BUILDING RENDERING
WITH SYNAGOGUE



BUILDING RENDERING
WITHOUT SYNAGOGUE



BUILDING RENDERING
VIEW DOWN ALLEY

dwell design studio



BUILDING RENDERING
FRONT ELEVATION WITHIN CONTEXT



BUILDING RENDERING
SOUTHWEST VIEW



BUILDING RENDERING
BUILDING ENTRY SHOWING VISUAL AND ARCHITECTURAL CONNECTION WITH CONTEXT

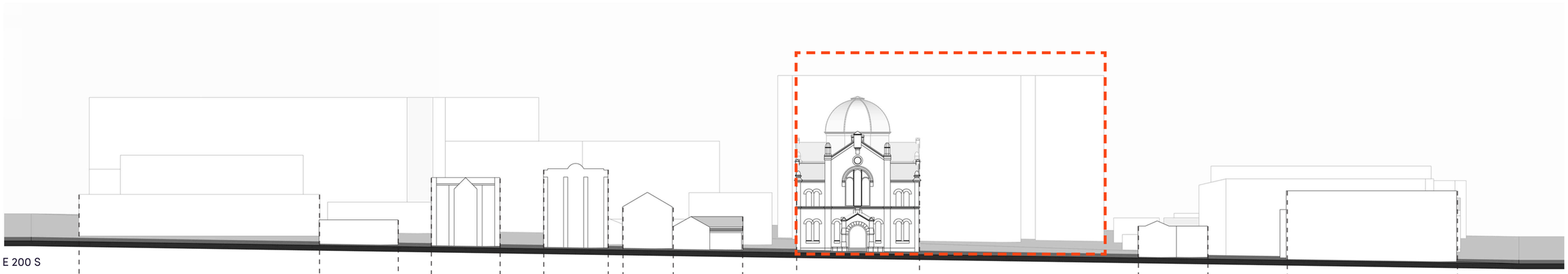


BUILDING RENDERING
SOUTHEAST VIEW

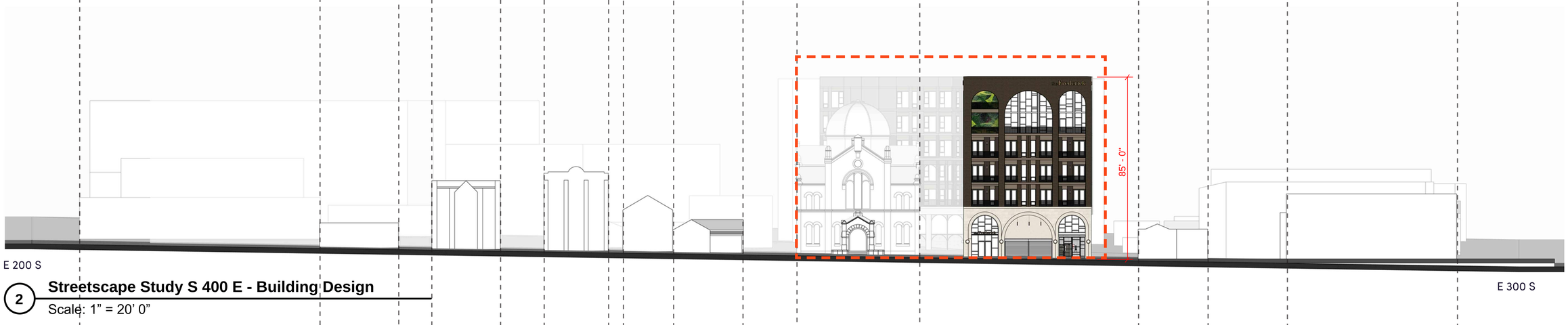


BUILDING RENDERING
FRONT ELEVATION WITHIN CONTEXT

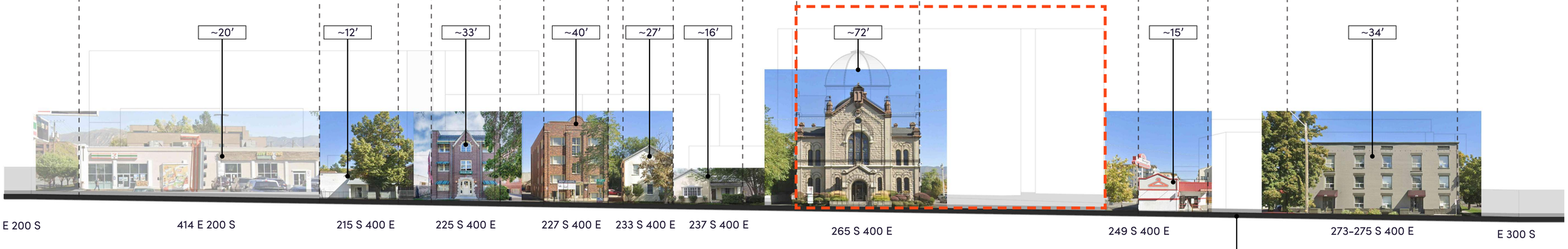




1 **Streetscape Study S 400 E - Existing Conditions**
Scale: 1” = 20’ 0”

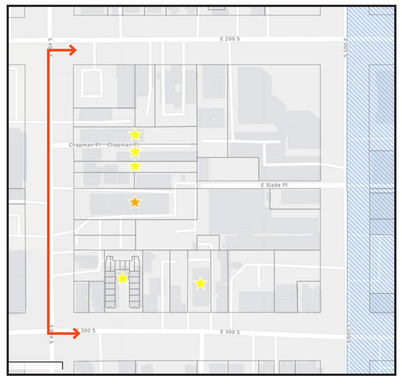


2 **Streetscape Study S 400 E - Building Design**
Scale: 1” = 20’ 0”



3 **Streetscape Study S 400 E - Existing Facades**
Scale: 1” = 20’ 0”

4 **Vicninity Map/Legend**





1 **Building Elevation - South**

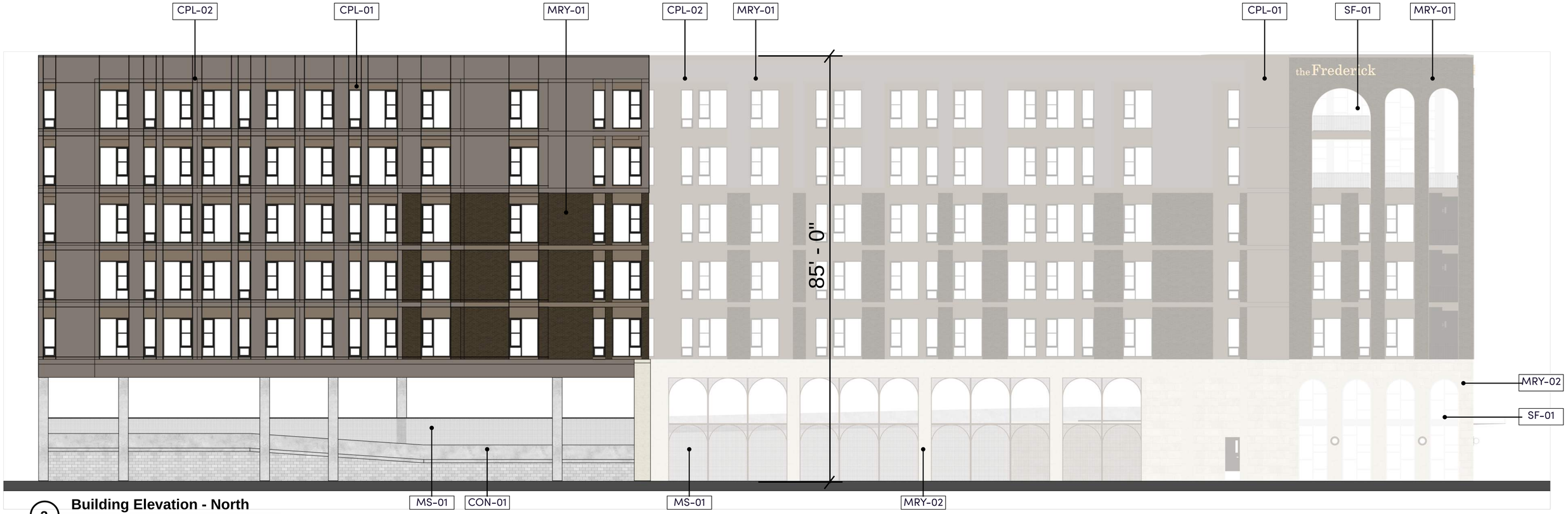
Scale: 1/8” = 1’ 0”



2 **Building Elevation - East**

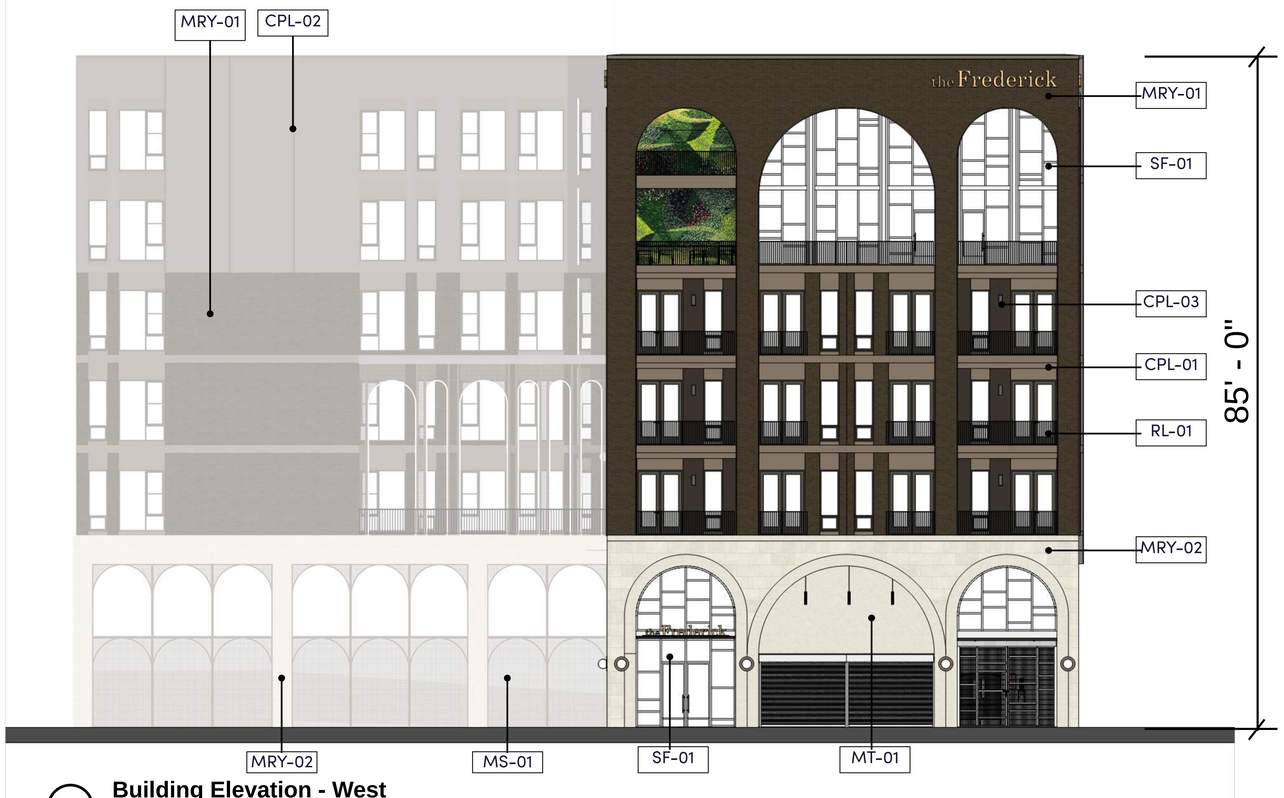
Scale: 1/8” = 1’ 0”

TAG NO.	MATERIAL INFORMATION
CPL-01	CEMENTITIOUS PANEL - MEDIUM WARM-GRAY
CPL-02	CEMENTITIOUS PANEL - DARK WARM-GRAY
CPL-03	CEMENTITIOUS PANEL - DARK GRAY
MRY-01	MASONRY BRICK - DARK WARM-GRAY
MRY-02	MASTONRY STONE VENEER - LIGHT TAN/OFF-WHITE
VNL-01	VINYL WINDOWS - DARK BRONZE
RL-01	ALUMINUM PICKET RAILINGS - DARK BRONZE
SF-01	ALUMINUM STOREFRONT - GRAY
CON-01	CONCRETE
MS-01	PERFORATED METAL/MESH PARKING SCREENING



3 **Building Elevation - North**

Scale: 1/8” = 1’ 0”



4 **Building Elevation - West**

Scale: 1/8” = 1’ 0”

TAG NO.	MATERIAL INFORMATION
CPL-01	CEMENTITIOUS PANEL - MEDIUM WARM-GRAY
CPL-02	CEMENTITIOUS PANEL - DARK WARM-GRAY
CPL-03	CEMENTITIOUS PANEL - DARK GRAY
MRY-01	MASONRY BRICK - DARK WARM-GRAY
MRY-02	MASTONRY STONE VENEER - LIGHT TAN/OFF-WHITE
VNL-01	VINYL WINDOWS - DARK BRONZE
RL-01	ALUMINUM PICKET RAILINGS - DARK BRONZE
SF-01	ALUMINUM STOREFRONT - GRAY
CON-01	CONCRETE
MS-01	PERFORATED METAL/MESH PARKING SCREENING
MT-01	MOSAIC/GEOMETRIC TILE - TBD

PRECEDENTS WITHIN DISTRICT: R-MU

6-7 STORIES

260 500 E, Salt Lake City, UT 84102
Year Built: 2015

343 S 400 E, Salt Lake City, UT 84111
Year Built: 2022

350 S 600 E, Salt Lake City, UT 84102
Year Built: 2013

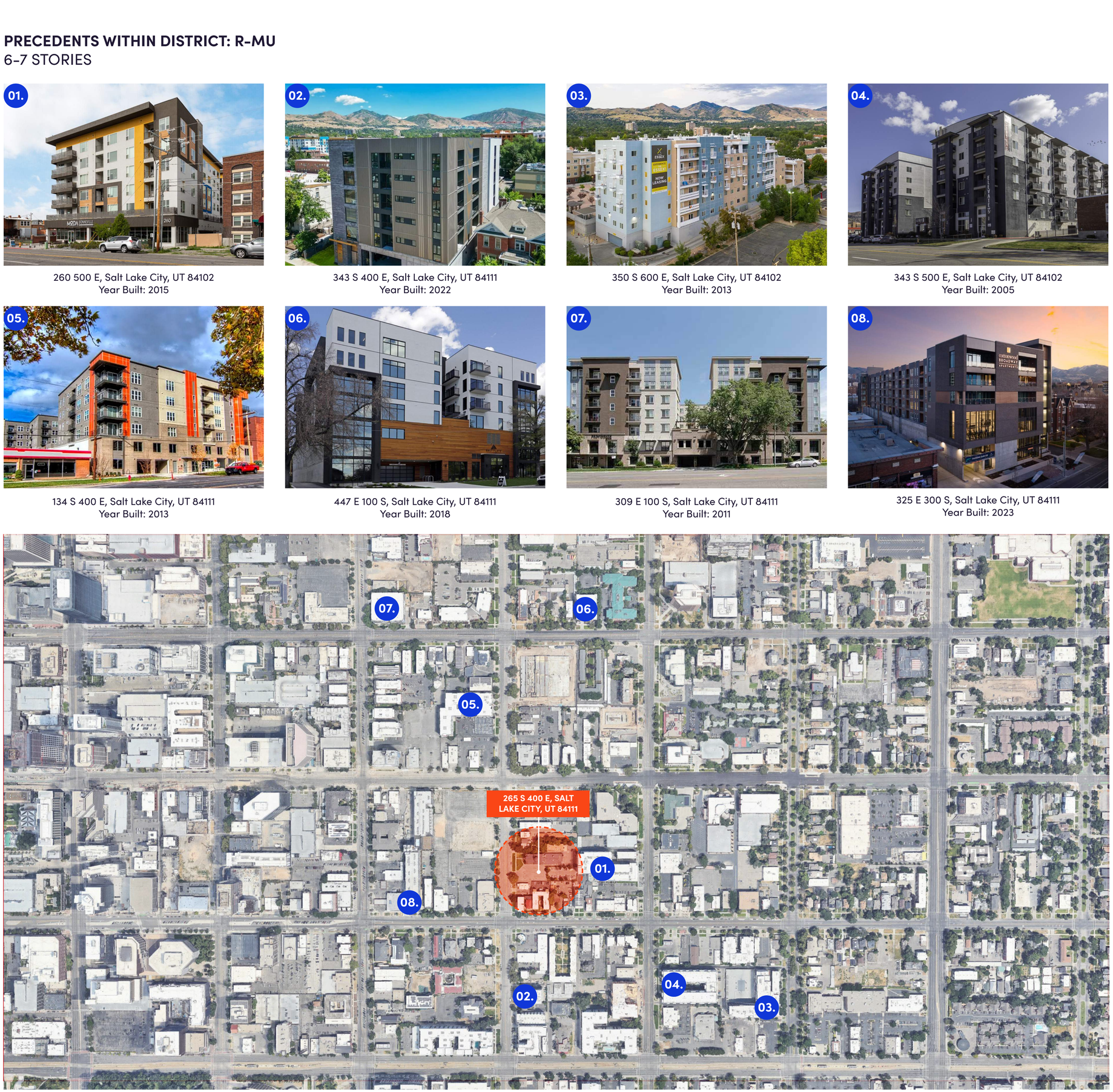
343 S 500 E, Salt Lake City, UT 84102
Year Built: 2005

134 S 400 E, Salt Lake City, UT 84111
Year Built: 2013

447 E 100 S, Salt Lake City, UT 84111
Year Built: 2018

309 E 100 S, Salt Lake City, UT 84111
Year Built: 2011

325 E 300 S, Salt Lake City, UT 84111
Year Built: 2023



Neighborhood Pictures (within or adjavent to block with proposed project)

01.



02.



03.



04.



05.



06.



07.



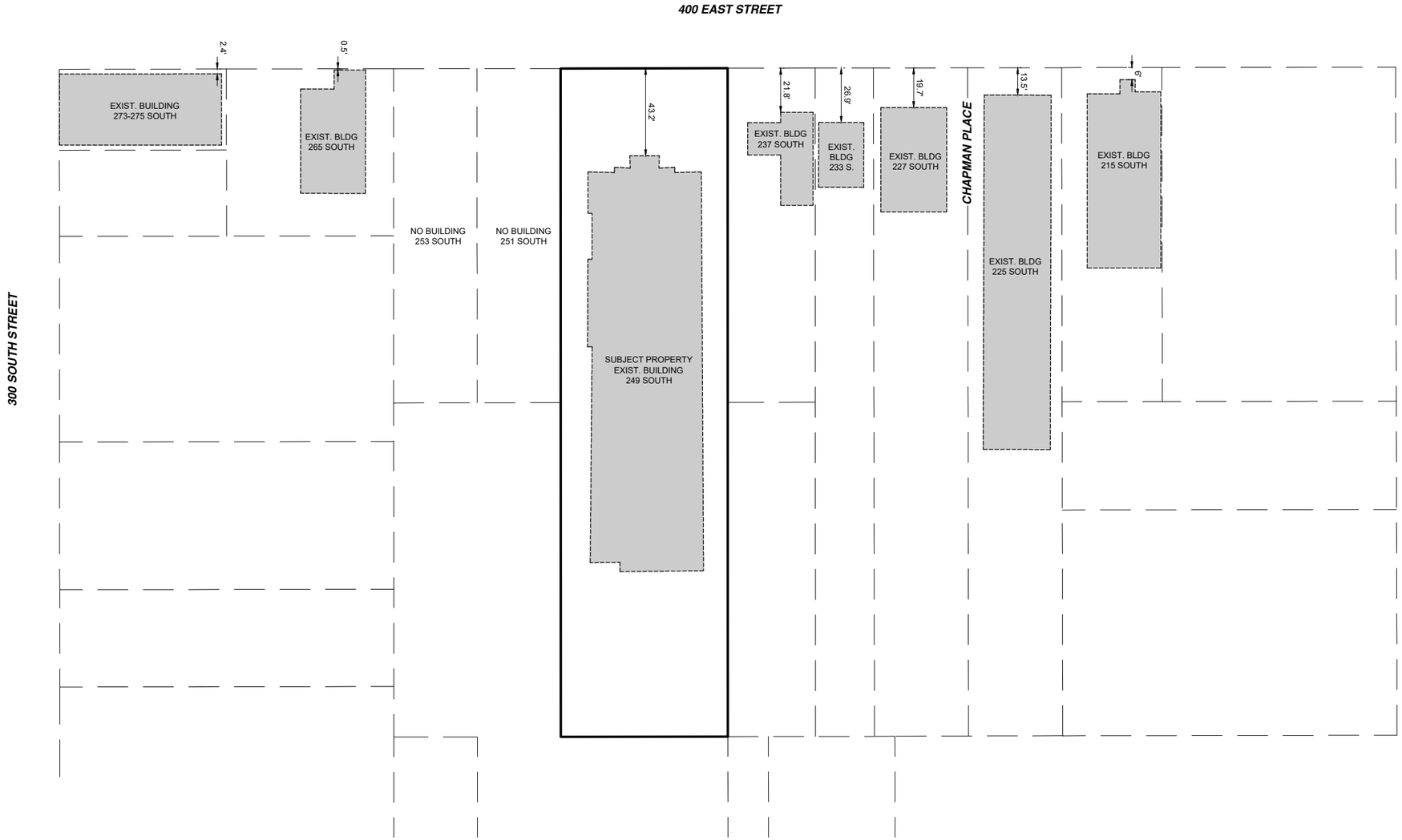
08.



09.







30 0 30 60

SCALE IN FEET

LEGEND

SUBJECT PROPERTY

ADJOINING PARCELS

EXISTING BUILDINGS

NO.	DESCRIPTION	DATE	APP'D

ORIG. DATE: 06/2024
SURVEY BY: CMT CREW
DRAWN BY : BCB
DESIGNED BY : N/A
CHECKED BY : MSW
SCALE : 1"=30'

CMT TECHNICAL SERVICES
9270 SOUTH 300 WEST • SANDY, UT 84070
PHONE: (801) 562-2521 • FAX: (801) 562-2551
MATERIALS TESTING • INSPECTION SERVICES • LAB TESTING • GEOTECHNICAL
ENVIRONMENTAL • CIVIL ENGINEERING • TRANSPORTATION ENGINEERING
SURVEYING • CONSTRUCTION MANAGEMENT • SPECIALTY LAB

HB APARTMENTS

CONTEXT SURVEY PLAN

PARCEL: 16-06-253-017
249 SOUTH 400 EAST

JUNE 24, 2024 — LAST REVISED
1332.2312 — PROJECT NUMBER
DWG\CONTEXT_SURVEY — DRAWING FILE

SALT LAKE CITY

SHEET NO. 1



VICINITY MAP
N.T.S

LEGAL DESCRIPTIONS (PER TITLE REPORT)

PARCEL 1:

Commencing at the Northwest corner of Lot 3, Block 48, Plat "B", Salt Lake City Survey, and running thence East 20 rods; thence South 5 rods; thence West 20 rods; thence North 5 rods to the point of beginning.

PARCEL 2:

Commencing 5 rods South of the Northwest corner of Lot 3, Block 48, Plat "B", Salt Lake City Survey, and running thence South 2.5 rods; thence East 10 rods; thence North 2.5 rods; thence West 10 rods to the place of beginning.

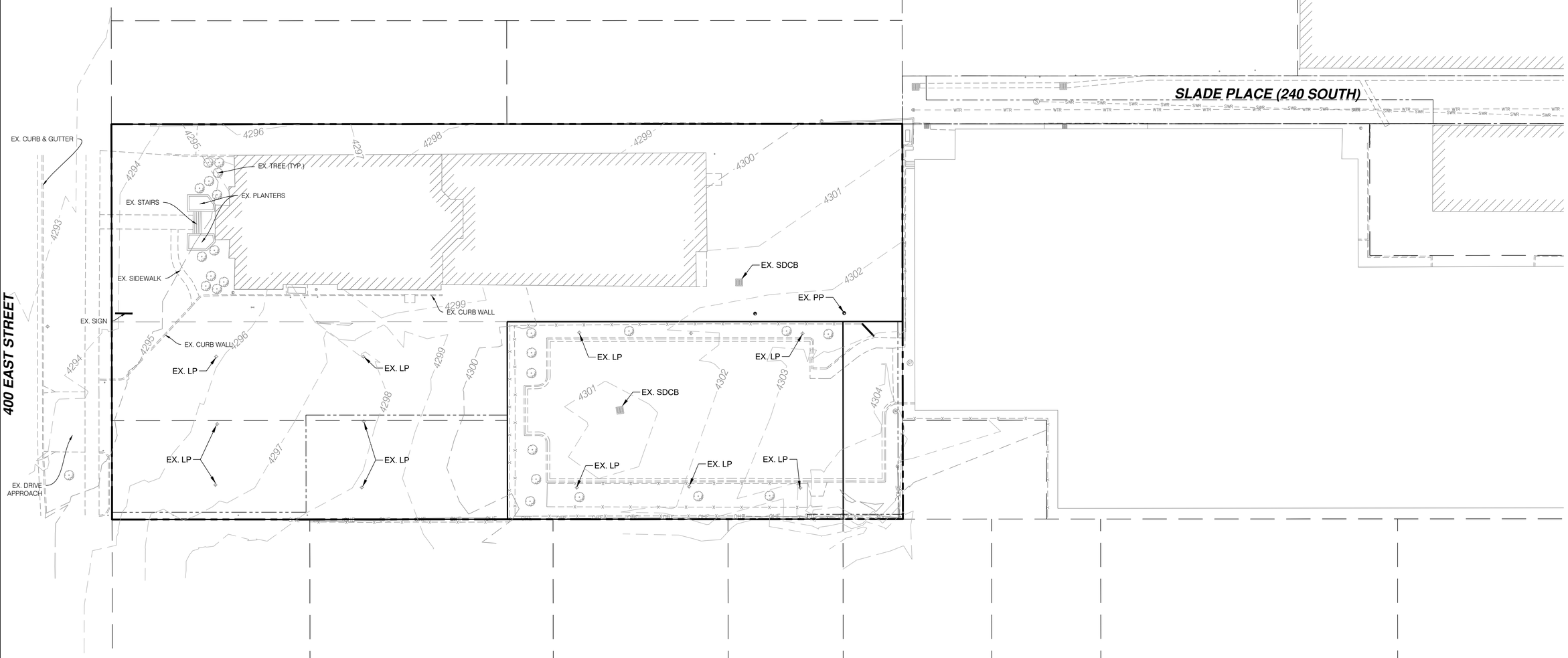
PARCEL 3:

Commencing at the Southwest corner of Lot 3, Block 48, Plat "B", Salt Lake City Survey, and running thence North 2.5 rods; thence East 10 rods; thence South 2.5 rods; thence West 10 rods to the place of beginning.

NORTH

GRAPHIC SCALE
20 0 10 20 40
(IN FEET)
1 inch = 20ft.

OWNER: J FISHER COMPANIES
DEVELOPER: MITCH VANCE
801-636-2544
mvance@jfisherco.com



DESCRIPTION | No. | DATE
SCALE MEASURES 1-INCH ON FULL SIZE SHEETS
ADJUST ACCORDINGLY FOR REDUCED SIZE SHEETS

DRAWN BY: DZB
CHECKED BY: AGA
FIELD CREW: CMT
DATE: 08/15/2024
DWG. FILE: 2312221_SITE

PRELIMINARY
PLAN
NOT FOR
CONSTRUCTION

BENCHMARK
ENGINEERING &
LAND SURVEYING
9138 SOUTH STATE STREET SUITE #100
SANDY, UTAH 84070 (801) 542-7192
www.benchmarkcivil.com
BENCHMARK CIVIL

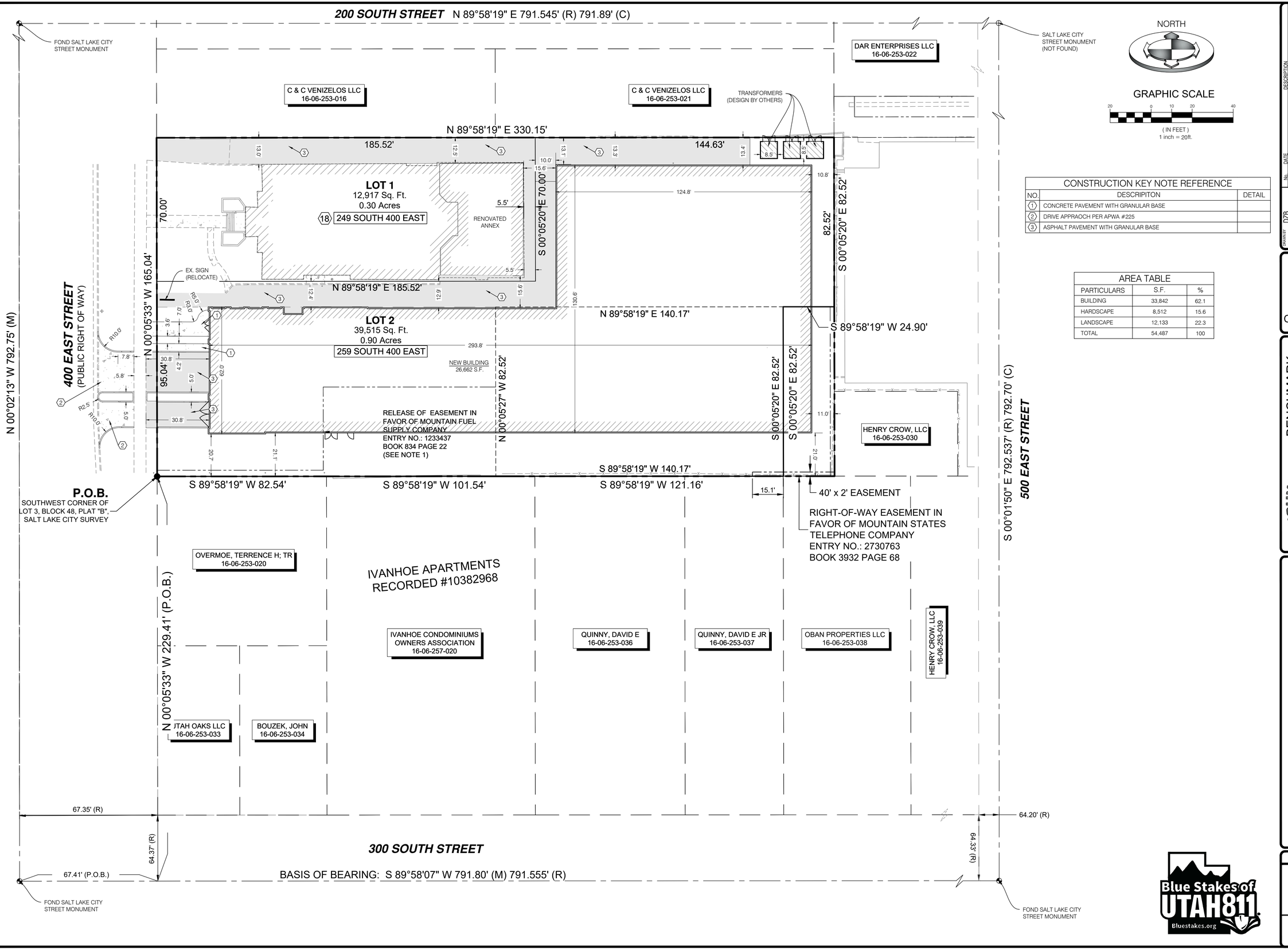
THE FREDERICK
251 SOUTH 400 EAST
SALT LAKE CITY, UTAH

Blue Stakes of UTAH811
Bluestakes.org

PROJECT NO. 2312221

EXISTING
CONDITIONS

CDP.01
1 OF 2



NORTH

GRAPHIC SCALE

20 0 10 20 40

(IN FEET)
1 inch = 20ft.

CONSTRUCTION KEY NOTE REFERENCE		
NO.	DESCRIPITON	DETAIL
1	CONCRETE PAVEMENT WITH GRANULAR BASE	
2	DRIVE APPRAOCH PER APWA #225	
3	ASPHALT PAVEMENT WITH GRANULAR BASE	

AREA TABLE		
PARTICULARS	S.F.	%
BUILDING	33,842	62.1
HARDSCAPE	8,512	15.6
LANDSCAPE	12,133	22.3
TOTAL	54,487	100

No.	DATE	DESCRIPTION

SCALE MEASURES 1-INCH ON FULL SIZE SHEETS
ADJUST ACCORDINGLY FOR REDUCED SIZE SHEETS

DRAWN BY: DZB
CHECKED BY: AGA
FIELD CREW: CMT
DATE: 08/15/2024
DWG. FILE: 2312221_SITE

PRELIMINARY PLAN NOT FOR CONSTRUCTION

BENCHMARK ENGINEERING & LAND SURVEYING
9138 SOUTH STATE STREET SUITE #100
SANDY, UTAH 84070 (801) 542-7192
www.benchmarkcivil.com

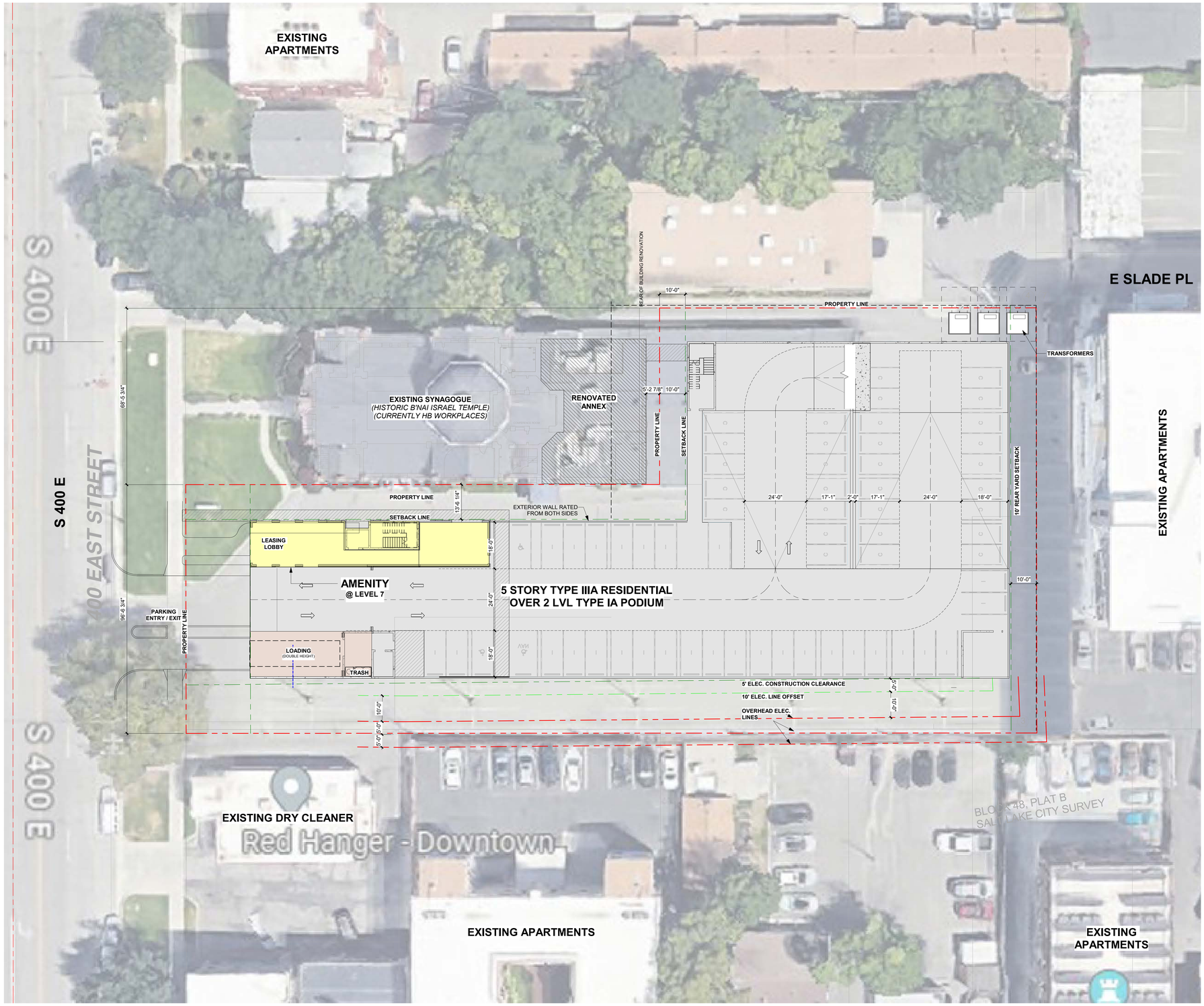
THE FREDERICK
251 SOUTH 400 EAST
SALT LAKE CITY, UTAH

PROJECT NO. 2312221

SITE PLAN

CSP.01
2 OF 2

Blue Stakes of UTAH 811 Bluestakes.org

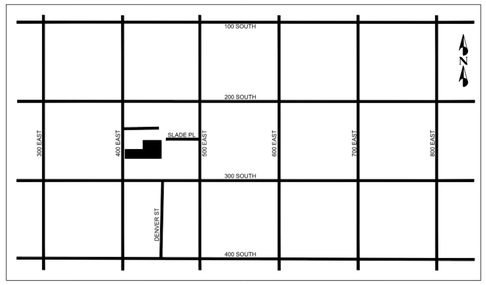


0' 10' 20' 40'

1 ARCHITECTURAL SITE PLAN
1/16" = 1'-0"

N W E S

VICINITY MAP



SITE & BUILDING DATA

249 S. 400 E. - SALT LAKE CITY, UT	11/25/2024	CONCEP
PROJECT LOCATION	**LOT AREA**	
249 S. 400 E.	0.96 AC	
SALT LAKE CITY, UT	41,892 SF	
BASE ZONING		
R-MU (Residential/Mixed Use District)		
OVERLAY		
NONE		
GROSS SQUARE FEET	**TOTAL**	
LEVEL 7	22,791 SF	
LEVEL 6	22,775 SF	
LEVEL 5	24,300 SF	
LEVEL 4	23,274 SF	
LEVEL 3 (PODIUM)	23,354 SF	
TOTAL RESIDENTIAL SF	**116,494 SF**	
LEVEL 7: MEDITATION EXT. PATIO	289 SF	
LEVEL 7: MEDITATION AMENITY	475 SF	
LEVEL 6: EXTERIOR AMENITY DECK	780 SF	
LEVEL 6: INTERIOR AMENITY	814 SF	
LEVEL 3 (PODIUM): AMENITY	5,250 SF	
LEVEL 2: LOBBY/LEASING	946 SF	
LEVEL 1: TRASH / LOADING / B.O.H.	827 SF	
LEVEL 1: LOBBY/LEASING	1,648 SF	
TOTAL COMMON USE / AMENITY SF	**11,029 SF**	
TOTAL GROSS FLOOR AREA (GFA)	**127,523 SF**	

DWELLING UNITS & EFFICIENCY	TOTAL
HEATED UNIT AREA TOTALS	
TOTAL UNIT AREA (HEATED)*	**96,302 SF**
TOTAL UNIT COUNT	**119 DU**
AVERAGE UNIT AREA	***809 SF***
TOTAL BED COUNT	***159 BEDS***
RESIDENTIAL EFFICIENCY (1)	***82.7%***

* HEATED UNIT AREA IS CALCULATED FROM EXTERIOR FACE OF STUD
(1) TOTAL UNIT AREA / TOTAL RESIDENTIAL SF

REQUIRED OPEN SPACE (PER ZONING)			
LOT AREA	41,892 SF		
MIN OPEN SPACE (20% OF LOT AREA)	8,378 SF	20%	
BUILDING FOOTPRINT	26,500 SF		
LEFTOVER	*15,392 SF*		
COURTYARD	*2,046 SF*		
TOTAL AVAILABLE OPEN SPACE	17,438 SF	42%	

OPEN SPACE AREA: Any area of a lot which is completely free and unobstructed from any structure or parking areas. Landscaping, walkways, uncovered patio areas, light poles and other ornamental features shall not be considered as obstructions for purposes of this definition. Driveways that provide access to parking lots shall not be considered as an obstruction subject to the driveways not exceeding twenty percent (20%) of any required yard area that they provide access through.

UNIT SCHEDULE

TOTAL UNITS OVERALL — 11/25/2024

UNIT NAME	DESCRIPTION	AREA HEATED*	TOTAL UNITS	TOTAL BEDS	TOTAL AREA HEATED*	% UNITS
STUDIO UNITS						
S1	STUDIO	540 SF	10	10	5,395 SF	8.4%
S2	STUDIO	631 SF	5	5	3,155 SF	4.2%
S3	STUDIO	580 SF	10	10	5,798 SF	8.4%
	TOTALS	*574 SF AVG.*	**25**	**25**	**14,348 SF**	**21.0%**
1 BEDROOM UNITS						
A0	1 BEDROOM / 1 BATH	610 SF	5	5	3,050 SF	4.2%
A1	1 BEDROOM / 1 BATH	681 SF	15	15	10,211 SF	12.6%
A2	1 BEDROOM / 1 BATH	739 SF	4	4	2,956 SF	3.4%
A3	1 BEDROOM / 1 BATH	761 SF	30	30	22,815 SF	25.2%
A4	2 BED / 2 BATH / LOFT	1,040 SF	1	2	1,040 SF	0.8%
	TOTALS	*729 SF AVG.*	**55**	**56**	**40,072 SF**	**46.2%**
2 BEDROOM UNITS						
B1	2 BEDROOM / 2 BATH	1,049 SF	8	16	8,394 SF	6.7%
B3	2 BEDROOM / 2 BATH	1,030 SF	5	10	5,150 SF	4.2%
B4	2 BEDROOM / 2 BATH	1,044 SF	5	10	5,219 SF	4.2%
B5	2 BEDROOM / 2 BATH	1,094 SF	10	20	10,938 SF	8.4%
B6	2 BEDROOM / 2 BATH	1,143 SF	6	12	6,858 SF	5.0%
B6	2 BEDROOM / 2 BATH	1,065 SF	5	10	5,324 SF	4.2%
	TOTALS	*1,074 SF AVG.*	**39**	**78**	**41,882 SF**	**32.8%**
OVERALL TOTALS		***809 SF AVG.****	**119**	**159**	**96,302 SF**	**100%**

PARKING PROVIDED

PARKING DATA	STRUCTURED PARKING AREA	PARKING SPACES PROVIDED
LEVEL 2	19,668 SF	56 SP
LEVEL 1	24,025 SF	62 SP
TOTAL PARKING DECK SPACES PROVIDED	**43,693 SF**	**118 SP**
PARKING PROVIDED FOR OFFICE / GUEST		*9 SP*
PARKING PROVIDED FOR RESIDENTIAL		***109 SP***
PARKING SPACES PER DWELLING UNIT		*0.92 SP*
PARKING SPACES PER BED COUNT		*0.74*
OFFICE SHARED PARKING		**30 SP**

PARKING SPACE TYPE - LEVEL BREAKDOWN

PARKING SPACE TYPE	WIDTH	LENGTH	QUANTITY
ACCESSIBLE	8' - 6"	18' - 0"	3
COMPACT	8' - 0"	16' - 0"	14
STANDARD	8' - 6"	18' - 0"	39
LEVEL 2			**56**
ACCESSIBLE	8' - 6"	18' - 0"	2
ACCESSIBLE (VAN)	11' - 0"	18' - 0"	1
COMPACT	8' - 0"	16' - 0"	30
STANDARD	8' - 6"	18' - 0"	29
LEVEL 1			**62**
TOTAL AT PARKING DECK:			**118**

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1280 HIGHTOWER TRAIL
ATLANTA, GA 30350
PHONE: 770.864.1035
dwelldesignstudio.com

249 SOUTH 400
SALT LAKE CITY, UT

A DEVELOPMENT FOR:
J·FISHER COMPANIES

ISSUE

DATE	DESCRIPTION	INITIALS
DD/MM/YYYY	SCHEMATIC DESIGN	
DD/MM/YYYY	DESIGN DEVELOPMENT	
DD/MM/YYYY	50% PROGRESS CD SET	
DD/MM/YYYY	ISSUE FOR PERMIT	

REVISION

DATE	DESCRIPTION	REV

SEAL:

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ARCHITECTURAL SITE PLAN
CONCEPT PLAN

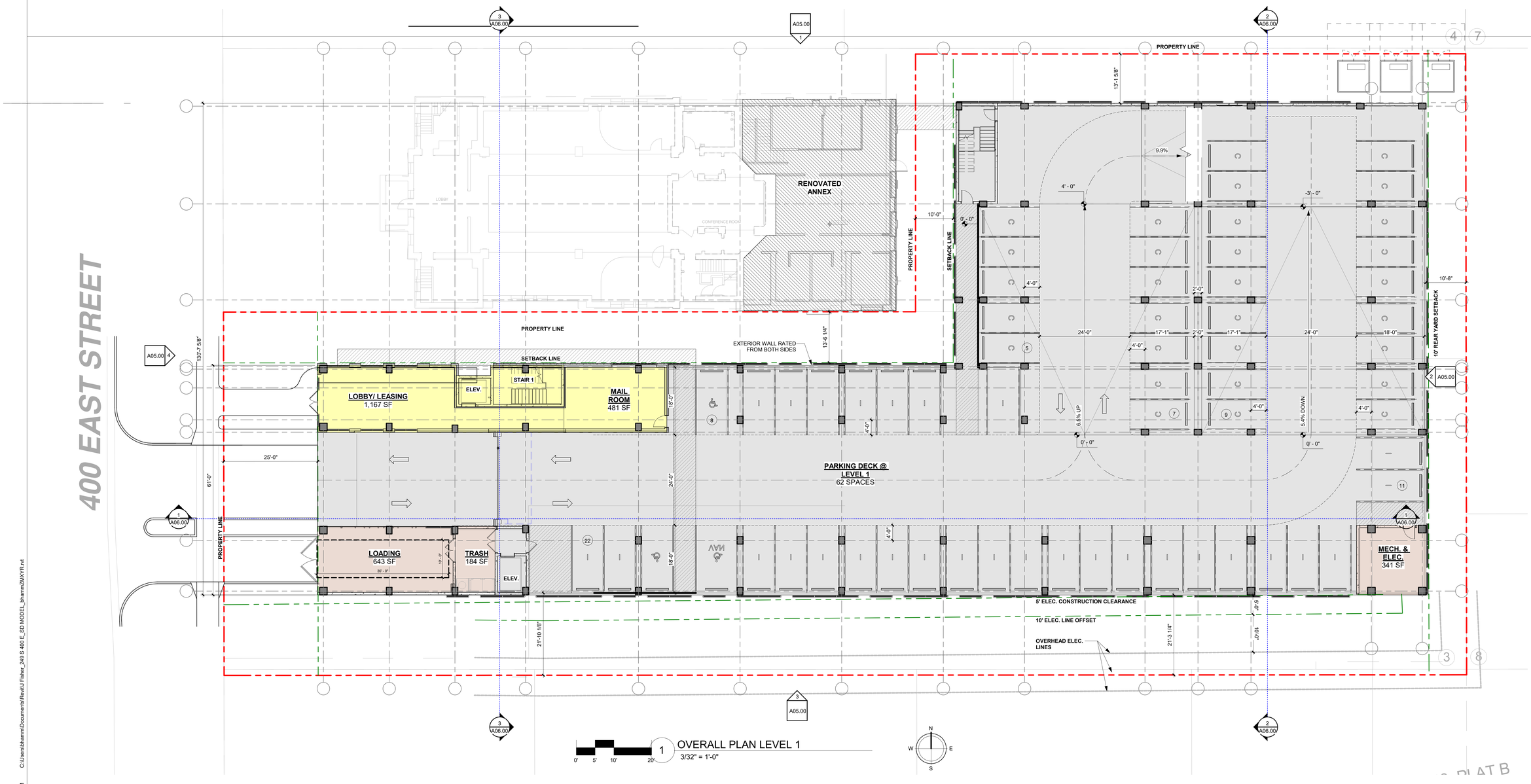
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1 OVERALL PLAN LEVEL 1
3/32" = 1'-0"

0' 5' 10' 20'

N W E S

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DD/MM/YYYY	DESIGN DEVELOPMENT	
DD/MM/YYYY	50% PROGRESS CD SET	
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SHEET NAME:

OVERALL BUILDING PLAN - LEVEL 1

CONCEPT PLAN

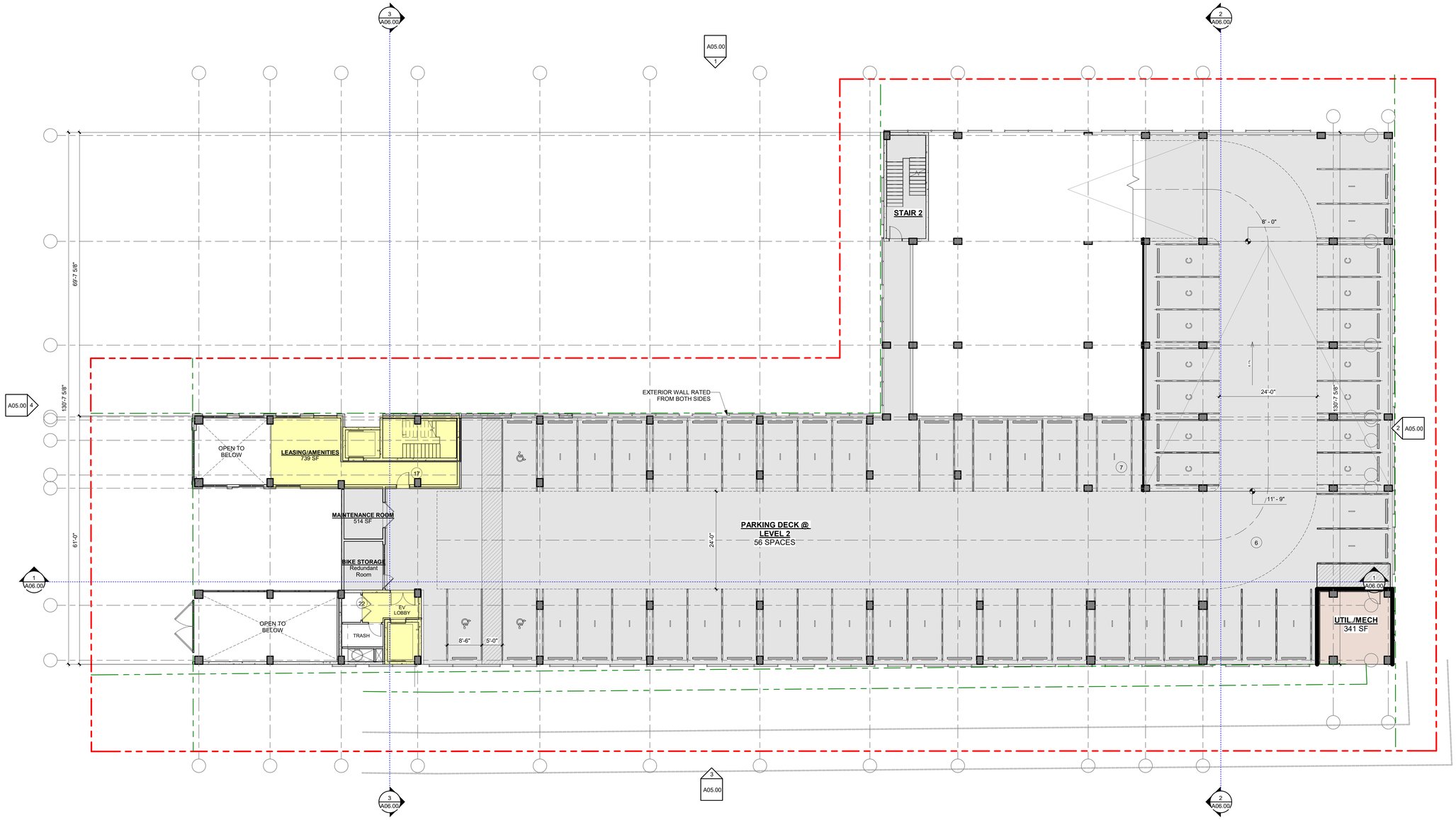
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DRAWN BY	CHECKED BY
MO	AEE

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0' 5' 10' 20'

2 OVERALL PLAN LEVEL 2

3/32" = 1'-0"

N
W E
S

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SALT LAKE CITY, UT

A DEVELOPMENT FOR:

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DD/MM/YYYY	SCHEMATIC DESIGN	
DD/MM/YYYY	DESIGN DEVELOPMENT	
DD/MM/YYYY	50% PROGRESS CD SET	
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SHEET NAME:

OVERALL BUILDING PLAN - LEVEL 2

CONCEPT PLAN

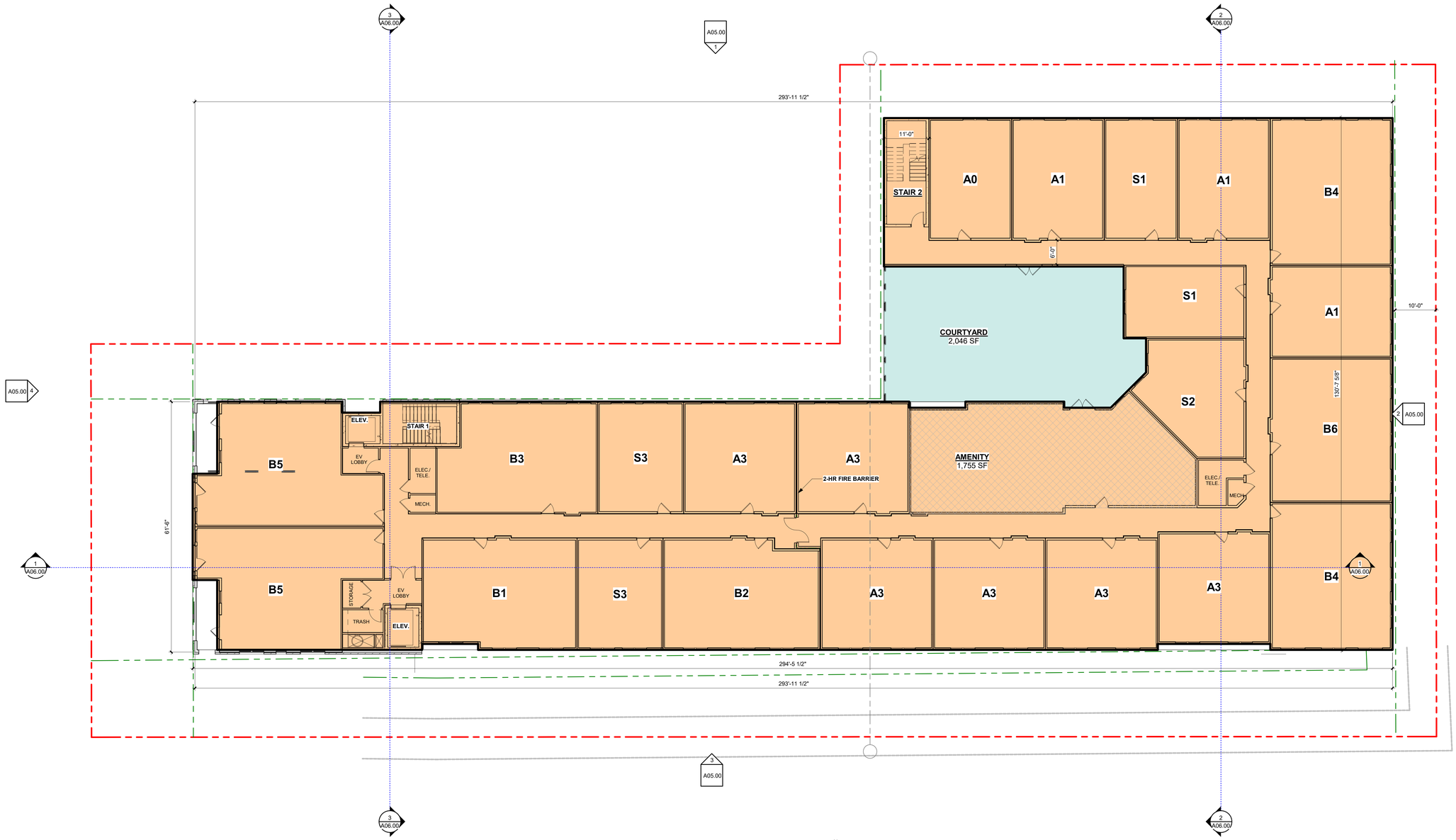
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0' 5' 10' 20'

1 OVERALL PLAN LEVEL 3
3/32" = 1'-0"

N
W E
S

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dwelldesignstudio.com

249 SOUTH 400

SALT LAKE CITY, UT

A DEVELOPMENT FOR:

J·FISHER COMPANIES

ISSUE

DATE	DESCRIPTION	INCLUDED
DD/MM/YYYY	SCHEMATIC DESIGN	
DD/MM/YYYY	DESIGN DEVELOPMENT	
DD/MM/YYYY	50% PROGRESS CD SET	
DD/MM/YYYY	ISSUE FOR PERMIT	

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DATE	DESCRIPTION	REV

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SHEET NAME:

OVERALL BUILDING PLAN - LEVEL 3

CONCEPT PLAN

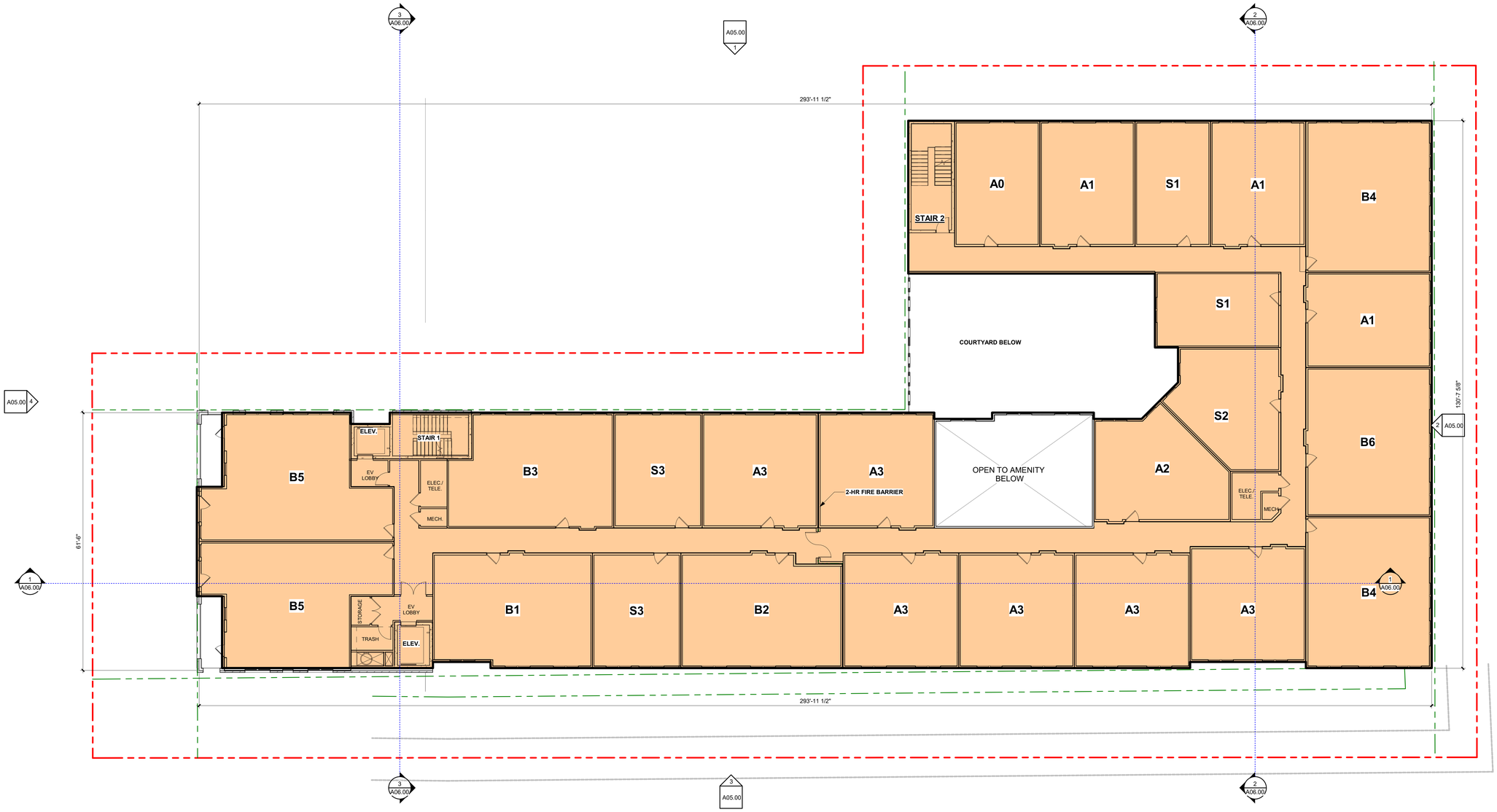
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1 OVERALL PLAN LEVEL 4
3/32" = 1'-0"

0' 5' 10' 20'

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W E
S

dwell design studio
1280 HIGHTOWER TRAIL
ATLANTA, GA 30350
PHONE: 770.864.1035
dwelldesignstudio.com

249 SOUTH 400

SALT LAKE CITY, UT

A DEVELOPMENT FOR:

J·FISHER COMPANIES

ISSUE

DATE	DESCRIPTION	INCLUDED
DD/MM/YYYY	SCHEMATIC DESIGN	
DD/MM/YYYY	DESIGN DEVELOPMENT	
DD/MM/YYYY	50% PROGRESS CD SET	
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DATE	DESCRIPTION	REV

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OVERALL BUILDING PLAN - LEVEL 4

CONCEPT PLAN

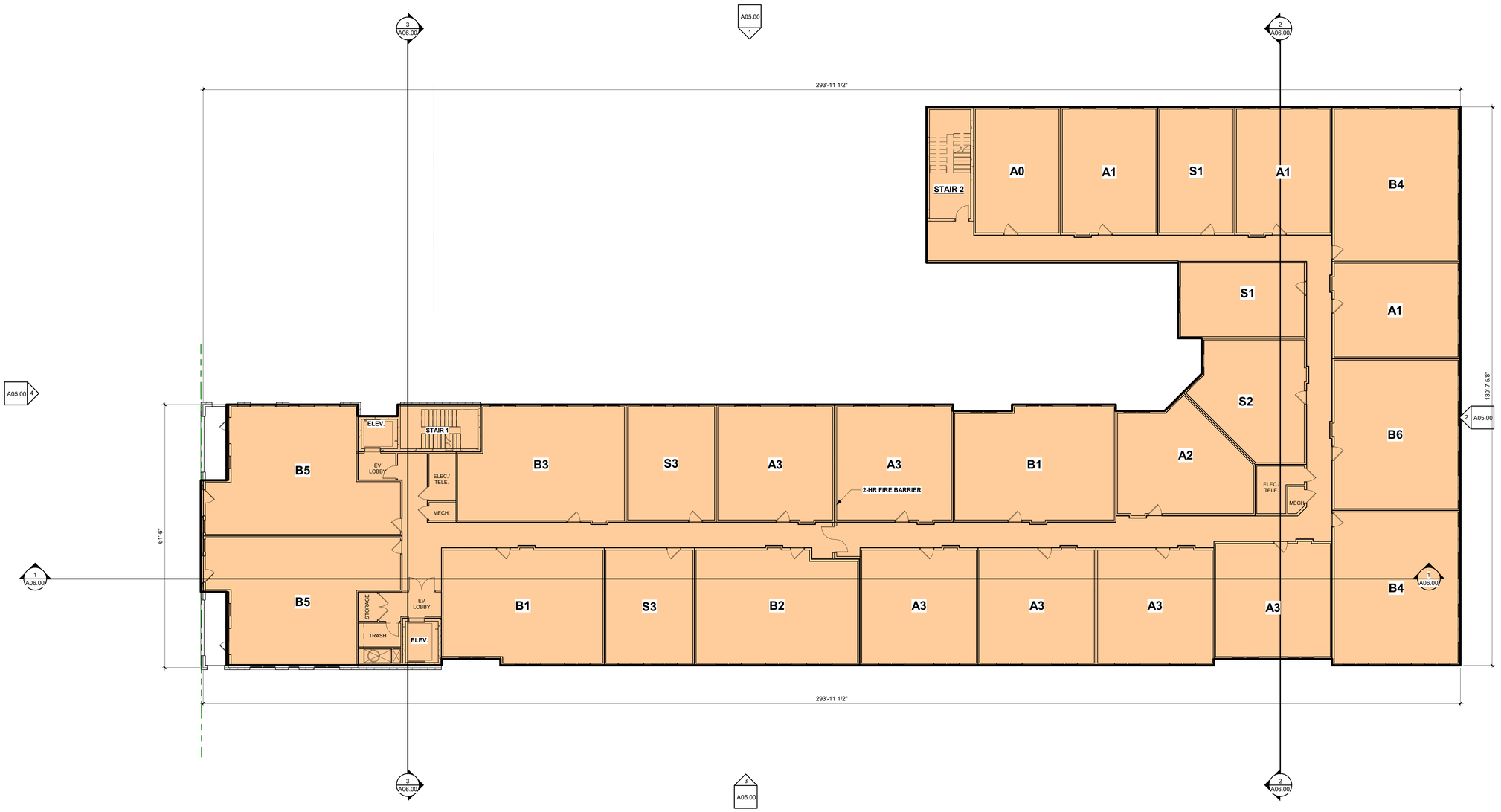
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0' 5' 10' 20'

1 OVERALL PLAN LEVEL 5

3/32" = 1'-0"

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OVERALL BUILDING PLAN - LEVEL 5

CONCEPT PLAN

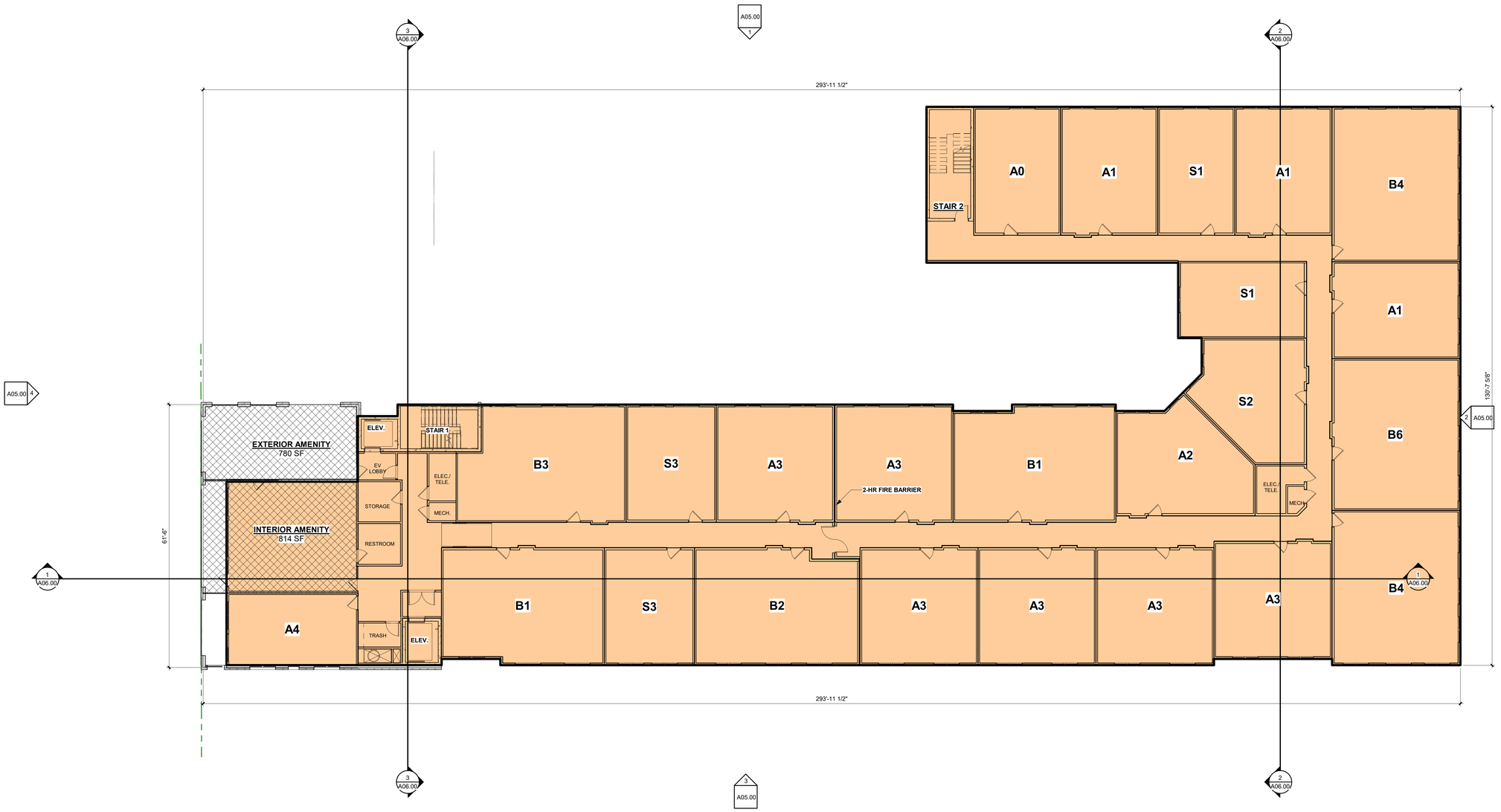
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1 OVERALL PLAN LEVEL 6
3/32" = 1'-0"

0' 5' 10' 20'

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OVERALL BUILDING PLAN - LEVEL 6

CONCEPT PLAN

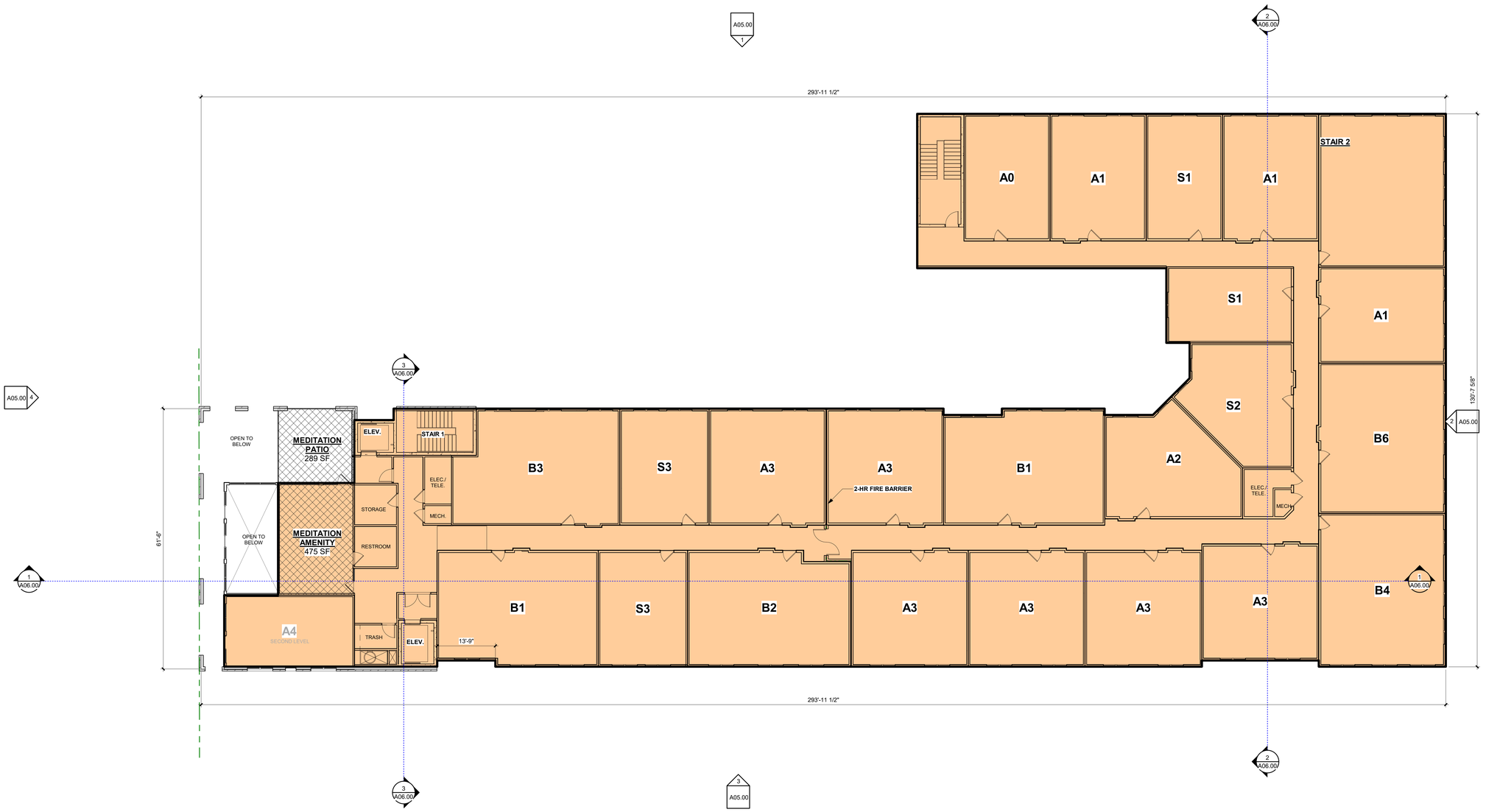
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1 OVERALL PLAN LEVEL 7
3/32" = 1'-0"

0' 5' 10' 20'

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OVERALL BUILDING PLAN - LEVEL 7

CONCEPT PLAN

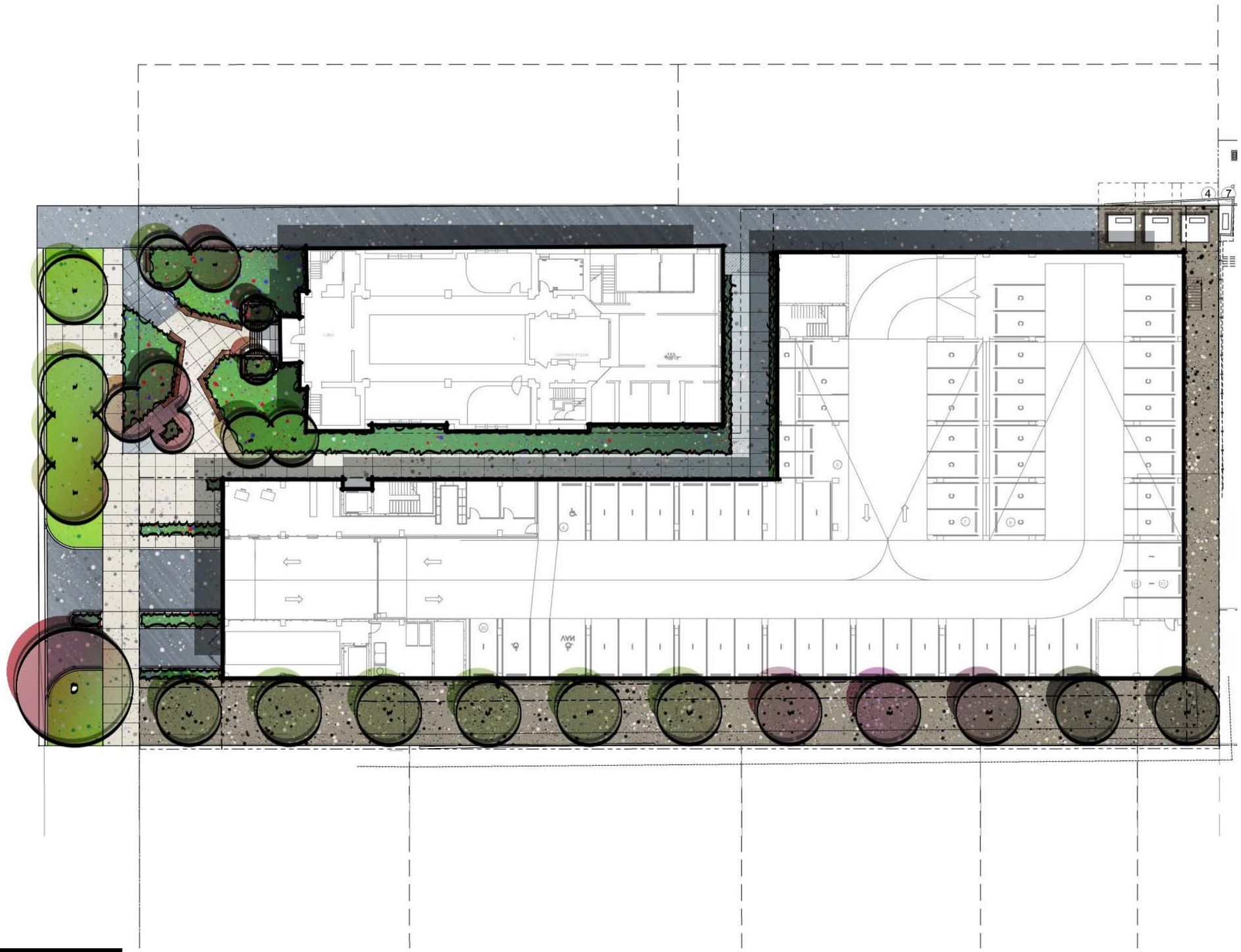
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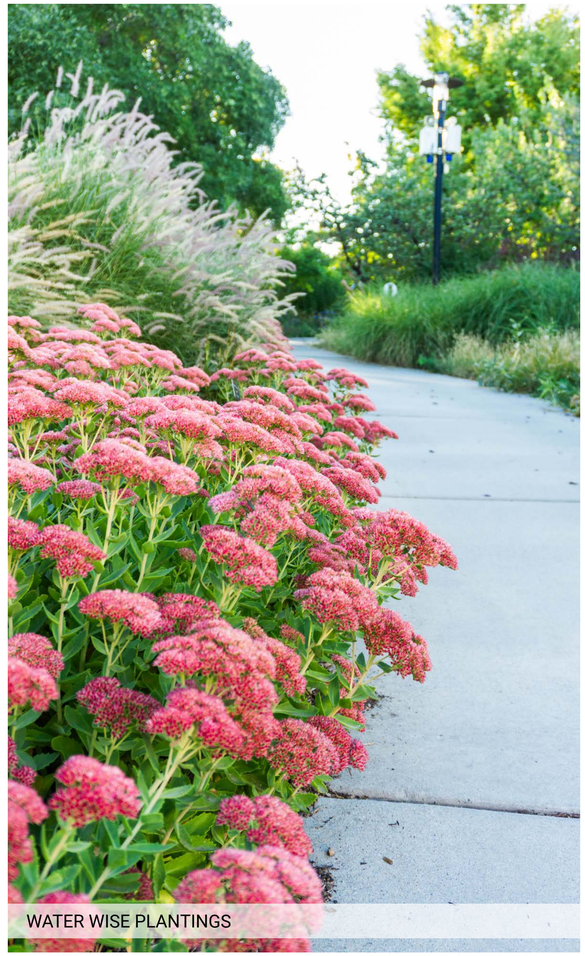
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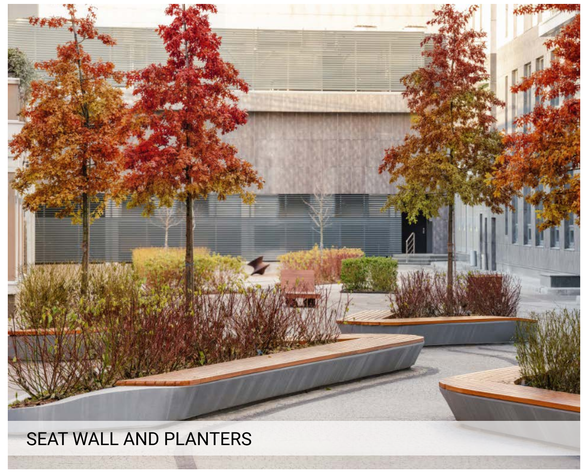
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WATER WISE PLANTINGS



SEAT WALL AND PLANTERS

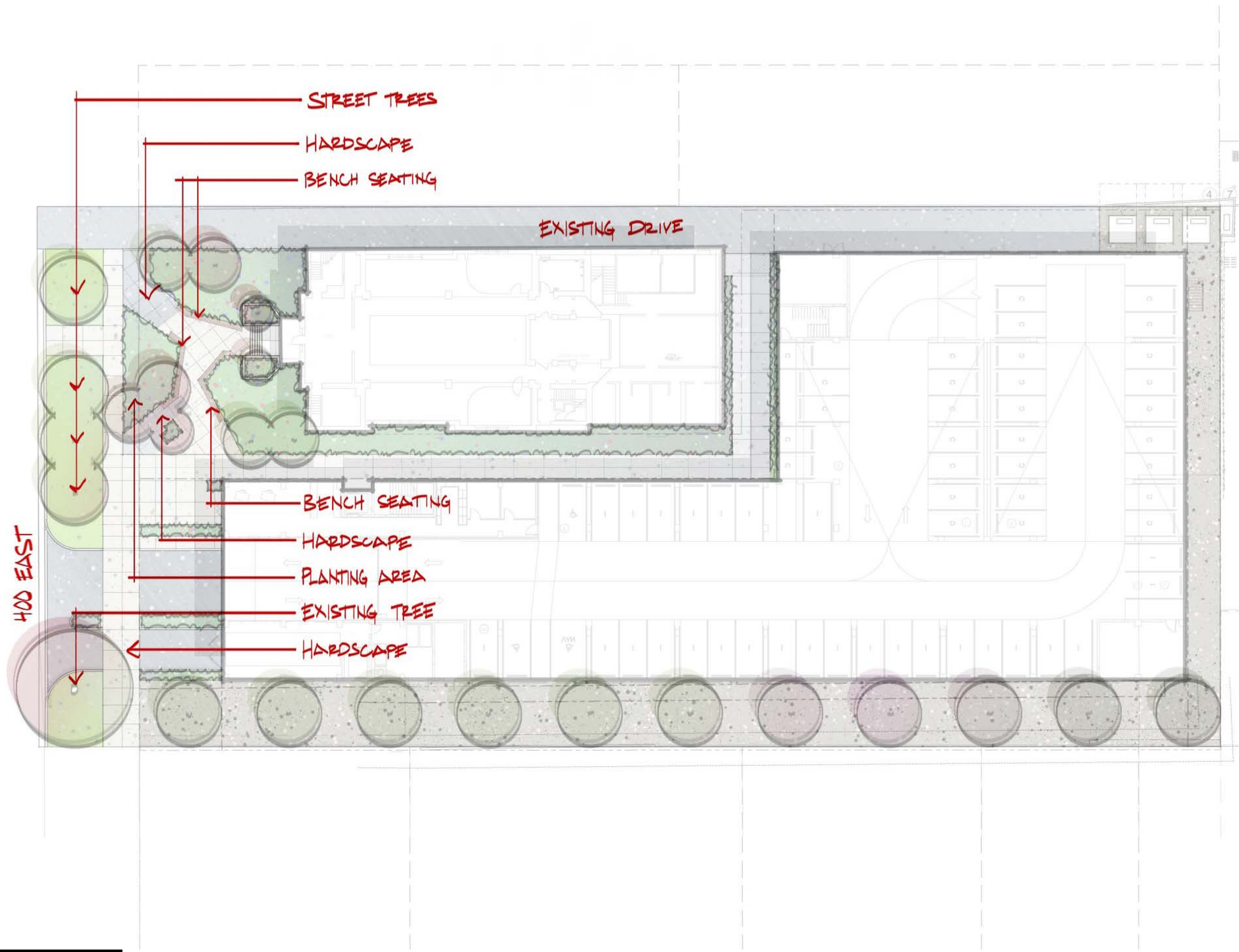
0 20 40 60
1" = 20'

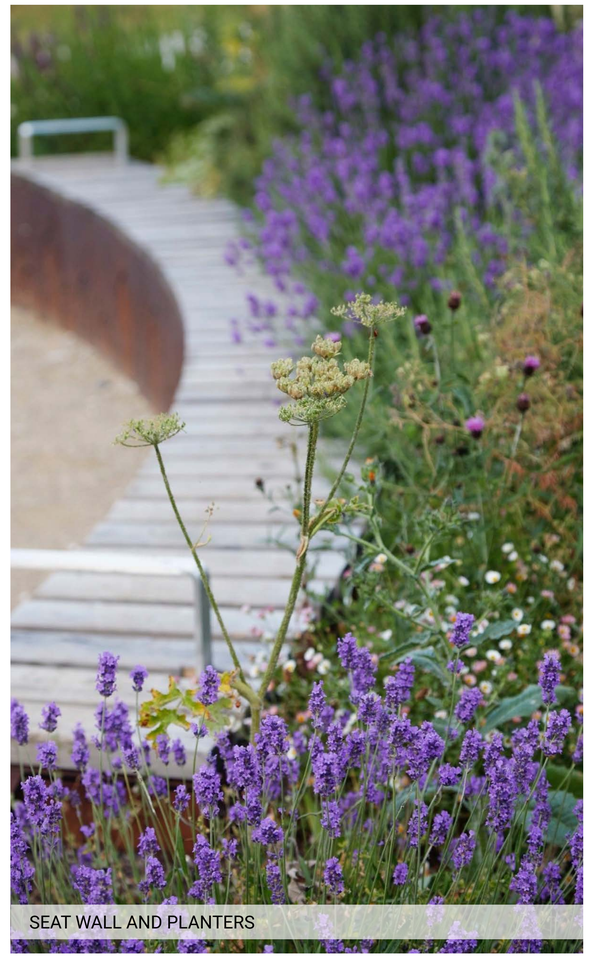
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LOFTSIXFOUR

THE FREDERICK // SLC, UT

CONCEPT 01 - COLOR CONCEPT - SCALE 1"=20'





SEAT WALL AND PLANTERS



BISTRO TABLES AND DECOMPOSED GRANITE

0 20 40 60
1" = 20'

6/4

LOFTSIXFOUR

THE FREDERICK // SLC, UT

CONCEPT 01 - W/ NOTES - SCALE 1" = 20'

DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
1. Settlement Patterns & Neighborhood Character **a. Block and Street Patterns** The design of the project preserves and reflects the historic block, street, and alley patterns that give the district its unique character. Changes to the block and street pattern may be considered when advocated by an adopted city plan	**Block, Street & Site Patterns - Design Objective** The urban residential patterns created by the street and alley network, lot and building scale and orientation, are a unique characteristic of every historic setting in the city, and should provide the primary design framework for planning any new multifamily building. **12.1** 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.* **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*	**Applicants Response** The primary face of our project along 400 E will not be requiring any additional curb cuts, nor any new street patterns, block configurations, or street grids. The site has limited options for parking access, so the parking access is along 400 E. The parking access will be using an existing curb cut. In respect for the historic fabric, the parking access to the building was incorporated into the design of the building to be attractive and welcoming while adhering to an interpretation of it's historic context (see project renderings)
1. Settlement Patterns & Neighborhood Character **b. Lot and Site Patterns** The design of the project preserves the pattern of lot and building site sizes that create the urban character of the historic context and the block face. Changes to the lot and site pattern may be considered when advocated by an adopted city plan.	**12.4** The pattern and scale of lots in a historic district should be maintained, as the basis of the historic integrity of the intricate 'fine grain' of the neighborhood. • *Avoid assembling or subdividing lots where this would adversely affect the integrity of the historic settlement pattern.* **12.5** A new apartment or multifamily building should be situated and designed to reinforce and enhance the established character, or master plan vision, of the context, recognizing its situation and role in the street block and building patterns. • *Respect and reflect the scale of lots and buildings associated with both primary and secondary street frontages.* • *Site a taller building away from nearby small scale buildings.* • *A corner site traditionally might support a larger site and building.* • *A mid-block location may require careful design consideration to integrate a larger building with an established lower building scale.* • *Respect and reflect a lower scale where this is characteristic of the inner block.*	**Applicants Response** We have kept lots as necessary (which does not affect historic settlement patterns). The scale of the building is nearly the same height as the neighboring historic synagogue, and the applicant took great care to ensure the scale, proportions, depth, and setback of the proposed building would compliment and enhance the historic nature of it's neighbor.

Applicant responses may be submitted as a separate attachment in case additional space is needed.

DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
1. Settlement Patterns & Neighborhood Character **c. The Public Realm** The project relates to adjacent streets and engages with sidewalks in a manner that reflects the character of the historic context and the block face. Projects should maintain the depth of yard and height of principal elevation of those existing on the block face in order to support consistency in the definition of public and semi-public spaces.	**The Public Realm - Design Objective** A new multifamily building should respect the characteristic placement, setbacks, massing and landscape character of the public realm in the immediate context and the surrounding district. **12.6** A new building should contribute in a creative and compatible way to the public and the civic realm. **12.7** A building should engage with the street through a sequence of public to semi-private spaces. **12.8** A new multifamily building should be situated and designed to define and frame adjacent streets, and public and common spaces, in ways that are characteristic of the setting. • *Reflect and/or strengthen adjacent building quality, setbacks, heights and massing.* • *Reinforce the historic streetscape patterns of the facing primary and secondary streets and/ or alleys.* **12.9** A building on a corner lot should be designed to define, frame and contribute to the historic character of the public realm of both adjacent streets. • *The street character will also depend on the adjacent street blocks and frontage.* • *Building setbacks may be different.* • *The building scale may also vary between the streets.*	**Applicants Response** The area in front of the synagogue is currently an unactivated lawn. It is the applicant's intent to activate that space as a public plaza that is a shared amenity for the public, the synagogue, and the proposed multifamily project, fully accessible from the street. The design of the proposed project takes heavy design cues from the adjacent synagogue and pays respectful homage to the synagogue's historic architecture, in both geometries and materials. The proposed project does not sit on a corner lot, but because the adjacent synagogue has a large setback from the street, the multifamily building does have a large corner presence on the north side. As a result, the design of the building uses large openings, glazing, and view corridors to accentuate this corner presence. The building will mimic the historic synagogue's setback and will also be set back from the street, only slighting proud of the synagogue elevation, to maximize its and the plaza's visibility when approaching the project from the south.
1. Settlement Patterns & Neighborhood Character **d. Building Placement** Buildings are placed such that the project maintains and reflects the historic pattern of setbacks and building depth established within the historic context and the block face. Buildings should maintain the setback demonstrated by existing buildings of that type constructed in the district or site's period of significance.	**Building Placement, Orientation & Use - Design Objective** A new multifamily building should reflect the established development patterns, directly address and engage with the street, and include well planned common and private spaces, and access arrangements. **12.10** The established historic patterns of setbacks and building depth should be respected in the siting of a new multifamily building. **12.11** The front and the entrance of the building should orient to and engage with the street. • *A new building should be oriented parallel to lot lines, maintaining the traditional, established development pattern of the block.* • *An exception might be where early settlement has introduced irregular street patterns and building configurations, e.g. parts of Capitol Hill.* **12.12** Access arrangements to the site and the building should be an integral part of the planning and design process at the earliest stage. **12.13** The situation, orientation, configuration and design of a new multifamily building should include provision for common exterior open spaces at ground level. Site and design such space/s to address the following: • *Reducing the bulk and the scale of the building.* • *Configuration for residential amenity and casual social interaction.*	**Applicants Response** The building will mimic the historic synagogue's setback and will also be set back from the street, only slighting proud of the synagogue elevation, to maximize its and the plaza's visibility when approaching the project from the south. The design of the proposed project took great care to ensure the street-facing elevation of the building is attractive and engaged with the street level, using parallel alignment and attractive architectural features. Equal care has been given to the elevations of the building facing the synagogue. Although predominantly obscured by the synagogue itself, these elevations use a combination of masonry and cementitious material to reflect the historic attractiveness innately present in the historic structure. so that any moments where the new construction visually communicates with the synagogue, they remain harmonious and complimentary of each other. See renderings for further articulation of these elevations. Access to the project and how pedestrians and vehicles would experience the approach to the building was taken into consideration in early conceptual phases.

DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
	• *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)*	The proposed project has a double height amenity at the top two levels of the building that are both interior and exterior spaces to allow for year-round enjoyment of the skyline and mountain views. Because of how the building is situated on the site, it is difficult to provide a landscape amenity beyond what will be provided at the shared synagogue plaza, but the applicant intends to incorporate green walls and planters into the public and private communal spaces where possible. The open space to the south will also have a open walkway, seating, and a dog park as an added amenity for the tenants. Because of the projects positioning on the site and its proximity to its neighbors, it is not possible to provide any kind of design that would allow for neighbor privacy beyond providing blinds within the units. The applicant will be taking sustainable design into consideration in the landscape design. Private spaces were not possible on most units with this proposed project, however to maximize the potential enjoyment and potential street-side engagement, private balconies and Juliette balconies are included with the 7 units along the west elevation facing the street. The common spaces include both interior and exterior spaces, to ensure year-round enjoyment despite weather conditions. The outdoor spaces include placement and design to accommodate solar shading at the hottest parts of the day.
1. Settlement Patterns & Neighborhood Character **e. Building Orientation** The building is designed such that principal entrances and pathways are oriented such that they address the street in the pattern established in the historic context and the block face.	**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.* **12.15** 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)*	**Applicants Response** The scale of the building is nearly the same height as the neighboring historic synagogue, and the applicant took great care to ensure the scale, proportions, depth, and setback of the proposed building would compliment and enhance the historic nature of its neighbor. The design of the proposed project took great care to ensure the street-facing elevation of the building is attractive and engaged with the street level, using parallel alignment and attractive architectural features. Equal care has been given to the elevations of the building facing the synagogue. Although predominantly obscured by the synagogue itself, these elevations use a combination of masonry and cementitious material to reflect the historic attractiveness innately present in the historic structure, so that any moments where the new construction visually communicates with the synagogue, they remain harmonious and complimentary of each other. See renderings for further articulation of these elevations. Private spaces were not possible on most units with this proposed project, however to maximize the potential enjoyment and potential street-side engagement, private balconies and Juliette balconies are included with the 7 units along the west elevation facing the street. The common spaces include both interior and exterior spaces, to ensure year-round enjoyment despite weather conditions. The outdoor spaces include placement and design to accommodate solar shading at the hottest parts of the day.

DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
2. Site Access, Parking & Services **a. Site Access** The design of the project allows for site access that is similar, in form and function, with patterns common in the historic context and the block face. **(1) Pedestrian** Safe pedestrian access is provided through architecturally highlighted entrances and walkways, consistent with patterns common in the historic context and the block face. **(2) Vehicular** Vehicular access is located in the least obtrusive manner possible. Where possible, garage doors and parking should be located to the rear or to the side of the building.	**Site Access, Parking & Services - Design Objective** The site planning and situation of a new multi-family building should prioritize access to the site and building for pedestrians and cyclists, motorized vehicular access and parking should be discreetly situated and designed, and building services and utilities should not detract from the character and appearance of the building, the site and the context. **12.12** Access arrangements to the site and the building should be an integral part of the planning and design process at the earliest stage. **12.17** 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 **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.	**Applicants Response** The design of the proposed project took great care to ensure the street-facing elevation of the building is attractive and engaged with the street level, using parallel alignment and attractive architectural features. Access to the project and how pedestrians, cyclists and vehicles would experience the approach to the building was taken into consideration in early conceptual phases. In respect to the historic fabric, the parking access to the building was incorporated into the design of the building to be attractive and welcoming while adhering to an interpretation of its historic context (see project renderings). Landscape will be included to enhance the street-scape and building approach. Decorative/formal mesh screening is placed along the parking elevations along the ground floor to add visual interest, help screen the parking from the pedestrian view, as well as ensure protection from unauthorized public access from the ground level. The ground level parking elevations not facing the synagogue will also have metal mesh screening. There are no secondary street access points. Bicycle parking and storage will be included and easily accessible to residents. There are no retail spaces. The pedestrian access to the project is adjacent to but not combined with the vehicular access. The nature of the project site limited where the parking and utility access could be to only one location. The primary face of our project along 400 E will not be requiring any additional curb cuts. The site has limited options for parking access, so the parking access is along 400 E. The parking access will be using an existing curb cut and is not near any street corners. In respect for the historic fabric, the parking access to the building was incorporated into the design of the building to be attractive and welcoming while adhering to an interpretation of its historic context (see project renderings). The vehicular access and utility access to the building is consolidated as much as possible to minimize the amount of curb cut. Vehicular parking for the proposed project is placed below the residential units, and behind the ground floor amenity/lobby space. Where parking is visible, perforated mesh screens are placed around the parking to minimize and screen its visual presence along the street while also acting as a form of security.

Applicant responses may be submitted as a separate attachment in case additional space is needed.

DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
	• *Surface parking areas should be screened from views from the street and adjacent residential properties.*	
2. Site Access, Parking & Services **b. Site and Building Services and Utilities.** Utilities and site/building services (such as HVAC systems, venting fans, and dumpsters) are located such that they are to the rear of the building or on the roof and screened from public spaces and public properties.	**Site & Building Services & Utilities - 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.*	**Applicants Response** The nature of the project site is limited where the parking and utility access could be to only one location. The primary face of our project along 400 E will not be requiring any additional curb cuts. The site has limited options for parking access, so the parking access is along 400 E. The parking access will be using an existing curb cut, and is not near any street corners. In respect for the historic fabric, the parking access to the building was incorporated into the design of the building to be attractive and welcoming while adhering to an interpretation of its historic context (see project renderings). The vehicular access and utility access to the building is consolidated as much as is possible to minimize the amount of curb cut. Vehicular parking for the proposed project is placed below the residential units, and behind the ground floor amenity/lobby space. Where parking is visible, perforated mesh screens are placed around the parking to minimize and screen its visual presence along the street. Roof-level utility units will be screened behind building parapets to minimize or eliminate their visual and acoustic presence. Units will not have any mechanical units facing out to the street. Exhausts will be limited to dryer and bathroom exhausts which are small in size and will be colored to blend with the building facade material. There will not be any satellite or cable equipment on the exterior of the building.

DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
3. Landscape and Lighting **a. Grading of Land** The site's landscape, such as grading and retaining walls, addresses the public way in a manner that reflects the character of the historic context and the block face.	**Front Yard Landscape - 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 multifamily building should coordinate with historic and/or established 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, when 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** Where it is a characteristic of the street, a front yard should be designed and graded to reflect this pattern, retaining the relationship and continuity of open space, and the sense of progression from public to private space. • *Reflect the historic grading and landscaping of the area between the street pavement and the building.* • *The building should readily engage with the street and public realm.*	**Applicants Response** Seat Walls and planting areas complement the historic character with shape and form. Seat Walls are designed to incorporate wood and adjacent to a decomposed granite surface. Front walkway extends to the public sidewalk, allowing engagement with the public realm. Street trees have been incorporated to meet SLC urban forestry guidelines and contribute to the overall SLC urban forest.
3. Landscape and Lighting **b. Landscape Structures** Landscape structures, such as arbors, walls, fences, address the public way in a manner that reflects the character of the historic context and the block face.	**Front Yard Landscape - Design Objective** The design of residential and commercial front yard landscapes should contribute to a coherent and creative public realm. **12.35** Where a new multifamily 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.*	**Applicants Response** Incorporated low walls made of concrete and wood topped. The design allows for the opportunity for outdoor cafe seating in a small patio setting.
3. Landscape and Lighting **c. Lighting** Where appropriate lighting is used to enhance significant elements of the design and reflects the character of the historic context and the block face.	**Lighting - 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.*	**Applicants Response** The proposed project will have street-level sconces and discreet building up-lighting to accentuate the architectural elements of the building. Balconies along the West facade will be unit controlled and will illuminate only the balcony space within which they are nested.

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DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
	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.*	The proposed project will have street-level sconces and discreet integrated up-lighting to accentuate the architectural elements of the building. Conduit and supply for building lighting will be hidden within the building. Lighting of the building will be at a voltage where light will not spread beyond the elements intended to be illuminated. Utilitarian lighting will be designed and incorporated into the building to maximize attractiveness.
4. Building Form and Scale **a. Character of the Street Block** The design of the building reflects the historic character of the street facade in terms of scale, composition, and modeling. **(1) Height** The height of the project reflects the character of the historic context and the block face. Projects taller than those existing on the block face step back their upper floors to present a base that is in scale with the historic context and the block face. **(2) Width** The width of the project reflects the character of the historic context and the block face. Projects wider than those existing on the block face modulate the	**Building Form & Scale - Design Objective** The form, scale and design of a new multifamily building in a historic district should equate with and complement the established patterns of human scale characteristics of the immediate setting and/or broader context. **12.42** A new multifamily building should appear similar in scale to the scale established by the buildings comprising the current street block facade. • *Subdivide a larger mass into smaller "modules" which are similar in size to buildings seen traditionally.* • *The scale of principal elements, such as entrances, porches, balconies and window bays, are critical to creating and maintaining a compatible building scale.* **12.43** A new multifamily building should be designed to create and reinforce a sense of human scale. In doing so consider the following: • *Design building massing and modulation to reflect traditional forms, e.g. projecting wings and balcony bays.* • *Design a solid-to-void (wall to window/door ratio that is similar to that seen traditionally.* • *Design window openings that are similar in scale to those seen traditionally.* • *Articulate and design balconies that reflect traditional form and scale.*	**Applicants Response** The building is designed to complement and react to the human scale. The building follows traditional scale modules, breaking up the building at logical and proportional areas to maximize attractiveness. Important elements (building entrance, amenity spaces, vehicular entrances) are an enlarged scale to highlight their architectural and utilitarian importance while also maintaining attractiveness (see renderings). Windows, doors, and other fenestrations are designed with traditional scales and designs using a dark color scheme while also incorporating contemporary interpretations to compliment neighboring historic buildings without competing with their innate historic charm.

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DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
facade to express a series of volumes in scale with the historic context and the block face. **(3) Massing** The shape, form, and proportion of buildings, reflects the character of the historic context and the block face. **(4) Roof Forms** The building incorporates roof shapes that reflect forms found in the historic context and the block face.	• *Design an entrance, porch or stoop that reflects the scale characteristic of similar traditional building types.* • *Use building materials of traditional dimensions, e.g. brick, stone, terracotta.* • *Choose materials that express a variation in color and/or texture, either individually or communally.* **12.44** A new multifamily building should be designed to respect the access to light and the privacy of adjacent buildings. **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 and 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.* **Height - Design Objective** The maximum height of a new multifamily building should not exceed the general height and scale of its historic context, or be designed to reduce the perceived height where a taller building might be appropriate to the context. **12.48** The building height should be compatible with the historic setting and context. • *The immediate and wider historic contexts are both of importance.* • *The impact upon adjacent historic buildings will be paramount in terms of scale and form.*	The proposed building does not have ground level units that would accommodate stoops. The front portion of the building closest to the street maximizes the use of premium and historic materials, specifically brick and stone, using colors and scales that complement the synagogue next door. As the building retreats from the street and leaves immediate line of site, transitioning to a secondary facade, the materials switch to the first five levels having masonry and then transitioning to cementitious material with reveal joints at the top two levels to create an attic-like language. On the elevations facing the synagogue, the parking structure will be clad in the same masonry as the front elevation. Masonry along these elevations will be more minimal in application than the front to ensure the parking retains a passive air circulation required by code, but to respond to the reduction of masonry, decorative metal screens with metal mesh will be introduced that follow the arched motifs found along the front portion of the building. As the building turns the corner again and is entirely out of view from the street and facing away from the synagogue, the facade transitions entirely to the cementitious material. This material is more cost effective than the masonry materials, so using this on the mass of the building more obscured away from the direct line of site and visually detached from the language of the synagogue, it allows for more liberal use along the street at the primary facades, where materials have the most visual impact. Cementitious material also has historic precedent but is presented with a contemporary interpretation to avoid competing with the innate historic charm of the synagogue next door and to act as a complimentary backdrop to allow the synagogue's architecture to stand out. This cementitious material has a color and tone that will still visually complement and complete the masonry used along the primary facades. Along both the primary and secondary facades, the "base" of the building is articulated using a combination of different materials and massing. The top two floors of the primary facade is accentuated with dramatic arched openings that have been directly inspired by the large arched windows in the historic synagogue next door. The irregular storefront mullion pattern, although contemporary in appearance, is also directly inspired by the synagogue next door with the irregular and organic nature of the lead paneling of the stained-glass windows. The primary building facades was designed, in direct response to the synagogue next door, as well as in response to other neighboring historic structures, with perfect symmetry and proportion to compliment the historic context of the neighborhood. The proposed building height is almost exactly the same as the neighboring synagogue and is within the allowable building height of the zoning code.

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DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
	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 typically lower height. **12.52** The primary and secondary facades should be articulated and modulated to reduce an impression of greater height and scale, and to enhance a sense of human scale. • *Design a distinctive and a taller first floor for the primary and secondary facades.* • *Design a distinct top floor to help terminate the façade, and to complement the architectural hierarchy and visual interest.* • *Design a hierarchy of window height and/or width, when defining the fenestration pattern.* • *Consider designing for a distinctive projecting balcony arrangement and hierarchy.* • *Use materials and color creatively to reduce apparent height and scale, and maximize visual interest.* **Width - Design Objective** The design of a new multifamily building should articulate the patterns established by the buildings in the historic context to reduce the perceived width of a wider building and maintain a sense of human scale. **12.53** A new multifamily building should appear similar to the width established by the combination of single and multifamily historic buildings in the context. • *Reflect the modulation width of larger historic apartment buildings.* • *If a building would be wider overall than structures seen historically, the facade should be subdivided into significantly subordinate planes which are similar in width to the building facades of the context.* • *Step back sections of the wall plane to create the impression of similar façade widths to those of the historic setting.* **Massing** **12.54** The overall massing of a new multifamily 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.* **Roof Forms** **12.55** The proportions and roof forms of a new multifamily building should be designed to respect and reflect the range of building forms and massing which characterize the district.	Along both the primary and secondary facades, the "base" of the building is articulated using a combination of different materials and massing. On the elevations facing the synagogue, the parking structure will be clad in the same masonry as the front elevation. Masonry along these elevations will be more minimal in application than the front to ensure the parking retains a passive air circulation required by code, but to respond to the reduction of masonry, decorative metal screens with metal mesh will be introduced that follow the arched motifs found along the front portion of the building. Because of the nature of the construction type and the height limitations, it was not possible to create a dramatic height variation, but a height variation was implied at a building break at the vertical circulation to help break up the massing. The building is not adjacent to any residential streets. The top two floors of the primary facade are accentuated with dramatic arched openings that have been directly inspired by the large arched windows in the historic synagogue next door. The width of the building is almost the same and complimentary of the width of the neighboring historic synagogue. The scale of the building and the scale of the fenestration and design elements are inspired directly by the historic context of the proposed project and do not compete but do compliment its neighbors.

DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
	• *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.*	
5. Building Character **a. Facade Articulation and Proportion** The design of the project reflects patterns of articulation and proportion established in the historic context and the block face. As appropriate, facade articulations reflect those typical of other buildings on the block face. These articulations are of similar dimension to those found elsewhere in the context, but have a depth of not less than 12 inches. **(1) Rhythm of Openings** The facades are designed to reflect the rhythm of openings (doors, windows, recessed balconies, etc.) established in the historic context and the block face. **(2) Proportion and Scale of Openings** The facades are designed using openings (doors, windows, recessed balconies, etc.) of similar proportion and scale to that established in the historic context and the block face. **(3) Ratio of Wall to Openings** Facades are designed to reflect the ratio of wall to openings (doors, windows, recessed balconies, etc.) established in the historic context and the block face. **(4) Balconies, Porches, and External Stairs** The project, as appropriate, incorporates entrances, balconies, porches, stairways, and other projections that reflect patterns established in the historic context and the block face.	**Façade Articulation, Proportion & Visual Emphasis - Design Objective** The design of a new multifamily building should relate sensitively to the established historic context through a thorough evaluation of the scale, modulation and emphasis, and attention to these characteristics in the composition of the facades. **12.56** 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 in 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.* **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 façade proportions.* **12.58** To reduce the perceived width and scale of a larger primary or secondary façade, a vertical proportion and emphasis should be employed. Consider the following: • *Vary the planes of the façade for all or part of the height of the building.* • *Subdivide the primary façade into projecting wings with recessed central entrance section in character with the architectural composition of many early apartment buildings.* • *Modulate the height down toward the street, and/or the interior of the block, if this is the pattern established by the immediate context and the neighborhood.* • *Modulate the façade through the articulation of balcony form, pattern and design, either as recessed and/or projecting elements.* • *Vary the planes of the primary and secondary facades to articulate further modeling of the composition.* • *Design for a distinctive form and stature of primary entrance.*	**Applicants Response** Along both the primary and secondary facades, the "base" of the building is articulated using a combination of different materials and massing. The top two floors of the primary facade is accentuated with dramatic arched openings that have been directly inspired by the large arched windows in the historic synagogue next door. The irregular storefront mullion pattern, although contemporary in appearance, is also directly inspired by the synagogue next door with the irregular and organic nature of the lead paneling of the stained-glass windows. The primary building facades was designed, in direct response to the synagogue next door, as well as in response to other neighboring historic structures, with perfect symmetry and proportion to compliment the historic context of the neighborhood. The building has a flat roof with parapet with contemporary interpretation that compliment without competing with historic context.

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DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
	• *Compose the fenestration in the form of vertically proportioned windows.* • *Subdivide horizontally proportioned windows using strong mullion elements to enhance a sense of vertical proportion and emphasis.* **12.59** A horizontal proportion and emphasis should be designed to reduce the perceived height and scale of a larger primary or secondary façade. Consider the following: • *The interplay of horizontal and vertical emphasis can create an effective visual balance, helping to reduce the sense of building scale.* • *Step back the top or upper floors where a building might be higher than the context along primary and/or secondary facades as appropriate.* • *Design for a distinctive stature and expression of the first floor of the primary, and if important in public views, the secondary facades.* • *Design a distinct foundation course.* • *Employ architectural detailing and/or a change in materials and plane to emphasize individual levels in the composition of the facade.* • *Design the fenestration to create and/or reflect the hierarchy of the façade composition.* • *Change the materials and/or color to distinguish the design of specific levels.* **Solid to Void Ratio, Window Scale & Proportion - Design Objective** The design of a new multifamily building in a historic context should reflect the scale established by the solid to void ratio traditionally associated with the setting and with a sense of human scale. **12.60** The ratio of solid to void (wall to window) should reflect that found across the established character created by the historic structures in the district. Consider the following: • *Achieve a balance, avoiding areas of too much wall or too much window.* • *Large surfaces of glass can be inappropriate in a context of smaller residential buildings.* • *Design a larger window area with framing profiles and subdivision which reflect the scale of the windows in the established context.* • *Window mullions can reduce the apparent scale of a larger window.* • *Window frame and mullion scale and profiles should be designed to equate with the composition.* **12.61** Window scale and proportion should be designed to reflect those characteristic of this traditional building type and setting. **Fenestration - Design Objective** The window pattern, the window proportion and the proportion of the wall spaces between, should be a central consideration in the architectural composition of the facades, to achieve a coherence and an affinity with the established historic context. **12.62** Public and more important interior spaces should be planned and designed to face the street. • *Their fenestration pattern consequently becomes a significant design element of the primary facade/s.* • *Avoid the need to fenestrate small private functional spaces on primary facades, e.g. bathrooms, kitchens, bedrooms.* **12.63** The fenestration pattern, including the proportions of window and door openings,	Along both the primary and secondary facades, the "base" of the building is articulated using a combination of different materials and massing. The top two floors of the primary facade are accentuated with dramatic arched openings that have been directly inspired by the large arched windows in the historic synagogue next door. Use of material and color changes is implemented to accentuate horizontal banding to identify level changes. Balconies, windows, and arched openings are used to achieve a balance of solid and void, directly inspired by the historic synagogue next door, sized up in scale to be more appropriate for the scale of the new multifamily building. The scale of these openings is proportionally appropriate to the historic context and to the new multifamily building. The windows of the multifamily building are contemporary with traditional mechanics and proportions. The irregular storefront mullion pattern, although contemporary in appearance, is also directly inspired by the synagogue next door with the irregular and organic nature of the lead paneling of the stained-glass windows.

DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
	should reflect the range associated with the buildings creating the established character of the historic context and area. • *Design for a similar scale of window and window spacing.* • *Reflect characteristic window proportions, spacing and patterns.* • *Design for a hierarchy within the fenestration pattern to relieve the apparent scale of a larger facade, and especially if this is a characteristic of the context.* • *Arrange and/or group windows to complement the symmetry or proportions of the architectural composition.* • *Emphasize the fenestration pattern by distinct windows reveals.* • *Consider providing emphasis through the detailing of window casing, trim, materials, and subdivision, using mullions and transoms, as well as the profiles provided by operable/ opening windows. See also guideline 12.71-74 on window detailing.* **Balconies & Entrance - Design Objective** The design of a new multifamily building in a historic context should recognize the importance of balcony and primary entrance features in achieving a compatible scale and character. **12.64** Balconies, encouraged as individual semipublic outdoor spaces, should be designed as an integral part of the architectural composition and language of the building. • *Use projecting and/or recessed balcony forms to complement and embellish the design composition of the facades, and to establish visual emphasis and architectural accent.* • *Use a balcony or a balcony arrangement to echo and accentuate the fenestration pattern of the building.* • *Design balcony forms to be transparent or semi-transparent, using railings and/or glass to avoid solid balcony enclosures.* • *Select and design balcony materials and details as a distinct enrichment of the building facade/s.* **12.65** An entrance porch, stoop or portico should be designed as a principal design focus of the composition of the facade. • *Design for greater stature to enhance visual focus, presence and emphasis.* • *Design for a distinct identity, using different wall planes, materials, details, texture and color.* • *Consider designing the name of the apartment building into the facade or the porch/stoop.* **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.	Private spaces were not possible on most units with this proposed project, however, to maximize the potential enjoyment and potential street-side engagement, private recessed balconies and Juliette balconies are included with the 7 units along the west elevation facing the street. There are no ground level units so there are no opportunities for stoops. Vertical circulation and access to it have been carefully incorporated into the design.
6. Building Materials, Elements and Detailing **a. Materials** Building facades, other than windows and doors, incorporate no less than 80% durable material such as, but not limited to, wood, brick, masonry, textured or patterned concrete and/or cut stone. These materials reflect those found elsewhere in the district and/or setting in terms of scale and character.	**Materials - Design Objective** The design of a new multifamily building should recognize and reflect the palette of building materials which characterize the historic district, and should help to enrich the visual character of the setting, in creating a sense of human scale and historical sequence. **12.67** Building materials that contribute to the traditional sense of human scale and the visual interest of the historic setting and neighborhood should be used.	**Applicants Response**

DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
b. Materials on Street-facing Facades The following materials are not considered to be appropriate and are prohibited for use on facades which face a public street: vinyl siding and aluminum siding.	• *This helps to complement and reinforce the palette of materials of the neighborhood and the sense of visual continuity in the district.* • *The choice of materials, their texture and color, their pattern or bond, joint profile and color, will be important characteristics of the design.* • *Creative design, based on analysis of the context, will be invaluable in these respects.* **12.68** Building materials that will help to reinforce the sense of visual affinity and continuity between old and new in the historic setting should be used. • *Use external materials of the quality, durability and character found within the historic district.* **12.69** Design with materials which provide a solid masonry character for lower floors and for the most public facades of the building. Consider the following: • *Use brick and/or natural stone, in preference to less proven alternatives for these areas.* • *Limit panel materials to upper levels and less public facades.* • *Where panel materials are considered, use high quality architectural paneling with a proven record of durability in the regional climate.* • *Synthetic materials, including synthetic stucco, should be avoided on grounds of limited durability and longevity, and weathering characteristics.* **12.70** Materials should have a proven durability for the regional climate, as well as the situation and aspect of the building. • *Avoid materials which merely create the superficial appearance of authentic, durable materials.* • *The weathering characteristics of materials become important as the building ages, in that they should 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.*	The proposed building does not have ground level units that would accommodate stoops. The front portion of the building closest to the street maximizes the use of premium and historic materials, specifically brick and stone, using colors and scales that complement the synagogue next door. As the building retreats from the street and leaves immediate line of site, transitioning to a secondary facade, the materials switch to the first five levels having masonry and then transitioning to cementitious material with reveal joints at the top two levels to create an attic-like language. As the building turns the corner again and is entirely out of view from the street and facing away from the synagogue, the facade transitions entirely to the cementitious material. This material is more cost effective than the masonry materials, so using this on the mass of the building more obscured away from the direct line of site and visually detached from the language of the synagogue, it allows for more liberal use along the street at the primary facades, where materials have the most visual impact. Cementitious material also has historic precedent but is presented with a contemporary interpretation to avoid competing with the innate historic charm of the synagogue next door and to act as a complimentary backdrop to allow the synagogue's architecture to stand out. This cementitious material has a color and tone that will still visually compliment and complete the masonry used along the primary facades. On the lower levels of the elevations facing the synagogue, the parking structure will be clad in the same masonry as the front elevation. Masonry along these elevations will be more minimal in application than the front to ensure the parking retains a passive air circulation required by code, but to respond to the reduction of masonry, decorative metal screens with metal mesh will be introduced that follow the arched motifs found along the front portion of the building. Along both the primary and secondary facades, the "base" of the building is articulated using a combination of different materials and massing. The top two floors of the primary facade are accentuated with dramatic arched openings that have been directly inspired by the large arched windows in the historic synagogue next door.
6. Building Materials, Elements and Detailing **c. Windows** Windows and other openings are incorporated in a manner that reflects patterns, materials, and detailing established in the district and/or setting.	**Windows - Design Objective** The design of a new multifamily building should include window design subdivision, profiles, materials, finishes and details which ensure that the windows play their characteristic positive role in defining the proportion and character of the building and its contribution to the historic context. **12.71** Windows should be designed to be in scale with those characteristic of the building and the historic setting. • *Excessive window scale in a new building, whether vertical or horizontal, will adversely affect the sense of human scale and affinity with buildings in the district.* • *Subdivide a larger window area to form a group or pattern of windows creating more appropriate proportions, dimensions and scale.* **12.72** Windows with vertical proportion and emphasis are encouraged. • *A vertical proportion is likely to have greater design affinity with the historic context.* • *It helps to create a stronger vertical emphasis which can be valuable integrating the design of a larger scale building within its context.* • *See also the discussion of the character of the relevant historic district and architectural styles. (PART I)*	**Applicants Response** Balconies, windows, and arched openings are used to achieve a balance of solid and void, directly inspired by the historic synagogue next door, sized up in scale to be more appropriate for the scale of the new multifamily building. The scale of these openings is proportionally appropriate to the historic context and to the new multifamily building. The windows of the multifamily building are contemporary with traditional mechanics and proportions. The irregular storefront mullion pattern, although contemporary in appearance, is also directly inspired by the synagogue next door with the irregular and organic nature of the lead paneling of the stained-glass windows.

DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
	12.73 Window reveals should be a characteristic of masonry and most public facades. • *These help to express the character of the facade modeling and materials.* • *Window reveals will enhance the degree to which the building integrates with its historic setting.* • *A reveal should be recessed into the primary plane of the wall, and not achieved by applying window trim to the façade.* • *This helps to avoid the impression of superficiality which can be inherent in some more recent construction, e.g. with applied details like window trim and surrounds.* • *A hierarchy of window reveals can effectively complement the composition of the fenestration and facades.* **12.74** Windows and doors should be framed in materials that appear similar in scale, proportion and character to those used traditionally in the neighborhood. • *Frame profiles should project from the plane of the glass creating a distinct hierarchy of secondary modeling and detail for the window opening and the composition of the facade.* • *Durable frame construction and materials should be used.* • *Frame finish should be of durable architectural quality, chosen to compliment the building design.* • *Vinyl should be avoided as a non-durable material in the regional climate.* • *Dark or reflective glass should be avoided.* • *See also the rehabilitation section on windows (PART II, Ch.3) as well as the discussions of specific historic districts (PART III) and relevant architectural styles (PART I).*	Along the primary facades where the material is masonry or cementitious material, a reveal is achieved by recessing the windows into the brick or doing a slight over frame to achieve a reveal at the windows along the cementitious material, giving the depth so often seen in historic structures within the context of the neighborhood. Although the windows are vinyl, they are a product that has proven durability and longevity. The storefront material will be metal. Window frames and storefront mullions will protrude from the glass to provide depth. There will not be any dark or reflective glass.
6. Building Materials, Elements and Detailing **d. Architectural Elements and Details** The design of the building features architectural elements and details that reflect those characteristic of the district and/or setting.	**Details - Design Objective** The design of a new multifamily building should reflect the rich architectural character and visual qualities of buildings of this type within the district. **12.75** Building elements and details should reflect the scale, size, depth and profiles of those found historically within the district. • *These include windows, doors, porches, balconies, eaves, and their associated decorative composition, supports and/or details.* **12.76** Where used, ornamental elements, ranging from brackets to porches, should be in scale with similar historic features. • *The scale, proportion and profiles of elements, such as brackets or window trim, should be functional as well as decorative.* **12.77** Creative interpretations of traditional details are encouraged. • *New designs for window moldings and door surrounds, for example, can create visual interest and affinity with the context, while conveying the relative age of the building.* • *The traditional and characteristic use of awnings and canopies should be considered as an opportunity for creative design which can reinforce the fenestration pattern and architectural detail, while being a sustainable shading asset in reducing energy consumption. See also PART IV on Sustainable Design.*	**Applicants Response** Balconies, windows, and arched openings are used to achieve a balance of solid and void, directly inspired by the historic synagogue next door, sized up in scale to be more appropriate for the scale of the new multifamily building. The scale of these openings is proportionally appropriate to the historic context and to the new multifamily building. The windows of the multifamily building are contemporary with traditional mechanics and proportions. The irregular storefront mullion pattern, although contemporary in appearance, is also directly inspired by the synagogue next door with the irregular and organic nature of the lead paneling of the stained-glass windows. Along both the primary and secondary facades, the "base" of the building is articulated using a combination of different materials and massing. The top two floors of the primary facade is accentuated with dramatic arched openings that have been directly inspired by the large arched windows in the historic synagogue next door. Use of material and color changes is implemented to accentuate horizontal banding to identify level changes. The proposed building does not have ground level units that would accommodate stoops.The front portion of the building closest to the street maximizes the use of premium and historic materials, specifically brick and stone, using colors and scales that complement the synagogue next door. As the building retreats from the street and leaves immediate line of site, transitioning to a secondary facade, the materials switch to the first five levels having masonry and then transitioning to cementitious material with reveal joints at the top two levels to create an attic-like language. As the building turns the corner again and is entirely out of view from the street and facing away from the synagogue, the facade transitions entirely to the cementitious material. This material is more cost effective than the masonry materials, so using this on the mass of the building more obscured away from the direct line of site and visually detached from the language of the synagogue, it allows for more liberal use along the street at the primary facades, where materials have the most visual impact. Cementitious material also has historic precedent but is presented with a contemporary interpretation to avoid competing with the innate historic charm of the synagogue next door and to act as a complimentary backdrop to allow the synagogue's architecture to stand out. This cementitious material has a color and tone that will still visually complement and complete the masonry used along the primary facades. All design elements of the buildings are directly inspired or responding to the historic detailing and design of the synagogue next door. These design elements, although inspired, have their own creative contemporary interpretations as to compliment the historic context and to relate back to it while at the same time not competing. It was the applicant's intent to celebrate the historic neighbor and when possible to provide a respectful backdrop for the synagogue to stand out.

Applicant responses may be submitted as a separate attachment in case additional space is needed.

DESIGN STANDARDS	DESIGN GUIDELINES	APPLICANTS RESPONSE
7. Signage Location Locations for signage are provided such that they are an integral part of the site and architectural design and are complimentary to the principal structure.	**Signs - Design Objective** Signs for a new multifamily 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 multifamily 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 discretely to the sign lettering, and avoid any over-stated 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 of 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 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	**Applicants Response** Illuminated signs for the building will be up along the parapet of the primary elevation and will use "halo" lighting. Additional signs and addresses will be placed down at street level at a smaller scale and will be in a traditional fashion and font while using up-lighting as to not disturb the pedestrian level. Conduit for illuminated signs will not be visible. See renderings.