



Design Guidelines  
for  
Historic Apartment  
&  
Multifamily Buildings  
in  
Salt Lake City

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Salt Lake City Historic Landmark Commissioners

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I  
PRESERVATION IN SALT LAKE  
CITY  
Section 4  
Historic Context,  
Architectural Types  
& Styles



### Historic Overview of Apartment and Other Multifamily Buildings

With the period of economic expansion from the 1890s to c.1930 the population of Salt Lake City grew from 44,843 to 140,267, while in the first 10 years of the twentieth century alone it increased by c.120%. Mining, sugar and salt industries, and a major expansion of railroad services with two new depots in the city, spurred industrial growth. Civic improvements included electric streetcar lines, electricity and gas, water and sewer, and telephone services, while sidewalks were paved and many streets ‘boulevarded’ with grass medians.

Urban growth and transformation brought with it increased congestion, rising land values and a significant demand for housing. Multi-storey apartment buildings became simultaneously attractive to investors and residents.

“Apartments were clearly an urban house form, and their emergence in Salt Lake City is evidence of the truly urban character the city took on during the early twentieth century.” (Utah State Historical Society, Jan 1989)

An article in the Salt Lake Tribune in 1902 stated:

“It is generally recognized by farseeing investors that the period of cottages in Salt Lake has reached its highest point and the period of flat buildings, marking another stage in the evolution from town to city, has just begun. Most of the available sites for houses within convenient distance of the business center are already occupied, and the constant demand of renters for apartments close in has resulted in stimulating the erection of terraces or flats. There is scarcely a doubt that the popularity of this form of residence will continue to increase; and the wisdom of building for the future has become apparent to more than one investor.” (July 27, 1902, p. 32)

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The popularity of this form of residence continued through to the 1930s and beyond. Apartment buildings were primarily constructed in two phases between 1902 and 1931, with over 180 built in the more central areas of Salt Lake City. This is more than 8 times the number built in Ogden, Utah’s next largest city.

Apartments did not house the inner city poor. Occupants included members of the middle classes who were either at a transient period of their lives, or as a residential choice for longer-term residents, and including unmarried young adults, widows, childless couples, retired workers and people starting new careers.

“Apartments are remarkably consistent with one another in terms of their building plans, height, roof type, materials, and stylistic features. These and other characteristics mark them as a new and distinct type of early twentieth century residential building.” (Utah State Historical Society, Jan 1987)

From 1902 to 1918 the “walk-up” apartment plan was characteristic, while following the war the “double-loaded corridor” type of apartment building layout provided the universal model (see discussion below).

Apartment building construction halted in 1931 with the fall of the economy and the onset of the Great Depression. Only two more apartment buildings were constructed after 1931 into the early 1940s. Following World War II, Federal Housing Administration (FHA) policy and increasing access to automobile ownership encouraged the construction and ownership of single-family homes, in more suburban locations, over apartment buildings.

All apartments were constructed as private investments. Many were built as speculative projects, being sold on when completed. Of these developers, W.C.A. Vissing is credited with over 20 major buildings, and was one of the first major builders of apartment buildings in Salt Lake City, using the proceeds from one sale to finance further construction. Long term investors also played a significant role, building, retaining and managing apartment buildings for income. Investors were both individuals and corporations. Of the latter, the Covey Investment Company was a significant builder, constructing over a dozen apartment buildings, many of which were multi-building complexes. Covey continued to invest in apartment construction until 1983.



### Urban Apartment Characteristics

The city’s urban apartments are a distinct building type and shared many characteristics. They had multiple stories, usually three or more, and multiple self-contained units, which were accessed from an interior corridor or landing. The number of units varied from six to over 100, with each unit on a single floor (“flats”), in contrast to the multi-story row-house or townhouse type of multifamily development. Most have raised basements providing additional units and common facilities at that level. Virtually all apartment buildings were built of brick, frequently with sandstone foundations and dressings.

The vast majority of the city’s historic apartment buildings can be defined as either a “walk-up” or a “double-loaded corridor” plan arrangement. They generally represent the two chronological periods of early apartment development from 1902 to 1917, and 1920 into the 1930s, respectively, although not exclusively.

The typical basic walk-up apartment building would have six units, two units wide on each floor, arranged either side of a central entrance and stair. Characteristically, each unit would have its front projecting porch or balcony, with framed rear utility porch and secondary stair access. The basic walk-up arrangement was often varied by adding further apartment ranges to create a “U” shaped complex, frequently arranged around a central paved or garden court, which could be varied in width and depth to suit the site. Walk-up apartment buildings exhibited stylistic elements of the architectural vogue, with Neo-Classical, Colonial Revival or sometimes Prairie School composition and detailing.

## 4 Historic Context, Architectural Types and Styles

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The few walk-up apartments built after World War I were more complex and more concentrated, often two units deep, and comprising two or more of the basic models, with no front or rear porches. Stylistic expression had also changed, with English Tudor and other period revival styles being popular.

Although a few examples of the double-loaded corridor apartment plan were built in the earlier period, they tended to be individual interpretations rather than the later more standardised arrangement. The standard double-loaded apartment plan tended to be narrow fronted and rectangular, and was well suited to filling the deep lots within the Salt Lake City street blocks. A central corridor provided access to units either side, with each apartment facing the interior and backing onto the sides of the building. The majority had stairways to the front and rear, with some providing side stair access.

The double-loaded corridor apartment plan has been identified as a further adaptation to urban conditions by investors, owners and residents. Many more units could be accommodated using this plan form, with investment, construction and maintenance cost-saving advantages. Porches and balconies became a much more rare amenity and, where featured, were only on front facing apartments. The inward facing dwelling units were a major break from previous residential traditions.

Other forms of multifamily residences built during this period were distinctly different, and by contrast retained the front facing unit, usually with its own external front entrance. These took the form of rowhouses or terraces, double houses, boarding houses, hotels, and apartments above commercial uses.

While the urban apartments are major buildings, with distinctive urban scale and presence, with a common public entrance and hallway, many of the other multifamily building forms are scaled and designed to equate more readily with their single family residential setting. Whereas these smaller multifamily building types were often found as infill development on secondary streets, the urban apartment building always occupied a site on a major street, and often a corner situation. This spectrum jointly contributes to the rich variety of residential scale and forms, creating much of the character across the older neighborhoods of the city.

The following review of apartment and other multifamily buildings in this section summarizes the principal types and styles. It also categorizes apartment and multifamily buildings using the classification developed by Carter and Goss for Utah's Historic Architecture 1847 - 1940.





*The Kensington Apartments were constructed about 1905, and represent a type of apartment known as a “walk-up.”*



*A double-loaded corridor apartment building.*

## Principal Apartment Types

### Walk-up

- brick exterior walls
- flat roof
- front porch bay that extends the full height of the building
- frame, often enclosed, porch at the rear
- high, raised basements, often stone but also concrete
- defined front and back facades

### Double-Loaded Corridor

- brick exterior walls
- flat roof
- if balconies exist, they are purely ornamental, very shallow, often with wrought iron railings
- bay windows or French doors on the street facade
- the “front” of the apartment, from the perspective of the tenant, is the corridor, and the exterior side walls form the “back.”

Both types exhibit a variety of styles, most commonly Classical or Colonial Revival. Walk-ups are generally classical.

## Principal Apartment Styles

### Classical Revival

- Appearance of a parapet because of an applied, projecting cornice, usually about one foot from the top of the wall.
- Round columns on porches
- Large capitals, especially Corinthian, at the top of the porches of walk-ups.
- Quoins
- Pastiche keystones and imposts over doorway arches
- The use of mutules, dentil courses
- Pediments over the porches.



*Classical Revival*

### Tudor Revival

- Steeply pitched roofs over the entrances
- Multi-pane windows, sometimes diagonal panes
- Crenulation as a cornice detail
- Half-timbering
- Crenulation around the entrance way



*Tudor Revival*

### Prairie

- Casement windows
- Wide, overhanging eaves
- Heavy lintels to emphasize horizontal orientation



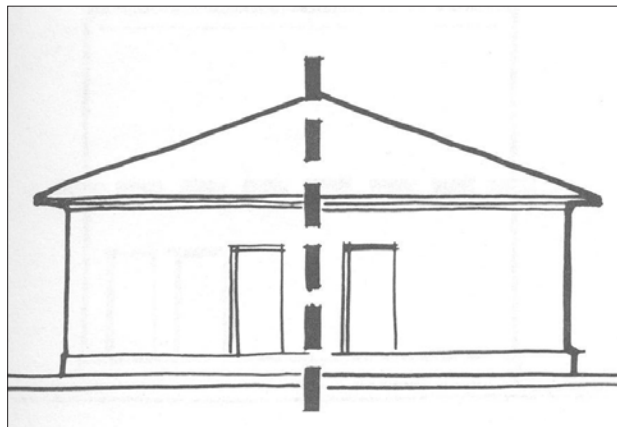
*Prairie Style*

## Building Types

The following classifications were developed by Carter and Goss specifically for apartment buildings and hotels in Utah. This categorization system is based on the form of the building and its orientation to the site, and secondarily on the points of entry and the pattern of circulation within the building. Floor plans were not studied in detail. Thirteen major types were identified, most with subtypes, ranging from the double house to the “H” apartment block.

### Double House: A

This type was referred to as the “double cottage” in pre-Civil War architectural works and as the “double residence” or “pair of houses” after the Civil War. It consists of two living units under one roof. The building is similar in scale and appearance to a single-family house. The two units usually have separate entries and may be either one or two stories high.



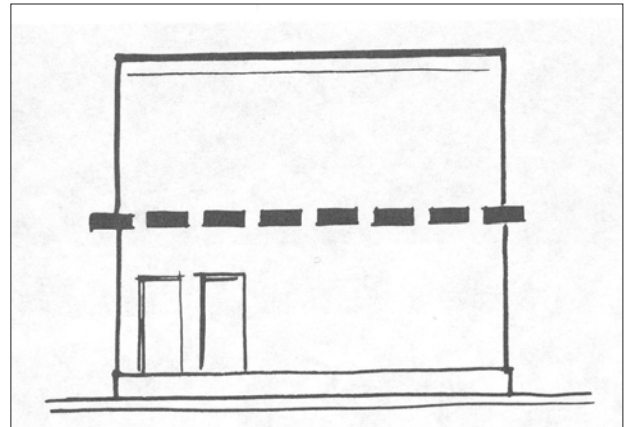
*Double-House bungalow, c. 1910, Salt Lake City, Salt Lake County. In this example the privacy of the two units is reinforced by a brick wall that projects onto the front porch, which is supported by under-scaled columns of the Ionic order.*



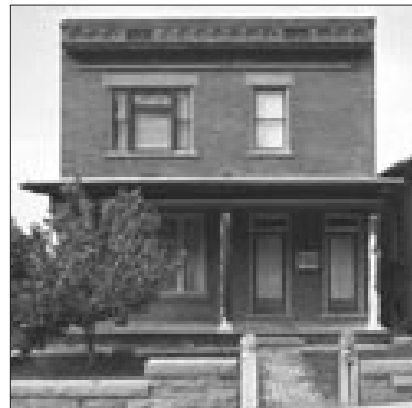
*Double house, c. 1915, Salt Lake City, Salt Lake County. Separate gabled entries project from this double house, built in the style of a California bungalow with low pitched roofs, exposed rafters, and stucco over wood frame construction.*

### Double House: B

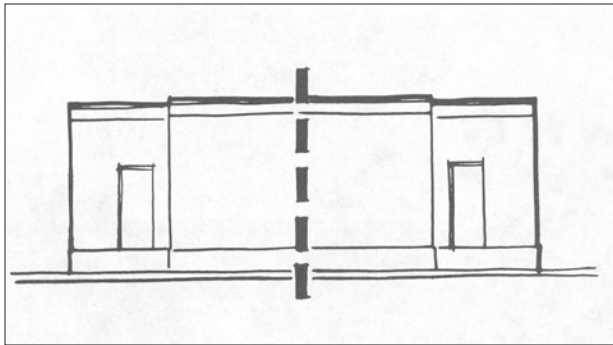
Version B of the double house is a horizontally divided building containing one flat or apartment per floor. Unlike A, type B often has a flat roof and is more urban in character. This type may have either a single common entry for both units or separate entries. Adding a mirror image of the façade of this building—in effect doubling it—creates the four-unit block, below.



*Two-story flat with single entry, 1908, Salt Lake City, Salt Lake County*



*Two-story flat with double entries, 1908, Salt Lake City, Salt Lake County. William Asper built this apartment house for bookkeeper K. Brothers and his wife, who occupied one of the flats until the 1930's.*



### Double House: C

Type C includes buildings of one, one and a half, or two stories joined together at one end (literally a double house) creating a self-contained unit. This type includes flat-roof examples. More than two such units constitute row housing.



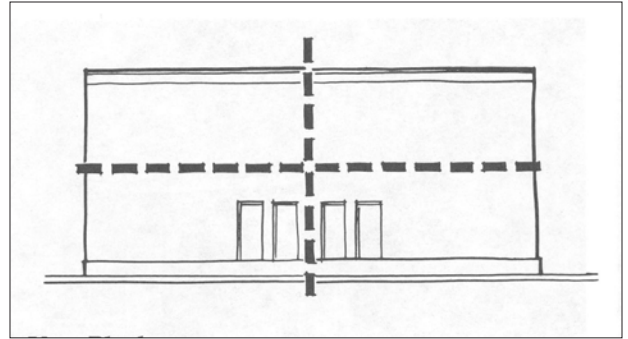
*Double house, c. 1905, Salt Lake City, Salt Lake County. This single-story example of the double house has side entries with narrow porches supported by Tuscan columns.*



*C.I. Anderson double house, 1910, Salt Lake City, Salt Lake County. Built by Edwin Rollins in the Capitol Hill District of Salt Lake City, this building was an investment of C.I. Anderson, who lived next door.*

### Four-Unit Block

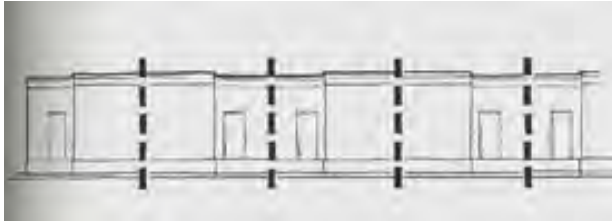
The four-unit block in essence is the mirror-image duplication of the Double House: B type. Entries for the units may be found on either side of the common wall or in a series of doorways. A variation of this pattern is separate first-floor entries and a common entry for the two second-floor units.



*Four-unit block, c. 1900, Ogden, Weber County. This example of the four-unit block contains separate entries for each apartment and a unified corbeled brick cornice and parapet.*



*Four-Unit block, c. 1905, Salt Lake City, Salt Lake County. This elegantly proportioned, four-unit block of brick masonry has brick quoins and cornice with dentils below a short parapet. A portico of paired Tuscan columns projects the double entry to the building.*



### Row House

A row house consists of three or more single-family housing units of one or two stories joined together. This type is quite rare in Utah.



*Alonzo Raleigh row house, 1885, Salt Lake City, Salt Lake County. Built by James Wyatt for Raleigh, Mormon church leader, this building was occupied by several of Raleigh's descendants into the 1900s.*

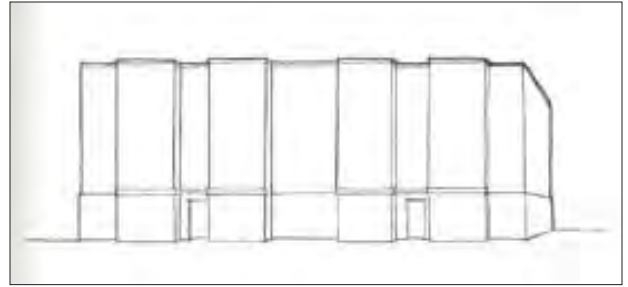


*Silver Row, c. 1890, Provo, Utah County. This brick row house, highlighted by a decorative gable over each entry, was owned and rented out by David Felt, a Provo publisher and printer.*

### Apartment Block: A

The basic apartment block has two or more stories containing multiple dwelling units. Such buildings may be either horizontal or vertical blocks, depending upon the number of stories and the orientation of the building to the site.

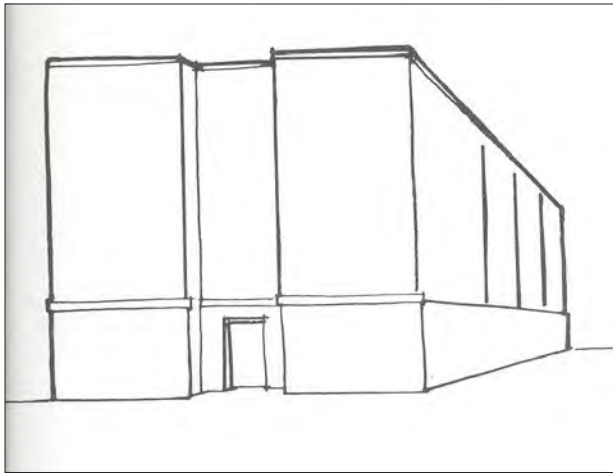
Horizontal blocks may be sited parallel to the street on a wide but not very deep lot. In such cases multiple entries are common in the façade. Such entries lead to foyers with adjacent stairs and—in later, taller buildings—elevators to the upper floors. Off the foyers or stair landings are generally located two or more apartments. Two apartments off each foyer or landing usually indicate a basic plan of two apartments running the depth of the building and separated by a common wall.



*Browning Apartments, c. 1916, Ogden, Weber County. Constructed for Ogden businessman George E. Browning, this horizontal block shows the influence of the prairie School style in the use of casement windows and wood banding.*



*Chateau Normandy Apartments, c. 1929, Salt Lake City, Salt Lake County. This stepped, horizontal block of apartments illustrated the period revival style with its crenellated bays and half-timbering.*



### Apartment Block: B

Sites with limited street frontage or narrow width but great depth can contain horizontal blocks with a single entry in the façade. Within the building, the apartments are usually arranged in a line on either side of a central hall, an arrangement referred to as a “double-loaded corridor.” Occasionally, on wider sites, two such buildings may be constructed parallel to each other with an open court between them. In such cases they may have either the multiple entries of type A or the single-entry, double-loaded corridor of type B.



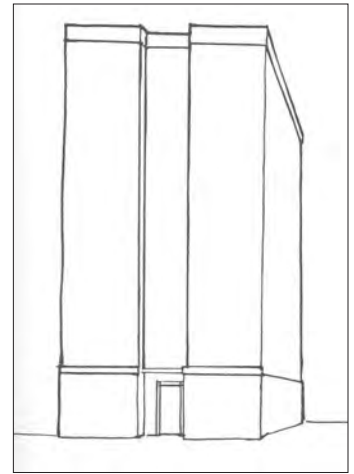
*Picardy Apartments, c. 1928, Salt Lake City, Salt Lake County. This central-entry apartment building is highlighted by a terra-cotta base and a cornice of blind arcading.*



*Kier Corp. Apartments, c. 1932, Salt Lake City, Salt Lake County. A projecting central entry complete with terra-cotta surround and decorative finials is flanked by two projecting bays that articulate the facade and distinguish this apartment building from its neighbors.*

### Apartment Block: C

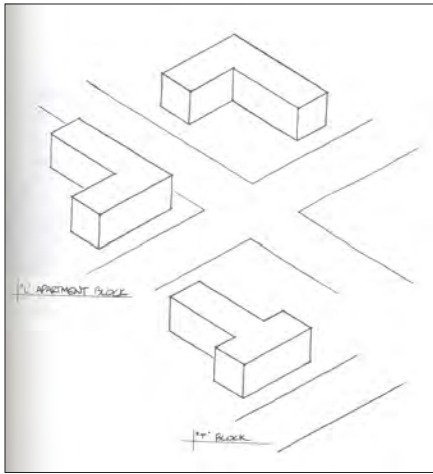
Square or nearly square sites usually result in an apartment block of two or more stories with a vertical emphasis. Such buildings frequently have a central entry in the façade.



*Rainer Apartments, c. 1900, Salt Lake City, Salt Lake County. The raised basement of this building helps create a sense of vertically characteristic of this apartment type.*



*Norma Deane Apartments, 1917, Salt Lake City, Salt Lake County. One of three identical buildings on the same site built for the State Loan and Trust by C. C. Severs, this block exhibits the wide overhanging eave and geometric woodwork common to the Prairie School Style.*



### “L” and “T” Apartment Blocks

The “L” block has two or more stories of multiple dwelling units arranged in an “L” configuration. The building may be built close to the street corner with two sides facing the streets, or the configuration may be reversed so that the building is set back on the site and preceded by a forecourt.

The “T” block is similar in construction; most frequently, the cross-piece of the “T” is placed adjacent to the street. This form is commonly placed on lots in the middle of the block.



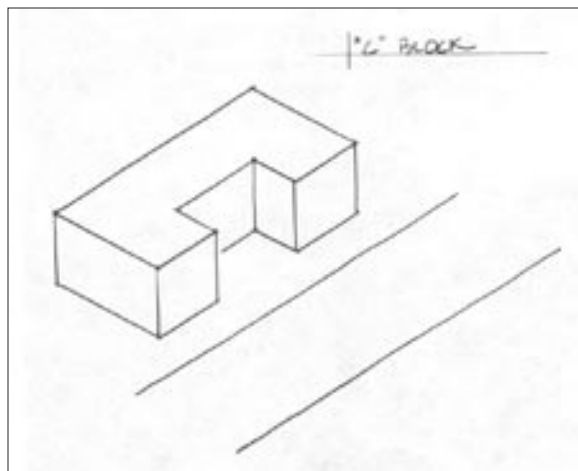
*Apartment building, c. 1915, Salt Lake City, Salt Lake County. This “L”-shaped apartment is built adjacent to the lot line and may have originally contained some ground-floor office space.*



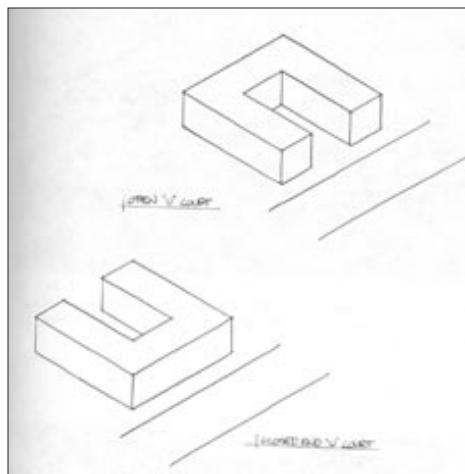
*Apartment building, C. 1910, Salt Lake City, Salt Lake County. Another example of the “L” configuration, this block has a small forecourt at the corner of the lot. The projecting porches are supported, starting at the second floor, with tapered square Ionic columns that frame the corner entry.*

### **“C” Apartment Block**

This type is not to be confused with the “U” court. The two side wings projecting from the back of the “C” are usually not deep, and the open space confined within the shape is too shallow or too small to be considered a real court. Entry into this type may occur at the ends of the wings, or the building may have multiple entries at the back of the “C.”



*Rose Apartments, 1923-24, Ogden, Weber County. This is a brick masonry “C”-shaped apartment building containing entries in the wings.*



### “U” Court

In the “U”-court form, the court is usually oriented toward the street. Such configurations may have either a single entry point at the base of the “U” behind the court or multiple entries, often one entry facing the court in each wing and one in the base. As in the perpendicular Apartment Block: B, a single entry leads to a foyer, stairs and/or elevator and to a double-loaded corridor. In the case of multiple entries, two or more apartments are located on each floor. Examples of the “U” court may be one or more stories in height. A less common variation is the reverse “U” court, with the court oriented away from the street.



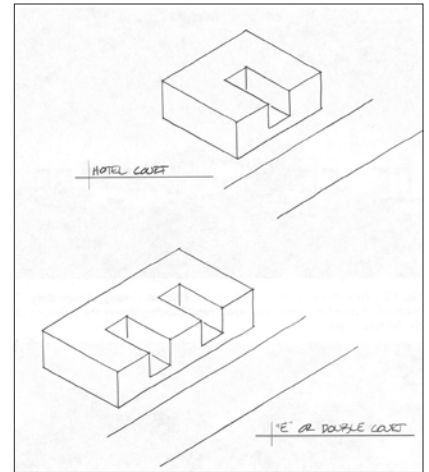
*Apartment court, c. 1920, Price, Carbon County. A one-story “U” court of stuccoed masonry, this apartment building shows the influence of the Mission style.*



*Caithness Apartments, 1908, Ware and Treganza, Architects, Salt Lake City, Salt Lake County. A “U” court design influenced by the Arts and Crafts and Prairie School styles, it originally featured an extensive roof garden.*

### Hotel Court

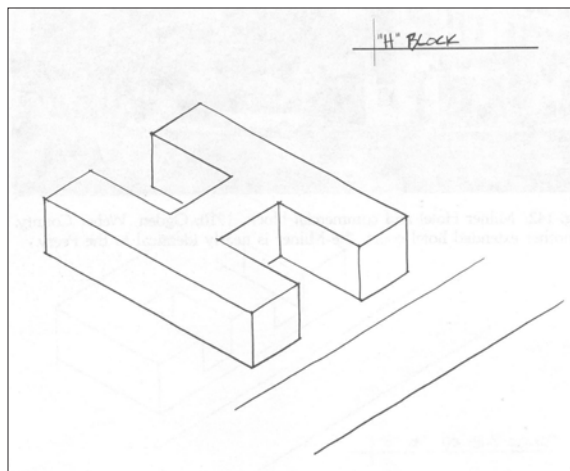
A variant of the “U” court is the hotel court. In this type the first floor is reserved for commercial functions and the central court is open above that level. Laterally extended versions of this type containing a second court also can be found, as in the “E” or double court. The “E” court was a popular design for large hotels in urban areas.



*The Shubrick, 1912, Salt Lake City, Salt Lake County. Based on the hotel court type, this building was constructed for the Blanche and Archibald Rikert, out-of-town investors. (The Shubrick was demolished, c. 2010)*



*Peery Hotel, c. 1910, Charles Onderdonck, architect, Salt Lake City, Salt Lake County. This example of the “E” or Double Court was built for Ogden Businessmen David and Joseph Peery.*



### “H” Apartment Block

What appears at first glance to be a “U” court may turn out to be an “H” apartment block with a second court at the rear. Such designs provide improved light and ventilation to all units.



*Bell Wines Apartments, 1927, Slack Winburn, architect, Salt Lake City, Salt Lake County. This “H”-type apartment block is preceded by an unusually shallow forecourt. A tall portico supported by square columns spans the width of the court. The wings of the building are emphasized by stone quoins and a molded cornice.*



*Mayflower Apartments, 1927, Slack Winburn, architect, Salt Lake City, Salt Lake County. A vertical “H” apartment block complete with attached parking structure, the Mayflower was built by and for the Bowers Building Company*

### Additional Information

Carter, Thomas and Peter Goss. *Utah’s Historic Architecture, 1847-1940*. Salt Lake City, Utah: University of Utah and Utah State Historical Society, 1988.

<http://heritage.utah.gov/history/historic-architecture-guide>

<http://utahhistory.sdlhost.com/#/item/00000011019963/view/195>



## II

# Design Guidelines for Rehabilitation & General Issues

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## Chapter 1 SITE FEATURES & STREETSCAPE

### Building & Setting

The scale and configuration of an apartment or other multifamily building, and their role in defining the historic character of the immediate setting, or the district, is likely to be greater than any single family neighboring buildings. Smaller multifamily buildings might be an exception.

Closer to downtown, the role of site features as a streetscape characteristic is likely to be diminished due to reduced building setbacks. Nevertheless, the significance of such site features is likely to vary. They should be evaluated primarily in the context of the individual building, informed by historic research where possible, and secondarily in the context of the street as a whole. The individuality of the building is likely to be the paramount consideration and, where evident, historic site features will have been designed to complement and accentuate the role and impact of the primary building. The apartment or multifamily building may have fewer site features, it may have more site features, or it may be merely 'out of step' with its context.

### Streetscape Continuity & Coherence

An apartment building may consequently play a reduced role in creation & definition of the visual continuity and coherence of the street scene and street façade. This might contrast with the cohesive variety which is often an attractive characteristic of a single family residential setting.

There are also many instances where the scale of the apartment building, or a sequence of apartment buildings, is such that it/they completely redefine the character of the street or street block. An evaluation of the role and importance of the historic site features will depend upon identifying the primacy of the building/s or the streetscape.

**1.1 Historic site features should be evaluated primarily in relation to the building and secondarily in relation to the street and district, and where historic should be retained.**

### Building Approach & Setting

With a historic apartment or multifamily building the design of the site, and its role in the setting and often more formally designed approach to the building, are likely to be character-defining features. Symmetry is a common characteristic of the design of a historic apartment building, and consequently of the site and landscape design. A central, paved, public approach to a prominent stoop, elevated entrance and doorway, may be the most common characteristic. The site design usually compliments the symmetry of the building design. This relationship should be retained where it is identified as a historic arrangement. Where possible, it should be reinstated if it has been lost or compromised in the past.

**1.2 A historic site and landscape arrangement and building approach should be retained wherever possible.**

**1.3 Where it has been lost it should be reinstated when the opportunity arises.**

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## Public Role & Status

The role and status therefore of the historic site design, the approach to the apartment building and the site features will tend to be more obvious and more public than would be the case for a single family residence. The contribution of the site design to the civic character of the street will be consequently more significant. Part of this character is usually an open landscape design and arrangement. Walls or fences are less common and play a more minor role, unless warranted by the topography of the site or context. Where such a characteristic is currently evident, it should be retained, and if lost ideally should be reinstated.

### 1.4 Retain the open character of a historic landscape design.

- Avoid enclosing with a fence or wall if this was not a part of the historic design.

## Parking Area

In many early apartment or multifamily buildings, characteristically in closer proximity to downtown or where served by a historic street car line, provision for a distinct parking area is less common. As the twentieth century progressed, access to private transport became more widespread, and a distinct parking area, often with a specific garage arrangement, became a significant feature of an apartment building and its site layout.

Usually this was placed to the rear of the building, and sometimes to the side, with corner side access being a popular arrangement. It might often be designed with a specific storage facility. A wider driveway may have been characteristic, but tended to be relatively insignificant in the context of the scale of the building and its site.

A later post war arrangement, with greater emphasis on vehicular site access, sometimes with a centrally placed drive or garage access, is also found.

### 1.5 Parking areas should continue to be placed at the rear of the building and the historic drive width maintained.

## Garage Buildings or other Accessory Structures

Garage and other accessory structures, often considered major historic site features, are reviewed in Chapter 9 below.

## Site Lighting

The scale of many early apartment buildings is such that they may have their own site lighting arrangements, sometime integrated with the street lighting. A focus on the primary entrance to the building provided by original light fittings is a common characteristic, sometimes with supplementary light standards detached from the building. Original or early lighting arrangements will usually be an obvious character-defining feature of the building or the site, and as such should be retained. Ideally, where they have been damaged or lost, their repair or reinstatement is strongly encouraged.

### 1.6 Historic lighting arrangements and their fittings should be retained.

### 1.7 They should be reinstated or repaired wherever possible when the opportunity arises if previously lost or damaged.

## Chapter 2 BUILDING MATERIALS & FINISHES

### Characteristic Materials

Traditional masonry construction is characteristic of the majority of historic apartment and multifamily buildings. Brick and stone, with occasional concrete and stucco, provide both the medium of construction and the medium of expression of architectural style, façade composition and detail. Individually, and in context, the creative visual expression of the city's historic apartment buildings are arguably the single most important element in creating and defining the sense of place associated with Salt Lake City's older neighborhoods and inner urban areas. Their rich palette of traditional materials is the essential foundation of this expression.

Brick is the primary building material for the majority of historic apartment and multifamily buildings. This is usually combined with natural stone for parapets, gables, entrances, foundations, window sills and lintels, belt courses and other embellishments in the architectural composition. Concrete increasingly became an alternative to stone for particular elements and details as the twentieth century progressed. This palette provides a resilient construction medium which has inherently durable and energy management advantages in the extremes of the Utah climate.

Although requiring less regular maintenance, masonry is still vulnerable to deferred maintenance, which can expose the exterior of the building to water ingress and consequently also frost damage. The integrity of guttering and other water management elements, and the pointing of the masonry become important in maintaining the appearance, efficiency and longevity of a façade.

Painting the masonry should be avoided. Painting alters the architectural character, seals in moisture causing gradual damage to the walls and their thermal performance, and also builds in the recurring cost of periodic repainting. Where painting has been carried out in the past, and investment is available to strip the paint without damaging the masonry surface, the removal of paint is encouraged. It must be carried out with great care, however, to avoid permanent damage to the brickwork.

Wood was used for rear utility porches and screens, and for balcony construction and detailing, as well as window framing and doorways. While requiring periodic maintenance in terms of ensuring a sound paint surface, especially where exposed as decorative balcony construction and detailing, original or early wood will also be a very durable material. This close-grained, well seasoned old growth wood should be retained and repaired wherever possible. Its durability will significantly outperform any more recently harvested wood considered for replacement.

Iron and steel, and occasionally other metals, also play a role externally in various forms of decorative railing, balcony construction and fire escapes, and often as window framing. Again, although durable, periodic maintenance will be required to ensure a sound coat of paint. A more vulnerable relationship arises where a ferrous metal is set directly into stone or concrete, creating the potential for gradual rusting and expansion of the metal, and resultant fracturing or spalling of the masonry. Original metalwork should be retained wherever possible and repaired or reinstated if necessary. Systematic maintenance should ensure that it is unlikely to become a cause of deterioration of the building.

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## Architectural Character

The palette of materials, their relationships, detailing and textures provide the basis of the design expression of the architectural composition. With a historic apartment building this is usually manifest in a symmetrical, sometimes asymmetrical, front façade. Although housing several residential units the architectural integrity of the apartment building will depend upon adopting a comprehensive approach to the entire façade. Treating building materials differently for one residential unit and not others will compromise the coherence of the design composition, and adversely affect the historic integrity of the building.

**2.1 Proposals for repair or alteration should be considered in the light of adopting a common and comprehensive approach to the design of the facade.**

### Principal Doorway

As a rule the main entrance of a historic apartment building is designed as a key focal point of the primary façade, and embellished with attention to proportions, the palette of materials, their relationships and their detailing. The contribution of the principal doorway will be a significant character-defining feature of a historic apartment building. It should be retained, or ideally repaired or reinstated if previously damaged, adversely altered or removed.

## Balconies

Balconies are a principal characteristic of virtually all early 'walk up' type apartment buildings and many 'double-loaded corridor' type apartments. They often create much of the street facing architectural character of the building and its stylistic identity.

Balconies are however a highly exposed element of the exterior façade. The materials and detailing therefore will require more frequent maintenance, and will consequently suffer more rapidly from deferred maintenance. A common approach to maintenance, repair or alteration will be required to ensure the integrity of the visual cohesion of the facade. Similarly, if replacement of any of the materials is unavoidable, they should be replaced to match the original wherever possible.

Classical orders of supporting columns and their details can be vulnerable to exposure, lack of maintenance or repairs, and should receive periodic attention.

## Roofline & Cornice Line

The roof materials are likely to be an element in the apparent character of particular architectural styles such as Tudor, Gothic and perhaps Spanish influences. A more complex roof form and steeper roof pitch will expose the roof treatment and materials. Similarly, materials characteristic of the style should be retained or if necessary replaced in kind. Care should be taken to ensure that a common approach is taken to the roofing materials which are a visible characteristic

A building with a flat or low pitched roof form set behind a parapet is less likely to be a feature of concern to the apparent character of the building. The parapet wall itself will be exposed to the elements of weather on both sides. A sound series of flashings, and coping or cap 'stone', as well as attention to repointing the masonry, will be essential to ensuring the weathertight performance, and the appearance of the building.

Cornice and eaves lines may be an important element in the design of the building and may be constructed from a range of materials, from masonry to wood and metal. Here, exposure and vulnerability, coupled with issues of access, prompt additional care to ensure they are maintained, and consequently retained.

**2.2 Original materials, their details and finishes, should be retained and where necessary repaired.**

**2.3 If the element is beyond repair, then limited replacement in matching materials, detail and texture or finish should be accomplished, to ensure the visual integrity of the original composition.**

## **Utility Porches, Screens and Rear Escapes**

As an original part of many early apartment buildings the utility porch should be retained and repaired. Although characteristically of wood, this section of the building is likely to be initially well constructed, and if adequately maintained should endure the life of the building. The quality of the original wood is likely to be high and will perform well if paintwork is sound. Usually situated to the rear of the building, and visible along the side facades from the street frontage, often this section of the building can suffer from inadequate maintenance and premature deterioration. The utility porch is also an area where there is major scope for creating more usable space within the building through additional insulation and enhanced energy efficiency.

**2.4 As an original part of many early apartment buildings the utility porch should be retained and repaired.**

## **Maintenance and Repair**

The materials of an early apartment building will perform as they should if they are understood and maintained. Identifying and avoiding sources of water are fundamental to both the appearance and the survival of the building and its materials. Managing rainwater goods to avoid leaks and channeling water away from the building, avoiding associated freeze-thaw deterioration and damage from leached salts, maintaining sound pointing which is not harder than the brick or stonework, caulking and maintaining a sound paint finish, ensuring sound flashings where they occur, and carrying out minor repairs as required, should ensure the integrity of the original range of materials and their continued performance and role in the expression of the architectural character of the building.

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## Chapter 3 WINDOWS

### Fenestration Pattern and Façade Composition

The fenestration (the pattern of windows and doors) pattern is perhaps the key element of the architectural composition of the primary, and frequently the secondary facades of a historic apartment building.

The relationship of the windows and doors provides an essential design framework, at the same time as it reflects various aspects of the use and relative importance of the internal arrangement of the building and residential units. While representing a number of individual residential units, the fenestration pattern is arranged to create the symmetry or asymmetry of the design of the principal façade/s. A coherent approach to maintenance, repair, materials, alterations, or replacement, and indeed color scheme, is therefore critical to maintaining the character of the building.

The design and the subdivision of an individual window itself will be similarly important to the architectural character of the building, providing much of the embellishment and design detail inherent in the fenestration pattern. In the street facing façade in particular, it is often used to impressive design effect, and helps to reinforce a rich architectural contribution to the street.

Again, consistency in maintaining the common patterns of proportion, subdivision, detailing, hierarchy, profiles, materials, finishes and colors will ensure that the original design of the façade continues to contribute as was intended when the building was designed. This would also be the case for raised basement windows which normally form part of this composition.

There will often be a distinct contrast between the front and the side and rear facades, with the architectural identity of the building being principally invested in the street facing façade. The height and scale of the building, however, will ensure that the side and often the rear facades will be readily visible in terms of their contribution to the character of the setting and district.

In a plainer secondary façade, the fenestration becomes often more important in creating the rhythm and definition of an otherwise unrelieved masonry wall. Again consistency in maintaining the common relationships between the window proportions, design/s and materials is essential, avoiding sporadic treatment or alteration which might destroy the coherence of this relationship.

Maintenance and potential repair will be affected by the degrees of exposure of for example the south and the west facing facades, and also the enhanced exposure of the higher windows. Wind, rain, snow, ice and solar ultra-violet will all play a role. Anticipating these characteristics will ensure an effective inspection and maintenance program, and enhance the historic architectural character and attraction of the building.

**3.1 Maintenance, repairs and alterations should be planned and designed to retain the coherence of the fenestration pattern, and the relationship between the proportion and design of all the windows.**

**3.2 Haphazard or sporadic intervention should be avoided unless the work will match the existing patterns, proportions, profiles, details and materials.**



## Chapter 4 DOORS & ENTRIES

### Primary Entrance and Entrances

In many cases there will be one primary entrance and doorway, often placed symmetrically on the street facing façade. The scale, proportions and design emphasis placed on this entrance ensures it as a key character-defining feature of the building, and also the façade sequence in the street. The entrance may be at grade, but usually provides direct access to a raised first floor above an elevated basement level. Consequently, it is more usually elevated above street level, gaining prominence and visual emphasis from its scale and stature, often accentuated by decorative steps, railings, lighting and canopy.

A larger historic apartment complex though may have several entrances, characteristically with each providing access to a separate wing or section of the building. Each entrance will have its own role as a focal point in the composition of each façade. In such a case the original design, and also the relationship between the entrances, both become important characteristics which should be retained.

**4.1 The original proportions, design, solid-to-void relationship, detailing, materials and finishes of a historic entrance should be retained, and/or repaired to match if required.**

- Reinstatement of the original design is encouraged if this has been compromised in the past.

**4.2 The design relationships between several key entrances to a larger apartment complex should be retained in any proposals for the building.**

### Balcony Doors

With an early apartment building, doors providing access to balcony space are an important part of the fenestration pattern.

**4.3 The original design, finishes and detailing of balcony doors should be retained, as should the common design relationship between this pattern of doors.**

### Secondary or Service Doors

Service doors may be a feature of the primary façade/s or more likely the side and the rear facades.

**4.4 Secondary and service doors should be maintained and retained where they are original to the building.**



## Chapter 5 PORCHES & BALCONIES

### Front Porch

A front porch, usually shared, sometimes individual and distinct, is a feature of many early and usually smaller multifamily buildings. It usually transforms into a balcony arrangement in a larger apartment building.

**5.1 The original design, materials and detailing of a front porch should be retained and repairs made or materials chosen to match.**

**5.2 Where similar but discrete individual porches are a historic feature of the building, alteration or repair should ensure that the original character, appearance and relationship is retained.**

### Rear Porch

A rear porch structure, sometimes initially designed as a sleeping porch, may be a feature of a historic multifamily building.

**5.3 As a historic feature of the building, a rear porch should be retained wherever possible.**

### Balconies

Balconies may be the most obvious feature of the primary street façade or they may be designed as an individual addition to a window and door opening. Early 'walk up' apartment buildings are likely to have a notable balcony arrangement, usually designed as a principal characteristic of the style and facade composition of the building.

Classical architectural detailing was frequently engaged to either create a full height 'giant order' portico and often pediment, or as a Classical hierarchy of column design at each level. The strong symmetry of many facades is often chieived or accentuated by the balcony arrangement, framing a central entrance.

The exterior balcony arrangement was less frequently a feature of the subsequent 'double-loaded corridor' apartment plan, although where they are found may be a feature of the side facades of some of these buildings. Later and often smaller buildings might feature individual shallow iron balconies as a discrete structural addition to each window bay.

**5.4 Maintenance, repair or alterations should recognize the additional exposure of balconies and their importance as a principal architectural element of the design of a primary façade/s.**

**5.5 Balconies, by definition, provide private open area to enable enjoyment of fresh air and aspect, and consequently should not be enclosed, either in part or in total.**



## Chapter 6 BUILDING FORM, FAÇADE DESIGN, ARCHITECTURAL ELEMENTS & DETAILS

The design focus here is not just the architectural elements and details, but essentially encompasses the architectural composition in its entirety. The building form and architectural character of a historic apartment or multi-family building derives from several distinctive building types, and a range of architectural styles or stylistic references. The design depends upon a hierarchy of related architectural forms, elements, details, materials, textures and finishes, which are composed to create the character of the primary and secondary facades, and consequently the design theme for the building.

The city's historic apartment buildings cover the spectrum of architectural styles, spanning the various expressions of Classical through other period revivals including Cottage, Tudor and Gothic, and into Arts and Crafts and Prairie inspired design themes. Many combine stylistic references in elements and details which attract the more apt definition of "eclectic".

The complete design composition of the building facade/s is of much greater importance than the individual residential units, or effectively much greater than the sum of its individual parts. The scale of the building is usually notably larger than its neighboring single family houses, and therefore the impact upon the character of the setting is that much greater. Consequently, original elements, features, details and materials, which are employed to create this composition, should be retained wherever possible, and repaired as required.

If replacement is the only option, then such replacement should be in kind, matching materials and detailing to ensure that the integrity of the composition and the architectural character are retained.

As the twentieth century progressed the design expression became plainer, and usually the details less elaborate, less obvious, and more subtle. Frequently the choice of material/s, or for example the textures and tones of the brickwork, might be where this visual character and design exuberance are concentrated. The same principles apply however in evaluating options for repair or alteration, with a focus on retaining as much of the original integrity and character as possible.

**6.1 The repair or sensitive alteration of a historic apartment or multifamily building should ensure that work is planned and designed to reflect the character of the original design, both in terms of its components, and especially in respect of the design composition as a whole.**

- Evaluate and respect the original design.
- Treat all similar components in a similar way.
- Match original details, materials and finishes.



## Chapter 7

### ROOF FORMS & PARAPETS

The roof forms of specific styles of historic apartment building, such as the steeper roof pitch associated with for example Tudor, Gothic or perhaps Spanish influences, will be characteristics which are important to the historic integrity of the building, and which will be readily appreciated from the street. Similarly, the location, form and detail of dormer windows should respect the original building design.

Many apartments however have either a flat or low pitched roofline set behind a parapet wall. Here the roofing materials will not be apparent and not an obvious feature of the historic integrity of the building.

At the same time the parapet itself is often designed as a decorative, as well as a functional feature, to terminate and frame the design of the primary facade.

**7.1 Repairs to a roof profile and to a parapet should match the original to the greatest extent possible.**

**7.2 Improvements should be undertaken in the spirit of the original design, retaining or indeed reinstating elements of the original.**

A parapet-screened lower roof profile provides an opportunity and situation for the addition of solar power generating hardware, with zero or minimal effect upon the profile of the building. (See Sustainability Design Guidelines, Section ??)



## Chapter 8 ADDITIONS

### Utility Porch and Other Early Additions

Many early apartment buildings feature an original utility porch and open or enclosed escape stair. As an original element of the building these should be retained, repaired and where appropriate upgraded to improve insulation and energy efficiency. Although placed to the rear of the building, they are likely to be a notable feature as appreciated along the sides of the building and, in terms of the building scale, frequently also from the rear.

### New Additions

In considering the design of a new addition to a historic apartment building, the evaluation of design options should focus upon the historic character of the building. Providing additional space by extending the original utility porch may create an opportunity to retain original character, yet compliment this with a compatible contemporary design. The original building form, proportions and visual emphasis should be considered, as should the original palette of materials and their detailing.

In most cases proposing a new addition on top of the original building will adversely affect its original character and the integrity of the building. Locating a new addition to the rear however might readily be achieved if the form and design can be composed to respect, reflect and also compliment the character of the building. An addition to the rear should not compete with the architectural importance of the original building. A rear addition should not exceed the height of the original building and might valuably be set back slightly from the plane of the original facades.

**8.1 Where an addition to a historic apartment or multifamily building is considered, it should be placed to the rear of the original building.**

- Avoid placing an addition at roof level under most circumstances.
- Consider setting the plane of the facade of the addition in from that of the original building.
- Consider a change in materials from the original building.



## **Chapter 9 ACCESSORY STRUCTURES (GARAGES, CARPORTS, ANCILLARY STRUCTURES)**

Garage or other accessory structures built in conjunction with a historic apartment building, where they retain all or much of their integrity, are likely to be a character-defining feature of the site design, as well as part of the historic narrative of the principal building, the context and the district. On occasion they may have been retained from the earlier development of the site, and as such be defined as a survival of the historic evolution of the site and this part of the city.

Some of these, particularly where accessed from an adjacent street on a corner site, are also going to be a primary feature which is appreciated directly from the street. Their form and scale will often make a significant visual contribution to the character of the building, the site and the historic context. A characteristic challenge is likely to be adaptation of an early garage structure to current vehicular and storage requirements, while retaining essential character-defining layout and elements of its original construction.

**9.1 An early garage or other accessory structure, which is identified as a character-defining, contributing feature of the site, should be retained.**

**9.2 A proposal to replace a non-contributing garage or accessory structure should consider the placement of the original in the new design and layout.**

## **Chapter 10 SEISMIC RETROFITTING**

Specific advices on building reinforcement best practices are available to inform considerations of seismic retrofitting for multifamily buildings of a particular construction.

(See references in Residential Handbook & Guidelines & Design Guideline Appendices)



## Chapter 11 GENERAL ISSUES

### Access

Many historic apartment buildings have an elevated principal entrance accessed several feet above street level via a series of steps. Improving universal access arrangements may require review of alternative entrance arrangements. Alterations should accommodate improved access arrangements to the greatest extent possible. Code requirements do however provide for an exception where access proposals would adversely affect important character-defining features.

### Service & Parking Areas

In the majority of instances the parking and services areas for a historic apartment or multifamily building will be situated to the rear. Trash arrangements tend to be associated with rear storage facilities, utility porch or egress structures or retained within the building. Alterations should continue such an arrangement, consolidating and coordinating trash facilities, and screening these adequately where this is not already the case. This is of particular importance where the service and parking area is readily visible from an adjacent street, in the case for example of a corner site. In the latter case, consideration should be given to additional screening from from street views.

### Mechanical Equipment

Air conditioning arrangements for a historic apartment or multifamily building should be, wherever practicable, coordinated to avoid the sporadic addition of individual units in individual windows, or on balconies. External air conditioning equipment should be situated to the rear of the building or on the roof, and be screened in both cases. Roof mounted equipment should always be screened where it would exceed the height of the parapet walls, and it should be situated back from the facades of the building to reduce visual impact.

Screening should be designed to reduce both visual impact and to avoid acoustic impact. Associated piping and service lines should be run internally, or should be situated externally where they would not be visible on the facade/s in views from the street. A maintenance and repair program should ensure that all operable windows are in good working condition to take advantage of the passive internal climate management provided by natural ventilation. (See Sustainability Design Guidelines)

### Roof and Wall Vents

All exhaust or breathing vents should be situated at roof level and should avoid any visual impact upon the primary and secondary facades or roofscape of the building.

Where facade location is unavoidable, they should be located on a secondary facade, and be coordinated and designed to integrate sensitively with the original design, materials and toning of the building.

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## **Communications Dishes and Antennae**

## **Color**

Such equipment should, to the greatest extent possible, be situated where it will not have a visual impact upon the site, the building or its roof profile.

## **Solar Arrays**

Solar power equipment should be chosen and situated so that it will avoid visual impact upon the primary building as it is perceived from the street. As solar technology continues to evolve, the efficiency of solar energy conversion using photovoltaic cells provides a greater degree of flexibility in designing an effective and sensitive solar facility. Solar panels, solar shingles and solar laminates increasingly provide a spectrum of choice which in most cases should provide the flexibility to achieve effective solar power generation without adverse impact upon the historic architectural character of the building. (See Sustainability Design Guidelines)

## **Landscaping**

Original or early landscaping and trees are a significant part of the historic maturity of the site, the building and the context, and should be retained wherever possible. This should help to ensure that this character is not adversely affected, and that the environmental advantages of a mature landscape setting are not compromised. (see Sustainability Design Guidelines)

## **Fire Escapes & External Stairs**

Fire escape stairs or alternative arrangements should be situated wherever possible internally, or to the rear of the building.



## II Chapter 12

# Design Guidelines for New Construction



# DESIGN GUIDELINES FOR NEW CONSTRUCTION

## INTRODUCTION

The majority of buildings in the historic residential neighborhoods in Salt Lake City are single-family residences. Closer to downtown, the university and on major streets however there are many significant early apartment buildings, as well as a wider distribution of smaller scale multi-family buildings. The type, style, scale and siting of these buildings combine to create a significant element in the unique character of downtown and the older neighborhoods of Salt Lake City. Many apartment buildings are principal architectural elements in the city’s designated historic districts. Many are also individually listed as national landmark buildings, both within and outside the designated districts.

The planning and design of a new apartment or other multi-family building should respect and reflect the street network and architectural patterns which help to establish the character of the city’s older neighborhoods and its downtown area. A new multi-family building should also contribute sensitively to the immediate setting of any of the city’s landmarks.

Salt Lake City is associated with a unique urban character, distinguishing this “crossroads of the west” from other cities in the region, and indeed the country. A distinct sense of place for the city as a whole derives in major part from an incomparable inter-mountain setting adjacent to the Wasatch Range, Oquirrh Mountains, and the Great Salt Lake. Within Salt Lake City, architectural and cultural traditions from the United States and from Europe have combined to create a downtown area and residential neighborhoods of distinctive quality and character.

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*Building scale, massing, proportion and detailed design reflecting architectural patterns of the Downtown area.*

## PART II Design Guidelines

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As the city developed into the foothills to the north and east, the natural topography molded this urban character in the various ways that the settlement patterns, building design and construction tackled the challenges of sloping terrain and more difficult sites. Buildings and site grading accentuate the drama of architecture through terracing and modulation, creating stepping vertical tiers of projecting balconies and varied vistas and views.

Salt Lake City is a varied and eclectic city, with many highly regarded neighborhoods, districts, boulevards and vistas which represent several periods in its history in a variety of configurations and styles. While residential fabric is diverse in type, style and scale, it has in many instances been designed with an architectural eye for the creation of a coherent urban neighborhood character.

These buildings, including the many early apartment buildings, are creatively designed and robustly constructed, employing traditional building craft skills and durable materials. There is an inherent understanding of and an eye for stylistic and decorative architectural composition and detail. Apartment buildings contribute to the city's distinctive identity and livability, while they are also sought for their attraction as a place of residence and also investment.

### **The Purpose of the New Construction Design Guidelines**

Designing a new multi-family building to fit in with and enhance Salt Lake City's existing urban fabric is a complex challenge. The character of most districts and settings is likely to be clearly defined, while each site and its immediate context will be unique. Planning a compatible infill building requires both a depth of understanding from the developer and a creative skill and sensitivity on the part of the architect.

These design guidelines for new construction set out considerations that should inform the planning and design process from the earliest stage, as well as the design review evaluation and approval of an application. They are not exhaustive, nor can they anticipate every issue that might arise in what will always be a unique set of circumstances for each site and context. The guidelines are however crafted to be sufficiently flexible to provide advisory direction across a range of design considerations, seeking to address the context of the particular issues or constraints of an individual site and situation.

They set out the agenda for more informed discussion and evaluation, with the objective of helping to ensure that future apartment and multi-family buildings are designed to acknowledge and contribute to the creative evolution of the architectural character and unique spirit of place associated with the city's older neighborhoods.

The New Construction guidelines identify a range of design criteria which address the planning and design of the site, and the character and form of the building. They provide directions and advice on ways to address the design standards in the City ordinance. Since in their coverage the guidelines anticipate a spectrum of circumstance and context, a proportion of these design criteria may not be directly pertinent to the individual parameters of a particular project.

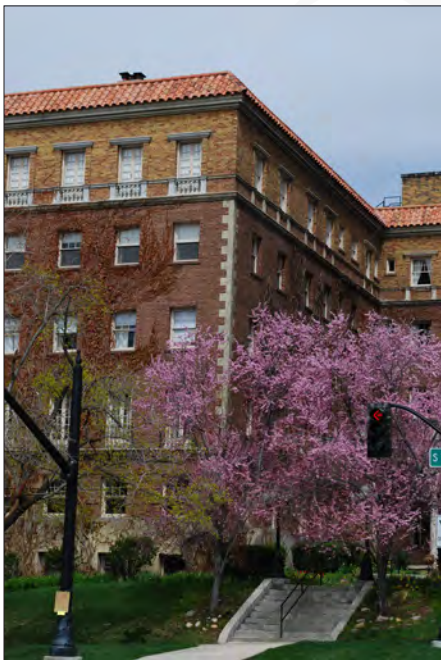
The design guidelines for new construction are not prescriptive. They seek to build in a flexibility in design evaluation, recognizing that there will be alternative ways of approaching a design which may be compatible with historic character and context. At the same time, they encourage creative design and do not pre-empt a design approach which achieves similar objectives in an innovative and imaginative manner.

### THE DESIGN APPROACH

#### Context - The Public & Private Realms

Designing a building to fit within a historic district requires careful thought. A historic district conveys a sense of time and place associated with its history and development. At the same time it remains dynamic, with alterations and additions to existing structures, and with the incremental construction of new buildings.

Historic apartment buildings and smaller multi-family structures are key character-defining elements in the city's more historic neighborhoods. Individually, they contribute to their setting and also to many city streets approaching and within the Downtown area. From time to time the opportunity to construct a new apartment or multi-family building arises. The site and context will prompt the need to consider good infill design principles which are then honed to the individual circumstances of the project, site and setting.



*The Mayflower Apartments on South Temple are representative of the best of Salt Lake City's historic apartment buildings.*

*Design Guidelines for New Construction*

Designating a historic district recognizes the irreplaceable character of the area and should ensure that a new building will be designed in a manner that both recognizes and reinforces the unique and essential visual and historical characteristics of the neighborhood. A new building should relate to the character of the district and setting, yet complement that character with compatible and creative new design. In these respects, successful and creative infill design relies upon reading and understanding the patterns underlying the character of each district, and each setting. It also relies on an understanding of the role of time in creating, and incrementally transforming, these urban patterns. Such characteristics would include:

- the way in which a building is located on its site,
- the manner in which it relates to the street, and
- its scale, height, massing, form, details and materials.

Although a number of the city's more historic apartment buildings may exceed the height and scale of their immediate context, they tend to be designed with a respect for smaller structures in the vicinity. They often do so by employing a range of modulation, patterns, architectural elements and materials which together help to reduce the scale of a larger building and enhance a sense of compatibility.

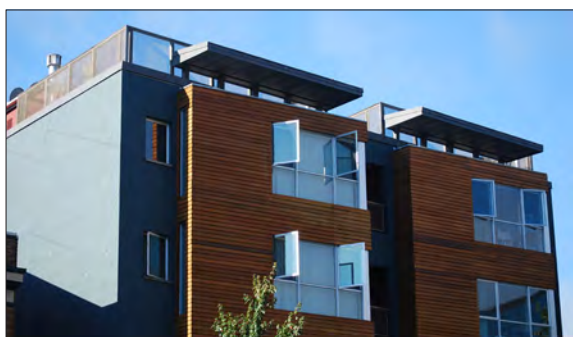
These essential design relationships form the basis on which new projects should be conceived, and they should be reinforced by details, and considerations of architectural type and style. A new building can readily be compatible with the historic context in a creative contemporary expression of the principles of good infill design. These design guidelines promote and encourage compatible creative design that can relate to the patterns and characteristics of the historic setting and district.



*Symmetrical massing and composition, balconies and fenestration pattern combine to integrate with the street.*



*Modulation of street facades, detailing and a varied palette of durable materials help to create a sense of human scale.*



*Sensitive and creative design can be inspired by a thorough understanding of the city's architectural character.*

### DESIGN GOALS FOR NEW CONSTRUCTION

The design guidelines for a new multi-family building consequently have several specific goals:

- To ensure that a new building fits into the established historic context in ways that respect and contribute to the evolution of Salt Lake City's architectural and cultural traditions.
- To introduce a new building in ways that preserve, and where appropriate enhance and reinforce the public realm, and to ensure that the city's urban walkable street pattern is framed by buildings that engage with and activate the street.
- To encourage sensitive and creative design which draws inspiration from both an understanding of the best of the city's apartment and multi-family architectural traditions, and also the particular historic neighborhood context.
- To encourage the design of multi-family buildings constructed with durable materials, assembled in ways that recognize established historic character and generate long term value in contributing to this individual character.
- To include both passive and active sustainable building design strategies and design that achieve energy efficiency, water and resource conservation and improve outdoor and indoor air quality. (See PART IV)

### SUMMARY OF DESIGN GUIDELINES

This section provides a summary of the key considerations in the Multi-Family New Construction Design Guidelines included in this chapter. Wording is designed for brevity, to capture the primary design intent. The full design guideline, its associated context description and design objective, and associated illustrations and captions, should be reviewed. The number of the specific Design Guideline is identified.

### SITE DESIGN GUIDELINES

#### SETTLEMENT PATTERNS & NEIGHBORHOOD CHARACTER

##### BLOCK, STREET & SITE PATTERNS

*Preserve and promote the historic plan of streets and alleys as essential to the historic character of the district and setting. [12.1]*

*Preserve and reinforce the historic street pattern as a unifying framework for varied lot sizes and orientation. [12.2]*

*Retain and reinforce the permeable historic street pattern as a framework for public access. [12.3]*

*Maintain the historic integrity of the pattern and scale of lots. [12.4]*

*Site and design a new building to reinforce and enhance the character of the context and its patterns. [12.5]*

#### THE PUBLIC REALM

*Contribute to the public, the civic, realm. [12.6]*

*Engage the building with the street through a sequence of public to semi-private spatial thresholds. [12.7]*

*Situate and design a building to define and frame the street and spaces in a context-characteristic way. [12.8]*

*Design a new building on a corner lot to define, frame and contribute to the public realm of both streets. [12.9]*

#### BUILDING PLACEMENT, ORIENTATION & USE

*Respect the historic pattern of setbacks and building depth in siting a new building. [12.10]*

*Orient the front of the building and its entrance to face and engage with the street. [12.11]*

*Plan and design access arrangements to the site and building as an integral part of the design approach. [12.12]*

*Include well designed common open space when planning the situation and orientation of the building. [12.13]*

*Plan for additional common open space at terrace and/or roof level. [12.14]*

*Design private open space to articulate the design, reduce the scale and create attractive outdoor space. [12.15]*

*Plan and design common internal and external spaces for solar aspect and energy efficiency. [12.16]*

## PART II Design Guidelines

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### SITE ACCESS, PARKING & SERVICES

#### PEDESTRIAN & BICYCLE

*Design an appropriately scaled public entrance as a focus of the street façade. [12.17]*

*Retain and use alternative rear public access to the site where this exists or can be reinstated. [12.18]*

*Design for accessible bicycle parking. [12.19]*

*Provide convenient storage space for each residential unit. [12.20]*

#### VEHICULAR

*Avoid combining a vehicular access with a pedestrian access. [12.21]*

*Place a vehicular entrance discreetly to the side or rear of the building. [12.22]*

*Restrict a curb cut to the minimum width required. [12.23]*

*Consolidate or combine adjacent multi-family driveways wherever possible. [12.24]*

*Situate parking behind or below the building. [12.25]*



*Public access can be an essential part of the rhythm, modulation and human scale of the street façade.*

#### SITE & BUILDING SERVICES & UTILITIES

*Site and design service and utility areas away from the frontage and screen from views. [12.26]*

*Site and screen rooftop and higher level mechanical services from street views. [12.27]*

*Provide acoustic screening for mechanical services adjacent to residential uses. [12.28]*

*Locate small utilities such as air conditioning away from primary and secondary facades or fully conceal within the design of the façade. [12.29]*

*Integrate vents into the design of the building and conceal from view on building facades and roofscape. [12.30]*

*Site cellular equipment away from street views. [12.31]*



*Plan and design services to ensure they are not visible.*

### LANDSCAPE & LIGHTING

#### FRONT YARD LANDSCAPE

*Design front yard landscaping to coordinate with established and/or historic patterns. [12.32]*

*Minimize or avoid walls and fencing where they are not characteristic of the historic or topographic context. [12.33]*

*Maintain the levels and continuity of open space and the associated sense of progression from public to private space. [12.34]*

*Provide seating as part of the landscape design where a cafe or restaurant is included within the building. [12.35]*

#### LIGHTING

*Design discreet exterior lighting for specific access and use areas. [12.36]*

*Design architectural lighting to provide visual accent and to respect or strengthen the historic context. [12.37]*

*Design lighting to integrate with the architecture. [12.38]*

*Design landscape lighting to enhance layout and planting. [12.39]*

*Conceal supply and switch equipment for exterior lighting. [12.40]*

*Conceal utilitarian service lighting from street views and from adjacent properties. [12.41]*

### BUILDING DESIGN GUIDELINES

#### BUILDING FORM & SCALE

##### THE CHARACTER OF THE STREET BLOCK

*Design to reflect the building scale of the context as established by the street facade. [12.42]*

*Design to create and reinforce a sense of human scale. [12.43]*

*Design to respect access to light and privacy enjoyed by adjacent buildings. [12.44]*

##### FAÇADE COMPOSITION, PROPORTION & SCALE

*Design the principal elements of a primary façade to reflect the scale of the block and historic context. [12.44]*

*Design secondary architectural elements and patterns to reinforce the massing and primary elements of the building. [12.46]*

*Respect the role of the design characteristics of symmetry or asymmetry in the established context. [12.47]*



*Symmetrical facade composition around a central entrance helps to reduce the sense of scale.*

## PART II Design Guidelines

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### HEIGHT

*Design for a building height which is compatible with the historic context. [12.48]*

*Design for an appropriate stature for the first two stories. [12.49]*

*Vary the height across the primary façade and/or limit maximum height to part of the plan footprint in a larger building. [12.50]*

*Step back upper floor/s if a new building would be notably higher than the traditional context. [12.51]*

*Design for modulation and articulation to reduce the perceived height of a taller building. [12.52]*

### WIDTH

*Design for a historically similar facade width. [12.53]*

### MASSING

*Respect the established scale and form of the street block and context in designing the massing of the building. [12.54]*

*Respect characteristic proportions, roof forms and massing. [12.55]*

### BUILDING CHARACTER & SCALE

#### FAÇADE ARTICULATION, PROPORTION & VISUAL EMPHASIS

*Design to reflect roof forms that are characteristic of the block and district. [12.56]*

*Design façade proportions to reflect the traditional context and neighborhood. [12.57]*

*Design for a vertical proportion and emphasis to reduce perceived width. [12.58]*

*Design for a horizontal proportion and emphasis to reduce perceived height. [12.59]*

#### SOLID TO VOID RATIO & WINDOW SCALE

*Design a solid to void ratio which is characteristic of the historic setting. [12.60]*

*Respect the range of window proportion and scale characteristic of the historic context. [12.61]*

#### RHYTHM & SPACING OF WINDOWS & DOORS - FENESTRATION PATTERN

*Design most public interior spaces to face the street. [12.62]*

*Design a pattern and proportion of windows and doors which is characteristic of the context. [12.63]*



*A rhythm of strongly framed balconies can simultaneously create a distinct sense of vertical proportion in the horizontal unity of the building.*

### BALCONIES, PORCHES & EXTERNAL ESCAPE STAIRS

*Balconies are encouraged as semi-public outdoor private space which can engage with the context. [12.64]*

*Design an entrance porch, portico or stoop as a principal focus of the façade. [12.65]*

*Design an escape stair to integrate with the building and situate it to the rear. [12.66]*

### BUILDING MATERIALS, ELEMENTS & DETAILS

#### MATERIALS

*Use building materials that contribute to a traditional sense of human scale. [12.67]*

*Use building materials for primary and secondary facades to reinforce affinity with the historic setting. [12.68]*

*Design and construct with solid masonry materials. [12.69]*

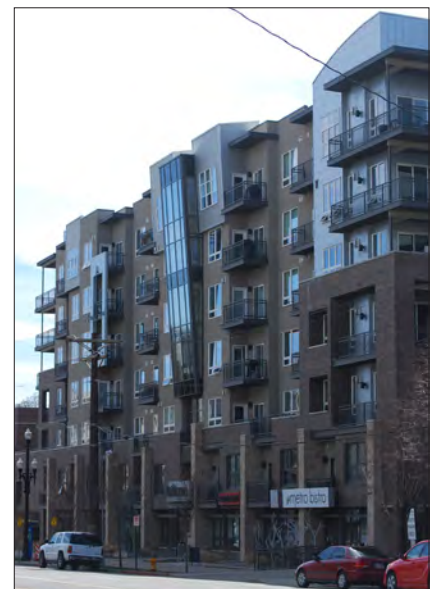
*Choose materials with a proven durability in the context and the climatic region. [12.70]*



*Contrasting materials and colors help to frame the building and the balcony portico while enhancing the contribution to the character of the street.*



*Symmetry and vertical emphasis can effectively enhance a sense of both human scale and architectural stature.*



*Facade articulation in a series of vertical projecting bays and balconies help to soften and reduce the visual scale of the building.*

## PART II Design Guidelines

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### WINDOWS

*Design windows in scale with the setting and the building. [12.71]*

*Consider windows with a vertical proportion and emphasis. [12.72]*

*Design window reveals as a characteristic of masonry facades. [12.73]*

*Design for a contextual character, scale and proportion of window frame. [12.74]*

### ARCHITECTURAL ELEMENTS & DETAILS

*Design characteristic building elements and details as expressed in their scale, size, depth and profile. [12.75]*

*Design a historically characteristic scale of ornamental elements where these are used. [12.76]*

*Design functional, creative interpretations of elements and details. [12.77]*



*Window design can provide both unity and architectural detail.*

### SIGNAGE – PRINCIPAL & OTHER USES

*Design signs to express the identity of a non-residential use. [12.78]*

*Place signs where they traditionally would be found in the context. [12.79]*

*Design signs and lettering to respect traditional scale and forms. [12.80]*

*Design signs for primary and secondary facades as an integral part of the architecture. [12.81]*

*Design for individual lettering or graphic motif with no or minimal illumination. [12.82]*

*Design any illumination to be discrete to the lettering or symbol. [12.83]*

*Integrate signs with the architecture through the use of durable, architectural quality, materials. [12.84]*

*Conceal fixings, power supply and switch gear. [12.85]*

*Refer to the historic Design Guidelines for Signs for more extensive advice. [12.86]*



*Signs and lettering design can reflect and also enhance the building.*

### SITE DESIGN GUIDELINES

#### SETTLEMENT PATTERNS & NEIGHBORHOOD CHARACTER

##### BLOCK, STREET & SITE PATTERNS

Historic settlement patterns, evident in the plan of streets and alleys and the composition of the urban block, help to establish the distinctive identity of each of the city's historic districts, and the rich urban 'grain' and unique character of the city. These patterns effectively create the 'infrastructure' of the character of the district and neighborhood.

Within the framework of the city's grid layout, the pattern of streets and alleys frequently varies within each block, creating a distinctive character for the street block, its primary street facades and its more intimate interior. Each street block consequently contributes a unique 'scene' to the 'tapestry' of the historic district and neighborhood.

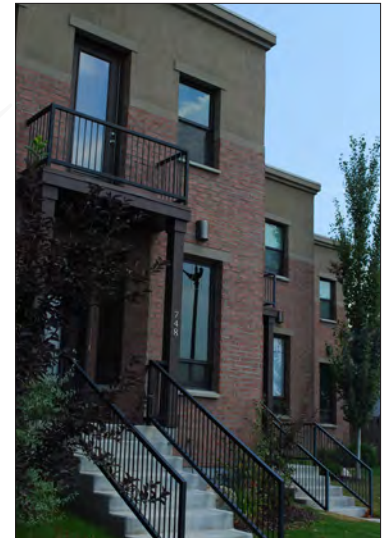
These street plans, with their internal network of streets, lanes and alleys, help to establish the manner in which primary structures are situated and their orientation within the individual lots. This pattern also influences the disposition of secondary structures and landscape features on the lot and throughout the street block. Such characteristics should be identified, respected and preserved in planning for a new multi-family building.

A key characteristic of an early residential neighborhood is the intimate walkability or 'permeability' of the street network. Within the street block itself, the narrow internal streets, lanes and alleys help to create a more intricate pattern and urban 'grain', as well as providing access to individual lot frontage and the rear of the lot. They also create the opportunity for a greater spectrum of social vitality and interaction, neighborhood experience and alternative walkable routes.

*Design Guidelines for New Construction*



*Historic apartment facades can assert both a design presence and affinity, and a strong sense of human scale.*



*Creative use of building placement, and traditional forms, proportions and materials.*



*Designing a sense of transition in height, scale and character from principal to secondary street facades.*

## PART II Design Guidelines

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These settlement and development patterns are also directly influenced by topography, especially in neighborhoods like The Avenues, University and much of Capitol Hill. As the street grid ascends a notable incline, it creates great urban and scenic drama, views and vistas, as the buildings step up or down the hill. Several larger apartment buildings are designed to reflect this street slope in ways which make creative use of the terraced rhythm of the architectural forms, such as vertical bays of projecting balconies.

At the same time the street block, and its network of secondary streets or alleys, provide a common, unifying framework for the varying patterns, scales, dimensions and orientation of the individual lots, and also the primary and secondary buildings. Lot size may vary considerably, with smaller lots and houses being a common characteristic of the interior of many of the City's large street blocks.



*Terracing of projecting balcony bays, coupled with steep topography, can be employed to great dramatic effect.*

The contrast in character between the exterior and the interior of some blocks establishes a variety in lot and building scale as a key characteristic of several historic districts. Aggregating lots into larger properties, and/or closing sections of street or alley, will adversely affect the historic integrity of the street and settlement patterns. It would also reduce the human scale network and linkages that this pattern helps to create and maintain. In turn, the orientation, scale and form of a building all help to support the sense of a varied, and yet orchestrated, street pattern.

### 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 multi-family building.

#### **12.1 The historic plan of streets and alleys, essential to the historic character of a district and setting, should be preserved and promoted.**

##### **Consider the following:**

- Retain the historic pattern of smaller streets and alleys as a particular characteristic of the street block.
- Reinstate sections of secondary street and/or alleys where these have been lost.
- Design for the particular street patterns of e.g. Capitol Hill.
- Respect and retain the distinctive tighter pattern of streets and alleys in The Avenues.
- Refer to the specific design guidelines for the historic district for additional details and considerations. (see PART III).

**12.2 The historic street pattern, as the unifying framework for a varied range of lot sizes and buildings, should be preserved and reinforced.**

- Retain historic alignments and widths wherever possible.
- Plan the site to avoid adversely affecting the historic integrity of this pattern.

**12.3 The historic street pattern, including the network of public and private ways within the street block, should be retained and reinforced.**

- Secondary streets and alleys maintain the historic permeability within the street block as a means of access and a historic setting for:
  - Direct and quieter street frontage for smaller buildings
  - Rear access to the property and to accessory buildings
  - An attractive focus for community social interaction
  - An alternative and more intimate choice of routes, helping to reinforce a walkable and livable neighborhood

**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 multi-family 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.



*A principal projecting wing of the street facade, combined with projecting balconies, can effectively maintain a distinct human scale in a much larger building.*



*Landscaped front yard and projecting balconies help to integrate semi-private and public spaces, engaging building & street.*



*The design of raised threshold and landscaping can provide a public/private transition and a unifying element in the streetscape.*



*Designing for a variety of complimentary street facade elements can integrate private terrace space and achieve a distinct sense of human scale.*

### THE PUBLIC REALM

How buildings are sited on their lot, where the front door is, and how they relate to each other, help to determine neighborhood form and character. In the city's historic neighborhoods, where development patterns are largely complete, the buildings and landscaping have had the opportunity to mature to create an often coherent and distinctive spirit of place, and a tangible sense of time and stability.

Essential, therefore, to the design of a new building, is the careful consideration of how it will relate to the physical context of the street, the buildings adjacent and across the street, as well as the historical and cultural patterns of the context and neighborhood. A new building should inspire, while drawing some of that inspiration from the inherent patterns which help to create the historic character of the setting.

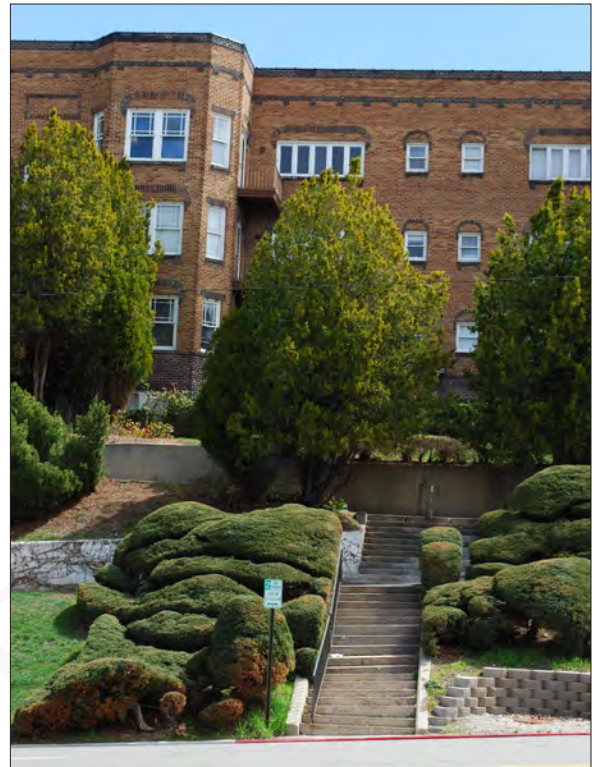
A sensitively designed new multi-family development should relate to neighboring buildings to the side and to the rear in terms of setbacks, height, massing, scale, the arrangement of shared and private open spaces, and landscaping. This is particularly important for lots situated on the boundary of higher-density and lower-density zones, or in zones which permit a higher density than the established scale. A taller, insensitively designed, larger building could adversely affect the setting and amenities enjoyed by existing, smaller scale buildings. The same contrast of scale and character will often arise between the exterior and the interior of the street block.

Compatible design is not necessarily the repetition of existing or historical design patterns. It does however rely on the recognition and interpretation of these patterns, whether traditional or contemporary, in a way that creatively complements the distinctive and eclectic streetscapes that characterize many of Salt Lake City's historic districts and older neighborhoods.

Of major importance is how a proposed building would relate to the public realm; essentially this is the space framed by the buildings facing each other across the street. The public realm consists of the street pavement, park strips, sidewalk, street trees and their planters, and the front yards of buildings that line and frame the street. The character of the public realm is therefore determined by the width of the street and sidewalks, as well as the setbacks, building height, massing, frontage, and style of the buildings that frame this realm, combined with their associated landscaping.

The character of streets that have remained relatively unchanged for 50 or more years is usually more consistent and more readily defined. Residential and commercial streets will have different characteristics. In either case the design of a new multi-family building should respond to the dominant, historical character of the street and the neighborhood context.

Streets that have experienced considerable development and change will be less well defined. Buildings may have inconsistent setbacks, massing, and frontages, for example. There are sections of several city historic districts where this can be identified, and the dominant character of such streets can be less obvious. In such an instance, the design of a new building presents the opportunity to identify both the strengths and weaknesses of the current setting and to help forge a stronger urban and human scale character.



*Public realm landscape design can effectively introduce and enhance the setting of the building.*



*Integration of street facade and streetscape planting help to define the public from the private realm, and enhance both.*



*Caithness Apartments integrate sensitively with the scale of the adjacent context and continue the architectural detailing and interest on two street frontages on this corner site.*



*A contrast in facade design and materials, and the modeling of the facade can help to break down the lateral scale, while enhancing the visual interest and presence of the building.*



*The interplay of architectural forms and varied massing can retain a sense of human scale and achieve a visual strength on the corner.*

### Design Objective

A new multi-family 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 multi-family 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

In the historic neighborhoods of the city, a multi-family building tends to be situated towards the front of the lot, with most of the private open space behind, or perhaps to one side. Side yard space is usually limited and shared with adjacent properties. Front setbacks may vary, especially for larger multi-family buildings, but tend to be within a well-defined range, helping to establish a common visual relationship between buildings of differing scale and character. On occasion, a taller apartment building may be set back further than lower scale neighbors.

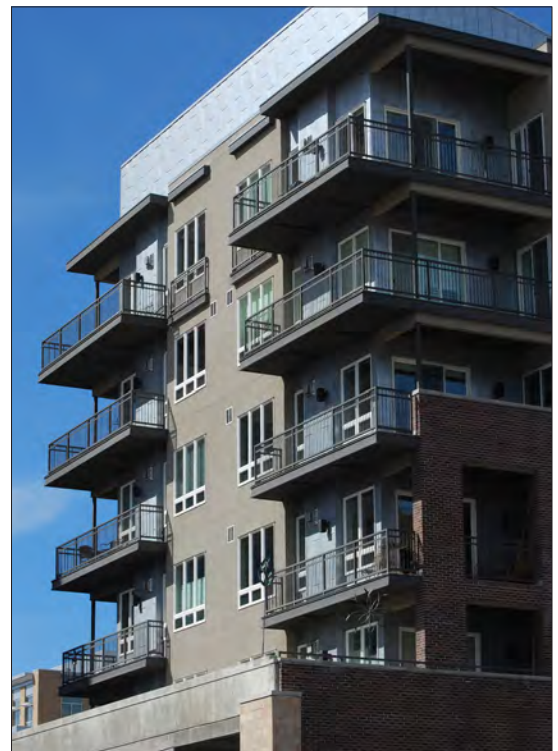
The shared sense of openness enjoyed by residents in front of and behind a building will depend upon the situation of the building, and the coincidence of private open spaces. With a larger multi-family building, the configuration of the building and its open space become more critical if the scale is to integrate successfully with the established building pattern. It is important that this pattern of front and side setbacks, and the relationship and rhythms they establish for the neighborhood, is respected and reflected in the design of a new building.

Buildings tend to be sited in alignment with their lots, creating both a defined pattern of frontages and also a sequence of spaces between the buildings and a corresponding sense of visual rhythm along the street. The frontage of the building tends to be the focus of the greatest architectural interest. With the greater height and prominence of a larger apartment building however the side and rear facades will also be important. All facades are likely to play a significant role as part of a very visible public realm and historic architectural context.

Historically, apartment and other multi-family buildings in the city have a primary entrance,



*The street facade is designed around a central entrance and stairway, while placement allows access to parking to the rear.*



*Height can be stepped back to create outdoor terrace space, and softened by wraparound corner balconies to enhance livability and reduce scale.*

## PART II Design Guidelines

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usually of architectural significance, and often symmetrically placed facing the street. A larger apartment building may have more than one entrance, facing either the street and/or a central garden court. The entrance might be raised and defined by formal steps, stoop, porch, portico or colonnade marking the transition from semi-public space to the private interior.

The celebration of the main entrance becomes a key focus and axis for the often symmetrical architectural composition of the primary façade/s. The entrance is frequently flanked by either projecting wings of the building, or rising tiers of balconies. These semi-private/semi-public spaces help to integrate the building with the street, both architecturally and socially, while at the same time creating a symbiotic sense of human scale and social engagement. The planning and design of a new multifamily building should recognize, understand and include these characteristics.



*Central approach, entrance and axial 'pedimented' bay help to enhance the coherent, symmetrical contribution to the street.*

Similarly, a new multi-family building should be planned around both internal and external common social spaces and courtyards. Externally, common courtyards or patios should be positioned and designed for solar aspect, and landscaped for shade and energy efficient design. Common external spaces above ground level can also notably activate the vitality of the building, site and context.

Street-facing windows further help to define the human scale of the building, reflecting the role and function of parts of the building, while providing passive security surveillance. Important or more formal rooms that are occupied on a regular basis, such as social space and living rooms, should face and engage the street where possible.

### Design Objective

A new multi-family 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 multi-family 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.**

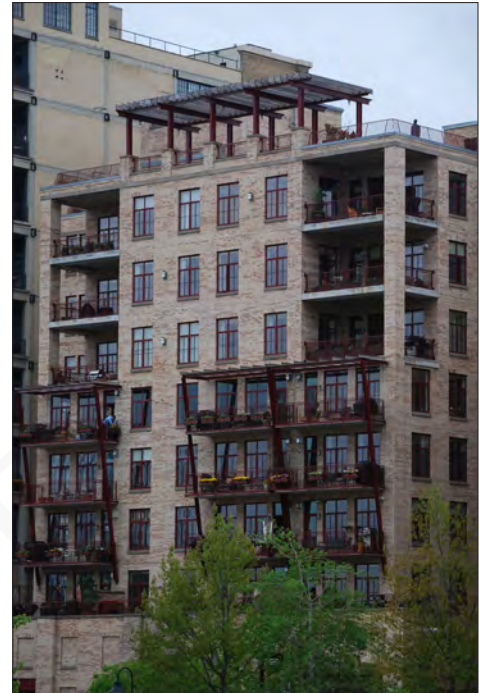
- Locate and design to preserve neighboring privacy.
- Plan and design for landscape amenity and best practices in sustainable design. (PART IV)

**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.**

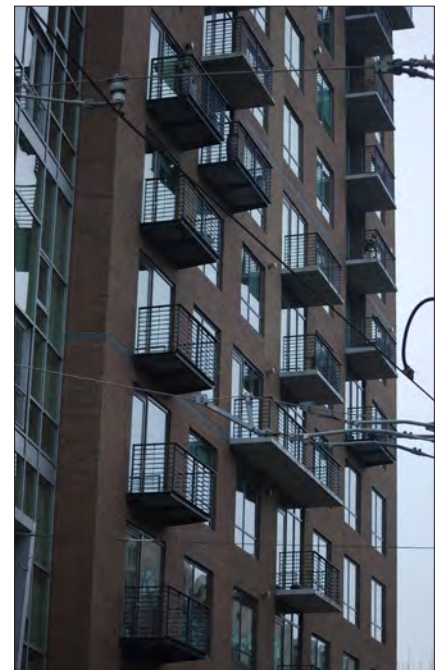
- Private space should be contiguous with the unit.
- Private space should be clearly distinguished from common open space.

**12.16 Common internal and external social space should be planned and designed to take advantage of solar aspect and energy efficient design.**

- See Guidelines for Sustainable Design (PART IV)



*Conversion of industrial space using projecting and recessed balcony spaces, and common rooftop space, to articulate and enhance architectural character, and reduce perceived bulk.*



*A recessed or projecting balcony sequence can be employed to help articulate the facade design.*



*The public entrance is designed as the focal point of this street frontage.*



*The sequence of small garage doors woven into the intricate articulation of this secondary facade creates a more pedestrian-friendly character.*



*The axis to the main entrance is carried through as a vertical accent in the facade.*

### SITE ACCESS, PARKING & SERVICES

Much of the attraction of an urban environment relies upon the quality of its streetscapes. Planning an individual multi-family site and building should directly evaluate and address the complex relationship between vehicular streets, sidewalks, sidewalk amenities, landscaping, and the location, form and continuity of building edges. It is also important to plan for the location and design of parking areas, service areas, and site utilities to ensure that they do not detract from the character and quality of the building and the urban experience.

#### 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.

### PEDESTRIAN & BICYCLE

A new multi-family building should be designed to prioritize access and use by people walking and cycling. Site access should be planned to nearby transit routes and also walking, cycling routes and multi-use trails in the vicinity, as well as adjacent secondary streets and rear alleys.

**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.

**12.18 Where the secondary street or alley network is available, rear public access should be retained and used.**

- Residential access options to the site and building should be retained and/or maximized.
- Alternative vehicular access from secondary streets and alleys should be retained and reused.

**12.19 Bicycle parking should be situated so that it is convenient and readily accessible within or immediately adjacent to the building, including design for secure storage.**

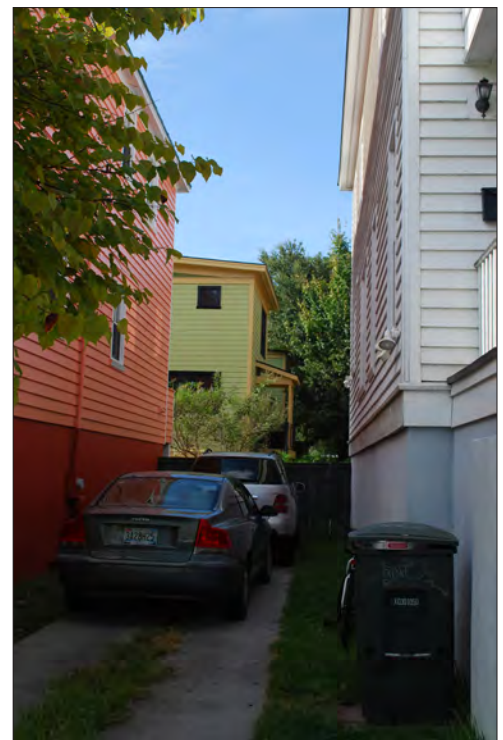
**12.20 Convenient storage space for each residential unit should be included to obviate the use of personal outdoor balcony space for bicycle and other storage.**

### VEHICULAR - CARS & MOTORCYCLES

Vehicular access should minimize conflict with other modes of transportation, especially pedestrian traffic. Such access should also protect residential streets from the effects of undue congestion and noise, and encourage multimodal transportation. It should provide for the safe and efficient movement of pedestrians, bicycles, and vehicles. Site planning and design should promote pedestrian safety by segregating pedestrian and vehicular points of access, providing for safe and efficient vehicle ingress and egress. A vehicle entrance should be positioned to preserve the continuity of the pedestrian streetscape, and placed discreetly in relation to the building's primary façade.



*Vehicular ramped access is juxtaposed with street level garage entries, all situated to the rear of the building.*



*Building proximity can provide discreet parking options back from the street.*



*Landscaped surface parking adjacent to unobtrusive garage entrance to the rear.*



*Recessed garage access from the street with minimal interruption of the street frontage.*

**12.21 A vehicular access and drive should not be combined with a pedestrian access and entrance.**

- Place vehicle access away from commercial uses such as cafe, restaurant or retail.

**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.

### SITE & BUILDING SERVICES & UTILITIES

External utility areas and services should not affect the appearance and character of either the site or the building, as they are perceived from the street and adjacent buildings. Location should be planned to the rear of the site and/or building, with internal or enclosed storage facilities provided for refuse. Roof mounted equipment should be planned, positioned, selected, housed and screened to avoid any negative impact on views from the public way and nearby buildings.

#### Interior Planning Decisions with Exterior Ramifications

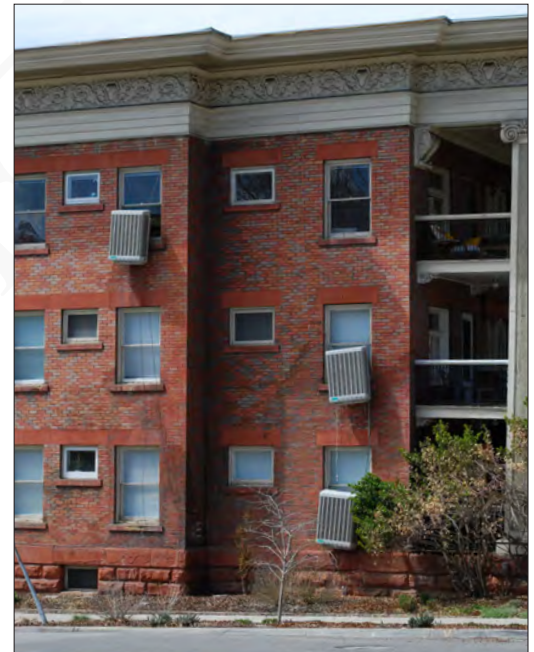
There are many decisions regarding the internal planning, layout and functionality of a new multi-family building which can have significant external visual impact on the appearance and character of the building. Without care and attention in the early planning stages, these may adversely affect the architectural character of the building, marring its appearance and contribution to its historic setting.

#### PLAN > ORGANIZE > DESIGN > SCREEN

Thorough planning for HVAC, and other common and individual utility functions, can minimize the negative external visual impact of air conditioning equipment, and a variety of exhaust and intake vents located on the building facades or roofscapes. Where some facade location is unavoidable, venting should be screened from public view, or integrated, grouped, designed and detailed as inobtrusively as possible.



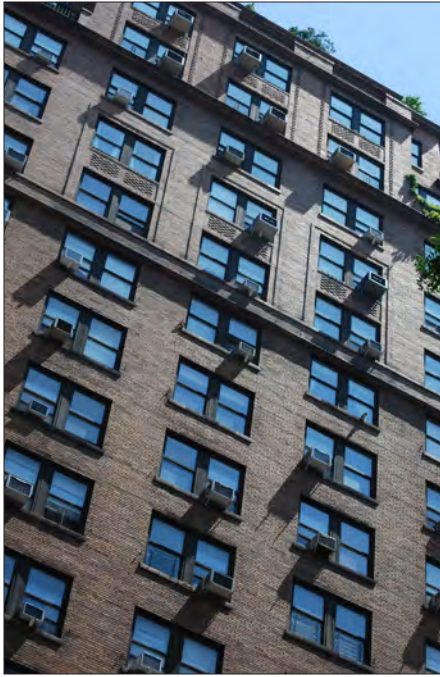
*Building utility locations can have unanticipated consequences.*



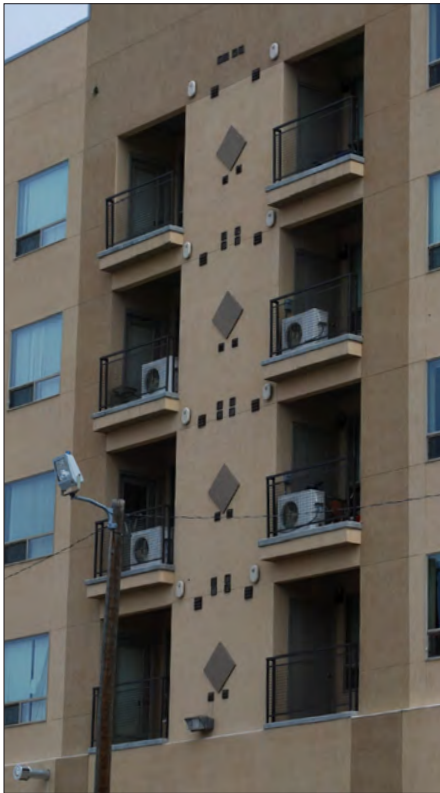
*Coordination of air conditioning equipment can avoid sporadic placement on important street facades.*



*Screening of utility service meters in this instance will rely on maturing landscaping and subsequent maintenance.*



*Retrofitting equipment individually can have a significant visual impact on an older building.*



*Retrofitting AC equipment on a new building is an issue that should not arise.*

The following design objective should be a central consideration in the early planning stages of any project, and should guide the design of ground and higher level facilities and utilities, including air handling and generator equipment.

### Design Objective

The visual impact of common and individual building services and utilities, as perceived from the public realm and nearby buildings, should be avoided or completely integrated into the design of the building.

#### **12.26 Utility areas and other ground level building services should be situated away from the frontage of the building.**

- Screen from street views and adjacent buildings.
- Integrate these facilities with the architecture of the building through design, color and the choice of materials

#### **12.27 Rooftop and other higher level mechanical services and utilities should be situated away from, and also screened from, street views.**

- Locate the utility equipment within an architectural screen or dedicated housing.
- Enclose the facility within a roof that is an integral part of the building.
- Select and locate the utility equipment so that it is not seen from adjacent primary and secondary streets.
- Finish to match the building where visibility might occur.

#### **12.28 Mechanical services should be acoustically screened from nearby residential properties.**

- Screening should be compatible with and also integrated into the design of the building.

**12.29 Small utilities, such as air conditioning units, should be located away from primary and secondary facades of the building, unless integrated and fully concealed as part of the building design.**

- Avoid placing AC or other equipment in balcony spaces.

**12.30 Exhaust and intake vents and pipes on facades and roofscapes should be avoided through early and coordinated planning of facilities for common utility systems.**

- Coordinate, group and screen from view where any might penetrate the facade.
- Finish to match the facade color unless specifically designed as a detailed architectural embellishment.

**12.31 Cellular phone and other antennae, and associated equipment, should not be visible from the public way.**

- Plan for common satellite TV equipment, with positioning to avoid or minimize any visual impact.



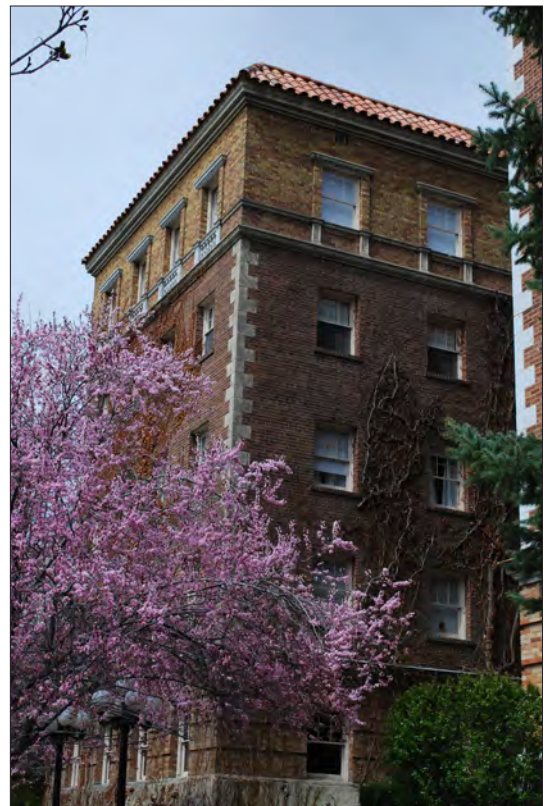
*Utility equipment and areas can be discreetly planned and designed.*

## LANDSCAPE & LIGHTING

### FRONT YARD LANDSCAPE

The character of an attractive street will depend in part on the landscape quality of the open spaces of those buildings that front onto and frame it. This is particularly true in the city's historic neighborhoods.

Though primarily located on private property, a building's front yard is part of the public realm and should consequently be designed in a manner that defines, unifies, and enhances the public realm in that setting. A front yard designed in isolation, relating exclusively to the needs and form of a new building, is more likely to have a negative effect on the overall character of the established historic streetscape.



*The landscaping of a recessed front court can enhance both building character and public streetscape.*



*Creative landscape design can effectively define public and private space.*



*The design of a commercial public realm can introduce and enhance residential vitality.*

The planning and landscaping of a larger apartment building and site will have a significant impact upon the character of the streetscape and public realm. The design should consequently both respect and contribute creatively to this historic character. Without careful consideration, design which is too self-focused can divide the public realm into a discontinuous and random series of private spaces and front yard open spaces.

The landscape design for the front yard and frontage of the building has the potential to accentuate the architectural quality and the visual contribution of the building to the street scene. It can also help to define the legibility of public, common and private uses within the building, and complement the public access and entrance.

### Design Objective

The design of residential and commercial front yard landscapes should contribute to a coherent and creative public realm.

#### **12.32 The front yard landscaping for a new multi-family building should coordinate with established and/or historic patterns.**

- Evaluate existing historic patterns and character.
- Design a creative complement to the established historic character.

#### **12.33 Landscape walls and fences perpendicular to the street, which could separate front yards, should be minimized or avoided where this separation is not an inherent part of the**

### established topographic or historic character.

- Retaining walls provide significant opportunity for creative design and natural materials, where they are a characteristic of the setting.
- Where retaining walls are a part of established historic character, avoid excessive retaining wall height by terracing a change in grade.
- Design any fencing to be low and transparent in form.

### 12.34 A front yard should be at, or be graded to, the same level as the sidewalk to retain the sense of continuity of open space and the sense of progression from public to private space, where this is an established characteristic of the street.

- Reflect the historic common grading and landscaping of the area between the street pavement and the building.
- The building should readily engage with the street and public realm.

### 12.35 Where a new multi-family building includes another use/s, such as restaurant or café, seating should be considered as part of the landscape design for front yard area and/or sidewalk.

- Design any seating as a creative element of the landscape design.
- Low walls in the landscape design can provide the opportunity for integrated informal seating.
- Use ergonomic and durable materials in the design and choice of seating, e.g. wood & metal.

## LIGHTING

Lighting a site and a building is both a necessity and an opportunity to accentuate the attractive impact of the architectural and landscape design at night. Lighting identifies, guides and provides a sense of security for the principal entrance, and other sections of the building and site. Designed as visual accent, lighting can also provide an alternative presentation and experience of the design and character of a building and its landscaping.



*Specific design attention was often given to lighting the main entrance.*





*A single decorative pendant light fitting can enhance architectural character when not in use.*



*Discreet contemporary fittings can provide an alternative.*

Lighting of the site and/or the building should not however compete with or upstage the architectural importance of historic buildings in the context. Without careful thought, lighting can detract from the site, the landscaping, the building, and the historic context, and adversely affect the experience and amenities of adjacent or nearby residents or users.

### Design Objective

External lighting of the building and site should be carefully considered for architectural accent, for basic lighting of access and service areas, and to avoid light trespass.

**12.36 Exterior lighting should be discreetly designed to illuminate entrances and exterior spaces such as balconies, terraces or common spaces.**

- Design to avoid light trespass beyond the area to be lit.
- Design for creative and discrete task lighting.

**12.37 Where architectural lighting is appropriate, it should be designed to strengthen the historic context, providing selective visual accent to specific elements of the primary facades, using discreet and creatively designed light fittings.**

- Avoid general illumination of a façade or undue prominence of an individual building, since this will detract from the nighttime character of the historic setting.
- Design building light fixtures for architectural quality and durability.
- Shield architectural illumination at higher levels to avoid a view of any exposed light source from the street or adjacent occupied space.

**12.38 Building lighting should be discreetly designed to integrate, in design, location and choice of fittings, with the architecture of the building.**

**12.39 Landscape lighting should be designed discreetly and creatively to enhance pathways and entrances, while accentuating planting design.**

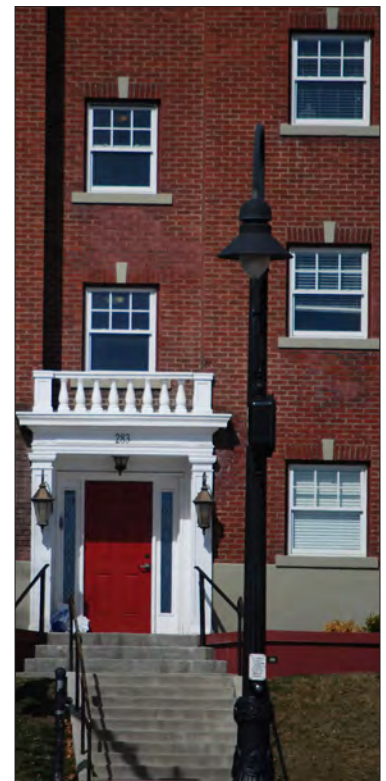
- Light specific design features.
- Avoid light trespass and glare.

**12.40 Conduit and electrical supply equipment for both architectural and utility light fittings should be concealed from view from all streets and adjacent properties.**

- Plan and design supply runs at an early stage to avoid external surface conduit and equipment.
- Conceal within, or integrate with, the design of the building.

**12.41 Utilitarian building lighting for service areas should be concealed from view from primary and secondary streets, and from adjacent properties.**

- Use effective 'cut-off' shields to confine light spread.
- Position light fittings to reduce public visibility.
- Choose fittings and finishes that complement the design of the building.



*From street light to principal entrance.*



*A Classical celebration of the central street-facing court in the detail of doorways, balconies, brickwork and stone detailing, creating an intimate sense of human scale.*



*A traditional model redesigned to achieve private and public social interaction.*

## BUILDING DESIGN GUIDELINES

### BUILDING FORM & SCALE

#### THE CHARACTER OF THE STREET BLOCK

Although buildings are designed to accommodate a variety of uses, as ‘architecture’ they are designed to be so much more. Their contribution to the distinctive culture, art, building craft, and palette of materials of the city combine to characterize and define the street. They also create a unique “sense of place” associated with the neighborhood, and contribute to the quality of the urban experience and livability inherent to the city’s many vibrant, mixed-use urban neighborhoods.

Buildings and architecture that enhance the urban realm of a historic setting pay careful attention to urban design patterns of massing, form, façade articulation, design detail and materials. These patterns help to knit together a complementary sense of ‘randomness’, emanating from eclectic architectural fashion and incremental development.

The resulting visual harmony, so notable in many of the city’s historic districts, relies heavily upon a common building scale. The sensitive design of a larger apartment building consequently will depend upon integrating human scale patterns with some degree of visual spontaneity and variety.

#### A Sense of Human Scale

The character of an attractive and vibrant urban neighborhood will substantially rely upon how the buildings, individually and collectively, create and maintain a sense of human scale. This can be expressed by the design composition and articulation of the facade, the primary architectural elements, details and materials.

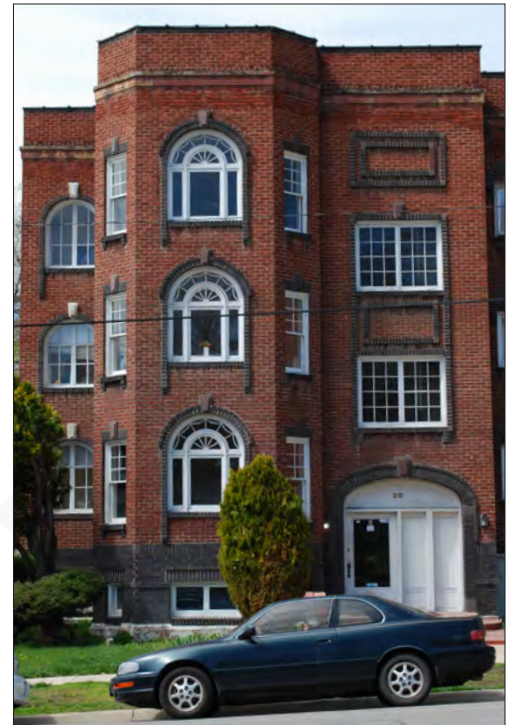
In a predominantly single family residential neighborhood a sense of human scale derives from the scale of the building as a whole, and from the patterns inherent in its principal architectural elements, such as projecting bays, articulation, roof forms, fenestration, entrance and front porch. The choice and detailing of materials and color also play an important role in helping to create or emphasize visual textures and vitality.

With a multi-family building which is in scale with a single family setting, the same characteristics and visual dynamics are in play. For a multi-family building of greater scale in a single family context, i.e. greater relative height and/or width, creating a sense of compatible human scale will depend upon the primary architectural elements, their articulation and design expression, and the materials and details employed in their design.

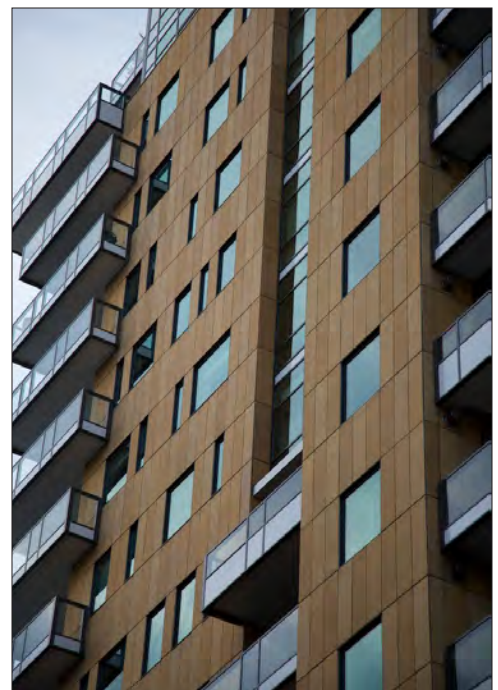
These characteristics depend in turn upon the composition and articulation of the primary and secondary facades. This may be vertical, in the form of alternating projecting or recessed wings or bays composing the width or length of the façade. It may also be horizontal, stepping back upper floor/s where these exceed the average height of the context.

Human scale characteristics also include the design of the principal entrance, the stature and modeling of the first floor as the base for the façade, and the top floor/s forming a top or a cap for the design of the façade. The balconies, whether individual or rising in vertical tiers as with many of the city's historic apartment buildings, and the detailing and palette of materials, also play a significant role.

The mass and scale of a building are fundamental issues in the design of a new multi-family or apartment structure in one of the city's historic districts. The traditional scale of single-family residences is a characteristic of most of the historic



*The composition and articulation of the street facade is accentuated in intricately detailed fenestration and brickwork.*



*Projecting balcony arrangements, a varied fenestration pattern and window reveals embellish a terracotta panelled facade, helping to reduce the apparent scale, while creating architectural interest.*



*Well defined and detailed projecting balconies help to establish building form and scale.*



*Articulation of the street facade, varying the planes, materials and facade proportions, helps to integrate the commercial street frontage and a sense of human scale.*

neighborhoods, with houses ranging from one to two and a half stories. Although the actual height can vary considerably along any given street, the similarity of overall scale of the variety of architectural elements establishes and enhances the pedestrian-friendly character of many of the streets and districts. It is important that the design of a new apartment building respects these disparities in scale, especially in the respect of potential impact upon access to light, sunlight and privacy enjoyed by adjacent buildings and residents.

A range of apartment buildings is characteristic of the city's historic neighborhoods, some equating closely with the predominant single family residential height and scale. Others rise through three, four and more stories, often on significantly larger lots. These buildings are increasingly characteristic of the more important streets progressing towards the downtown area. South Temple, First Avenue and many adjacent streets provide the setting for several larger apartment buildings. City apartment types (Part I, Section 4) are illustrated throughout the guidelines.

### Design Objective

The form, scale and design of a new multi-family 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 multi-family building should appear similar in scale to the scale established by the buildings comprising the current street block.**

- 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 multi-family 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**



*Style and composition used effectively to create strong vertical emphasis and a very distinct sense of architectural affinity and human scale.*



*A lower facade of quality materials supports a strongly articulated street facade with a distinct vertical proportion and rhythm in this horizontal building.*



*Balconies, modelling, varied fenestration, stepped back upper floors and color, employed in composition to reduce the apparent scale.*



*Drawing private and public spaces together in a Classical hierarchy of balconies.*



*Massing of the building stepping back the street and the side facades, with corner balcony and fenestration, creates a vertical proportion and a human scale street facade.*



*Contrasting facade designs are related through an affinity in height, articulation and vertical proportion and emphasis.*

privacy of adjacent buildings.

### **BUILDING FAÇADE COMPOSITION, PROPORTION & SCALE**

The design composition of the front and sometimes the side facades of an apartment building have traditionally taken the form of a symmetrical arrangement of wings, or rising balcony bays, framing a central entrance. Such modulation of the building varied with the scale, type and style, often enclosing a central recessed entrance bay.

This design approach is significant through its application of a comprehensive architectural language designed to reinforce the basic symmetry. The result is a complex, refined and intricate series of buildings which acknowledge, and in many ways help to reinforce, the distinct sense of human scale so characteristic of the single family residential context.

#### **12.45 The principal elements of the front facade should reflect the scale of the buildings comprising the block face and historic context.**

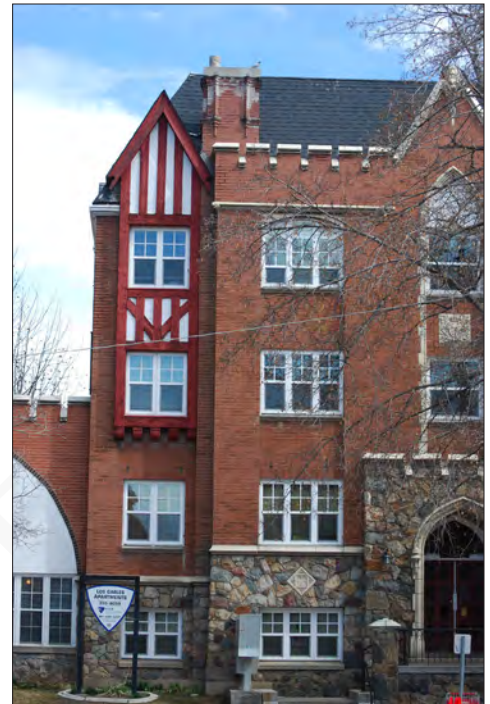
- The primary plane/s of the front facade should not appear to be more than a story higher than those of typical historic structures in the block and context.
- Where the proposed building would be taller than those in the historic context, the upper floor/s should step back from the plane of the façade below.
- A single wall plane or bay of the primary or secondary facades should reflect the typical maximum facade width in the district.

### 12.46 The secondary elements, patterns and modeling of the facade composition should reinforce the massing and scale established by the primary elements of the facade/s.

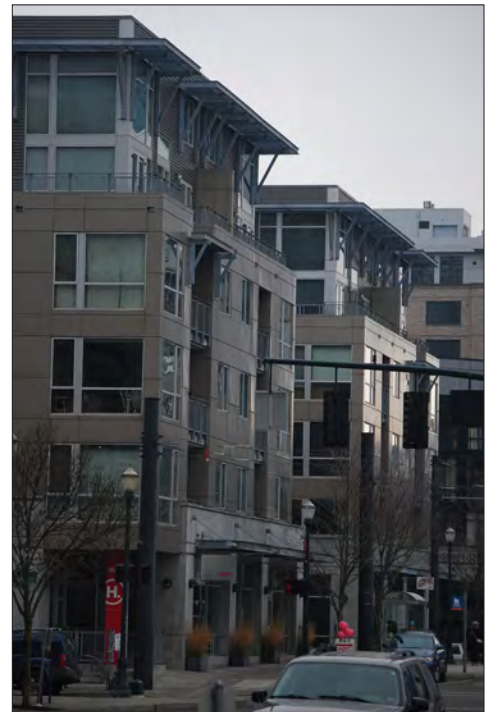
- Design a fenestration pattern and a window scale that reflect those of the context and historic district.
- Arrange and design balconies to articulate the architecture of both the primary and secondary facades.
- In a taller structure design the ground floor/s to differentiate in stature, plane, detailing and/or materials from the façade above.
- Express the ‘base’ for the front facade/s of the building through primary architectural elements and patterns, e.g. entrance/porch/portico, fenestration.
- Reinforce this definition through detailing and materials.
- Design a distinct ‘foundation’ course for the primary and secondary facades, employing a combination of wall plane, materials, texture and/or color.
- In a taller structure consider defining a top floor by a distinct variation in design treatment as part of an architectural hierarchy in the design of the facade.

### 12.47 Respect the role that architectural symmetry can play in the form of the established historic street frontage & wider setting.

- This can be effective in composing the modulation of a wider façade, helping to integrate this within a smaller scale setting.
- Evaluation of historic apartment façade symmetry, or asymmetry, will provide valuable direction and inspiration.



*Symmetrical facade composition around a central entrance bay employs a change in wall plane, fenestration and gables to emphasize vertical proportion.*



*Symmetrical massing, emphasized by recessed vertical balcony bays, setting back top floors, and varied fenestration create both a distinct vertical proportion and sense of human scale.*



*Central balcony portico, cornice, raised first floor and foundation, and fenestration coincide to reduce the apparent height.*



*Stepping back the top floor combines with facade articulation and corner design focus to reduce perceived height and scale.*



*Limiting street facade sheer height, combined with projecting balconies, help to reinforce a sense of human scale.*

### HEIGHT

In many historic settings in the city a similarity or affinity in building heights can contribute to the sense of visual cohesion and continuity of an individual district, helping to define its distinct identity. In this context, the height of a new building should not overwhelm historic buildings in the immediate setting, and should fall within the range of heights defined by the historic structures in the district.

A similarity in the height of prominent building features, such as porches and cornices, can be equally important, especially where building heights might be more inconsistent. Such features help to reduce the sense of scale and often appear to align along the street. This in turn helps to create a sense of affinity through a coherent visual rhythm and continuity.

Where the zoning context might allow for a multi-family building higher than the prevailing traditional scale, designing to achieve and maintain a sense of human scale and context sensitivity in the architectural language remains a primary goal. Limiting the maximum height to parts of the building as a whole, and to sections of the primary facades, can effectively reduce the apparent massing of the building overall. Other design interventions, such as the modulation of the facades and associated visual emphasis, can help to reduce the apparent height, and consequently the perceived scale of the building.

### Design Objective

The maximum height of a new multi-family 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.

**12.49 Characteristic of traditional buildings types and context, the first two floors should be designed with greater stature.**

**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**



*Gabled full height wings frame recessed floors and balcony space creating a strong sense of human scale and visual interest.*

*Design Guidelines for New Construction*

typically lower height.

**12.52 The primary and secondary façades 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 façades.
- 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.



*Stepping down the height of the street facade introduces a more intimate scale and terraced private space to the rear.*



*Individual entrance porches and fenestration create a pleasing symmetrical composition for this double house facade.*



*The individual street facade sequence, with separating courtyard spaces, creates a distinct rhythm and human scale street frontage.*



*Primary street facade composed of two individual projecting bays framing a central projecting elevator tower and two recessed bays, enriched by rising projecting balcony sequence and varied fenestration create an intricate asymmetry and rather 'organic' relationship.*

## WIDTH

In many of the city's older and historic districts, buildings were designed to be similar in width to nearby structures, often echoing similar lot widths. This helped to establish a distinctive single family residential scale for the neighborhood. A sense of rhythm and continuity emerge when these buildings are evenly spaced along the street block.

Designing a new multi-family building, the perceived width of a new building façade should appear to be similar to the patterns and modulation established by historic buildings in the context, in order to maintain this sense of visual rhythm and continuity of scale.

Where a new multi-family building would be wider than those in the historic context, it should be subdivided into modules of similar width to traditional buildings, and/or should step back towards the corners of the primary facade. This is a design approach which is widely and effectively used in many of the larger early apartment buildings across the city.

### Design Objective

The design of a new multi-family 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 multi-family building should appear similar to the width established by the combination of single and multi-family 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.



*Symmetrical projecting wings of the primary street facade enclose a central recessed entrance court.*



*The primary modeling of the street facade to create a symmetrical arrangement of three projecting bays, is supplemented by alternating recessed and projecting tiers of balconies.*



*Classic historic apartment plan with two wings to frame a deep central landscaped court.*



*A linear sequence of units stepping back to create strongly framed private balcony space above.*



*Stepping down massing towards the rear of the building.*

## 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 multi-family 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.



*Narrow gabled front facades with recessed courtyard space between.*

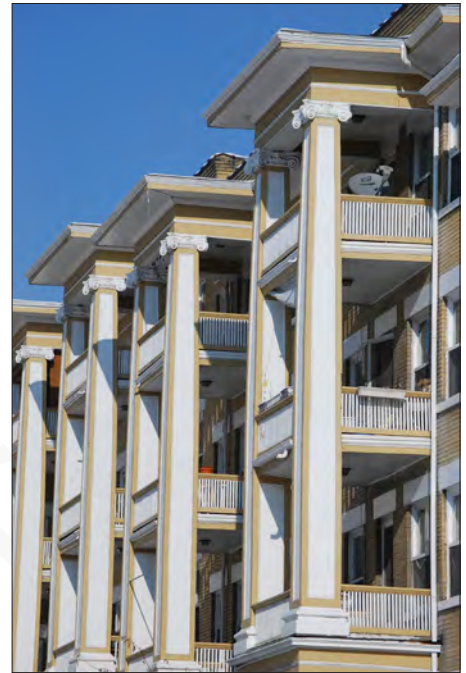
### BUILDING CHARACTER & SCALE

#### FAÇADE ARTICULATION, PROPORTION & VISUAL EMPHASIS

While there may be great variety inherent in the architectural styles and façade composition in most historic districts, a similarity of building scale and forms contributes to a sense of visual continuity, identity and human scale. To maintain this relationship and visual coherence, a new building should have basic roof and building forms that are similar to those seen traditionally.

In a setting of single family houses the roof may be the single most important element in the overall form of the building, capping the building with distinguishing profiles and geometry which often differentiate style and type. The scale and character of an established historic context will also provide many of the design criteria for a larger multi-family building. In this case, a sensitive architectural composition of the primary and secondary facades can achieve a visual compatibility through appropriate proportion and visual emphasis, helping to mediate between buildings of different scale.

Creating a sense of human scale in the design of a larger multi-family building will rely in major part on the modulation of the primary and secondary facades. This can be achieved through the articulation of major vertical sections of the façade, and also the vertical plane of specific key floors of the building. Articulation plays a key role in creating the proportions of a façade, while in turn the proportions help to establish the visual emphasis of the building's primary and secondary facades, and the way the building relates to the context.



*Slender columns support an equally slender sequence of terraced balconies and create a vibrant vertical emphasis and proportion across an extensive historic apartment complex.*



*Private outdoor spaces drive the primary articulation and proportions of this corner building.*



*Projecting central entrance and bay, full height chimney and vertically proportioned window sequence, create strong verticality.*



*Vertical bays capped by a strong projecting cornice and deep eaves.*



*The vertical elements of the primary facade are echoed in the modeling of the secondary facade.*

### Visual Emphasis

Visual emphasis can be vertical, horizontal or balanced. It will appear differently when viewed in direct 'elevation' or more obliquely along the street frontage, and will vary with the light and shadow across the day.

A strong vertical emphasis can be effective in creating a sense of compatible façade width in a larger building. Correspondingly, a horizontal emphasis can help to reduce an impression of excess height in a larger building.

Other design characteristics, such as the ratio of solid to void (wall to window), fenestration (window) pattern, window scale and proportion, and the depth of window reveals (the degree of setback of window plane from wall plane), will also play a positive role in creating the visual emphases of the building.

A single family house can be categorized by its visual emphasis. This might be vertical, in for example Queen Anne or Victorian styles, horizontal as with the bungalow type, or more balanced in, for example, the Foursquare house type. Frequently, a street block might be composed of buildings reflecting a complete spectrum of visual emphasis. An affinity in character is often achieved through a common scale and shared architectural elements along a consistent frontage line.

The visual emphasis in the design of a new multi-family building should be informed by an evaluation of its context. Analyze the neighboring buildings on both sides of the street and, from this review, identify how a new design can both equate with and complement the existing character. An increase in scale, for example, can often be more effectively integrated, and can appear more compatible, using a design composition with a more vertical emphasis.

### Design Objective

The design of a new multi-family 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.

#### **12.56 Roof forms should reflect those seen traditionally in the block and within the historic district.**

- Flat roof forms, with or without parapet, are an architectural characteristic of particular building types and styles, including many historic apartment buildings.
- Gable and hip roofs are characteristic of the roof forms of smaller scale buildings in most residential historic areas, and specific styles of historic apartment buildings.
- Where it is expressed, roof pitch and form should be designed to relate to the context.
- In commercial areas, a wider variety of roof forms and building profiles may be evident, providing a more eclectic architectural context, and wider range of potential design solutions.
- Consider roof profiles when planning the location and screening of rooftop utilities.



*A horizontal corner emphasis frames a series of vertically proportioned street 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.



*A vertical, gabled corner accent framed by projecting front facade, secondary side gable and rising chimney stack.*



*Window proportion and projecting balconies help to create a distinctive vertical emphasis.*

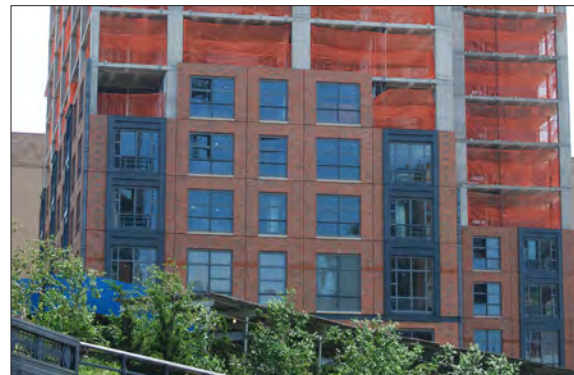


*Fenestration pattern in light colored brickwork framed by dark panelling organized around vertical proportion.*

**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.



*Contrasting dark vertical window bays frame a subtly vertical fenestration pattern in this brick facade.*

**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 façade.
- 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.

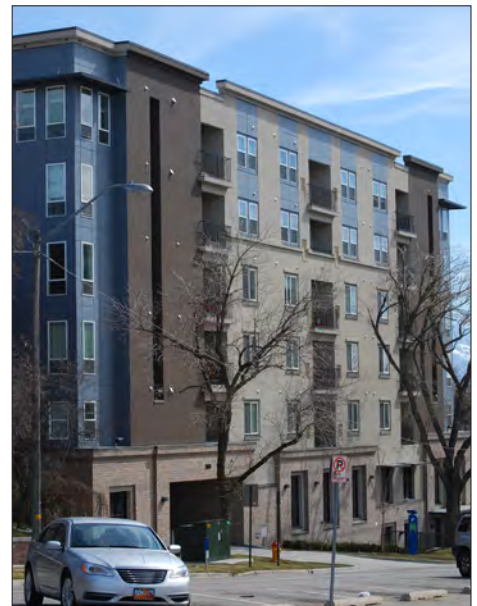


*The addition of the alternating projecting steel balconies introduces an intricate horizontality which in turn helps to reduce the apparent scale of the building.*

*Design Guidelines for New Construction*



*Differentiation in the design of the first floor and the top floor with tiled roof parapet help to frame the façade and reduce the perception of height.*



*A distinct base, and a change in design composition for the upper floors, help to reduce a sense of height and scale.*



*Despite contrasts in height and architectural style, the solid to void ratio and window scale and proportions help to establish an affinity here.*



*The solid to void ratio and a repeating fenestration pattern create a sense of human scale and visual interest in an otherwise relatively simple brick facade.*



*Building scale, and the alignment and proportion of openings, create an affinity in different facade designs.*

### **SOLID TO VOID RATIO, WINDOW SCALE & PROPORTION**

The solid to void (wall to window) ratio is an effective gauge of design compatibility, which can be used across a spectrum of building types, styles and scales. Where there is a distinct relative difference, i.e., too much wall for window opening, or window to wall, it tends to be readily apparent.

Such an imbalance, consequently, can adversely affect the perceived scale of the building, where large areas of wall or window tend to create or reinforce an impression of greater scale, even where the scale of the building might not be so different. The scale of windows in particular can radically affect how a building is perceived. Significantly larger windows can work against the objective of a shared sense of human scale inherent in the design.

In a historic residential district a building might be a roughly rectangular mass of solid wall and openings for windows and doors. Buildings tend to share a similar solid to void ratio, resulting in an affinity in scale and character across many different types, styles and scales. It is important therefore that this solid to void ratio is echoed in a new building, especially if a new building is larger than the prevailing established scale. An exception would be in a mixed use building, where the first floor would be designed with commercial or office window ratios and dimensions.

Departures from this design principle will be less apparent where a departure is limited in area, and where other common characteristics are shared. This relationship and affinity is a characteristic of many of the city's larger historic apartment buildings, where the greater scale is mediated by a similar solid to void ratio, and usually the scale and proportion of the windows.

### Design Objective

The design of a new multi-family 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.

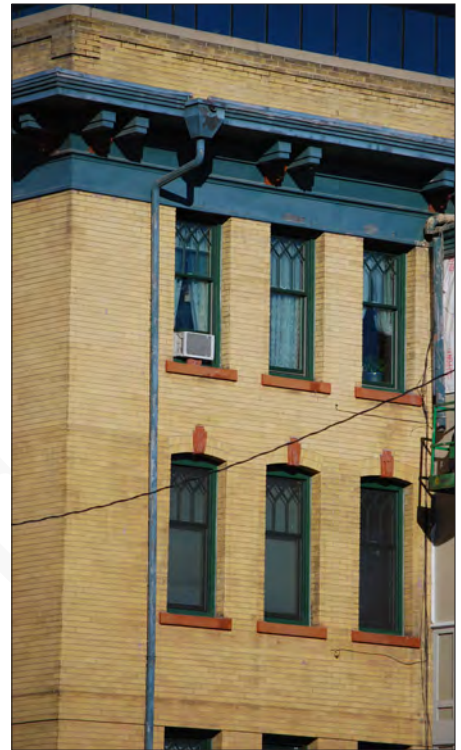
**12.60 The ratio of solid to void (wall to window) should reflect that found across the established character created by the historic structures in the district. Consider the following:**

- 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.**



*Window proportions and the scale of modules bring together visual variety and also create relationship.*



*Classical window proportion and detail, and solid to void ratio, establish a very distinct verticality and sense of human scale.*



*Window forms, scale and proportion here anchor an obvious sense of human scale.*



*Window proportion and grouping in this brick and stone facade create subtle pattern and relationship.*

### **RHYTHM & SPACING OF WINDOWS & DOORS – THE FENESTRATION**

Closely related to the design criterion of solid to void is that of the fenestration. The arrangement of window and door openings in the composition of the facade, their grouping and/or individual placement (summarized as the ‘fenestration’ or the ‘fenestration pattern’) will be an essential characteristic of the architectural composition of the primary facade.

The fenestration is also central to defining the character of the building, and consequently its contribution to the contexts of the street and the district. The fenestration consequently will reflect the use of internal space.

The plan layout for the building should arrange private rooms, such as bathrooms, on secondary facades. With townhouse development, the repeating rhythm of the pattern of windows and doors should be a key characteristic of the design of the street facade.

When similar patterns are shared between very different buildings it creates a sense of affinity and visual continuity across a variety of architectural forms, styles and scales. The fenestration is a key characteristic in creating, and also maintaining, a sense of human scale within a historic setting.

#### **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 affinity with the established historic context.



*Fenestration pattern and proportions compliment the proportion of the street facades.*

**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/s .... ? on window detailing.



*The collonade establishes the importance of the entrance court and the entrance.*



*Fenestration character and detail carried into the entrance court.*



*The masonry structure here frames the fenestration pattern and carries the rhythm of the facade to define and support screened terrace space above.*



*Historically, the projecting balcony has been a focus for design embellishment and intricate detailing.*



*The design of a projecting balcony arrangement should still provide the opportunity for architectural creativity and detail.*

### **BALCONIES, PORCHES & EXTERNAL ESCAPE STAIRS**

A key characteristic of many historic apartment buildings is the arrangement of individual outdoor space as private balconies. These take many forms, but are often designed as a principal architectural element of the building, either as a rising tier of balconies supported by a Classical Order of columns, or as tiers of individual balconies behind a full height colonnade.

In other instances the balconies may be designed as a vertical or alternating sequence of individual projection/s, punctuating the primary and secondary facades as a major element of the architectural composition. In a few cases they combine to create a continuous linear horizontal outdoor space. Larger early double-loaded corridor apartment buildings often provide few or no external balconies on the primary facade.

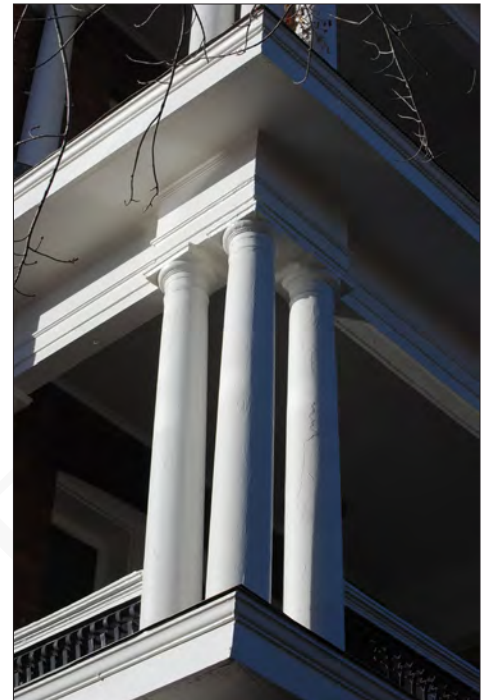
While the design of a new multi-family building is less likely to frame apartment balcony space using such a thorough expression of architectural language and style, balconies remain a significant design feature of both the primary and other facades in creating residential amenity. Balcony form and design will provide creative ways to complement the composition and the visual emphasis of the building facades, and to integrate the design and scale of a new building with its context.

The entrance porch, stoop or portico is a characteristic of most early multi-family buildings, a function of a raised first floor to light basement space, and a key design element in building scale, type or style, and composition. The entrance helps to mediate between the scale and form of single family and multi-family buildings. The design of a new multi-family building should similarly recognize the importance of this key architectural element in the focus, form, detailing and legibility of the primary entrance, and the differentiation it helps to provide between public and private.

In contrast, most secondary and escape stairs should remain an element that is located towards the rear of the building, and one which should not be readily visible from the public way.

### Design Objective

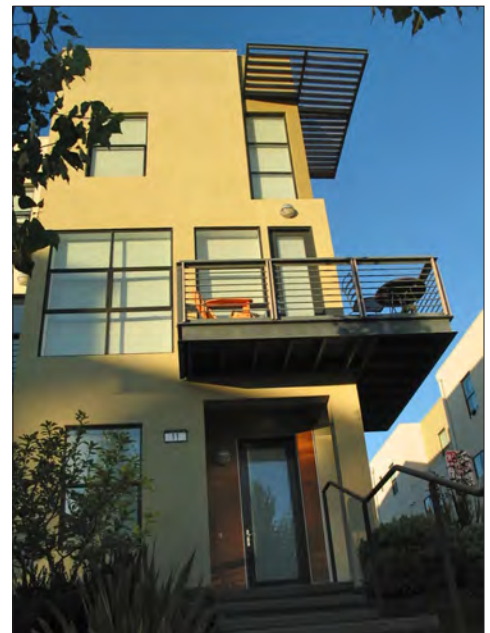
The design of a new multi-family building in a historic context should recognize the importance of balcony and primary entrance features in achieving a compatible scale and character.



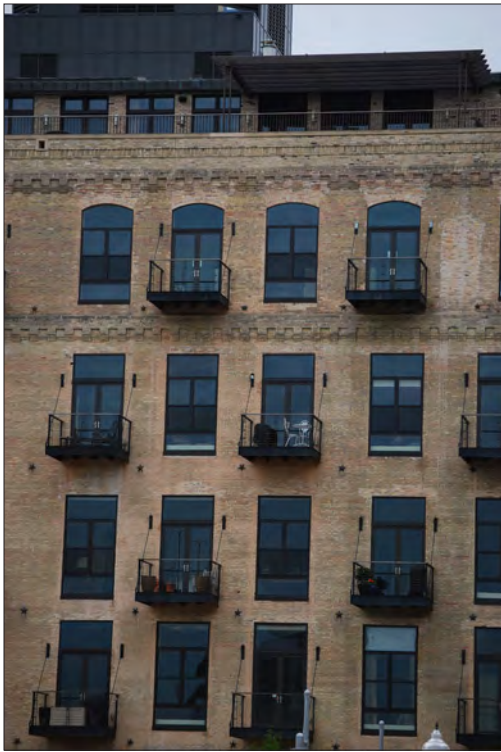
*Column arrangement and design becomes a medium and a focus of stylistic definition.*



*Porch and balcony design and detailing can play a major role in the articulation of the facade, and in defining private outdoor space.*



*A corner balcony here also helps to articulate the facades and to identify the entrance below.*



*The recent addition of individual alternating projecting balconies has been used effectively to redefine and articulate the character and interest of the warehouse facade.*



*Porch and balcony are jointly defined here, and introduce outdoor terrace space above.*

**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's facade/s.

**12.65 An entrance porch, stoop or portico should be designed as a principal design focal element 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.

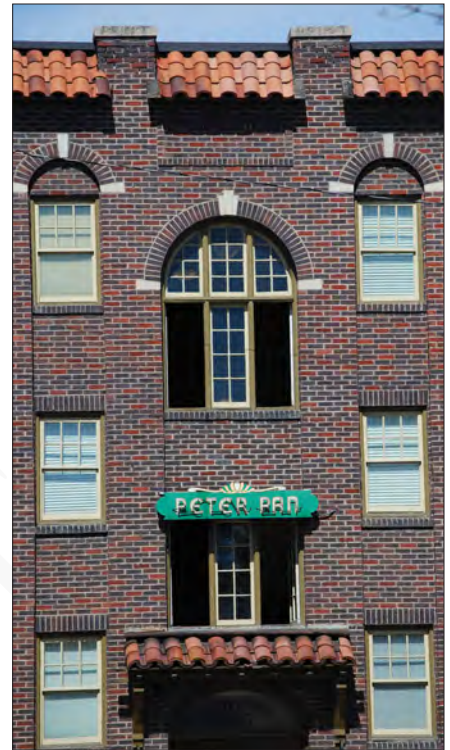
**12.66 A secondary or escape stairway should be planned and designed as an integral part of the overall architecture of the building, and positioned at or towards the rear of the building.**

### BUILDING MATERIALS, WINDOWS, ELEMENTS & DETAILING

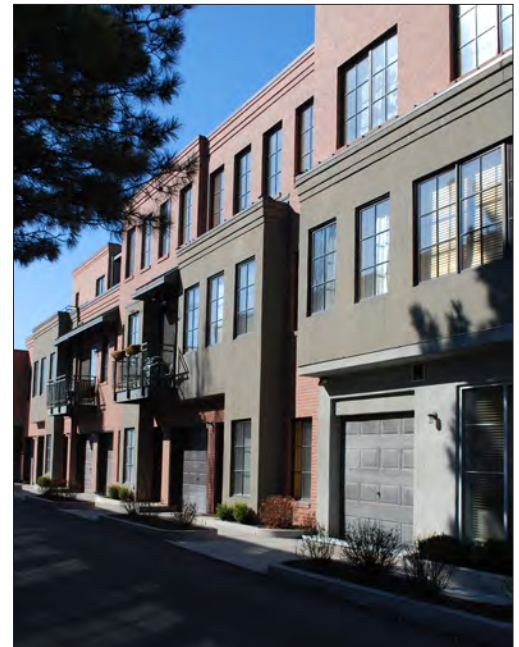
Architectural detailing, window design and building materials combine to create the intricate visual interest inherent in the design of a facade. Much of the character of a building resides with the variety and composition of architectural details, the design of the windows and palette of materials, and is used with great effect in the spectrum of historic apartment and smaller multi-family buildings across the city.

This combination of design detail, texture, color and visual interest helps to define the architectural individuality of the building, and is usually an effective combination to enhance the compatibility of the design and scale of the building.

The functional role of many traditional design elements and details should be borne in mind when designing a new multi-family building. A cornice, projecting coping or depth of eaves for example, inspired by traditional architectural language, provides embellishment of the design and helps to shelter the facades of the building. While the transience of architectural fashion may continually change, the essential functional role of many architectural features remains.



*The considered detail inherent in the brick and tile work, as well as the window designs, create a vibrant street facade.*



*Design articulations, fenestration patterns, materials and their detailing, frame balcony spaces, doors and garage entries in a varied and interesting street facade sequence.*



*A palette of brick, stone, roof tile and wood are chosen and detailed to establish both architectural stature and elegance.*



*Metal window framing and textural detailing of the facade brickwork can achieve both visual strength and enrichment.*

### MATERIALS

Successful, creative, contemporary design in a historic context does not rely upon the use of new or more recent materials, innovative or otherwise. Many of the most effective and compatible recent buildings make imaginative and creative use of a palette of traditional building materials.

The choice of materials, and the way they are used, can help to reflect the sense of human scale inherent in a historic context. The individual brick, or block of stone, can be instinctively perceived as the dimensional unit with which we are all familiar. Brickwork and natural stonework, which can be chosen or finished to exhibit infinite variations in color and/or surface texture, help to accentuate a sense of place, human scale, design character and individuality of the building. The pattern or “bond” in the construction of masonry materials is also an integral aspect of this design detail, simultaneously providing a spectrum of architectural richness, and an affinity with the older buildings in any given setting.

In the context of historic three dimensional form, the additional dimension of time is something we inherently read and interpret in a historic neighborhood. The materials play a role in creating a greater sense of permanence for a new building in a historic setting, helping to establish and express its age and maturity.

Materials should have the capacity to weather gradually, and in so doing, to mature over time, thus contributing in architectural terms a patina of age, and a sense of the historic evolution of the building and setting. Materials should be chosen for their durability and quality, and detailed to ensure that a new building endures, and can gradually mellow into the ‘historical narrative’ of the district.

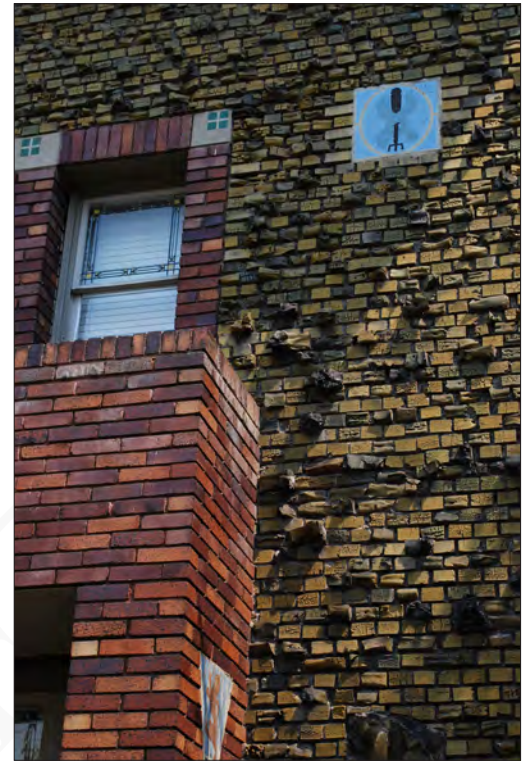
A new multi-family building should be a significant addition to the urban quality and character of the city, and consequently should be designed as a 'permanent' or long term element of that context – drawing inspiration from the best of the city's established architectural character. The palette of building materials, which is characteristic of the immediate setting and the historic district as a whole, provides a spectrum of essential design reference in designing a compatible new multi-family building.

### Design Objective

The design of a new multi-family 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.**

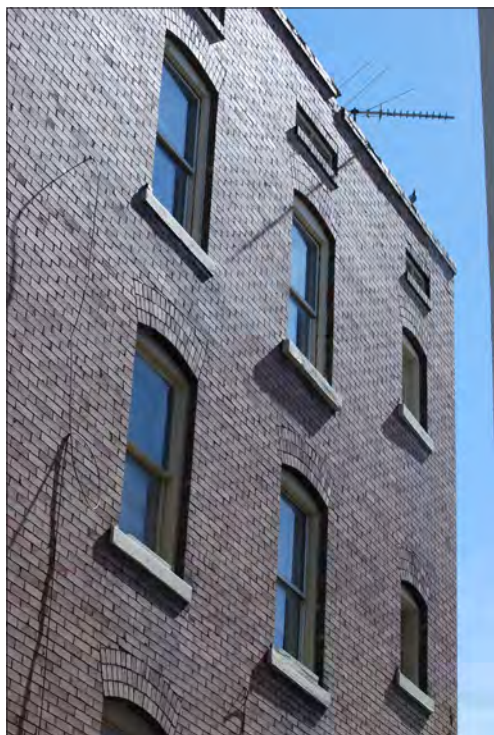
- This helps to complement and reinforce the palette of materials of the neighborhood and the sense of visual continuity in the district.
- The choice of materials, their texture and color, their pattern or bond, joint profile and color, will be important characteristics of the design.
- Creative design, based on analysis of the context, will be invaluable in these respects.



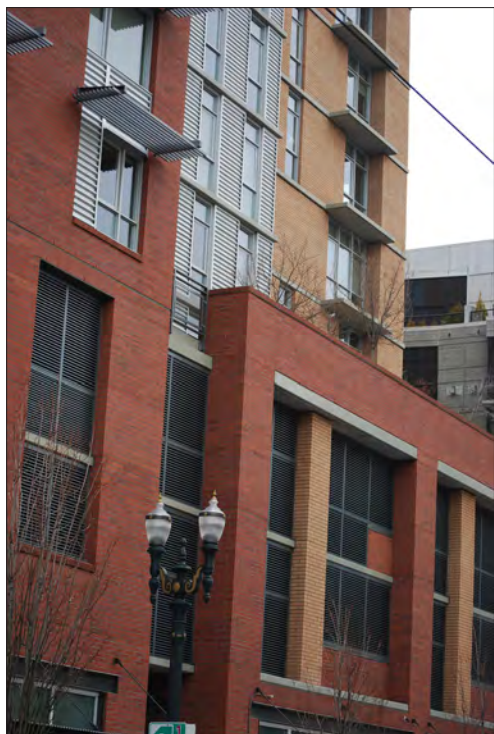
*Creative attention to the detailed design of windows, brickwork and decorative panels identify one of the city's most impressive historic apartment buildings.*



*Historic brickwork provides the inspiration for the use of complimentary brick as the principal material for recent construction.*



*Reading the texture of a brick wall conveys a sense of permanence, durability and construction, as well as the detail provided by the patterns of coursed and arched brickwork and projecting sills.*



*Brickwork employed as a decorative expression of architectural style, and effectively conveying a sense of human scale within a taller building.*

**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 compliment 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

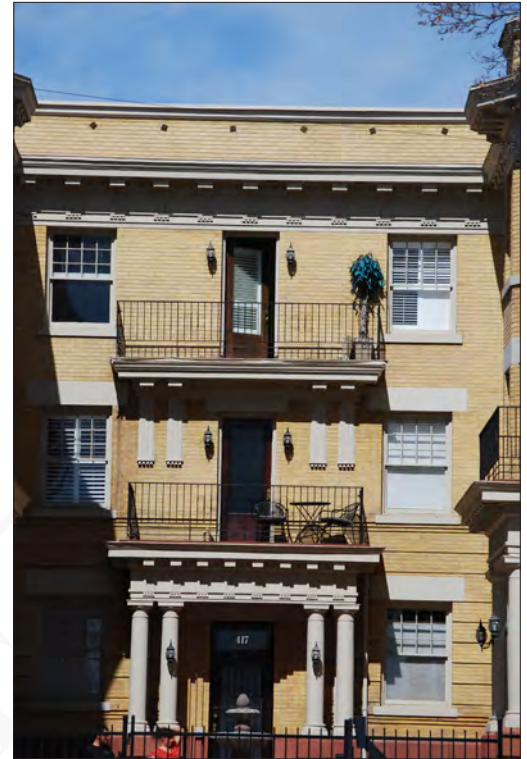
Of the many architectural characteristics of the design of a building façade, the design of the windows is perhaps the most important. Window openings provide a considerable degree of modeling and detail to the facades, with the window reveals creating a distinctive recess of the plane of the reflective window from the plane and texture of the wall.

Window reveals enhance the sense of visual strength of the facade, conveying an impression of the depth, solidity and permanence of the wall. The difference in plane between window and wall surface also creates distinctive light, shadow and reflection which will change with the time of day, and with the season. This recess also helps to shelter the window and the window frame, and helps to moderate solar gain.

Window openings and design are the focus of finer frame detailing and craftsmanship, in the past using classical frame profiles, decorative subdivided or leaded lights and often stained glass. The form, the subdivision and the profiles of the window framing, their finishes and colors, play a major role in creating the modeling, detailing, quality and richness, and consequently the perceived scale, of the building.

#### Design Objective

The design of a new multi-family 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.



*Window reveals and frame detailing designed as part of the facade composition.*



*Window design and detailing here helps to identify the building's primary entrance on the corner.*



*The design of the facade can effectively employ a hierarchy of windows reducing in stature on the upper floors, and establishing the actual or symbolic importance of levels and spaces.*

### **12.71 Windows should be designed to be in scale with those characteristic of 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).



*Window proportion and detailing are accentuated by rising, projecting balcony tiers, and their decorative structural ironwork.*



*Contrasting fenestration providing 'hole in the wall' definition in one facade, and framed by decorative sculptural brickwork in others.*

### 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.



*Stone window reveals and mullion subdivision contrast with the dark brickwork of the facade wall.*

### 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).



*Deeply recessed windows and doors on lower floors create a strong sculptural base for the articulation of the facade above.*



*Cornice and balcony profiles and decorative brackets tie together the design detail of railings, windows and brickwork.*



*Dark red metalwork embellishes entrances, windows, railings and balconies within a brick facade, helping to convey the structural strength of the frontage.*

### ARCHITECTURAL ELEMENTS & DETAILS

The detailing of a facade has a major role in conveying a sense of human scale and in creating an affinity with the character of the context and historic district. The existing historic fabric of single family and apartment buildings is rich in detailed embellishment, sometimes obvious, sometimes subtle, but always there.

This is a particular characteristic of historic apartment and smaller multi-family buildings, and one which helps to draw attention and visual appreciation away from the building mass and scale, to focus on more intricate composition details and textures at first, or perhaps second, glance.

Sensitively integrating a new multi-family building in a historic setting will depend upon attention to this finer grain level of the design, especially so where there is a notable increase in scale. Creative interpretation of traditional elements and details should enhance the individuality of the character of the building.

### Design Objective

The design of a new multi-family 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.**

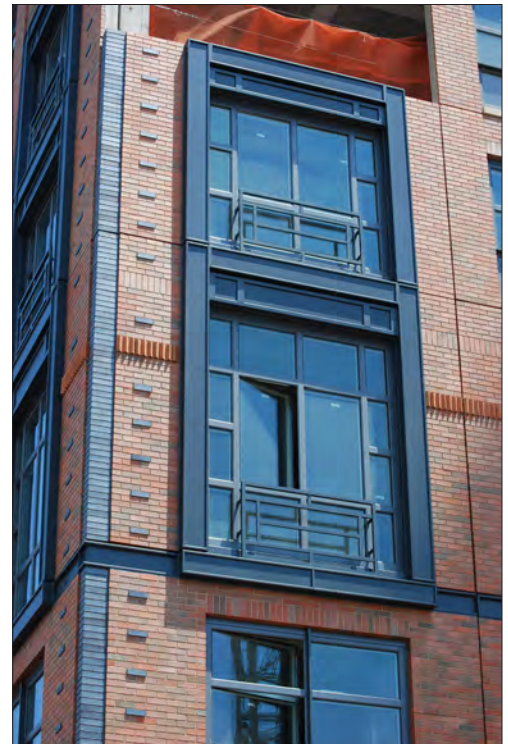
- The scale, proportion and profiles of elements such as brackets or window trim should be functional as well as decorative.

**12.77 Creative interpretations of traditional details are encouraged.**

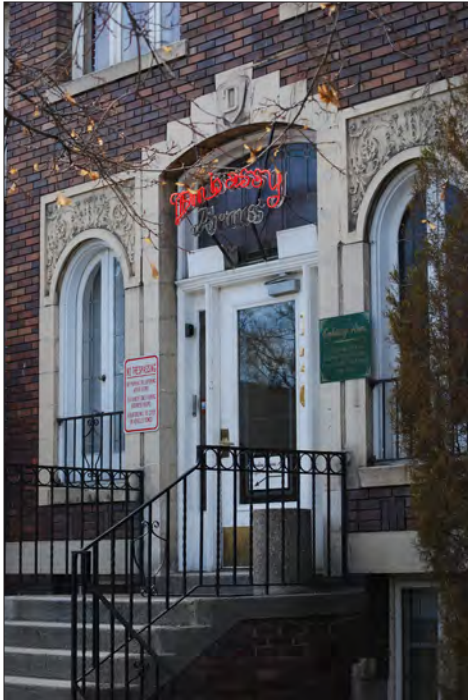
- New designs for window moldings and door surrounds, for example, can create visual interest and affinity with the context, while conveying the relative age of the building.
- The traditional and characteristic use of awnings and canopies should be considered as an opportunity for creative design which 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.



*Brickwork, windows and symbolic motif combine to create a facade of intricate design character and visual vitality.*



*New construction using dark metal framed vertical window bays set within a complimentary and contemporary decorative brickwork facade.*



*A later neon sign identifies the principal entrance.*



*Sign panels designed to identify a sequence of commercial frontages, integrating street use with residential above.*

## SIGNS - PRINCIPAL & OTHER USES

Signs and other graphics are a characteristic of most multi-family buildings, whether they are solely residential or include other commercial uses such as a ground floor café or restaurant.

The design of signs should reflect the nature of the use they identify. They should be creative and avoid significant illumination, communicating in an effective yet subtle way. Individual lettering and/or graphic symbolism should integrate effectively with the architecture of the building, and therefore should be an early consideration in the design process.

The compatible design and expression of signs within a historic district will invariably be more subtle and restrained than the code maximum.

### Design Objective

Signs for a new multi-family building, and for any non-residential use associated with it, should compliment the building and setting in a subtle and creative way, as a further architectural detail.

**12.78 Signs should be placed on the building or the site where they are traditionally located in the historic context.**

**12.79 Identify a non-residential use with a sign location, placement, form and design, which relates directly to the 'storefront' and window design.**

- See also the Design Guidelines for Signs in Historic Districts in Salt Lake City.
- See the Design Guidelines for Historic Commercial Buildings and Districts in Salt Lake City.

**12.80 Signs and lettering should be creatively designed to respect traditional sign scales and forms.**

**12.81 Signs for the primary and any secondary use should be designed as an integral part of the architecture of the façade.**

- Lettering or graphic motif dimensions should be limited to the maximum required to identify the building, and any other use/s.
- Creativity and subtlety are objectives of the design of any sign for a new multi-family building in a historic setting.

**12.82 Signs should take the form of individual lettering or graphic motif with no, or minimal, illumination.**

**12.83 Any form of illumination should relate discreetly to the sign lettering, and avoid any overstated visual impact upon any residential use or historic setting.**

- The light source should not be visible.
- Internally illuminated lettering and sign boxes should be avoided.
- Internally illuminated lettering using a transparent or translucent letter face or returns should be avoided.
- Where illumination might be appropriate it should be external and concealed, or in 'halo' form.
- Banner or canopy signs are not characteristic and will not be appropriate

**12.84 Sign materials should be durable and of architectural quality to integrate with the building design.**

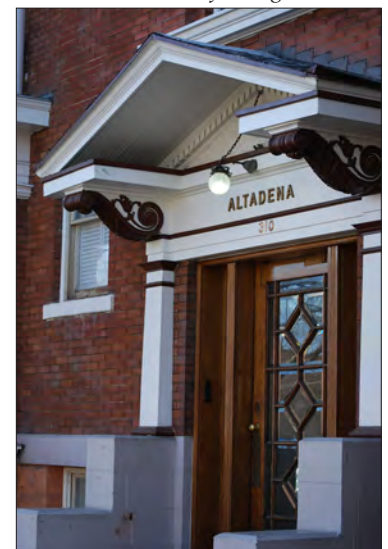
**12.85 Power supply services and associated**



*Freestanding shield signs identify a pair of historic apartment buildings.*



*A shared entrance and lettering design establishes related apartments on two street frontages.*



PART II Design Guidelines



*A considered canopy sign.*

fittings should be concealed, and not be readily visible on the exterior of the building.

12.86 Refer to the City’s Design Guidelines for Signs in Historic Districts for more detailed and extensive advice.



*Sign lettering and motif are both used here as decorative detail to embellish the facade.*



*Creative and complimentary use of design, materials and textures.*



### III HISTORIC DISTRICTS

## Apartment & Multifamily Development

## HISTORIC DISTRICTS - APARTMENT & MULTIFAMILY BUILDINGS

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## Ch.13 THE AVENUES

### A HISTORY OF APARTMENT AND MULTI-FAMILY DEVELOPMENT

The following background on the historical development of apartment and other multi-family buildings in The Avenues draws directly from the reconnaissance level surveys of the district in 2008 and 2013.

#### Statement of Significance

The Avenues Historic District is architecturally significant for its richness of architectural character and range of architectural diversity. Although the area functioned primarily as a middle-class suburb for the downtown commercial district, the Avenues Historic District represents contributing architectural types and styles built over more than a century. The district features vernacular adobe dwellings built by the first residents, as well palatial mansions designed for the city's titans of industry and commerce by Salt Lake's most notable architects. Throughout the district are small tracts of Victorian Eclectic cottages, built mostly by small-scale speculative developers for the city's professionals, artisans, and laborers. The neighborhood includes an impressive collection of late-nineteenth and early-twentieth century duplexes and walk-up apartment blocks for the middle and working class, built along streetcar lines for easy access to the downtown business district.

#### Victorian Urbanization Period, 1880-1908

While the majority of these resources are single-family dwellings, this period also represents the first extant examples of multi-family housing stock, commercial and institutional buildings.

Multiple-family housing began to appear in the district in the early 1890s. According to one report, in April of 1888 there was a "scarcity of rentable houses and a great demand for them," particularly four-room cottages for small families. Row houses, small apartment buildings (mostly four-unit blocks) and double houses (i.e. duplexes) were built throughout the district during this period. A few multi-story walk-up apartment blocks were built toward the end of this period.

Forty of the contributing buildings of this period are double house/duplexes. The majority are the Double House A or Double C House types as described by Carter and Goss. There are twenty-four examples of other multi-family housing types, including four-unit block, row houses, walk-ups, and a few double-loaded corridors. The larger buildings are between two to four stories, built of brick, with most exhibiting elements of the Victorian Eclectic style. The large-scale blocks are found closer to the downtown business district. The Caithness Apartments, built in 1908, are an early example of the Prairie School-style.



*Caithness Apartments*

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## **Bungalow and Period Revival Cottage Infill Period, 1909-1931**

The need for housing stock close to the city during this period is indicated by the relatively high number of multi-housing units constructed between 1910 and 1931. By the time Salt Lake City passed its first zoning ordinance in 1927, this increased density was reflected in zoning that allowed for multifamily dwelling and commercial uses on the most trafficked intersections.

Most of the apartments blocks built during this period were three to four-story walk-ups and double-loaded corridors decorated in popular styles of the period: for example, the Hillcrest Apartments on First Avenue (Neo-Classical, 1915), or the Piva-Quincy-Ontario blocks at 156-162 "I" Street (Prairie School, 1917). By the late 1920s, the period revival cottage duplex was the most popular multi-housing property type in the Avenues.

The fifty-seven multifamily residences from this period are divided more evenly than the previous period, between twenty-three double house/duplexes and thirty-four larger apartment blocks. The duplexes are mostly period cottage styles from the mid to late 1920s and many are located at the corner of blocks. The apartment buildings, in particular the double-loaded corridors, include an impressive range of styles such as Neo-Classical, Prairie School, Mission, Spanish Colonial, and Jacobethan Revival.

There are a few historic carports and garages that are associated with both large and small multifamily buildings.

### **Depression and War Domestic**

#### **Adaptation Period, 1932-1946**

During the 1930s, the period-revival style continued to be popular for individual residences, duplexes and small apartment blocks. There is a lot of variation in the individual styles. Although rare, the handful of Art Moderne buildings, such as the fourplex at 604 First Avenue built in 1936-1937, are exceptional examples of the style.

There are a number of apartment blocks built in this period, mostly eclectic in type and style, and therefore difficult to categorize as a whole. It is significant to note the relatively high number of multi-car garages associated with apartment blocks from this period.

#### **Post-War Infill, Multi-Family Conversion and Apartment Block Period, 1947-1965**

In the late 1950s and early 1960s, numerous apartment blocks were constructed. The building type depended on the amount of available land. In some cases, an undivided lot or several contiguous lots were purchased, the existing houses razed and a two or three story four-unit block with a central interior entrance was built (mostly 1950s). Where only one or two narrow lots were available, a boxcar type apartment block was built. Boxcar apartments are typically two-story narrow buildings with exterior stairs/doors and the narrow end facing the street (mostly 1960s).

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There are 124 (7 percent) contributing resources built during this 1945 to 1967 period. As with the previous period, there were few vacant lots in the area and most new construction followed demolitions of older homes. The remaining resources are divided fairly evenly between single-family and multi-family residences. There is a bump in construction in the late 1940s, which slows down through the 1950s. A second rise in construction occurs at the end of the period in the 1960s with an upsurge in the construction of apartment blocks.

There is a noticeable increase in the number of multifamily housing units built during this period. In the 1950s, the trend was toward two-story four-unit blocks with a wide facade, a central entrance and an interior corridor. The boxcar apartment block first appears in 1953, but increased quickly in popularity to a peak in the mid-1960s. There were twenty seven built in the district between 1953 and 1963. The boxcar, with its perpendicular orientation, could be easily adapted to the narrow lots of the Avenues. The most common examples are two-stories with exterior entrances facing the driveway.

Low-slope hipped roofs were popular on the apartment blocks of the 1950s, giving them a Post-War style. However, by the late 1950s, the trend was toward flat roofs and more modern styles. By the early 1960s, decorative concrete block was as popular as brick for the construction of the apartment block. There are several good examples of the Post-War Modern style built during this period.

### **Decline & High Density Development, 1966-77**

Construction slowed dramatically in the Avenues after 1965. The majority of buildings constructed during this period were apartment blocks, including several high-rise structures between four and eight stories. These high-density buildings have been decried as “inconsistent with the scale of the surrounding buildings. The emergence of these over-scale buildings and the demolitions that preceded them was part of the impetus for the preservation and revitalization movement that began in the late 1970s.

This period of high-density development is represented by 53 resources (3 percent), all non-contributing. Most were mid to large-scale apartment blocks with very few single-family dwellings. This period is remarkable as the peak period of conversion of older houses to multiple apartment units.

Broschinsky, Korral *Avenues Historic District* RL Survey 2007-8

Broschinsky, Korral *Avenues Historic District* RL Survey 2013



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## Ch. 14 CAPITOL HILL

### A HISTORY OF APARTMENT AND MULTI-FAMILY DEVELOPMENT

The following background on the historical development of apartment and other multi-family buildings in Capitol Hill draws directly from the reconnaissance level survey of the district in 2006.

#### Victorian Urbanization Period, 1890-1911

By the time of the 1900 census approximately one-third of the households were occupied by renters. Multiple-family housing began to appear in the district in the early 1890s. According to one report, in April of 1888 there was a “scarcity of rentable houses and a great demand for them,” particularly four-room cottages for small families. Row houses, small apartment buildings (mostly four-unit blocks) and double houses (i.e., duplexes) were built throughout the district during this period. Examples include, 106 W. Clinton Avenue (built 1903), 424 N. Quince Street (built circa 1907), 230-232 W. 300 North (built circa 1900), and 415-417 Wall Street (built 1909).

The 2006 survey identified 349 resources from this period. This accounts for 46 percent of contributing resources. While the majority of these resources are single-family dwellings, this period also represents a sharp increase in multi-family housing stock, commercial and institutional buildings.



#### Residential Infill, Apartment Blocks and Apartment-Conversion Era, 1912-1929

The 1920 census enumeration indicates that the proportion of rental units in the Capitol Hill neighborhoods had increased, nearly outnumbering owner occupied households. However, the neighborhood was relatively stable.

An important trend which began in the 1920s was the conversion of single-family dwellings to multi-family housing. Census records, city directories, and building permits illustrate that this mainly occurred in the form of basement apartments in older houses. The need for housing stock close to the city during this period is indicated by the relatively high-number of multi-housing units constructed during this period. Several double house bungalows were also constructed during this period. The best examples are located at 265-267 West 400 North, 324-326 West 600 North, 263-265 West Bishop Place and 708-710 North 300 West, all built of brick in the 1920s.

Several apartment complexes were also built during this period. The Lorna Apartments, a six-unit walkup located at 776 North 300 West and built in 1913, is one of the best preserved. The Hollandia Apartments, an eight-unit complex located at 376 North 300 West, was built in 1925. The twin Kesler Apartment blocks at 264 and 258 N. State Street, built during the construction of the capitol, commanded a view of both the capitol grounds to the north and the cityscape to the south. The Kensington Apartments, a multi-story apartment block with an interior court, was built in 1916 at the corner of 200 North and Main, a short walk from the downtown commercial district. The first zoning ordinances were implemented in Salt Lake City in 1927 and at the time the Capitol Hill area was tending toward higher densities and more rental units.

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According to the 1920 census, the railroad was still the most important employer in the area. For example, all six household heads living in the Lorna Apartments worked for the railroads. However, there was a sense of decline, because the railroads attracted fewer immigrants as the economy slowed. A number of automobile related jobs were found in the 1920 census. There were four repairmen, two salesman, and a dozen truck drivers, mostly for the laundry and candy company.

The historical development of the Capitol Hill Neighborhoods provided a mix of housing stock. Long-time residents, professionals and business owners lived in the larger homes, while numerous office and service workers, lived in the older homes, cottages, basement apartments, and apartment blocks.

There are 155 resources from this period. The resources can be divided into four main categories: 83 bungalows, 21 traditional and 8 transitional period-revival cottages, 30 duplexes and apartment blocks, and 21 miscellaneous types.

Nineteen of the multi-family residences from this period are double houses, scattered throughout the district with highly individualized architecture. During this period, the Double House Type with a pitched roof was slightly more popular than the flat-roof Type C. There are no Type B examples from this period. Most stylistically represent the Victorian or Bungalow era, but there are also two examples of the Period Revival double house. Four-unit blocks, walk-ups, and other apartment types are also represented.

## **Adapting American Domestic Architecture Period, 1930-1961**

The Capitol Hill Neighborhoods did not experience a precipitous economic decline during the depression years. The ever-present railroad and related manufacturing to the west, employment opportunities in the downtown area, and property ownership rates (both owner-occupied and local landlords) account for much of the stability. The types of employment noted on the 1930 census are very similar to the previous decade with a slight rise in the service industry sector.

The ratio of rental units versus owner-occupied dwellings was also very similar. However, there is a movement toward converting whole residences to rental housing, as opposed to the basement apartments of the previous period.

In general, the houses of the early part of the period are smaller than in previous period. Houses built in the 1930s and 1940s are generally found as infill. During the 1930s, the period-revival style continued to be popular for individual residences, duplexes and small apartment blocks. There is a lot of variation in the individual styles.

Salt Lake's suburban boom of the 1950s had little effect on the Capitol Hill neighborhoods. Most of the vacant lots had been built upon. On the slopes of the Marmalade district, ranch-style houses and mid-size apartment blocks were squeezed on a few vacant lots, and on lots where older homes were torn down.

The flatter land and current zoning practices also encouraged multi-family development. For example, on the southwest corner of 300 North and 200 West, a two-story adobe house built by the first pioneer homesteader in 1848 was torn down in 1951 and four duplexes built in its place. These stacked duplexes have separate exterior entrances for each unit, a departure from the early twentieth-century type that had an interior stair to the upper unit. Several four to eight-unit apartment blocks were built scattered through the Capitol Hill area. Some have Minimal Traditional details, such as 227 N. Center Street (1951). A later example at 510 N. Main Street (1957) is in the Post-war Modern style.

Approximately twenty percent of resources (154) are from this period. The contributing resources vary greatly from period cottages to modernistic residences and apartment blocks.

There is a noticeable increase in the number of multi-family units built during this period, particularly in the flatter West Capitol Hill Neighborhood. Several groups of stacked duplexes with exterior entrances (circa early 1950s) were built in the 200 and 300 West area. Some were built as infill, but when an increase in demolition during this period, many were built on lots previously occupied by older homes.

In the 1950s, the average number of units in an apartment block rose from four to eight. During this period, the broader ranch-style walk-up apartment blocks appeared on several corner lots within the district. On a few of the narrower lots, boxcar-type apartments were built with the narrow end to the street and exterior entrances. These apartment blocks range in style from Minimal Traditional to Modernist. In 1961, the first high-rise, the Panorama Apartments, was built on Arsenal Hill.

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## Decline & High-Density Development Period, 1962-1984

In the two decades between 1962 and 1984, fewer than ten single-family residences were constructed in the Capitol Hill neighborhoods. Most of the construction was concentrated in larger apartment complexes. Eleven condominium complexes were built in the area.

Several large apartment complexes were built in the inner blocks between 200 and 300 West. The largest of these were the Americana with 100 units built in 1970, and the Pioneer Apartments with 250 units built in 1982.

While the Marmalade Neighborhood was removed from the commercial and light industrial encroachment occurring on the west side of the district, high-density zoning at the south end of the district resulted in the construction of high-rise apartments and condominiums that altered the character of the historic district. The first was the seven-story Panorama Apartments built in 1961 at the southwest corner of the Arsenal Hill Neighborhood. The largest complex was the two thirteen-story towers of Zion's Summit, built in 1973. The Zion's Summit complex dwarfed the surrounding residential buildings and blocked most of the view shed from the Capitol Hill neighborhoods to the downtown business district and beyond. Neighborhood protests against these structures did not prove effective.

Over-scale apartment projects, rising gas prices, and increased interest in historic preservation in the 1970s, prompted city officials and others to take a look at the unique architectural resources of the Capitol Hill Neighborhoods.

This period of high-density development is represented by 71 resources. The majority of these resources (51) are multi-family buildings, including many large complexes of 50 to 100 units. These larger complexes did much to alter the historic character of the district. On Arsenal Hill, several rise structures visually isolated the historic Marmalade district from the rest of the city. In West Capitol Hill several inner-block historic residential courts were destroyed for lower, broader complexes.

These large complexes were more automobile oriented, and were prone to crime in the recent past. This has made the neighborhood less friendly for pedestrians. Smaller apartments were shoe-horned into the district. A group of stacked duplexes were built at the northeast corner of the district.

### **Design Review & Renewal Period, 1985-2006**

Public policies and market forces have contributed to the general renewal in the Capitol Hill Historic District. Much of the neighborhoods were down-zoned in the mid-1980s and again in 1995 during a city-wide review of zoning practices. In addition, long commute times on crowded freeways have helped entice higher-income families back to the city center.

There have been a few apartment/condominium projects in the area, but for the most part the over-scale and high-rise intrusions have been avoided. One early example is the Capitol Heights Condominiums at the corner of Zane and Wall Streets, built in 1983. A more recent example is the Almond Street Townhouses at 269-289 N. Almond Street.

### **Types**

There are several four-unit blocks, as described by Carter and Goss, in the district. During the 1950s, a new duplex type was introduced: a stacked duplex with exterior entrances. There are numerous examples in the Capitol Hill Historic District. The building permit cards indicate that several homes that appear as single-family dwelling were actually built with basement apartments. An example is the code for the boxcar apartment that was implemented a few years ago. The Capitol Hill area includes several examples of two to three-story apartment blocks that feature interior entrances similar to early twentieth-century walk-ups, but much broader, probably a nod to the popularity of the ranch house during this period.

Ninety-six percent of contributing resources (or 723) are residential. Seventy-seven percent of those (580) were single-family dwellings. Nineteen percent (140) were multiple-family dwellings, primarily duplexes.

Broschinsky, Korral *Capitol Hill Historic District* RL Survey 2006



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### Ch. 15 CENTRAL CITY

#### A HISTORY OF APARTMENT AND MULTI-FAMILY DEVELOPMENT

The following background on the historical development of apartment and other multi-family buildings in Central City draws directly from the reconnaissance level survey of the district in 2013.

##### Transition (1870-1899)

Multi-family housing increased in number in the area as population density increased along with the easy transit access to employment in downtown Salt Lake City and elsewhere in the valley. Residential buildings became more diversified, larger, and more permanent during this period.

Ninety-three (93) buildings estimated to date to this period are present in the Central City district. As with all periods, the building stock of this period is dominated by residential properties, and specifically by single family dwellings. The walk-up apartments from this period are primarily located in the northern portion of the district.



##### Mature Community (1900-1922)

On the one hand, single-family housing construction boomed as more residents flooded the neighborhood. Larger lots were subdivided and platted subdivisions were built out. Residential courts consisting of multiple attached single-family dwellings also became popular in the area, as did residential courts of small, detached Bungalows.

On the other hand, a slow exodus of single-family homeowners also began during this period. This is evidenced, in part, by the increase in the number of single-family dwellings being used as rental properties (Giraud 2001).

Construction of multi-family housing, particularly in the form of multi-story apartment buildings, also increased during this period. These apartments, along with the residential courts, served to increase the population density of the neighborhood.

True expressions of Period Revival styles can be found in the Central City district on multi-family dwellings, particularly walk-up apartments, or in other types of multi-family units, such as hotel courts. The Neoclassical style apartments at 68 South 500 East and the Spanish Colonial Revival style hotel court at 614 East 600 South—designed by architect A.O. Treganza—are good examples of the application of Period Revival styles to buildings in the district. Walk-up apartments dominate the apartment forms of the period, though an occasional early double-loaded corridor apartment, such as the North Park apartments at 577 South 500 East, can also be found in the area.

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## Depression and Decline (1923-55)

In Central City and surrounding neighborhoods, such as the Avenues and the Bryant neighborhood, numerous single-family homes were renovated to contain multiple apartments or turned into boarding houses (Giraud 2001). Such apartments and boarding houses became increasingly popular during the 1930s, while the city writhed in the throes of the Great Depression. Stand-alone, multi-story apartment building construction also increased dramatically during this period, particularly during the 1920s, with at least 10 major apartment buildings, and many smaller ones, being constructed in the Central City survey area alone.

During the early post-war period, several of the older homes in the neighborhood were demolished to make way for new single-family and multi-family dwellings.

Among the residential properties, single family dwellings dominate the building stock of the early part of the period while multi-family apartment complexes dominate the residential construction during the latter part of the period.

Many multi-family dwellings were constructed in the Central City neighborhood during this period. Most are apartment complexes, though a few duplexes and triplexes are also present. In the early part of the period double-loaded corridor apartments and corner entrance apartments were the most common form used, and these properties often exhibit Period Revival styles. Examples include the Colonial Revival style Armista apartments at 555 East 100 South, a second Colonial Revival complex at 125 South 600 East, and the English Tudor Revival style Park Manor apartments at 841 South 500 East. Later in this period, other (undefined) apartment forms appeared in the area, and these took on the stylistic designs of the 1940s and early 1950s—Minimal Traditional and Early Ranch styles. Examples of such properties include Minimal Traditional style apartments at 607 East 100 South and 633 East 200 South and the Early Ranch style apartments at 511 East 700 South.

### **Erosion of Residential Character (1956 -1995)**

The trend away from owner-occupancy toward rental housing continued in the Central City neighborhood during the 1960s, 1970s, and 1980s. An increasing number of historical single-family dwellings, particularly the larger homes in the northern part of the neighborhood, were subdivided into multiple apartments and converted to rental properties. Redevelopment and affordable housing projects saw the demolition of numerous historical residences to make way for new apartment buildings.

Seventy-eight (78) buildings documented during the Central City survey are estimated to date to this period. The majority of these buildings are commercial structures and multi-family apartment units, many constructed as part of redevelopment and affordable housing projects. Most of the new construction during this period occurred in the central and southern portions of the neighborhood, south of 300 South. In several cases, such as that of four houses along 400 South and at least three houses along 300 South, the new construction resulted in the demolition of historical buildings.

Residential properties in the Central City district from this period are almost exclusively multi-family dwellings. No single family dwellings were identified. The multi-family dwellings comprise apartment complexes exhibiting Ranch/Rambler and Post World War II style during the early part of the period and general Late 20th Century and Mansard styles in the latter part of the period, after 1970. Unlike the apartment complexes of the late 1800s and early 1900s, the complexes of this period typically incorporate off-street parking areas, including carports and similar vehicle shelters. Examples of ca. 1960s Ranch/Rambler style complexes can be seen at 564 East 600 South and 615 East 700 South.

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## Preservation Vs Progress (1996-2013)

New housing construction has also occurred in the area, primarily in the form of multi-family apartment and condominium complexes built upon lots once occupied either by historical single-family dwellings, such as the case of Vernier Avenue (335 South) where eight Victorian-era residences were demolished for the construction of a new apartment/condominium complex. However, a small number of new single-family dwellings and attached single-family residential courts (primarily comprised of condominiums) have also appeared in the area in recent years, primarily in the northern portion of the neighborhood.

Thirty (30) buildings documented during the Central City survey are estimated to date to this period. Nearly all of the buildings constructed during this period are commercial structures, though a few are residential properties. Of the residential properties constructed during the period, all but two are multi-family dwellings comprising multi-story apartment courts or condominium courts.

The multi-family dwellings from this period include modern revivals of the historical U-plan concept as well as simple “block” apartments. One example of a U-plan development can be found at 335-343 South 500 East, where a row of Victorian era single family homes along Vernier Avenue were demolished to make way for the Emigration Court development. Other new developments include the townhouse/condominium tract at 625 East 200 South.

## Architectural Types and Styles

As it has been throughout its history, the pre-modern era building stock (i.e., built during or before 1968) of the Central City district remains primarily residential. Of the 551 historical primary buildings in the district, 93% were built as, and are still used as, residential properties. Of these, 75% were constructed as single family dwellings, and 18% were constructed as multi-family dwellings—mostly duplexes or apartments. Among the buildings constructed as single family dwellings, an estimated 2% have been converted to multi-family units.

## Ch.16 SOUTH TEMPLE

### A HISTORY OF APARTMENT AND MULTI-FAMILY DEVELOPMENT

The following background on the historical development of apartment and other multi-family buildings in South Temple draws directly from the reconnaissance level survey of the district in 2007 and 2013.

#### Statement of Significance Summary

The South Temple Historic District was designated as locally significant for its collection of houses and other buildings built by prominent architects in the finest styles for the political, religious and commercial leaders of nineteenth and early twentieth century Utah when it was nominated to the National Register of Historic Places in 1978. The district continues to be locally significant for its association with the people who influenced the history and early development of the state of Utah. It also remains significant for its collection of mansions, elegant houses, social clubs and apartment blocks, many of which are the epitome of their style, built by the major architects of Utah. The latest survey amendment extends the period of significance from 1928 to 1964 to include the multi-family residential and commercial buildings constructed during this era. The Bonneville Tower, the first apartment tower and a major building on the street was constructed in 1964, and the period of significance is extended to 1964 to include this building.

The street was built out by the 1920s and construction since that time was infill or replacement of existing buildings.

Municipal zoning changes strongly influenced the twentieth century development of South Temple allowing commercial and multi-family usage of the existing structures as well as demolitions and new construction for the new uses. South Temple remains an exceptional street in Utah with its buildings of architectural and historical significance and is still a preferred address in Salt Lake City. The South Temple Historic District continues to contribute significantly to the historic resources of Salt Lake City.

Historically based period revival styles were fashionable in Utah from 1890 to as late as 1940. Small period revival cottages were the most popular house type in Utah in the 1920s & 30s. The Period Revival-style buildings from this era are multifamily residential; an English Tudor apartment building; an English cottage duplex house; a Spanish Colonial Revival duplex, and a Colonial Revival apartment building. Bernard O. Mecklenburg, a prominent Utah architect who designed other significant hotels, churches and apartment houses on South Temple in earlier periods, built the Colonial Revival Federal Heights apartments at 1321 in 1929.

The Minimal Traditional (World War II-era) style began to appear in the 1930s and was the major style in Utah in the 1940s and 1950s for residential buildings. An early example of the style is the 1938 red brick duplex on Haxton Place.



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## **Architectural Styles, Types and Materials from 1928-1963**

The major change on the street during the period from 1928 to 1964 was the move away from the construction of single-family dwelling units to that of multiple family dwellings and commercial buildings.

Residential construction consisted of three duplexes, six apartment buildings and one dormitory. All three duplexes were built at the start of the period in the 1930s. The first, 1204 E. South Temple, was built in 1934 in a stucco-covered vernacular Spanish Colonial Revival style in a single story. Two brick duplexes were built on the corner entrances of Haxton Place in 1938, both with their garages underneath the living space. The striated brick English Cottage style example at 926 E. South Temple/4 Haxton Place is on the south side, across the street from the striated brick Early Ranch/Minimal Traditional style duplex at 3/7 Haxton Place.

Three apartment buildings were constructed before the United States' involvement in World War II began in 1941: the Prairie School/Modern style brick and cast concrete Commodore Apartments at 1107 E. South Temple in 1930, the striated brick Federal Heights Apartments at 1321 E. South Temple in 1930 and the brick English Tudor style Barbara Worth apartments at 326 E. South Temple in 1932.

In the postwar period three modern apartment buildings were built; the red brick Post War Colonial Revival style building at 1007 E. South Temple in 1947, the simple World War II era Minimal Traditional style striated brick building at 848 in 1951, and the Bonneville Tower with 115 units on 15 floors, the pioneer apartment tower on the street at 777 E. South Temple in 1964.

The era from 1965-2013 is outside of the period of significance; however, a few illustrations of structures from this time have been added for informational purposes. The 337-unit Brigham Apartments at 201 E. South Temple from 1997 have horizontal massing. New construction continues to fill in any previously vacant lots like the Lotus Apartment building at c. 338 E. South Temple.

### **The Grand Boulevard: Mansions and Churches (1890-1909)**

Salt Lake City's population more than doubled from 44,843 in 1890 to 92,777 in 1910. During this time of rapid growth the elegant residential area expanded outward to the east along South Temple in what is now the South Temple Historic District and as well as to the south outside of the district. In addition to mansions and churches, the increasing urban character of Salt Lake City was seen in the development of a few stylish apartment buildings as well as large single family houses.

Land use along South Temple began to change as a number of urban apartment buildings were constructed to accommodate the development of Salt Lake City as an urban center in the 1890s-1930s period and its rapid population growth. The oldest extant apartment building in the district, the Commodore Apartments, was built in 1902 at 1107 E. South Temple and remodeled in 1930. The Bungalow Apartments at 15 S. 300 East followed in 1909. They are an example of a basic walk up type of apartment building.

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### **Apartments and Club Houses (1910-1929)**

Growth was slow during the early portion of this period as the economic effects of World War I from 1914-1919 retarded construction and economic growth. The introduction of the income tax law in 1913 inhibited the accumulation of the great wealth needed for the construction of South Temple mansions. The postwar 1920s economy recovered, leading to a boom in construction and the increasing use of automobiles for transportation. Many of the building permits in this era were for garages. The population of Salt Lake City increased from 92,777 in 1910 to 140,267 in 1930.

The Planning and Zoning Commission was established to determine land use policy and regulate growth for Salt Lake City in 1924. As a result of its efforts a zoning ordinance was passed in 1927 with the stated intent “to preserve the character of the city”. At the time of the ordinance the majority of properties along east South Temple were single family residential dwellings.

Higher residential density was encouraged, however, as no part of the street was zoned for only single family residential use. There were basically three types of zoning areas on east South Temple in this era: the least dense, one and two family residential; greater density, residential with apartments and hotels; and commercial.

The one and two family residential zone, A, covered the east end of the district and extended from M to Virginia Streets and from 165' west of 1100 East to University Street. The largest area which included one and two family residential as well as apartments and hotels, zoned B & B2, extended on the south side from 300 South to 165' west of 1100 East and on the north side from A Street to M Street. Retail stores were allowed in the C, or commercial, zoning area which was found on the east and west sides of E Street. The previously single family residential quality of the street began to change as the new zoning ordinance took effect.

The increasing urbanization of Salt Lake City was evident as a number of elegant multistory apartment buildings were constructed in this era. The extant examples from this period are: the Knickerbocker at 1280 E. South Temple in 1911-2, The Maryland/Mecklenberg at 839 E. South Temple in 1914, the Neoclassical style Ritz Apartments at 435 E. South Temple in 1923, the Hugo at 20 S. 1300 East in 1926, the Slack Winburn-designed Mayflower Apartments at 1283 E. South Temple in 1927, the Piccadilly at 24 S. 500 East, and the Federal Heights by Mecklenberg at 1321 E. South Temple, both in 1929. The remaining construction, the majority of the buildings from this period, consisted of single family residences.

### **Zoning Changes and Adaptive Reuse (1930-1961)**

Zoning changes described above encouraged the growth of offices, clinics, clubs, apartment buildings and nursing homes both through new construction and adaptive reuse of existing single family houses. In 1935 the zoning ordinance was amended to enlarge the area available to retail stores and offices from only E Street to along both sides of South Temple from E Street west to State Street. The 1943 Salt Lake City Master Plan defined land uses for the city and attempted to anticipate the predicted postwar surge in population for Salt Lake City. Their efforts encouraged greater density for the South Temple area although the expected population surge did not take place.

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Additional zoning changes in the 1950s provided a distinct school zone for Wasatch School on R Street and its playground to the south on South Temple as well as two residential zones, R6 and R5. The R6 zone permitted greater density and different land uses by allowing residences as well as boarding houses, medical clinics and nursing homes. It extended from the eastern edge of the retail and offices zone at E and 500 East to 0 and 165 west of 1100 East. The remainder of the street to the east was zoned R5 to allow boarding houses and other residential uses.

A number of existing houses were adapted for reuse, in accordance with the new zoning changes. In response to a concern over adaptive reuses in the R6 zone, a new category of R-7 zoning was established in 1956 to allow office buildings. This action ended up encouraging the demolition of existing houses and construction of large office, medical clinic and apartment buildings.

The population of Salt Lake City grew by almost 60,000 in this period, swelling to 189,454, the highest population for the city on record to date. New construction was primarily multi-family housing.

This period saw the construction of twenty structures or resources or fifteen percent of the total in the district. Some residential construction did occur, mostly in the early part of the era. It consisted of one single family house, three duplexes, four apartment buildings and one dormitory.

Before World War” two duplexes filled in the remaining lots on Haxton Place in 1938 at 3-7 Haxton Place and the corner of 4 Haxton Place-926 E. South Temple. Another single story duplex went up to the east at 1204 E. South Temple in 1934.

There were two apartment buildings constructed before the World War” began in 1941: the Prairie School Commodore Apartments at 1107 E. South Temple in 1930 and the English Tudor style Barbara Worth apartments at 326 E. South Temple in 1932. The last single family house was a Colonial Revival at 23 Virginia Street in 1938. In the postwar period two modern apartment buildings were built at 1007 E. South Temple in 1947 and 848 in 1951.

Holy Cross Hospital built four-stories of dormitory housing for their nurses, the Moreau Building, in 1949 at 1002 E. South Temple. The liberal interpretation of the new zoning ordinance was evident in the construction of the Federal Heights Apartments at 1321 E. South Temple in 1929 and the Commodore Apartments at 1107 E. South Temple in 1930 in the area zoned for one and two family residences.

### **Demolition vs. Preservation (1962-2006)**

Development pressures on the South Temple area increased during this period. South Temple Street was a desirable address and people again wanted to live and work near the downtown area, close to offices and cultural attractions. Population for the city remained relatively stable during the era although it decreased slightly in the surrounding neighborhoods.

In 1961 zoning was changed along South Temple from R6 to R7 from Eighth to Ninth East and from K to M Streets to allow for office buildings. Zoning changes were made again in 1972 to encourage the construction of apartment buildings in the Residential R7 district, rather than office buildings. Adaptive reuse of the older houses continued and a number became nursing homes, clinics, office buildings, and in the 1980s, bed and breakfasts.

The demolition of buildings along South Temple, in particular the Walter Ware-designed 1899 Greek Revival Cosgriff Mansion (also known as the Thomas Weir mansion) for the construction of the Steiner Corporation building at 508 East South Temple in 1967, was the spur that led to the development of a preservation movement in Salt Lake City.

By 1962 few vacant lots were available so the buildings from this period (thirty buildings or eighteen percent) were constructed on land previously occupied by older, single-family residential buildings. Zoning changes encouraged the new construction that was primarily for medical clinics, multi-family housing, and office buildings. Bonneville Tower with 115 units on 15 floors was the pioneer apartment tower on the street at 777 E. South Temple in 1964, followed by the 14-story Governors Plaza condominium tower in 1981 at 560 E. South Temple.

The 1925 Jacobethan Revival V.R. Madsen house at 1259 E. South Temple was converted to condominiums in 1995 and two new buildings constructed nearby for more condominium apartments (at 1263 E. South Temple).

Lufkin, Beatrice *South Temple* RL Survey 2013



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## Ch.17 UNIVERSITY

### A HISTORY OF APARTMENT AND MULTI-FAMILY DEVELOPMENT

The following background on the historical development of apartment and other multi-family buildings in the University district draws directly from the reconnaissance level survey of the district in 1995.



### Multiple Family Dwellings

Historic apartment buildings that contribute to the area include the University Apartments (c.1907) at 201 South 1300 East, the Cluff Apartments (1911) (National Register, 1989), at 1270-1280 East 200 South, the Commander Apartments (c.1928) at 147 South 1300 East, and the Edgehill Apartments (c.1928) at 227 South 1300 East. A complex of apartments buildings on 100 South between 1100 and 1200 East was built c.1955, and although out of period, maintains the historic quality of the street. The infill of newer structures has included only a few large apartment buildings, with residences of similar scale and materials comprising the majority of out-of-period structures.

Several urban apartment buildings in this area were built close to the University primarily during the early twentieth century. Urban apartments are significant for their association with the rapid urbanization of Salt Lake City during the 1890-1930s. Apartments document the accommodation of builders and residents to the realities of crowded living conditions and high land values. The apartments in the University Neighborhood Historic District fall within the two periods of construction, 1902-1918 (University and Cluff Apartments) and 1922-31 (Edgehill and Commander Apartments), a break in building that was caused by WWI. Dwellers in apartments are more transient in nature than suburban homeowners and reflect this area's need for some short-term living accommodations in a predominately single-family dwelling neighborhood.

The need for large numbers of apartments and student housing did not occur until after World War II.

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At that time many of the residences were converted into rental units to accommodate the increasing student enrollment. Most of those houses have maintained rental status, although, within the last few years, a number of homes west of 1300 East have been restored to single family dwellings.

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## Ch.18 WESTMORELAND PLACE

### A HISTORY OF APARTMENT AND MULTI-FAMILY DEVELOPMENT

The following background on the historical development of apartment and other multi-family buildings in the Westmoreland Place district draws directly from the reconnaissance level survey of the district in 2010.

All of the primary buildings surveyed were residential, and Westmoreland Place is almost exclusively single-family residences. There are four duplexes. The majority of the contributing buildings have a single story (45 or 75%); ten have 1.5 stories (17%). There five contributing buildings (2%) with two full stories.

#### Exclusive Street Car Subdivision (1913-1939)

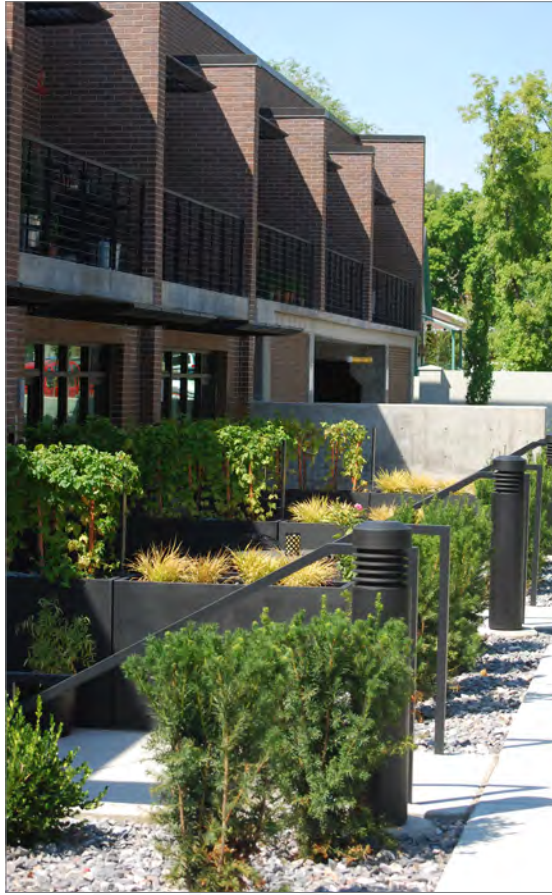
Two duplexes date from the end of the period. These are 1516 East Westmoreland/1321 South 1500 East from 1939, and 1337/1341 South 1500 East from 1937.

#### World War II and Midcentury Infill (1940-1965)

Two duplexes date from this period. The house at 1526/1530 East 1300 South was built in 1940 and the one at 1373/1375 South 1500 East in 1950.



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## IV

# Design Guidelines for Sustainable Development



## DESIGN PRINCIPLES & GUIDELINES FOR SUSTAINABLE DEVELOPMENT

### BACKGROUND

The older neighborhoods and historic districts in Salt Lake City are the foundation of the community's most sustainable form of development. They combine an urban residential density, character and walkability with a spectrum of small scale commercial enterprise, and proximity to the civic and commercial heart of the city. This is in stark contrast to the post-war patterns of suburban development.

This compact traditional form of development was encouraged by, and now helps to sustain, patterns of mobility that evolved without, and which rely much less on the use of the car. The development patterns, mature landscape, spectrum and diversity of residential scale, type, architectural form and expression, create the 'livability' which helps to attract residents and business alike. This livability encourages their consequent investments in the city and its more historic neighborhoods.

Effectively therefore, the unique character of each of these older neighborhoods embodies much of the essence of the economic sustainability, the cultural and social sustainability, as well as the environmental sustainability, of Salt Lake City.

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**THESE DESIGN PRINCIPLES AND GUIDELINES ON SUSTAINABLE DEVELOPMENT PRACTICE ARE ADVISORY ONLY, AND WILL NOT BE USED IN DESIGN REVIEW.**

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Historic preservation is effectively the wise use, conservation of and investment in our existing resources, including the spectrum of economic, social, cultural and environmental resources. It can also be thought of as the stewardship of the “record” of the many roles and activities of all who have come to Salt Lake City to invest in, and to build this culture and community over the last 170 or so years. This includes the many thousands of cultural and family networks, as well as all of the individual decisions which are manifest in the character of our older neighborhoods today.

Although the policies and goals of environmental sustainability are usually defined at the scale of the city, the region and beyond, they can only really be achieved at the micro level. Their realization will be through the many small decisions which have a cumulative positive effect on the conservation, wise use and generation of energy resources, and upon atmospheric quality. This community consciousness, at the point of individual choice and decision, really continues the traditions which are responsible for the City’s attractive urban residential character today.

In a setting and a climate which bring their own distinct environmental issues and challenges, including temperature variation, air quality and water resources, it is essential that city and regional policy ensures that the stewardship of our historic architectural and cultural resources is a central part of policy goals and practice in environmental stewardship.

In turn, environmental stewardship depends upon our understanding of the environmental assets and advantages of traditional development patterns, neighborhoods and buildings. Equally, that we use this understanding to ensure that these assets are not lost to ill-considered, short-term expediency, and an unconsidered assumption that somehow “new” is always “better”.

It is equally essential that new construction, whether a new building, a new addition or improvements to an existing building, make the most effective use of both traditional and contemporary wisdoms, technologies and best practices in reaching decisions on situation, construction, energy efficiency and its renewable generation.

A successful approach to ensuring a more sustainable and energy efficient form of development (including energy conservation and generation) in our existing older buildings and in new construction, will rely upon an understanding of four interrelated principles.

**Embodied energy and life cycle costs.**

This is the energy already invested in the construction of our current neighborhoods and buildings, and the costs associated with the construction or production of a building or component, its expected life span costs, including those costs associated with maintenance, repair and disposal.

**Passive energy and climate control characteristics and measures.**

These include building materials, thermal mass and insulation, room volumes, operable windows, natural ventilation, porches, eaves, and other forms of building shading .

**Active mechanical measures.**

Active measures include traditional ceiling fans, air conditioning & heating systems, heat exchangers and emerging smart technology to monitor and automatically calibrate use patterns, and make adjustments for energy management and savings.

### **Renewable sources of energy generation.**

These tap and harness the natural resources we have, and include geothermal heat pumps, solar collector panels and cells, wind and water turbines, and arguably biomass heating.

Our recent focus on purchasing short-lived replacement building components which are marketed as 'energy efficient upgrades' has clouded or obscured our understanding of the inherent environmental advantages of our traditional buildings and their construction. Such knowledge was once much more universally understood and appreciated, and not just by designers and builders. A clear understanding of these characteristics and assets is however essential to achieving sensitive and sustainable solutions for both our existing buildings and new development.

### **APPLICABILITY**

**These design principles and guidelines on sustainable development practice are advisory only.** They provide guidance on the consideration of site works, the maintenance, repair, and rehabilitation of our older buildings, and to the planning and development of a new addition or building, whether it be single or multifamily residential, mixed use, commercial or institutional.

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## A DESIGN APPROACH IN SUSTAINABLE DEVELOPMENT

An approach to sustainable design for a building and for the community should:

- Evaluate the building and look at the neighborhood, its settlement and street pattern, its urban form, accessibility, walkability & livability.
- Understand the investment in the existing neighborhood, the site and building, economically, culturally, environmentally – in fact all definitions of energy investment.
- Understand the flexibility and adaptability of traditional building forms and fabric, and the advantages of their continuing use.
- Understand the structure, construction and materials, and the inherent climate control characteristics and dynamics of an older building.
- Gauge energy improvements and efficiency in the context of the original building, and not against the potential performance of a new building which would ignore the life cycle costs associated with demolition and new construction.

### EMBODIED ENERGY & LIFE CYCLE COSTS

Two principal measures of sustainable development, on which our existing historic development patterns and building stock score highly, are “embodied energy” and “life cycle costs”.

#### Embodied Energy

Embodied Energy can be defined as the sum total of the energy invested in the initial construction and subsequent investment in the building to date, and encompasses many facets. Embodied Energy Investment will include:

- The initial subdivision design and layout
- The associated site grading and preparation
- The sourcing, cutting, grading, moulding, firing and preparation or manufacture of the construction materials
- Their transport to site
- The construction of the building including the time, skills and labor involved
- Subsequent building improvements and additions, and
- Periodic maintenance and/or repairs.

With the demolition of the building the embodied energy is lost.

#### Life Cycle Cost

Life Cycle Cost and cost analysis in this context is an analytical measure of the initial and subsequent costs of acquiring and operating a building across its life span. Our more historic buildings score highly in various respects in such an analysis, largely due to characteristics such as:

- The quality and durability of initial construction, materials and craftsmanship,
- The fact that older buildings can be readily maintained and repaired at low cost
- That they are not constructed from limited life-span component parts, which have to be replaced in their entirety at notable cost when they fail, and
- The inherent advantages of older building fabric, in terms of its adaptability and its energy efficiency, especially when these advantages are supplemented by informed upgrades.

Given their durability, longevity and low maintenance costs, the life cycle cost of traditional materials will be very low when set against the energy savings achieved by replacement components and materials, which in most cases have a built-in obsolescence factor and limited life span.

Cost would include the initial construction, its component elements and fitting out of the building, in terms of raw and finished materials, their associated waste products and pollution. The durability & longevity, the potential life span, of an older building, will be determined by the periodic attention and maintenance it receives, coupled with usually minor repairs assuming it has not been neglected. It will not be determined by the failure of various manufactured components, at much greater replacement cost. Maintenance costs will be very low if the building is monitored periodically.

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Disposal of the building, or components of the building, with either full or partial demolition, also comes with significant costs. These include the negative impacts of demolition waste, land fill requirements and the associated and sometimes highly toxic pollution arising from various methods of disposal.

By contrast an older building, of traditional and robust construction, does not have a life span determined by the designed operational life of its components, nor the inflexibility of its design and construction methods, but, alternatively, by the understanding and informed periodic minor care it receives, usually at minimal cost.

## **ENERGY CONSERVATION & EFFICIENCY**

Energy conservation and energy efficiency characteristics in an older building derive in major part from what can be described as the passive climate control advantages of traditional layout and construction. Plan layout, inherent insulation values of wall mass, interior volumes, natural ventilation, shade characteristics and materials are all components. At the basic level, buildings provide shelter from the extremes of heat, cold, rain and wind, and ideally beyond that, a comfortable working or living environment, including adequate insulation and ventilation.

Buildings also account for the majority of our energy consumption. Energy use and efficiency are consequently significant concerns, whether measured in day to day running costs, or the costs to the global environment. Life cycle cost becomes a major factor in this consideration.

Traditional construction, design and materials rely upon a time-honored understanding and techniques of interior and exterior shelter and climate management and control. Building shelter and shade are directly influenced by orientation, mature tree cover and landscape, and are also afforded by porches, stoops, eaves, and window reveals. Roof forms and building massing also have a role to play.

Traditional construction materials, such as masonry, have a thermal mass which absorbs heat and cold slowly, and have an insulating and a moderating effect on temperature extremes. Unless allowed to deteriorate, masonry is also very effective at dealing with rain and frost, continually absorbing and allowing the evaporation of degrees of moisture in the form of rain, snow and ground water.

Traditional wood, whether used as a cladding material, building structure or for sections of a masonry building, e.g. porches, windows, doors, fascia and eaves, is usually from old growth trees and milled to appropriate dimensions. With its tighter grain, it is a denser, tougher and more resilient material than the recently harvested wood currently available.

Interior room volumes and operable windows jointly play a notable role in interior climate control, natural ventilation and comfort, as well as ensuring a healthy circulation of fresh air. Coupled with low key mechanical intervention, such as ceiling fans, these assets can be employed to their maximum.

Understanding how these characteristics and dynamics are designed to work will ensure that energy efficiency enhancement strategies are designed to be complementary, capitalizing on these advantages, while accentuating their attributes and efficiency.

### **RENEWABLE ENERGY GENERATION – PASSIVE AND ACTIVE**

Renewable energy generation is a component of sustainable development which does not deplete natural resources or cause pollution in generating energy. Renewable energy sources can be both passive and active. While they are harnessed to provide large scale industrial and community energy, they also have a role to play at the more intimate scale of the individual building and in the form of development.

#### **Passive Energy Sources**

Passive energy sources play a significant role in climate control, and can be as simple as heat absorbing materials, such as masonry, which insulate and absorb heat during a warmer day, releasing it through the cooler night. The effect works equally well providing a cooling effect in hot weather. The high density insulation and storage properties of masonry help to moderate temperature extremes and act as a passive energy source.

Window glass transfers both heat and cold, and can be a very effective source of interior solar heat gain in cold weather, reducing the burden on other mechanical systems. Operable windows also have passive energy generating and control characteristics in providing air circulation and ventilation. The double-hung sliding sash window in particular is designed to pull in cooler air below as it affords escape for warmer air above.

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## Active Renewable Energy Generation

Active renewable energy generation systems have been much studied, and have made significant technological strides in recent years.

**Geothermal** sources are perhaps the lower end of the technological spectrum. Circulating liquid at a specific depth below the ground surface can tap the constant temperature of the ground, both for residual heat and a residual cooling effect. Using heat exchangers, this type of system can notably reduce the burden on or need for heating and cooling systems.

The concept behind **biomass** energy is that heat is created by the combustion of a fuel source which can be continually grown, or produced as waste, and although requiring more attention, it is also more immediately deployable when required.

**Wind and water turbines** have a long-standing historical pedigree, providing a source of power at both a small and a large scale. Smaller turbine units have been developed to deliver greater efficiency than their historic counterparts, and at a scale which can be deployed for an individual building, site or narrow water channel.

**Solar collectors** are either thermal, where the sun directly heats water in a closed grid, or photovoltaic, where the energy from the sun is converted to electricity through a series of chemical cells. Solar collectors for urban building use are usually in the form of panels, although becoming increasingly available in the form of smaller units, solar laminates and roofing shingles.

### **EXISTING BUILDINGS AND NEIGHBORHOODS**

It is essential to understand your building and its situation, in terms of local and regional climate and micro-climate, and established urban settlement patterns. Knowing the dynamics of traditional construction and materials, their advantages and response to exposure and seasonal conditions, will ensure that the building will endure, and furnish shelter, comfort and a healthy living environment. Energy efficient aspects of the original building, its site and current setting should be retained and if necessary enhanced.

### **URBAN FORM**

The urban form of our historic and traditional neighborhoods is a critical component in the sustainable development of the city. The combination of a tighter urban grain (buildings and streets), complex hierarchy of the street and access patterns, concentration and proximity of residential and commercial buildings to each other and to the central core of the city (reduced energy and cost in travel), access to public transit and a choice of options for walking and cycling, mature tree cover and landscaping, combine to create an attractive, mature and durable form and character, encompassing most of the pre-requisites for a sustainable form of development. The care taken with their layout, design and construction, coupled with the seasoned maturity of these neighborhoods, should help to ensure they continue as the most livable of city locations.

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## **Street Pattern and Settlement Pattern**

**S.1 Maintain and design to compliment the current and historic street pattern and settlement pattern. These elements include:**

- Streets, lanes, alleys, squares
- Sidewalks, footpaths, trails
- Lot density, arrangement, size & configuration
- Access points to streets, alleys, trails and open space

**S.2 Create or enhance access points wherever possible.**

## **Building Orientation, Situation and Proximity**

**Understand and plan to maximize energy efficiency in building orientation, situation & proximity in maintenance, repairs, alterations and additions, and in the siting and design of a new building. In the context of local topography consider the following:**

- Solar & wind exposure
- Rain and frost exposure
- Seasonal variations and extremes
- Prevailing solar and wind exposure

### **Landscape, Ground Cover and Trees**

#### **S.3 Retain mature landscape, including ground cover planting and trees. Consider the following:**

- Aspect and shelter
- Proximity to the structure
- Seasonal variations in both weather and micro-climate
- Plan maintenance and new planting with an understanding of their seasonal role and performance in providing shelter, shade and solar access, as well as decorative impact

#### **S.4 Design new landscaping to manage, conserve and reuse water, and to recharge ground water.**

##### **Consider the following:**

- Grading and landscaping to collect water, and disperse the flow
- Collection of rainfall for irrigation use, using bio-swales, rain gardens, water barrels, etc.
- Selecting new native planting with a view to water conservation and reduced irrigation requirements
- Minimizing impermeable hard surfaces

### **Site Planning**

#### **S.5 Minimize site work that would adversely affect mature trees or disrupt mature layout and planting, on this or adjacent sites.**

- Retain historic or early site features and accessory structures.
- Maintain shading and shelter of the building and parking areas.
- Plan improvements to enhance shade and/or shelter where appropriate to climate control.

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## TRADITIONAL BUILDING FORM & CONSTRUCTION

Knowledge and appreciation of the characteristics and performance of original building materials, details and craftsmanship in building maintenance, repairs and alterations will simultaneously achieve preservation, conservation and sustainability objectives. Older buildings, designed and constructed with integral advantages in passive internal climate control, have distinct characteristics which are inherently sustainable. Understanding these characteristics and dynamics makes sound scientific sense and is a pre-requisite of maximizing energy conservation and efficiency.

A further point on historic character is that original and early materials have a patina of age and maturity which does not compromise their integrity or performance. It adds immensely to the historic character of an older building and neighborhood. It is a characteristic defining time, history and maturity that should be retained.

## **Historic and Traditional Materials**

**S.6 Retain historic and traditional materials for their durability, low maintenance requirements and character-defining properties.**

**S.7 Plan for a periodic maintenance review and attend to potential issues, including the following:**

- Identify and resolve any causes or issues of potential water damage.
- Caulk or fill any open joints and cracks.
- Repaint or repair woodwork rather than replace it.
- Repoint masonry with a compatible mortar to maintain the integrity of the component or the facade.

**S.8 Ensure any external materials are allowed to breathe.**

- Avoid sealing in moisture by over-cladding with new materials
- Do not paint masonry and avoid sealants in most circumstances
- Consider paint removal from masonry if it can be achieved with the necessary care to avoid damaging the masonry.

**S.9 Do not restore sound materials for restoration's sake, and repair or replace only where necessary.**

- Mature historic materials do not need to look new.
- Most masonry cleaning is unnecessary, and if unskilled, can permanently damage the material.

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## Windows and Doors

Understand the sustainable and energy efficiency advantages of older windows. They are inherently maintainable and repairable, while their capacity to outlast replacement windows and doors is matched by their capability to outperform them in energy terms. With minimal maintenance, restoration or repair they can last as long as the building itself.

Inexpensive weatherization, such as caulking and weatherstripping, coupled with an interior or exterior storm window or door, will ensure that they outperform replacements in energy and acoustic efficiency. Furthermore, they will not need to be replaced again when they fail, in total or in part. Where they no longer open as they were designed to do, they can be readily repaired at minimal cost to restore their role in providing natural ventilation and internal climate control.

### MAINTAIN

#### **S.10 Maintain and retain the materials, craftsmanship, glass and hardware of original or early windows.**

- Consider the orientation of windows and doors in relation to wind, shade or solar gain.
- South and west facades are the most exposed to solar ultra-violet light and prevailing winds and rain
- Replace cracked or loose putty/glazing compound, and repaint before moisture gradually damages the framework.
- Retain and maintain opening windows and their hardware.

## REPAIR

### **S.11 Repair to restore the integrity of an original or early window frame.**

- Retain as much of the original frame as possible, since this is likely to be very durable material.
- Only replace materials or parts which are beyond repair, reducing associated cost at the same time.
- Repair where required to ensure they can help with internal climate control and provide natural ventilation.

## UPGRADE

### **S.12 Retain and upgrade the energy and acoustic performance of an early or original window using a related series of measures.**

- Weatherstrip to reduce air infiltration and eliminate drafts around the framework.
- Caulk also around the sub-frame jambs and trim to eliminate drafts.
- Consider the addition of storm windows or doors on the interior or exterior to enhance thermal and also acoustic performance.
- Consider the use of a solar film applied to window glass or storm window glass
- Where original glass is missing, consider low-e replacement glass, which can usually be achieved without a notable change in tint, color or reflection.

### **S.13 Avoid using sealed double-paned replacement glass in an original window frame.**

- The original frame and hardware will usually be unable to carry in excess of double the weight of the original glass, consequently damaging the framework.
- A sealed double-pane glass unit has a life limited to the integrity of the seal, and will 'fog' with condensation when this fails.
- Consider using an external or internal storm window, since this will match or exceed the energy and acoustic performance of a replacement, and has no prelimited life span.

### **S.14 Consider the internal shade and insulation advantages of curtains, blinds and shutters.**

- Prioritize importance in relation to the most exposed faces of the building.

## **Elements of Shading - Porches, Stoops, Eaves, Window Reveals, Window and Door Canopies**

### **S.15 Retain shade elements, or repair or reinstate where appropriate.**

- Retain the original materials, craftsmanship and details.
- Review and consider their reinstatement where previously lost, prioritizing to address the facades with the greatest exposure.
- Consider the addition of external canopies to enhance window shading.

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## ENERGY CONSERVATION

Most historic buildings have distinct energy efficient characteristics. Evaluate priorities for energy upgrades with these advantages informing the program of work. Similarly, work with the historic and architectural character of the building, site and setting when arriving at decisions on investing in renewable forms of energy generation.

### INSULATE

#### **S.16 Install or upgrade insulation.**

- The attic, basement and crawl space are the priorities to reduce loss of heat.

#### **S.17 Original or early windows & doors should be retained, maintained, and where necessary repaired.**

- Weatherstrip and insulate, using storm windows/doors, solar film, curtains and blinds.

#### **S.18 With mature landscaping, retain and maintain trees, shrubs, ground cover and enhance where appropriate.**

- In paved areas maximize natural ground cover to absorb and retain water for subsequent use, and to avoid excess run off.

#### **S.19 Plan new landscaping to enhance mutually beneficial solar relationship, provide shelter from wind exposure, and capitalize on rainwater, snow management, and water reuse.**

## ENERGY GENERATION - RENEWABLE SOURCES

Similarly, work with the historic and architectural character of the building, site and setting when arriving at decisions on investing in renewable forms of energy generation.

**S.20 Avoid adverse impact on the historic character of the building, site or setting while choosing a site.**

**S.21 Consider the use of solar thermal panels.**

**S.22 Consider options and configurations of geothermal heat source in relation to ground conditions and site constraints.**

**S.23 Consider wind (and water) turbines, which increasingly are small enough to be both versatile and unobtrusive.**

**S.24 Consider the use of solar photovoltaic panelling.**

- These are now available as panels of differing sizes, solar laminates and shingles, and are adaptable to a variety of circumstances.
- With a roof mounted location choose a situation which will maximise energy generation without adverse visual impact upon architectural character.
- Consider solar panel location on accessory buildings or in free standing arrays where they would adversely affect the character of the building.
- Avoid a situation which would prompt the removal of mature tree cover or vegetation, with their environmental advantages.
- Consider the impact of reflection upon neighboring buildings and streets.
- Consider options and configurations of a geothermal heat source in relation to ground conditions and site constraints.

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## NEW CONSTRUCTION

Existing residential neighborhoods and buildings in the city have distinct advantages in the forms of sustainable development they provide. Site planning and building design for new construction can learn much from these traditions and patterns of development. More recent research and practice in assembling a more thorough and integrated approach to sustainable development can build on these.

Salt Lake City also has a strong tradition of apartment living. Apartment buildings from the later 19th and earlier 20th centuries provide some of the most characteristic and impressive historic architecture in the city.

Today, they provide a type of housing that immediately achieves a sustainable urban density. Plan form, structure, materials, balconies and operable windows are inherently sustainable characteristics of these buildings. Many of these advantages should inform what we build today, if we are to continue this tradition in the interests of the economically and environmentally sustainable development of the city.

These design guidelines advise on a number of matters which should help to enhance an integrated consideration of best sustainable development practice in a historic setting.

### **SETTLEMENT PATTERN AND SITUATION**

#### **S.25 Reuse the existing building, or parts of it wherever possible.**

- Retain & repurpose the original building and/or materials.
- Recycle materials, deconstructing the original as necessary.

#### **S.26 Plan for regional and local climate and associated weather patterns, to moderate and capitalize upon these characteristics.**

- Identify prevailing wind and solar impact, and design to maximize advantages, yet minimize extreme exposure.
- Orient and design to maximize shelter, shade, seasonal solar gain and sheltered external space (both common and private).

#### **S.27 Plan for easy access to public transit, walking and cycling.**

- Retain or create rear alley, lane or secondary street space, both public and private.
- Plan for direct access to streets and trails.
- Retain or create rear and side access points.

#### **S.28 Plan and design for a variety of private and common/public spaces**

- Provide versatile and flexible arrangements for both shade and solar access.

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## **SITE PLANNING**

**S.29 Retain and reuse historic or original site features and materials.**

**S.30 Deconstruct and repurpose these wherever possible, if they cant be retained and reused.**

**S.31 Work closely with the existing topography, maximising landscaped open space across the site.**

## **SITE LAYOUT AND ACCESS**

**S.32 Design primarily for pedestrian and bicycle use and access.**

- Minimize hard impervious paving.
- Maximize landscaping and permeable paving.

**S.33 Minimize vehicular hard paved drive area and parking surface.**

- Grade for sheet flow and dispersal of water to adjacent landscaped spaces.
- Place parking underground and minimize open parking areas.
- Use water-permeable paving.

**S.34 Plan for a variety of public and private spaces which are landscaped, shaded and sheltered, and common gardening space where possible.**

**S.35 Plan and landscape for water retention, management and conservation on site.**

- Consider all surfaces across the site, including those of the building/s.

**S.36 Design and configure surface parking for shade and renewable energy generation. Where surface parking is unavoidable:**

- Design any surface parking as a shaded landscaped amenity for the residents and immediate context.
- Design solar arrays to provide shade for exposed surface parking bays.

### LANDSCAPE AND PLANTING

**S.37 Retain mature landscape and trees, and configure building siting, layout, design and grading accordingly.**

**S.38 Plant new street trees in the public right of way where these are missing.**

**S.39 Plant new trees across the site.**

- Choose species and situate to maximise seasonal shade in hot weather and solar gain in cold weather.

**S.40 Maximize landscaped areas while minimizing utility areas.**

- Consider the roof areas of the building as part of the site landscaping and water management strategy.
- Design landscaping and planting with a view to tempering excess heat or cold.
- Design and choose plant varieties to allow for solar gain and ventilation.
- Design building footprint and landscaping to manage water in dispersed areas across the site, including swales and rain gardens.
- Choose indigenous plant species to maximize water conservation, and consider aspect and climatic extremes.

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**S.41 Plan for communal/shared garden space/s.**

## **LIGHTING**

**S.42 Minimize the need for external artificial lighting, while accounting for safety and a sense of security.**

- Avoid sources of light pollution.
- Design and site external lighting to avoid light spill and glare.
- Consider the use of solar powered lighting wherever possible.
- Use low energy light sources where possible.

## **BUILDING DESIGN**

**S.43 Design the building to maximize passive energy management. Consider the following:**

- Design the fenestration to take advantage of the building's aspect.
- Design plan form and solid to void ratio to maximize natural lighting, reducing dependence on artificial lighting.
- Design to take advantage of the shading provided by aspect, window reveals, recessed entrances, canopies and awnings.

**S.44 Design windows to open for natural ventilation, interior atmosphere and a healthy living and working environment.**

- Avoid window construction with a high inherent obsolescence record in the extremes of the Utah climate.

**S.45 Design to provide the shade afforded by the articulation of building facades and the depth of the eaves.**

**S.46 Design for variable massing to create upper terrace spaces, and landscaped areas.**

**S.47 Provide porch and stoop semi-public/private shaded spaces for their climatic moderating advantages.**

**S.48 Plan for external balcony space for each unit.**

**S.49 Wherever feasible provide green roof cover to enhance temperature and water management, and ecological diversity.**

- Investigate roof type and potential maximum loadings to check suitability.
- Design as part of a landscaped roofscape amenity.

**S.50 Design for adaptability and flexibility in future layout and use.**

- Learn from the adaptability of older buildings.
- Anticipate the future reuse of the building in the form and construction of the interior.

**S.51 Design to reduce indoor water use.**

- Make use of captured outdoor water where practicable.

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**S.52 Consider color schemes with solar reflectivity as well as urban setting in mind.**

**S.53 Design with sustainable and durable materials.**

- Evaluate the thermal mass insulation and management advantages of denser more durable materials.
- Choose materials for their stability and low emissivity characteristics.
- Avoid experimental or synthetic materials which have no track record of durability.
- Avoid experimental or synthetic materials which produce pollution or toxic waste in their manufacture or disposal, or create environmental damage or disfiguration in their extraction.

**S.54 Plan and design for renewable energy generation, including solar, geothermal, wind/water as appropriate for the building, the site and its setting.**

- Consider what options will best suit building and situation.
- Minimize visual impact from the street & from adjacent buildings.
- Consider siting on and off the building.
- Design as part of the roof layout and landscaping.
- Consider the use of solar shingles and solar laminates, as well as panels for different roof configurations.