answered that question.

Phillip: Yeah. When I originally went to look at-- when I first saw the building, I thought it was a metal aluminum clad, uh, window. And I went up and touched it, I thought it was. So, it had that appearance and feel that it was like aluminum when my initial investigation on the building was when I first saw it. So, I thought it was pretty decent and then I, you know, and we see it's not vinyl. So--

Kenton: Hey, Paul, are you pleased?

Paul: Is the-- is the vinyl white with a black overlay of some-- or is it an integral color?

Phillip: They're integral. Yeah, I believe.

Tate: And there are white windows inside-- their inside.

Phillip: So, it's- it's a higher level-- higher grade.

Tate: They do look like aluminum-clad windows when you-- when you're there. You- you said you did a field trip to the site?

Kenton: We did. Yes.

Tate: Okay. Good.

Kenton: Yeah. We didn't get up right next to the windows, though.

Tate: Okay. Okay.

488.
489. Kenton: Yeah. All right. Any other questions for the applicant? Seeing none. I'll say thank you. Ask you to take your seats and we can take, uh, comments from the public. And we have one comment card. Cindy, would you come forward, please.
490.
491. Cindy: I have to say that this is why I remain a guppy in a very small fishbowl instead of moving to a larger fish tank where I might get out of my area of habit. This is extremely sad. I want to talk about the context. This is one of the most important sections of the central city historic district. Contains the Bamberger mansion and the Armstrong Jones mansion. Both political leaders, um, in Utah. And it has contiguous intact streetscape. Um,
492.
493. (56:00)
494.
495. it's very sad to have an enforcement case on this property because it's going into a lot that's been vacant for a long time into a very important stretch of, um, buildings. Um, and the other part of the context is that this is the second meeting in a row, where you've had a development with an enforcement issue. Um, and that's really sad also. Um, those of you who know me, personally know that I abhor waste of any kind. Um, I can stretch reuse of materials to a very tedious point. And I annoy some people by doing so. Um, there is so much waste here that I am just truly saddened. There is waste no matter what you do. The previous developers who had completed a project on 8th East arrived at the city's doorstep with a design just as bad as the one that was proposed for 800 East. It took a tremendous amount of staff time to obtain the design which you approved. A tremendous amount of staff time. It took time from the inspector who made the call or the staff who made the toll call. It took your time as a commission. It's taken a tremendous amount of time from the new owners. Um, the removal of building materials which were never approved is also going to be hugely wasteful. Um, if you have any questions about why I think each facade is better as approved, I'm happy to go into detail. But I think the south and east facades are the most important. And I think the way the doors on the second level and the entry-level on the south facade lined up was better under the original proposal. Um, they were just better aligned. Um, I think the changes in the windows make the building appear more like a commercial office building than a residential structure. Um, but I think the reality is, um, this is all about damage control. Thanks.
496.
497. Kenton: Thank you
498.
499. (58:00)
500.
501. very much. Uh, applicant, you have one more opportunity to come forward. You can respond to the public comments or add anything else if you wish.
502.
503. Tate: I appreciate that. Um, yeah, just in- in terms of the- the difference in opinion on look-- looking like a commercial building versus a residential building. My, uh-- actually, my feeling about it is- is kind of the opposite. My- my feeling is that the- the floor to ceiling windows are very commercial looking. Um, I think it's a beautifully designed building. Don't get me wrong. I'm not being critical at all of it. But, um, I feel like what

we've brought in actually ends-- lends a little bit of, uh, of a more homey feel, uh, quite frankly. Residential feel. So, um, that's all I need-- needed to say about that.

Kenton: All right. Thank you very much.

Tate: Thank you.

Kenton: All right. At this point, we will close the public, uh, portion of the meeting and go into executive session, where we can discuss the matter at hand. Who would like to start? Go for it, Paul.

Paul: Well, I think this is just an awful place to end up. Um, but to cut to the quick of it, I think, my take on it and I'd really like to hear what other people think is that where we've ended up as a step is a downgrade from what we approved. Um, and that's pretty clear. Um, but the question in my mind is whether what remains, complies with the guidelines. And in my opinion, the openings to solids and all of that stuff is probably

(60:00)

okay in terms of complying with the guidelines. The thing that I am really struggling with is the change to vinyl. Um, we never would have let that go. I don't think-- to vinyl-- um, and putting in 50 vinyl windows next to the Bamberger mansion makes me want to cry. Um, and I- I think there's really, totally, um, explicit, um, instructions in the guidelines about vinyl. I think it's-- I don't think it's close. Um, so, I'm leaning towards not requiring a reframe. But requiring a coming into compliance with the materials. But I'm really open to hearing what other people have to say.

Robert: Requiring to what, Paul?

Paul: Uh, an upgrade on the materials to what was approved. So, basically fiberglass windows and the new doors that they've proposed for the- for the front doors.

Shelly: And--

Kenton: Shelly?

Shelly: I guess I'm really struggling with the waste issue, um, foremost. I agree with Paul that as I look at the- the solid to void ratio, um, I think this- I think it works. I think it meets the guidelines. Um, in terms of the windows, um, I think that they're [throat clearing] ultimately temporary. They will have to be released- they'll have to be replaced at some point because they just don't last as long. So my inclination would be, in this particular situation, to approve it. Um, just because I think that the alternative is really not conscionable.

Kenton: Thanks, Shelly. Can't remember[?] if I- if I--

Robert: But, I wanted to concur with Paul about um, the solid to void ratio and one could make the argument that- that a series of vertical windows like this has a rhythm to it and

there's a- there's certainly precedence

(62:00)

in the Historic District for- for that. However in- in- and everyone here knows that I don't approve of design by committee. But uh, in my own mind I was wondering if uh, a series of bent metal shapes could make that vertical rhythm feel like one horizontal panel. So there is a- a dark metal bronze, or whatever color it is, bent shaped from window sash to window sash.

Paul: Uh, like the frame around the four of them?

Robert: Yeah. Like what was like spandrel glass except just to- just to, you know? The bent metals just fits right into the plastic.

Paul: Basically to gang those windows together into one- one assembly.

Robert: Yeah. Gang into one, instead of it got a little tiny clip but with a big--

Paul: Right.

Robert: -bigger piece of break metal. Um, you know? That then that throws out the notion of vertical rhythm.

Paul: Right. Does make it- it's a different- different animal. I think it came up somewhere, like sort of in the questions I think to the- to the applicant about the difference in window profiles. I think that- that would be very helpful to see. Um, what was originally approved that that window um, versus what was installed, um, I think- I- I concur I think and David like that had sort of the same idea of could they be ganged into one. It- it does change it to a um, you know, a- then those front windows and side windows name, there seems- I think there seems to be some difference in the- in the spacing of the windows may be on the different elevations to some degree. I'm not sure of that. Um, but that exploration, I think is- is challenging. Is it- 'cause it- it does produce a pretty simplistic um, residential window installation as it's currently shown. Esther? Any thoughts?

(64:00)

Esther: I think I came in today thinking I knew how I was gonna design this. But after hearing what they had to say and all that has transpired since you t-took ownership, um, definitely makes a huge difference. And um, but more importantly though I'm curious if all these problems that you run into, if- if they, you know? If the applicants have learned something from it. And if you're gonna be moving forward in this venture of um, building in general, it's gonna be helpful to know what district's you're in. Just some homework to avoid this- this level of, you know? Difficulty.

Kenton: Eh- yeah. Please come forward. If you want.

Tate: Uh, I could go on for quite a while about what we learned and how much of a gut

punch this has been for us. Um, it's a- it's uh, almost devastatingly expensive trans- transpiration here of what's- of what's happening. So, um, yes. Yes, yes, yes. We've learned um, and eh-eh, from- from underwriting to due diligence, to vetting uh, contractors, there's so much that we would do differently quite obviously.

Kenton: Okay.

Tate: Um, uh as far as our plans moving forward, um--

Kenton: Um, hang on. Let- I probably shouldn't have let you come forward at that. We're still in the executive section, but--

Tate: I'm sorry.

Kenton: No, no. It's alright. My- my mistake. Uh, Stan. You wanna sound in on this? No? Okay. Robert?

Robert: I agree with Meg's thoughts. I had to see that [inaudible].

Kenton: That looks very good.

Robert: So I don't have a-

(66:00)

I- I agree with what everyone said so far. Uh, but I don't get there to- to start. I mean to me it's, you know, we're talking about, 'Can we live with this? Is this adequate? Is this colors and schemes and windows.' But- but just- I- I - maybe it's 'cause I'm a lawyer, right. But I go back to the process. I mean, if- if you know, we- we give COE's all the time to people that build things a lot bigger than this. And if they can just go out and cavalierly ignore what's approve and spend millions, and then because they've spent millions in so wasteful done do it, we- we uh- we- we approve it. Maybe it looks better, but- but we went to a lot of work to approve this and the staff went to a lot of work. And if we- if we grant this kind of uh what I call a waiver, whatever.

If we grant this change- and these are really good people, so it's hard to do this. It's hard to say this, it's hard to see the waste. But the entire integrity of our system is kinda shot, seems to me that if- if people can do this. I mean um, it'd be one thing if it was an innocent homeowner that was uh- that got a bad contractor. But these are self described developers who admitted that- that they didn't even come out of this meeting with the criteria and got them a month ago. And- and it seems to me like a developer's job is to know the criteria, to make sure it's contractor every day is following them. And um, and so- and- and that's just on the windows, you know? The- the brick and steel was- there's- metal was their decision. So I- I uh- I really struggle with uh, approving this change. Even though I know it'd be a crazy amount of money to change it. But I- but um, somehow you have to protect the integrity of the system, it seems to me.

Kenton: Thank you, Robert. Arcille, would you like to--

Arcille: I'm pretty conflicted about this one too. I can think of the sustainability

(68:00)

aspects and the waste. Um, but I'm also thinking about precedent. Um, so what happens now, would this set up precedent um, in the future. And it- it's really hard to make a decision on this because we've all- we have all made mistakes, right? This is like, a really expensive one, it seems. Um, and a really wasteful one. Um, but, yeah. Um, I'm feeling pretty torn, but there is a reason why we have these guidelines, right? So, I'm leaning towards respecting the guidelines.

Kenton: Thank you.

Shelly: Can I just put a weigh in briefly on precedent? Because we don't set precedent. Because every- I mean, we think we do. But we really don't. Because every case comes in on its own merits, and we decide each one according to the composition of the commission on that day and what everyone feels. So, I'm- I'm not so concerned about precedent because every project is different. I'm more concerned about complying with guidelines and standards. So--

Robert: I- but I- and Shelly to that point, I guess, my thought on- I think my comments went towards precedent but it's precedent in exactly that. Are we gonna enforce our rules, or we're not gonna enforce them? I mean, not precedent on how we- maybe what we allow and what we don't allow. But precedent in terms of are we gonna enforce the COE that we issued?

Kenton: David, you were making--

David: I wanna weigh in on the issue of waste. I think that you know, these are new windows. And if they were to be replaced, um, I think there's a very high probability that they'd find their way into another project. Um, so in that regard, they're probably--

Shelly: If they don't get damaged on when they're taken out.

David: I think I'm sure one or two might get broken.

Shelly: Yeah.

David: But um, y-you know. No one in their right mind's gonna break them and throw 'em all to the dumpster. No. I'm sure they'll find a way somewhere.

Kenton: Well, the comments you've all had, I- I over- these might overlap a little bit. But,

(70:00)

uh, first thought I have is, if these were coming to us in this configuration, that for the first submittal, would we approve it as it is? Okay. That's kinda rhetorical at this point. Uh,

second, given that we are in a position of enforcement, there have been changes made, is there a relative level of importance of a new building versus an existing? Would we treat the two differently? If this was the Armstrong mansion, and changes like these were made, um, maliciously or innocently, I think it's pretty clear that we would dis- uh, we would not allow it.

Is there a different way to look at the new building? Um, third, northern aid was the question of precedent. Are we setting up ourselves for a situation like Robert referred to where everyone's gonna say, "Well, these guys on First South got away with this, can we?" Shelly's point as well taken to as each project has taken on its own- on an- on its own merits. But we may see that, I don't know that the public will see that. And the last issue was the question of waste. What's the responsibility? Now, David makes a good point of, they could probably be predominantly reused, hopefully. So that concern is a bit uh, meliorated on my part. But those are the- the issues that we've all been touching on. And I think we need to take into account here as we uh, proceed into some sort of motion.

Mikaela: If I could chime in, you know, considering waste, even though it is obviously something on the table isn't part of the

(72:00)

standards. And from staff's perspective, whether or not I know every case that comes be- before you is supposed to be weighed upon its own merits. But certainly, when these enforcement cases come up, the community is watching.

Kenton: Mm-hmm.

Mikaela: Um, watching what you do allow and--

Robert: Wave.

[laughter]

Mikaela: And- and- and- and pointing to projects where the percentage of change you allow um, is appropriate or not.

Paul: Okay. Mikaela we've- I mean we've had applicants who have referenced other recent uh, commission approvals.

Mikaela: Absolutely.

Paul: And so it- it's- uh- uh- this ap- this presentation was quite nice, I think on- on a- you know? Showing a lot of different projects. But it absolutely happens that we- that other applicants make that case of, that was approved there.

Mikaela: And that is a reality.

637. Paul: Yes. I- I- I'd be interested, maybe one other discussion point can for the commission would be, and I think it's moving towards uh, a change relative- change uh- return to the original proposal. Um, this building is on a very deep narrow lot, relatively speaking. It's a kind of a big, bulky building in the area. But um, relative visibility of the elevations I think is one- is- is perhaps another consideration that we might want to discuss. Um, how- how serious are the changes on the west elevation. One can make an observation that their conditioning bills are gonna go down. Maybe because of the smaller windows on that west elevate- uh, totally exposed west elevation. Um, it's kind visible though because of the adjacent parking lot, and things like that. This elevation is kinda visible. The south elevation is incredibly visible of course. Um,
638.
639. (74:00)
640.
641. what does the staff- what does- or what is commission thinks about-
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643. Mikaela: That's a good point.
644.
645. Paul: -relative visibility and are the front windows the same as unit 3's front windows?
646.
647. Kenton: Yeah. Maybe we have- can deal with each facade on its own merits if we are- some of us are considering approvals and some considering denials. Should we take them piece by piece? Or does it really exist as a whole that we've really got to consider as a unified design?
648.
649. Robert: So, to be clear in my mind, we're looking at- we're talking a lot here about uh, whether we allow the windows and the openings, with the size of the openings for the windows. But- but the issue of the brick and- the brick and uh, I guess it's coloration, the brick, and metal, that's not before us tonight, right? Or is it?
650.
651. Paul: No, that's not before us.
652.
653. Robert: But it wasn't- but it was- my point is, I guess, we are already allowing them to have done something that was not approved, and that's we're not even reconsidering that. So--
654.
655. Paul: I guess, do you know to- that's where I was fumbling around with my early first question with the applicant. Um, do you- I- I find anyways the original scheme and the original brick color uh, much more compatible with the district. It certainly matched, it essentially matches the color of the adjacent Bamberger. Um, I just kinda- I feel like it had a- um, it's hard to kind of look past the windows in these photos. But um, it- it had a different feel, I think. The light brick, the dark metal, emphasized those recesses. The window sort of disappeared into those recesses, those tall banks of- of the metal. Um, this just brings at another play, another material color factor into play that- that
656.
657. (76:00)
658.
659. jazzes it up in a sense. And not in jazz it up, but you know? Causes some conflict.
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661. Kenton: Yeah. Good point Paul. Those are the dark windows, uh, sitting in- in the light background. They do emphasized the uh, forepart vertical aspect of 'em which wouldn't be the case--
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663. Paul: So much if that was old- if that was the original--
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665. Canton: Uh-huh. Yeah, that's a good point.
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667. Paul: -light and dark scheme.
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669. Mikaela: Add to that, and the tri-part windows- I'm just going back to the previous discussion of the staff discussion of the building was essentially a first in that came in, it was essentially a box. And then there was a push and pull of wall plain. And it was a- how is- is this box going to be articulated. And then it was a great amount of glass that added this permeability to the building. And now, it's heavier because of the- the brick change. And you've- you've lost some of that permeability.
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671. Kenton: Mm-hmm.
672.
673. Mikaela: You as a commission need to grapple with- it doesn't still meet the standards and that I think that's the question here.
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675. Charles: Yeah.
676.
677. Kenton: Yeah, let's go back to that then. Does this- if we were seeing this building for the first time as presented, would we approve this design? And that's not a uh- a um, rhetorical question. That's a specific question.
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679. [laughter]
680.
681. Kenton: Stan, would you approve this building as is, if this was the first time we saw it?
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683. Stan: Probably.
684.
685. Kenton: Paul?
686.
687. Paul: Well, I think that goes right at what I was trying to say my first time around. Which is that I- I think I would approve the window pattern and all that. I- I just wouldn't have said yes on vinyl. I wouldn't have.
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689. Kenton: Shelly, do you wanna--?
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691. Shelly: Um, well I mean, the-
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693. (78:00)
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695. as it is now, it's not great. And so I think, frankly, we probably would have sent it- uh, we probably would've table it and gotten something more. Um, regarding vinyl windows, I

really doubt that I can tell the difference as a layperson who doesn't know anything about windows. And I bet most people can't tell. So--

Kenton: Charles? What do you think?

Charles: It- it's hard to uh, to turn back the clock a little bit. Because I think we all recognize that the- that the approved design has a- has a certain elegance that feels comfortable in Historic District. I think even though it's completely modern, there is a level of detailing and a level- level of effort in that design that was uh- was very cohesive. Uh, even though it was a product of its time and- and this. Um, with great reservation, I guess, yes is the answer to your question.

Kenton: Robert? Do you have a thought on this?

Robert: So I- I probably would- I would., I'm not as- what's the word? I'm just- I'm not an architect. I don't have as much feel for that. I mean I don't- I don't find the windows or any of it offensive. And- and um, yeah. I like the other coloration better. But I- no I'd- I probably would approve it. I don't uh, um, as you can- as you know, that's not- that have been my concern. And- and it's just the- it has- if you're talking in precedent, it's- it's um, it's like if you went in to get a building permit, you don't build something right in there, you know? I got to give pass your- I ain't gonna give you CO that's gonna make you go fix it.

Kenton: True.

Robert: And should we- should we do the same when we approve something after a lot of work and it's ignored, shouldn't we- shouldn't we go fix it. But, that being said, change into the other windows, now that the coloration with the metal and bricks what it is, changing to those other windows, you know, for how much it's got- cost

(80:00)

benefit it's not there. I mean, it just doesn't do that much for me at this point. Um, that's why this is a really hard case because uh, I wouldn't want to deny it and yet, I don't know where we- where we go if we don't. You know?

Kenton: Good points. Thoughts from this end? Arcille? David? More comment?

David: Well, sure. Um, y-you know as I look at this, and this is the money shot. This angle here, the two of 'em- the- the facade that you'd see as you're driving or walking, um, in direct answer to your question, I would say, yes. I would likely approve this if it were the first time or- or, probably with some conditions if this is the first time I'm seeing it. But there are things here in this model that help me um, think that it's acceptable. You know, there's a lovely flowering tree, there's a grass historic landscape, and- and you know, the landscaping is formal and had- and lends something to the neighborhood um, as well as the- the volumes of the building. So I- you know, so you can cozy up something pretty well with good landscaping.

Arcille: So, speaking of landscaping, on the west side of the building, there's no- it's- there's a wall from what we saw today. The retaining wall, right? So, on- on the- I'm sorry, on the east side. East side, there's a retaining wall. So it's really not what we see here. And how does that- how does that change?

Kenton: Yeah. Applicant can come forward, please?

Tate: Um, so up to the point where the retaining walls gets steps up were where the Bamberger mansion's elevation is quite a bit higher, um, we've got to the

(82:00)

entrance there, up to the entrance and to about oh, back pass the front porch and stuff from the Bamberger mansion, we do have about a foot and a half- two feet that we've got planting [inaudible] there. Once we step up to retain, uh, the property adjacent to us behind the Bamberger mansion and right to the west side of it, um, we had to put a retaining wall that goes right to the property line. The other issue we've got to deal with a little bit is the- the Bamberger mansion's got the old stone uh, retaining wall too that we've had to work with. Then on the west side, I believe we've got about 7 or 8 feet of landscaping going along the west side.

Kenton: Thank you. Well, let's- let's got the- the idea of precedent. Uh, yeah. That's a really big part of this whole matter that we're facing today. You know, Robert's expressed his opinion of that, and I think he's got- got some valid points. Shelly has as well. Um, what uh, what do other people think about this case as precedent.

David: Can I kinda, maybe suggest we reframe that Kenton to be- to be, instead of precedents it's just how does this group- 'cause I'm curious how everyone feels about just enforcing what we approve. Uh, that's different than precedent in my mind. Uh, yeah. Precedent does matter. We gonna- when we face this again, how will we act. But- but I'm just thinking, just treat this like it's the only one that ever happens. I mean, are we going to enforce our rules or not. And I don't say that in a rhetorical way. I'm not making a statement. I'm just curious how others feel about- about that.

Kenton: Yeah. Good question.

David: If that's- if that's okay?

Kenton: Yeah, that's good. That- that's better I think. Okay, enforcement.

Paul: I'm gonna go back to- I'll go back to the- my observations about that, the original design

(84:00)

being very well thought out, very well developed. Um, elegant and um, this is not. So I-

David: I concur. The original design, the detailing, the fenestration was way more

elegant. It would have um- and I- and I think it would have- this would have commanded a higher value in the end. Um, but um, that's not for us to decide.

Arcille: Kayla? Enlighten me --

Mikaela: No comment.

Arcille: Oh, well. No, no. I have a question for you.

Mikaela: Oh yes.

Arcille: So if we were to go back to enforce the initial um, approval, what would the applicant face? Like what are the uh, implications for them. Like what would they have to do for that?

Paul: Seems like- uh, let me- let me give it a shot. I think--

Arcille: Is it a fine? Is it--

Mikaela: They could appeal it.

Arcille: Okay.

Mikaela: Um, I think technically they are not under enforcement at the moment.

Paul: I guess they could- they could also return to staff with counter- counter proposals, you know, an amendment to their application. Things like that. So there's--

Mikaela: We could guide them to that. If you felt that there were aspects- if you felt that this was, this modifications that they presented, met the standards, um, you can approve it. If you believe that there's more guidance and you needed to table it and have something changed that you needed to bring back, that would be an option too. Or an option for you is to go with the staff's recommendation and deny it and just approve certain portions, and they would have to change those window openings and order the windows and recycle the windows, or whatever it is. But it have to go back to that original approval.

(86:00)

David: Kenton, I think--

Kenton: But they could- they could appeal a decision here.

Mikaela: Could appeal.

Kenton: Right.

Paul: And Canton, I thin there are- one thing that we haven't discussed as the

commission are the- are the three areas that staff did recommend approval. Which was the change of garage door material, um, front and rear doors. We've had some kind of interim proposals I think, happening. And then the north elevation. So- so there are aspects that staff recommended approval--

Kenton: Uh, yeah.

Paul: And um, and then other aspects that the staff didn't recommend and denied.

Kenton. Uh, I guess, that could be wrapped into a--

Mikaela: Get their aspects.

Paul: Right.

Mikaela: Staff is recommending denying, which means if you wanna do approve it, you would have to make arguments contrary to staff's report.

Paul: Right.

David: I wonder if someone might make a motion at this point.

Kenton: Yeah.

David: So we can kinda get after it.

Kenton: Say that again please, David?

David: If I can find it, I'll make the staff motion. But someone else can probably find it faster.

Shelly: I'm gonna make a motion. In the case appeal NHLC2017-0072, um, based upon the analysis in findings listed in the staff report, the information presented and the input received during the public hearing, I move that the commission approve the requested modifications to the original certificate of appropriateness for the new construction project at 613 East 100 South regarding the change in garage door material, the front and back doorway detail on the ground floor of each unit and all modifications on the rear north facade of the building as proposed on the as-built drawings for petition PLNHLC2017-00722 and all other aspects of the petition would be denied.

(88:00)

That isn't in the motion but I assume it should be.

Kenton: Okay. We have a motion. Can we have a second for that, please.

Paul: You just- Shelly, why? What's the impact of that? What does that mean in lay man's terms?

814.
815. Shelly: Well that means that they don't have to change um, the north facade. They're good on the garage door material changes and the front and back doorway detail but it means that they are gonna have to change the windows.
816.
817. Paul: Like I see you're saying approve the staff recommendation.
818.
819. Shelly: Yeah. As- as I think more about it, and as much as I hate waste, I think it's probably the right thing to do. So--
820.
821. David: I'll second that.
822.
823. Kenton: All right. We have a motion and a second. We can take a vote on this. I will start on the far right with David.
824.
825. David: I move to approve.
826.
827. Woman: Approve.
828.
829. Arcille: Approve.
830.
831. Man 1: Approved.
832.
833. Man 2: I vote aye.
834.
835. David: I was gonna say aye.
836.
837. Mikaela: Aye.
838.
839. Paul: Aye.
840.
841. Charles: Yes.
842.
843. Kenton: That motion is unanimously approved. Uh, the appeal of the Historic Landmark decision. Anyone aggrieved by the Historic Landmark Commission's decision may object to this- to the decision by filing a written appeal with the appeal's hearing officer within 10 calendar days following the date on which the record of decision is issued. The applicant may object to the decision of this Historic Landmark Commission by filing a written appeal with the appeals hearing officer or the mayor within 30 calendar days following the date on which the record of decision is issued. So why are there two different ones there?
844.
845. Shelly: State law.
846.
847. Kenton: State law. In any case, you have an avenue to appeal this uh, if it's not clear to you. Uh, talk to planning staff and they'll
848.
849. (90:00)

help- help you through this.

Man 3: Possible to ask a couple of questions?

Kenton: Ah, no. That is-- Yeah. Please, talk with Ashley on that. Uh, thank you very much. That is the- only uh, in the last item on the agenda. Thank you all. This meeting is closed.

Arcille: Yeah.

[music played]

[END](0:00) [music]

(2:00) [music]

Kenton: Welcome to the Salt Lake City Historic Landmarks Commission Meeting for Octo-October- August 1, 2019. We uh, we had a field trip to the uh to the 613 East 1st South. Two commissioners uh attended that; others have visited on their own and uh we uh had uh a nice meal and no commission

(4:00)

uh, uh business was conducted in that meeting. I don't have anything report as the chair other than that. We would like to welcome a new member, Ros-Rocio Torres Mora. Welcome to the commission and we look forward to your participation.

Rosia: Thank you. I'm glad to be here.

Kenton: Good. Uh, Michaela, Paul, do you have anything for us?

Michaela: Yes I do. Um, Marlene or myself are--both of us have sent out an email to you all about iPad returns and please respond back so we can kind of do a switchover and give new tablets and get our city-owned iPads back. That was this something that I'd like to mention.

Kenton: Most of the people have them.

Michaela: If you have them. If you don't have one, you're off the hook and we have a new tablet for you. That's all I have to say.

Kenton: All right. Uh, I guess I've already gotten a little bit out of order. I need to ask for approval of the minutes from the June 6, 2019 minute meeting. Uh, hopefully, everyone has read through those minutes. Can I have a motion to regarding those minutes, please?

Charles: I move that those minutes be approved.

Kenton: Plead it by the second, please.

Esther: I'll second.

Kenton: Very good. We have a motion and a second. We can uh, we can just take a general voice vote on this. All in favor of approving the June m-minutes, say "aye".

Members: Aye.

Kenton: Those opposed, say nay. Those minutes are approved. Thank you very much. First, [clears throat] we have uh one card for public comments

(6:00)

uh from Cindy Cromer. Please approach and you know the uh, the routine.

Paul: Hey, Kenton. Kenton. Kenton. I was--

Kenton: Oh.

Paul: Would it be possible for me to ask one question of staff before we move into the agenda items? It's really short.

Kenton: I reckon you can.

Paul: Oh, thank you. I- So um, I've been out of town for over a month. Um, but I was home doing my normal jog and the covey apartments, which are on the corner of First Avenue in A, are gone. They're completely gone. And um, I was very surprised that that hadn't come before the commission. And I was wondering, you might know offhand if, if you have a chance--

Michaela: So you know right offhand.

Paul: You do, okay.

Woman: Yes.

Paul: Fine, I'm just curious how that happened.

Michaela: All right. We would never and cannot administratively approve any demolitions of contributing buildings. That building essentially collapsed, part of it. Um, the fro-- I believe that the front strains clogged with water and a ton of water pulled up on top and luckily, no one was injured.

David: My-my understanding is very different. It's that the roof drain was not cleared on the back of the building, the back of the parking structure. And as a result, um, during a heavy spring rains and runoff, um that part of the roof got overloaded and only one

corner of the building collapsed. Somehow they were issued a demolition permit for demolition of the entire building, when in fact only part of the building was at risk. I'm really kind of shocked to see how they've moved forward with it. It's really been shocking.

Paul: That's, well. Okay.

Michaela: An emergency demolition permit--

David: To the emergency demolition permit must have been for the parcel number which allowed them to take the whole building down.

Michaela: That's right.

David: That's unfortunate.

(8:00)

Kenton: Yeah.

Paul: Hey, thank you.

Kenton: Right, good. Yeah, good question, Paul. And Thanks, David. Uh, Ms. Cindy, please come back.

Cindy: So my comments-- Oh, I'm Cindy Cromer still and I'm perennial, chronic, won't go away. Um, my comment tonight is the first installment on what is going to be an extended piece of research. How do we come to the conclusion that new construction and historic communities needs to be a product of its own time? How did the concept attain the level of a standard with the Department of Interior? I thought about this issue a great deal in the last 12 years since I removed additions from the home of Frederick Albert Hale on 600 East. I've mourned the disappearance of the earlier versions of the structure concluded that Frederick Hale did his better work on other people's properties and removed the additions that were products of their own time.

Only after I did that and also removed the paint on the masonry, could anyone see merit in the structure. Clear the modi-- clearly, the modifications were products on, of their own time, but they were getting in the way of any appreciation of the structure in the present time. I did not feel the slightest bit guilty about demolishing the work of Frederick Hale. He had used his home as a guinea pig and some of the experiments failed miserably.

It wasn't however until the proposal from public utilities to pay it place a product of its own time in City Creek Park that I asked, "What's the source of this standard? Why does it carry the weight of a commandment?"

Apparently, the basis for the standard goes back at least the 19th century in the society for the preservation of ancient buildings. As it turns out, the Cathedral of Notre Dame was a victim of excessively zealous renovation. Fast forward to the Venice Charter of 1964, when I was 14, when the prominent architects opine that new buildings should

bear a contemporary stamp.

Typically in this country, the pendulum swings widely. We appear to have gone from assembling historic parts in

(10:00)

the development of Trolley Square and calling that preservation to abandon the materials and character approximate structures in creating new ones. I suspect that we are stuck at one end of the swinging pendulum because that is our pattern as a culture. It is the American way, getting stuck.

While I'm digging, my focus will be on the timeless landscape at Fourth Avenue and Canyon Road with its use of materials that the city has been investing in for 107 years. It will take some compelling findings from my research to justify a radical change in materials used consistently there or the use of the design associated with a tightly restricted period of time. Thank you.

Kenton: Thank you very much. That's gonna be interesting. Agreed. All right, we'll move into the public hearing. Uh, our item tonight is modifications to row house development at 613 East 100 South. Staff will begin the show. Thank you.

Ashley: All right. Uh, good evening. My name is Ashley Scarff. Um, I did want to give a full disclaimer. I was not the planner who worked on this project, the first round or this round actually. I just am presenting all of her work so um I will do my best, the best I can to answer all of your questions.

Um, so this evening, uh the request is for modifications to a Certificate of Appropriateness for new construction, which was approved by the HLC in December of 2017. Uh, the constructed project differs from what was approved by the HLC um and staff. The Commission shall either approve, deny or you can request further changes be made to the as-built drawings. Um, staff is recommending that the Commission denies all of the proposed changes with three exceptions, um a change in garage door

(12:00)

material, um front and rear doorway details on the ground floor for all three units including windows next to the doors, um and all modifications made to the rear facade of the,the,the of the development. And I'll go into these um, specifically in my next slides.

So just for a very brief background on this. Um, in December 2017, HLC approved the new construction project. Um, there was one condition the Commission requested that the applicant design a street-facing entrance that addressed the street in a more meaningful way. Um, and then in January 2018, Planning Commission approved uh plan development a petition associated with this project. So there was um-- it created lots of thought street frontage, uh two setbacks were reduced, and there's also a reduction in a landscape buffer um, as part of that approval.

966. In February 2018, staff issued the COA after working out the front entrance details. Um, the building permit was issued in October of 2018. And then it was this past June that um the planner who actually worked on the project noticed the structure wasn't being built as it was approved and contacted the applicant directly. Um, and she then realized that ownership of the property and the developer working on the project had changed since uh the original approval was issued.
967.
968. So um, to try to simplify the presentation, I am just gonna discuss each elevation individually one at a time. Um, so this slide shows the approved front facade to the left in the as-built front facade to the right. Um, you can see the two rows of windows on the left have changed in configuration um and dimension from one large opening with a tripartite arrangement to four smaller fixed casement windows. Um, all of the windows have changed from your proof fiberglass to vinyl
969.
970. (14:00)
971. material um and the sliding glass doors that are meant to access the second level balcony, have changed to fiberglass French doors with the transom above. And this was originally approved as a glass slider. And then the front doorway on the ground level um, which was a point of discussion at the first meeting, was ultimately approved as a cherry wood door with full height sidelights. Um, and I-- and I don't have an image of that one. It's in the staff report.
972.
973. Um, but the-the as-built show what is-- what was constructed, but the applicants have suggested using a mahogany wood door, which is shown at the bottom uh right of this slide. Um, and that would be centered on that building wall and would replace both the door and the side window that shown on the as-builts.
974.
975. Uh, both the front door and balcony doors are slightly shorter than the doors that were approved. Um, the applicants have indicated that there's been HVAC equipment moved to above those door areas so they wouldn't be able to increase the height of the doors without reconfiguring that system. Um, so they are six feet, eight inches instead of nine feet. And nine feet is the full height of the floor so the doors were um approved to be as tall as the floor. Um, staff finds that the proposed front door has a similar emphasis as the one approved for the COA and recommends um the proposed change to the front door but uh staff is recommending to denial of their modifications on this facade.
976.
977. So this might help um, seeing what's been constructed. Um, this is the front facade, the level of completion so far. And then here's just a-a further out photo and I did throw in-- it's kind of hard to see-- the streetscape drawing from- this is from the first set of plans that were approved um but you can kind of see the-the scale of the structure in comparison to the rest of the block face.
978.
979. (16:00)
980.
981. Okay. So I'll move on to the east elevation. Um, well, again, the uh-- yeah, the top is what was approved and the bottom uh shows the as-built. So again, all windows were changed in number, configuration, dimension, um and they are all vinyl instead of fiberglass. On the second level, the balconies are accessed by the same south-facing

fiberglass French door with transom um that we just saw on that front facade. So you actually can't um see those doors, but they are facing four units two and three towards the back there is that same French door with transom.

Um, the three third level balconies are accessed by a vinyl door which was approved as a glass slider originally. And last, the applicant has proposed to use the mahogany wood door uh shown in the corner of the slide for the front doors of units two and three. So um the doors shown on the ground level towards the back, do function as the front doors to those units. Um, they're also proposing to change the approved glass panel garage doors to steel panel.

Um, staff's recommendation is to deny the modifications to all windows and doors with the exception of the garage door material, and the front entry, front entry doorways for units two and three. Um, so staff is recommending that the two doors, um if they were a mahogany wood, uh we would recommend to keep those and to also keep the window to the right of the door. Um, and that's mainly because those inset areas are recessed three feet and they're not highly visible from the right away. You can see um this elevation as-built.

(18:00)

Um, so again, here the top is the approved version, the bottom is the as-built. Um, it's a similar situation with all the windows on this facade. Um, there's a totally different fenestration pattern on the as-built. Um, the three doors shown on the ground level function as the rear doors for each unit. Um, they are-- they've been installed as fiberglass rather than the cherry wood that was approved. Um, staff's recommendation on this facade is to deny the modifications to all the windows and doors with the exception of the three fiberglass doors, including um, the windows to the left of the doors. And again, they're not those inseds, insets aren't as recessed as on the other side, um but it is recessed. There's also only a five-foot setback on this side. Um, and the-ther-the area with the doors just isn't highly visible from the street. And here's uh the best picture we could get of this facade. It's kinda hard to see.

And then last, this is the north elevation which is the rear of the structure. Um, it's the facade that's been impacted the least with three windows that are generally in the approved location but are different dimensions and materials. Um, these are also vinyl, due to the low visibility of this elevation, staff's recommending um, to approve all modifications that have been made to this side.

Kenton: Does it has a vinyl?

Ashley: Yes. Uh, and this project was reviewed and approved under old new construction standards this December 27, 2017, um which the planner analyzed again in the staff report uh for this meeting in relation to the changes that have been made. Um, she found that the structure no longer meets all

(20:00)

the standards, specifically, uh 1D scale of a structure to a proportion of openings to be rhythm of solids to voids and facades into the relationship of materials. And this slide just outlines um the motions available to the commission.

Um, staff is recommending uh that the project be denied with the three specific exceptions. Um, it could be fully denied and the applicants would have to revert the entire design back to what was originally repo-- approved. Um, If it were approved, the applicants can proceed with construction of the project as shown on the as-built drawings. Um, the Commission may also choose to table the proposal and have the applicants returned with an amended design. That's everything.

Kenton: Would you-- [clears throat] Excuse me. Ashley, would you please repeat the items that staff feels could be approved?

Ashley: Sure, yeah. Sorry, I have it on the first slide. Um, so that's the change in the garage door material on the east side. Um, three garage doors are approved with glass paneling and they're proposed to have steel paneling. Um, the front and rear doorway details on the ground floor of each unit, so basically the front and rear door for all um all three units, and that includes the front entrance that faces the street. Um, and then all modifications made to the rear facade.

Kenton: All right. Thank you.

Ashley: Hmm-mm.

Kenton: Commissioners, do you have questions for the staff?

Robert: So, So.

Paul: Robert.

Robert: Go ahead.

Paul: Do you-- I don't know if you know this, but do you know how the like the profile and the reveals of the windows

(22:00)

that are installed compare to what we improved, oh what we approved?

Ashley: Um, I'm not sure compared to what was approved. Um, I know that the profile of the windows now do protrude from the facade a little bit. Um, I don't have anything in here. I'm I-- think the staff report might have close up pictures of the windows. Sorry about that.

Kenton: And that's something we can ask the applicant to talk about. Robert.

Robert: So I'm just curious how this is coming before us now. I mean, uh obviously, what

was approved isn't being-- wasn't built. This is something where the city did an inspection and found this and, and stopped construction.

Ashley: So the-the planner who worked on this, um just noticed it on her own driving by the project and reached out to the applicant directly. So there is no official like stop-work order on this or anything but um the applicants stopped working on the exterior because obviously, it's subject to change right now.

Robert: That's all I've got.

Kenton: Okay. Other questions? Okay, thank you very much. Uh, would the applicant please come forward and make your presentation? Please speak uh clearly into the microphone and give uh, give your full name, please.

[silence]

Jason: Well, uh, first of all, thank you, uh, for your-- for being here and for letting us be here tonight to uh talk to you about our project. Um, uh, basically, I just wanna take um a-a
a few minutes to kind of share with you.

Kenton: Would you give us your name and affiliation?

(24:00)

Tate: Oh, I'm so sorry. You betcha. Um, uh, Tate Seamer is my name. Um, I'm one of the two owners of the project.

Kenton: Thank you.

Tate: You betcha. Okay, so, um, I just wanna share we-we'll share with you kind of obviously, there's some, I'm sure you have some huge questions about how we got to this point and we'll share with you from our perspective how were there. We'll also share with you why we think the building that we're proposing with the tweaks that we're proposing um, is not only beautiful but also is reflective of- of some of the surrounding um architecture and-and the historic district standards. I got to tell you, um for me, well, first of all, to say that I'm not nervous wouldn't be truthful. And-and part of that is because I feel like I'm tasked with talking about the nuances of music with Mozart or-or whoever. I uh-e-e truly, I'd never heard this term fenestration before three weeks ago. And um, so to put this together for you guys was-was pretty daunting. Um, we've done the best that we can and I'll just get into it. So, um, see this at work? Yeah.

So this is-- we had some renderings done of the building that we're proposing. Um, this is basically it with the changes that Ashley mentioned, the ones that both the recommending that uh you approved, and the other ones as well.

Um, a couple of other renderings here, I can't see this real well. But I wanted to give you guys-- Oh, Carl, would you grab those two notebooks, and maybe just if anybody needs

it.

Um, so we wanted to show you what the plan's originally called for. So we had those renderings done,

(26:00)

and then um, that says as-built. It's actually proposed, that's not uh, that's not exactly as-built. Um, same with-- so that was the east facade. This is the west facade. The difference is there. And I think one of the things to notice is that, you know, at least at first glance from the curb, um they're both, I think, beautiful versions of this building. And, uh and there's not a- not a huge amount of variation until you start looking and then there is quite a bit as you know. Um, once again, just some more photos of uh the-the proposal on the top. And, uh, and the plans on the bottom, notice the East facade is pretty difficult to see or at least isn't real evident from the street. But um, so-so here we are again. So we--I--so um, I'll do that save the thank yous for the end here. I've never done a slide show before either, guys so this is my first one at this.

Um, so how we got here? This-- a very simple way of explaining is that Carl and I have never done a new build uh project before and we certainly have never done a new build project in a historic district before. Um, we-- our background is in a single-family um renovation. And we were brought this project by a developer who um brought it to us with plans uh with permits, uh with a recommended builder, and um with a budget from the builder that uh worked and seemingly worked in inside of the underwriting.

Um, we relied heavily on uh what we felt like was the mentorship of this particular developer um and the advice of-of the developer and-and hired uh the builder that was recommended.

Um, being green at both the-the due diligence and the underwriting

(28:00)

um, like I said, we were relying on-on a couple of- couple of other people uh to-to lead us in the right direction. And, um, we just had a-a-a have had since the very beginning, including digging for the foundation where they, where digging for footers, and um they-they found an old foundation about 20 feet down. So from the very beginning, we were um over budget and behind schedule, which is not your concern, but um, uh, w-w-is worth mentioning. And given our-our lack of experience in underwriting, we didn't-we didn't budget correctly for contingencies. So we're currently underwater in this project. Um, so, um, how this isn't the one I changed, Carl.

Um, so we went with this builder. Um, they basically, a-a-at the end of the day, um, didn't have the-the experience that they represented that they had, even though we've added some of their projects. Um, and they were kind of a-a lethal combination of um, I think, uninformed, quite frankly, of the Historic Commission's requirements, but also um, very inexperienced and just generally incompetent and then also dishonest. So you can see there at the end that we ended up terminating the contract uh in February, and we're

currently in uh lawsuits uh both ways. Um, we're suing them for breach of contract because amongst other things, if you look at uh the second to last item, that there are many changes obviously in the building of the building that we're- that I worked in the plans. Um, while we had discussions particularly about the windows of uh possible changes to save money,

(30:00)

uh, there was never-- we never formally signed off there was never a work order or change order sign and and uh and we ended up um basically uh with all the sudden framed in uh window openings um and got handed a $50,000 bill for that pickup framing by them.

Um, when we discovered this. It was obviously problematic, um, for us and, you know, confusing for sure. However, uh, we- we did not know the implications of the historic, uh, commission's, um, re-requirements and the approval. In fact, we were never, uh, provided the, uh, the- the notes, the staff notes, I guess, from your meetings, um, that led up to the approval. So, all of the required specs and everything, we just didn't know about until Lauren gave them to us about 30 days ago. Um, in no way am I trying to portray us as- as victims here. O-obviously we're the developers, we're ultimately responsible. Um, this is just kind of how it went down. So, um, since then, uh, we've brought on Matrix Construction who is here tonight, um, to finish the work. Um, and as Ashley said, uh, I didn't realize it was Lauren herself. But somebody stopped by our site and talked to one of Matrix' employees and- and said that he was concerned about the windows. They called us. We immediately called Lauren. And obviously, realized that we were in a pretty serious situation. Um, and we've- we've since spent hours in-

(32:00)

in personal meetings and phone meetings and emails with Lauren, Ashley, Molly, um, Carl, Leif, met me down there. Um, and I kind of walked through the whole thing with him. He told me a little bit about you guys and how things would go and, um, explained that you had discretion over staff recommendations and- and he was, I guess, optimistic, um, for lack of a better word. He was-- he was supportive. Um, so, um, a-a-a-a-and- and also in the meantime we've spent a lot of time consulting with Lauren and Ashley on the design standards. And we've done quite a bit of work to try to substantiate that our building meets those as-built or as proposed. Um, so [clears throat] uh, addressing a few-- I think, three of the four items that Ashley just, uh, brought up, the proportion of the openings, my understanding is that's what fenestration means. I could be wrong about that. Um, modulation, um, the rhythm to the solid voids and then the materials. Um, there was one other item that- that you brought up that I'm not addressing. But, um, I- I think that was the-- that was the, um, the gist of it, I guess. So, as far as, um-- we obviously ended up with four panes of glass and the-- in the overall design. Pardon my flipping around here. Um, so we've got this repeating, uh, pattern or modulation, I guess of that four pane design. And what we were able to establish in the-- in the immediate surroundings and also just in the Historic District, in general, is that there are quite a few examples of, um, four pane

(34:00)

layouts, um, nearby. And also, if you notice, they're stacked four plane-- four pane layouts, just kind of like, uh, what ours is. Um, this I want to point out the solid the void ratio as well is, um, is- i-is a-- uh, it's a larger solid to void ratio. Um, more examples of four pane layouts-- this- this one is we- we feel is one of the strongest, uh, for us, um, that has a very similar four pane layout and solid to void ratio. Um, we all know that building. Four panels. I just thought that'd be interesting to put in there.So, uh, so four panes. So-- and those are in the Historic District, right, so I-- anyway, um, so, uh, as far-- addressing the- the solid to void ratio, once again, uh, we were able to find some- some precedent especially on some more, uh, recently built buildings that has a-- have a small or have quite a bit larger solid to void ratio. We realized that in the reframing of our windows that we lost some of-- or, uh, the solid to void ratio got larger, we-- and we realized that and we- we feel like we've substantiated, um, some precedent for that in some of these, uh, in some of these slides here. That's an older building with masonry just like us. Um, couple of different buildings there. Uh, one modern one not modern with solid to void ratios similar to us. Um, so I- I just wanted to put that back in there. I think we still have a lot of glass. And, uh, is, you know, is representative or is reflective, I guess, of- of, uh,

(36:00)

other buildings in- in the vicinity. Um, as far as materials go-- um, Carl, you want to grab that-- we actually brought a sample of the brick, um, and a sample of the metal siding and a sample of the tongue and groove cedar. That's, um, gonna be used. Um, probably just-- probably show them the brick and the metal together and maybe just [inaudible].

Carl: Yeah. So, these are-- this the brick. This- this is the tongue and groove cedar. It will be on the underside of, uh, the soft end of the decks. Um, and that- that was actually called out in the original plans and that- that will just be--

Woman: Can you speak into the microphone, please.

Carl: Yeah. Sorry. Um, yeah, this is the, uh, tongue and groove cedar that will go in the soft end of the decks and that was called out in the, uh, in the original plans. And we have, uh, the-- this is our-- this is our brick material. And I do believe this is the-- this is called out in the plans and so-- so is our metal siding, uh, 22 gauge, uh, steel. So, um, you know, these are-- these are just examples of what we've got. And that we're, you know, these are parts where we've- we've followed the-- followed the plans, um, and I wanna put that down on this glass.

Tate: Um, so, basically this building, obviously, is- is one of a kind building, um, in the setting that it's in. Uh, it's- it's- it's modern in a very traditional area. Um, and while you guys know a lot more about this than me, it seems to me like it was never necessarily meant to fit in per se. But to stand on its own. Um, and yet we still feel like, um, even with the changes in the plans, it kind of almost-- I- I use the word miraculously here. It-- I think it fell into place in a beautiful

(38:00)

way that incorporates and pulls in some aspects from some other buildings nearby that aren't necessarily homogenous with the three-pane look that's immediately to the, uh, to the east, uh, on that building next door. Um, further, we feel like the tweaks that we're proposing, um, to what has already been built, which are going to cost us quite a bit to make, um, will also further enhance the building and- and the fitting into, uh, the norms and the expectations of the- the Historic District. Um, so, we're- we're-- we feel really good about the building that is produced a-as proposed. And, uh, we respectfully and humbly ask you to approve our proposal. Um, so happy to answer any questions.

Kenton: Good. Thank you. Yeah. Commissioners, do you have questions for the applicant?

Charles: I have a couple.

Kenton: Charles, Go for it.

Charles: Um, the question is about kind of-- and Ashley you may need to, if you can, recognizing that you have a, um, later understanding of the project. Um, I'm curious about the materials and some other colors. I know colors are not specifically, uh, under our purview. But because there is a material palette proposed originally and spend today, I think color sort of is the mai-- is the main part of that. Um, do we know, um, the- the black brick, the current steel, um, was that-- was that in iteration 2 of this design? This is kind of a question for Ashley, I guess. Because I- I looked on like a page about 100 of the staff report had renderings, uh, from I think the original application where--

(40:00)

and- and, uh-- and a picture of the material palette where the brick was light, the metal was dark and, um-- anyways, and then we-- and then we have these earlier versions or we have this- this version and this. Can guys collectively give us history of- of material and color changes?

Ashley: Um, I actually have the plans on this computer, if I need to load them, I can. Um, it's my understanding the color of the brick has changed. I don't think the brick itself, uh-- I-- it- it was not flagged or call out any other changes on this project except for the ones that I discussed.

Charles: Okay. Okay. Can you, uh, elaborate on that? Do you know?

Man 1: No. We- we saw that- that colored brick on a-- on a building in the Marmalade District and- and loved the way that it looked, uh, inside of a- a district like that. And here again, we just, you know, you don't know what you don't know. We- we just thought we could change it.

Charles: Okay. So- so, that-- the change in- in material color palette, um--

Woman: Can we pull that up? I'd like to pull up that palette.

Kenton: Yeah. Um, happened-- we could pass this around here.

Charles: It happened during- during your tenure. Yeah, that's the image--

Kenton: This is the original palette. Yeah. Which so, essentially, the brick and the metal of flip-flopped in value.

Charles: In value. And then there's someplace like I said about page 100, there's renderings that show that. Which I actually think are kind of useful as well, if you can find about page 100. I don't know where it was. It was the start of the--

Woman: This--

Charles: Sorry. I should have written it down as I was looking at it. But-- it was-- I think it was like the first page of the construction documents in the original proposal, original application.

Woman: This? Oh.

Charles: May-- maybe. [laughs]

(42:00)

Ashley: It's on my computer. But not on the screen. So--

Woman: [Inaudible].

Ashley: Oh, okay. Close this.

[Background noise]

Ashley: Sorry. I don't know what you mean. Oh, yeah.

Charles: Well, there's that one.

Ashley: No. I know how to projected. How to get it projected.

Charles: Yeah. Yeah. These are the images that I'm after. Is that what you have as well?

Woman: He's just trying to get it to project on the actual screen.

[Background noise]

Ashley: It's just PDF file. It's so hard pointing them.

Charles: I can find them on my computer, too.

Ashley: Let's just project it instead--

Charles: Yeah. Yeah. I got it.

[Background noise]

[Background conversations]

(44:00)

Charles: Y-you know, Ashley. I think if you have that same image of the original rendering square that has the light brick--

Ashley: Mm-hmm.

Charles: If you have that one up on that screen, I can see Paul's-- I think most of us can probably see one of the screens that show that light brick, uh, dark metal iteration.

Ashley: Yeah. I have the- the doc-- I have the documents. I don't have-- I can't get it to project.

Charles: That's fine. That's fine. If you-- if you've got the same image we're looking at more or less, I think that's--

Ashley: Okay.

Charles: That's okay. Um--

Kenton: And what's your line of thought, Charles?

Charles: Well, it's-- it has to do-- i-it kind of ultimately spins to the color of the windows that have been installed. I think the original scheme-- um, I'm trying to put this as a question I guess, I mean- so- so, you're-- you made the decision to change-- or your team made the decision to change values. Dark-- light brick to dark brick. Dark metal to light metal. Okay. And then the win-- the window decision, was that-- the black windows was that developer contractor original drawings.

Tate: Builder.

Charles: Builder. Um, 'cause I think, bingo. The observation I wanted to make and kind of-- I wish I could word as a question is the-- is the original palette and the original rendering had a certain lightness of- of structure? Um, be argued, I mean, obviously, the metal is a heavy percentage of the building. Um, and I'm just trying to understand how-- you know, and- and the fact the window is now punched through openings rather than

(46:00)

go edge to edge through openings. I think those have factors that- that we'll need to consider and I'm apologizing that I'm not getting this as a question to you. But I think your- your information has helped us all to kind of stop now and save some of these thoughts for later.

Kenton: Thank you, Charles. Who else has questions? Paul?

Paul: Yeah. So, um, if you had to go back to the-- to the inch of what was originally approved, can you just kind of give us an overview of what the-- what the task would entail?

Tate: Yeah. It would entail demoing out about 50 windows I think or- or more. Um, and- and- and- and- and reconfiguring the openings. And- and ordering, um, custom windows for those openings and refinishing the interior and the exterior both, which would, uh, the cost is kind of unimaginable. But you know, we've had bits on the windows that are about 150,000 just for the window materials.

Paul: What about the, uh-- what would the impact be on the masonry? Would it all have to come off?

Tate: No. No. In fact, the-- the, uh-- I don't have my slide show anymore. But the- the proposed, um-- the, uh, the proposed building has all of the windows inside of the metal. Um, it's-- they're basically framed in. So, in other words, there are no windows directly in the brick in actually in either design.

Carl: With the exception of the front door.

Tate: With the exception of the front door.

Carl: Yeah.

Paul: But isn't- isn't the, uh, opening as-built so much smaller than the opening that we approved that you'd have to get into the masonry?

Tate: Can I, um--

Kenton: No. Paul--

Paul: The openings-- the, uh-- the opening of the masonry

(48:00)

is the same as- as the plans. The opening of the window is different. If that makes sense.

Ashley: I think he's asking the window openings themselves.

Paul: Well, yeah. The-- I'm trying to see.

Kenton: Paul, if you go into the- the staff report. In about Page 97, there are some-- uh, the elevations that the building as approved. And while the windows are at large but they do fit within the frame of the masonry. They go right to the--

Paul: Yeah. But my point is that the- the frame would need to be way bigger. It's the- the- the frame is two feet smaller with what they built than what we approved.

Kenton: Yes.

Paul: So, they'd have to go out into the masonry and--

Kenton: Not into the masonry.

Paul: Am I wrong?

Tate: Uh, it appears as though the masonry opening is the same.

Kenton: Yeah.

Charles: It's just an optical illusion, I think,

(49:00)

because of the change in the fenestration.

Kenton: I mean the windows-- the opening would definitely have to be enlarged. But it wouldn't require-- apparently, it wouldn't require removal of the masonry.

Tate: Yeah, you can--you can see that-- sorry. Um, now this is--

Charles: [Inaudible].

Tate: Yes.

Charles: Better get going. Yeah.

Tate: Another thing that, um, that it was changed from the plans was the-- is the HVAC. Ashley mentioned that. There is equipment above, um, the front door on the front facade.
And there's random drops throughout the floor plan. Um, so that's-- those are, uh, interior issues. But, um, I'm grateful to Lauren for seeing that

(50:00)

particular issue and recommending the approval on that-- on the shorter door.

Kenton: Uh, if you'd like to speak, you're welcome to come forward. State your name,

please.

Phillip: I'm Phillip Pally with Matrix Construction. Um, one of the things that we could do-- we're trying to obviously avoid replacing all the windows. Um, but one of the things we could do at the front door is, um, to get a nine-foot look. We could do the- the door and put a trans am, a faux trans am above the door to give it that nine-foot look. So, the grains all match. There'll be a reveal, of course, at six-eight. So, the door can open. But then there could be a piece of wood above that that matches the door that comes-- that's like a piece of door, basically, that's inset there. So, it looks like it's part of the door. Um, so that's an option that could be done, um, to help with the front look, to give it a nine-foot look, might be helpful.

Kenton: Okay. Thank you.

Phillip: Yeah.

Kenton: All right. Commissioners, if-- oh, David.

David: Yeah. I have two questions and one question, probably for follow up. Um, the first question, is where are the HVAC condensers located?

Tate: They're located on the-- on the back-- on the west-- sorry-- the west elevation.

David: So, hanging on the wall?

Tate: No. They're, um, they're-- they're on a pad on the--

David: Via ground level?

Tate: Yeah. Ground.

David: Okay.

Tate: Yeah. They're--

David: Um, second question.

Tate: -- ground level recessed back in, so you can't see any of those from the street.

David: Okay. Yeah. Within the setback. Yeah. Um, second question. Uh, clarification. So, the areas that are fenestrated, are they surrounded by the metal siding? Okay. Not the series metal. And what is the intention for detailing between the windows, that little sliver of metal there between the two pieces of vinyl?

(52:00)

That's-- what are you thinking about there?

Chris: Okay. Yeah, Chris Dramot, Matrix Construction. I'm the project manager on this. Um, and so what we're thinking there is that we've waited to get the metal guys out there because, obviously, if we've got to change some stuff, there's no point in having them come out now. But I'm imagining we'd have them, um, then some type of the material that would fit inside those, uh, the- the sep-- a little bit of separation we have in the windows. And then, uh, one thing I also wanted to point out to you is just a gauge alone in the quality of the materials, we're using a pretty high quality. I mean a 22 gauge steel is--

David: Vinyl windows are not high quality.

Chris: Well, I'm-- the steel and all that, though, was-- we're not going cheap on the steel and doing. So, we don't get the oil can in effect and things like that.

David: Okay. Thank you.

Phillip: Yeah. If I can say one thing. The vinyl windows-- we talked to our vinyl windows supplier. So, we didn't initially install those. So, we went to our guy who does vinyl windows in there. They're not just a standard-- maybe I shouldn't say, a residential bill. There is-- these are higher grade vinyl, um, with the dual color. So, there-- there's- there's some durability, a better quality than just like your average. So, it wasn't like they were just the cheapest thing that was-- were found. Um, so, I've got to point that out too. There's some quality there. Maybe not the style of quality in this room. But it's- it's better than, you know-- I think better and more durable than just your first level grade vinyl.

Charles: Right. Actually that was one of my question. I was gonna ask if-- I- I've never been-- I've never known a black vinyl, first of all. I guess, this- this is new to me. But I was going to ask if you had a satisfactory warranty on black vinyl windows that

(54:00)

face due west. They're gonna have an awful lot of heat and a lot of UV impact. But it sounds like you've answered that question.

Phillip: Yeah. When I originally went to look at-- when I first saw the building, I thought it was a metal aluminum clad, uh, window. And I went up and touched it, I thought it was. So, it had that appearance and feel that it was like aluminum when my initial investigation on the building was when I first saw it. So, I thought it was pretty decent and then I, you know, and we see it's not vinyl. So--

Kenton: Hey, Paul, are you pleased?

Paul: Is the-- is the vinyl white with a black overlay of some-- or is it an integral color?

Phillip: They're integral. Yeah, I believe.

Tate: And there are white windows inside-- their inside.

Phillip: So, it's- it's a higher level-- higher grade.

Tate: They do look like aluminum-clad windows when you-- when you're there. You- you said you did a field trip to the site?

Kenton: We did. Yes.

Tate: Okay. Good.

Kenton: Yeah. We didn't get up right next to the windows, though.

Tate: Okay. Okay.

Kenton: Yeah. All right. Any other questions for the applicant? Seeing none. I'll say thank you. Ask you to take your seats and we can take, uh, comments from the public. And we have one comment card. Cindy, would you come forward, please.

Cindy: I have to say that this is why I remain a guppy in a very small fishbowl instead of moving to a larger fish tank where I might get out of my area of habit. This is extremely sad. I want to talk about the context. This is one of the most important sections of the central city historic district. Contains the Bamberger mansion and the Armstrong Jones mansion. Both political leaders, um, in Utah. And it has contiguous intact streetscape. Um,

(56:00)

it's very sad to have an enforcement case on this property because it's going into a lot that's been vacant for a long time into a very important stretch of, um, buildings. Um, and the other part of the context is that this is the second meeting in a row, where you've had a development with an enforcement issue. Um, and that's really sad also. Um, those of you who know me, personally know that I abhor waste of any kind. Um, I can stretch reuse of materials to a very tedious point. And I annoy some people by doing so. Um, there is so much waste here that I am just truly saddened. There is waste no matter what you do. The previous developers who had completed a project on 8th East arrived at the city's doorstep with a design just as bad as the one that was proposed for 800 East. It took a tremendous amount of staff time to obtain the design which you approved. A tremendous amount of staff time. It took time from the inspector who made the call or the staff who made the toll call. It took your time as a commission. It's taken a tremendous amount of time from the new owners. Um, the removal of building materials which were never approved is also going to be hugely wasteful. Um, if you have any questions about why I think each facade is better as approved, I'm happy to go into detail. But I think the south and east facades are the most important. And I think the way the doors on the second level and the entry-level on the south facade lined up was better under the original proposal. Um, they were just better aligned. Um, I think the changes in the windows make the building appear more like a commercial office building than a residential structure. Um, but I think the reality is, um, this is all about damage control. Thanks.

Kenton: Thank you

(58:00)

very much. Uh, applicant, you have one more opportunity to come forward. You can respond to the public comments or add anything else if you wish.

Tate: I appreciate that. Um, yeah, just in- in terms of the- the difference in opinion on look-- looking like a commercial building versus a residential building. My, uh-- actually, my feeling about it is- is kind of the opposite. My- my feeling is that the- the floor to ceiling windows are very commercial looking. Um, I think it's a beautifully designed building. Don't get me wrong. I'm not being critical at all of it. But, um, I feel like what we've brought in actually ends-- lends a little bit of, uh, of a more homey feel, uh, quite frankly. Residential feel. So, um, that's all I need-- needed to say about that.

Kenton: All right. Thank you very much.

Tate: Thank you.

Kenton: All right. At this point, we will close the public, uh, portion of the meeting and go into executive session, where we can discuss the matter at hand. Who would like to start? Go for it, Paul.

Paul: Well, I think this is just an awful place to end up. Um, but to cut to the quick of it, I think, my take on it and I'd really like to hear what other people think is that where we've ended up as a step is a downgrade from what we approved. Um, and that's pretty clear. Um, but the question in my mind is whether what remains, complies with the guidelines. And in my opinion, the openings to solids and all of that stuff is probably

(60:00)

okay in terms of complying with the guidelines. The thing that I am really struggling with is the change to vinyl. Um, we never would have let that go. I don't think-- to vinyl-- um, and putting in 50 vinyl windows next to the Bamberger mansion makes me want to cry. Um, and I- I think there's really, totally, um, explicit, um, instructions in the guidelines about vinyl. I think it's-- I don't think it's close. Um, so, I'm leaning towards not requiring a reframe. But requiring a coming into compliance with the materials. But I'm really open to hearing what other people have to say.

Robert: Requiring to what, Paul?

Paul: Uh, an upgrade on the materials to what was approved. So, basically fiberglass windows and the new doors that they've proposed for the- for the front doors.

Shelly: And--

Kenton: Shelly?

Shelly: I guess I'm really struggling with the waste issue, um, foremost. I agree with Paul that as I look at the- the solid to void ratio, um, I think this- I think it works. I think it meets the guidelines. Um, in terms of the windows, um, I think that they're [throat clearing] ultimately temporary. They will have to be released- they'll have to be replaced at some point because they just don't last as long. So my inclination would be, in this particular situation, to approve it. Um, just because I think that the alternative is really not conscionable.

Kenton: Thanks, Shelly. Can't remember[?] if I- if I--

Robert: But, I wanted to concur with Paul about um, the solid to void ratio and one could make the argument that- that a series of vertical windows like this has a rhythm to it and there's a- there's certainly precedence

(62:00)

in the Historic District for- for that. However in- in- and everyone here knows that I don't approve of design by committee. But uh, in my own mind I was wondering if uh, a series of bent metal shapes could make that vertical rhythm feel like one horizontal panel. So there is a- a dark metal bronze, or whatever color it is, bent shaped from window sash to window sash.

Paul: Uh, like the frame around the four of them?

Robert: Yeah. Like what was like spandrel glass except just to- just to, you know? The bent metals just fits right into the plastic.

Paul: Basically to gang those windows together into one- one assembly.

Robert: Yeah. Gang into one, instead of it got a little tiny clip but with a big--

Paul: Right.

Robert: -bigger piece of break metal. Um, you know? That then that throws out the notion of vertical rhythm.

Paul: Right. Does make it- it's a different- different animal. I think it came up somewhere, like sort of in the questions I think to the- to the applicant about the difference in window profiles. I think that- that would be very helpful to see. Um, what was originally approved that that window um, versus what was installed, um, I think- I- I concur I think and David like that had sort of the same idea of could they be ganged into one. It- it does change it to a um, you know, a- then those front windows and side windows name, there seems- I think there seems to be some difference in the- in the spacing of the windows may be on the different elevations to some degree. I'm not sure of that. Um, but that exploration, I think is- is challenging. Is it- 'cause it- it does produce a pretty simplistic um, residential window installation as it's currently shown. Esther? Any thoughts?

(64:00)

Esther: I think I came in today thinking I knew how I was gonna design this. But after hearing what they had to say and all that has transpired since you t-took ownership, um, definitely makes a huge difference. And um, but more importantly though I'm curious if all these problems that you run into, if- if they, you know? If the applicants have learned something from it. And if you're gonna be moving forward in this venture of um, building in general, it's gonna be helpful to know what district's you're in. Just some homework to avoid this- this level of, you know? Difficulty.

Kenton: Eh- yeah. Please come forward. If you want.

Tate: Uh, I could go on for quite a while about what we learned and how much of a gut punch this has been for us. Um, it's a- it's uh, almost devastatingly expensive trans- transpiration here of what's- of what's happening. So, um, yes. Yes, yes, yes. We've learned um, and eh-eh, from- from underwriting to due diligence, to vetting uh, contractors, there's so much that we would do differently quite obviously.

Kenton: Okay.

Tate: Um, uh as far as our plans moving forward, um--

Kenton: Um, hang on. Let- I probably shouldn't have let you come forward at that. We're still in the executive section, but--

Tate: I'm sorry.

Kenton: No, no. It's alright. My- my mistake. Uh, Stan. You wanna sound in on this? No? Okay. Robert?

Robert: I agree with Meg's thoughts. I had to see that [inaudible].

Kenton: That looks very good.

Robert: So I don't have a-

(66:00)

I- I agree with what everyone said so far. Uh, but I don't get there to- to start. I mean to me it's, you know, we're talking about, 'Can we live with this? Is this adequate? Is this colors and schemes and windows.' But- but just- I- I - maybe it's 'cause I'm a lawyer, right. But I go back to the process. I mean, if- if you know, we- we give COE's all the time to people that build things a lot bigger than this. And if they can just go out and cavalierly ignore what's approve and spend millions, and then because they've spent millions in so wasteful done do it, we- we uh- we- we approve it. Maybe it looks better, but- but we went to a lot of work to approve this and the staff went to a lot of work. And if we- if we grant this kind of uh what I call a waiver, whatever.

If we grant this change- and these are really good people, so it's hard to do this. It's hard

to say this, it's hard to see the waste. But the entire integrity of our system is kinda shot, seems to me that if- if people can do this. I mean um, it'd be one thing if it was an innocent homeowner that was uh- that got a bad contractor. But these are self described developers who admitted that- that they didn't even come out of this meeting with the criteria and got them a month ago. And- and it seems to me like a developer's job is to know the criteria, to make sure it's contractor every day is following them. And um, and so- and- and that's just on the windows, you know? The- the brick and steel was- there's- metal was their decision. So I- I uh- I really struggle with uh, approving this change. Even though I know it'd be a crazy amount of money to change it. But I- but um, somehow you have to protect the integrity of the system, it seems to me.

Kenton: Thank you, Robert. Arcille, would you like to--

Arcille: I'm pretty conflicted about this one too. I can think of the sustainability

(68:00)

aspects and the waste. Um, but I'm also thinking about precedent. Um, so what happens now, would this set up precedent um, in the future. And it- it's really hard to make a decision on this because we've all- we have all made mistakes, right? This is like, a really expensive one, it seems. Um, and a really wasteful one. Um, but, yeah. Um, I'm feeling pretty torn, but there is a reason why we have these guidelines, right? So, I'm leaning towards respecting the guidelines.

Kenton: Thank you.

Shelly: Can I just put a weigh in briefly on precedent? Because we don't set precedent. Because every- I mean, we think we do. But we really don't. Because every case comes in on its own merits, and we decide each one according to the composition of the commission on that day and what everyone feels. So, I'm- I'm not so concerned about precedent because every project is different. I'm more concerned about complying with guidelines and standards. So--

Robert: I- but I- and Shelly to that point, I guess, my thought on- I think my comments went towards precedent but it's precedent in exactly that. Are we gonna enforce our rules, or we're not gonna enforce them? I mean, not precedent on how we- maybe what we allow and what we don't allow. But precedent in terms of are we gonna enforce the COE that we issued?

Kenton: David, you were making--

David: I wanna weigh in on the issue of waste. I think that you know, these are new windows. And if they were to be replaced, um, I think there's a very high probability that they'd find their way into another project. Um, so in that regard, they're probably--

Shelly: If they don't get damaged on when they're taken out.

David: I think I'm sure one or two might get broken.

Shelly: Yeah.

David: But um, y-you know. No one in their right mind's gonna break them and throw 'em all to the dumpster. No. I'm sure they'll find a way somewhere.

Kenton: Well, the comments you've all had, I- I over- these might overlap a little bit. But,

(70:00)

uh, first thought I have is, if these were coming to us in this configuration, that for the first submittal, would we approve it as it is? Okay. That's kinda rhetorical at this point. Uh, second, given that we are in a position of enforcement, there have been changes made, is there a relative level of importance of a new building versus an existing? Would we treat the two differently? If this was the Armstrong mansion, and changes like these were made, um, maliciously or innocently, I think it's pretty clear that we would dis- uh, we would not allow it.

Is there a different way to look at the new building? Um, third, northern aid was the question of precedent. Are we setting up ourselves for a situation like Robert referred to where everyone's gonna say, "Well, these guys on First South got away with this, can we?" Shelly's point as well taken to as each project has taken on its own- on an- on its own merits. But we may see that, I don't know that the public will see that. And the last issue was the question of waste. What's the responsibility? Now, David makes a good point of, they could probably be predominantly reused, hopefully. So that concern is a bit uh, meliorated on my part. But those are the- the issues that we've all been touching on. And I think we need to take into account here as we uh, proceed into some sort of motion.

Mikaela: If I could chime in, you know, considering waste, even though it is obviously something on the table isn't part of the

(72:00)

standards. And from staff's perspective, whether or not I know every case that comes be- before you is supposed to be weighed upon its own merits. But certainly, when these enforcement cases come up, the community is watching.

Kenton: Mm-hmm.

Mikaela: Um, watching what you do allow and--

Robert: Wave.

[laughter]

Mikaela: And- and- and- and pointing to projects where the percentage of change you allow um, is appropriate or not.

1488.
1489. Paul: Okay. Mikaela we've- I mean we've had applicants who have referenced other recent uh, commission approvals.
1490.
1491. Mikaela: Absolutely.
1492.
1493. Paul: And so it- it's- uh- uh- this ap- this presentation was quite nice, I think on- on a- you know? Showing a lot of different projects. But it absolutely happens that we- that other applicants make that case of, that was approved there.
1494.
1495. Mikaela: And that is a reality.
1496.
1497. Paul: Yes. I- I- I'd be interested, maybe one other discussion point can for the commission would be, and I think it's moving towards uh, a change relative- change uh- return to the original proposal. Um, this building is on a very deep narrow lot, relatively speaking. It's a kind of a big, bulky building in the area. But um, relative visibility of the elevations I think is one- is- is perhaps another consideration that we might want to discuss. Um, how- how serious are the changes on the west elevation. One can make an observation that their conditioning bills are gonna go down. Maybe because of the smaller windows on that west elevate- uh, totally exposed west elevation. Um, it's kind visible though because of the adjacent parking lot, and things like that. This elevation is kinda visible. The south elevation is incredibly visible of course. Um,
1498.
1499. (74:00)
1500.
1501. what does the staff- what does- or what is commission thinks about-
1502.
1503. Mikaela: That's a good point.
1504.
1505. Paul: -relative visibility and are the front windows the same as unit 3's front windows?
1506.
1507. Kenton: Yeah. Maybe we have- can deal with each facade on its own merits if we are- some of us are considering approvals and some considering denials. Should we take them piece by piece? Or does it really exist as a whole that we've really got to consider as a unified design?
1508.
1509. Robert: So, to be clear in my mind, we're looking at- we're talking a lot here about uh, whether we allow the windows and the openings, with the size of the openings for the windows. But- but the issue of the brick and- the brick and uh, I guess it's coloration, the brick, and metal, that's not before us tonight, right? Or is it?
1510.
1511. Paul: No, that's not before us.
1512.
1513. Robert: But it wasn't- but it was- my point is, I guess, we are already allowing them to have done something that was not approved, and that's we're not even reconsidering that. So--
1514.
1515. Paul: I guess, do you know to- that's where I was fumbling around with my early first

question with the applicant. Um, do you- I- I find anyways the original scheme and the original brick color uh, much more compatible with the district. It certainly matched, it essentially matches the color of the adjacent Bamberger. Um, I just kinda- I feel like it had a- um, it's hard to kind of look past the windows in these photos. But um, it- it had a different feel, I think. The light brick, the dark metal, emphasized those recesses. The window sort of disappeared into those recesses, those tall banks of- of the metal. Um, this just brings at another play, another material color factor into play that- that

(76:00)

jazzes it up in a sense. And not in jazz it up, but you know? Causes some conflict.

Kenton: Yeah. Good point Paul. Those are the dark windows, uh, sitting in- in the light background. They do emphasized the uh, forepart vertical aspect of 'em which wouldn't be the case--

Paul: So much if that was old- if that was the original--

Canton: Uh-huh. Yeah, that's a good point.

Paul: -light and dark scheme.

Mikaela: Add to that, and the tri-part windows- I'm just going back to the previous discussion of the staff discussion of the building was essentially a first in that came in, it was essentially a box. And then there was a push and pull of wall plain. And it was a- how is- is this box going to be articulated. And then it was a great amount of glass that added this permeability to the building. And now, it's heavier because of the- the brick change. And you've- you've lost some of that permeability.

Kenton: Mm-hmm.

Mikaela: You as a commission need to grapple with- it doesn't still meet the standards and that I think that's the question here.

Charles: Yeah.

Kenton: Yeah, let's go back to that then. Does this- if we were seeing this building for the first time as presented, would we approve this design? And that's not a uh- a um, rhetorical question. That's a specific question.

[laughter]

Kenton: Stan, would you approve this building as is, if this was the first time we saw it?

Stan: Probably.

Kenton: Paul?

Paul: Well, I think that goes right at what I was trying to say my first time around. Which is that I- I think I would approve the window pattern and all that. I- I just wouldn't have said yes on vinyl. I wouldn't have.

Kenton: Shelly, do you wanna--?

Shelly: Um, well I mean, the-

(78:00)

as it is now, it's not great. And so I think, frankly, we probably would have sent it- uh, we probably would've table it and gotten something more. Um, regarding vinyl windows, I really doubt that I can tell the difference as a layperson who doesn't know anything about windows. And I bet most people can't tell. So--

Kenton: Charles? What do you think?

Charles: It- it's hard to uh, to turn back the clock a little bit. Because I think we all recognize that the- that the approved design has a- has a certain elegance that feels comfortable in Historic District. I think even though it's completely modern, there is a level of detailing and a level- level of effort in that design that was uh- was very cohesive. Uh, even though it was a product of its time and- and this. Um, with great reservation, I guess, is the answer to your question.

Kenton: Robert? Do you have a thought on this?

Robert: So I- I probably would- I would., I'm not as- what's the word? I'm just- I'm not an architect. I don't have as much feel for that. I mean I don't- I don't find the windows or any of it offensive. And- and um, yeah. I like the other coloration better. But I- no I'd- I probably would approve it. I don't uh, um, as you can- as you know, that's not- that have been my concern. And- and it's just the- it has- if you're talking in precedent, it's- it's um, it's like if you went in to get a building permit, you don't build something right in there, you know? I got to give pass your- I ain't gonna give you CO that's gonna make you go fix it.

Kenton: True.

Robert: And should we- should we do the same when we approve something after a lot of work and it's ignored, shouldn't we- shouldn't we go fix it. But, that being said, change into the other windows, now that the coloration with the metal and bricks what it is, changing to those other windows, you know, for how much it's got- cost

(80:00)

benefit it's not there. I mean, it just doesn't do that much for me at this point. Um, that's why this is a really hard case because uh, I wouldn't want to deny it and yet, I don't know where we- where we go if we don't. You know?

Kenton: Good points. Thoughts from this end? Arcille? David? More comment?

David: Well, sure. Um, y-you know as I look at this, and this is the money shot. This angle here, the two of 'em- the- the facade that you'd see as you're driving or walking, um, in direct answer to your question, I would say, yes. I would likely approve this if it were the first time or- or, probably with some conditions if this is the first time I'm seeing it. But there are things here in this model that help me um, think that it's acceptable. You know, there's a lovely flowering tree, there's a grass historic landscape, and- and you know, the landscaping is formal and had- and lends something to the neighborhood um, as well as the- the volumes of the building. So I- you know, so you can cozy up something pretty well with good landscaping.

Arcille: So, speaking of landscaping, on the west side of the building, there's no- it's- there's a wall from what we saw today. The retaining wall, right? So, on- on the- I'm sorry, on the east side. East side, there's a retaining wall. So it's really not what we see here. And how does that- how does that change?

Kenton: Yeah. Applicant can come forward, please?

Tate: Um, so up to the point where the retaining walls gets steps up were where the Bamberger mansion's elevation is quite a bit higher, um, we've got to the

(82:00)

entrance there, up to the entrance and to about oh, back pass the front porch and stuff from the Bamberger mansion, we do have about a foot and a half- two feet that we've got planting [inaudible] there. Once we step up to retain, uh, the property adjacent to us behind the Bamberger mansion and right to the west side of it, um, we had to put a retaining wall that goes right to the property line. The other issue we've got to deal with a little bit is the- the Bamberger mansion's got the old stone uh, retaining wall too that we've had to work with. Then on the west side, I believe we've got about 7 or 8 feet of landscaping going along the west side.

Kenton: Thank you. Well, let's- let's got the- the idea of precedent. Uh, yeah. That's a really big part of this whole matter that we're facing today. You know, Robert's expressed his opinion of that, and I think he's got- got some valid points. Shelly has as well. Um, what uh, what do other people think about this case as precedent.

David: Can I kinda, maybe suggest we reframe that Kenton to be- to be, instead of precedents it's just how does this group- 'cause I'm curious how everyone feels about just enforcing what we approve. Uh, that's different than precedent in my mind. Uh, yeah. We gonna- when we face this again, how will we act. But- but I'm just thinking, just treat this like it's the only one that ever happens. I mean, are we going to enforce our rules or not. And I don't say that in a rhetorical way. I'm not making a statement. I'm just curious how others feel about- about that.

Kenton: Yeah. Good question.

David: If that's- if that's okay?

Kenton: Yeah, that's good. That- that's better I think. Okay, enforcement.

Paul: I'm gonna go back to- I'll go back to the- my observations about that, the original design

(84:00)

being very well thought out, very well developed. Um, elegant and um, this is not. So I-

David: I concur. The original design, the detailing, the fenestration was way more elegant. It would have um- and I- and I think it would have- this would have commanded a higher value in the end. Um, but um, that's not for us to decide.

Arcille: Kayla? Enlighten me --

Mikaela: No comment.

Arcille: Oh, well. No, no. I have a question for you.

Mikaela: Oh yes.

Arcille: So if we were to go back to enforce the initial um, approval, what would the applicant face? Like what are the uh, implications for them. Like what would they have to do for that?

Paul: Seems like- uh, let me- let me give it a shot. I think--

Arcille: Is it a fine? Is it--

Mikaela: They could appeal it.

Arcille: Okay.

Mikaela: Um, I think technically they are not under enforcement at the moment.

Paul: I guess they could- they could also return to staff with counter- counter proposals, you know, an amendment to their application. Things like that. So there's--

Mikaela: We could guide them to that. If you felt that there were aspects- if you felt that this was, this modifications that they presented, met the standards, um, you can approve it. If you believe that there's more guidance and you needed to table it and have something changed that you needed to bring back, that would be an option too. Or an option for you is to go with the staff's recommendation and deny it and just approve certain portions, and they would have to change those window openings and order the windows and recycle the windows, or whatever it is. But it have to go back to that original approval.

(86:00)

David: Kenton, I think--

Kenton: But they could- they could appeal a decision here.

Mikaela: Could appeal.

Kenton: Right.

Paul: And Canton, I thin there are- one thing that we haven't discussed as the commission are the- are the three areas that staff did recommend approval. Which was the change of garage door material, um, front and rear doors. We've had some kind of interim proposals I think, happening. And then the north elevation. So- so there are aspects that staff recommended approval--

Kenton: Uh, yeah.

Paul: And um, and then other aspects that the staff didn't recommend and denied.

Kenton. Uh, I guess, that could be wrapped into a--

Mikaela: Get their aspects.

Paul: Right.

Mikaela: Staff is recommending denying, which means if you wanna do approve it, you would have to make arguments contrary to staff's report.

Paul: Right.

David: I wonder if someone might make a motion at this point.

Kenton: Yeah.

David: So we can kinda get after it.

Kenton: Say that again please, David?

David: If I can find it, I'll make the staff motion. But someone else can probably find it faster.

Shelly: I'm gonna make a motion. In the case appeal NHLC2017-0072, um, based upon the analysis in findings listed in the staff report, the information presented and the input received during the public hearing, I move that the commission approve the requested modifications to the original certificate of appropriateness for the new construction project at 613 East 100 South regarding the change in garage door material, the front

and back doorway detail on the ground floor of each unit and all modifications on the rear north facade of the building as proposed on the as-built drawings for petition PLNHLC2017-00722 and all other aspects of the petition would be denied.

(88:00)

That isn't in the motion but I assume it should be.

Kenton: Okay. We have a motion. Can we have a second for that, please.

Paul: You just- Shelly, why? What's the impact of that? What does that mean in lay man's terms?

Shelly: Well that means that they don't have to change um, the north facade. They're good on the garage door material changes and the front and back doorway detail but it means that they are gonna have to change the windows.

Paul: Like I see you're saying approve the staff recommendation.

Shelly: Yeah. As- as I think more about it, and as much as I hate waste, I think it's probably the right thing to do. So--

David: I'll second that.

Kenton: All right. We have a motion and a second. We can take a vote on this. I will start on the far right with David.

David: I move to approve.

Woman: Approve.

Arcille: Approve.

Man 1: Approved.

Man 2: I vote aye.

David: I was gonna say aye.

Mikaela: Aye.

Paul: Aye.

Charles: Yes.

Kenton: That motion is unanimously approved. Uh, the appeal of the Historic Landmark decision. Anyone aggrieved by the Historic Landmark Commission's decision may object to this- to the decision by filing a written appeal with the appeal's hearing officer within 10

calendar days following the date on which the record of decision is issued. The applicant may object to the decision of this Historic Landmark Commission by filing a written appeal with the appeals hearing officer or the mayor within 30 calendar days following the date on which the record of decision is issued. So why are there two different ones there?

Shelly: State law.

Kenton: State law. In any case, you have an avenue to appeal this uh, if it's not clear to you. Uh, talk to planning staff and they'll

(90:00)

help- help you through this.

Man 3: Possible to ask a couple of questions?

Kenton: Ah, no. That is-- Yeah. Please, talk with Ashley on that. Uh, thank you very much. That is the- only uh, in the last item on the agenda. Thank you all. This meeting is closed.

Arcille: Yeah.

[music played]

[END]

ATTACHMENT B: Salt Lake City Attorney Response

ADMINISTRATIVE HEARING OF A LAND USE APPEAL
(Case No. PLNAPP2019-00774)
(Appealing Petition No. PLNHLC2017-00722)
October 10, 2019

Appellant:	**Olympus Development, LLC, CityMOD 100 LLC**
Decision-making entity:	**Salt Lake City Historic Landmark Commission**
Address Related to Appeal:	**613 East 100 South**
Request:	**Appealing the historic landmark commission's partial denial of a request for modifications to a certificate of appropriateness for new construction.**
Brief Prepared by:	**Allison Parks, Assistant City Attorney**

Statement of the Case

This case arises from a situation where what is being built is different from what was initially approved by the Historic Landmark Commission (the "Commission"). The certificate of appropriateness for this new row house project (the "Project") was issued in February 2018. In July 2019, Appellants Olympus Development and CityMod 100 (collectively "Olympus") [1] requested after-the-fact approval of modifications made to the Project. The Commission partially denied Olympus' request to approve these modifications to the certificate of appropriateness. Because the modifications do not meet the standards set forth in City ordinance, the Commission's decision should be upheld.

[1] The appeal letter is from both Olympus Development, LLC and CityMod 100, LLC. However, throughout the letter, the Appellants refer to themselves as "Olympus." The City will similarly refer to the Appellants collectively as "Olympus."

Standard of Review and Relevant Ordinances

When a land use applicant decides to appeal a decision made by the Commission, the applicant may appeal to either an appeals hearing officer or the historic preservation appeal authority.[2] In this case, Olympus has opted to have the appeals hearing officer serve as the appeal authority.

An appeal from a decision of the Commission shall specify the decision being appealed, the alleged error, and the reasons the appellant claims the decision was made in error.[3] In reviewing the Commission's decision, the appeals hearing officer's decision shall be based on the record below.[4] The appeals hearing officer must then review the decision based on the applicable standards and shall determine its correctness. The decision shall be upheld unless it is not supported by substantial evidence in the record or it violates a law, statute, or ordinance in effect at the time the decision was made.[5] It is the appellant's burden to prove that the decision that was made was incorrect and the appellant's responsibility to marshal the evidence.[6]

The decision being appealed in this case applies the legal standards set forth in the applications for certificates of appropriateness for new construction in an historic district.[7] When considering such an application, the Commission determines whether the project substantially complies with the standards found at 21A.34.020.H and applies the adopted design guidelines as a key basis for the Commission's evaluation.

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2 *Salt Lake City Code* §§ 21A.06.060; 21A.06.080; 21A.16.020.

3 *Salt Lake City Code* § 21A.16.030.A.

4 *Salt Lake City Code* § 21A.16.030.E.2. Additionally, no new evidence shall be heard unless it was improperly excluded from consideration in front of the Commission.

5 *Salt Lake City Code* § 21A.16.030.E.2.

6 *Salt Lake City Code* § 21A.16.030.F; *Carlsen v. City of Smithfield*, 2012 UT 260, 287 P.3d 440; *State v. Nielsen*, 2014 UT 10, 326 P.3d 645; *Hodgson v. Farmington City*, 2014 UT App 188, 334 P.3d 484.

7 *See* 21A.34.020.H. The relevant ordinances and design guidelines are included in the staff report at pages 45-67.

As set forth in more detail below, because the Commission's decision was based on substantial evidence in the record, correctly applied the legal standards, and Olympus failed to meet their burden and marshal the evidence, the Commission's decision should be upheld.

Background

Olympus is in the process of constructing a new three unit multi-family row house at 613 East 100 South. This appeal concerns Olympus' petition for modifications to a previously approved certificate of appropriateness. The petition requests modifications to certain design elements and construction materials that are markedly different from the initial certificate of appropriateness granted in 2018.[8]

This Project, initially owned by Tag SLC,[9] came to the City's planning division in 2017. Prior to the Project's initial consideration by the Commission, Tag SLC's architect and planning staff worked together to guide the application so the Project was aligned with the City's design guidelines.[10] One of the main concerns with the Project's initial design was that its proposed larger mass and scale did not fit in with the neighborhood, especially as it would be the only flat-roofed structure.[11] In response to this concern, the Project's architect reduced the perceived width of the front of the building by deepening the front window reveals and recessing the entire right corner of the building.[12] To reduce the perceived height, the architect introduced a tripartite window design with a horizontal emphasis to break up the Project's verticality.[13] In addition to these updates, the large amounts of glass, large window openings, differentiated building materials, and modulated building walls all contributed to the planning staff's initial

8 Planning Div. Staff Report dated Aug. 1, 2019, at 1.
9 Olympus' Appeal Pet. at 1.
10 *See* Planning Div. Staff Report at 2-3.
11 *See id.*
12 *Id.*
13 *Id.*

recommendation that the Commission approve the Project as it met the standards for a certificate for appropriateness for new construction.[14]

The Project was originally approved by the Commission in December 2017 with the condition that certain final details were delegated to planning staff.[15] In response to this condition, the Project architect further modified the plans in collaboration with planning staff.[16] After finalizing the design, the certificate of appropriateness was issued on February 26, 2018.[17] On October 2018, before the building permit was issued, Olympus purchased the Project from Tag SLC.[18]

During a recent inspection, it was discovered that many changes had been made to the Project that were inconsistent with the initial certificate of appropriateness, including modifications to the windows, doors, and building materials. According to Olympus, these changes were unauthorized, made by the contractor, and admittedly "built outside of the scope of the plans as approved."[19]

In an attempt to obtain post-hoc approval, Olympus submitted their petition seeking approval to the as-built modifications to the certificate of appropriateness.[20] Through a detailed staff report, the planning division recommended the Commission partially deny Olympus' request.[21] The staff report details the as-built changes through written descriptions of the modifications, as well as side-by-side renderings of the approved and the as-built Project.[22] The

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14 *Id.*
15 *See* Planning Div. Staff Report at 2.
16 *Id.*
17 *Id.*
18 *Id.* at 2, 19.
19 *See* Olympus' Petition, Planning Div. Staff Report at 19.
20 *Id.*
21 *See id.* at 1.
22 *Id.* at 3-10.

report highlights the change in window design, window material, and alignment: the approved plans call for large fiberglass windows on the south, east, and west façades, which has the effect of breaking up the building's perceived height and overall mass.[23] On the south façade, the three-part window design was meant to mimic existing historic structures on the Project's block face.[24] The as-built design now has shorter, vinyl windows, which is inconsistent with the design standards, the design is not compatible with existing surrounding structures, and the reduced amount of glass creates an unbalanced solid to void ratio (too short of windows for the amount of the walls). Further, the approved alignment of the south façade windows and balcony were meant to emphasize the building's horizontal lines and reduce its verticality.[25] The as-built structure loses this emphasis and increases the unbalanced solid to void ratio even further.[26] Similar changes were made to the balcony doors and door material on the east façade, where the original plans called for larger, fiberglass sliding glass doors, the as-built design uses less glass and has replaced the fiberglass with vinyl.[27] Other changes were made to the Project, including changing the garage door material, modifications to the door detail on the ground floors, and modifications to the north façade.[28]

In addition to detailing the difference between the approved design and the as-built structure, the staff report contains a complete analysis of Olympus' petition concerning the relevant standards.[29] An analysis of the standards for a certificate of appropriateness is informed

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23 *Id.*
24 *Id.* at 3-4.
25 *Id.*
26 *Id.*
27 *Id.* at 6-7.
28 Historic Landmark Commission transcribed meeting, at line 805, August 1, 2019, (attached to Olympus' Appeal Pet.). Hereinafter, the transcription will be referred to as "Commission Meeting Transcription".
29 Planning Div. Staff Report at 45-67.

by the design guidelines provided in the city council-adopted policy document *Design Guidelines for Historic Apartment and Multi-Family Buildings in Salt Lake City*. The planning division staff report identifies how these modifications change the analysis under the design guidelines and whether specific aspects of the Project no longer comply.[30]

At its August 1, 2019 public meeting, the Commission heard presentations from planning division staff, Olympus, and testimony from members of the public. Based on the findings in the planning staff report and the information presented during the public hearing, the Commission unanimously voted to partially deny the petition.[31] Specifically, the Commission rejected the modifications to the:

- pattern, dimensions, and materials of the windows on the south, east, and west façades;
- balcony doors and materials on the south façade; and
- balcony doors and door materials on the east façade on the third story of each unit.[32]

However, the Commission did not deny all the proposed modifications. The Commission approved the modifications to the garage door material, the front and back doorway detail on the ground floor of each unit, and all modifications on the north façade of the building. Notably, the modification to the color of the brick had been approved prior to the Commission's hearing and, as such, was not a part of the Commission's decision.[33]

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30 Planning Div. Staff Report at 45-67.
31 Commission Meeting Transcription at 805-844.
32 *Id.*
33 *See* Planning Div. Staff Report at 11.

The record of decision was sent to Olympus on August 5, 2019. On August 20, 2019, Olympus filed an appeal of the portion of the Commission's decision that denied certain modifications to the certificate of appropriateness.

Discussion

The Commission's decision to partially deny the requested modifications to the certificate of appropriateness should be upheld because it was based on substantial facts and correctly applies the legal standards and guidelines in effect at the time the decision was made. The record reflects the Commission's decision was based on facts and analysis in the staff report, the presentation by the planning staff and property owners, and testimony during the public hearing.[34] Additionally, the Commission's reliance on the staff report's detailed analysis of the standards and guidelines correctly applies the legal standard.[35]

Olympus puts forth multiple meritless arguments in their appeal: 1) the decision was erroneous because it would result in economic waste; 2) the decision improperly considered the color of the bricks; 3) the Commission improperly considered precedent; and 4) the Commission impermissibly considered the change to the window materials.[36] While Olympus sets forth these various arguments in an attempt to overturn the Commission's decision, Olympus fails to (and cannot) assert the lack of substantial facts or that the Commission applied the incorrect standards and guidelines.

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34 Commission Meeting Transcription at 805-806.

35 Planning Div. Staff Report at 45-67.

36 Olympus' Appeal Pet. at 2. Olympus also briefly asserts that the Commission's decision was not based on any findings of fact or conclusions of law. However, this assertion was only noted in one sentence on the second page of their appeal letter and is not supported later in the letter by any facts or legal arguments. As such, this argument should the dismissed on the basis that Olympus failed to meet their burden and marshal the evidence.

Olympus first argues that the Commission's decision should be overturned because their decision would result in economic waste.[37] Olympus is effectively arguing that because portions of the Project were built contrary to the scope of the approved plans, such error should be excused because fixing the error would cost money. However, the City's standards and guidelines cannot be circumvented simply because it would cost money to fix a construction error and re-construct portions of the Project consistent with the approved plans.

Olympus improperly relies on the case of *Western Land Equities v. City of Logan* in support of their economic waste argument. [38] However, *Western Land* does not stand for the proposition that economic waste should never be allowed. In *Western Lands,* the plaintiff argued that it was impermissible for the city to retroactively apply a newly passed law to their property in the middle of land use application process.[39] The court discussed the theory of economic waste in the context of when a permitted development has incurred substantial costs in reliance on the laws in effect at the time the permit was obtained, but the project is later halted after the municipality amends the law.[40] In ruling for the developer, the court held that the city had impermissibly denied plaintiff's request by effectively changing the rules in the middle of the process.[41] Rejecting a categorical rule that *all* economic waste should be avoided, the court articulated a rule that equally balanced the interests of the city and developer: Competing interests between development and the city are best accommodated by "adopting the rule that an applicant is entitled to . . . approval if his proposed development meets the zoning requirements

37 Olympus' Appeal Pet. at 2-3.
38 Olympus' Appeal Pet. 2; 617 P.2d 388 (Utah 1980).
39 617 P.2d at 389-91.
40 *Id.* at 391-95.
41 *Id.* at 396.

in existence at the time of his application and if he proceeds with reasonable diligence, absent a compelling, countervailing public interest."[42]

The rule articulated in *Western Lands* does not support Olympus' position that all economic waste should be avoided. Olympus applied for and was granted a certificate of appropriateness based on a specific development plan for the Project. It is undisputed that the initial certificate met the zoning requirements in existence at the time of the application. And unlike the facts in *Western Lands,* the City is not attempting to apply different laws or design standards to Olympus mid-construction. Rather, it is Olympus that failed to proceed under the approved plans and the ordinances in effect at the time the decision was made. Because the theory of economic waste does not apply to the facts here, Olympus cannot reply on this theory to obtain relief.

Olympus' second argument claims that because the Commission discussed the change in brick color, the entirety of the decision should be overturned. Frankly, it is unclear to the City why Olympus would raise this point when the change to the brick color was *approved* before the public hearing and was not before the Commission. This was clarified during the hearing when Commissioner Hyde asked if the color of the brick was before the Commission, and Commissioner Svendsen responded: "No, that's not before us."[43] Further, because the Commission was not tasked with approving or denying the change to the brick color, the issue is not properly before the appeals hearing officer through this appeal.[44] And while it may not have been a wise use of time for the Commission to discuss the brick color, such discussions were not

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42 *Id.* at 396.

43 Commission Meeting Transcription 649-51.

44 *See Salt Lake City Code* § 21A.16.020 (noting that the appeals hearing officer hears and decides appeals on *decisions* made by the Commission).

relevant or a part of the Commission's final decision. Consequently, this argument should be dismissed.

Similarly, Olympus' third argument that the Commission impermissibly considered precedent should be dismissed. While the Commission discussed precedent during the public hearing,[45] much of the conversation around precedent was whether it was proper to consider precedent all.[46] Resoundingly, the Commissioners rejected the idea that they should consider precedent and concluded that they should be concerned with complying with the standards and guidelines applicable to this project.[47] Further, it is clear from the record that the Commission considered the unique facts and circumstances of this Project and whether the proposed modifications were consistent with the standards and guidelines.[48] For these reasons, Olympus' third argument should be dismissed.

Finally, Appellants argue that it was improper for the Commission to consider the change of the window materials from fiberglass to vinyl. As an initial matter, Appellants briefly raise this argument on the second page of their appeal, yet fail to provide any arguments or point to

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45 *See, e.g.,* Commission Meeting Transcription at 585 ("I'm also thinking about precedent. Um, so what happens now, would this set up precedent um, in the future. And it- it's really hard to make a decision on this because we've all – we have all made mistakes, right? . . . I'm feeling really torn, but there is a reason we have guidelines, right? So, I'm leaning towards respecting those guidelines."); *id.* at 611 ("Um, third, northern aid was the question of precedent. Are we setting ourselves up for a situation like Robert referred to where everyone is going to say, "Well, the guys on first south got away with this, can we?" Shelly's point as well taken to as each project has taken on its own-on an- on its own merits. But we may see that, I don't know that the public will see that."); *id.* at 727 ("[W]hat do others people think of this case as precedent?").

46 *See, e.g., id.* at 589-590 ("Can I just put a weigh in briefly on precedent? Because we don't set precedent. . . . I'm more concerned about complying with guidelines and standards."); *id.* at 591 ("Are we gonna enforce our rules, or we're not gonna enforce them?); *id.* at 729-735 (in response to a question about what does the Commission thinks about precedent, David responds and asks that the Commission reframe the issue to be whether the Commission is going to enforce what they approved. In response, the Commissioner agrees that that's a better way to look at this issue).

47 *Id.*

48 *See, e.g., id.* at 805.

any facts in the record that support this argument. Because Appellants have failed to meet their burden and marshal the evidence, this argument should be dismissed.[49] Even so, the Commission's decision to reject the modification to the window material from fiberglass to vinyl was proper and consistent with the applicable design guidelines.[50]

Conclusion

For all of the reasons stated above, Olympus' arguments must be rejected and the Commission's decision be upheld.

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[49] *Salt Lake City Code* § 21A.16.030.F; *Carlsen*, 2012 UT 260; *Nielsen*, 2014 UT 10; *Hodgson*, 2014 UT App 188.

[50] *See* Planning Div. Staff Report at 62. Specifically, this section highlights the guideline under 12.74 that state that vinyl should be avoided as a non-durable material in the regional climate. Further, it should be noted that Olympus' application requests approval of, among other things, the modifications to the window material. By the very face of the application, it was permissible to consider the window material because that is what the Commission was tasked with. If Olympus wanted to challenge whether the change in window material is contrary to the certificate of appropriateness, Olympus should have challenged such decision through an enforcement action.

ATTACHMENT C: Historic Landmark Commission Staff Report

PLANNING DIVISION –
COMMUNITY & NEIGHBORHOODS

Staff Report

To: Salt Lake City Historic Landmark Commission

From: Lauren Parisi, Principal Planner

Date: August 1st, 2019

Re: PLNHLC2017-00722 – Modifications to New Construction Approval

PROPERTY ADDRESS: 613 E. 100 South
PARCEL ID: 16-06-227-015
HISTORIC DISTRICT: Central City
ZONING DISTRICT: RMF-45: Moderate/High Density Multi-Family Residential
MASTER PLAN/DESIGN GUIDELINES: Central Community Master Plan/Historic Apartment and Multi-Family Design Guidelines

REQUEST: Tate Siemer, developer and property owner, is requesting modifications to a certificate of appropriateness for the TAG Row House new construction project located at 613 E. 100 South. This project was originally approved by the Historic Landmark Commission on December 7th, 2017. Since construction started, changes have been made to the approved windows, doors and materials that differ from this original approval and are beyond staff's authority to review administratively. The Historic Landmark Commission is now tasked with either approving or denying these modifications as proposed on the as built drawings (and detailed in the body of this report) in addition to:

1. Modifying the front and back doorway detail on the ground floor of each of the units
2. Replacing the glass panel garage doors with steel panel garage doors

RECOMMENDATIONS: It is Planning Staff's opinion that the majority of the proposal does not meet the standards for a certificate of appropriateness for new construction; however, some portions of the proposal do meet the standards. Therefore, Staff is recommending to deny some portions of the project and approve others as follows:

1. Based on the information contained in this report, Planning Staff recommends that the Historic Landmark Commission deny the requested modifications to the original certificate of appropriateness for the new construction project at 613 E. 100 South as proposed on the as built drawings (Attachment C).

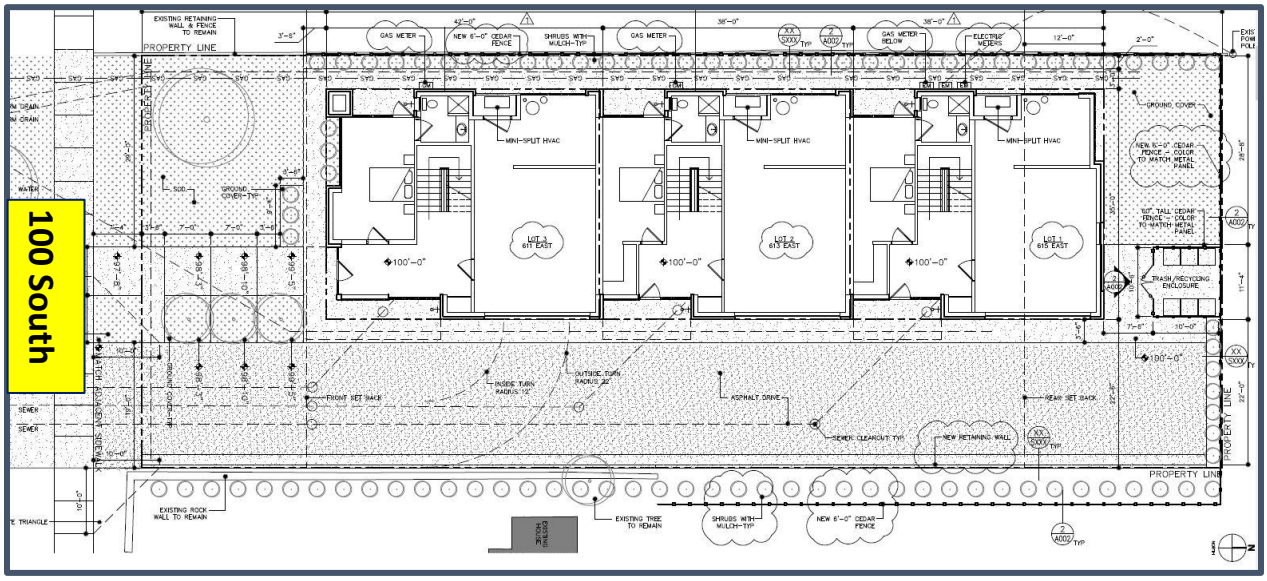
2. Based on the information contained in this report, Planning Staff recommends that the Historic Landmark Commission approve the requested modifications to the original certificate of appropriateness for the new construction project at 613 E. 100 South regarding the change in garage door material, the front and back doorway detail on the ground floor of each unit and all modifications on the rear (north) façade of the row house development as proposed on the as built drawings.

ATTACHMENTS:

A. Vicinity Map and Photos
B. Project Narrative/Material Detail
C. As Built Drawings
D. Previously Approved Elevations
E. Analysis of Standards for New Construction
F. Design Guidelines for New Construction
G. Original Staff Report

BACKGROUND:

On December 7, 2017, the Historic Landmark Commission approved a certificate of appropriateness for new construction of the subject 3-unit row house at 613 E. 100 South. This project was also approved as a planned development to create lots without public street frontage and to modify the required side yard setback on the west side of the lot from 8 feet to 5 feet and the required rear yard setback from 30 feet to 18 feet. The building, which is currently under construction, is oriented towards the interior or east side of the lot (see site plan below).



Upon the initial submittal for new construction in a local historic district, staff worked with the architect to modify certain design elements on the building to better align with the design standards for new construction (see all standards under Attachment E). A main concern with the initial design was its larger mass and scale in comparison to the existing structures on the block face, especially as it would be the only flat-roofed structure. In response, the architect worked to reduce the perceived width of the front façade by deepening the front window reveals and recessing the entire right corner of the building – where once the front balconies protruded from the building face, they were now inset. They worked to reduce the perceived height of the front façade by introducing a tripartite window design with a horizontal emphasis to break up the building's verticality. The front window frames also fell in alignment with the base of the front balconies to create even more of a horizontal emphasis.

In addition to these updates that were made after the initial submittal, the large amounts of glass, large window openings, differentiated building materials and modulated building walls all contributed to the building's interest and gave it a sense of permeability. Staff concluded that the proposed design met the standards for a certificate of appropriateness for new construction and recommended that the Historic Landmark Commission approve the request.

At the Historic Landmark Commission meeting, the Commission members commented that they were not highly concerned with the planned development requests to modify the side and rear yard setbacks, especially as the alley behind the lot could act as an additional buffer. They also commented on the successful massing of the building and how the proposed articulation and fenestration worked well together to reduce the building's visual impact on the existing streetscape. Much of the conversation focused on the design of the front entryway and how it could better address the street. In the end, the Commission approved the certificate of appropriateness for TAG Row House with the condition that, *"details regarding the front (street-facing) entrance and how it could address the street in a more meaningful way should be explored and delegated to staff*."

In response to this condition, the architect centered the front door between two 9-foot glass window planes and added the street address vertically onto the building's front. Upon working out this front door detail, the final certificate of appropriateness for new construction was issued on February 26, 2018. The building permit was then issued in October of 2018 and construction started soon after. However, during a recent inspection, it was discovered that many changes have been made to the row house that are not in line with what was approved by the certificate of appropriateness including modifications to the windows, doors and building materials. The developers were informed that these modifications would need to be approved by the Historic Landmark Commission in order to receive final inspection approval.

To note, the developers overseeing this project did change hands after the initial certificate of appropriateness was issued. As detailed in the project narrative, the new developer has said that the changes made to the windows, doors and building materials were due to the negligence of a contractor who has since been terminated. The row house is still under construction; however, the applicants would like to resolve these discrepancies before moving forward with the rest of the building's exterior.

DESCRIPTION OF MODIFICATIONS: The following portion of this memo details the changes that have been made to the exterior of the row house since the start of its construction that differ from what the Historic Landmark Commission originally approved. The applicant is requesting approval for what is shown on the as built drawings (Attachment C) in addition to the changes listed under the "additional modifications requested." To note, the color of the exterior brick veneer has changed from a light gray to a dark gray (black opal) on all four sides of the building; however, as the historic design standards do not regulate color, this change does not need to be reviewed. Additionally, both the footprint and the height of the building, including the height of each floor, have not changed from the original approval.

1. Modifications to the South (Front) Façade
2. Modifications to the East (Interior) Façade
3. Modifications to the West (Interior) Façade
4. Modifications to the North (Rear) Façade

1. Modifications to the South (Front) Façade

Windows –

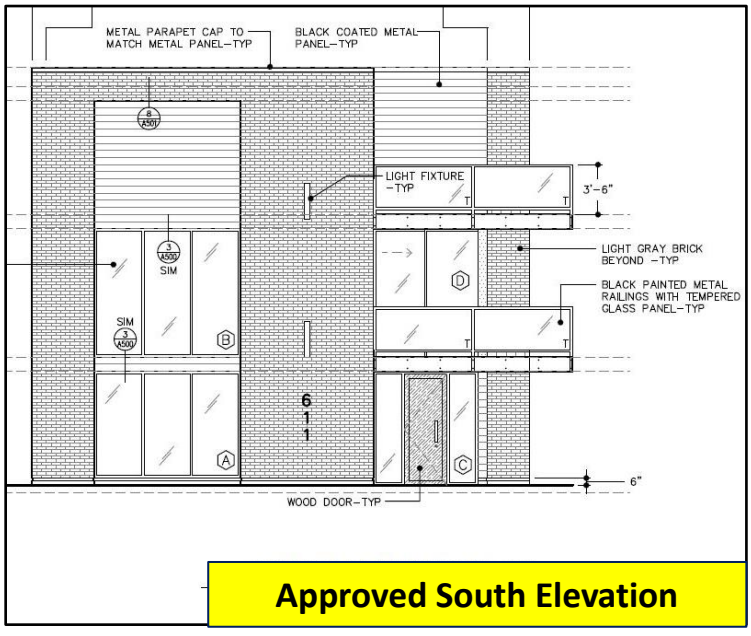
- The two rows of windows on the left building plane have changed in configuration and dimension from a tripartite arrangement (10'4"w x 7'6"- 9'h) to four smaller side-by-side vertically emphasized fixed casement windows (8'6"w x 5'5" - 6'6"h *total*).
- All of the window material has changed from fiberglass to vinyl

Doors –

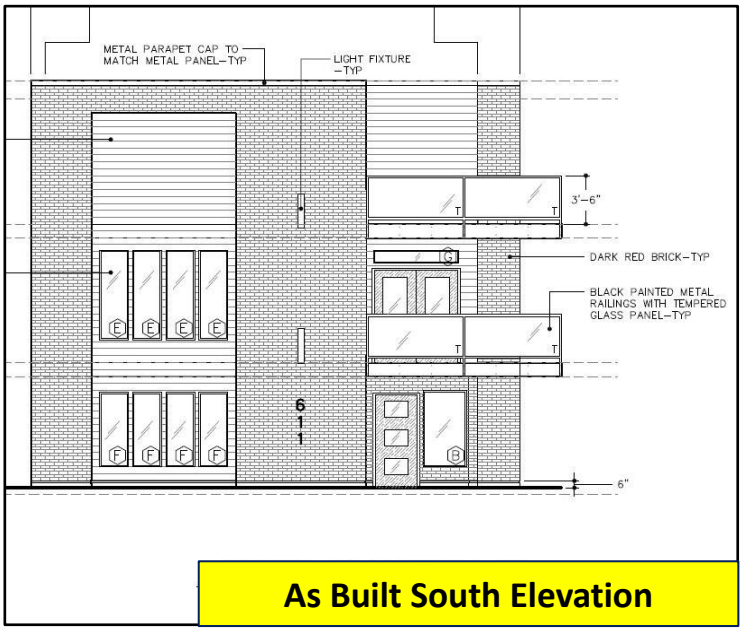
- The sliding glass doors to the second-level balcony have changed to fiberglass French doors with a transom above

Additional Modifications Requested –

- Different from the door shown on the as built drawing, the front door is proposed to be replaced from the originally approved 9-foot sawn cherry wood door to a 6'8" solid mahogany door with sidelights (see Attachment B for proposed door). The applicant has explained that the door cannot be any taller due to mechanical equipment in the ceiling.



Approved South Elevation



As Built South Elevation

Staff Recommendations on the South (Front) Façade

- Deny the request to change the windows and sliding doors on the front façade
- Approve the request to change the front doorway design and material

Key Considerations

The overall mass and scale of the building was something that the architect worked to break up from the initial submittal, especially on the front façade. The addition of the tripartite windows created a horizontal emphasis as one larger window opening, which helped break up the verticality of the building. The top and bottom of the window frames were also in direct alignment with the base of the balconies, further emphasizing these horizontal lines to reduce the building's perceived height and overall mass. This is something specifically encouraged by the historic design guidelines which state, *"12.59 A horizontal proportion and emphasis should be designed to reduce the perceived height and scale of a larger primary or secondary façade."* This same effect is not accomplished with the four side-by-side vertically oriented front windows that are no longer in alignment with the base of the front balconies. Moreover, the original tripartite window design was intended to mimic the same design seen on the front of other structures on the block face. This element of compatibility is lost with the updated front window design.

The reduction in glass and smaller window openings on the front façade of the row house creates an unbalanced solid to void ratio – or too little window for the amount of wall. The

guidelines state that too much glass can be inappropriate on residential properties; however, in this case the amount of glass installed seems disproportionate to the rest of the building wall, which was not the case with the original design nor the neighboring historic structures. The eight smaller windows are dwarfed by the rest of the building façade, where the two larger windows openings were not. The removal of the glass sliding doors on the second-story reduces the solid to void ratio even further. Because of these reasons, staff recommends denial of the changes to the front windows and balcony door on the front façade of the row house.

Also noted in the background section of this report, the Historic Landmark Commission specifically requested that the front entrance be updated to address the street in a more meaningful way. In response to this condition, the architect centered the front door between two 9-foot glass window planes and added the address vertically onto the building stating:

> *"The front door has been placed symmetrically on the street facing facade using a tripartite arrangement. This is consistent with the fenestration of the proposed building design and many of the neighboring buildings on 100 South. The front wood door has also been re-designed to have a raised center panel with an accentuated door pull and lock. The door is now framed by equal panes of glass on either side and will be made of stained cherry wood to match the exterior soffit.*
>
> *After studying the precedent images provided we noticed that naming the building or using a street address number provides a stronger identity to the street facing building facade. We have chosen to integrate a street address number to the front facade as an indicator to the building entry. The numbers will be made of metal and finished to match the metal panel and coping of the proposed design.*
>
> *The wood front door is framed by a canopy and by vegetation. We are extending the front entryway to the sidewalk through a strong axis of flowing steps and a series of columnar trees. By being elevated above the street level this allows the front entry to gain prominence and visual emphasis from its scale and stature. The existing historic stepping stone will be relocated at the base of the carriage steps in order to maintain the historic integrity of the property.*

Modified Front Door that Received COA.

Updated Front Door Design for HLC's Consideration

The applicant has indicated that the door and glass panes cannot be raised to 9' due to existing mechanical equipment in the ceiling. While not as tall, staff finds that the proposed 6'8" solid mahogany door with sidelights pictured above would achieve a similar emphasis as the door that was modified to meet the Historic Landmark Commission's condition. It will remain centered and the wood provides sufficient contrast against the brick. The door will be further emphasized with the address, lighting, wood soffit, landscaping and the front steps that run directly to the entry.

2. Modifications to the East (Interior) Façade

Windows –

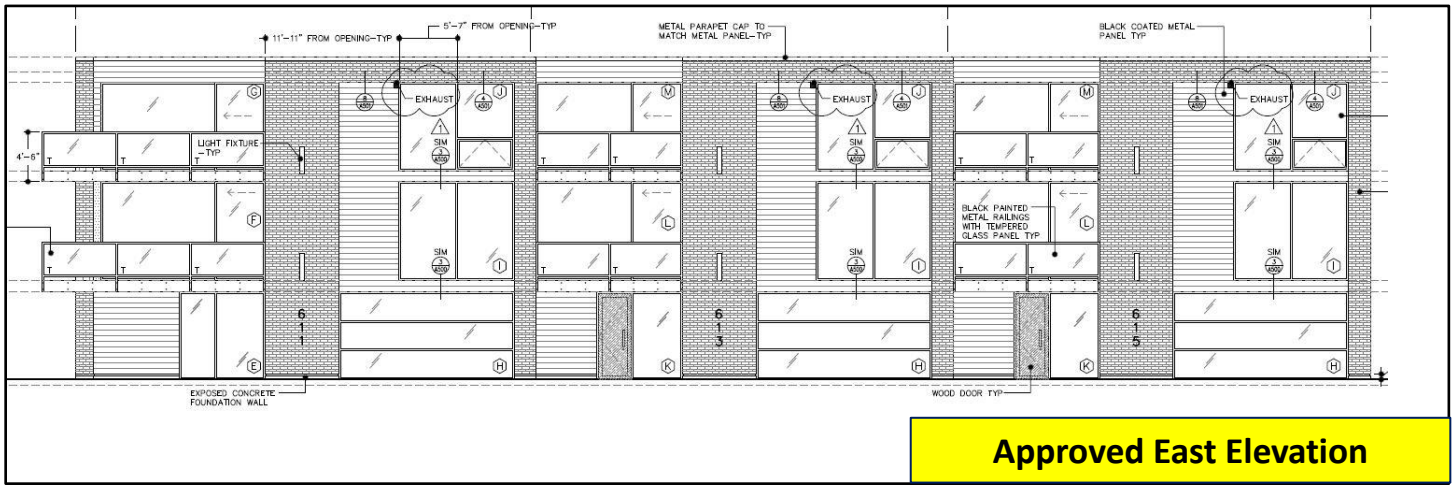
- Recessed building planes - The window/sliding door configuration off of the second and third-level balconies have changed in configuration and dimension to 3-5 side-by-side vertically emphasized casement windows
- Forward building planes - The window arrangements on the three building planes above the garage doors have changed in configuration and dimensions to four side-by-side vertically emphasized casement windows
    - Second level opening changed from 10'6"w x 9'h to 8'6"w x 6'6"h *total*
    - Third level opening changed from 10'6" w x 8' to 8'6"w x 5'5" *total*
- The windows beside the two front doors are smaller in height width
- All of the window material has changed from fiberglass to vinyl

Doors –

- The two sliding glass doors off of the second-level balcony have changed to fiberglass French doors with a transom above
- The three sliding doors on the third floor have been replaced with a vinyl door

Additional Modifications Requested –

- Different from the two doors shown on the as built elevation, the 9-foot sawn cherry wood doors are proposed to be replaced with 6'8" mahogany doors
- The glass panel garage doors are proposed to be replaced with black flat panel steel garage doors (see Attachment B for all material detail)



Approved East Elevation

As Built East Elevation

Staff Recommendations on the East (Interior) Façade

- Deny the request to change the windows and doors on the second and third floor of the east façade
- Approve the request to reconfigure the front doorway design and door material on the ground floor of the middle and rear units
- Approve the request to replace the glass panel garage doors with steel panel garage doors

Key Considerations

Similar to the front, the originally approved windows on the east façade have been broken into smaller, side-by-side vertically emphasized casement windows reducing the amount of window to wall. By reconfiguring the windows into smaller units, the original rhythm and sense of permeability that broke up this longer façade is somewhat lost. Such narrow, side-by-side windows are not seen on surrounding structures. Most all of the structures on the block feature a more organic fenestration pattern with windows of various styles and sizes as opposed to the more uniform rows of windows on the row house. Also similar to the front, the windows are no longer in line with the base of the balconies. Therefore, staff cannot recommend approval to these changes to the windows and doors on the second and third floor of the east façade.

The east façade is, however, still very well articulated. Every other building plane is recessed by three feet, which works to break up this longer building wall. As each ground entry is recessed, the doorways are not very visible from the public way. Therefore, staff concludes that

reconfiguring the front doorway design would not be detrimental to the character of the rest of the building and is recommending approval of this modification as seen on the as built drawings. Similarly, the change in garage door material from glass panel to steel panel would not greatly affect the overall character of the building, which is why staff is also recommending approval of this additional request.

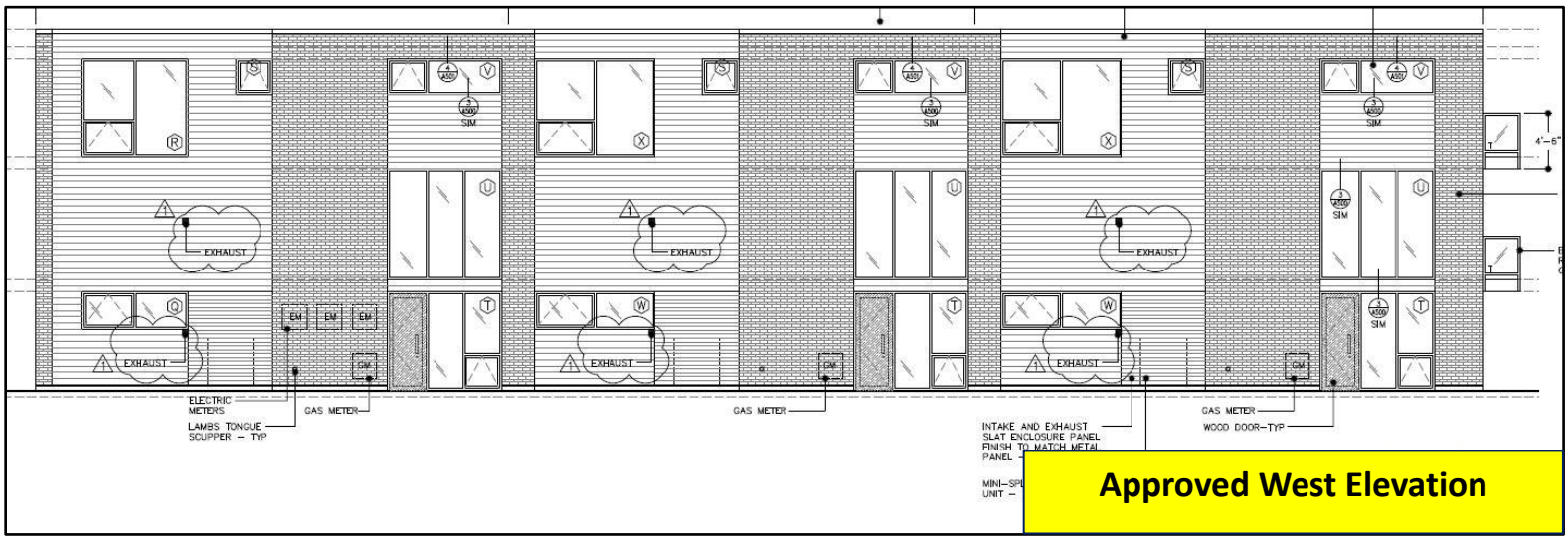
3. Modifications to the West (Interior) Façade

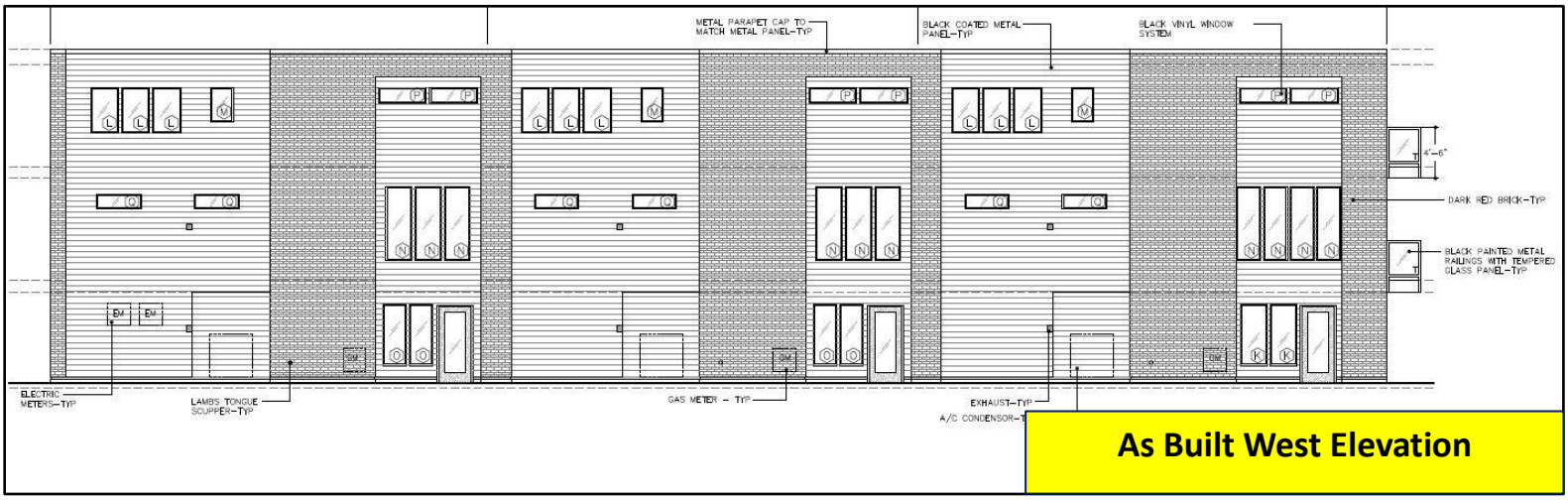
Windows –

- The dimensions of the windows and window openings constructed on the west interior façade are smaller in width and height that what was originally approved (see all window dimensions in Attachments C and D). The fenestration pattern on this west side in particular is also significantly different than what was originally approved.
- All of the windows that have been installed are vinyl as opposed to the fiberglass material that was originally approved.

Doors –

- The three back patio sawn cherry wood 3'x 8' doors have been replaced with three fiberglass doors.





Staff Recommendations on the West (Interior) Façade

- Deny the request to modify the windows on second and third floor of the west façade
- Approve the request to reconfigure the back doorway design and door material on the ground floor of all three units

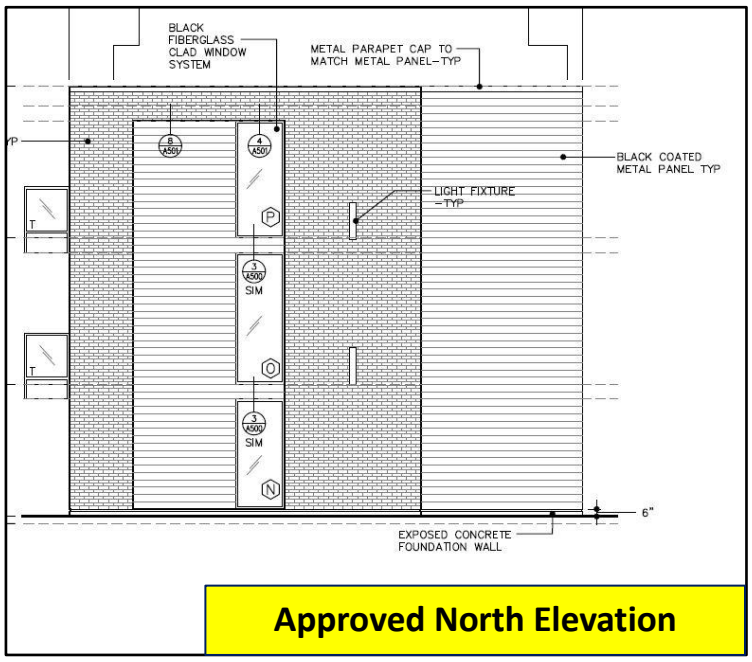
Key Considerations

The amount of glass on this west façade has been significantly reduced from the original proposal creating an unbalanced solid to void ratio. This may be more apparent on this façade as it is not as well articulated as the east. The relationship of the width to the height of the windows is not visually compatible with the surrounding structures on the streetscape, which is something that the historic new construction standards require. Because of these reasons, staff is recommending denial of the request to modify the windows on the second and third floor of the building. However, as the back doorways are recessed and not very visible from the public way, staff concludes that reconfiguring the back doorway design would not be detrimental to the character of the rest of the building and is recommending approval of these modifications as proposed on the as built drawings.

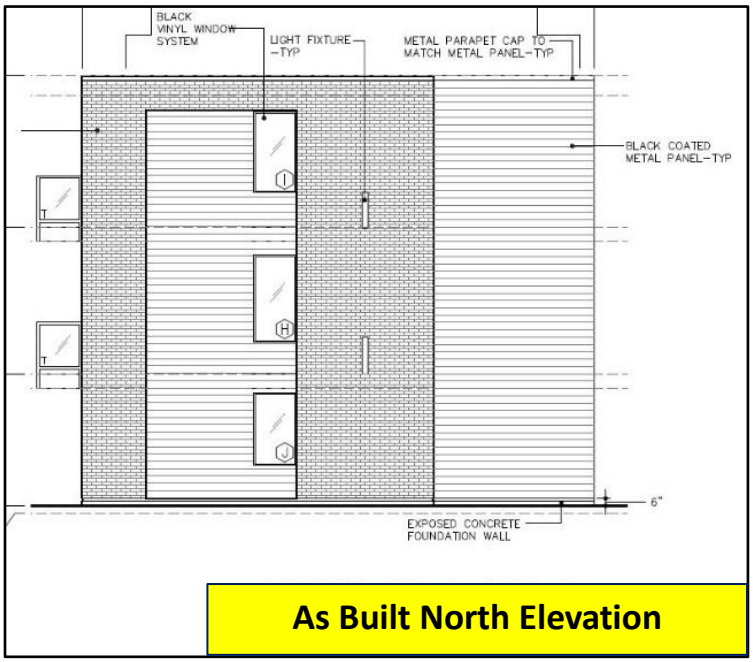
4. Modifications to the North (Rear) Façade

Windows – Though the rear windows retain a similar fenestration to previously approved proposal, they are vinyl as opposed to fiber glass and smaller in width and height as follows:

- Ground Level Window – From 3'4"w x 7'6"h to 2'11.5" w x 4'11.5" h
- Second Level Window – From 3'4"w x 9'0" h to 2'11.5" w x 5'11.5" h
- Third Level Window – From 3'4"w x 8'6" h to 2'11.5" w x 5'6" h



Approved North Elevation



As Built North Elevation

Staff Recommendation on the North (Rear) Façade

Approve the requested modifications on the rear façade

Key Considerations

The fenestration pattern is very similar to what was originally approved. The modulation of the building planes are the same as what was originally approved. The main discrepancy is the window material; however, vinyl windows may be considered appropriate on rear facades of historic projects.

SUMMARY: As discussed in the key considerations sections of this report along with the analysis of standards for new construction (see Attachment E), staff finds that the modifications made to the windows and doors on the front and interior sides of the row house no longer meet all of the standards for new construction. Specifically, new construction standards:

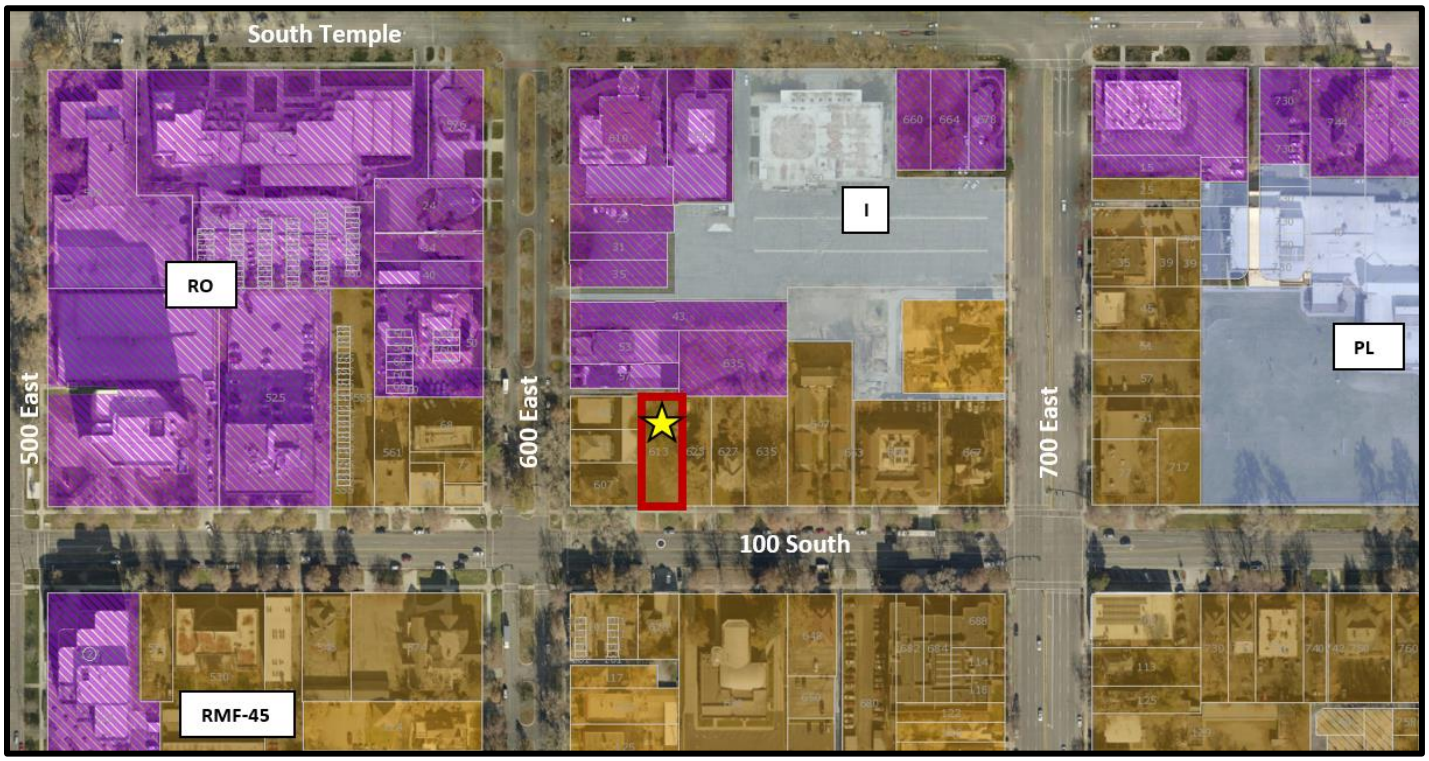
> 1.d Scale of a Structure:
> The size and mass of the structures shall be visually compatible with the size and mass of surrounding structures and streetscape; AND
>
> 2.a Proportion Of Openings:
> The relationship of the width to the height of windows and doors of the structure shall be visually compatible with surrounding structures and streetscape; AND
>
> 2.b Rhythm Of Solids To Voids In Facades: The relationship of solids to voids in the façade of the structure shall be visually compatible with surrounding structures and streetscape; AND
>
> 2.d Relationship Of Materials: The relationship of the color and texture of materials (other than paint color) of the façade shall be compatible with the predominant materials used in surrounding structures and streetscape.

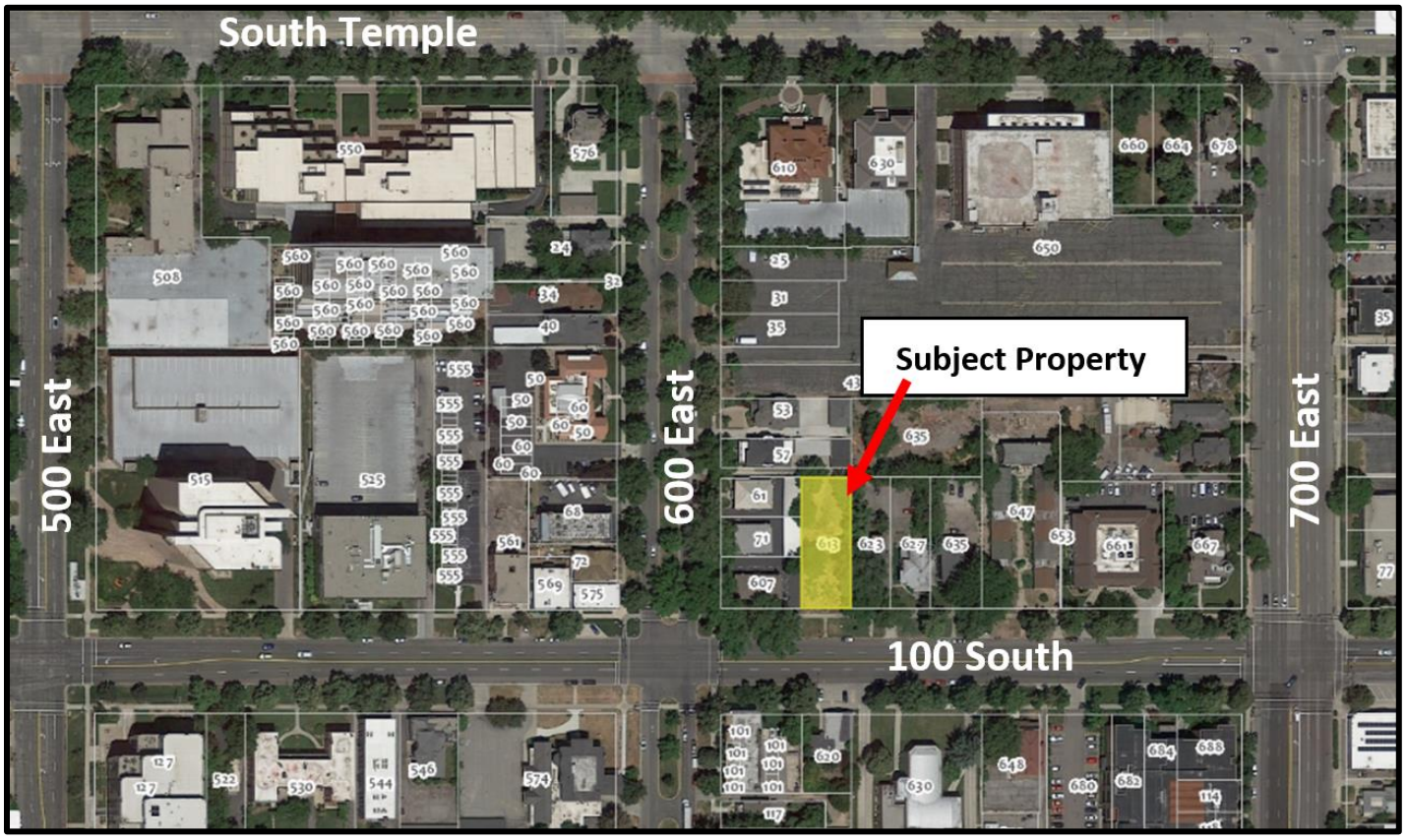
Though there is still a significant amount of glass on this building, approving some window changes and not others (for example approving the changes to the interior façades, but not the front) disrupts the design of the building as a whole. Because of these reasons, staff must recommend denial of the modifications made to the windows and doors on second and third levels of the front and interior sides of the building. The historic design guidelines discourage the use of vinyl window material, which the Historic Landmark Commission may also wish to consider.

The request to modify the front and back doorway detail on the ground floor of each of the three units or the rear façade does not disrupt the overall character of the building and does not bring the design out of conformance with the historic standards for new construction. Most of these changes will not be visible from the public way including all of the modifications to the rear façade. Of course, the modifications made to the front doorway detail on the front façade of the row house will be very visible, but the modified door will still address the street in a meaningful way, especially in combination with the recessed building wall and intentional landscape and hardscape details. The modification to the garage door material is also acceptable as it will not change the character of the building and steel is a durable building material. Therefore, staff is recommending approval of the modifications regarding the front and back doorway detail on the ground floor of each unit, the garage door material, and all modifications on the rear façade of the row house.

NEXT STEPS: If approved, the applicants may proceed with construction of the row house as modified per the as built drawings and described in this report. If denied, the applicants must revert the design and building materials back to the original approval in order to receive final inspection approval. The Historic Landmark Commission may also choose to table the proposal and have the applicant return with an updated design.

ATTACHMENT A: VICINITY MAPS AND PHOTOS





Subject Property Facing North

Subject Property Facing Northwest

Front Façade

Front Door

East Façade

Southeast Corner

Entryway on East Façade

Window Profile Detail

Front Window View

Back Stoop On West Façade

Back Door Design Detail

West Elevation

East Elevation

Property to the East

Property to the West

ATTACHMENT B: PROJECT NARRATIVE/MATERIAL DETAIL

Olympus Development, LLC
CityMOD 100, LLC
1025 E. Mansfield Ave.
SLC, UT 84106

Lauren Parisi
Principal Planner, Salt Lake City Planning Division
451 S. State St. #406
PO Box 145480
Salt Lake City, UT 84114-5480

Project Narrative:
CityMOD 100
613 E. 100 S. Salt Lake City, UT 84102

Dear Lauren,

On July 31, 2018, Olympus Development and Snow Construction entered into a written contract for Snow to perform construction work (the "Contract"), under a cost-plus fee arrangement, for Olympus on a project located at 613 East 100 South, Salt Lake City, UT 84102 (the "Property"). The project consists of a 3-unit multi-family residential building.

Between then and Feb 27th, 2019, Snow managed the excavation, foundation/footings pouring, sub-utilities installation, framing and all associated items. In this construction, many errors and changes were made. For instance, we had a toilet flange that emerged in the bedroom next to the bathroom where it was supposed to be. They neglected the roof during the entire winter, which caused water damage and the need for lumber replacement. They grossly overcharged for extra work such as pickup framing without any signed change orders.

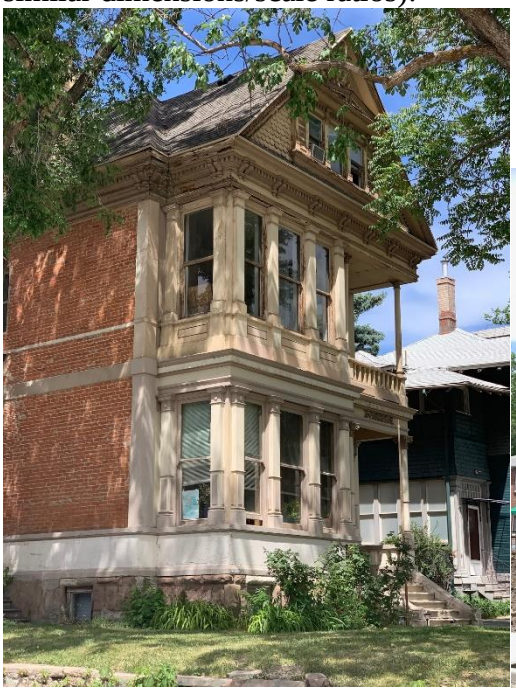
Then, Ken Snow decided to change the layout, sizes, dimensions and materials of the windows and doors without our approval, written or otherwise. In short, he built our building outside of the scope of the plans as approved. As we were and are relatively new to building new buildings (we have renovated existing buildings for 13 years but have little experience in new builds), and are totally new to building in a historic district, we were unaware that this would have implications other than saving some money in the building process. Ken showed us the money that he saved us from our original budget ($9,533.50), for which he turned around and billed us! He also billed us for the pickup framing required for the new window dimensions, for which was $41,087.

On Feb 27th, after observing many mistakes, overbillings, and unauthorized changes, we were forced to terminate the contract with Snow Construction. In the aftermath of their poor work, we have determined, with the help of Matrix Construction (our new builder) that the following changes were made:

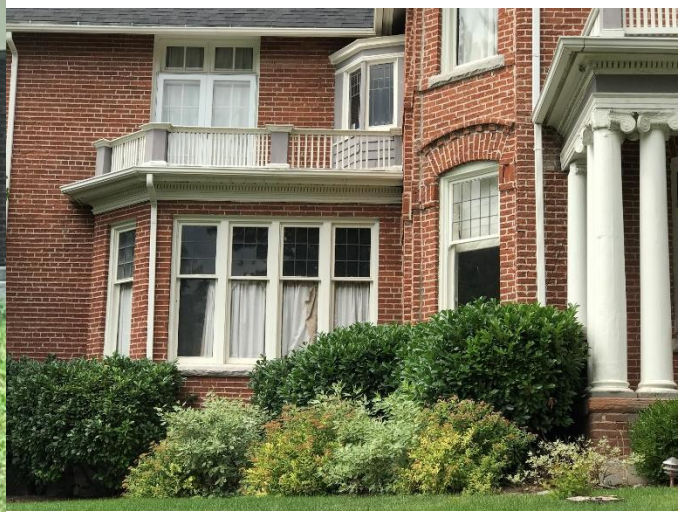
1. New openings and dimensions for the window openings.
2. New openings and dimensions for the front doors.
3. Vinyl Windows instead of the fiberglass or metal clad. (We will provide materials)
4. Fiberglass entrance doors instead of natural wood entrance doors

When we realized that the building as built was not per the approved plans, and that it might have implications with the city, we immediately went to the planners and the Historic Landmark Commission know about this ASAP. We consulted with our Senior Planner, Lauren Parisi to determine our situation, the implications, and the next steps. We later met with Senior Planner Carl Leith at the site. He determined that the changes made to the building were possibly ok and inconsequential, but that the historic commission would have to determine that.

As far as design standards, the biggest change that we've made is changing the configuration of the windows on the south facade from a 3 pane layout to a 4 pane layout. While there are few examples of either 2 sets of 2 windows of 4 panes, just looking to the east from the front yard at the building next door, this is the view that's seen (notice the 4 panes in symmetry as well as the similar dimensions/scale ratios):



Here are other instances from in and around the historic district of 4 window pane vertical layouts:



This one has the historic plaque on it.

Referring to 12.71-12.77, we feel that the building, as built, still meets the objectives of the Commission in that the windows are still “in scale with those characteristic of the building and the historic setting.” They are vertically oriented, even more so than the plans as drawn, which is encouraged in section 12.71. We have subdivided “a larger window area to form a group or pattern of windows creating more appropriate proportions, dimensions and scale”. Again, our vertical configurations contribute even more so to the “appropriate proportions” and orientation called for in the code in section 12.72. “Windows with vertical proportion and emphasis are encouraged” as they create a stronger vertical emphasis which can be valuable integrating the design of a larger scale building within its context.” The reveals are consistent with 12.73: reveals should be a characteristic of masonry and most public facades.”:

The front facade of our building reflects “The Cornell’s” front facade and door, and others in the immediate vicinity. The address here is 101 S 600 E., within view of the subject building. Our door to the left of a large window to the right mimiks this. We would like to keep this as the proximity is very close and brings variety to the north frontage of 100 S.


CORNELL
101


Boulevard
104


101
101

In 12.74, “Frame profiles should project from the plane of the glass creating a distinct hierarchy of secondary modeling and detail for the window opening and the composition of the facade.” The above photo illustrates that the building, as built, conforms to that.

Finally, in section 12.77: “Creative interpretations of tradititional details are encouraged”, and “new designs for window moldings and door surrounds, for example, can create visual interest and affinity with the context, while conveying the relative age of the building.” This building, while maintaining the historic nature of the district through its masonry, traditional scaling, etc., but is a creative, modern interpretation and adds a fresh, new, upscale, urban twist to a historic-influenced design. Also, the windows that were used in our building are a dark brown and reflect a more traditional style homogenous with the surrounding neighborhood.

We are submitting new “as built” elevations, the original plans (will send separately and electronically).

Questions:

1. The plans call for a solid wood door on the front doors. Can it be something other than wood, but still a solid panel that looks like wood?
2. Landscaping-can we xeriscape as we’ve discussed?
3. Garage Doors-are we required to do the “see-through” translucent window panes, or can we do solid?

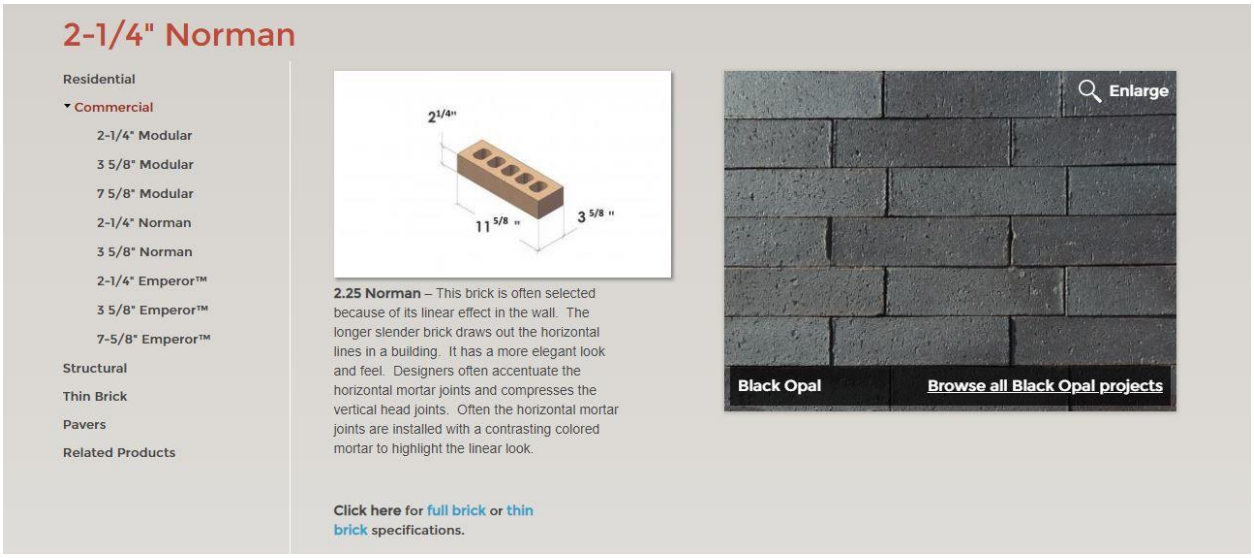
We are extremely grateful for the help you have provided so far. Obviously, we are hopeful that few if any changes will be necessary to make the commission happy as we feel that this is a beautiful building and wonderfully compliments the neighborhood.

Thanks,

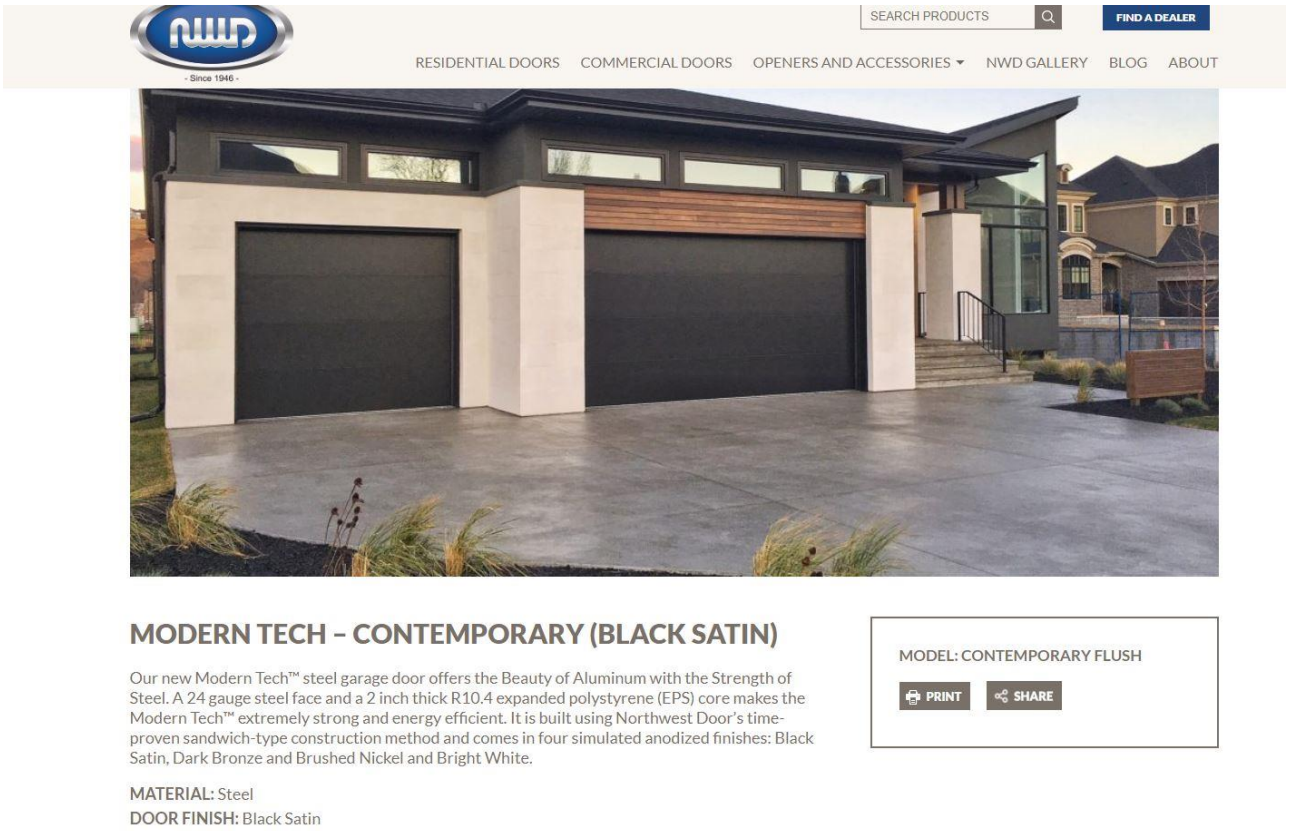
Tate Siemer 801-699-4532
Carl York 801-556-9045

Proposed Material Detail – 613 East 100 South

Brick –



Garage Doors –



Front (South) Door –

Sale › Avalon-1-2

Smooth Flush Solid Mahogany Door with Two Full Lite Sidelites

Brand: Modern Architectural Doors Item #: 6232

Model: **Avalon-1-2**

Door Size (WxH)

36"x80" (3'-0"x6'-8")

Sidelite Width

12"

Interior (East) Doors –

› Avalon

Smooth Flush Solid Mahogany Entry Door

Brand: Modern Architectural Doors Item #: 6227

Model: **Avalon**

Door Size (WxH)

36"x80" (3'-0"x6'-8")

Pre-Hanging [Help]

No

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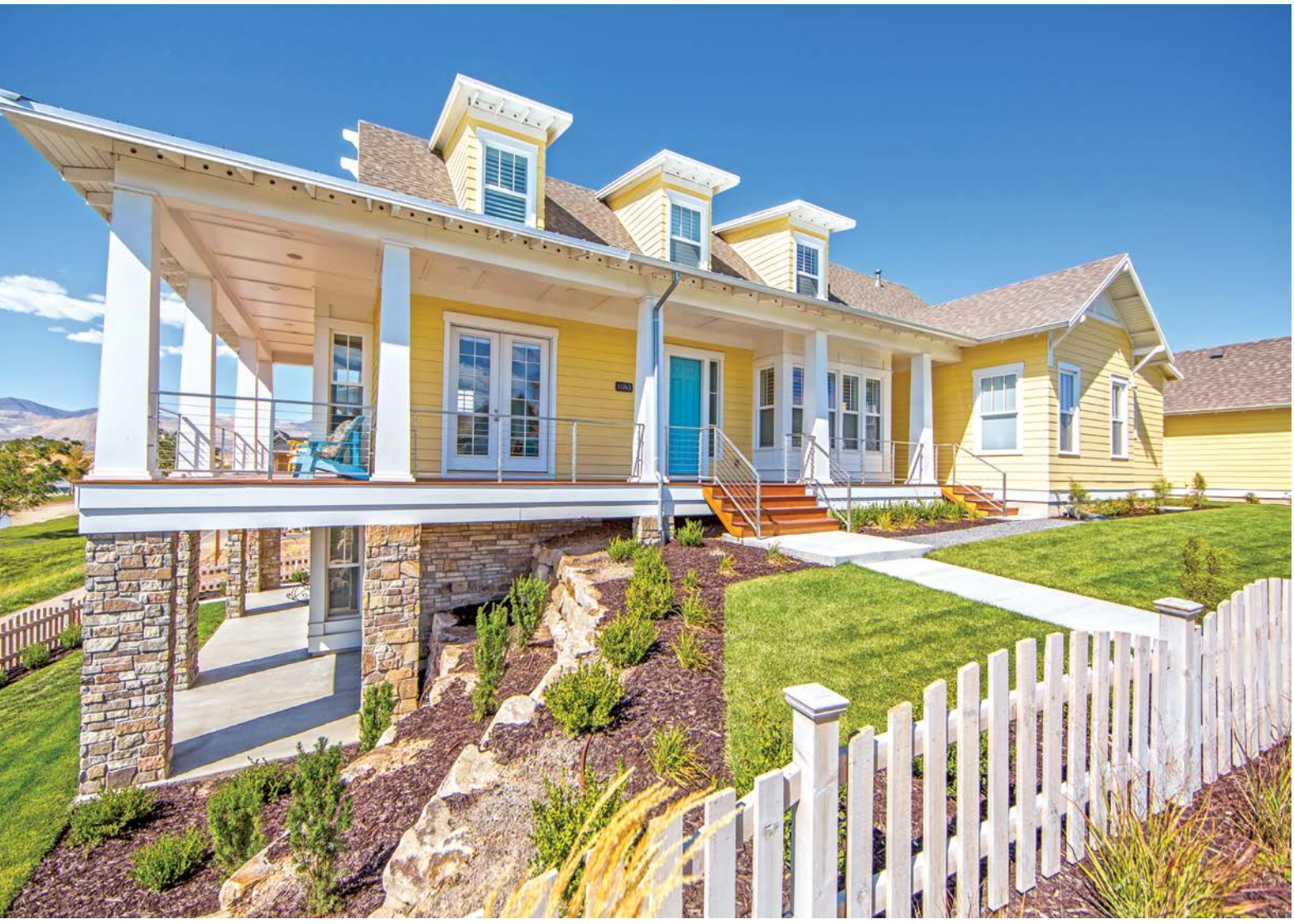
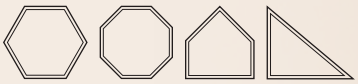
The**Studio**Series

by **AMSCO Windows®**



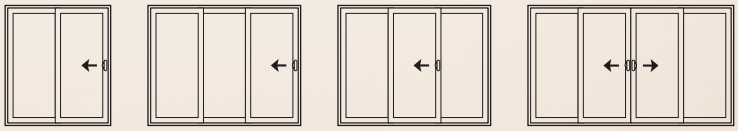
Specialty Shapes

- Round Tops
- Arch Tops
- Octagons
- Full Circles
- Half Circles
- Quarter Circles
- Quarter Angles
- Trapezoids
- Quarter Rectangles
- Eyebrows



Picture/Fixed Windows

- Direct set, allows for the maximum glass viewing area available.
- These units are available in a retrofit flush fin application.
- Equal site line options.



2 PANEL
(OX or XO)

3 PANEL
(OOX or XOO)

3 PANEL
(OXO)

4 PANEL
(OXXO)

FRAME STYLES

The Studio Series is available in a variety of frame styles designed for any possible need from new construction to retrofit/remodeling applications.

1-3/8 Inch Nail Fin Set-Back

Integral 1-3/8 inch nail fin setback, which is the most common frame style for new construction applications.

Retrofit-Flush Fin

Integral 1-1/2 inch dual wall retrofit flush fin is located on the exterior of the frame. This frame is also called a jump frame. It allows you to install the window in a retrofit application without removing the old window frame. This method does not damage or interrupt the existing water barrier. It can be used in stucco, brick and siding applications.

1 Inch or 1-3/8 Inch Nail Fin/ Stucco Key

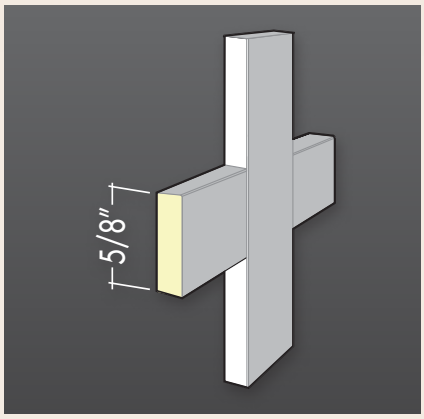
This frame has 1 inch or 1-3/8 inch nail fin setback with a stucco key on the outside of the frame. It is primarily used in one coat stucco applications.

Continuous Frame Option

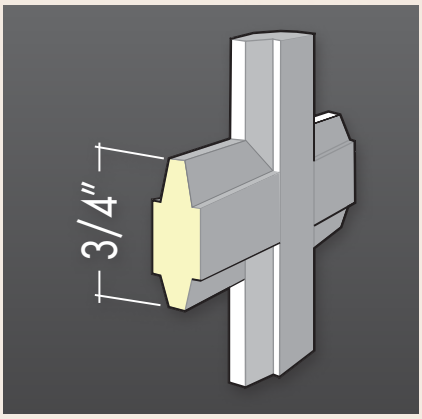
The continuous frame, or T-Bar, option allows you to join more than one window in a single frame thereby increasing structural integrity.

GRID OPTIONS

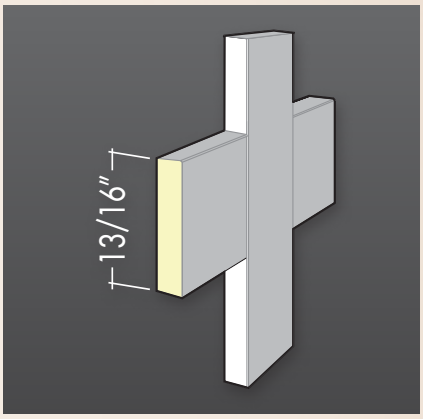
The Studio Series allows several grid options to add architectural interest and design elements both inside and out. Grids are available inside of the insulated unit in 5/8 inch flat, 3/4 inch sculptured and 13/16 inch flat grids. Also available in Simulated Divided Lites (SDL's) which are located on the outside of the glass to give the old world look of divided lite windows



5/8 Inch
Flat Grid



3/4 Inch
Sculptured Grid



13/16 Inch
Flat Grid

SECURE LOCKING OPTIONS

The Studio Series features the most popular window hardware options with two choices in locks. The classic, time-tested cam-action lock is standard on the Studio Series. For a more contemporary look, choose the sleek, easy-to-use positive action lock, available on all operating windows. Both offer secure locking and peace of mind.

Standard Cam Lock

The standard cam lock is a classic, dependable, long lasting and easy to use option and comes standard on the Studio Series.

Optional Positive Action Lock

The positive action lock is a more contemporary lock, which allows for automatic locking of the window when it is closed.

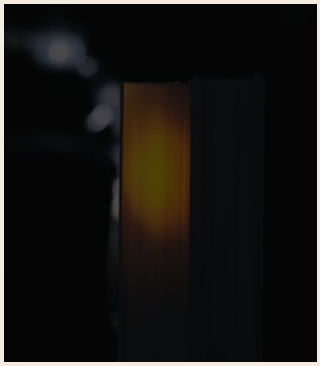
QUALITY VINYL

Not all vinyl is created equal. Lesser quality vinyl can discolor and warp with exposure to sun and harsh UV light. AMSCO's unique, western-climate specific PVC formula is scientifically formulated to withstand even the harshest conditions season after season – all while maintaining its stability and function, without cracking, chipping, flaking or chalking.

- Will not absorb moisture.
- Color-stabilized vinyl to prevent discoloration.
- Formulated specifically for mountain and southwest climate to maintain stability.
- Protects against damaging effects of UV rays.

Arizona testing facility

Light penetration of competitor's vinyl material



Light penetration of AMSCO's vinyl material

PATENTED VINYL FORMULA

When exposed to identical condition of light intensity, lesser quality vinyl allows more light to pass through. More light means ultraviolet rays can degrade the polymer, leading to deformation and a "dingy" appearance. We add Calcium Carbonate and Titanium Dioxide to boost our patented vinyl formula and deliver superior color retention and stability. So AMSCO windows stay looking like new.

INDEPENDENT DESERT CONDITION TESTS

AMSCO's vinyl is subjected to independent desert condition tests beyond what the industry requires so you can be assured of enjoying your AMSCO windows worry-free for years to come:

- Heat Resistance
- Weatherability
- Air Infiltration
- Water Resistance
- Dimensional Stability
- Impact Resistance
- Weight Tolerance
- Tensile Strength
- Corner-weld Strength

ATTACHMENT C: AS BUILT DRAWINGS

GENERAL NOTES
CONTRACTOR TO VERIFY WITH ARCHITECT ANY DISCREPANCIES PRIOR TO BID. BRICK INSTALLED OVER OPENINGS IS TO COMPLY WITH IRC R703.8.3.2.

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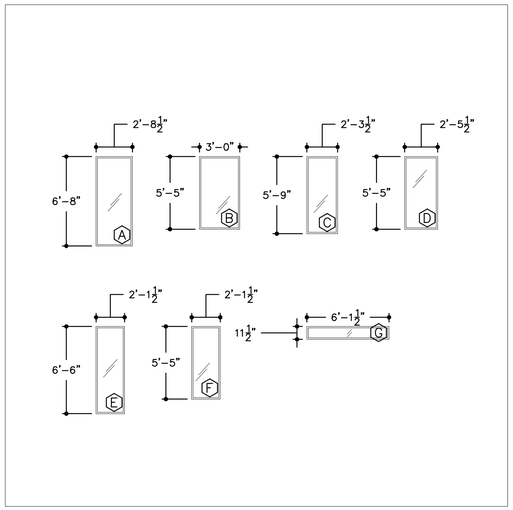
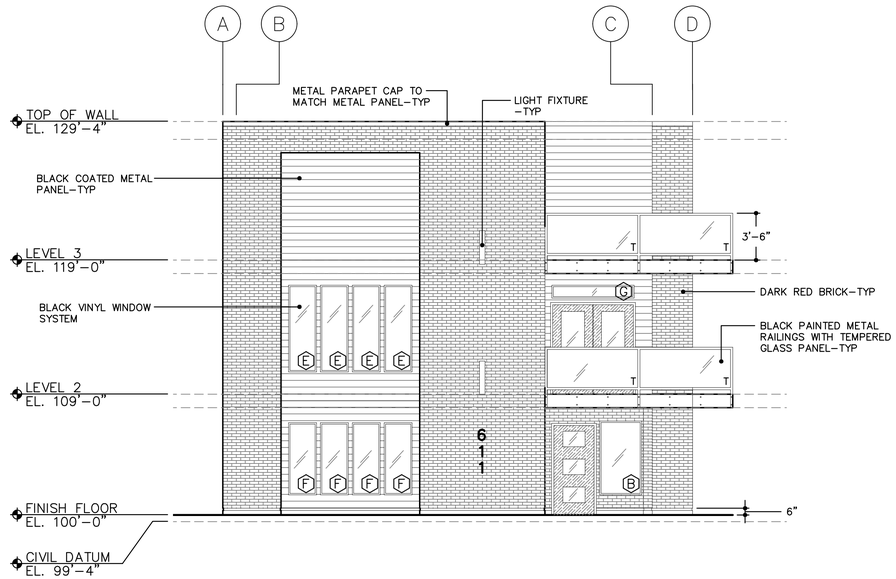
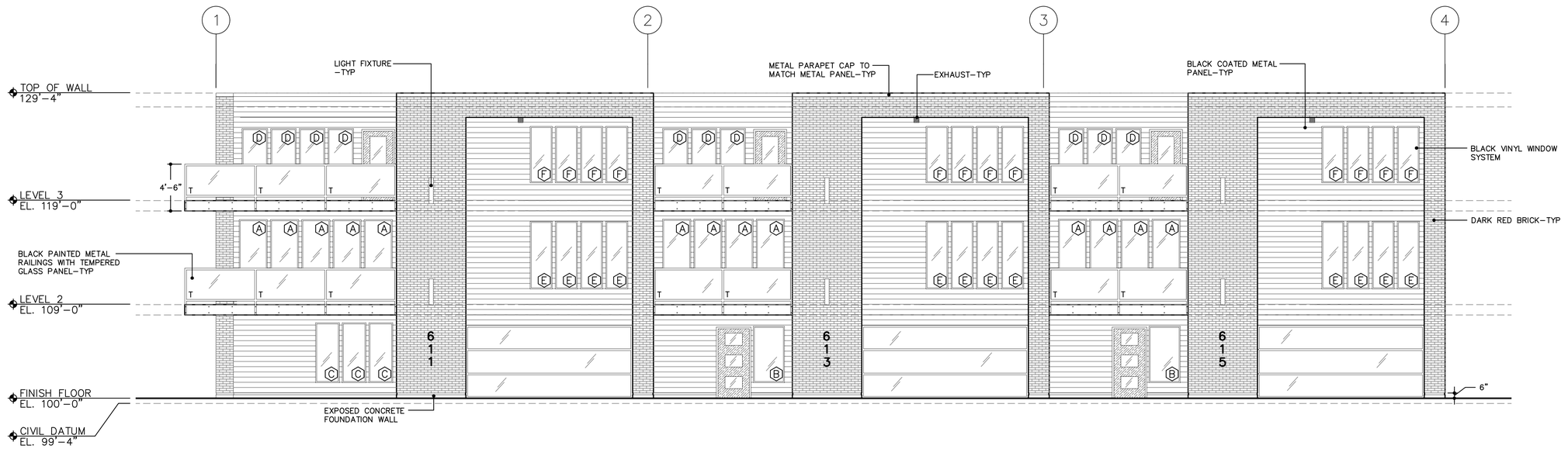


WINDOW TYPES (3 / A200)
SCALE: 3/16" = 1'-0"



SOUTH ELEVATION (1 / A200)
SCALE: 3/16" = 1'-0"



EAST ELEVATION (2 / A200)
SCALE: 3/16" = 1'-0"

100 SOUTH 613 EAST
ROW HOUSE
SALT LAKE CITY, UT

AS BUILT
06 24 2019

ELEVATIONS

A200

GENERAL NOTES
CONTRACTOR TO VERIFY WITH ARCHITECT ANY DISCREPANCIES PRIOR TO BID. BRICK INSTALLED OVER OPENINGS IS TO COMPLY WITH IRC R703.8.3.2.

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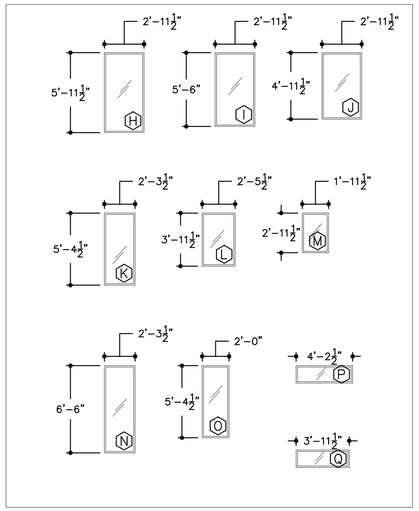
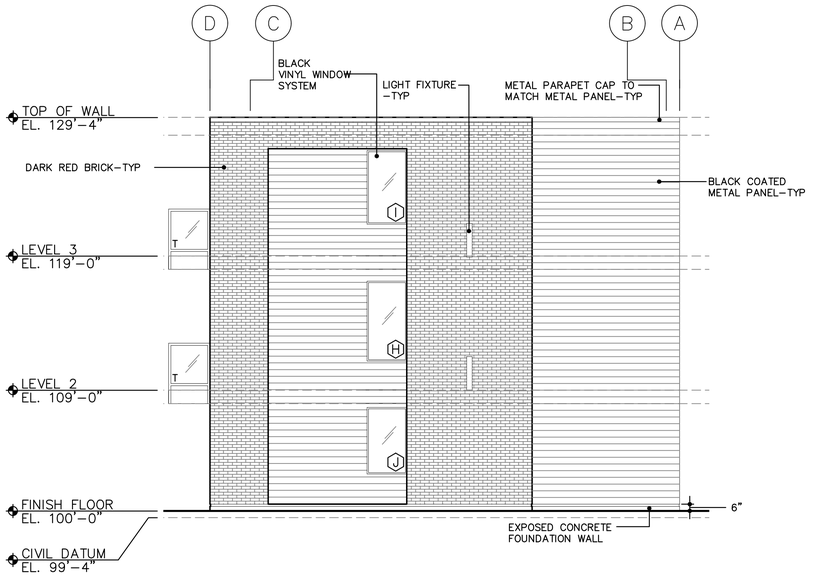
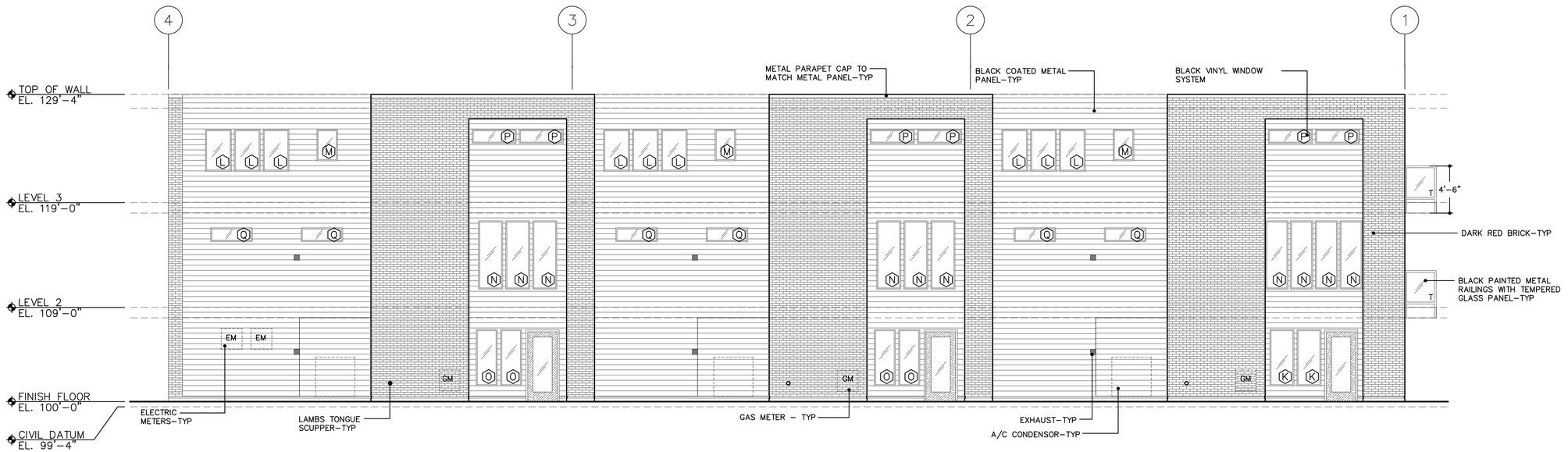


WINDOW TYPES 3 / A201
SCALE: 3/16" = 1'-0"



NORTH ELEVATION 1 / A201
SCALE: 3/16" = 1'-0"



WEST ELEVATION 2 / A201
SCALE: 3/16" = 1'-0"

100 SOUTH 613 EAST
ROW HOUSE
SALT LAKE CITY, UT

AS BUILT
06 24 2019
ELEVATIONS

A201

ATTACHMENT D: PREVIOUSLY APPROVED PLAN SET

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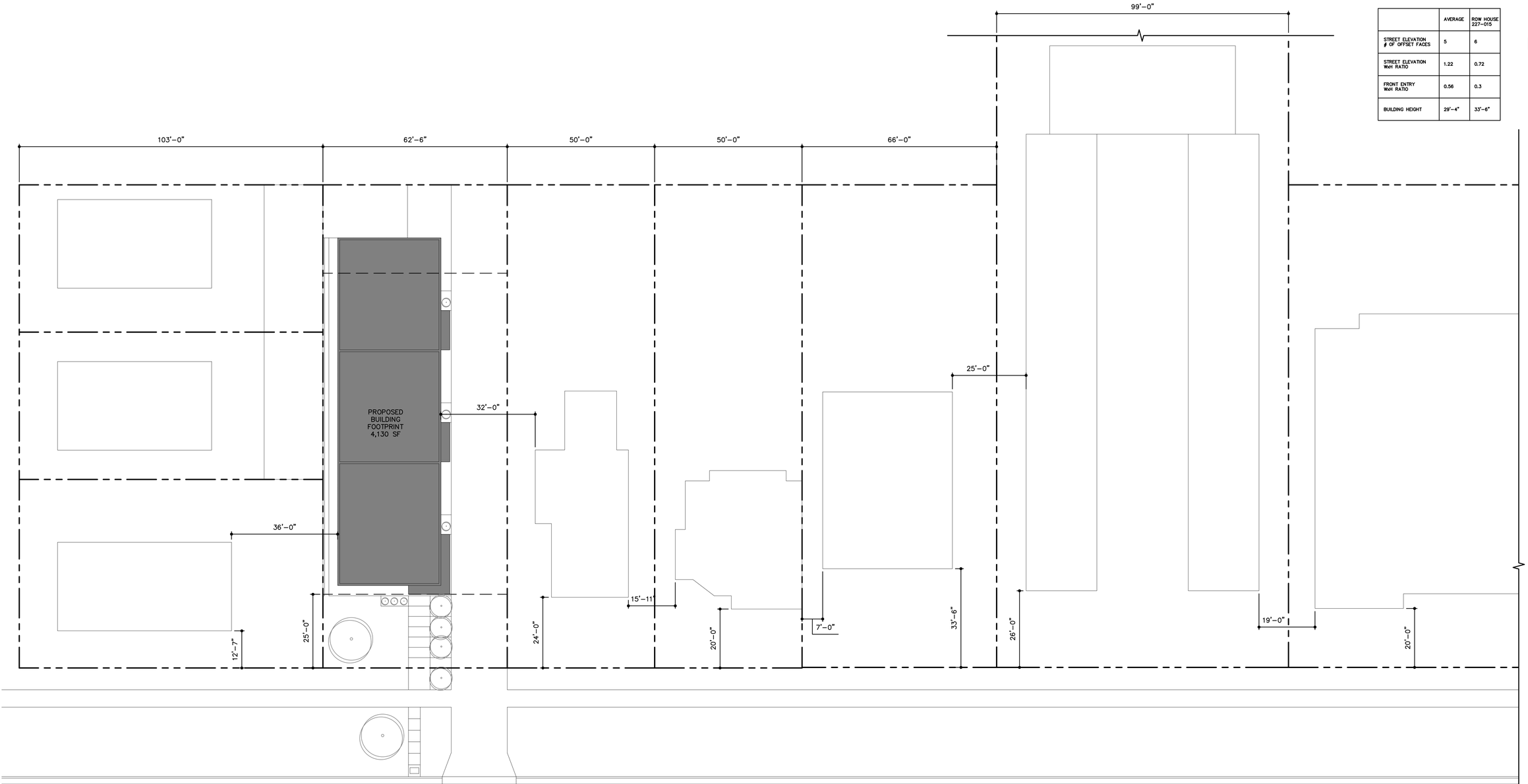
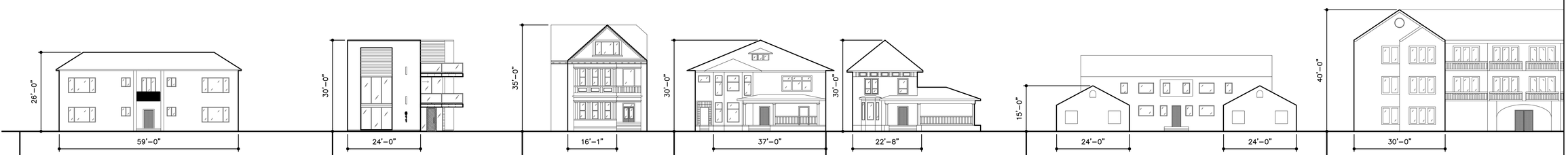
	AVERAGE	ROW HOUSE 227-015
STREET ELEVATION # OF OFFSET FACES	5	6
STREET ELEVATION WxH RATIO	1.22	0.72
FRONT ENTRY WxH RATIO	0.56	0.3
BUILDING HEIGHT	29'-4"	33'-6"





PROPERTY LINE

PARCEL: 227-010
YEAR BUILT: 1951
STREET ELEVATION # OF OFFSET FACES:2
STREET ELEVATION WxH RATIO: 59:26=2.27
FRONT ENTRY WxH RATIO: 3:6=0.5

PROPERTY LINE

PARCEL: 227-015
YEAR BUILT: TBD
STREET ELEVATION # OF OFFSET FACES:6
STREET ELEVATION WxH RATIO: 24:33.5=0.72
FRONT ENTRY WxH RATIO: 3:9=0.3

PROPERTY LINE

PARCEL: 227-016
YEAR BUILT: 1886
STREET ELEVATION # OF OFFSET FACES:6
STREET ELEVATION WxH RATIO: 26:35=0.74
FRONT ENTRY WxH RATIO: 3.5:6=0.6

PROPERTY LINE

PARCEL: 227-017
YEAR BUILT: 1914
STREET ELEVATION # OF OFFSET FACES:7
STREET ELEVATION WxH RATIO: 37:30=1.2
FRONT ENTRY WxH RATIO: 3:6=0.5

PROPERTY LINE

PARCEL: 227-018
YEAR BUILT: 1926
STREET ELEVATION # OF OFFSET FACES:6
STREET ELEVATION WxH RATIO: 23:30=0.76
FRONT ENTRY WxH RATIO: 3:6=0.5

PROPERTY LINE

PARCEL: 227-019
YEAR BUILT: 1923
STREET ELEVATION # OF OFFSET FACES:2
STREET ELEVATION WxH RATIO: 24:15=1.6
FRONT ENTRY WxH RATIO: 3:7=0.42

PROPERTY LINE

PARCEL: 101-014
YEAR BUILT: 1994
STREET ELEVATION # OF OFFSET FACES:5
STREET ELEVATION WxH RATIO: 30:40=0.75
FRONT ENTRY WxH RATIO: 6:7=0.85

SITE PLAN & STREETSCAPE CONTEXT

SCALE: 1/16" = 1'-0"

1 / A001

N
NORTH

100 SOUTH 613 EAST
ROW HOUSE
SALT LAKE CITY, UT

C.D.
12
19
2017

STREETSCAPE DRAWINGS

A001

PROPOSED LOT 1

BEGINNING AT A POINT NORTH 89°57'35" EAST 102.55 FEET AND NORTH 0°02'59"WEST 107.68 FEET AND NORTH 89°57'01"EAST 5.02 FEET FROM THE SOUTHWEST CORNER OF SAID LOT 2, BLOCK 60, PLAT "B", SALT LAKE CITY SURVEY, AND RUNNING THENCE NORTH 0°02'19"WEST 0.33 FEET; THENCE NORTH 89°57'41"EAST 4.00 FEET; THENCE NORTH 0°02'19"WEST 9.33 FEET; THENCE SOUTH 89°57'41"WEST 4.00 FEET; THENCE NORTH 0°02'19"WEST 9.34 FEET; THENCE NORTH 89°57'41"EAST 0.67 FEET; THENCE NORTH 0°02'19"WEST 18.00 FEET; THENCE NORTH 89°57'41" EAST 10.33 FEET; THENCE NORTH 0°02'19"WEST 1.33 FEET; THENCE NORTH 89°57'41"EAST 24.00 FEET; THENCE SOUTH 0°02'19"EAST 24.67 FEET; THENCE SOUTH 89°57'41"WEST 3.33 FEET; THENCE SOUTH 0°02'19"EAST 7.83 FEET; THENCE NORTH 89°57'41"EAST 0.33 FEET; SOUTH 0°02'19"EAST 5.50 FEET; THENCE NORTH 89°57'41"EAST 3.00 FEET; THENCE SOUTH 0°02'19"EAST 0.33 FEET; THENCE SOUTH 89°57'41"WEST 35.00 FEET TO THE POINT OF BEGINNING

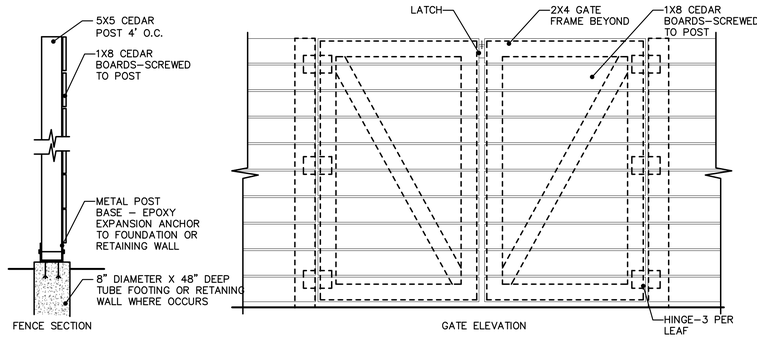
PROPOSED LOT 2

BEGINNING AT A POINT NORTH 89°57'35" EAST 102.55 FEET AND NORTH 0°02'59"WEST 69.68 FEET AND NORTH 89°57'01"EAST 5.01 FEET FROM THE SOUTHWEST CORNER OF SAID LOT 2, BLOCK 60, PLAT "B", SALT LAKE CITY SURVEY, AND RUNNING THENCE NORTH 0°02'19"WEST 0.33 FEET; THENCE NORTH 89°57'41"EAST 4.00 FEET; THENCE NORTH 0°02'19"WEST 9.33 FEET; THENCE SOUTH 89°57'41"WEST 4.00 FEET; THENCE NORTH 0°02'19"WEST 9.33 FEET; THENCE NORTH 89°57'41"EAST 0.67 FEET; THENCE NORTH 0°02'19"WEST 17.33 FEET; THENCE SOUTH 89°57'41" WEST 0.66 FEET; THENCE NORTH 0°02'19"WEST 1.67 FEET; THENCE NORTH 89°57'41"EAST 35.00 FEET; THENCE SOUTH 0°02'19"EAST 24.33 FEET; THENCE SOUTH 89°57'41"WEST 3.33 FEET; THENCE SOUTH 0°02'19"EAST 7.83 FEET; NORTH 89°57'41"EAST 0.33 FEET; THENCE SOUTH 0°02'19" EAST 5.50 FEET; THENCE NORTH 89°57'41"EAST 3.00 FEET; THENCE SOUTH 0°02'19"EAST 0.33 FEET; THENCE SOUTH 89°57'41"WEST 35.00 FEET TO THE POINT OF BEGINNING

PROPOSED LOT 3

BEGINNING AT A POINT NORTH 89°57'35" EAST 102.55 FEET AND NORTH 0°02'59"WEST 28.02 FEET AND NORTH 89°57'01"EAST 5.01 FEET FROM THE SOUTHWEST CORNER OF SAID LOT 2, BLOCK 60, PLAT "B", SALT LAKE CITY SURVEY, AND RUNNING THENCE NORTH 0°02'19"WEST 4.00 FEET; THENCE NORTH 89°57'41"EAST 4.00 FEET; THENCE NORTH 0°02'19"WEST 9.33 FEET; THENCE SOUTH 89°57'41"WEST 4.00 FEET; THENCE NORTH 0°02'19"WEST 9.34 FEET; THENCE NORTH 89°57'41"EAST 0.67 FEET; THENCE NORTH 0°02'19"WEST 17.33 FEET; THENCE SOUTH 89°57'41" WEST 0.67 FEET; THENCE NORTH 0°02'19"EAST 1.67 FEET; THENCE NORTH 89°57'41"EAST 35.00 FEET; THENCE SOUTH 0°02'19"EAST 24.34 FEET; THENCE SOUTH 89°57'41"WEST 3.33 FEET; THENCE SOUTH 0°02'19"EAST 7.83 FEET, NORTH 89°57'41"EAST 0.33 FEET; SOUTH 0°02'19"EAST 7.83 FEET; SOUTH 89°57'41"WEST 0.67 FEET; THENCE NORTH 0°02'19"WEST 0.33 FEET; SOUTH 89°57'41"WEST 7.33 FEET; THENCE SOUTH 0°02'19" EAST 2.00 FEET; SOUTH 89°57'41"WEST 24.00 FEET TO THE POINT OF BEGINNING

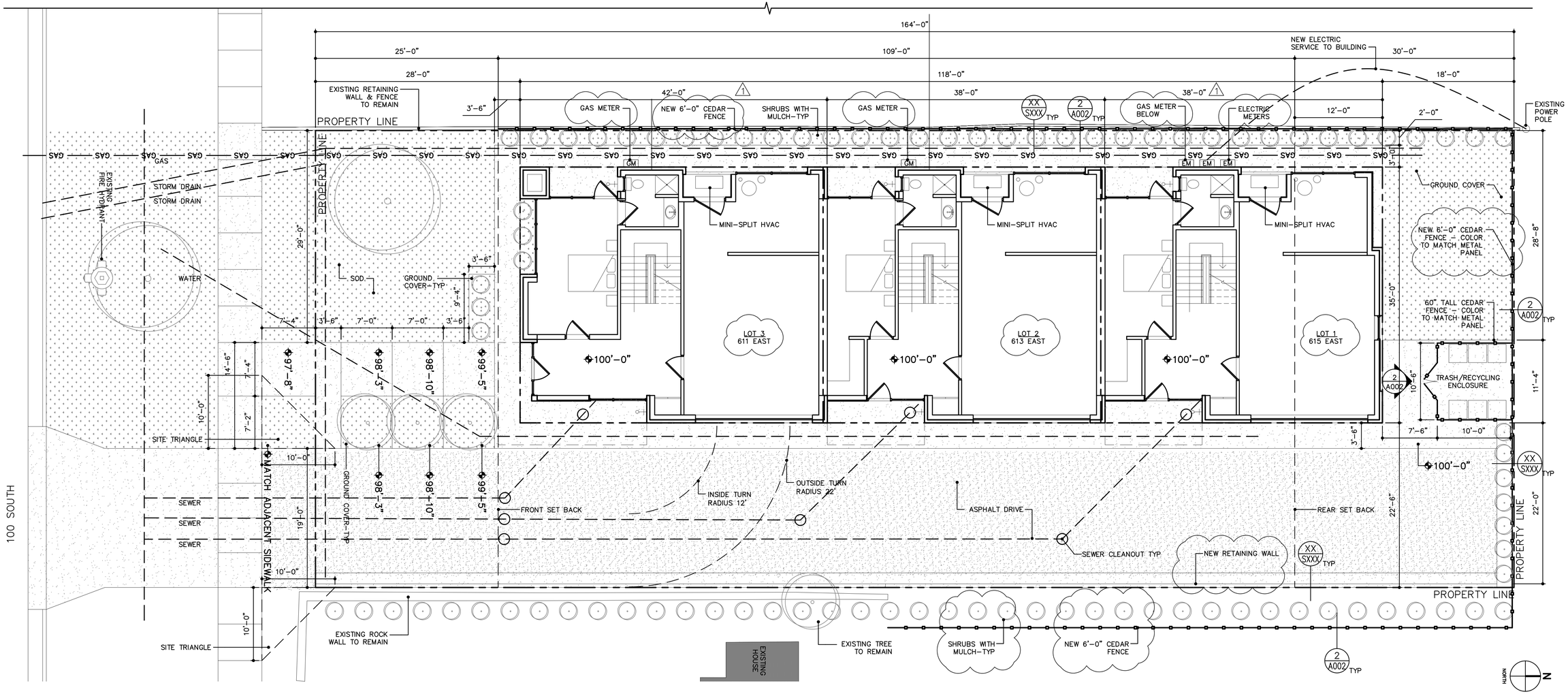
GENERAL NOTES
BUILDING COVERAGE 38% SITE – 10,253 SF BUILDING – 3,935 SF PLANTING SHOWN IS SCHEMATIC – SEE LANDSCAPE DRAWINGS FOR PLANTING PLAN UTILITIES SHOWN ARE SCHEMATIC – SEE C1.01 UTILITY PLAN FOR REQUIREMENTS



FENCE & GATE DETAIL

SCALE: 3/4" = 1'-0"

2 / A002



Note: Civil Elevation 4315'–0"= Datum Elevation 100'–0"

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1 ADDENDUM #1 1/08/2018

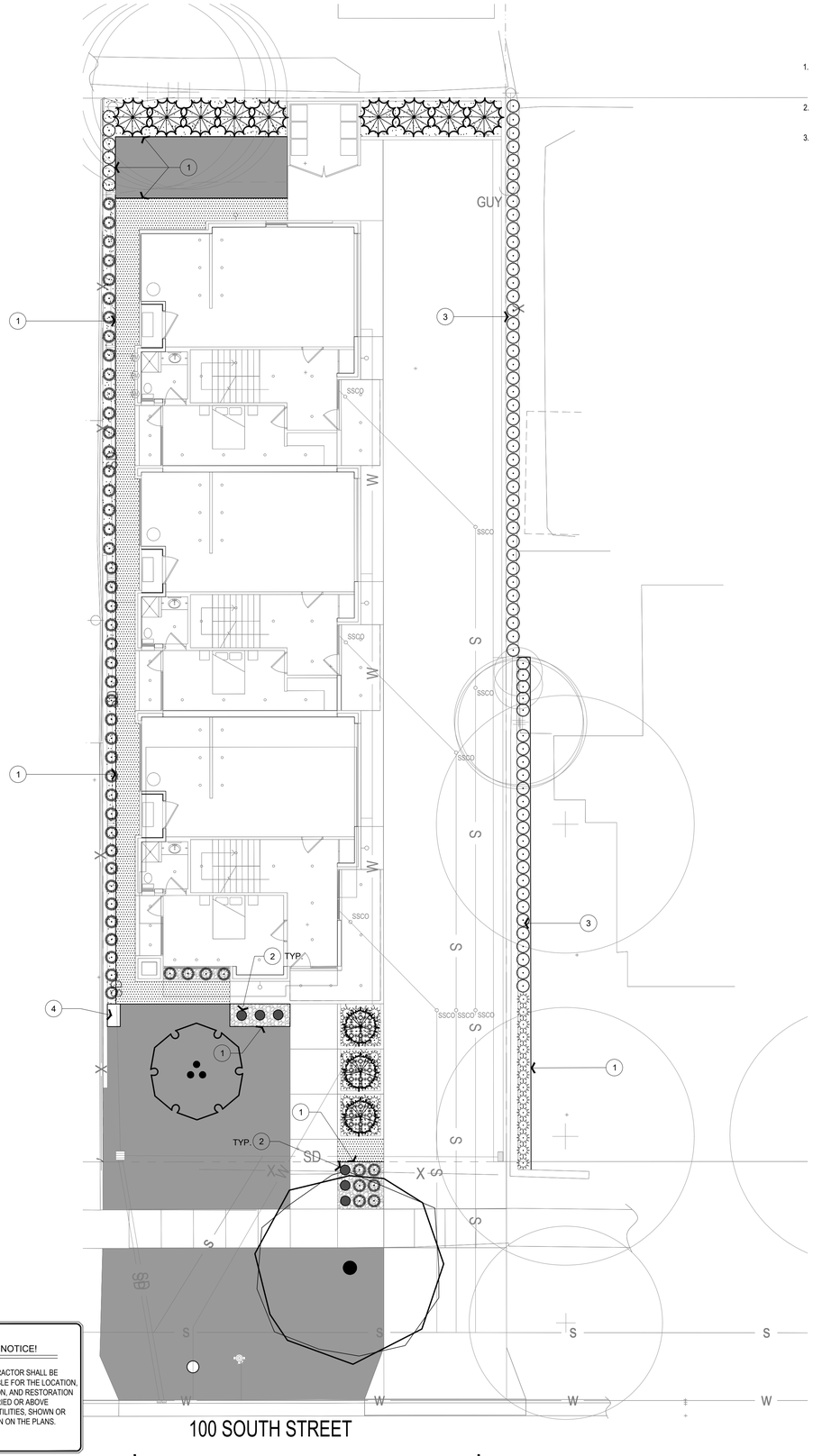
100 SOUTH 613 EAST ROW HOUSE

SALT LAKE CITY, UT

C.D. 12 19 2017

SITE PLAN

A002



PLANTING NOTES

1. ALL QUANTITIES ARE SHOWN AS AN AID ONLY. IT SHALL BE THE SOLE RESPONSIBILITY OF THE CONTRACTOR FOR ALL QUANTITY CALCULATIONS BASED ON THE PLANTING PLAN.
2. PLANT COMMON NAMES ARE SHOWN AS A REFERENCE ONLY. USE COMPLETE BOTANICAL NAMES WHEN PURCHASING ALL PLANT MATERIAL.
3. APPLY A PRE-EMERGENT HERBICIDE TO ALL PLANTING BED AND COBBLE AREAS FOLLOWING INSTALLATION OF PLANT MATERIAL BUT PRIOR TO PLACING FABRIC AND MULCH. AREAS SHALL BE FREE OF EXISTING WEED GROWTH BEFORE APPLICATION OF HERBICIDE.

REFERENCE NOTES

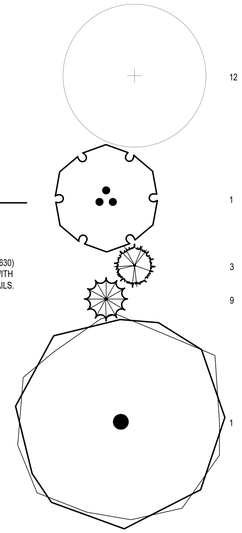
SYMBOL	DESCRIPTION
1	METAL EDGING - SEE DETAIL F/L4.01
2	PRECAST CONCRETE SPHERE, 18" DIAMETER, FROM BELSON OUTDOORS, PHONE (630) 897-8489, OR APPROVED EQUAL. FINISH TO BE ACID WASH STAIN (WHITE COLOR) WITH ANCHOR STYLE 'A'. INSTALL AS PER MANUFACTURER'S SPECIFICATIONS AND DETAILS.
3	EXCAVATE SOIL DOWN 4" AND ADD 3" OF BARK MULCH - SEE DETAIL G/L4.01
4	CONCRETE PAD FOR BACKFLOW PREVENTER - SEE IRRIGATION PLAN L3.01

PLANT HYDROZONES

PLANT TYPE	HYDROZONES
AUTUMN BRILLIANCE SERVICEBERRY*	TD2
COLUMNAR BLUE ATLAS CEDAR	TE3
WICHITA BLUE JUNIPER	TE2
GREENSPIRE LITTLELEAF LINDEN	TD4
FINE LINE BUCKTHORN	SD3
EL DORADO FEATHER REED GRASS	TW2
HAMELN FOUNTAIN GRASS	TW2

* Amelanchier hydrozoned as TD2 based on "Water-wise Plants for Utah" list (waterwiseplants.utah.gov)

PLANTING LEGEND



TREES	QTY	COMMON NAME	BOTANICAL NAME	SIZE	DETAIL
	12	EXISTING DECIDUOUS TREE TO REMAIN			.
	1	`AUTUMN BRILLIANCE` SERVICEBERRY	AMELANCHIER X GRANDIFLORA `AUTUMN BRILLIANCE`	15 GAL CLUMP	D/L4.01
	3	COLUMNAR BLUE ATLAS CEDAR	CEDRUS ATLANTICA `FASTIGIATA`	6`-7` HT	E/L4.01
	9	WICHITA BLUE JUNIPER	JUNIPERUS SCOPULORUM `WICHITA BLUE`	6`-7` HT	E/L4.01
	1	SILVER LINDEN	TILIA TOMENTOSA `STERLING SILVER`	2-1/2" CAL	D/L4.01

SHRUBS	QTY	COMMON NAME	BOTANICAL NAME	CONT	DETAIL
	72	FINE LINE BUCKTHORN	RHAMNUS FRANGULA `FINE LINE`	5 GAL	B/L4.01

PERENNIALS AND GRASSES	QTY	COMMON NAME	BOTANICAL NAME	CONT	DETAIL
	53	EL DORADO REED GRASS	CALAMAGROSTIS X ACUTIFLORA `EL DORADO`	1 GAL	A/L4.01
	62	HAMELN DWARF FOUNTAIN GRASS	PENNISETUM ALOPECUROIDES `HAMELN`	1 GAL	A/L4.01

DECORATIVE STONE

	STONE MULCH, 3/4" SCREENED "COPPER CANYON" CRUSHED ROCK FROM STAKER PARSON COMPANIES (801) 819-9089 OR APPROVED EQUAL INSTALLED A MINIMUM 3" DEEP.	Install over Dewitts Pro 5 weed barrier fabric. Rock shall be washed and free of dirt and other foreign debris.	G/L4.01
	COBBLE, 1"- 6" "WEBER RIVER ROCK" FROM STAKER & PARSON COMPANIES (801) 819-9089 OR APPROVED EQUAL INSTALLED A MINIMUM 5" DEEP.	Install over Dewitts Pro 5 weed barrier fabric. Rock shall be washed and free of dirt and other foreign debris. Mix an equal 1/3 portion of 1" to 2", 2" to 4" and 4" to 6" rock size.	G/L4.01
	CHAT, 3/8" MINUS "WASATCH GRAY" FROM STAKER & PARSON COMPANIES (801) 819-9089 OR APPROVED EQUAL INSTALLED A MINIMUM 3" DEEP.	Install over Dewitts Pro 5 weed barrier fabric.	I/L4.01

LAWN

	LAWN SOD, "IMPERIAL BLUE" FROM CHANSHARE FARMS (866) SOD-EASY OR APPROVED EQUAL	Install over minimum 5" topsoil layer.	H/L4.01

LANDSCAPE SUMMARY DATA - SALT LAKE CITY

ZONED AS:		RMF-45
TOTAL SITE AREA (ON-SITE ONLY):		.24 AC. = 10,319 S.F.
TOTAL AREA AND PERCENTAGE OF SITE IN LANDSCAPE AREA:		2,215 S.F. / 10,319 S.F. = 21%
TOTAL AREA AND PERCENTAGE OF SITE IN TURF GRASSES:		954 S.F. / 10,319 S.F. = 9.2%
	REQUIRED	PROVIDED
DROUGHT TOLERANT TREES AND SHRUBS	80%	201 / 201 = 100%
100 SOUTH STREET:		
TREES - 1 TREE PER 30 L.F. OF FRONTAGE	43 L.F. / 30' = 1	1
PARK STRIP/ PUBLIC WAY PLANT COVERAGE	33%	1222 S.F. / 1,300 S.F.= 94%
YARD LANDSCAPE AREA		822 S.F.
YARD LANDSCAPE PLANT COVERAGE (NOT INCLUDING PUBLIC WAY)	33%	790 S.F. / 822 S.F. = 96%

NORTH

SCALE: 1" = 10'

0 5' 10' 20' 30'

AVOID CUTTING UNDERGROUND UTILITIES. IT'S COSTLY.
Call BEFORE YOU Dig
1-800-662-4111

NOTICE!

THE CONTRACTOR SHALL BE RESPONSIBLE FOR THE LOCATION, PROTECTION, AND RESTORATION OF ALL BURIED OR ABOVE GROUND UTILITIES, SHOWN OR NOT SHOWN ON THE PLANS.

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Economic and Sustainable Designs, Professionals You Know and Trust
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Civil Engineering • Consulting & Landscape Architecture
Structural Engineering • Land Surveying & HDS

STATE OF UTAH LICENSED LANDSCAPE ARCHITECT 02/15/18 SCOTT A. SCHOONOVER 349757

TAG ROW HOUSE

613 EAST 100 SOUTH
SALT LAKE CITY, UTAH

REVISIONS

REV	DATE	DESCRIPTION

PROJECT NO: 17155.A
DRAWN BY: JH
CHECKED BY: SS
DATE: 02-15-2018

LANDSCAPE PLAN

L2.01

S:\2017Files\17155\17155A\Landscape\Prod Dwg\17155A Ind.dwg Jacob Feb 15, 2018 - 1:05pm

GENERAL NOTES	
CONTRACTOR TO VERIFY WITH ARCHITECT ANY DISCREPANCIES PRIOR TO BID.	THE COMMON WALL SHARED BY TWO TOWNHOUSES SHALL BE CONSTRUCTED WITHOUT PLUMBING OR MECHANICAL EQUIPMENT, DUCTS, OR VENTS IN THE CAVITY OF THE COMMON WALL PER R302.2
SUBSTRATE FOR TILED WET AREAS SHALL CONFORM TO IRC R702.4.2	IF APPLICABLE PROVIDE MAKE-UP AIR FOR RANGE HOODS EXHAUSTING IN EXCESS OF 400CFM PER IRC M1503.4
NONABSORBENT SURFACE SHALL EXTEND TO A MINIMUM 6' ABOVE THE FLOOR AT SHOWER LOCATIONS PER IRC R307.2	

WALL SCHEDULE

WALL TAG	CONSTRUCTION TYPE
W1	2 X 4 WOOD STUD INTERIOR WALL
W1	2 X 4 WOOD STUD INTERIOR WALL WITH SOUND-BATT INSULATION
W2	2 X 6 WOOD STUD INTERIOR WALL
W3	(2) 2 X 6 WOOD STUD FIREWALL
W4	(2) 2 X 4 WOOD STUD WALL
W5	2 X 4 PARTIAL HEIGHT WOOD STUD INTERIOR WALL

MAXIMUM FLOW RATES AND CONSUMPTION OF FIXTURES PER IRC TABLE P2903.2

LAVATORY FAUCET – 2.2 GPM AT 60 PSI

SHOWER HEAD – 2.5 GPM AT 80 PSI

SINK – 2.2 GPM AT 60 PSI

TOILET – 1.6 GALLONS PER FLUSH

PLUMBING NOTES

WATER HEATER TO BE SEISMICALLY BRACED PER IRC P2801.8

PROVIDE EXPANSION TANK PER IRC P2903.4

FLOOR DRAIN TO HAVE A MINIMUM THICKNESS 24 GAGE PER IRC P2801.6

WATER HEATER SOURCE OF IGNITION MUST BE AT A MINIMUM 18" ABOVE THE FLOOR PER IRC M1307.3 & PROTECTED FROM IMPACT PER IRC M1307.3.1

BACKWATER VALVES SHALL BE INSTALLED SO HAT THE WORKING PARTS ARE ACCESSIBLE FOR SERVICE AND REPAIR PER IRC P3008.5

FROSTPROOF HOSE BIB TO COMPLY PER IRC P2903.10

PLUMBING FIXTURES & CLEARANCES TO COMPLY PER IRC R307 & P2705.1

ALL TUBS & SHOWERS ARE REQUIRED TO BE EQUIPPED WITH WATER TEMPERATURE LIMITING DEVICE THAT IS SET TO 120°F MAXIMUM PER IRC P2708.4 & P2713.3

SHOWER PAN IS TO BE PROVIDED PER IRC P2709

WATER HAMMER ARRESTORS SHALL BE INSTALLED ACCORDING TO MANUFACTURER'S INSTRUCTIONS PER IRC P2903.5

SHOWER ACCESS OPENINGS SHALL HAVE A CLEAR AND UNOBSTRUCTED FINISHED WIDTH OF NOT LESS THAN 22 INCHES PER IRC P2708.1.1

ATLAS ARCHITECTS, INC.
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LICENSED ARCHITECT – STATE OF UTAH

ADDENDUM #1 2/19/2018

FLOOR PLAN L.1
SCALE: 1/4" = 1'-0"

100 SOUTH 613 EAST ROW HOUSE

SALT LAKE CITY, UT

C.D.

02 19 2018

FLOOR PLAN

A100

GENERAL NOTES	
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APPLIANCE SCHEDULE	
TAG	APPLIANCE TYPE
1	REFRIGERATOR
2	STOVE
3	DOUBLE STACK OVEN
4	SINK
5	DISH WASHER
6	CLOTHES WASHER
7	CLOTHES DRYER

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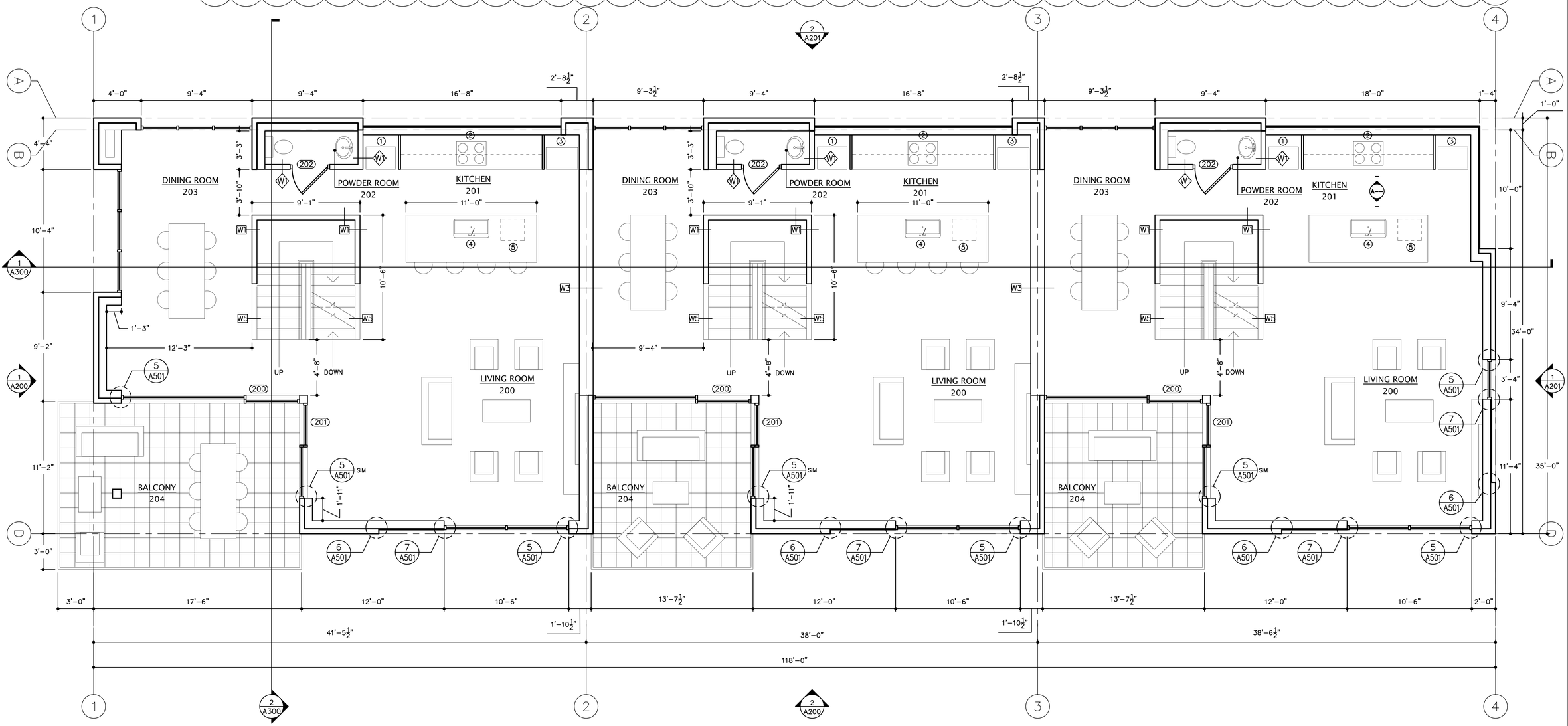

FLOOR PLAN L.2
SCALE: 1/4" = 1'-0"

NORTH

ADDENDUM #1
2/19/2018

100 SOUTH 613 EAST
ROW HOUSE
SALT LAKE CITY, UT

C.D.
02 19 2018

FLOOR PLAN

A101

GENERAL NOTES

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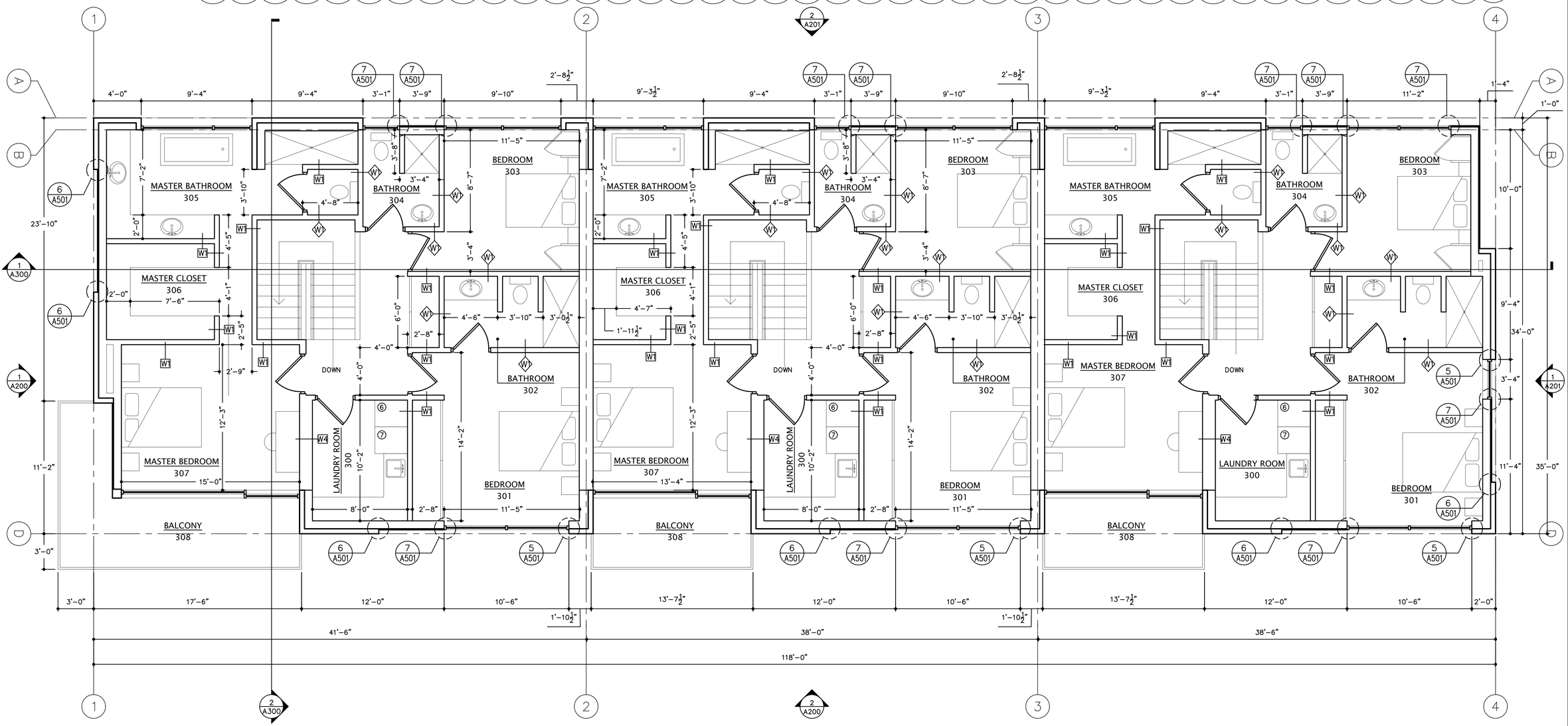

FLOOR PLAN L.3
SCALE: 1/4" = 1'-0"

ATLAS ARCHITECTS, INC.
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LICENSED ARCHITECT
02.19.2018
#5537515-0301
JESSE J. JOHNSTON
LICENSE
STATE OF UTAH

1 ADDENDUM #1
2/19/2018

100 SOUTH 613 EAST
ROW HOUSE
SALT LAKE CITY, UT

C.D.
02 19 2018
FLOOR PLAN

A102

GENERAL NOTES
CONTRACTOR TO VERIFY WITH ARCHITECT ANY DISCREPANCIES PRIOR TO BID.
BRICK INSTALLED OVER OPENINGS IS TO COMPLY WITH IRC R703.8.3.2.

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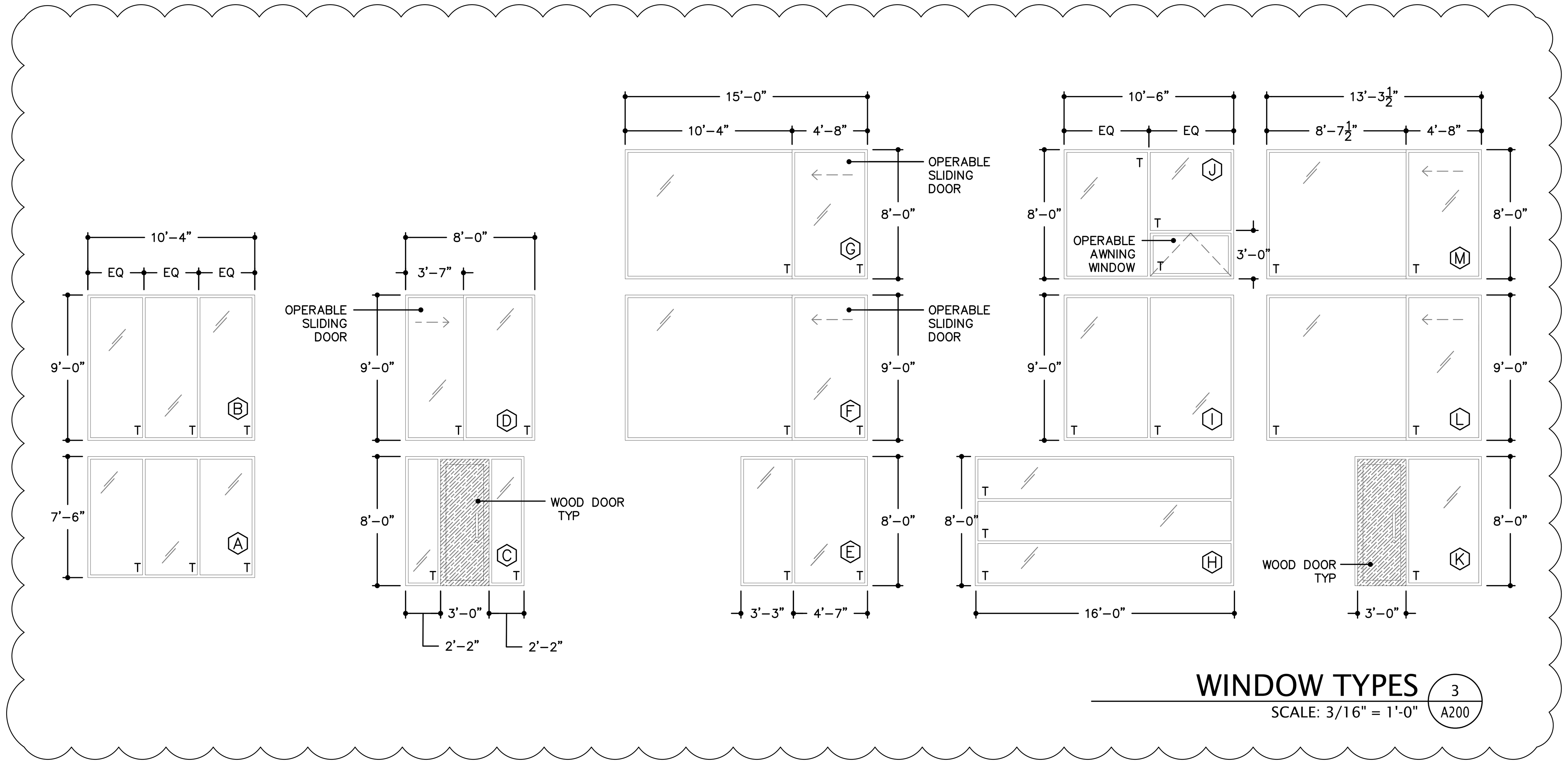
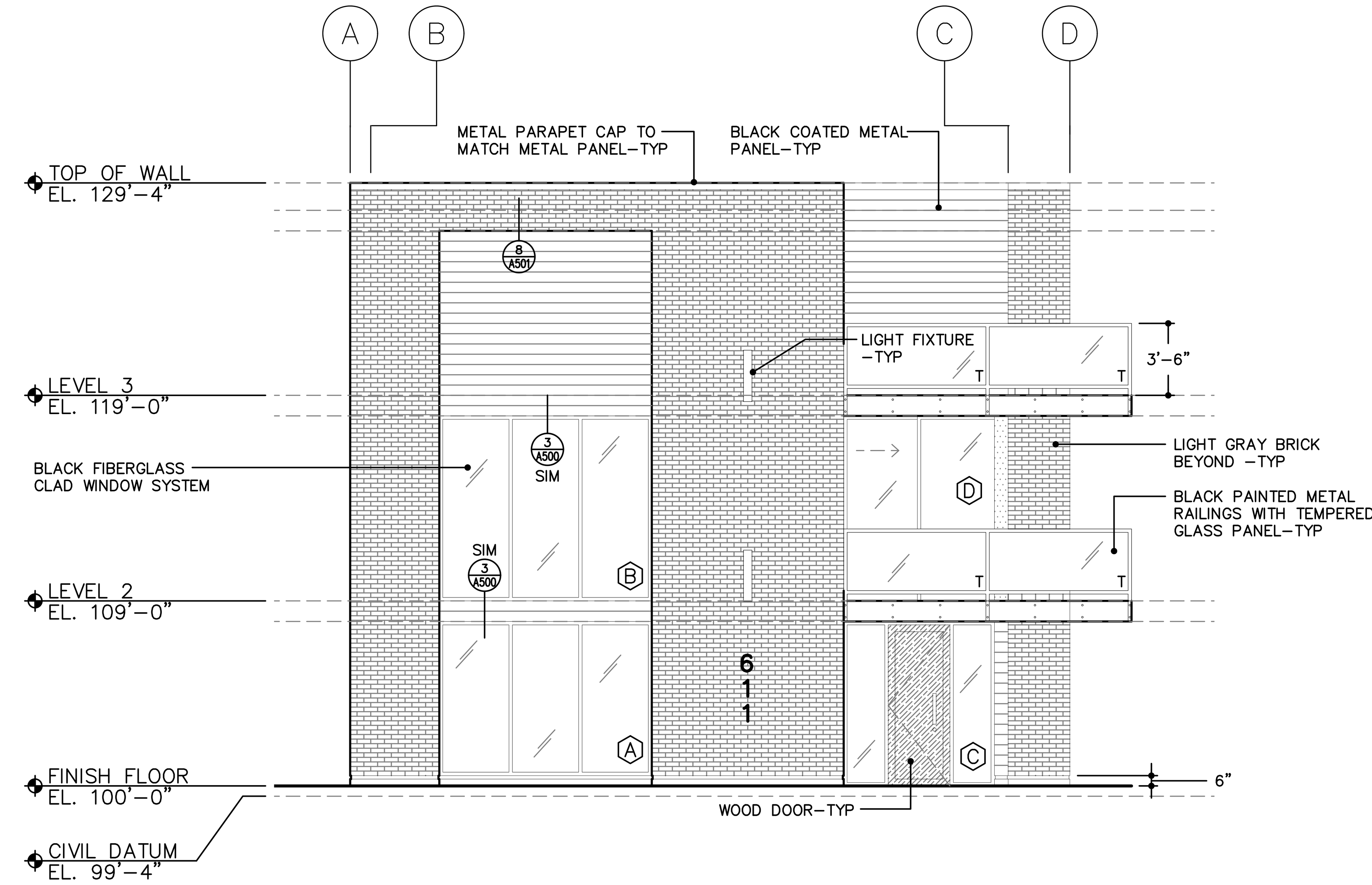
LICENSED ARCHITECT
02.19.2018
JESSE JOHNATHAN HOUSE
STATE OF UTAH

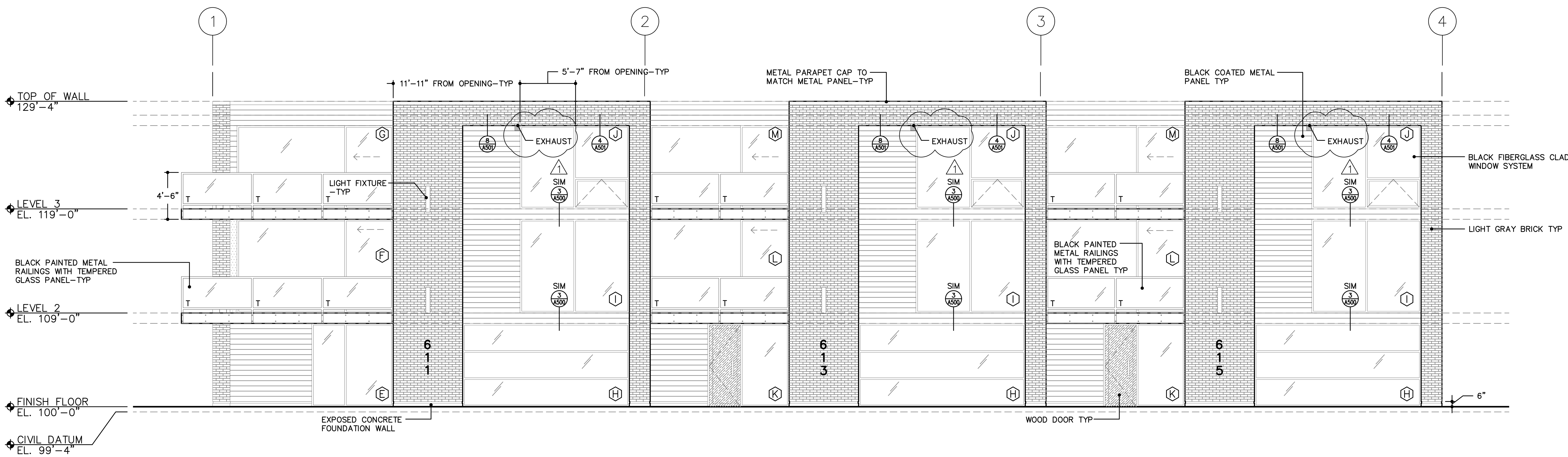
1 ADDENDUM #1 2/19/2018



WINDOW TYPES 3 A200
SCALE: 3/16" = 1'-0"



SOUTH ELEVATION 1 A200
SCALE: 3/16" = 1'-0"



EAST ELEVATION 2 A200
SCALE: 3/16" = 1'-0"

NOT FOR CONSTRUCTION - ESTIMATING DOCUMENTS ONLY

100 SOUTH 613 EAST ROW HOUSE
SALT LAKE CITY, UT

C.D.
02 19 2018
ELEVATIONS
A200

GENERAL NOTES

CONTRACTOR TO VERIFY WITH ARCHITECT ANY DISCREPANCIES PRIOR TO BID.

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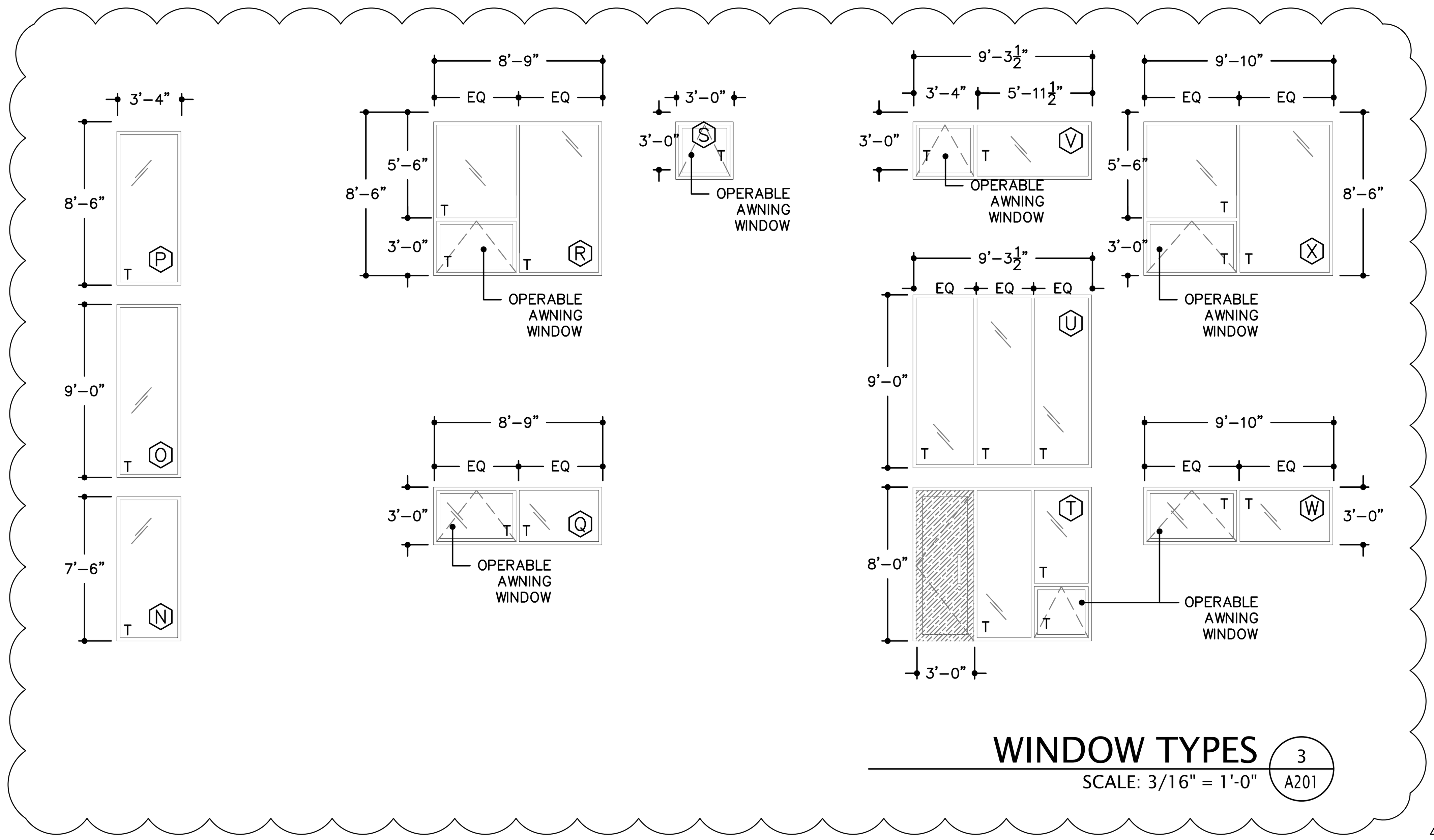
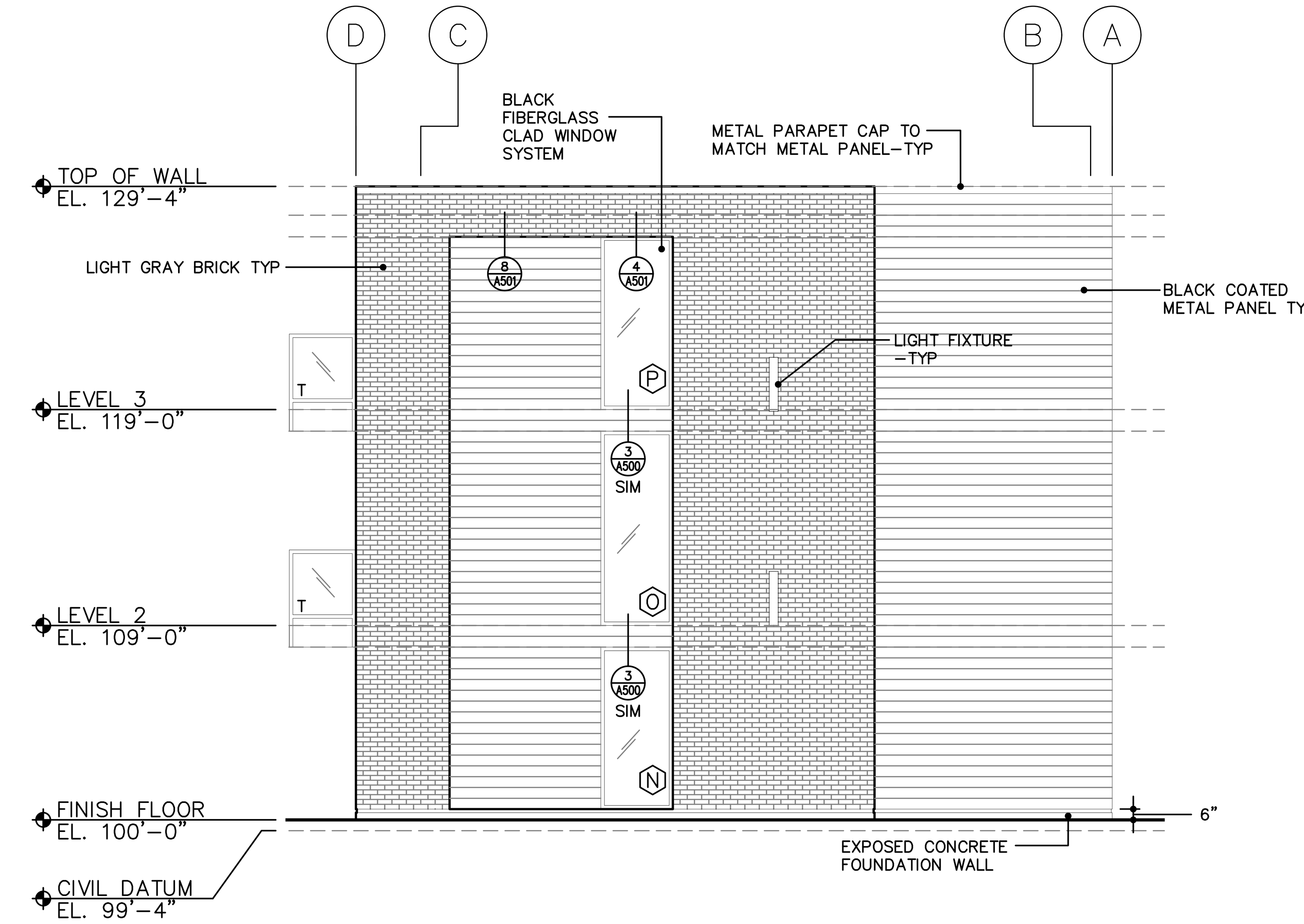
LICENSED ARCHITECT 02.19.2018 #5537515-0301 JESSE JOHNATHAN HOUSE STATE OF UTAH

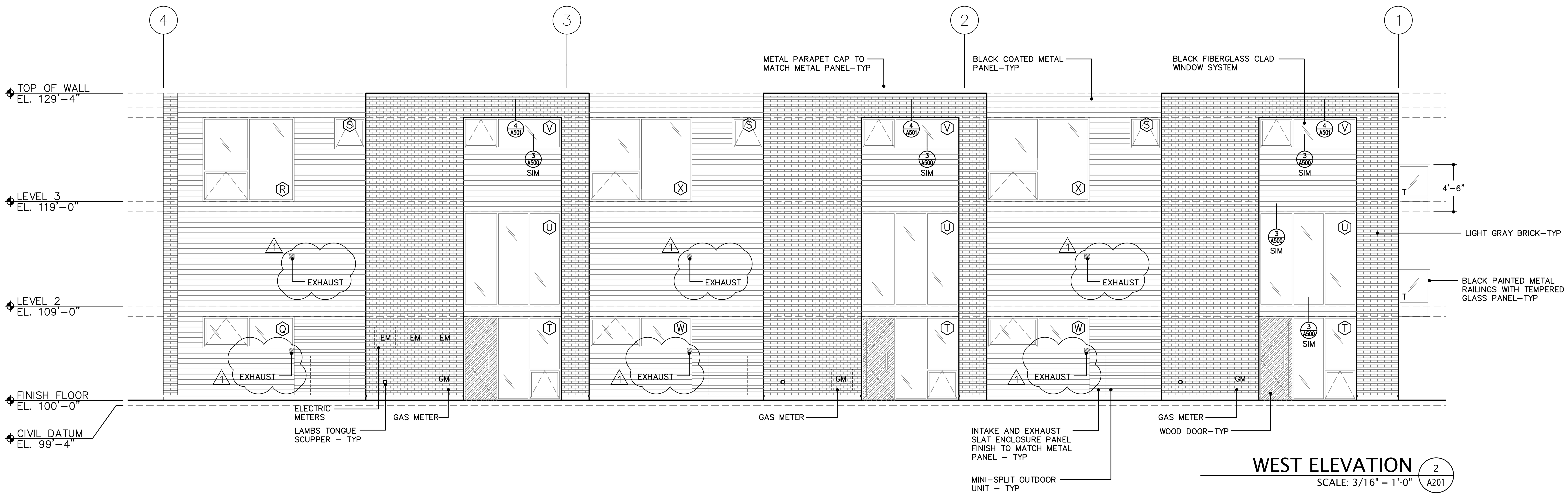
1 ADDENDUM #1 2/19/2018



WINDOW TYPES 3/A201
SCALE: 3/16" = 1'-0"



NORTH ELEVATION 1/A201
SCALE: 3/16" = 1'-0"



WEST ELEVATION 2/A201
SCALE: 3/16" = 1'-0"

NOT FOR CONSTRUCTION - ESTIMATING DOCUMENTS ONLY

100 SOUTH 613 EAST ROW HOUSE

SALT LAKE CITY, UT

C.D.

02 19 2018

ELEVATIONS

A201

ATTACHMENT E: STANDARDS FOR NEW CONSTRUCTION IN A HISTORIC DISTRICT

H Historic Preservation Overlay District – Standards for Certificate of Appropriateness for New Construction (21A.34.020.H)

In considering an application for a Certificate of Appropriateness for new construction in a historic district, the Historic Landmark Commission shall find that the project substantially complies with all of the general standards that pertain to the application and that the decision is in the best interest of the City.

Standard	Analysis	Finding
1. SCALE & FORM **1.a Height & Width**: The proposed height and width shall be visually compatible with surrounding structures and streetscape;	Height ***MF NC DG Design Objective – Height****: The maximum height of a new multifamily building should not exceed the general height and scale of its historic context, or be designed to reduce the perceived height where a taller building might be appropriate to the context.* *MF NC DG 12.48, 12.50, 12.51, 12.52* The proposed height of the row home is 29'4" measured to the top of the parapet cap. Height does vary on this particular block face between 26' and 40'. The permitted height in this particular zoning district is 45 feet; however, the architect did acknowledge the historic context on the block face in terms of height and limited the height of the row home in response. The Bamburger Mansion immediately to the east measures 35' tall and the apartment building immediately to the west measures 26' tall. While the proposed row home is relatively taller than the apartment building, the height is compatible with the buildings to the east. Additionally, some horizontal emphasis is created on the row home's front façade with wraparound balconies and horizontal metal panels that slightly reduce its perceived height. The proposed height of the building in conjunction with its design is appropriate for the site. **This analysis has not changed from original approval.** Width ***MF NC DG Design Objective – Width****: The design of a new multifamily building should articulate the patterns established by the buildings in the historic context to reduce the perceived width of a wider building and maintain a sense of human scale.* *MF NC DG 12.53* The total proposed width of the row home is 32'. However, the proposed width of the front-most building wall alone is 24'. The 8-foot recessed portion of the front façade does work to break up the row home's perceived width. The vertical emphasis of the column-like brick walls also break up the width. While building widths on the block face do vary, the proposed width of the row home is appropriate for the site as well as the historic context of the street. **This analysis has not changed from original approval.**	Height **Still Complies** Width **Still Complies**

1.b Proportion of Principal Facades: The relationship of the width to the height of the principal elevations shall be in scale with surrounding structures and streetscape;	Façade Proportion ***MF NC DG Design Objective – Character of the Street Block:*** *The form, scale and design of a new multifamily building in a historic district should equate with and complement the established patterns of human scale characteristics of the immediate setting and/or broader context.* *MF NC DG 12.42, 12.43, 12.45* As illustrated on sheet A001 of the applicant's plan set, the average width to height ratio (W:H) of the proposed front building façade is similar to the average on the block face and almost the same as the Bamberger Mansion directly to the east – 24:33.5 and 26:35 or .72 and .74. The front entryway itself is recessed and also of similar proportion to the other entryways on the block face. Both larger, more intricate single-family homes and multi-family buildings from different eras are found on this prominent block. The proposed design of the row home's front façade seems to pull from both the heavily modulated façades of the Victorians and Italianates to the east and the more symmetrical façade of the apartment building to the west, transitioning from one style of architecture to another in terms of design and scale. **This analysis has not changed from original approval.**	Façade Proportion **Still Complies**
1.c Roof Shape: The roof shape of a structure shall be visually compatible with the surrounding structures and streetscape;	*MF NC DG 12.54, 12.55* Roof Shape All of the structures on this particular block face have pitched roofs; however, there are buildings with flat roofs across the street from the subject property on 100 South. Flat roofs are also commonly found on multi-family buildings in the Central City Local Historic District. While a flat roof tends to add more perceived mass to a structure, the recessed front building wall and variation in quality building materials help to break up this top mass and decrease the row home's overall scale. **This analysis has not changed from original approval.**	Roof Shape **Still Complies**

1.d Scale of a Structure: The size and mass of the structures shall be visually compatible with the size and mass of surrounding structures and streetscape	Building Façade Composition, Proportion & Scale ***MF NC DG Design Objective – Height*** *The maximum height of a new multifamily building should not exceed the general height and scale of its historic context, or be designed to reduce the perceived height where a taller building might be appropriate to the context.* ***MF NC DG Design Objective – Width:*** *The design of a new multifamily building should articulate the patterns established by the buildings in the historic context to reduce the perceived width of a wider building and maintain a sense of human scale.* *MF NC DG 12.48, 12.50, 12.51, 12.52, 12.53, 12.54, 12.55* **Analysis of Original 2017 Proposal –** The proposed row home is a long building (118') compared to the other single-family homes on the block face, but it's also "loaded" towards the back of the lot. Each of the units averages around 3,900 gross square feet. Still, the size and mass of the building's front façade reads similar to the other buildings on the block and is compatible within the context of the existing streetscape. Again, the actual width to height ratio of its front façade is similar to the average on the block face. Though the design tends to have a vertical emphasis, the perceived scale is decreased with some horizontal detailing including horizontal balconies, panels and windows on the interior facades of the buildings. The side facades are also very well articulated with modulated building walls, a large amount of glass and variety of quality building materials. **Analysis of Updated Proposal –** While the building is similar in height compared to the rest of the structures on the block face, it is the only structure with a flat roof. Because of this, its overall mass is heavier than these other structures, especially as it reads from the front façade. The articulated building plane, recessed windows and projecting balconies, work to break up this larger mass, but more could be done with the window design. In particular, the long narrow front windows elongate the front façade. A balance between a vertical and horizontal emphasis could be struck by aligning the bottom of the front window frames with the base of the front balconies. The depth of the building is much longer than others on the block. This depth is broken up nicely on the building's east façade with articulation, modulation of each unit and differentiated building materials. However, like the front, the long narrow windows seem to elongate the building planes, where a better balance could be struck with a horizontal emphasis and general permeability of the building. The west façade; however, is not as well articulated and larger window openings or a larger volume of glass in general could break up this longer mass.	Scale of a Structure **No longer complies**

2. COMPOSITION OF PRINCIPAL FACADES: **2.a PROPORTION OF OPENINGS:** The relationship of the width to the height of windows and doors of the structure shall be visually compatible with surrounding structures and streetscape;	Building Character & Scale ***MF NC DG Design Objective – Solid to Void Ratio, Window Scale & Proportion*** *The design of a new multifamily building in a historic context should reflect the scale established by the solid to void ratio traditionally associated with the setting and with a sense of human scale.* ***MF NC DG Design Objective – Rhythm & Spacing of Windows & Doors – Fenestration*** *The window pattern, the window proportion and the proportion of the wall spaces between, should be a central consideration in the architectural composition of the facades, to achieve coherence and an affinity with the established historic context.* *MF NC DG 12.60, 12.61, 12.62, 12.63* **Analysis of Original 2017 Proposal –** Though very much a contemporary design, the proportion of openings and rhythm of solids to voids on the proposed row home are visually compatible with the surrounding structures and streetscape. The vertically-emphasized, slightly asymmetrical window pattern on the row home somewhat mimics that of the Victorians and Italianates to the east. The front façade also features a tripartite window similar to other homes on the block face. The amount of proposed glass and number of window openings in a variety of sizes is also similar to the other homes on the block face. While the apartment building to the west features a more symmetrical fenestration pattern, the varied windows sizes on the proposed structure do retain a sense of balance and uniformity.	Proportion of Openings **No longer complies**
2.b RHYTHM OF SOLIDS TO VOIDS IN FACADES: The relationship of solids to voids in the façade of the structure shall be visually compatible with surrounding structures and streetscape;	**Analysis of Updated Proposal –** **a. Proportion of Window Openings** The windows around the entirety of the building are vertically oriented, which the design guidelines do encourage as vertical, double-hung windows are commonly seen on historic homes. However, in this case, each window is much narrower than a traditional double-hung window. Such narrow, side-by-side windows are not seen on the immediately surrounding structures. Moreover, most all of the structures on the block feature a more organic, yet balanced fenestration pattern with windows of various styles and sizes as opposed to the more uniform rows of windows on the row house. The windows and fenestration pattern could be further emphasized through the detailing of window casing trim and mullions. Many of the structures on the block also feature a tripartite window pattern on the front façade. **b. Rhythm of Solids to Voids in Facades** The amount of window to wall on the building appears unbalanced. This is especially the case on the tall front façade and the long west façade. Though the windows are side-by-side, the size of each individual opening also appears disproportionate and dwarfed by the larger walls. Walls of this stature may benefit from larger window openings. The Bamberger Mansion to the east and apartment building to the west appear to have achieved a more balanced solid to void ratio.	Rhythm of Solids to Voids **No longer complies**

2.c RHYTHM OF ENTRANCE PORCH AND OTHER PROJECTIONS: The relationship of entrances and other projections to sidewalks shall be visually compatible with surrounding structures and streetscape;	Building Character & Scale ***MF NC DG Design Objective – Façade Articulation, Proportion & Visual Emphasis*** *The design of a new multifamily building should relate sensitively to the established historic context through a thorough evaluation of the scale, modulation and emphasis, and attention to these characteristics in the composition of the facades.* ***MF NC DG Design Objective – Balconies, Porches & External Escape Stairs*** *The design of a new multifamily building in a historic context should recognize the importance of balcony and primary entrance features in achieving a compatible scale and character.* *MF NC DGs 12.57, 12.58, 12.59, 12.64, 12.65* *Design balconies as an integral part of the architectural composition and as semi-public outdoor private space which can engage with the context.[12.64]* **Analysis of Original 2017 Proposal –** Most all of the other buildings on the block face feature quite prominent entryways. Many of the single-family homes also feature large porches or porticos. The proposed front entry on the row home is recessed from the front building plane and covered by a balcony to create some additional emphasis. The front door is also taller than a standard door and will be a solid cherry wood – contrasting with the light-colored brick on the rest of the building. The building is articulated with recessed walls and projecting balconies on the front and east interior façades. All of the balconies project approximately 3 feet from the building's façade. Each units' entrance on the east façade is also recessed by 3 feet. The rhythm of the projecting balconies and recessed walls help to create some dimension and visual interest around the building. **Analysis of Updated Proposal –** The two front balconies and multiple balconies along the east façade enhance the building's overall complexity and interest. The front balcony also acts as somewhat if a portico, highlighting the front entryway as is done on every other structure on the block. Staff finds that the proposed 6'8" mahogany wood door with sidelights will address the street in a meaningful way as previously requested by the HLC. The door will be centered on the recessed façade and the wood will contrast with the surrounding brick. The landscape and hardscape will also highlight the front entry. Not all of the front doors on the block face are floor to ceiling height.	Rhythm of Porch & Projections **Still Complies**

2.d RELATIONSHIP OF MATERIALS: The relationship of the color and texture of materials (other than paint color) of the façade shall be compatible with the predominant materials used in surrounding structures and streetscape.	Building Materials, Windows, Elements & Detailing ***MF NC DG Design Objective – Materials*** *The design of a new multifamily building should recognize and reflect the palette of building materials which characterize the historic district, and should help to enrich the visual character of the setting, in creating a sense of human scale and historical sequence.* *MF NC DG 12.67, 12.68, 12.69, 12.70* ***MF NC DG Design Objective – Windows*** *The design of a new multifamily building should include window design subdivision, profiles, materials, finishes and details which ensure that the windows play their characteristic positive role in defining proportion and character of the building and its contribution to the historic context.* *MF NC DG 1271, 12.72, 12.73, 12.74* ***MF NC DG Design Objective – Architectural Elements & Details*** *The design of a new multifamily building should reflect the rich architectural character and visual qualities of buildings of this type within the district.* *MF NC DG 12.75, 12.76, 12.77* **Analysis of Original Proposal –** Materials & Detailing The majority of the building's façade will be a light-colored brick veneer. Brick is a common building material on the block face and in the Central City Local Historic District. Sawn cherry wood doors with a smooth satin finish will be installed at each units' entryway and back patio area. The soffit underneath the projecting balconies will also be sawn cherry wood with recessed can lighting. Metal-framed glass balconies are featured on both the front and east interior facades. Dark metal panels are being utilized around the entirety of the building as a more contemporary building material to create some visual interest. The east façade will also feature contemporary glass garage doors. Windows All of the windows as well as the sliding patio doors on the building will be black fiberglass. Window detail from Pella is included in the application materials. Some of the windows will be operable awnings and some will be fixed as labeled on the elevations. The large window on front façade will be recessed approximately 2 feet. The window systems on the north, east and west facades will also be slightly recessed from the brick exterior as illustrated on the floor plans. **Analysis of Updated Proposal –** Materials & Detailing The entry and patio door materials are solid wood and fiberglass, which are both considered to be durable building materials that are commonly used on historic new constructions projects. This is the same case for the proposed steel garage doors. Windows All of the windows will be vinyl. Vinyl windows are something that the historic design guidelines specifically say should be avoided in local historic districts as they are not as durable as some other window materials like wood or fiberglass.	Relationship of Materials **Still Complies** Windows **No longer complies**

3.RELATIONSHIP TO STREET **3.a WALLS OF CONTINUITY:** Facades and site structures, such as walls, fences and landscape masses, shall, when it is characteristic of the area, form continuity along a street to ensure visual compatibility with the structures, public ways and places to which such elements are visually related;	Settlement Patterns & Neighborhood Character ***MF NC DG Design Objective – The Public Realm*** *A new multifamily building should respect the characteristic placement, setbacks, massing and landscape character of the public realm in the immediate context and the surrounding district.* *MF NC DG 12.6, 12.7, 12.8, 12.9* ***MF NC DG Design Objective – Building Placement, Orientation & Use*** *A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements.* *MF NC DG 12.10, 12.11, 12.12, 12.13, 12.14, 12.15* ***MF NC DG Design Objective – Site Access, Parking & Services*** *The site planning and situation of a new multi-family building should prioritize access to the site and building for pedestrians and cyclists, motorized vehicular access and parking should be discreetly situated and designed, and building services and utilities should not detract from the character and appearance of the buildings, the site and the context.* *MF NC DG 12.17, 12.24, 12.25* The proposed row home will be situated on the subject property in a similar manner to the other structures on the block face. The building will be setback 25 feet from the property line measured to the projecting balcony and 28 feet measured to the front building wall – a similar distance as the buildings to the east. The apartment building to the west sits on a corner property and is setback in line with the buildings to the north off of 600 East. A front walkway and front yard landscaping are also being proposed to increase landscape patterns along the block face. **This analysis has not changed from original approval.**	Relationship to the Street – Walls of Continuity **Still Complies**

3.b RHYTHM OF SPACING AND STRUCTURES ON STREETS: The relationship of a structure or object to the open space between it and adjoining structures or objects shall be visually compatible with the structures, objects, public ways and places to which it is visually related;	***MF NC DG Design Objective – Building Placement, Orientation & Use*** *A new Multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements.* *MF NC DG 12..10, 12.11, 12.12, 12.13* While oriented closer to the west side of the property than the east, the proposed row home is almost equidistant from the apartment building to the west and Bamberger Mansion to the east – 36 and 32 feet. The placement of the proposed structure will be compatible with the existing surrounding development. **This analysis has not changed from original approval.**	Rhythm of Spacing & Structures on Streets **Still Complies**
3.c DIRECTIONAL EXPRESSION OF PRINCIPAL ELEVATION: A structure shall be visually compatible with the structures, public ways and places to which it is visually related in its orientation toward the street; and	***MF NC DG Design Objective – Building Placement, Orientation & Use*** *A new Multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements.* *MF NC DG 12..10, 12.11, 12.12, 12.13* The principal entryways for each of the units will be oriented towards the interior of the lot; however, an additional entrance will be located on the southernmost unit or front façade of the building in addition to front balconies. Most of the structures a part of the development at 647 East 100 South are also oriented towards the interior of the lot. Still, this orientation and creating lots without street frontage is not very common in the area and something that the Planning Commission must approve through the Planned Development process. In this case, a prominent front entryway is being provided in addition to the side entryways and side loaded units are seen on row home-style developments. **This analysis has not changed from original approval.**	Directional Expression **Still Complies**

3.d STREETSCAPE; PEDESTRIAN IMPROVEMENTS: Streetscape and pedestrian improvements and any change in its appearance shall be compatible to the historic character of the landmark site or H historic preservation overlay district.	Settlement Patterns & Neighborhood Character ***MF NC DG Design Objective – Block & Street Patterns*** *The urban residential patterns created by the street and alley network, lot and building scale and orientation, are a unique characteristic of every historic setting in the city, and should provide the primary design framework for planning any new multifamily building.* *MF NC DG 12.10, 12.11, 12.12* ***MF NC DG Design Objective – The Public Realm*** *A new multifamily building should respect the characteristic placement, setbacks, massing and landscape character of the public realm in the immediate context and the surrounding district.* *MF NC DG 12.6, 12.7, 12.8, 12.9* ***MF NC DG Design Objective – Building Placement, Orientation & Use*** *A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements.* *MF NC DG 12.11, 12.12, 12.22, 12.23, 12.24, 12.25* The large park strip and historic grade on the block face will be maintained on the subject site. The east interior side yard does lack some vegetation compared to the other lots on the block face, but the applicant is working with the property owners to the east to install some more shrubs on their lot. Again, additional landscape and an enhanced front walkway will also be installed in front of the building. **This analysis has not changed from original approval.**	Streetscape & Pedestrian Improvement **Still Complies**
3. SUBDIVISION OF LOTS: The planning director shall review subdivision plats proposed for property within an H historic preservation overlay district or of a landmark site and any required changes to ensure the proposed subdivision will be compatible with the historic character of the district and/or site(s)	Settlement Patterns & Neighborhood Character ***MF NC DG Design Objective - Block & Street Patterns*** *The urban residential patterns created by the street and alley network, lot and building scale and orientation, are a unique characteristic of every historic setting in the city, and should provide the primary design framework for planning any new multifamily building.* *MF NC DG 12.4, 12.5* The applicant has chosen to create three small lots around the walls of each of the units (as opposed to condominiumizing the units) in order to facilitate financing for the end user. The Planning Commission will need to approve the applicant's proposed subdivision based on site plan approval from the Historic Landmark Commission. A Final Plat application will also be required to be reviewed administratively. **This analysis has not changed from original approval.**	Subdivision of Lots **Still Complies**

ATTACHMENT E: DESIGN STANDARDS AND GUIDELINES FOR HISTORIC NEW CONSTRUCTION

Standards for Certificate of Appropriateness for New Construction (21A.34.020.H)
In considering an application for a Certificate of Appropriateness for new construction in a historic district, the Historic Landmark Commission shall find that the project substantially complies with all of the general standards that pertain to the application and that the decision is in the best interest of the City.

Design Guidelines for Historic Apartment & Multifamily Buildings in Salt Lake City, Chapter 12 New Construction, are the relevant historic design guidelines for this design review. The Design Objectives and related design guidelines are and are referenced in the following review where they relate to the corresponding Historic Design Standards for New Construction (21A.34.020.H), and can be accessed via the link below. Historic Apartment & Multifamily Buildings in Salt Lake City, Chapter 12 New Construction

Design Standards for New Construction	Design Guidelines for New Construction
1. SCALE & FORM **1.a Height & Width**: The proposed height and width shall be visually compatible with surrounding structures and streetscape;	**Building Façade Composition, Proportion & Scale** **Height - Design Objective** The maximum height of a new multifamily building should not exceed the general height and scale of its historic context, or be designed to reduce the perceived height where a taller building might be appropriate to the context. **12.48** The building height should be compatible with the historic setting and context. • The immediate and wider historic contexts are both of importance. • The impact upon adjacent historic buildings will be paramount in terms of scale and form. **12.50** Where there is a significant difference in scale with the immediate context, the building height should vary across the primary façade, and/or the maximum height should be limited to part of the plan footprint of the building. • Step back the upper floor/s of a taller building to achieve a height similar to that historically characteristic of the district. • Restrict maximum building height to particular sections of the depth and length of the building. **12.51 The upper floor/s should step back where a taller building will approach established neighborhoods, streets or adjacent buildings of typically lower height.** **12.52** The primary and secondary facades should be articulated and modulated to reduce an impression of greater height and scale, and to enhance a sense of human scale. • Design a distinctive and a taller first floor for the primary and secondary facades. • Design a distinct top floor to help terminate the façade, and to complement the architectural hierarchy and visual interest. • Design a hierarchy of window height and/or width, when defining the fenestration pattern. • Consider designing for a distinctive projecting balcony arrangement and hierarchy. • Use materials and color creatively to reduce apparent height and scale, and maximize visual interest. **Width - Design Objective** The design of a new multifamily building should articulate the patterns established by the buildings in the historic context to reduce the perceived width of a wider building and maintain a sense of human scale. **12.53** A new multifamily building should appear similar to the width established by the combination of single and multifamily historic buildings in the context. • Reflect the modulation width of larger historic apartment buildings. • If a building would be wider overall than structures seen historically, the facade should be subdivided into significantly subordinate planes which are similar in width to the building facades of the context. • Step back sections of the wall plane to create the impression of similar façade widths to those of the historic setting.

1.b Proportion of Principal Facades: The relationship of the width to the height of the principal elevations shall be in scale with surrounding structures and streetscape;	**Building Form & Scale** **The Character of the Street Block – Design Objective** The form, scale and design of a new multifamily building in a historic district should equate with and complement the established patterns of human scale characteristics of the immediate setting and/or broader context. **12.42** A new multifamily building should appear similar in scale to the scale established by the buildings comprising the current street block facade. • Subdivide a larger mass into smaller "modules" which are similar in size to buildings seen traditionally. • The scale of principal elements, such as entrances, porches, balconies and window bays, are critical to creating and maintaining a compatible building scale. **12.43** A new multifamily building should be designed to create and reinforce a sense of human scale. In doing so consider the following: • Design building massing and modulation to reflect traditional forms, e.g. projecting wings and balcony bays. • Design a solid-to-void (wall to window/door) ratio that is similar to that seen traditionally. • Design window openings that are similar in scale to those seen traditionally. • Articulate and design balconies that reflect traditional form and scale. • Design an entrance, porch or stoop that reflects the scale characteristic of similar traditional building types. • Use building materials of traditional dimensions, e.g. brick, stone, terracotta. • Choose materials that express a variation in color and/or texture, either individually or communally. **Building Façade Composition Proportion & Scale** **12.45** The principal elements of the front facade should reflect the scale of the buildings comprising the block face and historic context. • The primary plane/s of the front facade should not appear to be more than a story higher than those of typical historic structures in the block and context. • Where the proposed building would be taller than those in the historic context, the upper floor/s should step back from the plane of the façade below. • A single wall plane or bay of the primary or secondary facades should reflect the typical maximum facade width in the district.
1.c Roof Shape: The roof shape of a structure shall be visually compatible with the surrounding structures and streetscape;	**Building Form & Scale** **Massing** **12.54** The overall massing of a new multi-family building should respect and reflect the established scale, form and footprint of buildings comprising the street block and historic context. • Modulate the building where height and scale are greater than the context. • Arrange the massing to step down adjacent to a smaller scale building. • Respect, and/or equate with the more modest scale of center block buildings and residences where they provide the immediate context. **12.55** The proportions and roof forms of a new multifamily building should be designed to respect and reflect the range of building forms and massing which characterize the district. • Focus on maintaining a sense of human scale. • The variety often inherent in the context can provide a range of design options for compatible new roof forms. • Vary the massing across the street façade/s and along the length of the building on the side facades. • Respect adjacent lower buildings by stepping down additional height in the design of a new building.

1.d Scale of a Structure: The size and mass of the structures shall be visually compatible with the size and mass of surrounding structures and streetscape.	**Building Façade Composition Proportion & Scale** **Height - Design Objective** The maximum height of a new multifamily building should not exceed the general height and scale of its historic context, or be designed to reduce the perceived height where a taller building might be appropriate to the context. **12.48** The building height should be compatible with the historic setting and context. • The immediate and wider historic contexts are both of importance. • The impact upon adjacent historic buildings will be paramount in terms of scale and form. **12.50** Where there is a significant difference in scale with the immediate context, the building height should vary across the primary façade, and/or the maximum height should be limited to part of the plan footprint of the building. • Step back the upper floor/s of a taller building to achieve a height similar to that historically characteristic of the district. • Restrict maximum building height to particular sections of the depth and length of the building. **12.51 The upper floor/s should step back where a taller building will approach established neighborhoods, streets or adjacent buildings of typically lower height.** **12.52** The primary and secondary facades should be articulated and modulated to reduce an impression of greater height and scale, and to enhance a sense of human scale. • Design a distinctive and a taller first floor for the primary and secondary facades. • Design a distinct top floor to help terminate the façade, and to complement the architectural hierarchy and visual interest. • Design a hierarchy of window height and/or width, when defining the fenestration pattern. • Consider designing for a distinctive projecting balcony arrangement and hierarchy. • Use materials and color creatively to reduce apparent height and scale, and maximize visual interest. **Width - Design Objective** The design of a new multifamily building should articulate the patterns established by the buildings in the historic context to reduce the perceived width of a wider building and maintain a sense of human scale. **12.53** A new multifamily building should appear similar to the width established by the combination of single and multifamily historic buildings in the context. • Reflect the modulation width of larger historic apartment buildings. • If a building would be wider overall than structures seen historically, the facade should be subdivided into significantly subordinate planes which are similar in width to the building facades of the context. • Step back sections of the wall plane to create the impression of similar façade widths to those of the historic setting. **Massing** **12.54** The overall massing of a new multi-family building should respect and reflect the established scale, form and footprint of buildings comprising the street block and historic context. • Modulate the building where height and scale are greater than the context. • Arrange the massing to step down adjacent to a smaller scale building. • Respect, and/or equate with the more modest scale of center block buildings and residences where they provide the immediate context. **12.55** The proportions and roof forms of a new multifamily building should be designed to respect and reflect the range of building forms and massing which characterize the district. • Focus on maintaining a sense of human scale. • The variety often inherent in the context can provide a range of design options for compatible new roof forms. • Vary the massing across the street façade/s and along the length of the building on the side facades. • Respect adjacent lower buildings by stepping down additional height in the design of a new building.

2. COMPOSITION OF PRINCIPAL FACADES **2.a Proportion of Openings**: The relationship of the width to the height of windows and doors of the structure shall be visually compatible with surrounding structures and streetscape;	**Building Character & Scale** **Solid to Void Ratio, Window Scale & Proportion – Design Objective** The design of a new multifamily building in a historic context should reflect the scale established by the solid to void ratio traditionally associated with the setting and with a sense of human scale. **12.61** Window scale and proportion should be designed to reflect those characteristic of this traditional building type and setting. **Rhythm & Spacing of Windows & Doors - Fenestration – Design Objective** The window pattern, the window proportion and the proportion of the wall spaces between, should be a central consideration in the architectural composition of the facades, to achieve a coherence and an affinity with the established historic context. **12.62** Public and more important interior spaces should be planned and designed to face the street. • Their fenestration pattern consequently becomes a significant design element of the primary facade/s. • Avoid the need to fenestrate small private functional spaces on primary facades, e.g. bathrooms, kitchens, bedrooms. **12.63** The fenestration pattern, including the proportions of window and door openings, should reflect the range associated with the buildings creating the established character of the historic context and area. • Design for a similar scale of window and window spacing. • Reflect characteristic window proportions, spacing and patterns. • Design for a hierarchy within the fenestration pattern to relieve the apparent scale of a larger facade, and especially if this is a characteristic of the context. • Arrange and/or group windows to complement the symmetry or proportions of the architectural composition. • Emphasize the fenestration pattern by distinct windows reveals. • Consider providing emphasis through the detailing of window casing, trim, materials, and subdivision, using mullions and transoms, as well as the profiles provided by operable/ opening windows. See also guideline 12.71-74 on window detailing.

2.b Rhythm of Solids to Voids in Facades: The relationship of solids to voids in the facade of the structure shall be visually compatible with surrounding structures and streetscape;	**Building Character & Scale** **Solid to Void Ratio, Window Scale & Proportion – Design Objective** The design of a new multifamily building in a historic context should reflect the scale established by the solid to void ratio traditionally associated with the setting and with a sense of human scale. **12.60** The ratio of solid to void (wall to window) should reflect that found across the established character created by the historic structures in the district. Consider the following: • Achieve a balance, avoiding areas of too much wall or too much window. • Large surfaces of glass can be inappropriate in a context of smaller residential buildings. • Design a larger window area with framing profiles and subdivision which reflect the scale of the windows in the established context. • Window mullions can reduce the apparent scale of a larger window. • Window frame and mullion scale and profiles should be designed to equate with the composition. **12.61** Window scale and proportion should be designed to reflect those characteristic of this traditional building type and setting. **Rhythm & Spacing of Windows & Doors - Fenestration – Design Objective** The window pattern, the window proportion and the proportion of the wall spaces between, should be a central consideration in the architectural composition of the facades, to achieve a coherence and an affinity with the established historic context. **12.63** The fenestration pattern, including the proportions of window and door openings, should reflect the range associated with the buildings creating the established character of the historic context and area. • Design for a similar scale of window and window spacing. • Reflect characteristic window proportions, spacing and patterns. • Design for a hierarchy within the fenestration pattern to relieve the apparent scale of a larger facade, and especially if this is a characteristic of the context. • Arrange and/or group windows to complement the symmetry or proportions of the architectural composition. • Emphasize the fenestration pattern by distinct windows reveals. Consider providing emphasis through the detailing of window casing, trim, materials, and subdivision, using mullions and transoms, as well as the profiles provided by operable/ opening windows. See also guideline 12.71-74 on window detailing.
2.c Rhythm of Entrance Porch and Other Projections: The relationship of entrances and other projections to sidewalks shall be visually compatible with surrounding structures and streetscape;	**Building Character & Scale** **Façade Articulation, Proportion & Visual Emphasis** **Visual Emphasis – Design Objective** The design of a new multifamily building should relate sensitively to the established historic context through a thorough evaluation of the scale, modulation and emphasis, and attention to these characteristics in the composition of the facades. **12.57** Overall facade proportions should be designed to reflect those of historic buildings in the context and neighborhood. • The "overall proportion" is the ratio of the width to the height of the building, especially the front facade. • The modulation and articulation of principal elements of a facade, e.g. projecting wings, balcony sequence and porches, can provide an alternative and a balancing visual emphasis. • With townhouse development, the individual houses should be articulated to identify the individual unit sequence and rhythm. • See the discussion of individual historic districts (PART III) and the review of typical historic building styles (PART I) for more information on district character and facade proportions. **12.58** To reduce the perceived width and scale of a larger primary or secondary façade, a vertical proportion and emphasis should be employed. Consider the following: • Vary the planes of the façade for all or part of the height of the building. • Subdivide the primary façade into projecting wings with recessed central entrance section in character with the architectural composition of many early apartment buildings. • Modulate the height down toward the street, and/or the interior of the block, if this is the pattern established by the immediate context and the neighborhood.

	• Modulate the façade through the articulation of balcony form, pattern and design, either as recessed and/or projecting elements. • Vary the planes of the primary and secondary facades to articulate further modeling of the composition. • Design for a distinctive form and stature of primary entrance. • Compose the fenestration in the form of vertically proportioned windows. • Subdivide horizontally proportioned windows using strong mullion elements to enhance a sense of vertical proportion and emphasis. **12.59** A horizontal proportion and emphasis should be designed to reduce the perceived height and scale of a larger primary or secondary façade. Consider the following: • The interplay of horizontal and vertical emphasis can create an effective visual balance, helping to reduce the sense of building scale. • Step back the top or upper floors where a building might be higher than the context along primary and/or secondary facades as appropriate. • Design for a distinctive stature and expression of the first floor of the primary, and if important in public views, the secondary facades. • Design a distinct foundation course. • Employ architectural detailing and/or a change in materials and plane to emphasize individual levels in the composition of the facade. • Design the fenestration to create and/or reflect the hierarchy of the façade composition. • Change the materials and/or color to distinguish the design of specific levels. **Balconies, Porches & External Escape Stairs – Design Objective** The design of a new multifamily building in a historic context should recognize the importance of balcony and primary entrance features in achieving a compatible scale and character. **12.64** Balconies, encouraged as individual semi-public outdoor spaces, should be designed as an integral part of the architectural composition and language of the building. • Use projecting and/or recessed balcony forms to complement and embellish the design composition of the facades, and to establish visual emphasis and architectural accent. • Use a balcony or a balcony arrangement to echo and accentuate the fenestration pattern of the building. • Design balcony forms to be transparent or semi-transparent, using railings and/or glass to avoid solid balcony enclosures. • Select and design balcony materials and details as a distinct enrichment of the building facade/s. **12.65** An entrance porch, stoop or portico should be designed as a principal design focus of the composition of the facade. • Design for greater stature to enhance visual focus, presence and emphasis. • Design for a distinct identity, using different wall planes, materials, details, texture and color. • Consider designing the name of the apartment building into the facade or the porch/stoop.

2.d Relationship of Materials: The relationship of the color and texture of materials (other than paint color) of the facade shall be visually compatible with the predominant materials used in surrounding structures and streetscape.	**Building Materials, Windows, Elements & Detailing** **Materials – Design Objective** The design of a new multifamily building should recognize and reflect the palette of building materials which characterize the historic district, and should help to enrich the visual character of the setting, in creating a sense of human scale and historical sequence. **12.67** Building materials that contribute to the traditional sense of human scale and the visual interest of the historic setting and neighborhood should be used. • This helps to complement and reinforce the palette of materials of the neighborhood and the sense of visual continuity in the district. • The choice of materials, their texture and color, their pattern or bond, joint profile and color, will be important characteristics of the design. • Creative design, based on analysis of the context, will be invaluable in these respects. **12.68** Building materials that will help to reinforce the sense of visual affinity and continuity between old and new in the historic setting should be used. • Use external materials of the quality, durability and character found within the historic district. **12.69** Design with materials which provide a solid masonry character for lower floors and for the most public facades of the building. Consider the following: • Use brick and/or natural stone, in preference to less proven alternatives for these areas. • Limit panel materials to upper levels and less public facades. • Where panel materials are considered, use high quality architectural paneling with a proven record of durability in the regional climate. • Synthetic materials, including synthetic stucco, should be avoided on grounds of limited durability and longevity, and weathering characteristics. **12.70** Materials should have a proven durability for the regional climate, as well as the situation and aspect of the building. • Avoid materials which merely create the superficial appearance of authentic, durable materials. • The weathering characteristics of materials become important as the building ages, in that they should complement rather than detract from the building and historic setting as they weather and mature. • New materials, which have a proven track record of durability in the regional climatic conditions, may be considered. **Windows – Design Objective** The design of a new multifamily building should include window design subdivision, profiles, materials, finishes and details which ensure that the windows play their characteristic positive role in defining the proportion and character of the building and its contribution to the historic context. **12.71 Windows should be designed to be in scale with those characteristic of the building and the historic setting.** • Excessive window scale in a new building, whether vertical or horizontal, will adversely affect the sense of human scale and affinity with buildings in the district. • Subdivide a larger window area to form a group or pattern of windows creating more appropriate proportions, dimensions and scale. **12.72 Windows with vertical proportion and emphasis are encouraged.** • A vertical proportion is likely to have greater design affinity with the historic context. • It helps to create a stronger vertical emphasis which can be valuable integrating the design of a larger scale building within its context. • See also the discussion of the character of the relevant historic district and architectural styles (PART I).

12.73 Window reveals should be a characteristic of masonry and most public facades.

- These help to express the character of the facade modeling and materials.
- Window reveals will enhance the degree to which the building integrates with its historic setting.
- A reveal should be recessed into the primary plane of the wall, and not achieved by applying window trim to the façade.
- This helps to avoid the impression of superficiality which can be inherent in some more recent construction, e.g. with applied details like window trim and surrounds.
- A hierarchy of window reveals can effectively complement the composition of the fenestration and facades.

12.74 Windows and doors should be framed in materials that appear similar in scale, proportion and character to those used traditionally in the neighborhood.

- Frame profiles should project from the plane of the glass creating a distinct hierarchy of secondary modeling and detail for the window opening and the composition of the facade.
- Durable frame construction and materials should be used.
- Frame finish should be of durable architectural quality, chosen to compliment the building design.
- Vinyl should be avoided as a non-durable material in the regional climate.
- Dark or reflective glass should be avoided.
- See also the rehabilitation section on windows (PART II, Ch.3) as well as the discussions of specific historic districts (PART III) and relevant architectural styles (PART I).

Architectural Elements & Details – Design Objective

The design of a new multifamily building should reflect the rich architectural character and visual qualities of buildings of this type within the district.

12.75 Building elements and details should reflect the scale, size, depth and profiles of those found historically within the district.

- These include windows, doors, porches, balconies, eaves, and their associated decorative composition, supports and/or details.

12.76 Where used, ornamental elements, ranging from brackets to porches, should be in scale with similar historic features.

- The scale, proportion and profiles of elements, such as brackets or window trim, should be functional as well as decorative.

12.77 Creative interpretations of traditional details are encouraged.

- New designs for window moldings and door surrounds, for example, can create visual interest and affinity with the context, while conveying the relative age of the building.
- The traditional and characteristic use of awnings and canopies should be considered as an opportunity for creative design which can reinforce the fenestration pattern and architectural detail, while being a sustainable shading asset in reducing energy consumption. See also PART IV on Sustainable Design.

3. RELATIONSHIP TO THE STREET **3.a Walls of Continuity**: Facades and site structures, such as walls, fences and landscape masses, shall, when it is characteristic of the area, form continuity along a street to ensure visual compatibility with the structures, public ways and places to which such elements are visually related;	**Settlement Patterns & Neighborhood Character** **The Public Realm - Design Objective** A new multifamily building should respect the characteristic placement, setbacks, massing and landscape character of the public realm in the immediate context and the surrounding district. **12.6** A new building should contribute in a creative and compatible way to the public and the civic realm. **12.7** A building should engage with the street through a sequence of public to semi-private spaces. **12.8** A new multifamily building should be situated and designed to define and frame adjacent streets, and public and common spaces, in ways that are characteristic of the setting. • Reflect and/or strengthen adjacent building quality, setbacks, heights and massing. • Reinforce the historic streetscape patterns of the facing primary and secondary streets and/ or alleys. **12.9** A building on a corner lot should be designed to define, frame and contribute to the historic character of the public realm of both adjacent streets. • The street character will also depend on the adjacent street blocks and frontage. • Building setbacks may be different. • The building scale may also vary between the streets. **Building Placement, Orientation & Use - Design Objective** A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements. **12.10** The established historic patterns of setbacks and building depth should be respected in the siting of a new multifamily building. **12.11** The front and the entrance of the building should orient to and engage with the street. • A new building should be oriented parallel to lot lines, maintaining the traditional, established development pattern of the block. • An exception might be where early settlement has introduced irregular street patterns and building configurations, e.g. parts of Capitol Hill. **12.12** Access arrangements to the site and the building should be an integral part of the planning and design process at the earliest stage. **12.13** The situation, orientation, configuration and design of a new multifamily building should include provision for common exterior open spaces at ground level. Site and design such space/s to address the following: • Reducing the bulk and the scale of the building. • Configuration for residential amenity and casual social interaction. • Shelter from traffic and traffic noise. • Plan for solar access and seasonal shade. • Landscape and light to enhance residential relaxation, enjoyment and neighboring environmental quality.

	12.14 Consider additional common open space on higher terrace or roof levels to enhance residential amenity and city views. • Locate and design to preserve neighboring privacy. • Plan and design for landscape amenity and best practices in sustainable design. (PART IV) **12.15** Private open space for each unit, whether ground level, terrace or balcony space, should be designed to create attractive outdoor space, and to help articulate the design of the building to reduce its bulk and scale. • Private space should be contiguous with the unit. • Private space should be clearly distinguished from common open space. **Site Access, Parking & Services - Design Objective** The site planning and situation of a new multi-family building should prioritize access to the site and building for pedestrians and cyclists, motorized vehicular access and parking should be discreetly situated and designed, and building services and utilities should not detract from the character and appearance of the building, the site and the context. **12.17** The primary public entrance to the building should be afforded priority and prominence in access from the street, and appropriately scaled in the design of the street façade/s. • Avoid combining with any vehicular access or drive. • Provide direct access to the sidewalk and street. • Landscape design should reinforce the importance of the public entrance. **12.24** Driveways serving groups of similar uses should be consolidated to minimize visual intrusion, and to provide less interruption to the sidewalk, pedestrian character and flow. • Curb cuts should be shared between groups of buildings and uses where possible. • Joint driveway access is encouraged. **12.25** Wherever possible, vehicular parking should be situated below the building, or alternatively behind the building in a manner that does not conflict with pedestrian access from the street. • Surface parking areas should be screened from views from the street and adjacent residential properties.
3.b Rhythm of Spacing and Structures on Streets: The relationship of a structure or object to the open space between it and adjoining structures or objects shall be visually compatible with the structures, objects, public ways and places to which it is visually related;	**Building Placement, Orientation & Use - Design Objective** A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements. **12.10** The established historic patterns of setbacks and building depth should be respected in the siting of a new multifamily building. **12.11** The front and the entrance of the building should orient to and engage with the street. • A new building should be oriented parallel to lot lines, maintaining the traditional, established development pattern of the block. • An exception might be where early settlement has introduced irregular street patterns and building configurations, e.g. parts of Capitol Hill. **12.12** Access arrangements to the site and the building should be an integral part of the planning and design process at the earliest stage. **12.13** The situation, orientation, configuration and design of a new multifamily building should include provision for common exterior open spaces at ground level. Site and design such space/s to address the following: • Reducing the bulk and the scale of the building. • Configuration for residential amenity and casual social interaction. • Shelter from traffic and traffic noise. • Plan for solar access and seasonal shade. • Landscape and light to enhance residential relaxation, enjoyment and neighboring environmental quality.

3.c Directional Expression of Principal Elevation: A structure shall be visually compatible with the structures, public ways and places to which it is visually related in its orientation toward the street;	**Building Placement, Orientation & Use - Design Objective** A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements. **12.10** The established historic patterns of setbacks and building depth should be respected in the siting of a new multifamily building. **12.11** The front and the entrance of the building should orient to and engage with the street. • A new building should be oriented parallel to lot lines, maintaining the traditional, established development pattern of the block. • An exception might be where early settlement has introduced irregular street patterns and building configurations, e.g. parts of Capitol Hill. **12.12** Access arrangements to the site and the building should be an integral part of the planning and design process at the earliest stage. **Vehicular – Cars & Motorcycles** **12.22** A vehicular access and driveway should be discreetly placed to the side or to the rear of the building. • A vehicular entrance which incorporates a ramp should be screened from street views. • Landscape should be designed to minimize visual impact of the access and driveway. **12.23** A single curb cut or driveway should not exceed the minimum width required. • Avoid curb cuts and driveways close to street corners. **12.24** Driveways serving groups of similar uses should be consolidated to minimize visual intrusion, and to provide less interruption to the sidewalk, pedestrian character and flow. • Curb cuts should be shared between groups of buildings and uses where possible. • Joint driveway access is encouraged. **12.25** Wherever possible, vehicular parking should be situated below the building, or alternatively behind the building in a manner that does not conflict with pedestrian access from the street. • Surface parking areas should be screened from views from the street and adjacent residential properties. **12.43** A new multifamily building should be designed to create and reinforce a sense of human scale. In doing so consider the following: • Design building massing and modulation to reflect traditional forms, e.g. projecting wings and balcony bays. • Design a solid-to-void (wall to window/door) ratio that is similar to that seen traditionally. • Design window openings that are similar in scale to those seen traditionally. • Articulate and design balconies that reflect traditional form and scale. • Design an entrance, porch or stoop that reflects the scale characteristic of similar traditional building types. • Use building materials of traditional dimensions, e.g. brick, stone, terracotta. • Choose materials that express a variation in color and/or texture, either individually or communally. **12.44 A new multifamily building should be designed to respect the access to light and the privacy of adjacent buildings.**

3.d Streetscape; Pedestrian Improvements: Streetscape and pedestrian improvements and any change in its appearance shall be compatible to the historic character of the landmark site or H historic preservation overlay district.	**Settlement Patterns & Neighborhood Character** **Block & Street Patterns - Design Objective** The urban residential patterns created by the street and alley network, lot and building scale and orientation, are a unique characteristic of every historic setting in the city, and should provide the primary design framework for planning any new multifamily building. **12.5** A new apartment or multifamily building should be situated and designed to reinforce and enhance the established character, or master plan vision, of the context, recognizing its situation and role in the street block and building patterns. • Respect and reflect the scale of lots and buildings associated with both primary and secondary street frontages. • Site a taller building away from nearby small scale buildings. • A corner site traditionally might support a larger site and building. • A mid-block location may require careful design consideration to integrate a larger building with an established lower building scale. • Respect and reflect a lower scale where this is characteristic of the inner block. **The Public Realm - Design Objective** A new multifamily building should respect the characteristic placement, setbacks, massing and landscape character of the public realm in the immediate context and the surrounding district. **12.6** A new building should contribute in a creative and compatible way to the public and the civic realm. **12.7** A building should engage with the street through a sequence of public to semi-private spaces. **12.8** A new multifamily building should be situated and designed to define and frame adjacent streets, and public and common spaces, in ways that are characteristic of the setting. • Reflect and/or strengthen adjacent building quality, setbacks, heights and massing. • Reinforce the historic streetscape patterns of the facing primary and secondary streets and/ or alleys. **12.9** A building on a corner lot should be designed to define, frame and contribute to the historic character of the public realm of both adjacent streets. • The street character will also depend on the adjacent street blocks and frontage. • Building setbacks may be different. • The building scale may also vary between the streets. **Building Placement, Orientation & Use - Design Objective** A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements. **12.11** The front and the entrance of the building should orient to and engage with the street. • A new building should be oriented parallel to lot lines, maintaining the traditional, established development pattern of the block. • An exception might be where early settlement has introduced irregular street patterns and building configurations, e.g. parts of Capitol Hill. **12.12** Access arrangements to the site and the building should be an integral part of the planning and design process at the earliest stage. **Vehicular – Cars & Motorcycles** **12.22** A vehicular access and driveway should be discreetly placed to the side or to the rear of the building. • A vehicular entrance which incorporates a ramp should be screened from street views.

	• Landscape should be designed to minimize visual impact of the access and driveway. **12.23** A single curb cut or driveway should not exceed the minimum width required. • Avoid curb cuts and driveways close to street corners. **12.24** Driveways serving groups of similar uses should be consolidated to minimize visual intrusion, and to provide less interruption to the sidewalk, pedestrian character and flow. • Curb cuts should be shared between groups of buildings and uses where possible. • Joint driveway access is encouraged. **12.25** Wherever possible, vehicular parking should be situated below the building, or alternatively behind the building in a manner that does not conflict with pedestrian access from the street. • Surface parking areas should be screened from views from the street and adjacent residential properties.
4. Subdivision Of Lots: The planning director shall review subdivision plats proposed for property within an H historic preservation overlay district or of a landmark site and may require changes to ensure the proposed subdivision will be compatible with the historic character of the district and/or site(s).	**Settlement Patterns & Neighborhood Character** **Block & Street Patterns - Design Objective** The urban residential patterns created by the street and alley network, lot and building scale and orientation, are a unique characteristic of every historic setting in the city, and should provide the primary design framework for planning any new multifamily building. **12.4** The pattern and scale of lots in a historic district should be maintained, as the basis of the historic integrity of the intricate 'fine grain' of the neighborhood. • Avoid assembling or subdividing lots where this would adversely affect the integrity of the historic settlement pattern. **12.5** A new apartment or multifamily building should be situated and designed to reinforce and enhance the established character, or master plan vision, of the context, recognizing its situation and role in the street block and building patterns. • Respect and reflect the scale of lots and buildings associated with both primary and secondary street frontages. • Site a taller building away from nearby small scale buildings. • A corner site traditionally might support a larger site and building. • A mid-block location may require careful design consideration to integrate a larger building with an established lower building scale. • Respect and reflect a lower scale where this is characteristic of the inner block.

ATTACHMENT F: ORIGINAL STAFF REPORT

Staff Report

PLANNING DIVISION
COMMUNITY & NEIGHBORHOODS

To: Salt Lake City Historic Landmark Commission

From: Lauren Parisi, Associate Planner
(801) 535-7226 or lauren.parisi@slcgov.com

Date: December 7, 2017

Re: Petition PLNHLC2017-00722, TAG Row House Development

NEW CONSTRUCTION – 3-UNIT ROW HOUSE

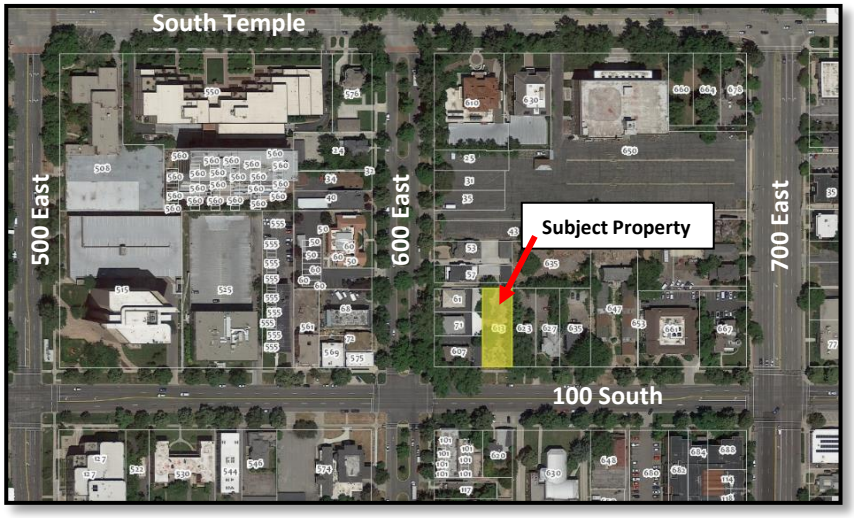
PROPERTY ADDRESS: 613 East 100 South
PARCEL ID: 16-06-227-015
HISTORIC DISTRICT: Central City Local Historic District
ZONING DISTRICT: RMF-45 (Moderate/High Density Multi-Family Residential) & H – Historic Preservation Overlay District
DESIGN GUIDELINES: Historic Apartment and Multi-Family Building Design Guidelines

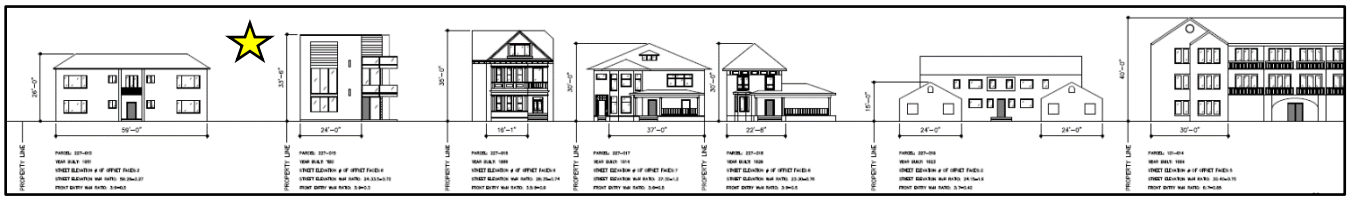
REQUEST: Jordan Atkin, the developer and owner of the property, is requesting New Construction approval from the Historic Landmark Commission for the design of a 3-unit row house on the property at 613 East 100 South in the Central City Local Historic District. The base zoning for the property is RMF-45 (Moderate/High Density Multi-Family Residential). All new construction in a Local Historic District requires approval from the Historic Landmark Commission.

RECOMMENDATION: As outlined in the analysis and findings in this Staff Report, it is Planning Staff's opinion the request for a Certificate of Appropriateness for New Construction of a 3-unit row house at approximately 613 East 100 South meets the applicable standards for approval and recommends the Historic Landmark Commission approve the request. Staff recommends any final design details identified by the Historic Landmark Commission be designated to Planning Staff.

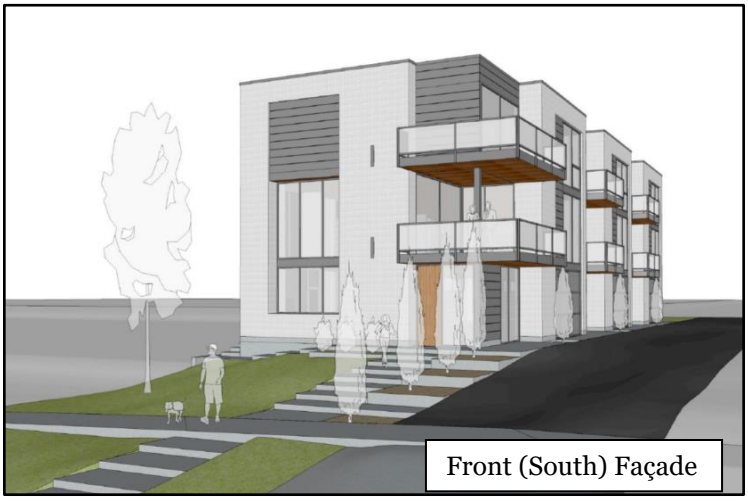
BACKGROUND AND PROJECT DESCRIPTION:

The proposed new construction project consists of three (3) row homes or single-family attached type units oriented east to west on the lot. Each unit will be three stories, approximately *3,800 - 4,100 gross square feet* with four bedrooms, four and a half bathrooms and a 2-car garage. A driveway will run along the east side of the site to access each units' garage and front doorway. A small patio area has also been provided on the back of each unit or the west side of the building. The building's total footprint is approximately 3,798 square feet and it will be 33 feet tall measured to the top of the parapet cap. The 1911 Sanborn Fire Insurance map indicates that there was a dwelling on the lot at that time; however, the 1950 map indicates that is was demolished somewhere in between then. A large Victorian known as the Bamberger Mansion built in 1883 sits on the property to the east and a brick apartment building built in 1951 sits on the property to the west.





The contemporary row homes feature a light gray brick veneer façade, black coated metal paneling with a 1-foot reveal, an exposed concreate foundation wall and a metal parapet cap around the entirety of the building. Two rows of balconies with glass panels will project approximately 3 feet off the front (south) and east sides of the building. The front (3'x9") and back (3'x7") doors on each of the units will be plain sawn cherry wood with a smooth satin finish. Wood soffit will also be utilized beneath each of the balconies. The proposed windows and sliding patio doors will be fiberglass in a dark neutral color. The front or southernmost window will be recessed two feet from the building's front façade. The modern garage doors will have aluminum framing around tinted glass panels (see Attachment D for material specifications).



Front (South) Façade

Interior (East) Façade

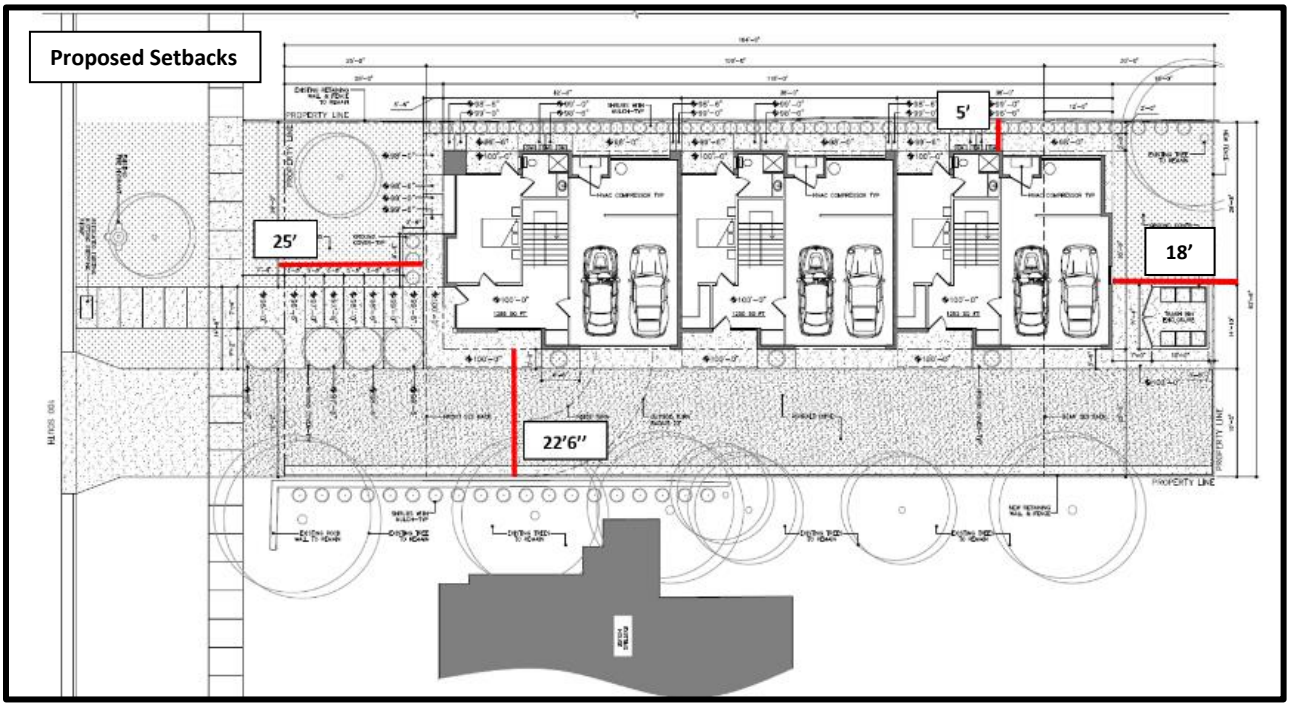
KEY ISSUES:
In addition to New Construction approval, the applicant has requested the following zoning standards be modified through the Planned Development process including:

- A reduced rear yard setback from 30 to 18 feet
- A reduced west interior yard setback from 8 to 5 feet
- A reduced side entry landscape buffer
- The creation of undersized lots without street frontage

While the Planning Commission must approve these modifications through the Planned Development process, the Historic Landmark Commission should also review the requests – for modified setbacks in particular – as they relate to the historic design standards for new construction. The HLC's commentary regarding the reduced rear and interior yard setbacks will be relayed within the staff report for the Planning Commission's review. If opposed to the modifications, the HLC should indicate this. The reduced side entry landscape buffer and creation of undersized lots without street frontage will be reviewed more in depth by the Planning Commission

Issue 1: Modifications to Setbacks as Part of the Planned Development

DISCUSSION: The applicant has requested to reduce the rear yard setback from 30 feet to 18 feet and the west interior yard setback from 8 feet to 5 feet to accommodate the side-loaded row homes on the lot and render the project more compatible with adjacent development. Initially, a slightly larger rear yard setback was proposed, but the front yard setback was also not being met. Staff suggested pushing the building back to meet the front yard setback (measured to the front balcony) while maintaining a compatible front building line with the properties to the east. Though the rear yard is a bit smaller, pushing the building back just slightly may also reduce its perceived scale from the pedestrian perspective.



The proposed rear yard will be used as common area instead of a single unit's backyard and abuts 12-foot wide alley to the north. The property on the other side of the alley is zoned RO: Residential Office and is currently being used as a photography studio. The RO district does allow slightly higher intensity uses like offices and restaurants. The property to the west is also zoned RMF-45 and is one building a part of a 3-building apartment development. The apartment building's driveway runs along the west side of the subject property where the reduced setback is being requested. A line of shrubs have been proposed along the west property line that acts as an additional buffer between uses, which will be made a condition of the Planned Development. Additionally, the proposed side yard setbacks allow the row homes to be centered between the existing buildings – 36 feet from the building to the west and 32 feet from the building to the east – creating a more cohesive block face. It should be noted that this development is being held to the interior yard setback standard for a multi-family building instead of single-family attached units (8 feet vs. 4 feet) as the building is oriented sideways on the lot and the interior yard acts more like a backyard.

Issue 2: Modification to the Side Entry Landscape Buffer as Part of the Planned Development

DISCUSSION: The applicant has requested to modify the side entry landscape buffer requirement in order to accommodate side-loaded units and a driveway on the east side of the lot. The Zoning Code requires a larger 12-foot setback for buildings with principal entries in an interior side yard – 8 feet of which must be landscaped. The intent of this requirement is provide for adequate air, light and separation between buildings. While the proposed east interior setback is wide enough (22'6"), close to zero vegetation is being proposed. This is partially because Fire Code requires a 20-foot wide driveway. The existing lot is simply too narrow to accommodate 20 feet of pavement plus an additional 8 feet of vegetation. To mitigate the effects of the reduced buffer, the applicant has proposed to install a new retaining wall and fence along the east property line, which will be made a condition of the Planned Development. The applicant has also indicated that they will install additional landscaping on the neighbor's property to the east. Landscaped side yards are seen between buildings on the block face, but larger driveways/paved areas are not uncommon on sites with historic multi-family buildings.

Issue 3: Creation of Undersized Lots without Street Frontage as Part of the Planned Development

DISCUSSION: With most single-family attached developments, lot lines are drawn to include the yards around each unit. In this scenario, property owners own and maintain both their unit and the land surrounding their unit. However, with this project, the applicant would like to subdivide the property to create three small lots around each units' footprint or exterior building walls – excluding any land around the building (see Attachment D for proposed subdivision). This is because it can be difficult for the end user to obtain financing for condominiumized units. Because of this, the lots as seen on the preliminary subdivision are not meeting most all zoning requirements including setbacks, lot coverage, lot size, etc.; however, the Planning Commission has the authority to modify these underlying zoning regulations by approving the site plan as proposed and dimensioned. The Planning Commission will also be asked to specifically approve the creation of lots without street frontage. Despite how the lot is being subdivided, the proposed development makes the same impact as a lot subdivided more conventionally and does not affect the design of the building nor how it relates within the historic context on the block face.

Issue 4: Building Mass and Scale

DISCUSSION: The row home being proposed is a relatively large building in terms of its mass. Each unit will be three stories with an average gross floor area of approximately 3,900 square feet. While the proposed building is large, it is "loaded" towards the back of the lot. The mass and scale of the building's front façade does feel relatively similar to the other structures on the block face. The actual average width to height ratio (W:H) of the proposed front building façade is similar to the average on the block face and almost the same as the Bamberger Mansion directly to the east – 24:33.5 and 26:35 or .72 and .74.

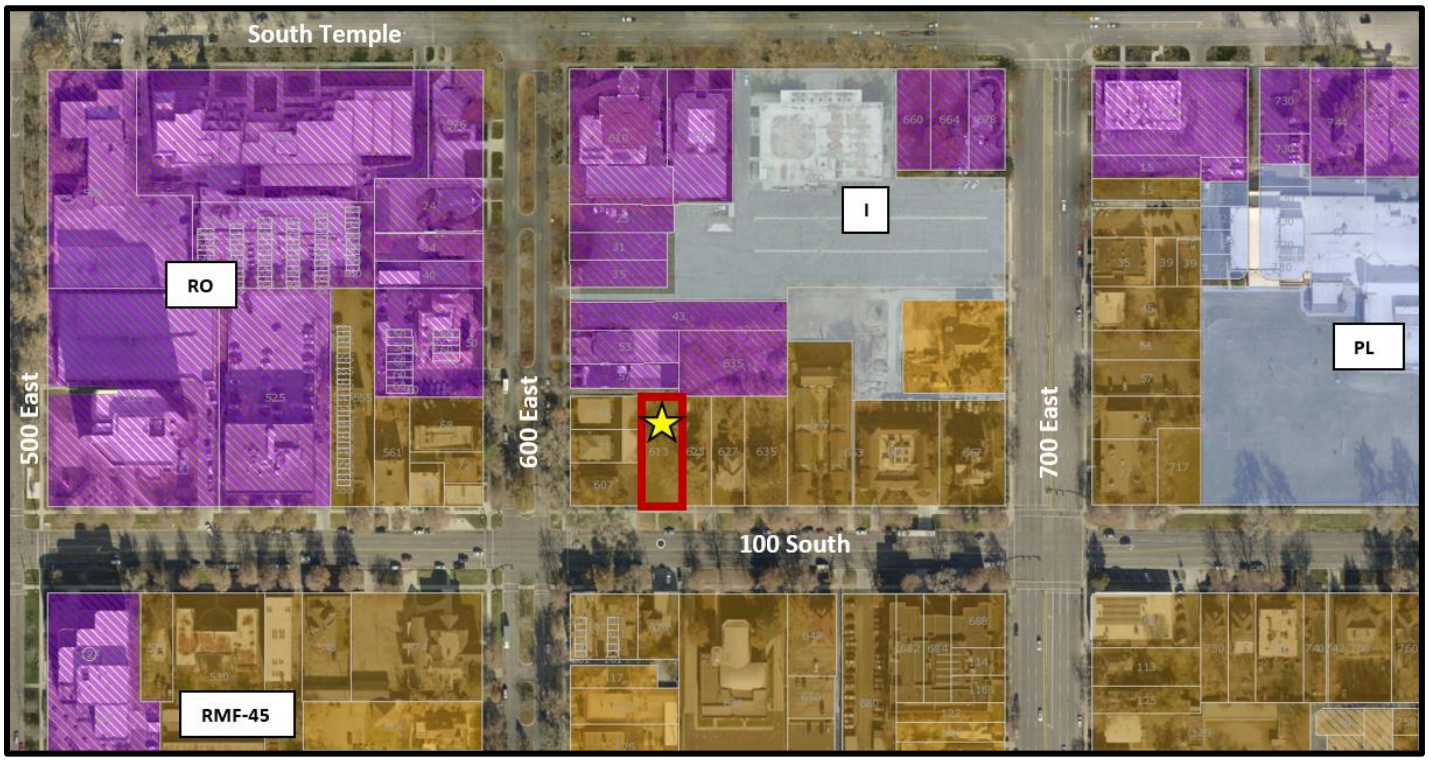
Since the initial submittal and design, the architects have worked to reduce the building's perceived mass and scale by introducing new architectural features on all four sides of the building. For example, the east

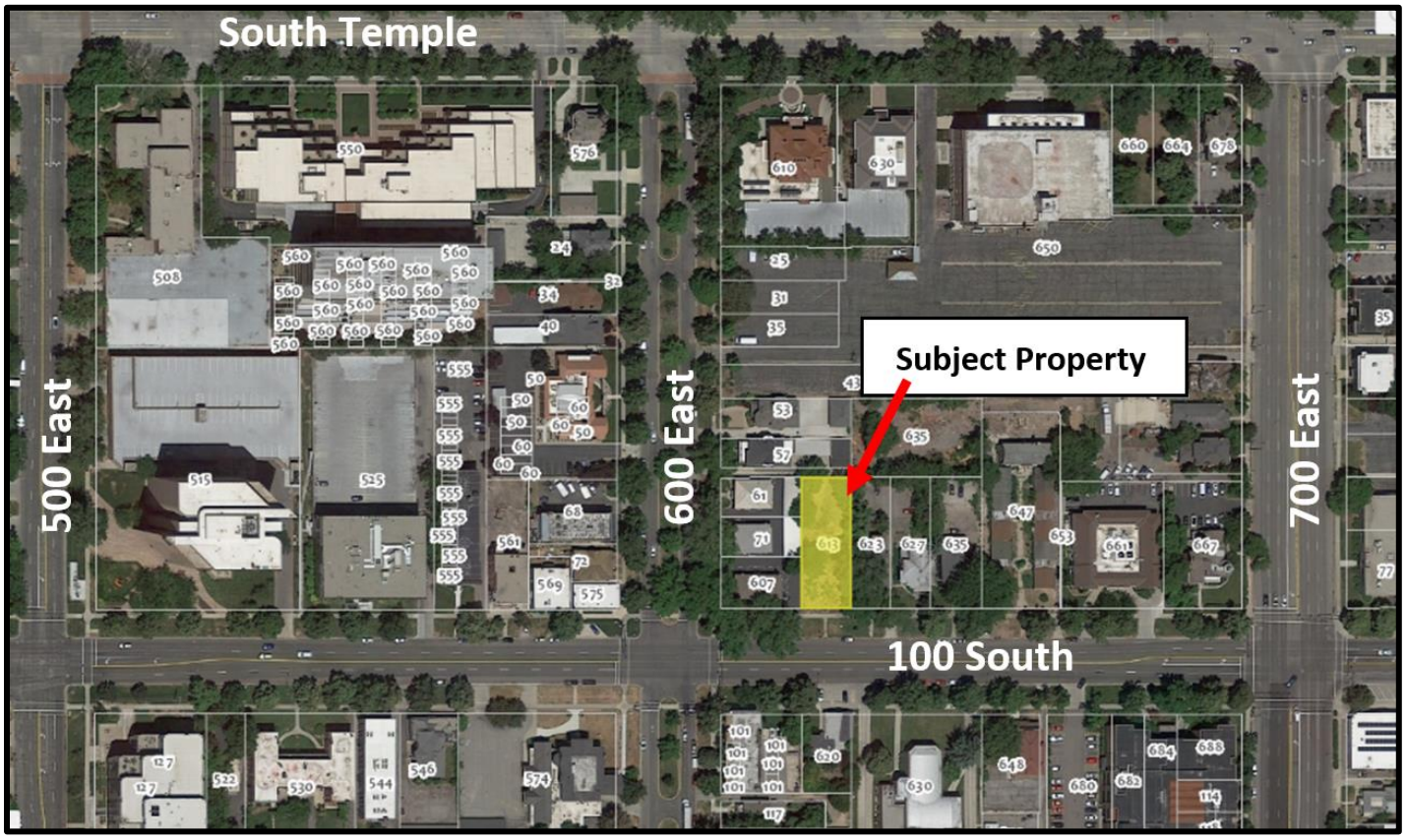
side of the front building wall was recessed quite significantly along with the front window reveal. In recessing the front wall, the width of the front brick volume decreased from 35' to 24'. This also created a more prominent entryway on the front of the building. The column on the southeast corner balcony was changed from a large masonry column to a thinner steel column. Additional horizontal metal panels and a tripartite window with a thick center mullion were introduced to create some horizontal emphasis and decrease the perceived scale of the building. The original glass balconies also add horizontal emphasis and play nicely with the recessed walls on the front and east façades. Overall, these different design features along with the use of a variety of quality building materials help to break up the mass and scale of this contemporary structure.

NEXT STEPS:
If the project is approved by the Historic Landmark Commission, the applicant's proposal would proceed to the Planning Commission for Planned Development consideration to approve the specific modifications discussed in the Key Issues section above. The Planning Commission would also review the applicant's Preliminary Subdivision. Both of these reviews will be based in part upon the New Construction approval by Historic Landmark Commission. If denied by the Historic Landmark Commission, the applicant would need to modify their plans for reconsideration.

ATTACHMENTS:
- **A.** Zoning/Vicinity Map
- **B.** Historic District Map
- **C.** Property Photos
- **D.** Application Materials
- **E.** Zoning Ordinance Standards
- **F.** Standards for New Construction in a Historic District
- **G.** Design Guidelines for New Construction
- **H.** Department Comments
- **I.** Public Process and Comments

ATTACHMENT A: ZONING/VICINITY MAP





ATTACHMENT B: HISTORIC DISTRICT MAP

★ ***Approximate Location***

ATTACHMENT C: PROPERTY PHOTOS

Subject property looking north

Subject property looking northeast

Apartment building to the west

Driveway between the subject property and apartment building to the west

623 East 100 South (Landmark Building)

627 East 100 South

635 East 100 South (Landmark Building)

Commercial building across the street

Multi-family building across the street

ATTACHMENT D: APPLICATION MATERIALS

PROJECT DESCRIPTION
613 EAST 100 SOUTH

The Project contemplates new construction on a vacant lot overgrown with weeds and without mature vegetation. The project consists of 3 adjoined east-facing townhomes using predominately classic building materials standard in this area (brick, dark windows, metal railings) with minor modern accents such as metal screen, thereby integrating past historic aesthetics with more modern and current ones. The rectangular shape with minimal ornamentation is very similar to the adjacent (west) structures, though the proposed project uses superior building materials typical of modern high end new construction.

The proposed height (33') and width (xx) are similar to and therefore visually comparable to and compatible with surrounding structures and streetscape. Likewise, the scale (relationship of of width and height) is comparable to adjacent and nearby structures and streetscape. Though adjacent properties have pitched rooflines, the flat roof shape is identical to other buildings on the same block and projects a much higher quality of construction than the west adjacent low-pitched asphalt roof.

With respect to principal facades, the relationship of the width to the height of windows and doors, as well as the relationship of solids and voids, was designed to be comparable to surrounding structures and streetscape. As with neighboring historic properties, the building has a street-facing entrance as well as two porches with metal railings. Materials were chosen to compliment the historic buildings, such as light colored brick, and black metal accents.

Relationship To Street: The building has been sited to be relatively equidistant from neighboring properties to allow a feeling of continuity with the streetscape. No changes to the public walkway or streetscape is proposed. A typical driveway is proposed on the eastern boundary, which will allow cars to enter and exit the street in a forward direction.

In sum, this project blends the two prominent aesthetics of the block: minimalist, rectangular, and flat roofed buildings with historic larger residential structures. This project features a predominantly brick façade, a modern and minimalist aesthetic, and two east facing units behind the street-facing front unit.

11.10.2017

TAG Row House Development - 613 East 100 South

Response to Comments w/ reference images on page six.

Planned Development

1. The building has been pushed back so that the balconies are meeting the front yard setback. (Refer to sheet A002.)

2. The current driveway is 19’ feet wide. To accommodate Section 21A.24.010(H) landscaping is being provided along the east property line (Image B). We are coordinating with the neighbor to the east (Parcel 227-016) to allow for a series of shrubs to be planted along their side of the property which will provide adequate landscaping and a natural barrier between the two neighboring properties. (Refer to sheet A002.)

3. The AC units are not located closer than 4 feet to the property line. They will be enclosed in a dedicated mechanical closet and they will be completely out of site. (Refer to mechanical equipment cut sheet, A100 - “Mechanical Closet #105”)

Historic New Construction

1. The comments and observations based on the historic review standards have been acknowledged. Please see below for our response

2. Suggestions based on these standards:

    • The feeling of a larger mass and the overall scale of the building has been visually reduced on the south elevation. This has been achieved by reducing the width of the brick volume to 24’-0” from the previous 35’-0”. The column on the south-east corner balcony has also changed to a steel column from a masonry column. This reduced the width of the column from 3'-8" to 8”. As demonstrated on sheet A001 the south elevation of this building now falls within the average width to height ratio of the surrounding buildings (Refer to A001, A200 & A201)

    • The south facade has been further articulated by recessing the walls, and deepening the window reveals. Windows “A” & “B” have been recesses by two feet to provide a level of protection from the southern sun. In so doing this recess also creates more visual interest along this facade. The south elevation of this project currently has a total of six offset surfaces which is in par with the level of building articulation along this

street block. On average buildings along this street contain a total of five offset surfaces on the south elevation. (Refer to A000, A001, A200 & A201)

The front entryway has been pronounced by centering the opening with the main approach and increasing the height of the front door to 9' from the previous 7'. The approach sequence to the front doors will begin at the base of the park strip, where the existing historic stepping stone will be relocated and preserved. Much like the surrounding context, this project contains a front entry which is covered. This covering indicates the place of entry for the residence and creates protection from the elements throughout the year. The front entry and the soffit protecting it will be made of stained plain sawn cherry wood. This natural material will contrast the brick and metal envelope as a material extension from the interior to the exterior. At night the entries to the building will be illuminated by recessed can lights within the soffit for added safety and to further indicate entry. (Refer to wood sample, can light cut sheet, A001, A200 & A201)

• A top and base has been established by continuing the revised design language of the building on all four elevations. A repeating orthogonal brick arch with a 3'-0" top exists on every elevation. The top of the arch contains a 4" metal parapet and sits on a 6" concrete base. The metal parapet will be finished to match the black metal panel on the building. (Refer to A000, A200 & A201)

• Horizontal contrast and emphasis is created by running the metal panel horizontally and through the fascia of the balconies. On the south elevation a tripartite window has been introduced to contrast the vertical proportions of the brick volume. (Refer to A000, A200 & A201)

• Recessed walls have been carried out on west facade. (Refer to A000 & A201)

• Landscaping has been installed along the south, east & west side of the property. (Refer to A002)

3. Examples of similar building styles have been reviewed and considered during the alteration of this design.

Design Related Observations and Comments

Scale and Form - Refer to response 2A under "Historic New Construction" above.

Compositions of Principal facades - Refer to response 2B under "Historic New Construction" above.

Relationships to the Street - Refer to response 1 under "Planned Development" above.

Subdivision of Lots - Observation and comment has been reviewed and considered during the alterations of this design.

City Review Comments

Site Plan

- The dimensions of the outer walls have been labeled for each unit on the site plan and floor plan.
- Yes, the first unit is slightly wider than the other two. the total width of each separate unit has been labeled on the site plan. (Refer to A002)
- The areas on the survey now match the areas on the site plan. (Refer to A002, A100, A101, & A102)

Preliminary Subdivision Application

- The subdivision application has been completed and submitted.

Fire's Comments

- We have reviewed fire's comments with Ted Itchon the fire protection engineer at the Building Services Division. After reviewing the project together we have been advised to submit an "Application for Modification from the Building/Fire code" We are awaiting his response.

Enhanced Renderings/Streetscape Info

- The drawing requested has been completed and contains the required information. (Refer to A001)

Landscape Plan

- A landscape plan has been provided and contains more landscaping on the east and west sides of the building to act as a buffer between the neighboring properties (Image A & B). An existing retaining wall and fence will be used on the west elevation (Image A) and will be enhanced by new shrubs for landscaping. Along the east property line an existing stone retaining wall (Image B) along with a new retaining wall will be used. These retaining walls will be lined with a series of shrubs to provide adequate landscaping and a natural barrier between the two neighboring properties (Image C).

Balcony Detail

- The size and dimensions of the balconies' footprints has been labeled. The balconies protrude 3'-0" from the building and the south face of the balcony meet the front yard setback. (Refer to A002, A100, A101 & A102) As discussed during our review meeting a balcony detail will not be required at this time.

Cornice/Base Detail

- A top and base has been established by continuing the revised design language of the building on all four elevations. A repeating orthogonal brick arch with a 3’-0” top exists on every elevation. The top of the arch contains a 4” metal parapet and sits on a 6” concrete base. The metal parapet will be finished to match the black metal panel on the building. (Refer to A000, A200 & A201)

Back Patios

- The back patios have been dimensioned. The intent of the space is to serve as an entry path and landing for the second entry to the home. The patios and steps along the west elevation will be built of concrete. The steps and their respective elevations have been indicated on the site plan. Their purpose is to create a path to the home's second entry as there exists a natural change in grade. We have designed the site work so as to mitigate impact on the existing topography. (Refer to A002).

Mechanical Equipment

- The proposed mechanical equipment has been labeled and dimensioned. The AC units are not located closer than 4 feet to the property line. They will be enclosed in a dedicated mechanical closet and they will be completely out of site. (Refer to mechanical equipment cut sheet & A100 - “Mechanical Closet #105”)

Project Descriptions

- The project description has been updated based on the observations and comments. (Refer to the Cover sheet)

Metal Panels

- The width of the metal panels has been dimensioned on the elevation drawings. the panels will be 1'-0" in width. (Refer to A200 & A201)

Front/Back Doors

- The front and back doors will be made of stained plain sawn cherry wood. The door panels will be flat with a smooth satin finish. The doors have been dimensioned on the elevations. The front doors will be 3'-0"× 9'-0" and the doors on the west elevation will be 3'-0"x 7'-0". (Refer to A200 & A201)

Lighting

- Two types of light fixtures will be used on the exterior of the building. A wall mounted fixture and a recessed can fixture will be located as indicated on the elevation drawings. (Refer to exterior light fixture cut sheets, A200 & A201)

Trash/Recycling Receptacles

- The location of the trash & recycling receptacles has been indicated on the site plan. The receptacles will be screened as described on the site plan. (Refer to A002)

Image A

Image B

Image C

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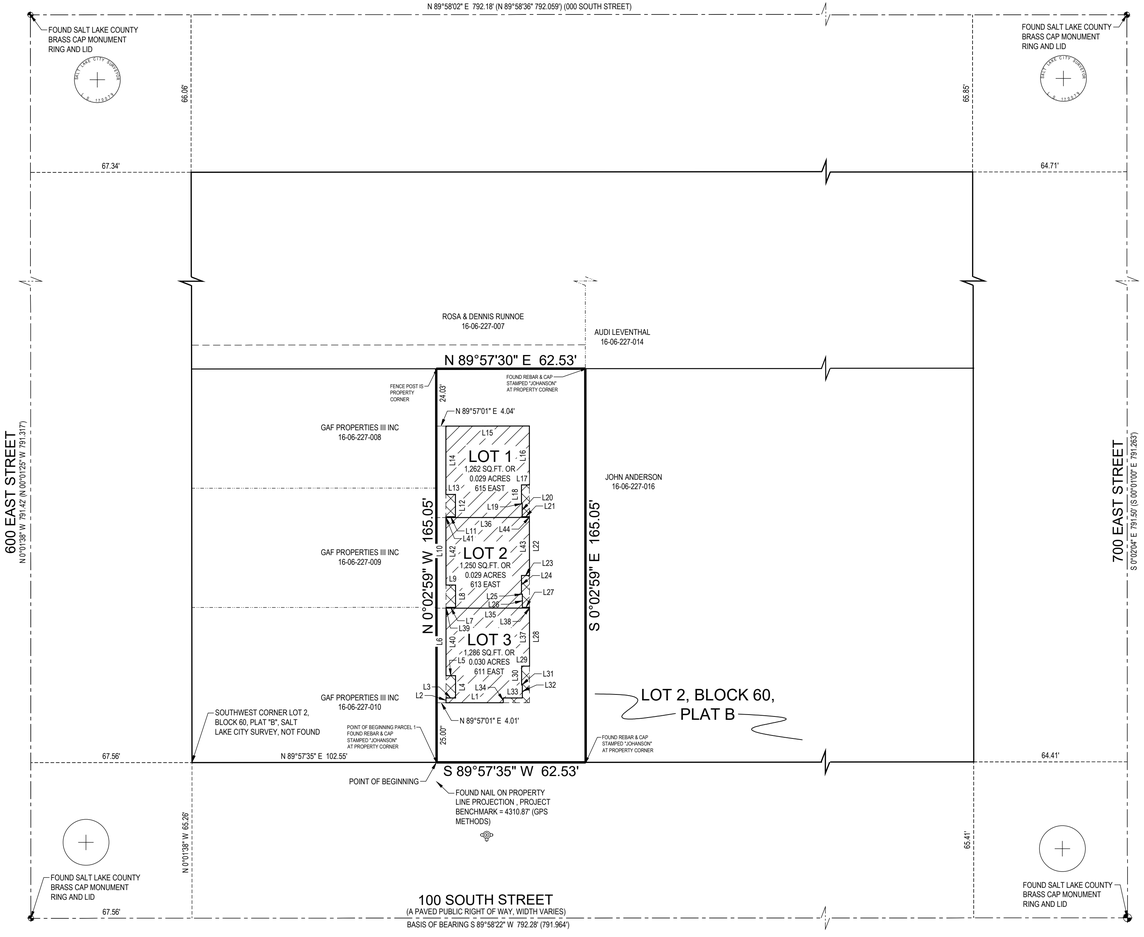
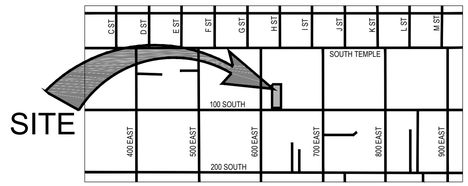
ROW HOUSE P.U.D.

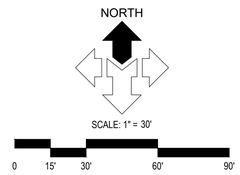
A RESIDENTIAL PLANNED UNIT DEVELOPMENT
LOCATED IN THE NORTHEAST QUARTER SECTION 6,
TOWNSHIP 1 SOUTH, RANGE 1 EAST, SALT LAKE BASE & MERIDIAN
SALT LAKE CITY, UTAH





VICINITY MAP

SCALE: N.T.S.



LINE TABLE		
LINE #	DIRECTION	LENGTH
L1	S 89°57'41" W	24.00'
L2	N 00°02'19" W	2.00'
L3	N 89°57'41" E	4.00'
L4	N 00°02'19" W	9.33'
L5	S 89°57'41" W	4.00'
L6	N 00°02'19" W	28.67'
L7	N 89°57'41" E	4.00'
L8	N 00°02'19" W	9.33'
L9	S 89°57'41" W	4.00'
L10	N 00°02'19" W	28.67'
L11	N 89°57'41" E	4.00'
L12	N 00°02'19" W	9.33'
L13	S 89°57'41" W	4.00'
L14	N 00°02'19" W	28.67'
L15	N 89°57'41" E	35.00'
L16	S 00°02'19" E	24.67'
L17	S 89°57'41" W	3.33'
L18	S 00°02'19" E	7.83'
L19	N 89°57'41" E	0.33'
L20	S 00°02'19" E	5.50'
L21	N 89°57'41" E	3.00'
L22	S 00°02'19" E	24.67'
L23	S 89°57'41" W	3.33'
L24	S 00°02'19" E	7.83'
L25	N 89°57'41" E	0.33'

LINE TABLE		
LINE #	DIRECTION	LENGTH
L26	S 00°02'19" E	5.50'
L27	N 89°57'41" E	3.00'
L28	S 00°02'19" E	24.67'
L29	S 89°57'41" W	3.33'
L30	S 00°02'19" E	7.83'
L31	N 89°57'41" E	0.33'
L32	S 00°02'19" E	5.50'
L33	S 89°57'41" W	8.00'
L34	S 00°02'19" E	2.00'
L35	N 89°57'41" E	35.00'
L36	N 89°57'41" E	35.00'
L37	N 00°02'19" W	24.33'
L38	N 00°02'19" W	0.33'
L39	S 00°02'19" E	0.33'
L40	S 00°02'19" E	28.34'
L41	S 00°02'19" E	0.33'
L42	S 00°02'19" E	28.34'
L43	N 00°02'19" W	24.33'
L44	N 00°02'19" W	0.33'

SURVEYOR'S CERTIFICATE

I, DAVID B. DRAPER DO HEREBY CERTIFY THAT I AM A REGISTERED PROFESSIONAL LAND SURVEYOR, AND THAT I HOLD LICENSE NO. 6861599, AS PRESCRIBED UNDER THE LAWS OF THE STATE OF UTAH. I FURTHER CERTIFY THAT BY AUTHORITY OF THE OWNERS, I HAVE MADE A SURVEY OF THE TRACT OF LAND SHOWN ON THIS PLAT AND DESCRIBED BELOW, AND HAVE SUBDIVIDED SAID TRACT OF LAND INTO LOTS HEREAFTER TO BE KNOWN AS:

ROW HOUSE P.U.D.
A RESIDENTIAL PLANNED UNIT DEVELOPMENT

AND THAT THE SAME HAS BEEN CORRECTLY SURVEYED AND STAKED ON THE GROUND AS SHOWN ON THIS PLAT.

BOUNDARY DESCRIPTION

BEGINNING AT A POINT ON THE SOUTHERLY LINE OF LOT 2, BLOCK 60, PLAT "B", SALT LAKE CITY SURVEY, SAID POINT BEING NORTH 89°57'35" EAST ALONG SAID SOUTHERLY LINE 102.55 FEET FROM THE SOUTHWEST CORNER OF SAID LOT 2, AND RUNNING THENCE NORTH 00°02'59" WEST 165.05 FEET; THENCE NORTH 89°57'30" EAST 62.53 FEET; THENCE SOUTH 00°02'59" EAST 165.05 FEET TO A POINT ON SAID SOUTHERLY LINE; THENCE SOUTH 89°57'35" WEST ALONG SAID SOUTHERLY LINE 62.53 FEET TO THE POINT OF BEGINNING.

CONTAINS: 10,320 SQ.FT. OR 0.237 ACRES (3 LOTS0

DAVID B. DRAPER,
L.S. LICENSE NO. 6861599

OWNER'S DEDICATION

JGP PROPERTIES, LLC, THE OWNER OF THE DESCRIBED TRACT OF LAND TO BE HEREAFTER KNOWN AS:

ROW HOUSE P.U.D.
A RESIDENTIAL PLANNED UNIT DEVELOPMENT

DOES HEREBY DEDICATE TO THE PERPETUAL USE OF THE PUBLIC ALL STREETS, EASEMENTS AND OTHER PROPERTY AS SHOWN ON THIS PLAT AND HEREBY CONSENTS AND GIVES APPROVAL TO THE RECORDING OF THIS PLAT FOR ALL PURPOSES SHOWN THEREIN.

THIS ____ DAY OF _____, 20____.

BY:
ITS:

CORPORATE ACKNOWLEDGMENT

STATE OF UTAH
COUNTY OF SALT LAKE } S.S.

ON THE _____ DAY OF _____ A.D., 20____, PERSONALLY APPEARED BEFORE ME, THE UNDERSIGNED NOTARY PUBLIC IN AND FOR SAID COUNTY OF SALT LAKE IN SAID STATE OF UTAH, _____ WHO AFTER BEING DULY SWORN, ACKNOWLEDGED TO ME THAT _____, A UTAH CORPORATION, AND THAT _____ SIGNED THE OWNER'S DEDICATION FREELY AND VOLUNTARILY FOR AND IN BEHALF OF SAID CORPORATION FOR THE PURPOSES THEREIN MENTIONED AND THAT SAID CORPORATION EXECUTED THE SAME.

MY COMMISSION EXPIRES: _____

NOTARY PUBLIC
RESIDING IN SALT LAKE COUNTY

LEGEND

- ADJOINING PROPERTY LINE
- LOT LINE
- PROPERTY LINE
- MONUMENT LINE
- RIGHT OF WAY LINE
- EXISTING FIRE HYDRANT
- LIMITED COMMON AREA
- COMMON AREA
- PRIVATE OWNERSHIP

GENERAL NOTES

1. THE BASIS OF BEARING IS SOUTH 89°58'22" WEST ALONG THE MONUMENT LINE OF 100 SOUTH STREET, BETWEEN 600 EAST STREET AND 700 EAST STREET, AS SHOWN HEREON.
2. THIS SURVEY MEETS MINIMUM ALLOWABLE ERROR OF 1:15000 FOR CLASS A SURVEYS.
3. THE BENCHMARK FOR THIS SURVEY IS 4310.87 FEET (NAVD88), AS SHOWN HEREON.

DEVELOPER: TAG SLC
CONTACT: JORDAN ATKIN
PHONE: (801) 478-0662
EMAIL: jordan@tagslc.com

CITY PUBLIC UTILITIES DEPARTMENT

APPROVED THIS _____ DAY OF _____ A.D., 20____.

SALT LAKE CITY PUBLIC UTILITIES DIRECTOR

PREPARED BY:

McNEIL ENGINEERING™
Economic and Sustainable Designs, Professionals You Know and Trust
8610 South Sandy Parkway, Suite 200 Sandy, Utah 84070 801.255.7700 mcneilengineering.com
Civil Engineering • Consulting & Landscape Architecture
Structural Engineering • Land Surveying & HDS

SALT LAKE COUNTY HEALTH DEPARTMENT

APPROVED THIS _____ DAY OF _____ A.D., 20____.

SALT LAKE VALLEY HEALTH DEPARTMENT

CITY ENGINEERING DIVISION

I HEREBY CERTIFY THAT I HAVE HAD THIS PLAT EXAMINED BY THIS OFFICE AND IT IS CORRECT IN ACCORDANCE WITH THE INFORMATION ON FILE.

CITY ENGINEER DATE CITY SURVEYOR DATE

CITY PLANNING DIRECTOR

APPROVED THIS _____ DAY OF _____ A.D., 20____, BY THE SALT LAKE CITY PLANNING COMMISSION.

DATE

CITY ATTORNEY

APPROVED THIS _____ DAY OF _____ A.D., 20____.

SALT LAKE CITY ATTORNEY

CITY APPROVAL

PRESENTED TO SALT LAKE CITY THIS _____ DAY OF _____ A.D., 20____ AND IT IS HEREBY APPROVED.

SALT LAKE CITY MAYOR

SALT LAKE CITY RECORDER

SALT LAKE COUNTY RECORDER

RECORD NO. _____.

STATE OF UTAH, COUNTY OF SALT LAKE, RECORDED AND FILED AT THE REQUEST OF _____

DATE: _____ TIME: _____ BOOK: _____ PAGE: _____

FEE $ SALT LAKE COUNTY RECORDER

NUMBER _____
ACCOUNT _____
SHEET 1
OF 1 SHEETS

ROW HOUSE P.U.D.

A RESIDENTIAL PLANNED UNIT DEVELOPMENT
LOCATED IN THE NORTHEAST QUARTER SECTION 6,
TOWNSHIP 1 SOUTH, RANGE 1 EAST, SALT LAKE BASE & MERIDIAN
SALT LAKE CITY, UTAH

NUMBER _____
ACCOUNT _____
SHEET 1
OF 1 SHEETS

S:\2017Files\17155\Survey\Prod Dwg\17155P00.dwg Nov 29, 2017 - 1:07pm

T.A.G. ROW HOUSE
SCHEMATIC DESIGN

ATLAS ARCHITECTS, INC.
175 WEST, 900 SOUTH SLC, UT 84101
801.322.9724
WWW.ATLASARCHITECTS.COM

APPLICABLE CODES:

- 2015 Edition of the International Building Code (IBC), to include Appendix J, issued by the International Code Council
- 2015 Edition of the International Plumbing Code (IPC), issued by the International Code Council (hereafter referred as "ICC")
- 2015 Edition of the International Mechanical Code (IMC), issued by the ICC
- 2015 Edition of the International Residential Code (IRC), issued by the ICC
- 2015 Edition of the International Energy Conservation Code (IECC), issued by the ICC
- 2015 Edition of the International Fuel Gas Code (IFGC), issued by the ICC
- 2015 Edition of the International Fire Code (IFC), issued by the ICC
- 2014 Edition of the National Electrical Code (NEC), issued by the National Fire Protection Association
- ICC/ANSI A117.1-2009
- all Utah state adopted codes including state amendments

PROJECT NARRATIVE:

THIS PROJECT CONSISTS OF THE FOLLOWING:

GENERAL NOTE:

THE GENERAL CONTRACTOR AND ALL SUBCONTRACTORS ARE RESPONSIBLE FOR THE ENTIRE SET OF DRAWINGS AND THEIR RELEVANT SPECIFICATION SECTIONS, IN ORDER TO COORDINATE THEIR PORTION OF THE WORK. ALL CONTRACTORS SHALL MAKE THEMSELVES AVAILABLE FOR A PRE-CONSTRUCTION COORDINATION MEETING TO REVIEW MOUNTING HEIGHTS OF EQUIPMENT, FIXTURES, DUCTWORK, ETC. IN ORDER TO VERIFY INTENT AND IDENTIFY AND RESOLVE POTENTIAL CONFLICTS.

CODE ANALYSIS:	ALLOWABLE	ACTUAL
CONSTRUCTION TYPE: OCCUPANCY BASIS:		
I.B.C. 504.3 BUILDING HEIGHT: NUMBER OF STORIES: BASED ON MOST RESTRICTIVE: A-1		
I.B.C. 504.4 AREA: TABULATED AREA: (69,000+(0)) x 3 = 207,000 S.F.		
TABLE I.B.C. 508.4 & I.B.C. 510.2.4/.5 HORIZONTAL OCCUPANCY FIRE SEPARATION		
CALCULATED OCCUPANT LOAD:		
FIRE SPRINKLERS:		
RATED WALL ASSEMBLIES:		
AREA OF REFUGE:		
L1: EGRESS DOOR WIDTH L2: EGRESS STAIR WIDTH L2: EGRESS DOOR WIDTH L3: EGRESS STAIR WIDTH L3: EGRESS DOOR WIDTH		
I.B.C. 1006.3.1 L1: # OF EXITS REQUIRED: L2 :# OF EXITS REQUIRED: L3 :# OF EXITS REQUIRED:		

I.B.C. 2902.1 PLUMBING FIXTURE CALCULATION

LEVEL	OCCUPANCY		WATER CLOSETS			URINALS	LAVATORIES			DRINKING FOUNTAINS	SERVICE SINK
			MALE	FEMALE	UNISEX	I.P.C. 419.2	MALE	FEMALE	UNISEX		
LEVEL 1		REQUIRED									
		PROVIDED									
LEVEL 2		REQUIRED									
		PROVIDED									
LEVEL 3		REQUIRED									
		PROVIDED									

SHEET INDEX

CIVIL ENGINEER
PRINCIPAL IN CHARGE
CONSULTANT NAME
ADDRESS

LANDSCAPE ARCHITECT
PRINCIPAL IN CHARGE
CONSULTANT NAME
ADDRESS

STRUCTURAL ENGINEER
PRINCIPAL IN CHARGE
CONSULTANT NAME
ADDRESS

MECHANICAL ENGINEER
PRINCIPAL IN CHARGE
CONSULTANT NAME
ADDRESS

ELECTRICAL ENGINEER
PRINCIPAL IN CHARGE
CONSULTANT NAME
ADDRESS

100 SOUTH 613 EAST
ROW HOUSE
SALT LAKE CITY, UT

SCHEMATIC DESIGN
11
10
17

COVER

CVR

ATLAS ARCHITECTS, INC.
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VIEW 3
SCALE: N.T.S.
3
A000

VIEW 1
SCALE: N.T.S.
1
A000

VIEW 4
SCALE: N.T.S.
4
A000

VIEW 2
SCALE: N.T.S.
2
A000

100 SOUTH 613 EAST
ROW HOUSE
SALT LAKE CITY, UT

SCHEMATIC DESIGN
11
10
17
MODEL VIEWS

A000

	AVERAGE	ROW HOUSE 227-015
STREET ELEVATION # OF OFFSET FACES	5	6
STREET ELEVATION WxH RATIO	1.22	0.72
FRONT ENTRY WxH RATIO	0.56	0.3
BUILDING HEIGHT	29'-4"	33'-6"

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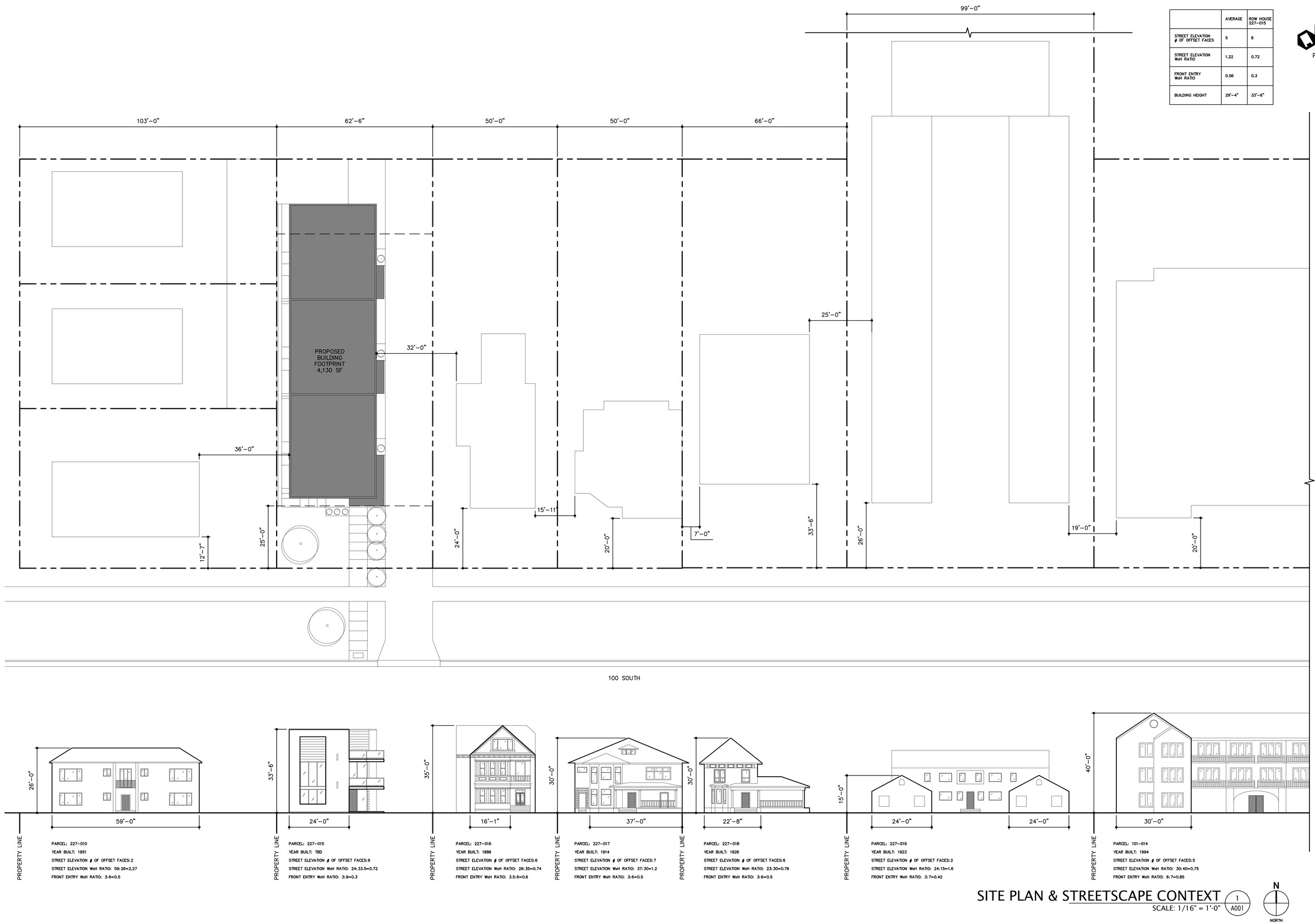

SITE PLAN & STREETSCAPE CONTEXT

SCALE: 1/16" = 1'-0"

1 / A001

N
NORTH

100 SOUTH 613 EAST ROW HOUSE

SALT LAKE CITY, UT

11 10 17

SCHEMATIC DESIGN

STREETSCAPE DRAWINGS

A001

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100 SOUTH 613 EAST
ROW HOUSE
SALT LAKE CITY, UT

SCHEMATIC DESIGN
11 10 17

SITE PLAN

A002

164'-0"
25'-0" | 109'-0" | 30'-0"
28'-0" | 118'-0" | 18'-0"
42'-0" | 38'-0" | 38'-0" | 12'-0" | 2'-0"
3'-6"
EXISTING RETAINING WALL & FENCE TO REMAIN
PROPERTY LINE
SHRUBS WITH MULCH-TYP
98'-6" / 99'-0" / 98'-6"
99'-6" / 100'-0" / 98'-0"
GM GM GM
EM EM EM
HVAC COMPRESSOR TYP
EXISTING TREE TO REMAIN
NEW FENCE
3'-0"
28'-8"
GROUND COVER
CEDAR CLAD ENCLOSURE TO MATCH METAL PANEL
35'-0"
TRASH BIN ENCLOSURE
11'-4"
7'-0" | 10'-0"
1'-0"
100'-0"
1286 SQ FT
1250 SQ FT
1262 SQ FT
62'-6"
14'-10"
PROPERTY LINE
19'-0"
22'-9"
REAR SET BACK
NEW RETAINING WALL & FENCE
EXISTING TREES TO REMAIN
EXISTING HOUSE
EXISTING ROCK WALL TO REMAIN
EXISTING TREE TO REMAIN
SHRUBS WITH MULCH-TYP
EXISTING FIRE HYDRANT
RELOCATED EXISTING HISTORIC STEPPING STONE
SOD
GROUND COVER-TYP
29'-0"
7'-4"
3'-6" | 3'-6" | 3'-6" | 3'-6" | 3'-6" | 3'-6"
9'-4"
14'-6"
7'-2"
96'-0" | 96'-6" | 97'-0" | 97'-6" | 98'-0" | 98'-6" | 99'-0" | 99'-6" | 100'-0"
19'-0"
FRONT SET BACK
INSIDE TURN RADIUS 12'
OUTSIDE TURN RADIUS 22'
ASPHALT DRIVE
100 SOUTH

SITE PLAN
SCALE: 1:80
1 / A002
NORTH

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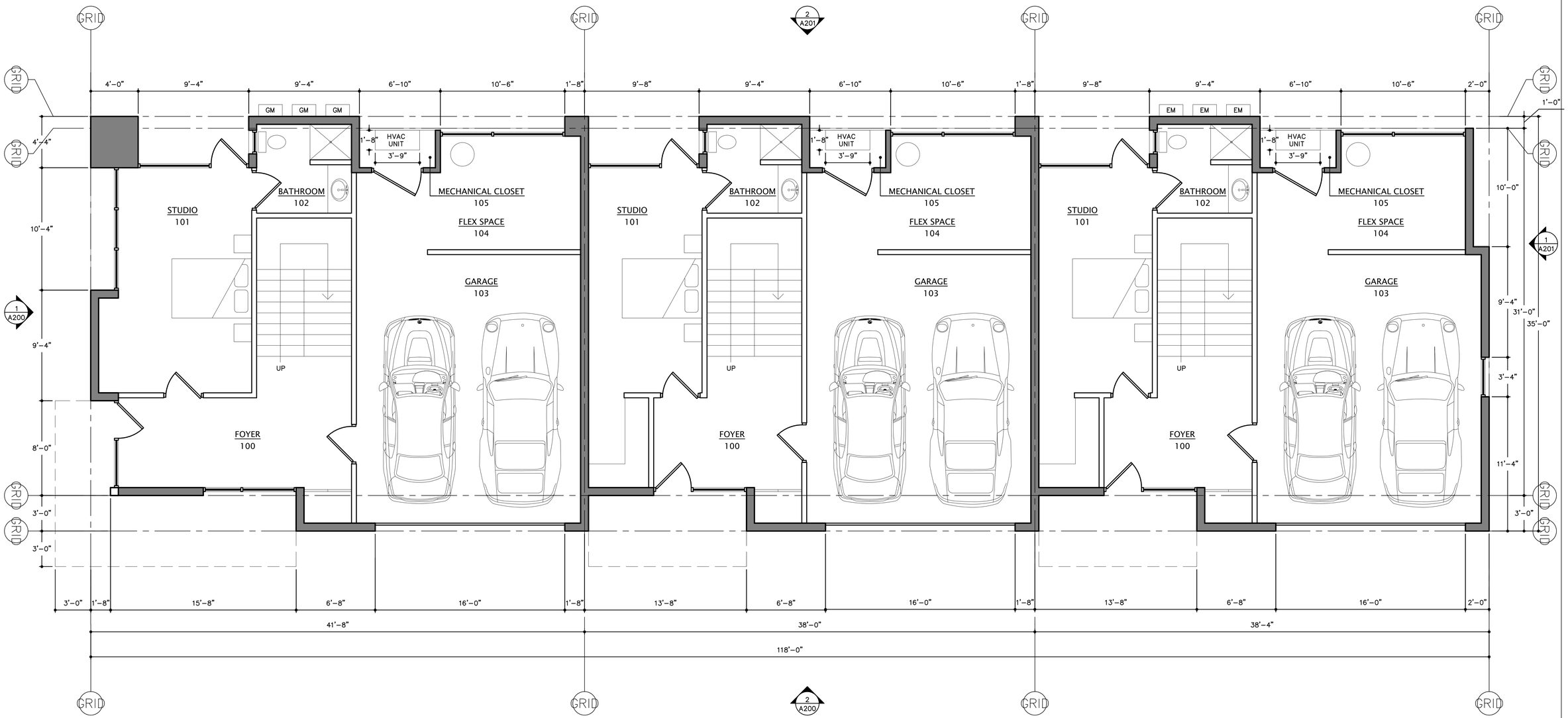

FLOOR PLAN L.1

SCALE: 1/4" = 1'-0"

1 A100

N NORTH

100 SOUTH 613 EAST ROW HOUSE

SALT LAKE CITY, UT

SCHEMATIC DESIGN

11 10 17

FLOOR PLAN

A100

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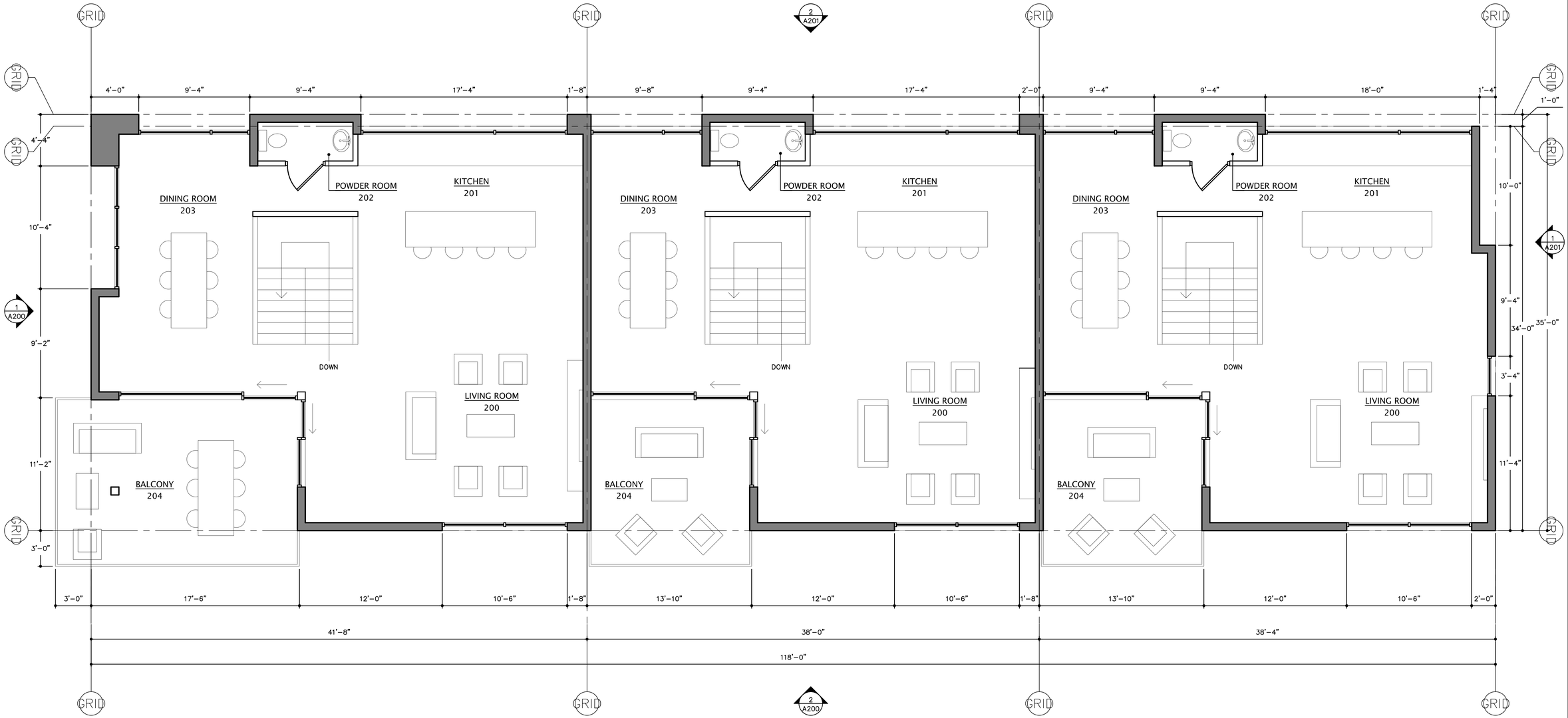

FLOOR PLAN L.2 (1 A101)
SCALE: 1/4" = 1'-0"

N
NORTH

100 SOUTH 613 EAST
ROW HOUSE
SALT LAKE CITY, UT

SCHEMATIC DESIGN
11 10 17
FLOOR PLAN

A101

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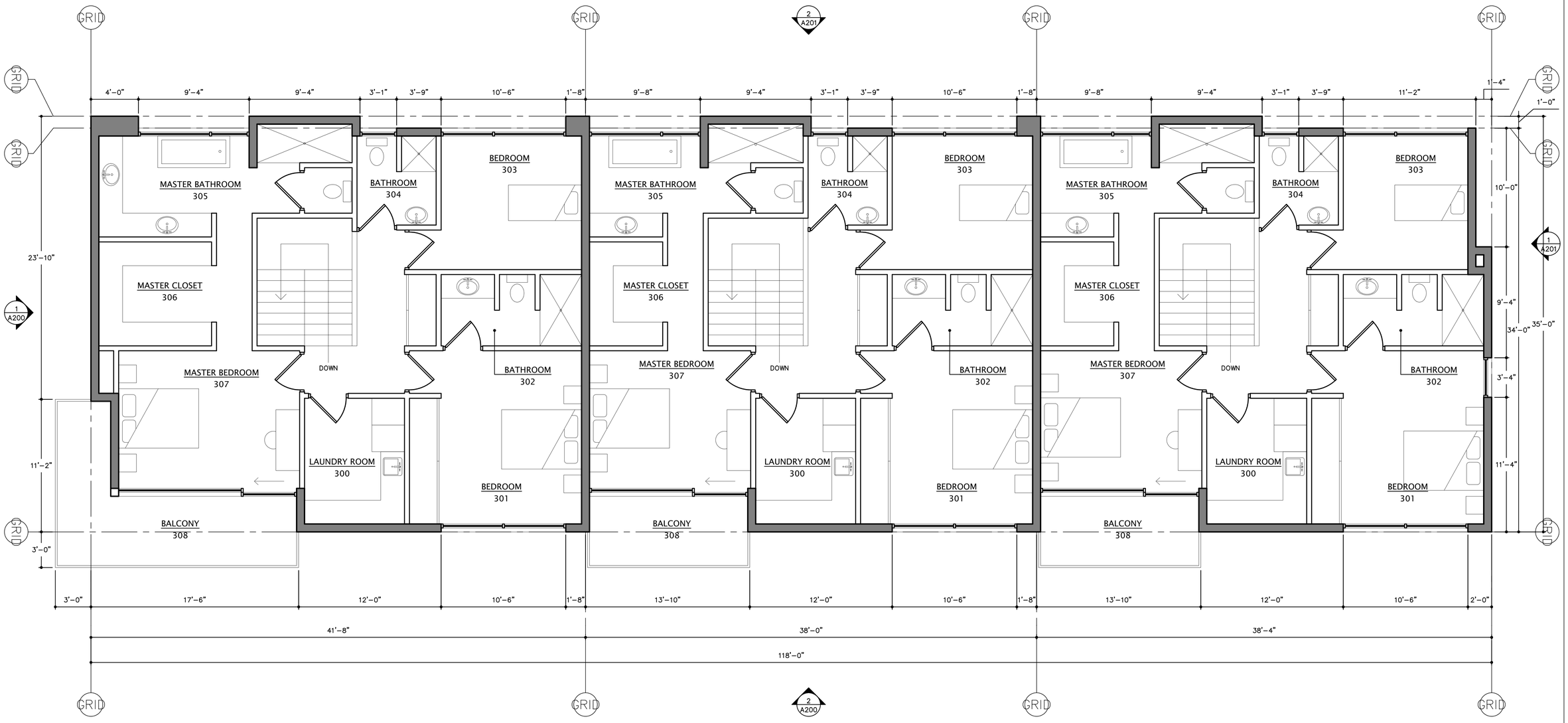


FLOOR PLAN L.3

SCALE: 1/4" = 1'-0"

1 A102

N NORTH

100 SOUTH 613 EAST ROW HOUSE

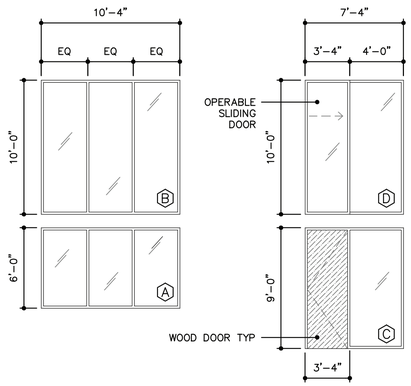
SALT LAKE CITY, UT

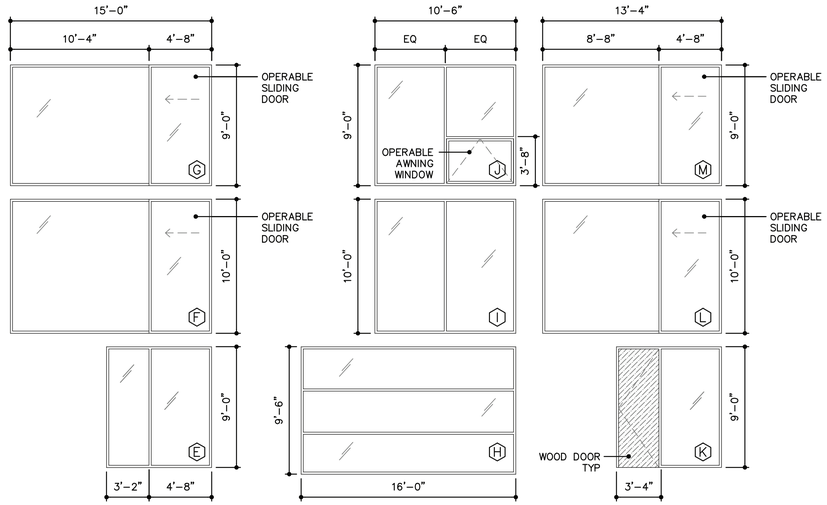
SCHEMATIC DESIGN

11 10 17

FLOOR PLAN

A102

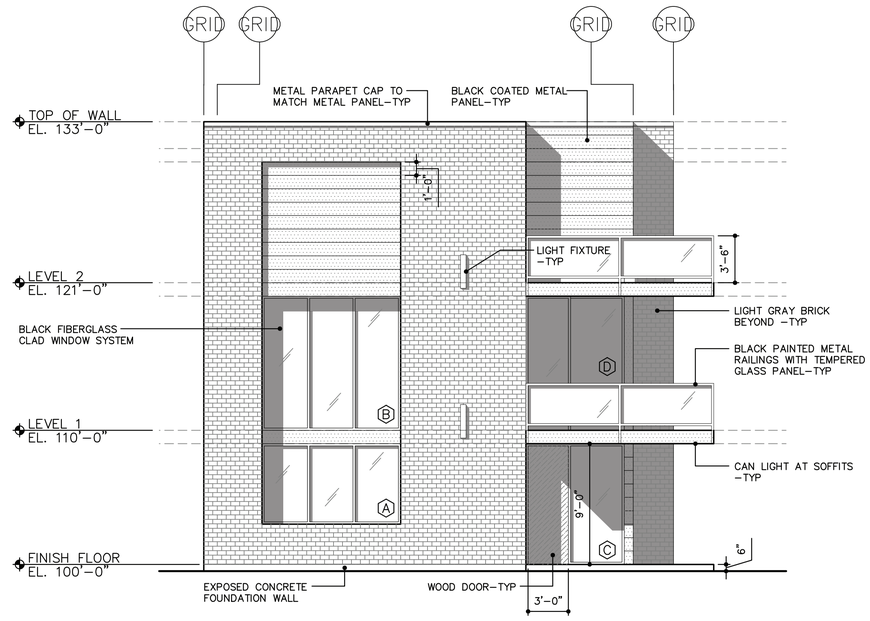




WINDOW TYPES

SCALE: 3/16" = 1'-0"

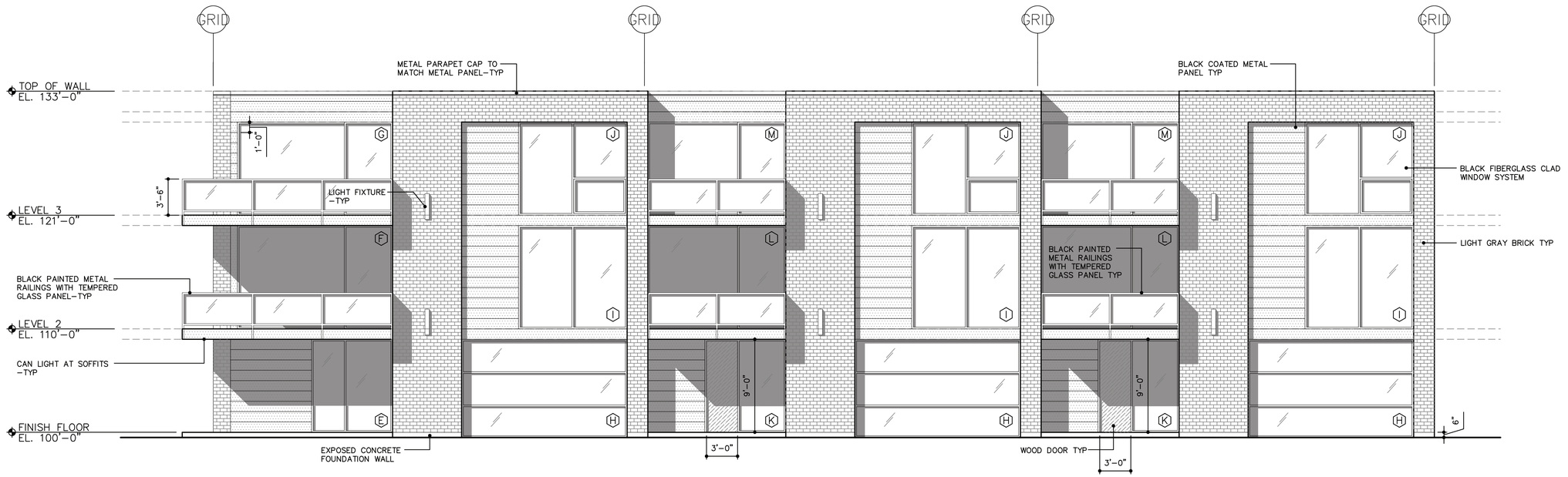
3 / A200



SOUTH ELEVATION

SCALE: 3/16" = 1'-0"

1 / A200



EAST ELEVATION

SCALE: 3/16" = 1'-0"

2 / A200

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175 WEST 200 SOUTH SLC, UT 84101
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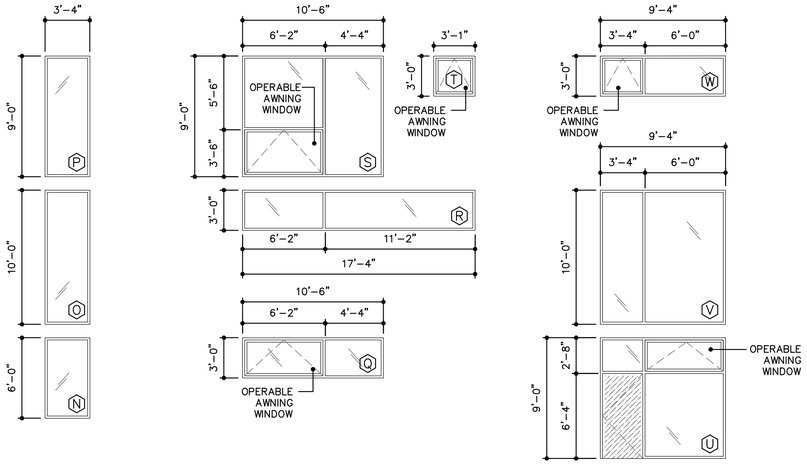
100 SOUTH 613 EAST
ROW HOUSE
SALT LAKE CITY, UT

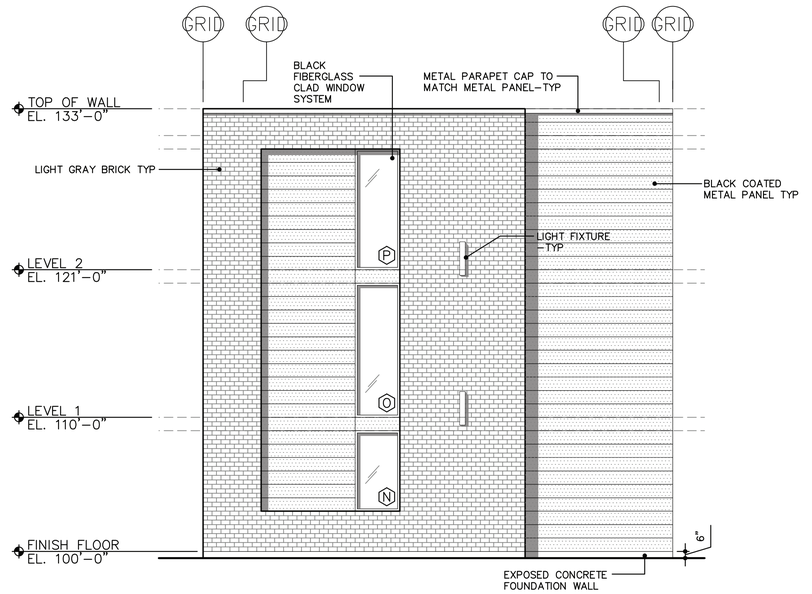
SCHEMATIC DESIGN
11 10 17
ELEVATIONS

A200



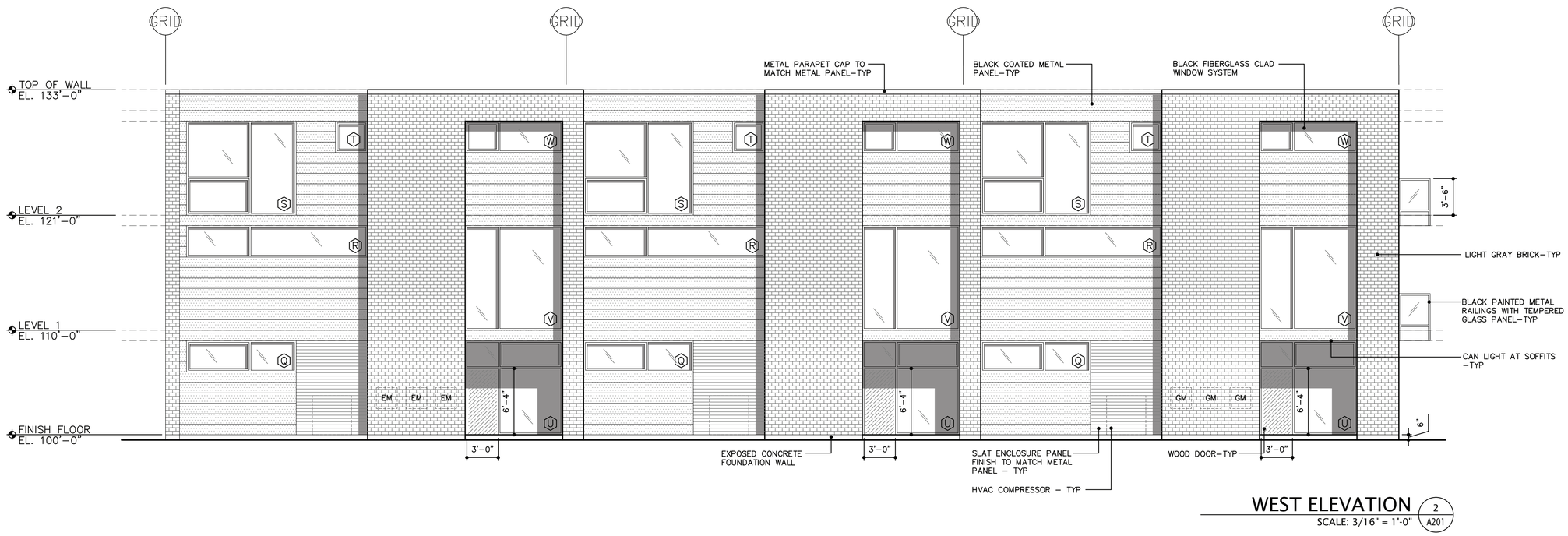
WINDOW TYPES

SCALE: 3/16" = 1'-0" (3 / A201)



NORTH ELEVATION

SCALE: 3/16" = 1'-0" (1 / A201)



WEST ELEVATION

SCALE: 3/16" = 1'-0" (2 / A201)

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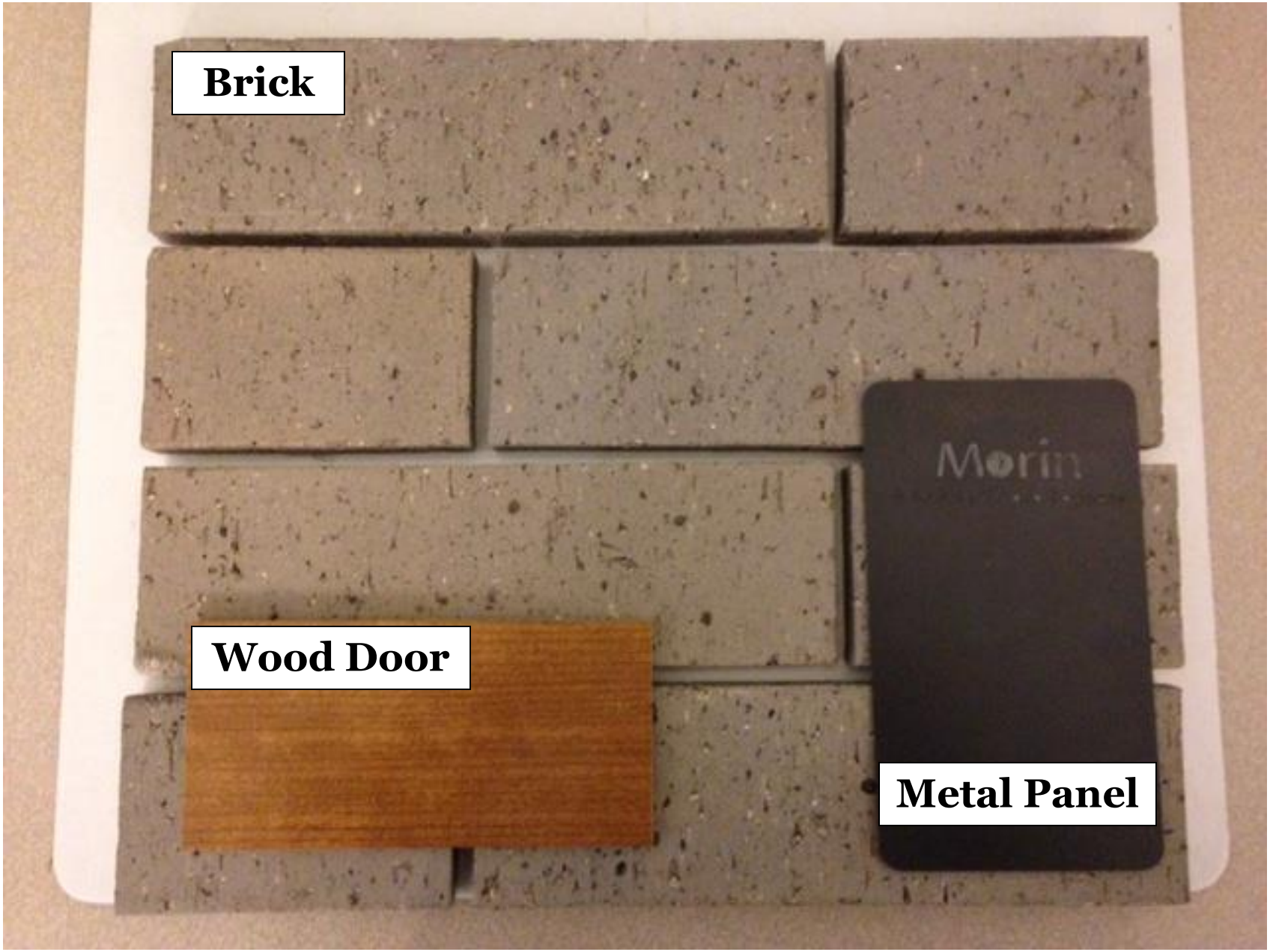
100 SOUTH 613 EAST
ROW HOUSE
SALT LAKE CITY, UT

SCHEMATIC DESIGN
11 10 17
ELEVATIONS

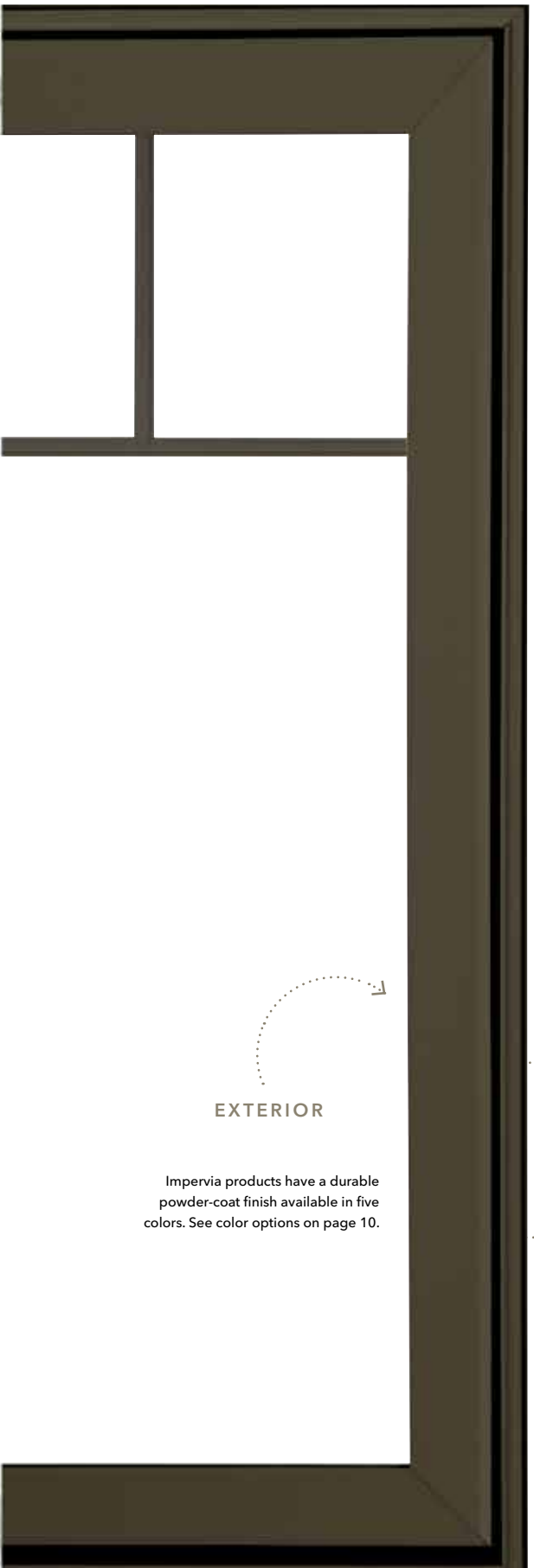
A201

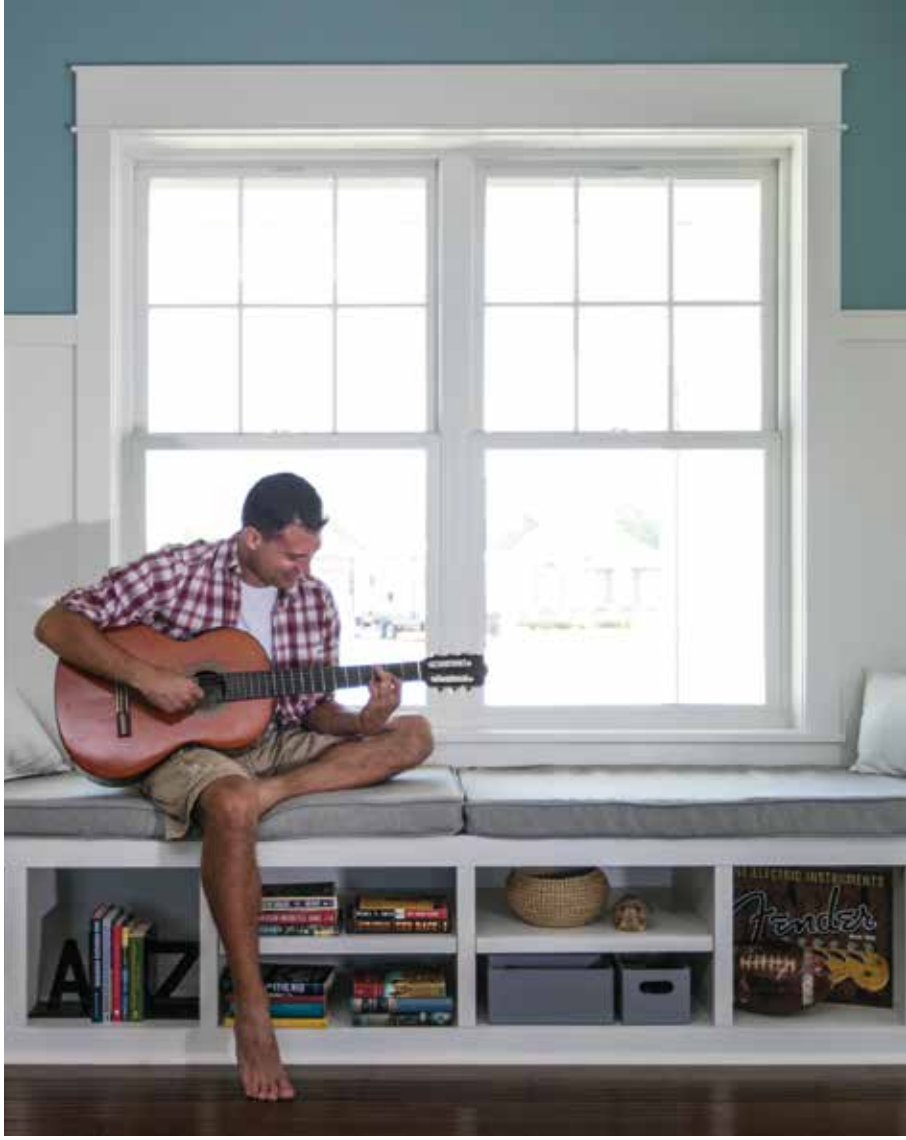

Brick
Wood Door
Metal Panel

PELLA®

Impervia®

FIBERGLASS WINDOWS AND SLIDING PATIO DOORS
WITH OUTSTANDING BEAUTY AND PERFORMANCE.





EXTERIOR

Impervia products have a durable powder-coat finish available in five colors. See color options on page 10.

Beauty that stands the test of time.

Pella® Impervia® windows provide years of outstanding performance – and beauty that complements the look of your home inside and out.

Backed by one of the best warranties in the business.

The Pella Limited Lifetime Warranty is nonprorated, meaning the coverages within the defined warranty periods do not decrease over time. See written limited warranty for details, including exceptions and limitations, at pella.com/warranty, or contact Pella Customer Service at 877-473-5527.

Learn more about our fiberglass products:

CHOOSEPELLA.COM/FIBERGLASS

A fiberglass product that's just right for you.

WINDOWS

Sliding Windows

Easy operation.
Tandem nylon rollers are extra-durable and help ensure smooth openings and closings.

A tighter seal against the elements.
Pella's cam-action locks pull the sashes against the weatherstripping.

Simple to clean.
Sliding sash can be removed to clean exterior glass from inside your home.

Casement and Awning Windows

Smooth openings and closings.
Stainless steel operating arms and hinges resist rust and corrosion.

Simple to operate.
SureLock® System secures the window in two places with one easy-to-reach handle.

More convenient handle design.
Fold-away handle won't get in the way of roomside window treatments.

A breeze to clean.
Easy-clean wash feature makes it simple to clean the exterior glass from inside your home.

Double- and Single-Hung Windows

Easy operation.
Our advanced balance system helps ensure that your windows will open and close easily for years to come.

Strong protection against the weather.
Pella's cam-action locks pull the sashes tight against the weatherstripping.

Easier cleaning.
Opening sash tilts in[1] – making it easy to clean the exterior glass from inside your home.

For more information on Pella's window and patio door offering, see your local Pella sales representative or visit:

CHOOSEPELLA.COM/OFFERING

Features and options.

FRAME COLORS

Pella® Impervia® products feature a durable powder-coat paint finish. Optional dual colors allow you to choose a different color for the exterior.


White


Tan


Morning Sky Gray


Brown


Black

Dual-Color Frames


White Interior with Tan Exterior


White Interior with Morning Sky Gray Exterior


White Interior with Brown Exterior


White Interior with Black Exterior

SCREENS[1]

Improve your view and let in more light and fresh air with your choice of innovative screens from Pella.

HARDWARE STYLES

Find beauty and function in Pella's innovative, easy-to-operate hardware styles.


Casement Crank


Cam-Action Sash Lock

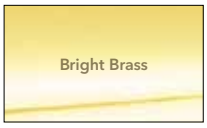

Sliding Patio Door Handle

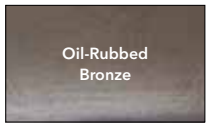
HARDWARE FINISHES

Choose from today's most popular decorative finishes to coordinate with other finishes in your home.

Color-Matched Window and Sliding Patio Door Finishes

Additional Window and Sliding Patio Door Finishes





Sliding Patio Doors Only

Learn more about fiberglass features and options at:

CHOOSEPELLA.COM/OPTIONS

Proposed Metal Panels

Morin
A Kingspan Group Company

PRODUCTS (/PRODUCTS/) | PROJECT GALLERY (/PROJECT-GALLERY/) | RESOURCE LIBRARY (/RESOURCE-LIBRARY/) | COATING SYSTEMS (/COATING-SYSTEMS/) | NATURAL METALS (/NATURAL-METALS/) | FIND A SALES REP (/FIND-A-SALES-REP/) | CONTACT US (/CONTACT-US/) | ABOUT MORIN (/ABOUT-MORIN/)

Integrity Series Panels (Concealed Fastener)

- X-12 (/products/metal-wall-systems/integrity-series-panels-(concealed-fastener)/x-12/)
- XB-12 (/products/metal-wall-systems/integrity-series-panels-(concealed-fastener)/xb-12/)
- -12 (/products/metal-wall-systems/integrity-series-panels-(concealed-fastener)/xc-12/)
- XD-12 (/products/metal-wall-systems/integrity-series-panels-(concealed-fastener)/xd-12/)
- XE-12 (/products/metal-wall-systems/integrity-series-panels-(concealed-fastener)/xe-12/)
- XF-12 (/products/metal-wall-systems/integrity-series-panels-(concealed-fastener)/xf-12/)
- XG-12 (/products/metal-wall-systems/integrity-series-panels-(concealed-fastener)/xg-12/)
- S-16 (/products/metal-wall-systems/integrity-series-panels-(concealed-fastener)/s-16/)
- X-16 (/products/metal-wall-systems/integrity-series-panels-(concealed-fastener)/x-16/)
- XAB-16 (/products/metal-wall-systems/integrity-series-panels-cealed-fastener)/xab-16/)
- XB-16 (/products/metal-wall-systems/integrity-series-panels-(concealed-fastener)/xb-16/)

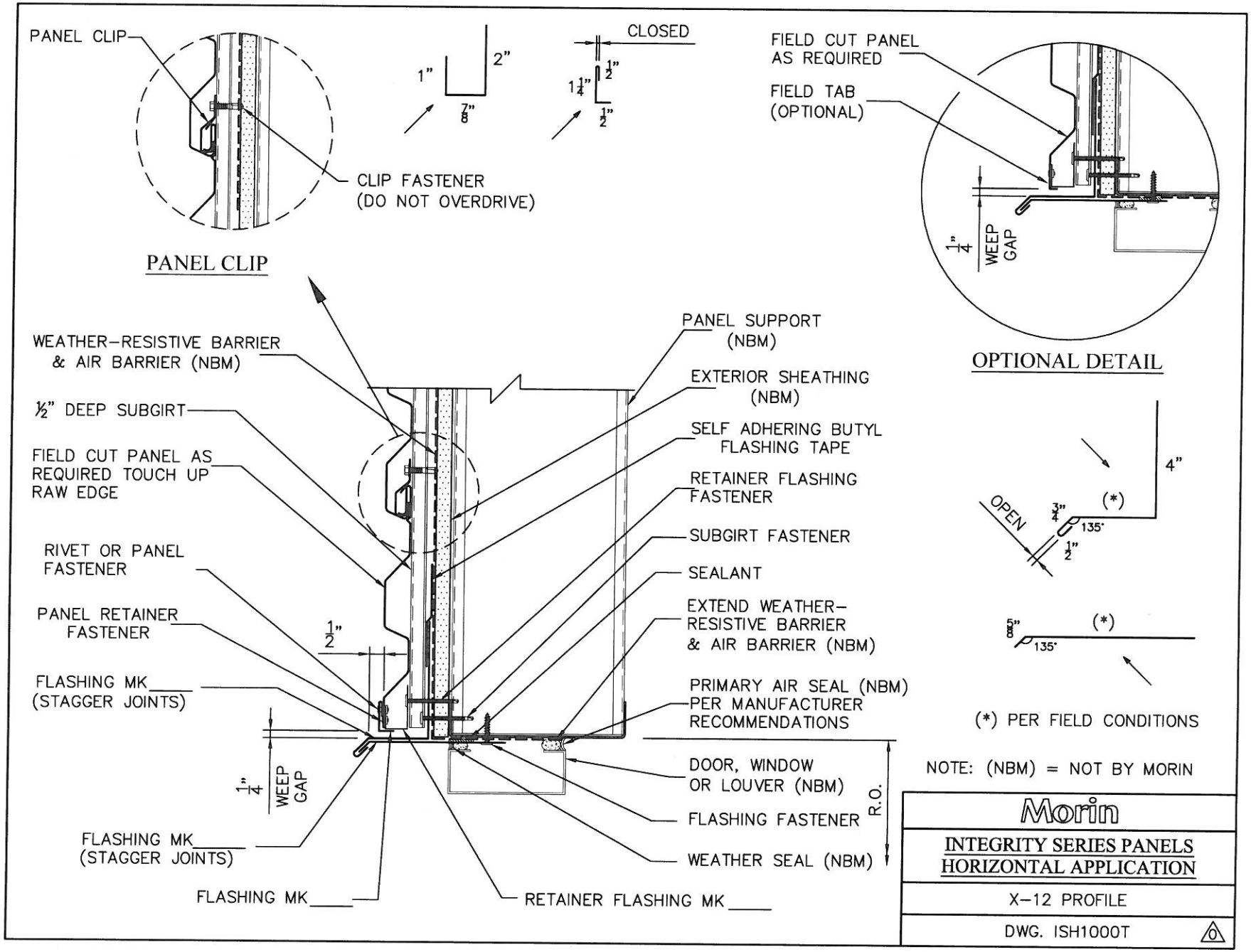
Home (/) > Products (/products/) > Metal Wall Systems (/products/metal-wall-systems/) > Integrity Series Panels (Concealed Fastener) (/products/metal-wall-systems/integrity-series-panels-(concealed-fastener)/)
XB-12

XB-12

Product Information | Series Features | Details/Specifications | Load Span Charts | Project Gallery

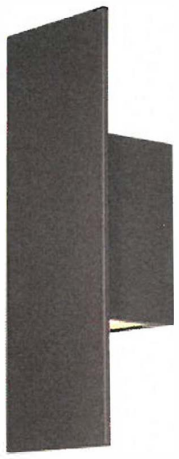
Product Specification

Panel Depth	7/8" (22mm)
Cover Width	12" (305mm)
Lengths	5' (1.52m) to 30' (9.14m) Standard Shorter and longer lengths available - contact Morin
Galvalume/Zincalume Painted Steel Options	18 GA (1.19mm), 20 GA (.91mm), 22 GA (.76mm), & 24 GA (.60mm)
Aluminum Options	.040 GA (1mm), .050 GA (1.27mm)
Stainless Steel Options	20 GA (.91mm), 22 GA (.76mm), or 24 GA (.60mm)
Zinc Options	22 GA (.76mm), 20 GA (1.0mm), or 18 GA (1.5mm)
Natural Copper Options	16 oz. or 20 oz.
Application	Horizontal or Vertical


PANEL CLIP
CLIP FASTENER
(DO NOT OVERDRIVE)
1"
2"
7/8"
CLOSED
1 1/4"
1/2"
1/2"
PANEL CLIP
FIELD CUT PANEL
AS REQUIRED
FIELD TAB
(OPTIONAL)
1/4"
WEEP
GAP
OPTIONAL DETAIL
WEATHER-RESISTIVE BARRIER
& AIR BARRIER (NBM)
1/2" DEEP SUBGIRT
FIELD CUT PANEL AS
REQUIRED TOUCH UP
RAW EDGE
RIVET OR PANEL
FASTENER
PANEL RETAINER
FASTENER
1/2"
FLASHING MK
(STAGGER JOINTS)
1/4"
WEEP
GAP
FLASHING MK
(STAGGER JOINTS)
FLASHING MK
PANEL SUPPORT
(NBM)
EXTERIOR SHEATHING
(NBM)
SELF ADHERING BUTYL
FLASHING TAPE
RETAINER FLASHING
FASTENER
SUBGIRT FASTENER
SEALANT
EXTEND WEATHER-
RESISTIVE BARRIER
& AIR BARRIER (NBM)
PRIMARY AIR SEAL (NBM)
PER MANUFACTURER
RECOMMENDATIONS
DOOR, WINDOW
OR LOUVER (NBM)
FLASHING FASTENER
WEATHER SEAL (NBM)
RETAINER FLASHING MK
R.O.
4"
(*)
OPEN
3/4"
135°
1/2"
5/8"
(*)
135°
(*) PER FIELD CONDITIONS
NOTE: (NBM) = NOT BY MORIN
Morin
INTEGRITY SERIES PANELS
HORIZONTAL APPLICATION
X-12 PROFILE
DWG. ISH1000T
0

Lightology

Proposed Light Fixtures



Zoom

ICON OUTDOOR WALL LIGHT

By dweLED by WAC Lighting Reviews

FINISH:

Usually leaves warehouse within 1 week

MFR ID: WS-W54614-BZ
ITEM #: DWE532637

List Price: ~~$248.75~~
$199.00

TECHNICAL SPECIFICATION

FINISH: Bronze

SIZE: 14"H x 5"W x 3.25"D

SHIPPING WEIGHT: 4.33 lbs

DIMMER: Low Voltage Electronic

Labels:
ADA
Wet location

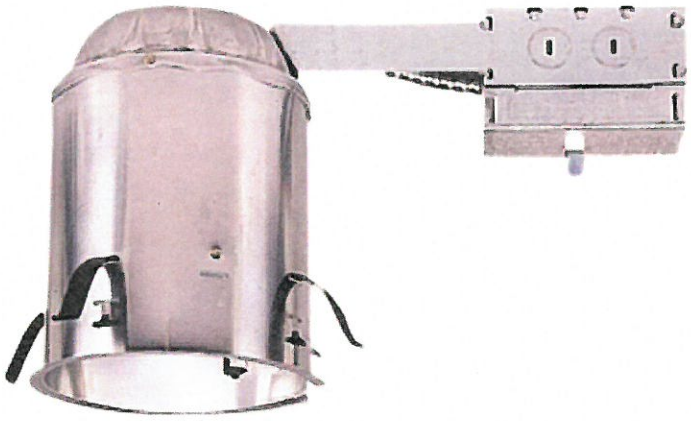
LAMP SOURCE: LED

BULB: 2 x LED/5.5W/120V LED LED **MODULE INCLUDED**

PRODUCT DESCRIPTION

The Icon Outdoor Wall Light accentuates linear architectural forms. Available in Bronze or Brushed Aluminum. One 11 watt 455 lumen 90CRI 3000K LED module is included. 5 inch width x 14 inch height x 3.25 inch depth. ADA rated. IP65 wet location listed.

Model # H550RICAT Internet #203310671 Store SKU #288337



Live Chat

Share Save to List Print

Halo H550 5 in. Aluminum LED Recessed Lighting Housing for Remodel Ceiling, T24 Compliant, Insulation Contact, Air-Tite

★★★★☆ (16) Write a Review Questions & Answers (4)

- Wet rated, when used with select showerlight trims
- Ideal for Halo RL, SLD, ML, SMD LED Retrofit lights
- Recessed light can for users with limited access to their ceiling

$12.97 /each

Choose Your Options

Model # P8071-31-30K Internet #301225757

Share Save to List Print

Progress Lighting 6 in. Black Integrated LED Recessed Trim

★ ★ ★ ★ ★ Write the first Review Ask the first question

Add to Cart to See Price

Product Overview

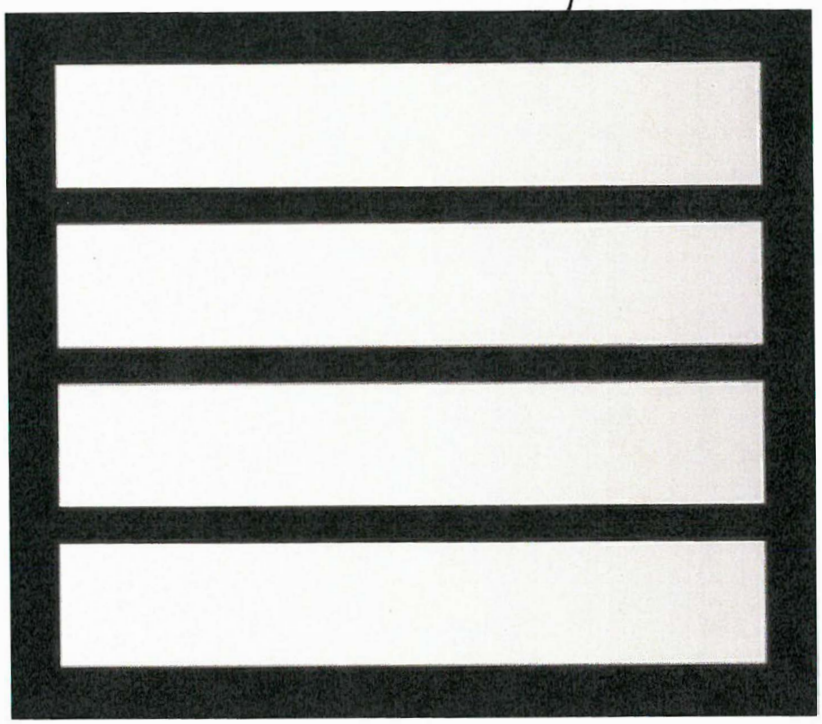
6 in. LED Trim features flicker free dimming down to 10%. Can be used with many Triac or forward phase dimmers. Flicker rate less than 30%.

... See Full Description

Proposed Garage Doors

NORTHWEST DOOR®

- Since 1946 -



COLLECTION: MODERN CLASSIC COLLECTION

MODEL: MC41

- Since 1946 -

MODERN CLASSIC MC44 (BLACK ANODIZED, INSULATED GREY TINTED GLASS)

Now you can have the stylish appeal of a sleek and architecturally refined garage door, the odern Classic™. The Modern Classic is a true stile-and-rail garage door made with an all-aluminum construction. Panel widths and heights can be configured to meet your requirements. Choose from glass or aluminum panels and painted, anodized or wood grain

Proposed AC Units

To be located in mechanical closets on the west side of the building

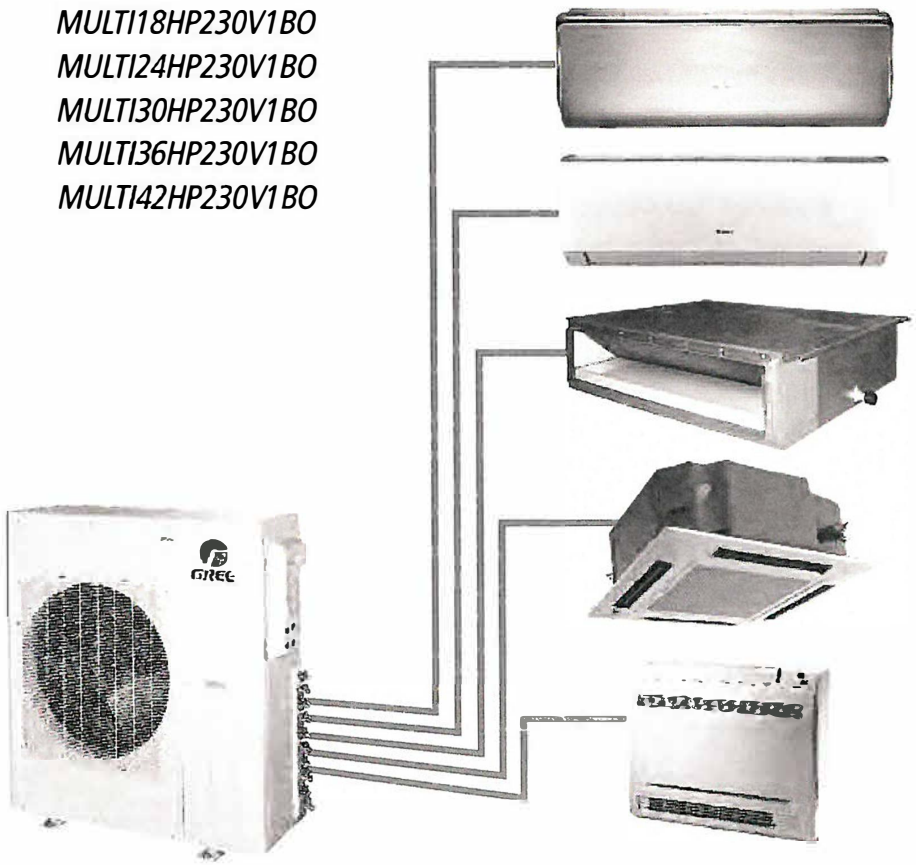
GREE

MULTI

DUCTLESS INVERTER HEAT PUMP INSTALLATION MANUAL

Models:

MULTI18HP230V1BO
MULTI24HP230V1BO
MULTI30HP230V1BO
MULTI36HP230V1BO
MULTI42HP230V1BO

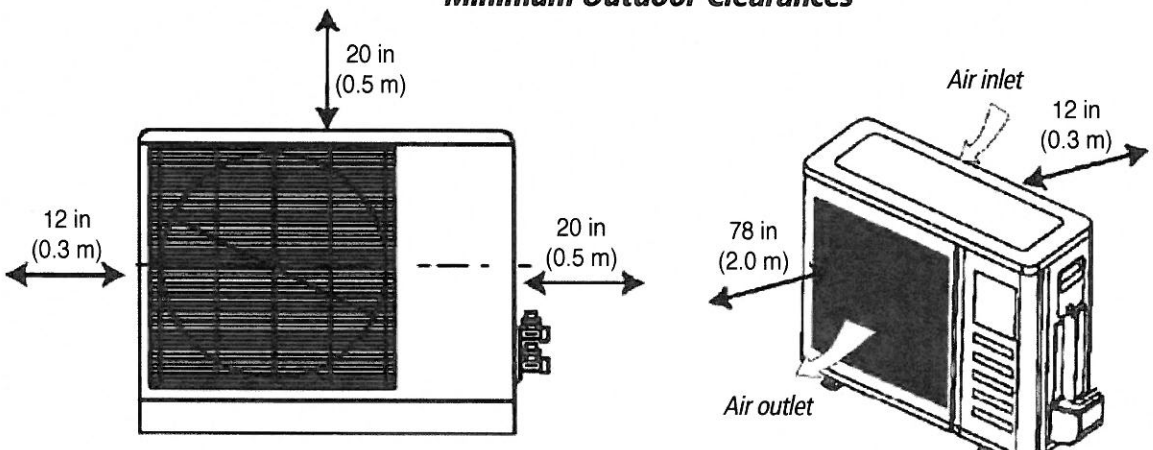


Outdoor Unit

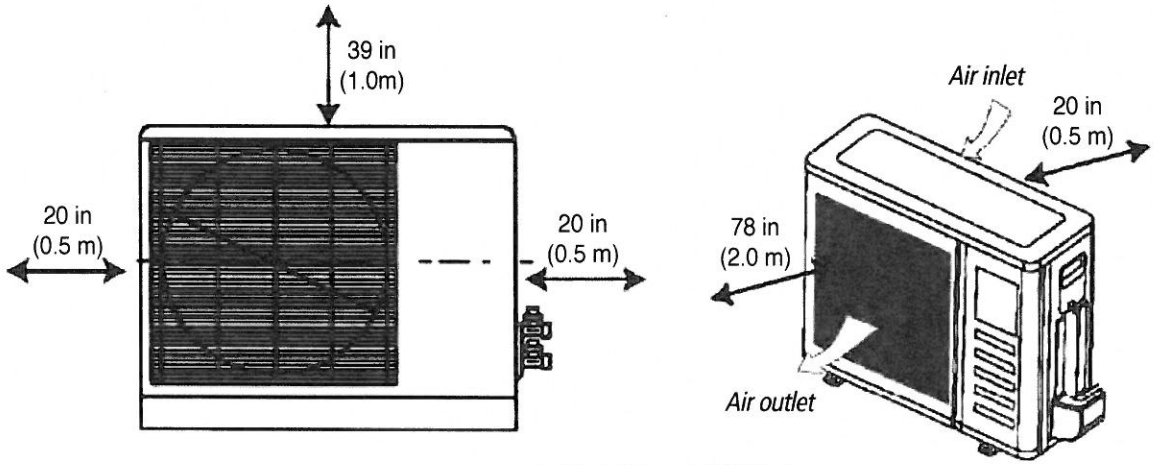
Select a site that allows the following:

1. Install the outdoor unit at a location that is capable of withstanding twice the weight of the unit.
2. Install the outdoor unit where it is convenient to connect refrigerant lines to the indoor units.
3. Install the outdoor unit where the condensate water can be drained unobstructed during the heating mode to a safe location.
4. Do not locate the unit where the noise may be objectionable to neighbors.
5. Provide the space shown below, so that the air flow is not blocked and future service and maintenance can be performed.

Minimum Outdoor Clearances



18K and 24K Unit



30K, 36K and 42K Unit

ATTACHMENT E: ZONING ORDINANCE STANDARDS

Existing Conditions:
The site is currently undeveloped.

RMF-45 (Moderate/High Density Multi-Family Residential District)
The purpose of the RMF-45 moderate/high density multi-family residential district is to provide an environment suitable for multi-family dwellings of a moderate/high density with a maximum building height of forty five feet (45'). This district is appropriate in areas where the applicable master plan policies recommend a density of less than forty three (43) dwelling units per acre. This district includes other uses that are typically found in a multi-family residential neighborhood of this density for the purpose of serving the neighborhood. Such uses are designed to be compatible with the existing scale and intensity of the neighborhood. The standards for the district are intended to provide for safe and comfortable places to live and play, promote sustainable and compatible development patterns and to preserve the existing character of the neighborhood.

Zoning Ordinance Standards for RMF-45-(21A.24.140)

Standard	Proposed	Complies
Lot Area: Single-Family Attached - 3,000 square feet for each unit	**Lot Area:** A total of 3 dwelling units are proposed. The total lot area of the site is 10,319 square feet – over 3,000 square feet for each unit.	**Complies**
Lot Width: Single-family attached – interior 22 feet and corner 32 feet	**Lot Width:** The front lot is 41'8", the middle lot is 38' and the rear lot is 38'4".	**Complies**
Building Coverage: All principal and accessory buildings shall not exceed sixty percent (60%) of the lot area.	**Building Coverage:** Entire structure covers 3,798 square feet of 10,319 lot. 37% lot coverage.	**Complies**
Front Yard Setback: 20% of lot depth, but need not exceed 25 feet *(25 feet)*	**Front Yard Setback**: 25 feet measured to the front balcony.	**Complies**
Rear Yard Setback: 25% of the lot depth, but need not exceed 30 feet *(30 feet)*	**Rear Yard Setback:** 18	**Does not comply – requires modification through a planned development**
Interior Side Yard Setback: The minimum yard shall be eight feet (8').	**Interior Side Yard Setback:** 22'6" on east side and 5' on west side.	**West side does not comply – requires modification through a planned development**
Maximum Building Height: 45 feet	**Maximum Building Height:** 33 feet	**Complies**
Required Landscaped Yards: The front yard, corner side and, for interior multi-family lots, one of the interior side yards shall be maintained as landscape yards.	**Required Landscaped Yards:** Front yard and west yard are landscaped (1/3 of the yards will have vegetation).	**Complies**
Side Entry Buildings: To provide for adequate air, light and separation between buildings, greater yard requirements are necessary for buildings whose principal means of entry is located along an interior side yard. *The side yard shall not be less than twelve feet (12'), eight feet (8') of which shall be devoted to landscape area.*	Maintains a 12 foot setback on the east side of the building, but doesn't have an 8 foot area devoted to landscaping	**Does not comply – requires modification through a planned development**
Frontage Of Lot On Public Street (21A.36.010C): All lots shall front on a public street unless specifically exempted from this requirement by other provisions of this title.	The three lots being created are oriented to the side of the lot and do not have direct frontage off of a public street	**Does not comply – requires modification through a planned development**

ATTACHMENT F: STANDARDS FOR NEW CONSTRUCTION IN A HISTORIC DISTRICT

H Historic Preservation Overlay District – Standards for Certificate of Appropriateness for New Construction (21A.34.020.H)

In considering an application for a Certificate of Appropriateness for new construction in a historic district, the Historic Landmark Commission shall find that the project substantially complies with all of the general standards that pertain to the application and that the decision is in the best interest of the City. Design Guidelines for Historic Apartment & Multifamily Buildings in Salt Lake City, Chapter 12 New Construction, are the relevant historic design guidelines for this design review. The Design Objectives and related design guidelines are and are referenced in the following review where they relate to the corresponding Historic Design Standards for New Construction (21A.34.020.H), and can be accessed via the links below.

Historic Apartment & Multifamily Buildings in Salt Lake City
Historic Apartment & Multifamily Buildings in Salt Lake City, Chapter 12 New Construction

Standard	Analysis	Finding
1. SCALE & FORM **1.a Height & Width**: The proposed height and width shall be visually compatible with surrounding structures and streetscape;	Height ***MF NC DG Design Objective – Height****: The maximum height of a new multifamily building should not exceed the general height and scale of its historic context, or be designed to reduce the perceived height where a taller building might be appropriate to the context.* *MF NC DG 12.48, 12.50, 12.51, 12.52* The proposed height of the row home is 33' measured to the top of the parapet cap. Height does vary on this particular block face between 26' and 40'. The permitted height in this particular zoning district is 45 feet; however, the architect did acknowledge the historic context on the block face in terms of height and limited the height of the row home in response. The Bamburger Mansion immediately to the east measures 35' tall and the apartment building immediately to the west measures 26' tall. While the proposed row home is relatively taller than the apartment building, the height is compatible with the buildings to the east. Additionally, some horizontal emphasis is created on the row home's front façade with wraparound balconies and horizontal metal panels that slightly reduce its perceived height. The proposed height of the building in conjunction with its design is appropriate for the site. Width ***MF NC DG Design Objective – Width****: The design of a new multifamily building should articulate the patterns established by the buildings in the historic context to reduce the perceived width of a wider building and maintain a sense of human scale.* *MF NC DG 12.53* The total proposed width of the row home is 32'. However, the proposed width of the front-most building wall alone is 24'. The 8-foot recessed portion of the front façade does work to break up the row home's perceived width. The vertical emphasis of the front window and column-like brick walls also break up the width. While building widths on the block face do vary, the proposed width of the row home is appropriate for the site as well as the historic context of the street.	Height Complies Width Complies

1.b Proportion of Principal Facades: The relationship of the width to the height of the principal elevations shall be in scale with surrounding structures and streetscape;	Façade Proportion ***MF NC DG Design Objective – Character of the Street Block:*** *The form, scale and design of a new multifamily building in a historic district should equate with and complement the established patterns of human scale characteristics of the immediate setting and/or broader context.* *MF NC DG 12.42, 12.43, 12.45* As illustrated on sheet A001 of the applicant's plan set, the average width to height ratio (W:H) of the proposed front building façade is similar to the average on the block face and almost the same as the Bamberger Mansion directly to the east – 24:33.5 and 26:35 or .72 and .74. The front entryway itself is recessed and also of similar proportion to the other entryways on the block face. Both larger, more intricate single-family homes and multi-family buildings from different eras are found on this prominent block. The proposed design of the row home's front façade seems to pull from both the heavily modulated façades of the Victorians and Italianates to the east and the more symmetrical façade of the apartment building to the west, transitioning from one style of architecture to another in terms of design and scale.	Façade Proportion Complies
1.c Roof Shape: The roof shape of a structure shall be visually compatible with the surrounding structures and streetscape;	*MF NC DG 12.54, 12.55* Roof Shape All of the structures on this particular block face have pitched roofs; however, there are buildings with flat roofs across the street from the subject property on 100 South. Flat roofs are also commonly found on multi-family buildings in the Central City Local Historic District. While a flat roof tends to add more perceived mass to a structure, the recessed front building wall and variation in quality building materials help to break up this top mass and decrease the row home's overall scale.	Roof Shape Complies

1.d Scale of a Structure: The size and mass of the structures shall be visually compatible with the size and mass of surrounding structures and streetscape	Building Façade Composition, Proportion & Scale ***MF NC DG Design Objective – Height*** *The maximum height of a new multifamily building should not exceed the general height and scale of its historic context, or be designed to reduce the perceived height where a taller building might be appropriate to the context.* ***MF NC DG Design Objective – Width:*** *The design of a new multifamily building should articulate the patterns established by the buildings in the historic context to reduce the perceived width of a wider building and maintain a sense of human scale.* *MF NC DG 12.48, 12.50, 12.51, 12.52, 12.53, 12.54, 12.55* The proposed row home is a long building (118') compared to the other single-family homes on the block face, but it's also "loaded" towards the back of the lot. Each of the units averages around 3,900 gross square feet. Still, the size and mass of the building's front façade reads similar to the other buildings on the block and is compatible within the context of the existing streetscape. Again, the actual width to height ratio of its front façade is similar to the average on the block face. Though the design tends to have a vertical emphasis, the perceived scale is decreased with some horizontal detailing including horizontal balconies, panels and windows on the interior facades of the buildings. The side facades are also very well articulated with modulated building walls, a large amount of glass and variety of quality building materials.	<u>Scale of a Structure</u> Complies

2. COMPOSITION OF PRINCIPAL FACADES: 2.a Proportion of Openings: The relationship of the width to the height of windows and doors of the structure shall be visually compatible with surrounding structures and streetscape; **2.b RHYTHM OF SOLIDS TO VOIDS IN FACADES:** The relationship of solids to voids in the façade of the structure shall be visually compatible with surrounding structures and streetscape;	Building Character & Scale ***MF NC DG Design Objective – Solid to Void Ratio, Window Scale & Proportion*** *The design of a new multifamily building in a historic context should reflect the scale established by the solid to void ratio traditionally associated with the setting and with a sense of human scale.* ***MF NC DG Design Objective – Rhythm & Spacing of Windows & Doors – Fenestration*** *The window pattern, the window proportion and the proportion of the wall spaces between, should be a central consideration in the architectural composition of the facades, to achieve coherence and an affinity with the established historic context.* *MF NC DG 12.60, 12.61, 12.62, 12.63* Though very much a contemporary design, the proportion of openings and rhythm of solids to voids on the proposed row home are visually compatible with the surrounding structures and streetscape. The vertically-emphasized, slightly asymmetrical window pattern on the row home somewhat mimics that of the Victorians and Italianates to the east. The front façade also features a tripartite window similar to other homes on the block face. The amount of proposed glass and number of window openings in a variety of sizes is also similar to the other homes on the block face. While the apartment building to the west features a more symmetrical fenestration pattern, the varied windows sizes on the proposed structure do retain a sense of balance and uniformity.	Proportion of Openings Complies Rhythm of Solids to Voids Complies

2.c RHYTHM OF ENTRANCE PORCH AND OTHER PROJECTIONS: The relationship of entrances and other projections to sidewalks shall be visually compatible with surrounding structures and streetscape;	Building Character & Scale ***MF NC DG Design Objective – Façade Articulation, Proportion & Visual Emphasis*** *The design of a new multifamily building should relate sensitively to the established historic context through a thorough evaluation of the scale, modulation and emphasis, and attention to these characteristics in the composition of the facades.* ***MF NC DG Design Objective – Balconies, Porches & External Escape Stairs*** *The design of a new multifamily building in a historic context should recognize the importance of balcony and primary entrance features in achieving a compatible scale and character.* *MF NC DGs 12.57, 12.58, 12.59, 12.64, 12.65* *Design balconies as an integral part of the architectural composition and as semi-public outdoor private space which can engage with the context.[12.64]* Most all of the other buildings on the block face feature quite prominent entryways. Many of the single-family homes also feature large porches or porticos. The proposed front entry on the row home is recessed from the front building plane and covered by a balcony to create some additional emphasis. The front door is also taller than a standard door and will be a solid cherry wood – contrasting with the light-colored brick on the rest of the building. The building is articulated with recessed walls and projecting balconies on the front and east interior façades. All of the balconies project approximately 3 feet from the building's façade. Each units' entrance on the east façade is also recessed by 3 feet. The rhythm of the projecting balconies and recessed walls help to create some dimension and visual interest around the building.	Rhythm of Porch & Projections Complies

2.d RELATIONSHIP OF MATERIALS: The relationship of the color and texture of materials (other than paint color) of the façade shall be compatible with the predominant materials used in surrounding structures and streetscape.	Building Materials, Windows, Elements & Detailing ***MF NC DG Design Objective – Materials*** *The design of a new multifamily building should recognize and reflect the palette of building materials which characterize the historic district, and should help to enrich the visual character of the setting, in creating a sense of human scale and historical sequence.* *MF NC DG 12.67, 12.68, 12.69, 12.70* ***MF NC DG Design Objective – Windows*** *The design of a new multifamily building should include window design subdivision, profiles, materials, finishes and details which ensure that the windows play their characteristic positive role in defining proportion and character of the building and its contribution to the historic context.* *MF NC DG 1271, 12.72, 12.73, 12.74* ***MF NC DG Design Objective – Architectural Elements & Details*** *The design of a new multifamily building should reflect the rich architectural character and visual qualities of buildings of this type within the district.* *MF NC DG 12.75, 12.76, 12.77* Materials & Detailing The majority of the building's façade will be a light-colored brick veneer. Brick is a common building material on the block face and in the Central City Local Historic District. Sawn cherry wood doors with a smooth satin finish will be installed at each units' entryway and back patio area. The soffit underneath the projecting balconies will also be sawn cherry wood with recessed can lighting. Metal-framed glass balconies are featured on both the front and east interior facades. Dark metal panels are being utilized around the entirety of the building as a more contemporary building material to create some visual interest. The east façade will also feature contemporary mirrored-glass garage doors. Windows All of the windows as well as the sliding patio doors on the building will be black fiberglass. Window detail from Pella is included in the application materials. Some of the windows will be operable awnings and some will be fixed as labeled on the elevations. The large window on front façade will be recessed approximately 2 feet. The window systems on the north, east and west facades will also be slightly recessed from the brick exterior as illustrated on the floor plans.	Relationship of Materials Complies Windows Complies

3.RELATIONSHIP TO STREET **3.a WALLS OF CONTINUITY:** Facades and site structures, such as walls, fences and landscape masses, shall, when it is characteristic of the area, form continuity along a street to ensure visual compatibility with the structures, public ways and places to which such elements are visually related;	Settlement Patterns & Neighborhood Character ***MF NC DG Design Objective – The Public Realm*** *A new multifamily building should respect the characteristic placement, setbacks, massing and landscape character of the public realm in the immediate context and the surrounding district.* *MF NC DG 12.6, 12.7, 12.8, 12.9* ***MF NC DG Design Objective – Building Placement, Orientation & Use*** *A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements.* *MF NC DG 12.10, 12.11, 12.12, 12.13, 12.14, 12.15* ***MF NC DG Design Objective – Site Access, Parking & Services*** *The site planning and situation of a new multi-family building should prioritize access to the site and building for pedestrians and cyclists, motorized vehicular access and parking should be discreetly situated and designed, and building services and utilities should not detract from the character and appearance of the buildings, the site and the context.* *MF NC DG 12.17, 12.24, 12.25* The proposed row home will be situated on the subject property in a similar manner to the other structures on the block face. The building will be setback 25 feet from the property line measured to the projecting balcony and 28 feet measured to the front building wall – a similar distance as the buildings to the east. The apartment building to the west sits on a corner property and is setback in line with the buildings to the north off of 600 East. A front walkway and front yard landscaping are also being proposed to increase landscape patterns along the block face.	Relationship to the Street – Walls of Continuity Complies

3.b RHYTHM OF SPACING AND STRUCTURES ON STREETS: The relationship of a structure or object to the open space between it and adjoining structures or objects shall be visually compatible with the structures, objects, public ways and places to which it is visually related;	***MF NC DG Design Objective – Building Placement, Orientation & Use*** *A new Multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements.* *MF NC DG 12..10, 12.11, 12.12, 12.13* While oriented closer to the west side of the property than the east, the proposed row home is almost equidistant from the apartment building to the west and Bamberger Mansion to the east – 36 and 32 feet. The placement of the proposed structure will be compatible with the existing surrounding development.	Rhythm of Spacing & Structures on Streets Complies
3.c DIRECTIONAL EXPRESSION OF PRINCIPAL ELEVATION: A structure shall be visually compatible with the structures, public ways and places to which it is visually related in its orientation toward the street; and	***MF NC DG Design Objective – Building Placement, Orientation & Use*** *A new Multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements.* *MF NC DG 12..10, 12.11, 12.12, 12.13* The principal entryways for each of the units will be oriented towards the interior of the lot; however, an additional entrance will be located on the southernmost unit or front façade of the building in addition to front balconies. Most of the structures a part of the development at 647 East 100 South are also oriented towards the interior of the lot. Still, this orientation and creating lots without street frontage is not very common in the area and something that the Planning Commission must approve through the Planned Development process. In this case, a prominent front entryway is being provided in addition to the side entryways and side loaded units are seen on row home-style developments.	Directional Expression Complies

3.d STREETSCAPE; PEDESTRIAN IMPROVEMENTS: Streetscape and pedestrian improvements and any change in its appearance shall be compatible to the historic character of the landmark site or H historic preservation overlay district.	Settlement Patterns & Neighborhood Character ***MF NC DG Design Objective – Block & Street Patterns*** *The urban residential patterns created by the street and alley network, lot and building scale and orientation, are a unique characteristic of every historic setting in the city, and should provide the primary design framework for planning any new multifamily building.* *MF NC DG 12.10, 12.11, 12.12* ***MF NC DG Design Objective – The Public Realm*** *A new multifamily building should respect the characteristic placement, setbacks, massing and landscape character of the public realm in the immediate context and the surrounding district.* *MF NC DG 12.6, 12.7, 12.8, 12.9* ***MF NC DG Design Objective – Building Placement, Orientation & Use*** *A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements.* *MF NC DG 12.11, 12.12, 12.22, 12.23, 12.24, 12.25* The large park strip and historic grade on the block face will be maintained on the subject site. The east interior side yard does lack some vegetation compared to the other lots on the block face, but the applicant is working with the property owners to the east to install some more shrubs on their lot. Again, additional landscape and an enhanced front walkway will also be installed in front of the building.	Streetscape & Pedestrian Improvement Complies
3. SUBDIVISION OF LOTS: The planning director shall review subdivision plats proposed for property within an H historic preservation overlay district or of a landmark site and any required changes to ensure the proposed subdivision will be compatible with the historic character of the district and/or site(s)	Settlement Patterns & Neighborhood Character ***MF NC DG Design Objective - Block & Street Patterns*** *The urban residential patterns created by the street and alley network, lot and building scale and orientation, are a unique characteristic of every historic setting in the city, and should provide the primary design framework for planning any new multifamily building.* *MF NC DG 12.4, 12.5* The applicant has chosen to create three small lots around the walls of each of the units (as opposed to condominiumizing the units) in order to facilitate financing for the end user. The Planning Commission will need to approve the applicant's proposed subdivision based on site plan approval from the Historic Landmark Commission. A Final Plat application will also be required to be reviewed administratively.	Subdivision of Lots Complies

ATTACHMENT G: DESIGN GUIDELINES FOR NEW CONSTRUCTION

Design Guidelines for Historic Apartment & Multifamily Buildings in Salt Lake City, Chapter 12 New Construction, are the relevant historic design guidelines for this design review, and are identified here as they relate to the corresponding Historic Design Standards for New Construction (21A.34.020.H).

Historic Apartment & Multifamily Buildings in Salt Lake City

Historic Apartment & Multifamily Buildings in Salt Lake City, Chapter 12 New Construction

Design Standards for New Construction	Design Guidelines for New Construction
1. SCALE & FORM **1.a Height & Width**: The proposed height and width shall be visually compatible with surrounding structures and streetscape;	**Building Façade Composition, Proportion & Scale** **Height - Design Objective** The maximum height of a new multifamily building should not exceed the general height and scale of its historic context, or be designed to reduce the perceived height where a taller building might be appropriate to the context. **12.48** The building height should be compatible with the historic setting and context. • The immediate and wider historic contexts are both of importance. • The impact upon adjacent historic buildings will be paramount in terms of scale and form. **12.50** Where there is a significant difference in scale with the immediate context, the building height should vary across the primary façade, and/or the maximum height should be limited to part of the plan footprint of the building. • Step back the upper floor/s of a taller building to achieve a height similar to that historically characteristic of the district. • Restrict maximum building height to particular sections of the depth and length of the building. **12.51 The upper floor/s should step back where a taller building will approach established neighborhoods, streets or adjacent buildings of typically lower height.** **12.52** The primary and secondary facades should be articulated and modulated to reduce an impression of greater height and scale, and to enhance a sense of human scale. • Design a distinctive and a taller first floor for the primary and secondary facades. • Design a distinct top floor to help terminate the façade, and to complement the architectural hierarchy and visual interest. • Design a hierarchy of window height and/or width, when defining the fenestration pattern. • Consider designing for a distinctive projecting balcony arrangement and hierarchy. • Use materials and color creatively to reduce apparent height and scale, and maximize visual interest. **Width - Design Objective** The design of a new multifamily building should articulate the patterns established by the buildings in the historic context to reduce the perceived width of a wider building and maintain a sense of human scale. **12.53** A new multifamily building should appear similar to the width established by the combination of single and multifamily historic buildings in the context. • Reflect the modulation width of larger historic apartment buildings. • If a building would be wider overall than structures seen historically, the facade should be subdivided into significantly subordinate planes which are similar in width to the building facades of the context. • Step back sections of the wall plane to create the impression of similar façade widths to those of the historic setting.

1.b Proportion of Principal Facades: The relationship of the width to the height of the principal elevations shall be in scale with surrounding structures and streetscape;	**Building Form & Scale** **The Character of the Street Block – Design Objective** The form, scale and design of a new multifamily building in a historic district should equate with and complement the established patterns of human scale characteristics of the immediate setting and/or broader context. **12.42** A new multifamily building should appear similar in scale to the scale established by the buildings comprising the current street block facade. • Subdivide a larger mass into smaller "modules" which are similar in size to buildings seen traditionally. • The scale of principal elements, such as entrances, porches, balconies and window bays, are critical to creating and maintaining a compatible building scale. **12.43** A new multifamily building should be designed to create and reinforce a sense of human scale. In doing so consider the following: • Design building massing and modulation to reflect traditional forms, e.g. projecting wings and balcony bays. • Design a solid-to-void (wall to window/door) ratio that is similar to that seen traditionally. • Design window openings that are similar in scale to those seen traditionally. • Articulate and design balconies that reflect traditional form and scale. • Design an entrance, porch or stoop that reflects the scale characteristic of similar traditional building types. • Use building materials of traditional dimensions, e.g. brick, stone, terracotta. • Choose materials that express a variation in color and/or texture, either individually or communally. **Building Façade Composition Proportion & Scale** **12.45** The principal elements of the front facade should reflect the scale of the buildings comprising the block face and historic context. • The primary plane/s of the front facade should not appear to be more than a story higher than those of typical historic structures in the block and context. • Where the proposed building would be taller than those in the historic context, the upper floor/s should step back from the plane of the façade below. • A single wall plane or bay of the primary or secondary facades should reflect the typical maximum facade width in the district.
1.c Roof Shape: The roof shape of a structure shall be visually compatible with the surrounding structures and streetscape;	**Building Form & Scale** **Massing** **12.54** The overall massing of a new multi-family building should respect and reflect the established scale, form and footprint of buildings comprising the street block and historic context. • Modulate the building where height and scale are greater than the context. • Arrange the massing to step down adjacent to a smaller scale building. • Respect, and/or equate with the more modest scale of center block buildings and residences where they provide the immediate context. **12.55** The proportions and roof forms of a new multifamily building should be designed to respect and reflect the range of building forms and massing which characterize the district. • Focus on maintaining a sense of human scale. • The variety often inherent in the context can provide a range of design options for compatible new roof forms. • Vary the massing across the street façade/s and along the length of the building on the side facades. • Respect adjacent lower buildings by stepping down additional height in the design of a new building.

1.d Scale of a Structure: The size and mass of the structures shall be visually compatible with the size and mass of surrounding structures and streetscape.	**Building Façade Composition Proportion & Scale** **Height - Design Objective** The maximum height of a new multifamily building should not exceed the general height and scale of its historic context, or be designed to reduce the perceived height where a taller building might be appropriate to the context. **12.48** The building height should be compatible with the historic setting and context. • The immediate and wider historic contexts are both of importance. • The impact upon adjacent historic buildings will be paramount in terms of scale and form. **12.50** Where there is a significant difference in scale with the immediate context, the building height should vary across the primary façade, and/or the maximum height should be limited to part of the plan footprint of the building. • Step back the upper floor/s of a taller building to achieve a height similar to that historically characteristic of the district. • Restrict maximum building height to particular sections of the depth and length of the building. **12.51 The upper floor/s should step back where a taller building will approach established neighborhoods, streets or adjacent buildings of typically lower height.** **12.52** The primary and secondary facades should be articulated and modulated to reduce an impression of greater height and scale, and to enhance a sense of human scale. • Design a distinctive and a taller first floor for the primary and secondary facades. • Design a distinct top floor to help terminate the façade, and to complement the architectural hierarchy and visual interest. • Design a hierarchy of window height and/or width, when defining the fenestration pattern. • Consider designing for a distinctive projecting balcony arrangement and hierarchy. • Use materials and color creatively to reduce apparent height and scale, and maximize visual interest. **Width - Design Objective** The design of a new multifamily building should articulate the patterns established by the buildings in the historic context to reduce the perceived width of a wider building and maintain a sense of human scale. **12.53** A new multifamily building should appear similar to the width established by the combination of single and multifamily historic buildings in the context. • Reflect the modulation width of larger historic apartment buildings. • If a building would be wider overall than structures seen historically, the facade should be subdivided into significantly subordinate planes which are similar in width to the building facades of the context. • Step back sections of the wall plane to create the impression of similar façade widths to those of the historic setting. **Massing** **12.54** The overall massing of a new multi-family building should respect and reflect the established scale, form and footprint of buildings comprising the street block and historic context. • Modulate the building where height and scale are greater than the context. • Arrange the massing to step down adjacent to a smaller scale building. • Respect, and/or equate with the more modest scale of center block buildings and residences where they provide the immediate context. **12.55** The proportions and roof forms of a new multifamily building should be designed to respect and reflect the range of building forms and massing which characterize the district. • Focus on maintaining a sense of human scale. • The variety often inherent in the context can provide a range of design options for compatible new roof forms. • Vary the massing across the street façade/s and along the length of the building on the side facades. • Respect adjacent lower buildings by stepping down additional height in the design of a new building.

2. COMPOSITION OF PRINCIPAL FACADES **2.a Proportion of Openings**: The relationship of the width to the height of windows and doors of the structure shall be visually compatible with surrounding structures and streetscape;	**Building Character & Scale** **Solid to Void Ratio, Window Scale & Proportion – Design Objective** The design of a new multifamily building in a historic context should reflect the scale established by the solid to void ratio traditionally associated with the setting and with a sense of human scale. **12.61** Window scale and proportion should be designed to reflect those characteristic of this traditional building type and setting. **Rhythm & Spacing of Windows & Doors - Fenestration – Design Objective** The window pattern, the window proportion and the proportion of the wall spaces between, should be a central consideration in the architectural composition of the facades, to achieve a coherence and an affinity with the established historic context. **12.62** Public and more important interior spaces should be planned and designed to face the street. • Their fenestration pattern consequently becomes a significant design element of the primary facade/s. • Avoid the need to fenestrate small private functional spaces on primary facades, e.g. bathrooms, kitchens, bedrooms. **12.63** The fenestration pattern, including the proportions of window and door openings, should reflect the range associated with the buildings creating the established character of the historic context and area. • Design for a similar scale of window and window spacing. • Reflect characteristic window proportions, spacing and patterns. • Design for a hierarchy within the fenestration pattern to relieve the apparent scale of a larger facade, and especially if this is a characteristic of the context. • Arrange and/or group windows to complement the symmetry or proportions of the architectural composition. • Emphasize the fenestration pattern by distinct windows reveals. • Consider providing emphasis through the detailing of window casing, trim, materials, and subdivision, using mullions and transoms, as well as the profiles provided by operable/ opening windows. See also guideline 12.71-74 on window detailing.

2.b Rhythm of Solids to Voids in Facades: The relationship of solids to voids in the facade of the structure shall be visually compatible with surrounding structures and streetscape;	**Building Character & Scale** **Solid to Void Ratio, Window Scale & Proportion – Design Objective** The design of a new multifamily building in a historic context should reflect the scale established by the solid to void ratio traditionally associated with the setting and with a sense of human scale. **12.60** The ratio of solid to void (wall to window) should reflect that found across the established character created by the historic structures in the district. Consider the following: • Achieve a balance, avoiding areas of too much wall or too much window. • Large surfaces of glass can be inappropriate in a context of smaller residential buildings. • Design a larger window area with framing profiles and subdivision which reflect the scale of the windows in the established context. • Window mullions can reduce the apparent scale of a larger window. • Window frame and mullion scale and profiles should be designed to equate with the composition. **12.61** Window scale and proportion should be designed to reflect those characteristic of this traditional building type and setting. **Rhythm & Spacing of Windows & Doors - Fenestration – Design Objective** The window pattern, the window proportion and the proportion of the wall spaces between, should be a central consideration in the architectural composition of the facades, to achieve a coherence and an affinity with the established historic context. **12.63** The fenestration pattern, including the proportions of window and door openings, should reflect the range associated with the buildings creating the established character of the historic context and area. • Design for a similar scale of window and window spacing. • Reflect characteristic window proportions, spacing and patterns. • Design for a hierarchy within the fenestration pattern to relieve the apparent scale of a larger facade, and especially if this is a characteristic of the context. • Arrange and/or group windows to complement the symmetry or proportions of the architectural composition. • Emphasize the fenestration pattern by distinct windows reveals. Consider providing emphasis through the detailing of window casing, trim, materials, and subdivision, using mullions and transoms, as well as the profiles provided by operable/ opening windows. See also guideline 12.71-74 on window detailing.
2.c Rhythm of Entrance Porch and Other Projections: The relationship of entrances and other projections to sidewalks shall be visually compatible with surrounding structures and streetscape;	**Building Character & Scale** **Façade Articulation, Proportion & Visual Emphasis** **Visual Emphasis – Design Objective** The design of a new multifamily building should relate sensitively to the established historic context through a thorough evaluation of the scale, modulation and emphasis, and attention to these characteristics in the composition of the facades. **12.57** Overall facade proportions should be designed to reflect those of historic buildings in the context and neighborhood. • The "overall proportion" is the ratio of the width to the height of the building, especially the front facade. • The modulation and articulation of principal elements of a facade, e.g. projecting wings, balcony sequence and porches, can provide an alternative and a balancing visual emphasis. • With townhouse development, the individual houses should be articulated to identify the individual unit sequence and rhythm. • See the discussion of individual historic districts (PART III) and the review of typical historic building styles (PART I) for more information on district character and facade proportions. **12.58** To reduce the perceived width and scale of a larger primary or secondary façade, a vertical proportion and emphasis should be employed. Consider the following: • Vary the planes of the façade for all or part of the height of the building. • Subdivide the primary façade into projecting wings with recessed central entrance section in character with the architectural composition of many early apartment buildings. • Modulate the height down toward the street, and/or the interior of the block, if this is the pattern established by the immediate context and the neighborhood.

	• Modulate the façade through the articulation of balcony form, pattern and design, either as recessed and/or projecting elements. • Vary the planes of the primary and secondary facades to articulate further modeling of the composition. • Design for a distinctive form and stature of primary entrance. • Compose the fenestration in the form of vertically proportioned windows. • Subdivide horizontally proportioned windows using strong mullion elements to enhance a sense of vertical proportion and emphasis. **12.59** A horizontal proportion and emphasis should be designed to reduce the perceived height and scale of a larger primary or secondary façade. Consider the following: • The interplay of horizontal and vertical emphasis can create an effective visual balance, helping to reduce the sense of building scale. • Step back the top or upper floors where a building might be higher than the context along primary and/or secondary facades as appropriate. • Design for a distinctive stature and expression of the first floor of the primary, and if important in public views, the secondary facades. • Design a distinct foundation course. • Employ architectural detailing and/or a change in materials and plane to emphasize individual levels in the composition of the facade. • Design the fenestration to create and/or reflect the hierarchy of the façade composition. • Change the materials and/or color to distinguish the design of specific levels. **Balconies, Porches & External Escape Stairs – Design Objective** The design of a new multifamily building in a historic context should recognize the importance of balcony and primary entrance features in achieving a compatible scale and character. **12.64** Balconies, encouraged as individual semi-public outdoor spaces, should be designed as an integral part of the architectural composition and language of the building. • Use projecting and/or recessed balcony forms to complement and embellish the design composition of the facades, and to establish visual emphasis and architectural accent. • Use a balcony or a balcony arrangement to echo and accentuate the fenestration pattern of the building. • Design balcony forms to be transparent or semi-transparent, using railings and/or glass to avoid solid balcony enclosures. • Select and design balcony materials and details as a distinct enrichment of the building facade/s. **12.65** An entrance porch, stoop or portico should be designed as a principal design focus of the composition of the facade. • Design for greater stature to enhance visual focus, presence and emphasis. • Design for a distinct identity, using different wall planes, materials, details, texture and color. • Consider designing the name of the apartment building into the facade or the porch/stoop.

2.d Relationship of Materials: The relationship of the color and texture of materials (other than paint color) of the facade shall be visually compatible with the predominant materials used in surrounding structures and streetscape.	**Building Materials, Windows, Elements & Detailing** **Materials – Design Objective** The design of a new multifamily building should recognize and reflect the palette of building materials which characterize the historic district, and should help to enrich the visual character of the setting, in creating a sense of human scale and historical sequence. **12.67** Building materials that contribute to the traditional sense of human scale and the visual interest of the historic setting and neighborhood should be used. • This helps to complement and reinforce the palette of materials of the neighborhood and the sense of visual continuity in the district. • The choice of materials, their texture and color, their pattern or bond, joint profile and color, will be important characteristics of the design. • Creative design, based on analysis of the context, will be invaluable in these respects. **12.68** Building materials that will help to reinforce the sense of visual affinity and continuity between old and new in the historic setting should be used. • Use external materials of the quality, durability and character found within the historic district. **12.69** Design with materials which provide a solid masonry character for lower floors and for the most public facades of the building. Consider the following: • Use brick and/or natural stone, in preference to less proven alternatives for these areas. • Limit panel materials to upper levels and less public facades. • Where panel materials are considered, use high quality architectural paneling with a proven record of durability in the regional climate. • Synthetic materials, including synthetic stucco, should be avoided on grounds of limited durability and longevity, and weathering characteristics. **12.70** Materials should have a proven durability for the regional climate, as well as the situation and aspect of the building. • Avoid materials which merely create the superficial appearance of authentic, durable materials. • The weathering characteristics of materials become important as the building ages, in that they should complement rather than detract from the building and historic setting as they weather and mature. • New materials, which have a proven track record of durability in the regional climatic conditions, may be considered. **Windows – Design Objective** The design of a new multifamily building should include window design subdivision, profiles, materials, finishes and details which ensure that the windows play their characteristic positive role in defining the proportion and character of the building and its contribution to the historic context. **12.71 Windows should be designed to be in scale with those characteristic of the building and the historic setting.** • Excessive window scale in a new building, whether vertical or horizontal, will adversely affect the sense of human scale and affinity with buildings in the district. • Subdivide a larger window area to form a group or pattern of windows creating more appropriate proportions, dimensions and scale. **12.72 Windows with vertical proportion and emphasis are encouraged.** • A vertical proportion is likely to have greater design affinity with the historic context. • It helps to create a stronger vertical emphasis which can be valuable integrating the design of a larger scale building within its context. • See also the discussion of the character of the relevant historic district and architectural styles (PART I).

12.73 Window reveals should be a characteristic of masonry and most public facades.

- These help to express the character of the facade modeling and materials.
- Window reveals will enhance the degree to which the building integrates with its historic setting.
- A reveal should be recessed into the primary plane of the wall, and not achieved by applying window trim to the façade.
- This helps to avoid the impression of superficiality which can be inherent in some more recent construction, e.g. with applied details like window trim and surrounds.
- A hierarchy of window reveals can effectively complement the composition of the fenestration and facades.

12.74 Windows and doors should be framed in materials that appear similar in scale, proportion and character to those used traditionally in the neighborhood.

- Frame profiles should project from the plane of the glass creating a distinct hierarchy of secondary modeling and detail for the window opening and the composition of the facade.
- Durable frame construction and materials should be used.
- Frame finish should be of durable architectural quality, chosen to compliment the building design.
- Vinyl should be avoided as a non-durable material in the regional climate.
- Dark or reflective glass should be avoided.
- See also the rehabilitation section on windows (PART II, Ch.3) as well as the discussions of specific historic districts (PART III) and relevant architectural styles (PART I).

Architectural Elements & Details – Design Objective

The design of a new multifamily building should reflect the rich architectural character and visual qualities of buildings of this type within the district.

12.75 Building elements and details should reflect the scale, size, depth and profiles of those found historically within the district.

- These include windows, doors, porches, balconies, eaves, and their associated decorative composition, supports and/or details.

12.76 Where used, ornamental elements, ranging from brackets to porches, should be in scale with similar historic features.

- The scale, proportion and profiles of elements, such as brackets or window trim, should be functional as well as decorative.

12.77 Creative interpretations of traditional details are encouraged.

- New designs for window moldings and door surrounds, for example, can create visual interest and affinity with the context, while conveying the relative age of the building.
- The traditional and characteristic use of awnings and canopies should be considered as an opportunity for creative design which can reinforce the fenestration pattern and architectural detail, while being a sustainable shading asset in reducing energy consumption. See also PART IV on Sustainable Design.

3. RELATIONSHIP TO THE STREET **3.a Walls of Continuity**: Facades and site structures, such as walls, fences and landscape masses, shall, when it is characteristic of the area, form continuity along a street to ensure visual compatibility with the structures, public ways and places to which such elements are visually related;	**Settlement Patterns & Neighborhood Character** **The Public Realm - Design Objective** A new multifamily building should respect the characteristic placement, setbacks, massing and landscape character of the public realm in the immediate context and the surrounding district. **12.6** A new building should contribute in a creative and compatible way to the public and the civic realm. **12.7** A building should engage with the street through a sequence of public to semi-private spaces. **12.8** A new multifamily building should be situated and designed to define and frame adjacent streets, and public and common spaces, in ways that are characteristic of the setting. • Reflect and/or strengthen adjacent building quality, setbacks, heights and massing. • Reinforce the historic streetscape patterns of the facing primary and secondary streets and/ or alleys. **12.9** A building on a corner lot should be designed to define, frame and contribute to the historic character of the public realm of both adjacent streets. • The street character will also depend on the adjacent street blocks and frontage. • Building setbacks may be different. • The building scale may also vary between the streets. **Building Placement, Orientation & Use - Design Objective** A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements. **12.10** The established historic patterns of setbacks and building depth should be respected in the siting of a new multifamily building. **12.11** The front and the entrance of the building should orient to and engage with the street. • A new building should be oriented parallel to lot lines, maintaining the traditional, established development pattern of the block. • An exception might be where early settlement has introduced irregular street patterns and building configurations, e.g. parts of Capitol Hill. **12.12** Access arrangements to the site and the building should be an integral part of the planning and design process at the earliest stage. **12.13** The situation, orientation, configuration and design of a new multifamily building should include provision for common exterior open spaces at ground level. Site and design such space/s to address the following: • Reducing the bulk and the scale of the building. • Configuration for residential amenity and casual social interaction. • Shelter from traffic and traffic noise. • Plan for solar access and seasonal shade. • Landscape and light to enhance residential relaxation, enjoyment and neighboring environmental quality.

	12.14 Consider additional common open space on higher terrace or roof levels to enhance residential amenity and city views. • Locate and design to preserve neighboring privacy. • Plan and design for landscape amenity and best practices in sustainable design. (PART IV) **12.15** Private open space for each unit, whether ground level, terrace or balcony space, should be designed to create attractive outdoor space, and to help articulate the design of the building to reduce its bulk and scale. • Private space should be contiguous with the unit. • Private space should be clearly distinguished from common open space. **Site Access, Parking & Services - Design Objective** The site planning and situation of a new multi-family building should prioritize access to the site and building for pedestrians and cyclists, motorized vehicular access and parking should be discreetly situated and designed, and building services and utilities should not detract from the character and appearance of the building, the site and the context. **12.17** The primary public entrance to the building should be afforded priority and prominence in access from the street, and appropriately scaled in the design of the street façade/s. • Avoid combining with any vehicular access or drive. • Provide direct access to the sidewalk and street. • Landscape design should reinforce the importance of the public entrance. **12.24** Driveways serving groups of similar uses should be consolidated to minimize visual intrusion, and to provide less interruption to the sidewalk, pedestrian character and flow. • Curb cuts should be shared between groups of buildings and uses where possible. • Joint driveway access is encouraged. **12.25** Wherever possible, vehicular parking should be situated below the building, or alternatively behind the building in a manner that does not conflict with pedestrian access from the street. • Surface parking areas should be screened from views from the street and adjacent residential properties.
3.b Rhythm of Spacing and Structures on Streets: The relationship of a structure or object to the open space between it and adjoining structures or objects shall be visually compatible with the structures, objects, public ways and places to which it is visually related;	**Building Placement, Orientation & Use - Design Objective** A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements. **12.10** The established historic patterns of setbacks and building depth should be respected in the siting of a new multifamily building. **12.11** The front and the entrance of the building should orient to and engage with the street. • A new building should be oriented parallel to lot lines, maintaining the traditional, established development pattern of the block. • An exception might be where early settlement has introduced irregular street patterns and building configurations, e.g. parts of Capitol Hill. **12.12** Access arrangements to the site and the building should be an integral part of the planning and design process at the earliest stage. **12.13** The situation, orientation, configuration and design of a new multifamily building should include provision for common exterior open spaces at ground level. Site and design such space/s to address the following: • Reducing the bulk and the scale of the building. • Configuration for residential amenity and casual social interaction. • Shelter from traffic and traffic noise. • Plan for solar access and seasonal shade. • Landscape and light to enhance residential relaxation, enjoyment and neighboring environmental quality.

3.c Directional Expression of Principal Elevation: A structure shall be visually compatible with the structures, public ways and places to which it is visually related in its orientation toward the street;	**Building Placement, Orientation & Use - Design Objective** A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements. **12.10** The established historic patterns of setbacks and building depth should be respected in the siting of a new multifamily building. **12.11** The front and the entrance of the building should orient to and engage with the street. • A new building should be oriented parallel to lot lines, maintaining the traditional, established development pattern of the block. • An exception might be where early settlement has introduced irregular street patterns and building configurations, e.g. parts of Capitol Hill. **12.12** Access arrangements to the site and the building should be an integral part of the planning and design process at the earliest stage. **Vehicular – Cars & Motorcycles** **12.22** A vehicular access and driveway should be discreetly placed to the side or to the rear of the building. • A vehicular entrance which incorporates a ramp should be screened from street views. • Landscape should be designed to minimize visual impact of the access and driveway. **12.23** A single curb cut or driveway should not exceed the minimum width required. • Avoid curb cuts and driveways close to street corners. **12.24** Driveways serving groups of similar uses should be consolidated to minimize visual intrusion, and to provide less interruption to the sidewalk, pedestrian character and flow. • Curb cuts should be shared between groups of buildings and uses where possible. • Joint driveway access is encouraged. **12.25** Wherever possible, vehicular parking should be situated below the building, or alternatively behind the building in a manner that does not conflict with pedestrian access from the street. • Surface parking areas should be screened from views from the street and adjacent residential properties. **12.43** A new multifamily building should be designed to create and reinforce a sense of human scale. In doing so consider the following: • Design building massing and modulation to reflect traditional forms, e.g. projecting wings and balcony bays. • Design a solid-to-void (wall to window/door) ratio that is similar to that seen traditionally. • Design window openings that are similar in scale to those seen traditionally. • Articulate and design balconies that reflect traditional form and scale. • Design an entrance, porch or stoop that reflects the scale characteristic of similar traditional building types. • Use building materials of traditional dimensions, e.g. brick, stone, terracotta. • Choose materials that express a variation in color and/or texture, either individually or communally. **12.44 A new multifamily building should be designed to respect the access to light and the privacy of adjacent buildings.**

3.d Streetscape; Pedestrian Improvements: Streetscape and pedestrian improvements and any change in its appearance shall be compatible to the historic character of the landmark site or H historic preservation overlay district.	**Settlement Patterns & Neighborhood Character** **Block & Street Patterns - Design Objective** The urban residential patterns created by the street and alley network, lot and building scale and orientation, are a unique characteristic of every historic setting in the city, and should provide the primary design framework for planning any new multifamily building. **12.5** A new apartment or multifamily building should be situated and designed to reinforce and enhance the established character, or master plan vision, of the context, recognizing its situation and role in the street block and building patterns. • Respect and reflect the scale of lots and buildings associated with both primary and secondary street frontages. • Site a taller building away from nearby small scale buildings. • A corner site traditionally might support a larger site and building. • A mid-block location may require careful design consideration to integrate a larger building with an established lower building scale. • Respect and reflect a lower scale where this is characteristic of the inner block. **The Public Realm - Design Objective** A new multifamily building should respect the characteristic placement, setbacks, massing and landscape character of the public realm in the immediate context and the surrounding district. **12.6** A new building should contribute in a creative and compatible way to the public and the civic realm. **12.7** A building should engage with the street through a sequence of public to semi-private spaces. **12.8** A new multifamily building should be situated and designed to define and frame adjacent streets, and public and common spaces, in ways that are characteristic of the setting. • Reflect and/or strengthen adjacent building quality, setbacks, heights and massing. • Reinforce the historic streetscape patterns of the facing primary and secondary streets and/ or alleys. **12.9** A building on a corner lot should be designed to define, frame and contribute to the historic character of the public realm of both adjacent streets. • The street character will also depend on the adjacent street blocks and frontage. • Building setbacks may be different. • The building scale may also vary between the streets. **Building Placement, Orientation & Use - Design Objective** A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements. **12.11** The front and the entrance of the building should orient to and engage with the street. • A new building should be oriented parallel to lot lines, maintaining the traditional, established development pattern of the block. • An exception might be where early settlement has introduced irregular street patterns and building configurations, e.g. parts of Capitol Hill. **12.12** Access arrangements to the site and the building should be an integral part of the planning and design process at the earliest stage. **Vehicular – Cars & Motorcycles** **12.22** A vehicular access and driveway should be discreetly placed to the side or to the rear of the building. • A vehicular entrance which incorporates a ramp should be screened from street views.

	• Landscape should be designed to minimize visual impact of the access and driveway. **12.23** A single curb cut or driveway should not exceed the minimum width required. • Avoid curb cuts and driveways close to street corners. **12.24** Driveways serving groups of similar uses should be consolidated to minimize visual intrusion, and to provide less interruption to the sidewalk, pedestrian character and flow. • Curb cuts should be shared between groups of buildings and uses where possible. • Joint driveway access is encouraged. **12.25** Wherever possible, vehicular parking should be situated below the building, or alternatively behind the building in a manner that does not conflict with pedestrian access from the street. • Surface parking areas should be screened from views from the street and adjacent residential properties.
4. Subdivision Of Lots: The planning director shall review subdivision plats proposed for property within an H historic preservation overlay district or of a landmark site and may require changes to ensure the proposed subdivision will be compatible with the historic character of the district and/or site(s).	**Settlement Patterns & Neighborhood Character** **Block & Street Patterns - Design Objective** The urban residential patterns created by the street and alley network, lot and building scale and orientation, are a unique characteristic of every historic setting in the city, and should provide the primary design framework for planning any new multifamily building. **12.4** The pattern and scale of lots in a historic district should be maintained, as the basis of the historic integrity of the intricate 'fine grain' of the neighborhood. • Avoid assembling or subdividing lots where this would adversely affect the integrity of the historic settlement pattern. **12.5** A new apartment or multifamily building should be situated and designed to reinforce and enhance the established character, or master plan vision, of the context, recognizing its situation and role in the street block and building patterns. • Respect and reflect the scale of lots and buildings associated with both primary and secondary street frontages. • Site a taller building away from nearby small scale buildings. • A corner site traditionally might support a larger site and building. • A mid-block location may require careful design consideration to integrate a larger building with an established lower building scale. • Respect and reflect a lower scale where this is characteristic of the inner block.

ATTACHMENT H: DEPARTMENT COMMENTS

If the proposal is approved, the applicant will need to provide the required information showing compliance to the Building Services department before a building permit will be issued. Following some of these department review comments, revisions were made to the plans. In those instances, Planning Staff has provided a response to the department comment.

It should be noted that the applicant has submitted an "alternative means and method application" to address the aerial access issued raised by the fire reviewer. It is likely that this application will be approved and the proposed height can remain 33' by sprinkling the units.

Engineering (Scott Weiler): Please forward the attached plans to the applicant. Redlines are on all three attachments.

Fire (Kenney Christensen): The three proposed units without street frontage do not have the required fire department aerial and hand line access in accordance with IFC and the appendices. Wall openings and projections shall have the required fire separation distance and/or rating in accordance with IBC. Development as proposed will require the final written approval of the Fire Prevention Bureau prior to the approval of the Planned Development. Compliance with this information in this review does not guarantee compliance with the International Fire and Building codes, nor does it guarantee issuance of a permit.

Fire department access roads, shall be in accordance with IFC Section 503 and appendix-D fire apparatus access roads.

- Approved fire apparatus access roads shall be provided for every facility, building or portion of a building hereafter constructed or moved into or within the jurisdiction. The fire apparatus access road shall comply with the requirements of 2015 IFC and shall extend to within 150 feet of all portions of the facility and all portions of the exterior walls of the first story of the building as measured by an approved route around the exterior of the building or facility. If the structure is built on property line then an Alternate Means & Method may be applied for.
- The angles of approach and departure for fire apparatus access roads shall be within the limits established by the fire code official based on the fire department's apparatus (Fire apparatus access roads shall not exceed 10 percent in grade). Traffic calming devices shall be prohibited unless approved by the Fire Prevention Bureau (AM&M Agreement).
- Fire department access roads shall be a minimum of *26 ft. clear width (exclusive of shoulders) and a clear height of 13 ft. 6 inches. Fire department access roads shall be design HS20 with turning radius of 45 ft. outside and 20 ft. inside. The access road shall not have a dead end greater than 150 ft. Fire access roads shall be capable of supporting vehicle loading (88,000 LBS) under all weather conditions. *{If the structure is less than 30 feet tall the access road can be reduced to a minimum 20 ft. clear width (exclusive of shoulders) when approved by the Fire Prevention Bureau, NO fire truck aerial access would be allowed, AM&M agreement would be required with alternative design.}
- The aerial access road shall have no utility lines over the road or between the structure and the access road; where the vertical distance between the grade plane and the highest roof surface exceeds 30 feet, approved aerial fire apparatus access roads shall be provided (the highest roof surface shall be determined by measurement to the eave of a pitched roof, the intersection of the roof to the exterior wall, or the top of parapet walls, whichever is greater).
- When two access roads are required then one of the roads shall not be closer than 15 ft. to the structure and greater than 30 ft. from the structure.
- Exterior walls and openings shall be in accordance with IBC Section 705.
- Cornices, eave overhangs, exterior balconies and similar projections extending beyond the exterior wall shall conform to the requirements of IBC Section 705 and Section 1406. Exterior egress balconies and exterior exit stairways and ramps shall comply with Sections 1021 and 1027, respectively. Projections shall not extend any closer to the line used to determine the fire separation distance than shown in IBC Table 705.2.

- Exterior walls shall be fire-resistance rated in accordance with Tables 601 and 602 and this section. The required fire-resistance rating of exterior walls with a fire separation distance of greater than 10 feet shall be rated for exposure to fire from the inside. The required fire-resistance rating of exterior walls with a fire separation distance of less than or equal to 10 feet shall be rated for exposure to fire from both sides.
- Openings in exterior walls shall comply with IBC Sections 705.8.1 through 705.8.6.

Development will be subject to all the fire access and fire flow requirements in 2015 IFC and the appendices. Fire department access and fire flow apply to all R occupancy types regardless if they are constructed under the provisions of IBC or IRC.

Police: N/A

Public Utilities: (Jason Draper):
- Preliminary Review of Planned Development - Comments do not provide building permit approval or utility approval.
- Utilities cannot cross property lines without appropriate easements and agreements.
- Public Utility permit, connection, survey and inspection fees will apply.
- Please submit site utility and grading plans for review. Other plans such as erosion control plans and plumbing plans may also be required depending on the scope of work. Submit supporting documents and calculations along with the plans.
- All utility design and construction must comply with APWA Standards and SLCPU Standard Practices.
- All utilities must be separated by a minimum of 3ft horizontally and 18" vertically. Water and sewer lines require 10ft minimum horizontal separation.
- One culinary water meter and one fire line are permitted per parcel. If the parcel is larger than 0.5 acres, a separate irrigation meter is also permitted. Each service must have a separate tap to the main.

Transportation (Michael Barry): No objections from Transportation.

Sustainability: N/A

Zoning (Alan Hardman): This project went to a DRT meeting on 2/16/2017. The zoning comments in DRT2017-00035 still apply. Any relief or modification from the standards in 21A.24.140 and 21A.24.010.H - Side Entry Buildings, must be approved through the planned development process. Additionally, balconies were not addressed in the DRT meeting, but must meet the regulations in Table 21A.36.020B, or be approved through the planned development process.

ATTACHMENT I: PUBLIC PROCESS AND COMMENTS

Public Notice, Meetings and Comments
The following is a list of public meetings that have been held, and other public input opportunities, related to the proposed project.

Notice of the public hearing for the proposal include:
- Open house was held on October 19, 2017
- Notice mailed on November 22, 2017
- Agenda posted on the Planning Division and Utah Public Meeting Notice websites on November 22, 2017
- Public hearing notice posted on property November 28, 2017.

Comments:
One formal comment was received regarding the initial proposed, but it should be noted the design has changed since.

10/29/2017
Lauren-Thank you for hosting an open house regarding PLNHLC2017-000722 and PLNSUB2017-00723, at 613 E 100 S, and for providing a fact sheet about the proposal.

This parcel has been vacant for a long time; the gap disrupts the street wall on the north side of 100 S between 600 E and 700 E. The streetscape contains numerous contributory buildings, including structures associated with the Armstrong-Jones-Madsen family. While this block face has been compromised by the demolition of 3 contributory structures after the adoption of the Central City Historic District and by the vacant multiple unit Madsonia Court, it retains the majority of the historic structures. There are also important historic resources on the opposite side of the street.

The applicant has submitted a project to the Landmarks Commission recently on 500 E and has a planned development under construction on 800 E between South Temple and 100 S. The applicant is well aware of the review processes for the Landmarks Commission and the Planning Commission. Yet the proposal at the open house demonstrates no attention to the adjacent and nearby structures. The orientation to the street which was so critical in the applicant's project on 800 E is not reflected. In short, the proposal at the open house was inadequate for what the applicant already knows and insufficient for the character of this streetscape.

I would like to see this property develop. As indicated earlier, the gap disrupts the street wall. I am not opposed to all of the requests made by the applicant, but I object to the applicant's proposal of a box almost entirely devoid of any orientation to the street. One of the defining characteristics of this historic district and many of Salt Lake's older neighborhoods is orientation to the street. If the applicant persists with this proposal, I urge the Landmarks Commissioners to deny it without opportunity to revise the proposal.

Requested:
-3 lots without street frontage-probably workable
-Reducing the interior yard setback to 4 feet and then compounding that with placement of the AC units within the 4 feet-The applicant would need to show drawings which include the apartment building and driveway to the west. The findings would need to specify the decibel level generated by the AC units. The sound will bounce off the wall of the proposed townhomes.
-Reducing the rear yard setback to 23 feet-Again, the applicant would need to provide drawings which show the property to the north. The Commission would need to consider the likelihood of redevelopment occurring on the property to the north.
-Reducing the size of the side entry landscape buffer to 0 feet-I don't see a basis for arguing that this results in a better design via a planned development or a design more compatible with the significant historic resource to the east.
Balconies that project into the front yard setback-One more time: We need drawings which show the proposed setback relative to the structures on either side. The new building should "fill in the gap," not stick out like a sore thumb.

Sincerely,

Cindy Cromer

ATTACHMENT D: Applicant's HLC Presentation – August 1, 2019

HLC MEETING-8/1/19

613 E 100 S ROWHOUSES

THANK YOU

- To the commission for being here and being open to hearing our proposal.
- To Lauren Parisi, who has been of great help.
- To Ashley Scarff, who also has been very helpful.
- To Carl Lieth, who met me onsite and provided helpful encouraging feedback.
- We're all here because we want a beautiful building that compliments the historic district and immediate surroundings.

PROPOSED

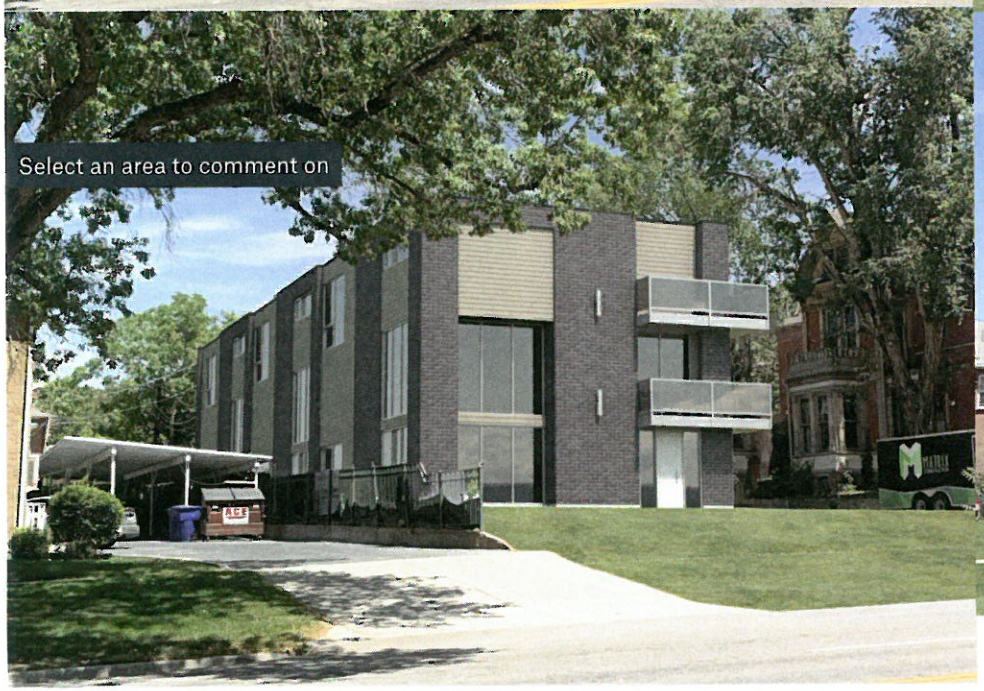
SLIDE 1

Plans

AS BUILT

Plans

PROPOSED


Select an area to comment on


Select an area to comment on

PROPOSED

WE'RE ROOKIES

- We've never done a new build before, much less in a historic district.
- We trusted the developer from whom we bought the project to guide us in the right direction.
  - Project came with plans, permits pending, and a ***builder recommendation*** with budget, which worked within the underwriting.
  - We were green at underwriting and due diligence and thought we had good help/mentorship with both.
  - In retrospect, we rolled the dice more than we realized and had a "Murphy's Law" series of setbacks and unforeseen expenses that have eliminated the margin. Being green in underwriting, we did not leave a "buffer" or room for contingencies, the project is currently underwater.

SNOW CONSTRUCTION

- Came highly recommended, but turned out to be incompetent, unethical, and dishonest.
- Did not have hard bids done, threw together numbers and severely underbid job by about $300K.
- Drew the entire supervision fee in first draw, gross overbilled. ($50K for pickup framing).
- Built defects such as toilet flanges in bedrooms and misread plans concerning drop ceilings on 3rd floors causing expensive change orders and fixes.
- Made many changes to the plans without any verbal or written approval or change order from us, including HVAC drops and window arrangement/configuration. Pocketed the savings from the budget.
- We terminated the contract in February and are currently suing Snows for negligence, theft, fraud and breach of contract.

TIMELINE SINCE TERMINATING SNOW CONSTRUCTION

- We've hired Matrix construction to finish the work.
- One of the inspectors stopped by the site and mentioned he didn't think the windows were within the historic district requirements of the project.
- We immediately contacted Lauren, who informed us of the nature of our situation.
- We've since consulted with Lauren, Ashley and Molly as well as our Carl Leith, and our architect to determine some changes to the "as built" building that will improve and mitigate the differences between it and the previously approved plans.
- We've researched the commission's design standards and done quite a bit of work to substantiate our buildings compliance with those.

COMPOSITION OF PRINCIPAL FACADES

- Proportion of Openings "Fenestration"
  - Found buildings with very similar proportions (see next slide)
- Ratio of Solids to Voids "Modulation"
  - "Articulation is good on both East and West Facades" according to Lauren
- Relationship of Materials
  - See samples

COMMENT ONE

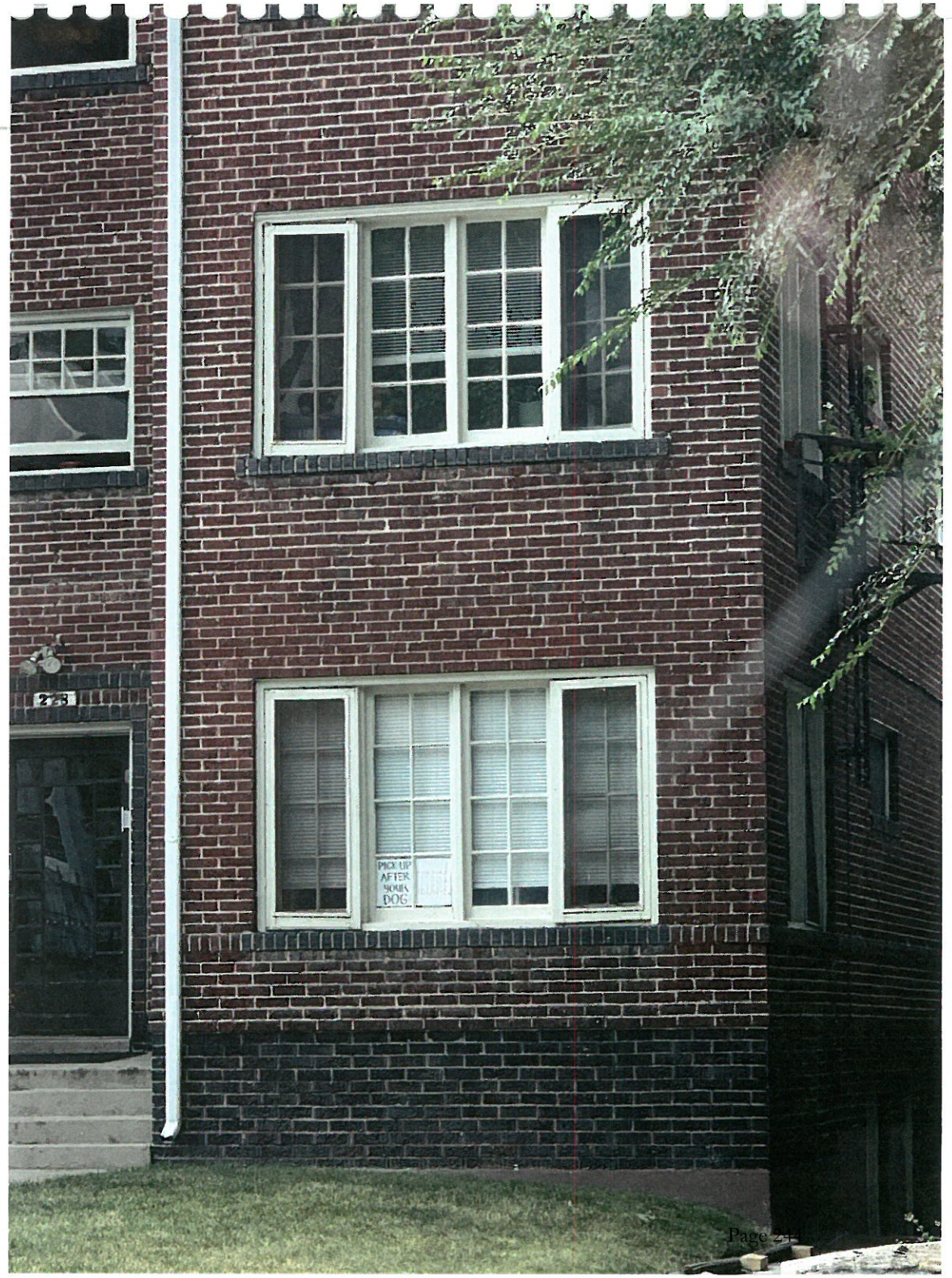
PROPORTIONS OF OPENINGS

Our building achieves window and door ratios that are in line with surrounding buildings in the historic district.

4 PANE/FENESTRATION

4 PANE, SIMILAR FENESTRATION

4 PANE, FENESTRATION, SOLID TO VOID RATIO



4 PANE, FENESTRATION

4 PANE, FENESTRATION

BOTH FENESTRATION AND SOLID TO VOID RATIO IS SIMILAR

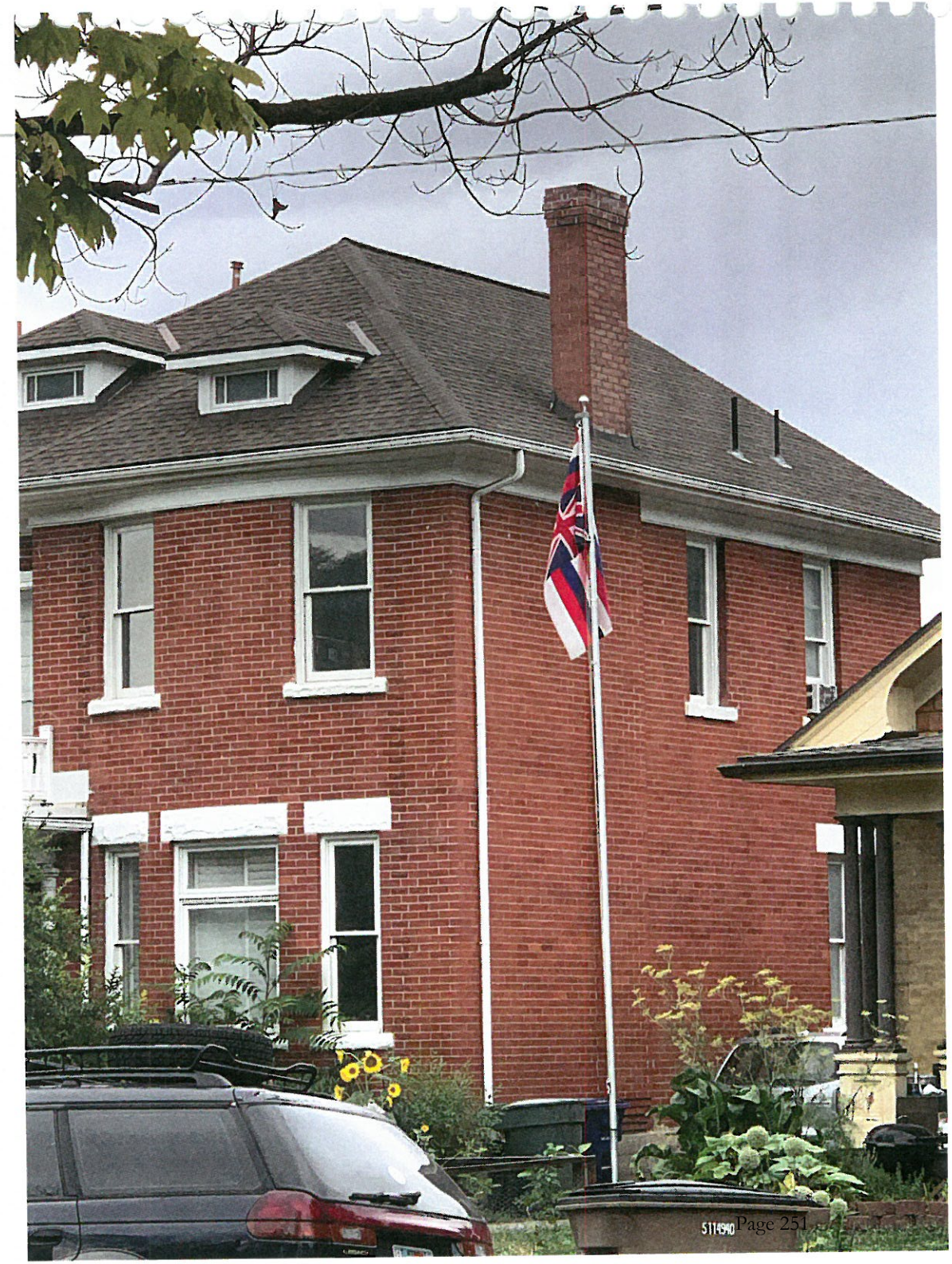
4 PANE-JSMB

4 PANE

SOLID TO VOID RATIO

TEXT

SOLID TO VOID RATIO



RELATIONSHIP OF MATERIALS (SEE PHYSICAL SAMPLES)

OUR PROPOSED BUILDING IS:

- A one of a kind building that is modern in a very traditional area. Has its own design style: both the planned version and the "as built" version. It was designed to stand out in the streetscape.
- Different than the plans, but miraculously turned out both beautiful and in line with historic district standards. The proposed tweaks to the building "as built" will further enhance and support the unique aspect of a modern building in a traditional historic district.
- Will greatly enhance the immediate surroundings and the historic district as a whole.

IN CONCLUSION

- We respectfully and humbly ask you to approve our proposal as shown.
- We're grateful for this time and your consideration.

THANK YOU HLC,

TATE SIEMER AND CARL YORK

ATTACHMENT E: Historic Landmark Commission Meeting Minutes - August 1, 2019

SALT LAKE CITY HISTORIC LANDMARK COMMISSION MEETING
City & County Building
451 South State Street, Room 326, Salt Lake City, Utah
Thursday, August 1, 2019

A roll is being kept of all who attended the Historic Landmark Commission Meeting. The meeting was called to order at 5:32:39 PM. Audio recordings of the Historic Landmark Commission meetings are retained for a period of time.

Present for the Historic Landmark Commission meeting were: Chairperson Kenton Peters; Vice Chairperson Robert Hyde; Commissioners Stanley Adams, Sheleigh Harding, Rocio de Maria Torres Mora, David Richardson, Charles Shepherd, Esther Stowell, and Paul Svendsen. Commissioners Thomas Brennan, and Victoria Petro-Eschler were excused.

Planning Staff members present at the meeting were Michaela Oktay, Planning Deputy Director; John Anderson, Planning Manager; Ashley Scarff, Principal Planner; and Marlene Rankins, Administrative Secretary.

Field Trip
A field trip was held prior to the work session. Historic Landmark Commissioners present were: Kenton Peters, and Esther Stowell. Staff members in attendance were Michaela Oktay, John Anderson, and Ashley Scarff.

- **613 East 100 South** – Staff gave an overview of the proposal.

REPORT OF THE CHAIR AND VICE CHAIR 5:33:23 PM
Chairperson Peters welcomed Rocio de Maria Torres Mora to the commission.

Vice Chairperson Hyde stated he had nothing to report.

REPORT OF THE DIRECTOR 5:33:39 PM
Michaela Oktay, Planning Deputy Director, reminded the commission regarding the ipad return request.

APPROVAL OF THE JUNE 6, 2019, MEETING MINUTES. 5:34:27 PM
MOTION 5:34:42 PM
Commissioner Shepherd moved to approve the June 6, 2019, meeting minutes. Commissioner Stowell seconded the motion. All were in favor of approving the minutes. The motion passed.

Commissioner Svendsen requested information regarding a demolition of the Covey Apartments on the corner of 1st Avenue. Michaela Oktay provided clarification on the partial collapse that the occurred with the building and demolition information.

GENERAL PUBLIC COMMENTS
Cindy Cromer - Stated, she has been doing research in how materials to be used in Historic structures has changed over the years.

5:40:03 PM
Modifications to Row House Development at approximately 613 E. 100 South - Tate Siemer, developer and property owner, is requesting modifications to a new construction project for a 3-unit row house located within the Central City Local Historic District at the abovementioned address. The project was previously approved in December 2017 and is currently under construction. The requested modifications include changes to windows and doors that are partially constructed, and do not follow the initial Commission approval. The site is zoned RMF-45 (Moderate/High Density Multi-Family Residential), and is located in Council District 4, represented by Ana Valdemoros. (Staff contact: Lauren Parisi at (801)535-7226 or lauren.parisi@slcgov.com) **Case number: PLNHLC2017-00722**

Ashley Scarff represented Lauren Parisi in the absence of her presence. Ashley Scarff, Principal Planner, reviewed the petition as outlined in the Staff Report (located in the case file). She stated Staff recommended that the Historic Landmark Commission deny all the proposed changes with three exceptions listed in the staff report.

The Commission and Staff discussed the following:
- Profile of the windows that are installed versus the ones that were previously approved
- Whether the City did an inspection and noticed the construction and that there was not an official stop work order issued for the project

Tate Siemer, applicant, provided further design details regarding modifications to new construction. He also provided explanation regarding the changes made to original design approval.

The Commission, Staff and Applicant discussed the following:
- Materials and color changes that were previously approved
- Clarification as to what it would entail to go back to original plan proposed
- What the impact on the masonry would be to change to original proposed design

Philip Pally, Matrix, provided possible design alternatives to be considered.

The Commission and Applicant further discussed the following:
- Clarification as to where the HVAC condensers located
- Whether the areas that are fenestrated are surrounded by metal siding
- Clarification as to what the intention is for detailing between the windows
- Whether there is satisfactory warranty on black vinyl windows that face the west
- Clarification on the window material

PUBLIC HEARING 6:24:20 PM
Chairperson Peters opened the Public Hearing;

Cindy Cromer – Raised concern that this is the second meeting in a row where the commission has had a development enforcement issue. She also stated that there is so much waste, and she's saddened by it.

The applicant addressed the public concerns.

Seeing no one else wished to speak; Chairperson Peters closed the Public Hearing.

The Commission discussed the following during executive session:

- Concerns with change to vinyl window material
- Possibility on requiring upgrade in materials
- Waste issue in terms of wasting the construction materials that have already been used on the building
- Solid to void ratio
- Windows
- Protecting integrity; struggle with approving change
- Precedent; There's a reason for guidelines

MOTION 6:56:27 PM
Commissioner Harding stated, based on the analysis and findings listed in the staff report, the information presented, and the input received during the public hearing, I move that the Commission approve the requested modifications to the original Certificate of Appropriateness for the new construction project at 613 E 100 South regarding the change in garage door material, the front and back doorway detail on the ground floor of each unit and all modifications on the rear North façade of the building as proposed on the as built drawing for petition PLNHLC2017-00722 and all other aspects of the petition would be denied.

Clarification was made as to motion made.

Commissioner Richardson seconded the motion. Commissioners Richardson, Torres-Mora, Stowell, Hyde, Shepherd, Harding, Svendsen and Adams voted "Aye". The motion passed unanimously.

The meeting adjourned at 6:59:33 PM

ATTACHMENT F: Record of Decision Letter

JACQUELINE M. BISKUPSKI
Mayor

DEPARTMENT *of* **COMMUNITY**
and **NEIGHBORHOODS**
PLANNING DIVISION

August 2, 2019

Tate Siemer
Olympus Development
1025 E. Mansfield Avenue
Salt Lake City, UT 84106

Re: RECORD OF DECISION PLNHLC2017-00722: MODIFICATIONS TO CERTIFICATE OF APPROPRIATENESS FOR NEW CONSTRUCTION AT APPROXIMATELY 613 EAST 100 SOUTH

Dear Mr. Siemer,

This letter is the Record of Decision relative to petition PLNHLC2017-00722 regarding your request to modify the Certificate of Appropriateness originally issued on February 26, 2018 for the construction of a row house in the Central City Local Historic District at approximately 613 East 100 South.

On August 1, 2019, the Salt Lake City Historic Landmark Commission approved the following modifications to the original Certificate of Appropriateness:

1. The change in garage door material on the east building façade
2. The change in front and back doorway detail on the ground floor of each unit
3. All of the modifications requested to the rear (north) façade of the building as proposed on the as built drawings

All other modifications to the original Certificate of Appropriateness were denied.

The decision of the Historic Landmark Commission was based on the analysis and findings listed in the staff report, testimony and plans presented during the meeting.

The decision considers the general purpose of the zoning ordinance as well as the purpose of the zoning districts where the proposal is located. The purpose of the Historic Preservation Overlay district is as follows:

1. *Provide the means to protect and preserve areas of the city and individual structures and sites having historic, architectural or cultural significance;*

2. *Encourage new development, redevelopment and the subdivision of lots in historic districts that is compatible with the character of existing development of historic districts or individual landmarks;*

3. *Abate the destruction and demolition of historic structures;*

4. *Implement adopted plans of the city related to historic preservation;*

5. *Foster civic pride in the history of Salt Lake City;*

451 SOUTH STATE STREET, ROOM 406
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TEL 801-535-7757 FAX 801-535-6174

6. *Protect and enhance the attraction of the city's historic landmarks and districts for tourists and visitors;*

7. *Foster economic development consistent with historic preservation; and*

8. *Encourage social, economic and environmental sustainability.*

The purpose of the RMF-45 (Moderate/High Density Multi-Family Residential) zoning district is as follows:

> *To provide an environment suitable for multi-family dwellings of a moderate/high density with a maximum building height of forty five feet (45'). This district is appropriate in areas where the applicable master plan policies recommend a density of less than forty three (43) dwelling units per acre. This district includes other uses that are typically found in a multi-family residential neighborhood of this density for the purpose of serving the neighborhood. Such uses are designed to be compatible with the existing scale and intensity of the neighborhood. The standards for the district are intended to provide for safe and comfortable places to live and play, promote sustainable and compatible development patterns and to preserve the existing character of the neighborhood.*

The minutes of the Historic Landmark Commission meeting are tentatively scheduled to be adopted on September 5, 2019. Copies of the adopted minutes will be posted on the Planning Division's website the day after they are adopted at:
https://www.slc.gov/boards/historic-landmark-commission-agendas-minutes/

This Record of Decision is provided to you indicating the date, the action taken, to approve the request, the pertinent appeal periods; and, to what body an appeal can be made.

Appeal by the Applicant
There is a 30-day period in which the applicant may appeal the Historic Landmark Commission's decision. The applicant has the option of appealing to either the Appeals Hearing Officer **or** to the Mayor, who serves as Salt Lake City's Historic Preservation Appeal Authority. Any appeal by the applicant, including the filing fee, must be filed by the close of business on **September 3, 2019.**

Appeal by an Affected Party
There is a 10-day appeal period in which any party entitled to appeal can appeal the Historic Landmark Commission's decisions to the city's Appeals Hearing Officer. This appeal period is required in the City's Zoning Ordinance and allows time for any affected party to protest the approval, if they so choose. Any appeal, including the filing fee, must be filed by the close of business on **August 12, 2019.**

If you have any further questions about the Planning Division's processes, please contact me at (801) 535-7226 or by e-mail at lauren.parisi@slcgov.com.

Sincerely,

Lauren Parisi

Lauren Parisi
Principal Planner

ATTACHMENT G: Certificate of Appropriateness Standards for New Construction in a Local Historic District

H. Standards For Certificate Of Appropriateness Involving New Construction Or Alteration Of A Noncontributing Structure:

In considering an application for a certificate of appropriateness involving new construction, or alterations of noncontributing structures, the historic landmark commission, or planning director when the application involves the alteration of a noncontributing structure, shall determine whether the project substantially complies with all of the following standards that pertain to the application, is visually compatible with surrounding structures and streetscape and is in the best interest of the city:

1. Scale And Form:

a. Height And Width: The proposed height and width shall be visually compatible with surrounding structures and streetscape;

b. Proportion Of Principal Facades: The relationship of the width to the height of the principal elevations shall be in scale with surrounding structures and streetscape;

c. Roof Shape: The roof shape of a structure shall be visually compatible with the surrounding structures and streetscape; and

d. Scale Of A Structure: The size and mass of the structures shall be visually compatible with the size and mass of surrounding structure and streetscape.

2. Composition Of Principal Facades:

a. Proportion Of Openings: The relationship of the width to the height of windows and doors of the structure shall be visually compatible with surrounding structures and streetscape;

b. Rhythm Of Solids To Voids In Facades: The relationship of solids to voids in the facade of the structure shall be visually compatible with surrounding structures and streetscape;

c. Rhythm Of Entrance Porch And Other Projections: The relationship of entrances and other projections to sidewalks shall be visually compatible with surrounding structures and streetscape; and

d. Relationship Of Materials: The relationship of the color and texture of materials (other than paint color) of the facade shall be visually compatible with the predominant materials used in surrounding structures and streetscape.

3. Relationship To Street:

a. Walls Of Continuity: Facades and site structures, such as walls, fences and landscape masses, shall, when it is characteristic of the area, form continuity along a street to ensure visual compatibility with the structures, public ways and places to which such elements are visually related;

b. Rhythm Of Spacing And Structures On Streets: The relationship of a structure or object to the open space between it and adjoining structures or objects shall be visually compatible with the structures, objects, public ways and places to which it is visually related;

c. Directional Expression Of Principal Elevation: A structure shall be visually compatible with the structures, public ways and places to which it is visually related in its orientation toward the street; and

d. Streetscape; Pedestrian Improvements: Streetscape and pedestrian improvements and any change in its appearance shall be compatible to the historic character of the landmark site or H historic preservation overlay district.

4. Subdivision Of Lots: The planning director shall review subdivision plats proposed for property within an H historic preservation overlay district or of a landmark site and may require changes to ensure the proposed subdivision will be compatible with the historic character of the district and/or site(s).

ATTACHMENT H: Certificate of Appropriateness – February 26, 2018

CERTIFICATE OF APPROPRIATENESS

OFFICE USE ONLY
Petition No. PLNHLC2017-00722
Reviewed By: Lauren Parisi

Central City

SALT LAKE CITY PLANNING

Feb 2008

Address of Subject Property: 613 E. 100 South

Project Name: New Construction - TAG Row House Development

Name of Applicant: Jordan Atkin

Address of Applicant: PO Box 711548
Salt Lake City, UT 84171

E-mail Address of Applicant: jordan@TAGSLC.com

Ordinance Standards: 21A.34.020H

Design Guidelines this project meets: Historic Apartment and Multifamily Guidelines - Chapter 12: New Construction

Are there attached plans or photographs? Final Plan Set and Material Details in Accela.

Date of HLC Approval: **Date of Administrative Approval:** 02/26/2018

Description of Approved Work: Construction of a new 3-unit, single-family attached development at approximately 613 East 100 South. Construction shall meet all City Zoning Ordinance requirements except what was modified per Planned Development approval PLNSUB2017-00723. The applicant will coordinate with City Departments for applicable approvals.

Proposed Details (see approved plan set attached for all detail):

- 3,935 square foot, 3-unit single-family attached development
- Height: 29'4" – 30 feet or less per condition of approval
- Setbacks:
  - Front yard – 25'
  - Rear yard – 18'
  - West interior yard – 5'
  - East interior yard – 22'6"
- Materials: Building will have a light gray brick veneer façade featuring black coated metal paneling with 1' reveal. Entrance and patio doors will be plain sawn cherry wood with a smooth stain finish. Windows will be fiberglass clad in a dark color. Wood soffit will be used under each of the projecting balconies. Additional material detail scanned into Accela.

Staff Analysis and Findings: This item was considered and the request was approved at the December 7, 2017 Historic Landmark Commission meeting and the January 10, 2018 Planning Commission Meeting. Approval of details, consistent with the design as approved, are attached. Please see the staff reports for more thorough analyses. Links to the staff reports are provided below:
December 7, 2017 HLC Staff Report: http://www.slcdocs.com/Planning/HLC/2017/722.pdf
January 10, 2018 PC Staff Report: http://www.slcdocs.com/Planning/Planning%20Commission/2018/00723.pdf

Note: Please submit your plans and this Certificate of Appropriateness to the Building Services Division in Room 215 for permit issuance

SLC Planning Division
451 S State, Room 406
PO Box 145480
Salt Lake City, UT 84114-5480
Telephone: (801) 535-7757

Signature of Planner Lauren Parisi