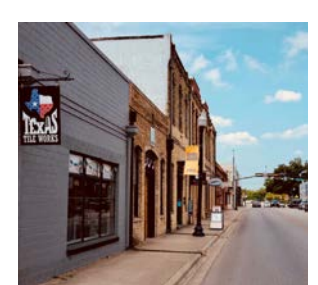
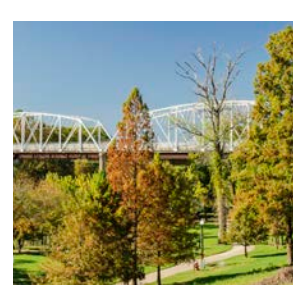
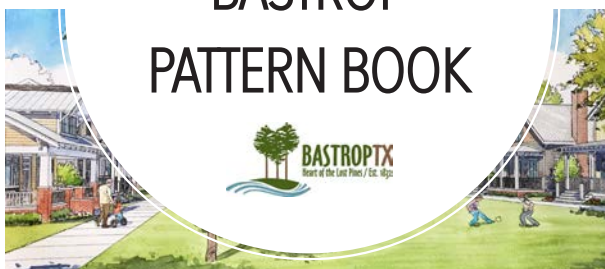
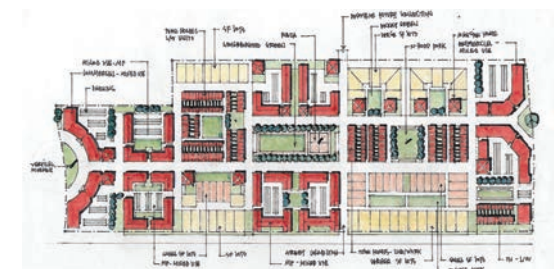


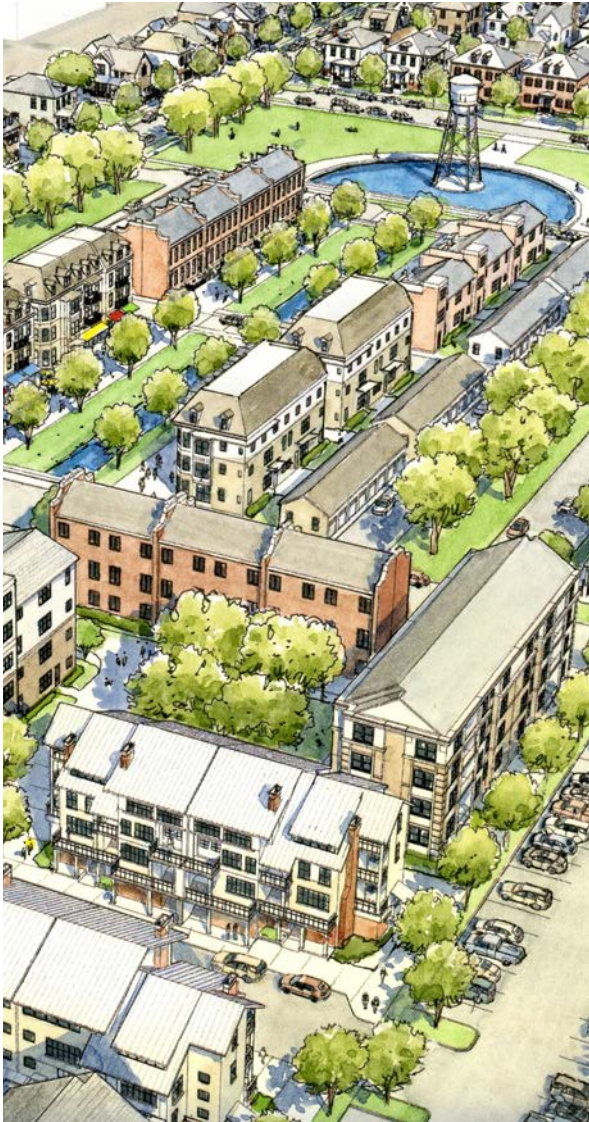
simplecitydesign



AUTHENTIC
BASTROP
PATTERN BOOK



ADOPTED: _____ 2019



We live in a time of increased awareness surrounding the inefficiencies of suburban development patterns (i.e. suburban sprawl). Suburban sprawl is a major part of mainstream discussions regarding future fiscal and environmental sustainability of current human settlement patterns. The suburban sprawl lifestyle has led to obesity and health issues, challenges regarding safety and delivery of services, inefficient use of infrastructure, car dominated life and culture, lack of pedestrian friendly streets and public spaces, and isolation. The effects of these factors have forced those who plan and design neighborhoods, towns and cities to fundamentally rethink their approach to future development.

Bastrop's B3 Code presents an alternative to current day development patterns and processes. Given the great amount of acreage of develop-able land and the infill opportunities within the historic pattern of existing square blocks, we have conceived the future development in Bastrop as a carefully laid out quilt of geographically sensitive development patterns, identifiable place types, and a series of well-enclosed and safe public places - parks and plazas - surrounded by building blocks of varying building types and densities. Human-scaled clusters of buildings (i.e. pocket neighborhoods) with well-enclosed public spaces create potential for unscheduled human interactions and provide the physical framework for the formation of an appropriate sense of urbanity. Development patterns, like the one described, are conducive to genuine human contact currently absent from conventional suburban development patterns, but essential for creating a sense of community.

The Patten Book is mandatory in the Iredell District and the Historic Bastrop Commercial District. The Pattern Book shall serve as education and inspiration in areas where it is not required to be utilized.

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WHY A PATTERN BOOK?

Well-connected, proportionate and harmoniously designed streets, parks, squares and buildings create a sense-of-place within the public realm. This pattern of development can be achieved through Traditional Neighborhood Design "TND." TND consists of diverse housing and sequences of small shops that together create walkable streets and public spaces.

America's traditional neighborhoods (many built over 100 years ago) exhibit architectural diversity and formal richness seldom found in contemporary developments. Within TNDs, the work of many builders is woven together into a varied, but consistent series of public spaces without limiting the creativity of the next builder or homeowner.

BELOW ARE THREE ASPECTS OF TNDs THAT ARE INSTRUCTIONAL FOR TODAY:

1. Each neighborhood has its own unique qualities;
2. The individual house has a clear relationship to the street or public space and enhances the public realm; and,
3. There are no discordant or ill-proportioned houses. Although they are done in a variety of architectural styles, the houses and the small shops are true to the rules of their particular style and to the scale of the street.

HOW DID THIS HAPPEN THEN AND WHY IS IT NOT HAPPENING TODAY?

At the turn of the century, development was limited by technology. So, developers relied on a shared consensus regarding the nature of the public realm, specifically the street, and the existence of numerous architectural pattern books developed by architects and used by builders as guides to a good design.

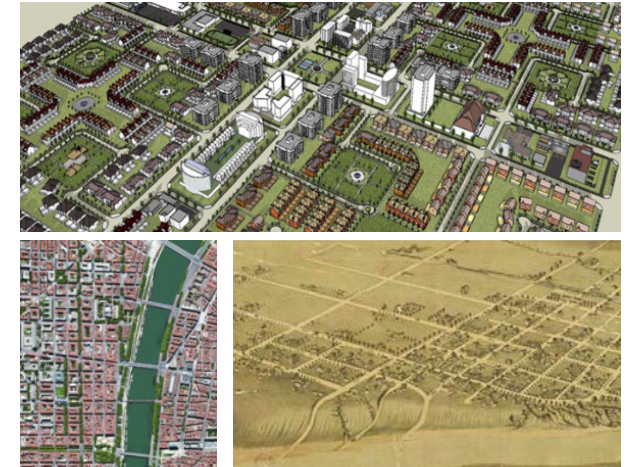
The Authentic Bastrop Pattern Book respects this tradition and is offered as a useful collection of regional urban design and traditional architectural and construction patterns to guide future development in the Bastrop area. The purpose of the book is to help implement the Authentic Bastrop vision, while serving as inspiration and providing an educational and informative document useful for prospective developers, architects and City staff. Its core value is its expected and historically proven ability to link all participants in the development process together as the vision of the place is translated into the built environment.



THE AMERICAN GRID

Nearly 200 years ago, surveyor-engineer Geo Iredell superimposed the 715.5 x 715.5 feet Farm-Lot-Grid over a pre-historic, picturesque prairie tucked into a bend on the Colorado River. At this moment, raw land was transfigured into the origins of a human settlement, i.e. Bastrop. It started as an abstract collection of lines on the land intended to organize portions into manageable chunks. The grid is neutral, even universal. It is an open book and offers opportunities for all kinds of stories to be written on it.

- It is efficient, rational, and equitable. It is an expression of Quaker values, such as, equality and brotherhood, as seen in William Penn's original plan for Philadelphia.
- It provides a framework for farming. Thomas Jefferson used the Cartesian grid to occupy and organize the American west with the Land Ordinance of 1785.
- It is financially sustainable. In 1811 New York adopted the grid, because "strait sided and right-angled houses are the cheapest to build and the most convenient to live in".



WHAT DO WE WANT OUR GRID TO BECOME?

The grid is typically associated with highly developed urban centers. However, the grid has been used as the founding framework for many American towns and cities. Over time, some cities were built to their full urban density levels while others remained barren grids. The grid pattern allows cities to occupy a full range of build-out and variation, from farms to booming metropolises. Benefits of the grid:

- Walkable: With the proper block size, the grid provides an inherently walkable street network.
- Navigable: Never have to ask for directions again.
- Adaptable: Land uses change constantly. With blocks and lots, a new land use can simply plug-in to the existing infrastructure.
- Historical: The grid is a fundamental part of the American heritage.
- Economical/Sustainable: A block allows you to do the most with the least. A block can accommodate everything from a farm to a skyscraper.
- Orthogonal: The orthogonal grid thrives because of the way we live our lives.



DEVELOPMENT PHILOSOPHY

We envision future Bastrop as a self-sustaining, walkable, and authentic community. Our initial approach to the project has been to mitigate primary factors affecting development, such as, geographic constraints - topography, floodplain, drainage, dense vegetation - and to create an appropriate variety of development across the City.

WE HAVE DONE THIS BY IMPLEMENTING THE FOLLOWING STRATEGIES:

1. Laying out a network of different street types within the existing and expanded block structure based on the original Iredell grid and applying it across the city with context-sensitive street and building design. This street-building-type relationship is vitally important for the definition and regulation of the public realm, the distinction between the public and the private realms, and ultimately for the creation of urban space.
2. Selecting a series of geographically appropriate development patterns of different densities and organizations. See Development Pattern page for detailed descriptions of Traditional Neighborhood, Cluster Land, and Village Center Development.
3. Selecting Place Types that define the character of the built environment based on location within the continuum from rural to urban. Place Types approach represents a method of classification of the built environment as a continuum of five main conditions (P1, P2, P3, P4 and P5), ranging from rural to urban. Each point along the continuum has distinctive unifying characteristics that are reflected in street patterns, building form, urban design, relationships to the natural world and public infrastructure. The continuum of the Place Types, when subdivided, lends itself to the creation of zoning categories.
4. Identifying and recommending building types that facilitate the creation of immersive environments. Successful immersive environments are based and depend on the proper selection and arrangement of all the components that contribute to a particular type of environment. For example, a ranch house fits well in the rural section of the Place Types, while a five-story urban dwelling is appropriate in the urban zone.

Based on the principles extrapolated from the most loved historic neighborhoods and towns that still exist in North America, the Place Type approach promotes a desired physical outcome, harmony between building types, and a mix of uses.



DEVELOPMENT PATTERNS

TRADITIONAL NEIGHBORHOOD DEVELOPMENT "TND"

This approach to development has produced some of the most livable neighborhoods in the US. Their social and environmental benefits result from certain physical and organizational characteristics, including:

1. The neighborhood has a discernible center. This is often a square or green, and sometimes a busy or memorable street intersection. Most of the dwellings are within five-minute walk of the center. There are a variety of dwelling types within the neighborhood. These usually take the form of houses, row houses, and apartments so that younger and older people, singles and families, the poor and the wealthy may find a place to live in it. A small ancillary building is permitted within the backyard of each house.
2. There are shops and offices at the edge of the neighborhood. The shops are sufficiently varied to supply the weekly needs of a household, ideally within a mile from every residence.
3. The streets within the neighborhood are well-connected, relatively narrow, and are shaded. Parking garages and lots rarely front on the streets.

CLUSTER LAND DEVELOPMENT "CLD"

The Cluster Land Development groups new buildings onto a portion of the development parcel so that the remaining land is preserved as open space. This approach can save a significant portion of the land and provide an attractive living environment. Cluster Land Development has been the optimal compromise between preservation of the rural landscape and economic pressure to develop the land.

The images shown here illustrate the concept of building groupings as well as the opportunity for the creation of well enclosed and protected public space critical for socializing and for feeling part of the community.

VILLAGE CENTER DEVELOPMENT "VCD"

A village has all the elements of the neighborhood. It is a mixed-use settlement located mostly in rural landscape. The center is defined by its proximity to transportation corridors or crossroads. The development boundary of the village is clearly visible. Unlike suburbia, the limits are clear and distinct from its surroundings and therefore an identifiable place.

There are two predominant types of village forms: the "roadside" and the "squared". The roadside consists of a string of buildings on either side of the road, usually near a junction, but it could also be a collection of buildings on a single road. The form has a definite beginning and end, and is relatively short in length.

The squared village type can be almost any shape, and is always irregular due to its natural pattern of growth over time. Public buildings are usually free standing and demarcate key locations on the plan. The view down the approaching road is commonly terminated by buildings and there is a strong sense of enclosure and arrival.

USES AND BUILDINGS IN P2

Land Uses:	Agricultural, woodlands
Buildings:	Farmhouses, agricultural buildings, villas and ranch houses, one to two story
Private Frontages:	Not applicable
Public Frontages	Not applicable
Streets:	Roads, rear lanes, some unpaved
Open Spaces:	Parks, Greenways

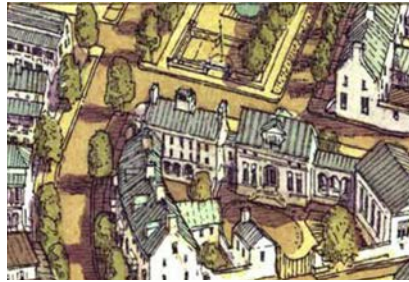


USES AND BUILDINGS IN P3

Land Uses:	Low density residential and home occupations
Buildings:	Houses and ADUs
Private Frontages:	Common lawns, porches, fences and naturalistic tree planting
Public Frontages	Open swales, some flat curbs, bike lanes and naturalistic tree planting
Streets:	Roads and a few streets; rear lanes, some unpaved
Open Spaces:	Orchard, parks and greens

USES AND BUILDINGS IN P4

Land Uses:	Medium density residential and home occupations; limited commercial and lodging
Buildings:	Houses and ADUs, sideyard houses, rowhouses, live/work units, corner stores, inns (all house-form)
Private Frontages:	Porches and fences
Public Frontages	Raised curbs, sidewalks, bike lanes, continuous planters, and street trees
Streets:	Neighborhood streets and rear lanes
Open Spaces:	Squares and playgrounds



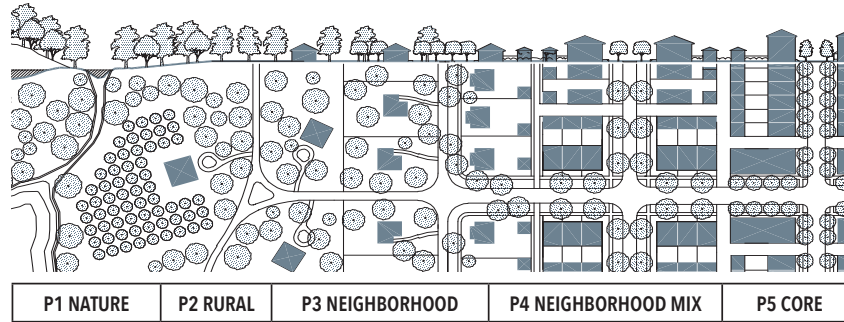
USES AND BUILDINGS IN P5

Land Uses:	Medium intensity residential & commercial (retail & offices), lodging, civic buildings
Buildings:	Rowhouses, apartment houses, live/work units, shopfront buildings, office buildings, hotels, churches and schools
Private Frontages:	Stoops, dooryards, shopfronts & galleries
Public Frontages	Raised curbs, wide sidewalks, bike routes, continuous or discontinuous planters, and street trees
Streets:	Boulevards, avenues, couplets, main streets, streets and rear alleys
Open Spaces:	Squares, plazas and playgrounds

PLANNING WITH PLACE TYPES

A key objective of Place Type planning is the creation of distinct environments. Each environment, or Place Type zone, is comprised of elements that support and intensify its locational character.

Patterns and buildings that may be appropriate for P3 are not appropriate for P5. This approach prevents inappropriate intermixing or rural and urban characters and creates more-or-less fixed, but identifiable physical characteristics for each Place Type zone.



P1 NATURE P2 RURAL P3 NEIGHBORHOOD P4 NEIGHBORHOOD MIX P5 CORE

Less density, larger blocks, primarily residential, smaller buildings, more greenscape, detached buildings, rotated frontages, yards and porches, deep setbacks, articulated massing, wooden buildings, generally pitched roofs, small yard signs, livestock, roads and lanes, parks and greens.

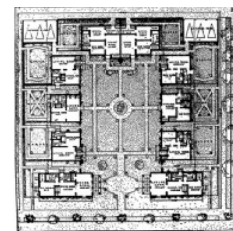
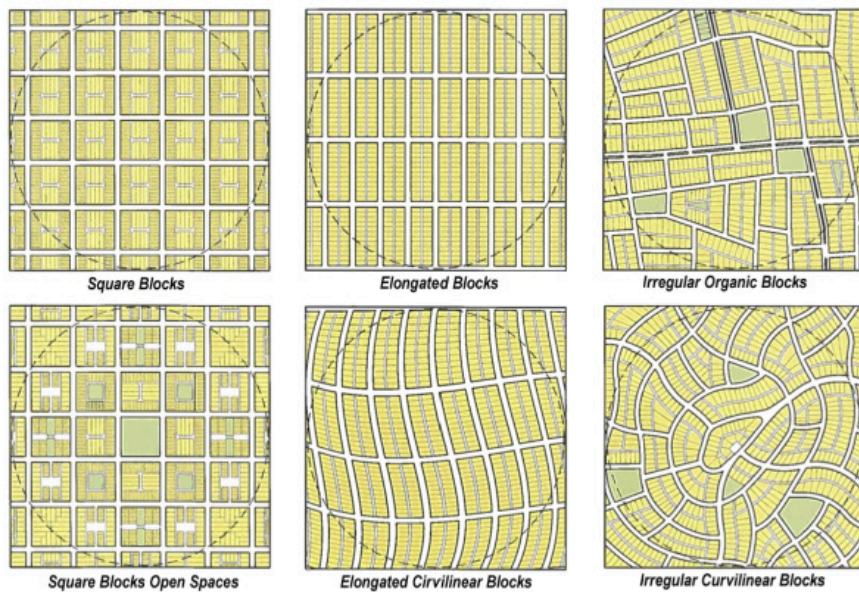
More density, smaller blocks, primarily mixed-use, larger buildings, more hardscape, attached buildings, aligned frontage, stoops and shopfronts, shallow setbacks, simple massing, masonry buildings, generally flat roofs, building-mounted signage, domestic animals, streets and alleys, plazas and squares.

HOW PLACE TYPE SYSTEM WORKS

The Place Type system is both a conceptual and physical framework that identifies a continuous range of habitats from the most rural to the most urban.

The continuum of the Place Types, when subdivided, lends itself to the creation of zoning categories. These zoning categories include standards that encourage diversity similar to that of organically evolved settlements.

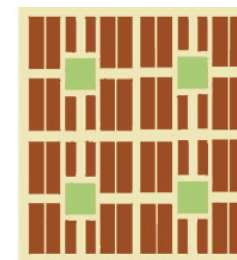
See the B³ Code for Place Type allowances and requirements. For purposes of the Pattern Book, P2 though P5 Place Types will be the primary focus. P1, EC, and CS Place Type opportunities will be discussed at the Pre-Application meeting (B³ Code).



Pocket Neighborhood Block



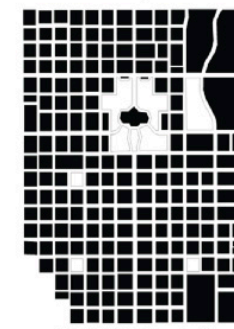
Historic Georgetown



Savannah, Georgia



Cerda Blocks, Barcelona



Original Waller Plan, Austin



Oak Park Blocks

THE BLOCK

Blocks are the key ingredient of the realization of urban form, representing an intermediate increment of planning between the scale of the building and the scale of the town. They are the lines demarcating the private from the public realm and are determined by the circumscribing streets. One of the biggest advantages of planning a city based on blocks is flexibility. Blocks permit incremental change and a gradual increase in density. Blocks with a minimum dimension of 225 ft can be configured for almost all uses and building types.

TYPES OF BLOCKS

Square: A tight, repetitive square street grid can be found in many places in the US. The grid pattern produces a consistent module of lot width and depth. The pattern is extremely conducive for walkability and efficient vehicle traffic dispersal.

Elongated (usually north to south): The vertically elongated block pattern provides equal exposure to both sides of the north-south thoroughfares. The blocks provide light to both the front and rear of the lot and limits exposure to western sun. Civic Spaces allow for a variation in the repetitive grid pattern.

Irregular: Irregular blocks are in Medieval cities, such as Paris, but also in some isolated examples in the US, such as Boston and Nantucket. Irregular blocks allow for the dispersal of traffic through the street network, flexibility with topography, and terminated vistas. However, the resulting variety of block and lot sizes makes uniformity and installation of modern infrastructure rather difficult.

Radial Geometric: Produces terminated vistas that can be used for civic buildings. There is a clear hierarchy of streets with diagonals carrying the through traffic and an even dispersal of traffic through the web. It may be disorienting and difficult to navigate and remember. Similar to the organic block structure, the resulting block and lot shapes are diverse and challenging to resolve architecturally.

Cul-De-Sac: Found in most suburban developments and is supported by a dendritic thoroughfare system. There is an absence of a well-connected street network, which leads to isolation, auto dependency, oversized traffic arterials, and traffic congestion.

Curvilinear Organic: Consists of curved roads that create an abundance of deflected vistas. The pattern is responsive to topography, mediates environmental interruptions, and can disperse traffic through its network. The structure may be extremely difficult to navigate. In addition, lot sizes vary and consistency is hard to achieve.

THE BASTROP BLOCK

The square 715.5 x 715.5 feet Bastrop Farm Lot block is flexible and allows for the inclusion of a variety of block layouts. It exhibits all characteristics of the square grid pattern and permits the creation of smaller blocks. It is conducive for neighborhood parks and Pocket Neighborhoods, which is an expressed preference of the Bastrop community as one of the ways of increasing the sense of community, walkability and opportunities for social contact. Any of the block patterns mentioned on the block page can be juxtaposed inside the Bastrop block network depending on geographic and topographic constraints, Development Pattern, and Place Type.

SQUARE BLOCK 1:

This option makes the creation of a wider street within the grid, such as an avenue or a boulevard, possible. Farm Lot block is divided in half in one direction to allow the needed ROW for a divided major street and the median. Depending on the Place Type there is still sufficient width left to line up larger lots 60-80 feet wide and 120-150 feet deep. This block is drawn for alley-loaded lots, but is one of the blocks in which front lot access is likely. Block perimeter is larger than allowed and needs to be broken by a green pedestrian passage.

SQUARE BLOCK 2:

This block is one of the several examples of pocket neighborhood blocks. Lined around the pocket park at the center of the block are small lots and rowhouse lots. Narrow streets, such as court street from which alleys are accessed, run on either side of the park. Street in the other direction are on axis with the park creating opportunities for terminated vistas.

SQUARE BLOCK 3:

The streets enter this block option at one third of the length on all four sides and create a small pocket park at the center lined with small lots or rowhouses. Narrow street types are recommended such as court street or slip street. This block can also accommodate 3 to 4 different housing types.

BLOCK WITH THE PARK AT THE CORNER:

This block layout is created by streets entering the large block one third of the length on two sides. Doing that divides the 715.5 x 715.5 feet block into two smaller and one larger sub-block and creates an opportunity for a park at the corner. The block is well suited for higher density housing types or commercial buildings fronting on the park. Also, the larger sub-block is large enough to accommodate green court housing with small cottage homes around an enclosed common green space ideal for families with small children. It sits off axis and offers a desirable level of privacy.

OCTAGONAL BLOCK:

The Bastrop block is large enough to allow cutting off the four corners and creating an octagonal block reminiscent of the Barcelona block. The interesting thing about the octagonal block is that it creates a myriad of possibilities for organizing the area left over by cutting the

corners into a park or a square or four small corner parks, or four small triangular plazas or parks. Other arrangements are also possible and that makes this block versatile and flexible. The inside of the block could be a pocket park or a plaza as well. Lots could be alley fed or accessible from the front. The pocket park could have an interior street, in which case the lots are front-loaded and the park is slightly less accessible to pedestrians and less safe especially for children. Or, it can have only a pedestrian path along the green and be directly accessible from the front porches.

SQUARE BLOCK WITH 45 DEGREE INTERIOR STREETS:

An interesting alternative to the other square blocks, the layout of this block keeps the outer edges of the block aligned with the square grid but turns the streets on the inside 45 degrees to the main grid. It is also a variation on the pocket neighborhood theme with an angled park fronted by rowhouses and small lots.



CIVIC SPACE

Civic Space is an outdoor area designated for public use. Civic Space types are generally defined by the combination of certain physical constraints, including the relationship among its intended use, its size, its landscaping and the buildings fronting on it.

As Civic Spaces are being carved out of the city fabric, it is important that they are not leftover areas of development parcels or portions of parcels ill suited for development. Rather Civic Spaces should be specific in terms of their size and type determined by their Place Type.

Below are five specific types of Civic Space:

PARK

A natural preserve available for unstructured recreation. Its landscape generally consists of paths and trails, meadows, water bodies, and woodlands, naturally composed. Could be lineal, following natural corridors. Recommended minimum size is 8 acres.

GREEN

A space for unstructured recreation. Spatially defined by landscaping or buildings. Landscaping consists of lawn and trees, naturally composed. Recommended size is minimum ½ acre and maximum 8 acres.

SQUARE

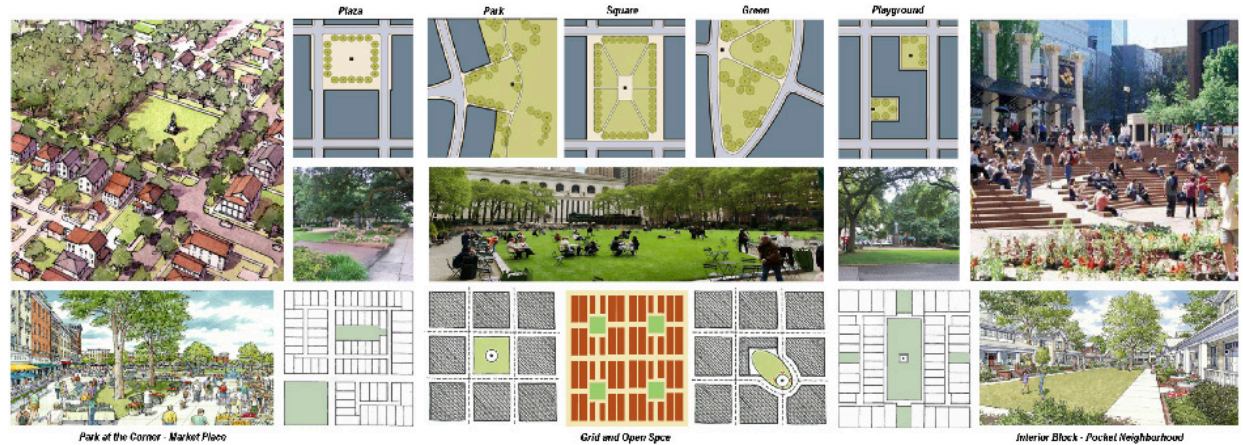
Available for recreation and civic purposes. Usually spatially defined by buildings. Landscaping consists of paths, lawns and trees, formally composed. Usually at the intersection of important streets. Recommended size is minimum ½ acre and maximum 5 acres.

PLAZA

Space for civic purposes and commercial activities. Spatially defined by buildings. Landscape consists primarily of pavement. Trees are optional. Should be located at the intersection of important streets. Recommended size is minimum ½ acre and maximum 2 acres.

PLAYGROUND

Space designated and equipped for the recreation of children. Should be fenced and may include an open shelter. Should be dispersed and may be placed within a block. Can also be included in parks or greens. No minimum or maximum size.



CIVIC SPACE AND THE GRID

In many cases, the common American square or park within a grid of streets has no visual presence beyond the immediate environment. It is usually not visible until one reaches the street bordering the park, or the intersections at its corners. One way to make the park more visible and figural within the urban fabric is to alter its shape and move it into the intersection, so that traffic is slowed and deflected around its borders. The shift transforms existing cross-shaped intersections into one or more T-intersections and creates a place for a statue or a fountain to be aligned with major streets and to act as a vista termination and sometimes as point of reference within the city.

An interesting version of the grid, and arguably one of the most creative, is found in Savannah, GA where in one direction the streets run as tangents to the public space and in the other the public space is on axis with the streets and often terminates it with a statue or a monument.

“When public spaces are successful they will increase opportunities to participate in a communal activity. In the parks, plazas, markets, waterfronts, and natural areas of our cities, people from different cultural groups come together in a supportive context of mutual

enjoyment. As these experiences are repeated, public spaces become vessels to carry positive communal meaning”. (Stephen Carr in Public Space).

Public spaces give us a sense of freedom and safety and we do not perceive the space as a threat. We don't always feel like being ourselves outside of our homes when we are alone in a big city, but in public places there is an element of play and interaction that opens us up to communication with other people.

At their best, public spaces are microcosms of urban life, offering excitement and repose, markets and public ceremonies, a place to meet friends and watch the world go by. The origins and the types of open space are as different as the people who created them. But they all have one fundamental function in human life – they offer a great opportunity for a genuine human contact, which is one of the most rewarding social experiences in life and the ultimate aim of urban design.

CIVIC BUILDINGS

A livable city consists of public civic realm and of private realm; both are essential. Civic spaces and buildings are for public use and are a symbolic reflection of social values and aspirations. The civic realm can be exuberantly embellished to express the values that a society cherishes.

The motivations for erecting public buildings and the social and cultural values they represent change over time and vary from culture to culture and from one era to another. They can be religious, political or cultural. However, regardless of the institution they express, public buildings are always associated with a well-defined, appropriately scaled, and sensibly enclosed public space. In the traditional city, these public spaces are a break in the urban fabric, a place with a fountain, monument or simply a place to seat and watch the world go by.

Where, within the urban fabric, public spaces and buildings are deployed is as often a matter of accident as it is of forethought and planning. The persistence of open space over time is an important factor. A large public monument of one period with an open usable space may become a public square in another period regardless of the shifts in the urban fabric in the interim. In cities planned anew, the choice of placement of square or plaza is deliberate. However, one of the criticisms of modern public spaces and building is that they are "often simply spaces marked on the plans and maps" and are too open and amorphous to define a positive volume of humanly scaled public space.

Public buildings are the glue that holds the city image together. They are very important for both mental mapping of a place as well as physical way finding. In many cities they act as visual points of reference and help visitors properly orient themselves without maps and guides.

Centrality and axially are two principles evident in the design and location of public spaces and buildings. Public buildings are the most prominent terminated vistas and are placed intentionally where they are to reflect and communicate their importance and role in public, cultural or religious life. These vistas are thoughtfully framed to create a clear and sometime dramatic and inspiring views of buildings that might otherwise be unnoticed regardless of their relevance in daily life.



The American urban and rural grid is often furnished with buildings of extraordinary quality, and yet they often seem to be merely parked along thoroughfares reaching from horizon to horizon. Rather than being focal points as they merit, landmark buildings merely line modestly their street frontages. Modifications of the grid and inventive block layouts should aim to create axially within a gridded network to give greater exposure and visual expression to structures of social and cultural significance. Modern public buildings have for the most part abandoned the principles of axially, centrality and visual points of reference and are sometimes indistinguishable from surrounding commercial buildings even when they are prominently located.

It is difficult and unwise to code, legislate or limit the architectural expression of public buildings. However, what the community can request from the selected public building designer is to create a building that is dignified, expressive of the regional cultural, architectural and building traditions, that it enhances public space it is a part of, enlivens the street life, and reflect the essential character and values of the institution or organization it represents to participate in a communal activity. In the parks, plazas, markets, waterfronts, and natural areas of our cities, people from different cultural groups come together in a supportive context of mutual

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NEIGHBORHOOD DESIGN

Well designed neighborhoods contain different lot types for single-family homes. They are intended to respond to the needs of different households and provide diversity in house size and price. Those are large, medium, small and cottage type homes, and they are dispersed throughout the area. The largest homes are located generally along the edges of the patterns and the project, while the smaller homes are on the interior of patterns often fronting on open space. Parking and garages are accommodated in various ways that allow for both front and rear access.



STREETSCAPE DIVERSITY

- Each block face should have a minimum of three different home design models. Different models are defined as those with significant variation in floor plan configuration and massing, and minor variation in size and number of bedrooms.
- Each of the three models must have at least two architectural styles and color schemes, which can be employed to create visual interest and respond to homeowner preferences.
- Not more than two of the same model with the same architectural style can be employed on a block face.
- Similar models with similar architectural styles should not be placed next to one another.
- Materials and colors should be varied to further differentiate one model from another. Use different colors on adjacent buildings. Treat a block face as a unified composition.
- Coordinate building wall colors with roof colors.

BUILDING SIDES

- Side yards are important in helping to create usable outdoor space and insure privacy. On lots 50 feet or less wide, each building must have an open and closed side. This concept establishes a more harmonious relationship between adjacent buildings.
- The open side contains the most and the largest windows, and has the most usable side yard. The closed side has fewer and smaller windows to ensure greater privacy for the neighbors.
- Where possible, orient open sides towards the south and east.

CORNER TREATMENT

- The relationship of buildings to one another and the street is especially important at corners.
- Buildings on corner lots must address both streets. Corner lots are typically wider to accommodate the side yard setback along the streets and allow for building articulation and side porches.
- Wrap around porches on corner lots are greatly encouraged.

SIDE DRIVE GARAGES

- Front loaded lots require a layout that lessens the visual impact of garage doors and parked cars facing the street. On front loaded lots garages are accessed by a side drive with 5 ft radius at the curb.
- Driveway width needs to be kept at 10 ft. Driveway may be widened to 20 ft at a distance of no less than 30 ft from the property line.
- In some cases a common drive may be allowed to serve two houses.

Neighborhood Design



DETACHED HOUSE TYPES

The formal richness and diversity of traditional American neighborhoods derives its character from the multiple types of single-family residences within it and the presence and consistency of well-executed different historic or contemporary home styles. We identify, recommend and will permit the following house types:

1. **The Ranch House** – 4,000 SF and above. Outskirts of neighborhoods and P2.
2. **Large Size Home** – 3,200 SF to 4,000 SF. On neighborhood greens.
3. **Medium Size Home** – 2,400 SF to 3,200 SF. On n-hood greens and parkways.
4. **Compact Size Home** – 1,800 SF to 2,500 SF. Suited for many household types.
5. **Cottage Style Home** – 1,400 SF to 1,800 SF. First time homebuyers.
6. **Bungalow Court Home** – 1,200 SF to 1,600 SF. Retirees, couples and singles.
7. **Garden Court Home** – 1,200 SF to 1,800 SF. Active adults and empty nesters.
8. **Accessory Dwelling Unit** – 400 SF to 1,200 SF.
9. **Manufactured or Modular Homes** – Single wide 1,800 SF.
10. **Tiny Houses** – 1,000 SF or less.

These housing types are typically located in place types P2, P3 and P4, with the ranch house and large homes being primarily in P2 and P3, while the smaller homes are appropriate and represent the bulk of P4. Different size homes should be thoughtfully dispersed throughout the residential areas to avoid the stigma and differentiation into rich and poor neighborhoods.

MULTI-UNIT HOMES, TOWNHOMES, APARTMENTS

Housing types missing from contemporary subdivisions are the transitional home types between the monocultures of single-family detached homes and multi family units in large apartment buildings. Those are:

1. **Town Houses**, also called town homes or brownstones.
2. **Live/Work Units** with commercial space on the first floor and living quarters on the upper one or two floors.
3. **Duplexes**, side-by-side or stacked.
4. **Multiplex - Small**, with 3-6 units on 2 or 3 floors, side-by-side or stacked.
5. **Bungalow Courts**, with homes 1,200 to 1,600 SF facing an interior green.
6. **Courtyard Apartments** with open space for pedestrian activities.

These housing types are found in P3, P4 and some in P5. They are generally located within medium-density neighborhoods or in locations transitioning from a primarily single-family neighborhood into a neighborhood main street. All of them enable appropriately scaled, well-designed higher densities and are important for providing a broad choice of housing types and promoting walkability.

COMMERCIAL, MIXED USE, LOFTS OVER RETAIL

Mixed-use buildings are strong generators of street life. They accommodate 2-3 uses or more within a single structure such as residential, hotel, retail, cultural or entertainment. Commonly they are multi-story buildings placing a mix of apartments on the upper floors, retail on the street level, and parking or transportation in the basement.

Mixed-use buildings offer several benefits

1. Greater housing variety and density.
2. Stronger neighborhood character.
3. Greater energy efficiency.
4. Better integration with city services, such as public transportation.
5. Active street life.

Stacked flats are usually a medium-to-large size structure containing multiple dwelling unit types accessed from a courtyard or series of courtyards. Unit entries could be common or individual. Appropriate in places serving main streets and walkable urban neighborhoods.

Commercial buildings are structures used specifically for business purpose and include the following categories: Office buildings, retail buildings, hotels and motels, multi-family housing, warehouses, and industrial buildings. In urban locations commercial buildings may combine functions such as retail and offices or retail and apartments.

Building Types

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DETACHED HOUSES ARCHITECTURAL STANDARDS

The proposed mix of densities and lot sizes requires careful attention to design details to ensure the desired sense of place and community is achieved. What we learn from the older single-family neighborhoods is that although they contain many architectural styles they still work together to create unity, harmony and formal richness absent from contemporary developments. The efforts of individual designers and builders in the course of this project should contribute to the creation of graceful varied, yet unified streetscapes. The main purpose of these standards is to facilitate the achievement of that goal. Diagrams and images in this section of architectural standards illustrate key architectural considerations for single-family detached homes.

BUILDING ARTICULATION ALONG A STREET

Historic neighborhoods derive their character from the simplicity of architectural forms. Buildings should emphasize one primary architectural form with supporting secondary elements. Too much complexity or competing primary forms will undermine this goal.

- An articulation is the connection of an open porch to the building, a dormer facing the street, a well defined entry element, a horizontal offset of at least 2 feet in the principal building wall for a minimum 4 feet in width, or a change in the height of front elevation rooflines by at least one story.

- For single family detached homes, the primary building elevation towards the street needs at least one articulation or change in plane. For lots less than 50 feet wide, the primary building elevation should not have more than three articulations, unless approved by the DRC. Lots 50 feet and wider should not have more than four articulations, unless approved by the DRC.
- Side elevations facing a street are subject to the articulations requirements for the primary facade of that building type.

INTERIOR ARTICULATION

- For single family detached homes on lots less than 50 feet wide, a minimum of one articulation is required along each side building elevation.
- Acceptable side articulations include a 2 foot offset for a minimum of 4 feet in width, a change in height of one story, a side or rear porch with a minimum length of 6 feet, or a detached garage.

HALF STORIES PREFERRED

- Roofs must strive to contain habitable space. This can be accomplished by lowering second story plate heights and or using dormers. Incorporate third stories within the principal roof.

PORCH HEIGHT ABOVE WALK

- Elevate front porches for single family detached houses above the front walk by at least 18 inches. Heights between 18 inches and 30 inches are preferred.

BAYS & PROJECTIONS

- Bays and projections must have at least three sides. They must be supported by structural brackets or extend to the ground.
- Projecting balconies must use the same architectural vocabulary of design, material, and color as the front porch. If no front porch is provided, these balconies must reflect the overall design of the building. Balcony supports must be provided in the form of columns or brackets.



ROOF TYPES AND PRIMARY ROOF FORMS

- Principal roofs for single family detached houses shall be symmetrical gable or hip. Other principal roof types, such as gambrel or mansard, are acceptable if historically appropriate and approved by the ARC.
- Mono pitches (shed roofs) are permitted only as secondary roofs when attached to a vertical wall.
- The alternating placement of 1 1/2 - story and 2 - story building masses on adjacent lots is strongly encouraged.
- Each building should strive to present one primary roof form. Secondary roofs include porch roofs, dormers, bays, cross gables, and hips.
- The arrangement of different roof forms, such as primary front gable alternating with primary side gable or primary hip roof, is highly encouraged.

ROOF PITCHES

- The range of permitted roofs pitches for the selected architectural styles are stated in the Architectural Style chapter.
- Secondary roof slopes can be as shallow as 3:12. Flat roofs on single family detached homes are permitted only when they are intended for occupancy and can be accessed directly from an interior room. Flat roofs must have railings or parapet walls.

TINY HOUSES AND MANUFACTURED HOMES

Tiny houses and manufactured homes should be integrated into the neighborhood. They should be placed around an open space typologically identified in the B3 Code and the Pattern Book and sharing that space with other housing types. There should be no more than twelve (12) mobile homes in such a grouping. The intent is to avoid conventional mobile home parks and make these groupings a part of the neighborhood and the larger community.

Tiny houses and manufactured homes should be adjusted to the site both in terms of function and also aesthetics. This should be done by adding a porch to the manufactured or mobile home, by adding a masonry skirt up to 3-4 ft of height, by strategically placed landscaping, by adding roof extensions or roof windows, and by being creative in making these structures look more like regular neighborhood homes.

Tiny houses and manufactured homes should have exterior siding and roofing, in color, materials and appearance similar and comparable to the exterior materials and roofing commonly used on residential dwellings within the community. They should have pitched or rounded roofs.



PRIMARY FACADE

- Much of a neighborhood's character is derived from elevations that face the street. When the buildings "play by the same rules," gracious streetscapes can be created.

- Each building should present a welcoming face to the street. Each building facade along the street should contribute to the visual quality of the neighborhood.

DOORS

- Doors create a human scale for buildings serving as a welcoming signature. Care should be given to the type, scale, and quality of the selection.

- Hinge all doors (except the garage).

- Sliding glass doors permitted only on rear or interior side yard.

- Permitted door materials are painted or stained wood, hardboard, fiberglass, or metal. Door color selection shall be coordinated with house composition and style.

- Double front doors shall be used only on larger homes. The door style must complement the architectural style of the building.



WINDOW TYPES AND COMPOSITION

- Window type, composition, and proportion are key character-giving elements of the building facade. The characteristics described here are derived from older neighborhoods and selected architectural styles.

- The following window types are permitted: Double hung, single-hung, casement, and awning. Horizontal slider windows are not permitted.

- The following window materials are permitted: Wood, metal or vinyl-clad wood, vinyl, enameled metal, or aluminum. Mill finished aluminum is not permitted.

- Individual window proportions shall not be less than 1.6 vertical to 1 horizontal. (Example: A window 30 inches wide must be a minimum of 48 inches high.) Proportions from 2 vertical to 1 horizontal up to 2.5 vertical to 1 horizontal are preferred. Window openings with horizontal proportions should be divided into vertically proportioned or square segments. Separate, small windows (less than 5 square feet) and transom windows are exempted from this regulation.

- Windows may be mulled together horizontally up to a maximum total width of 9 feet (or greater if approved by DRC).

- Divided-light windows are encouraged. They must either be true divided light or have properly proportioned muntin bars applied to the exterior of the window. Individual panes must be vertically proportioned or square.

- Exterior shutters should be in proportion to the window opening. (Example: closed shutters would fully cover the window.)

- Specialty windows, such as arches, half rounds, quarter circles, diamonds, and rounds are limited to a maximum of one per elevation unless approved by the DRC.



OVERALL ROOF CHARACTER AND DORMERS

Much of a neighborhood's character derives from the simplicity of the roof forms. Great variety can be achieved with a handful of primary roof forms combined with smaller secondary accents.

- Different roof types may require different roofing material compatible with the chosen architectural style.
- Place large flues, swamp coolers, satellite dishes, and other significant appurtenances towards the rear of the home and lot to minimize visibility from public streets.

The placement and character of dormers are important tools in creating architectural interest. Because they are smaller than primary roof forms, dormers give the building a human scale.

- Dormers must be habitable and have a symmetrical gable, hip, shed, or curved form.
- Place dormers at least 3 feet from the side wall of the dormer to any outside building wall.
- Paint roof penetrations and appurtenances to match or be compatible with the roof color to minimize their visibility (brick and stucco chimneys excepted).

ROOF MATERIALS & COLOR

Color variation with roofing materials is especially important to create diversity and architectural interest.

- Primary pitched roofs may be asphalt shingle, standing seam or Channel-Drain metal roof, clay tile or concrete tile, depending on the architectural style of the house.
- For single - family detached houses, use at least three roof colors per block face.
- Coordinate the roof color with the building's wall colors and architectural style.

OVERHANGS & EAVES

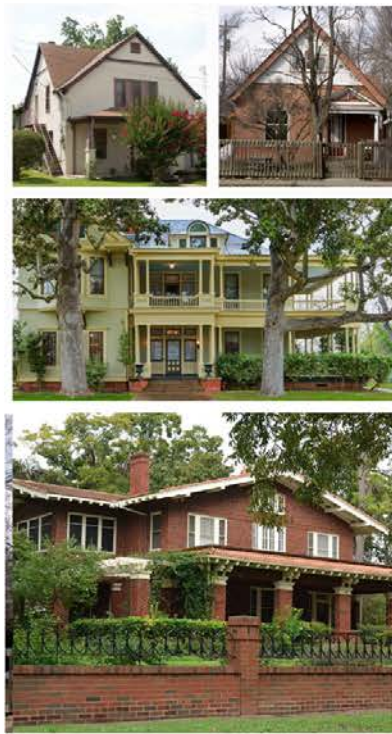
- Detail and proportion overhangs and eaves to complement the architectural style of the building. Specific suggestions for overhangs can be found in Architectural Style chapter.
- Coordinate appropriate eave treatment (open rafters or closed soffits) with the architectural style.

SKIRTING

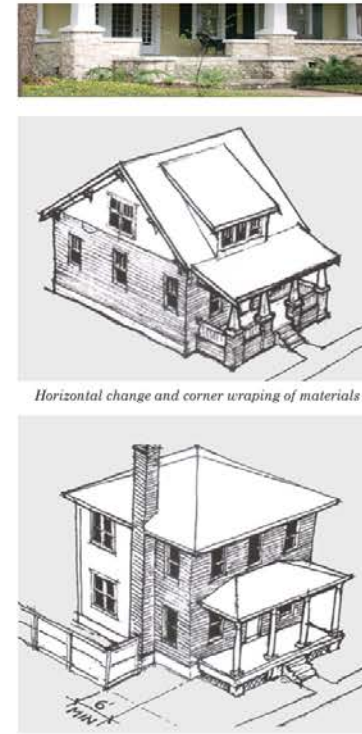
- Porch slabs on grade are not permitted, except for stoops 18 inches or less in height.
- Enclose the area underneath the porch with skirting consisting of masonry, wood boards, or lattice.
- Construct porch steps of wood or masonry to appear solid. Open risers are not allowed.
- The use of drop-lugs is encouraged to bring masonry to grade level.



Various massing arrangements showing gable, dormer and porch



Reducing the number of materials and using them throughout, creates simplicity and harmony



Horizontal change and corner wrapping of materials



MASSING

- Side gable; center gable facing the street; or cross gable with dormers
- 1-1/2 Story and 2 Story massing compositions are encouraged
- Symmetrical or asymmetrical facade composition
- Emphasis on horizontal rather than vertical lines
- Simple volumes facing the street, more complex configurations in back
- Massing sets the overall aesthetics of the building as well as its presence on the street.
- Hip with Center Dormer
- One Story Front Gable
- 2-Story "L" with Porch and Gable
- Hip with Dormers and 2nd Story Porch
- Single hip with projections
- Main building with wings and side hips
- Compose buildings as Principal Buildings, Backbuildings, and Outbuildings. Consider buildings as simple gable-front masses with a porch, usually with the porch across the entire front. Number of porch bays varies up to five, depending on the lot width.

WALL MATERIALS

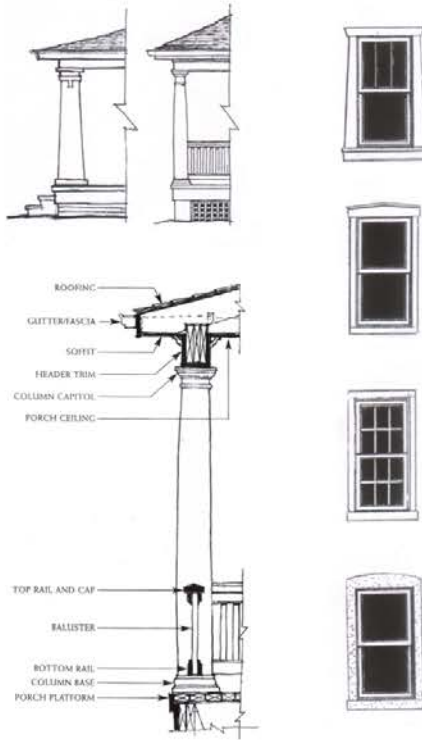
- Older neighborhoods benefited from a simple vocabulary of materials, including brick, stone, stucco, and wood clapboard and drop siding patterns. Today, many more materials are available to clad buildings. Some are designed to simulate older-style materials at a lower cost or with less maintenance. Reducing the number of options available, as illustrated here, promotes simplicity and harmony.
- Wall materials exposed to the weather shall be: Brick, stone, stucco, painted smooth (nontextured) hardboard, smooth-face fiber reinforced cement board, stained cedar shingles, or painted wood.
- The number of wall materials used in an elevation, must complement the architectural style. Material changes must generally occur along a horizontal line only, typically at the floor line or a gable end. Vertical changes must occur at logical articulations of the building wall, typically at inside corners only. Place lighter materials above those of heavier weight.
- Apply all wall materials horizontally. Permitted siding patterns include: clapboard, shiplap, drop siding, tongue and groove, and shingle coursing.
- Wrap material around corners a minimum of 6'.
- Historic neighborhoods typically display great consistency in the choice and application of materials to all four elevations of the building.
- Build all elevations of an individual principal building of the same (one or two) materials in similar configurations. Semi-detached connectors and accessory buildings are excepted from this standard, but take care that these structures are compatible with the principal building.



A gracious front porch is raised above the sidewalk, providing a welcoming face to the street.

FRONT PORCH

- Generous front porches raised above the sidewalk make a strong statement about each home's relationship to the street and the community. Particularly on small lots, front porches can serve as outdoor living rooms, hosting family events and providing social places for the street.
- The front porch is the place to create architectural interest and variety. Be creative in the use of column brackets, railing pickets, trim and moldings, entry door transoms, sidelights & door trim.
- Coordinate column and other detailing with the chosen architectural style. A variety of porch sizes and details is encouraged, particularly for Green and Garden Court homes.
- Front porches may be either appended or recessed. Provide at least the minimum quantities and sizes stated in the Neighborhood Design chapter. Porches are encouraged to reflect the design qualities outlined in the Architectural Style chapter.
- A variety of porch sizes and details is encouraged, particularly for Green and Garden Court homes.
- Establish a desirable human scale next to pedestrian routes and at building entrances with porches, arcades, and other one story elements.
- Oversized entry or porch elements, exceeding one story in height, are not permitted.



Porch detail

Window trim options

EXPRESSION OF ELEMENTS

- To ensure that elements on the primary facade are presented with authenticity, carefully select quality materials and techniques to assemble them.
- Each porch element should be expressed, with clear articulation of the deck platform, railings, columns, header trim surround, porch ceiling, soffit, fascia, gutter and roof. Enclose porch rafters and/or ceiling joists with a porch ceiling. If plywood is used for porched ceiling, cover visible butt joints with an orderly batten pattern.
 - Railings need a top cap, top and bottom rails, and balusters or pickets spanning between. The openings between balusters cannot exceed 4 inches.



Example of homes with embellishments

Exterior trim treatments

EXTERIOR TRIM & EMBELLISHMENTS

- Trim elements like windows and doors contribute to a building's expression of style and quality.
- Trim windows and doors with a minimum of 2 inch wide brickmold, or a minimum of 1 by 4 inch painted wood or smooth (nontextured) hardboard trim. With stucco walls, a minimum 1-inch deep raised relief around the window may be used instead of trim.
 - Make trim, rake, and eave moldings consistent with the building's architectural style.
 - Do not link windows on the first and second stories with exterior trim and/or different siding treatments.
 - Exterior column dimensions must be at least 6 by 6 inches in nominal size. See the architectural Style chapter for examples of column styles.



ADU AS DETACHED STRUCTURE

An ADU, or accessory dwelling unit, is a secondary housing unit on a single-family lot. It usually is an independently accessed secondary residential unit that shares ownership, site, and utilities with the primary residence. It can take several different forms. Those are:

1. Detached new construction ADU, also sometimes called a backyard cottage, carriage house, garage apartment or granny flat.
2. AFDU above garage or workshop, or attached to it.
3. Addition ADU or "bump-out" ADU directly attached to the primary residence.
4. Basement conversion ADU, also commonly called basement apartments, mother-in-law suites, and other names.
5. Internal ADU, where a part of the primary residence is converted to an ADU.

The numbers of individuals living alone in the US exceeds the number of homes occupied by families with children. To meet the demand of this change in the US family structure, ancillary units have become very popular and should be encouraged whenever possible. It is estimated that there are 13 Million ADUs in the US at this time, which is roughly 10% of all housing units. They provide great social benefit by interspersing smaller market-rate units and affordable housing within established or new neighborhoods. Conventional zoning forbids ancillary dwelling units, fearing an overload of parking, traffic and sewer capacity. To overcome this concern, ancillary units, until recently have been limited to a maximum of 600 SF so that the unit can accommodate an individual or a couple but not a family.

ADU ABOVE GARAGE OR WORKSHOP

The fact that ADUs are secondary housing units on a single family zoned residential lots places ADUs into a unique category of housing. They also have some other distinguishing characteristics that help further define, differentiate and distinguish them from other housing types. And while their structure may vary, ADUs share some common traits.

1. ADUs are accessory and adjacent to a primary housing unit.
2. ADUs are significantly smaller than the average US house.
3. ADUs tend to be one of two units owned by one owner on a single family residential lot.
4. ADUs tend to be primarily developed at different time than the primary house and usually by homeowner developers

The obvious benefits of ADUs to both the city and the homeowners are:

1. They are an affordable type of home to construct because they do not require paying for the land, new infrastructure, structured parking or elevators.
2. They can be a source of income for the homeowners.
3. ADUs are built with cost-effective wood frame construction, which is significantly less costly than units in new multi family infill buildings.

ADUs allow extended families to be near one another while maintaining privacy.

BUMP-OUT - ADU AS MAIN HOUSE ADDITION

1. ADUs provide as much living space as many new built apartments and condominiums, and they are well suited for couples, small families, friends, young people and seniors.
2. ADUs give homeowners the flexibility to share independent living areas with family members and others, allowing seniors to age in place as they require more care.

ADU architectural standards

ADUs play an important role in neighborhoods both in terms of their functional use but also their ability to shape the positive outdoor space of each lot.

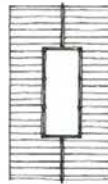
Design accessory units so that they are clearly secondary to the principal building. Whenever possible, use windows, doors, balconies and dormers to create architectural interest and "eyes" on the backyard and the alley, if there is one. Accessory buildings must employ similar materials, building and roof forms, and window types and proportions to the principal building's architectural style.

Retain all or some second story footage of the second story roof. Achieve this by using dormers and by lowering the plate height.

Accessory Dwelling Units



An example of tower design well coordinated with the rest of the house



Open deck



Open/Enclosed



THE IDEA

People living near a large body of water like it even better when they have a view of it from where they live. One of the ingenious ways to allow houses in the interior blocks to have water view, invented by the designers of Seaside, Florida, is to build small towers on top of the roof without the height limit.

In addition to increasing the property value of interior blocks, these towers offer an opportunity for a variety of designs and give additional richness and a special character to the neighborhood streetscape.

Towers are not permitted along the river edge, but are encouraged in the rest of the river-oriented developments.

CHARACTER

Towers are usually an extension of the floors below and can be located symmetrically or asymmetrically on the main body of the house.

Architectural style, details, and roof and wall materials should be in accord with the rest of the house.

Towers may be used as a compositional element and are particularly appropriate for Victorian style houses.

Present day applications also show that towers can be built in any style provided there is a formal connection with the rest of the house and an architectural consistency in their design.

TYPE AND SIZE

Size of towers shall vary with the type of the house as shown below:

On large single-family homes and Mansion Homes – maximum 150 SF of enclosed space and 200 SF of open space, excluding the stairway.

Medium size houses – maximum 100 SF of enclosed space and 150 SF of open space, excluding the stairway.

On Cottage homes, Garden Court homes, Green Court houses and Town Homes – maximum 150 SF of either open or enclosed space.

For building flat roof terrace there is no limit.

MATERIALS

Towers shall have openings of no less than 50% of the surface of the tower walls.

General character, shape, proportions, elements, details, and materials of the tower should be derived from the overall design, type and character of the house.

Towers can be completely open, a combination of open and enclosed space, or completely enclosed, all within the sizes as specified.

Building with flat roofs (as allowed in the Code) may allow access to the entire roof area with no size limitation.

DETAILS

Finished floor of the tower (or deck) shall be no more than 16" above the highest portion of the roof on which it sits.

Portions of tower decks can be used to locate air conditioning condensing units.

In Town Home buildings, not all the units have to have towers. Towers should be located in such a way as to increase the architectural appeal of the building.

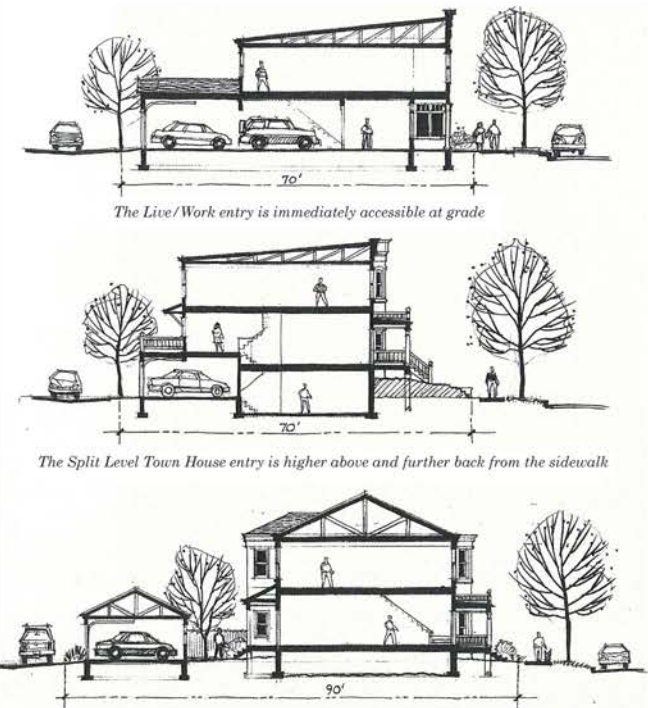
The degree of enclosure or openness of the tower should correspond to the degree of enclosure or openness of the rest of the house.

Rooftop Towers



TOWN HOUSES

The three row house prototypes employ a similar lot configuration to respond to different use and amenity preferences. The Split Level Town House provides the convenience of an attached garage tucked underneath second-floor dining, kitchen, and outdoor living areas. Entry porches and raised front yards create a strong presence along the street. The Backyard Town House uses a detached garage to create small and intimate courtyards. Finally, a Live/Work version allows for a large portion of the first floor to be used for studio or workspace with direct access from the street. Living space is located conveniently above the work space.



The Live/Work entry is immediately accessible at grade

The Split Level Town House entry is higher above and further back from the sidewalk

The Backyard Town House entry is closer to the ground and sidewalk

TOWN HOUSE TYPES

SPLIT LEVEL TOWN HOUSE

- The following standards gracefully accommodate the split-level design that allows for garages to be tucked under row house living areas.
- Provide a raised front yard at least 2 feet above the sidewalk.
- Elevate covered entries for Split Level Town Houses from 4 feet to 7 feet above the abutting sidewalk.
- Provide private exterior space for Split Level Town Houses on the second floor at the rear above the garage.

BACKYARD TOWN HOUSE

- Elevate covered entries at least 18 inches above the abutting sidewalk. This is similar to patterns for single-family houses.
- Provide private exterior space for Backyard Town Houses by creating a garden/terrace between the garage and row house.

LIVE/WORK TOWN HOUSE

- Front entrances must employ a recessed arcade or awnings, allowing direct access at grade. This is similar to Main Street storefront patterns.

BREAKS BETWEEN GROUPS

- Break up long lines of row houses to provide visual relief and pedestrian access to alleys.
- Create a separation of at least 12 feet every 200 feet or every 10 row houses.
- Do not place separations where row houses create terminated vistas at a perpendicular street.

PRESENTATION AT CORNERS

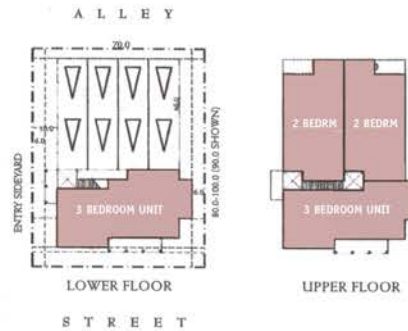
- The relationship of buildings to one another and the street is especially important at corners.
- Buildings on corner lots must address both streets. All corner lots are typically slightly wider for the sideyard setback along the street and to allow for building articulation and side porches.
- Carefully consider the articulation used where a line of row houses reaches the street corner.
- Celebrate the corner with an angled facet addressing the corner, a recessed entry, a tower form, or similar architectural treatment.
- At the end of a line of Town Houses (side elevation), include appropriate articulation, windows, and interesting architectural elements. Appropriate articulation for side elevations is equal to that called for on front elevations.
- Place garages for end units towards the street to shield any adjacent surface parking spaces.



Street Corner Type Multi-Unit Home

MULTI-UNIT HOMES

The Multi-Unit Home combines several residences within one structure designed to resemble a large single-family home. The prototype illustrated here is for a four-unit building that provides attached garages accessed from rear alleys. Different-sized buildings may be combined along a block face. When located on corners, Multi-Unit Homes provide porches and entries on both elevations facing the street. When located on the block interior, a "family" of entrances between two buildings provides gracious access to the upper-floor residences.



Typical four-unit Multi-Unit Home organization



ARCHITECTURE AND ENTRY ARTICULATION

- One goal for Verano is to create a handsome and timeless architecture based on San Antonio's historic neighborhoods. These neighborhoods derive much of their character from the simplicity of architectural forms. Buildings at Verano should emphasize one primary architectural form with supporting secondary elements. Too much complexity or competing primary forms undermine this goal.
- An articulation is defined as the connection of an open porch to the building, a dormer facing the street, a well defined entry element, a horizontal offset of at least 2 feet in the principal building wall for a minimum 4 feet in width, or a change in the height of front elevation roof-lines by at least one story.
- The primary building elevation of Multi-Unit Homes on lots 80 feet wide or narrower require at least two articulations, but not more than four.
- The primary building elevation of Multi-Unit Homes on lots greater than 80 feet wide requires at least four articulations, but not more than six, unless approved.

PRESENTATION AT CORNERS

- The relationship of buildings to one another and the street is especially important at corners.
- Buildings on corner lots must address both streets. All corner lots are typically slightly wider to accommodate the side yard setback along a street and allow for building articulation and side porches.
- Multi-Unit Homes with attached garages on corner lots must have entry porches on both elevations facing the street.
- Side elevations facing a street are subject to the articulation requirements for the primary facade of that building.

ENTRY AREAS

- For Multi-Unit Homes with attached garages, public access is provided via a common entry and porch on the side of the building, while direct private access occurs from the garages.
- Place individual entries at ground level facing the street.
- Any Multi-Unit Homes with attached garages that are located on a corner lot must have side entries to upper floor units placed facing the street.
- Pairs of Multi-Unit Homes with attached garages on the interior lots have entry porches placed facing each other and common pedestrian access from the street.

PRIVATE EXTERIOR SPACE

- Each Multi-Unit Home will provide one outdoor space directly accessible from living/dining areas. This space may be provided as a covered porch, patio, or balcony. It must be at least 6 feet deep and a total of 72 square feet.

COMMON AREAS

- Locate common areas, circulation paths, and building entries and porches where they are most visible from the street and from home interiors.



APARTMENT BUILDINGS

Apartment buildings are one of the principal housing types in any project. They fall into the category of medium-high residential density. With town homes and live-work units, apartment buildings are usually associated with open public space and contribute principally to the scale and definition of the street edge. They are instrumental in creating the sense of enclosure and form a moderately busy street. A courtyard is a design feature traditionally found in hot and arid climate.

MASSING, FACADE DESIGN, MATERIALS

Buildings should have a coherent formal vocabulary and exhibit a hierarchy in their composition. Buildings fronting major public spaces should have relatively simple fronts and roofs, with wings and plan articulations on secondary sides. Buildings should have a distinctly different bottom, top, and middle. Well defined roof lines are greatly encouraged. An expression line should delineate division between the ground floor and upper floors. The ground floor should have higher plate height than the upper floors. Pitched roofs are recommended for smaller buildings. A cornice should delineate the tops of facades for buildings with a flat roof. The use of arcades, porches, and colonnades is strongly recommended. Corner conditions need to be distinguished by a specially articulated portion of the building addressing both frontages in a similar manner. Buildings should be 2-4 stories high. Entries to the buildings should be well expressed (covered, recessed) and should be apparent.

Windows should be vertically proportioned and utilize distinct frames, materials, and colors for window surrounds. Awnings and shutters are recommended in accord with the building style selected. Wall-to-roof transition is a strong flavor giver and should be given special care to create a regionally appropriate expression. Building planes should avoid the large monolithic appearance of uninterrupted sameness; rather, they should be differentiated for reasons of scale, light control, and relatedness to the space they face or enclose. No mechanical equipment should be mounted on the exterior of the building in public view.

Acceptable wall materials for courtyard apartments are: stone, brick or a combination of the two, stucco, cast stone, rock, marble, granite, tile, and glass block. Also acceptable are Hardi planks and sheets, and textured or patterned pored-in-place concrete with integrated color. EIFS can be used only as accent material. Acceptable roofing materials are: standing seam metal roof, stone and clay roof tile.



MIXED USE BLOCKS (LOFT OR OFFICE OVER RETAIL)

A Mixed Use Block is the quintessential P5 block that makes active urban life possible. The first 20-30 ft on the ground are used for public or commercial functions, upper levels are generally residential. The lower part of the building changes over time, the higher part is generally unchanged. This is a high-density building type and is found in city centers. The ground level is permeable for a seamless connection between inside and outside necessary for a continuous pedestrian experience.

GROUND FLOOR, ADDRESSING OPEN SPACE, DETAILS

Many provisions applicable to courtyard apartment buildings also apply to mixed-use blocks. What is listed below are additional requirements specific to this building type:

A. Ground floor openness is critical for the street experience. Its height needs to be 15 ft or more and 60% of the walls at this level should have transparent storefront windows. For colonnades, arcades, and porches column spacing should be equal or less than the column height. Buildings facing major open space should relate to it by using porches, arcades or colonnades as well as have a meaningful functional connection. Buildings should relate to each other in terms of scale and materials. Building surrounding the same public space should utilize: 1) The same architectural character, 2) Similar floor or cornice height, 3) Similar treatment of wall-to-roof transition, and 4) Similar treatment of door and window openings.

B. Buildings should be interwoven with landscaping for desired aesthetic and functional results. Open space between buildings should not be a leftover space but rather typologically identifiable as pedestrian ways, forecourts, urban gardens, courtyards and playgrounds. Additions and expansions to buildings should be inspired by the original building character and be in harmony with the original design intent. Buildings at street terminations and building at corners should acknowledge their special location by specific design elements. Such elements may be more than one story high and may be enhanced by towers and arcades.

C. Windows, doors, and trim should be compatible with the architectural style. Specialty windows, such as circles, ovals, and fans, can be used but sparingly and for accent purposes only and should be of the same materials as the rest of the windows. Awnings are encouraged. Roofing and exterior materials are the same as courtyard apartments.

Apartments and Mixed Use Buildings Standards



MASSING, FACADE DESIGN, MATERIALS

Buildings should have a coherent formal vocabulary and exhibit a hierarchy in their composition. Buildings fronting major public spaces should have relatively simple fronts and roofs, with wings and plan articulations on secondary sides. Buildings should have a distinctly different bottom, top, and middle. Well defined roof lines are greatly encouraged. An expression line should delineate division between the ground floor and upper floors. The ground floor should have higher plate height than the upper floors. Pitched roofs are recommended for smaller buildings. A cornice should delineate the tops of facades for buildings with a flat roof. The use of arcades, porches, and colonnades is strongly recommended. Corner conditions need to be distinguished by a specially articulated portion of the building addressing both frontages in a similar manner. Buildings should be 2-4 stories high. Entries to the buildings should be well expressed (covered, recessed) and should be apparent.

Windows should be vertically proportioned and utilize distinct frames, materials, and colors for window surrounds. Awnings and shutters are recommended in accord with the building style selected. Wall-to-roof transition is a strong flavor giver and should be given special care to create a regionally appropriate expression. Building planes should avoid the large monolithic appearance of uninterrupted sameness; rather, they should be differentiated for reasons of scale, light control, and relatedness to the space they face or enclose. No mechanical equipment should be mounted on the exterior of the building in public view.

Acceptable wall materials for commercial buildings are: stone, brick or a combination of the two, stucco, cast stone, rock, marble, granite, tile, and glass block. Also acceptable are Hardi planks and sheets, and textured or patterned pored-in-place concrete with integrated color. EIFS can be used only as accent material. Acceptable roofing materials are: standing seam metal roof, stone and clay roof tile.

GROUND FLOOR, ADDRESSING OPEN SPACE, PARKING

A. Ground floor openness is critical for the street experience. Its height needs to be 15 ft or more and 60% of the walls at this level should have transparent storefront windows. For colonnades, arcades, and porches column spacing should be equal or less than the column height. Buildings facing major open space should relate to it by using porches, arcades or colonnades as well as have a meaningful functional connection. Buildings should relate to each other in terms of scale and materials. Building surrounding the same public space should utilize: 1) The same architectural character; 2) Similar floor or cornice height; 3) Similar treatment of wall-to-roof transition; and 4) Similar treatment of door and window openings.

B. Buildings should be interwoven with landscaping for desired aesthetic and functional results. Open space between buildings should not be a leftover space but rather typologically identifiable as pedestrian ways, forecourts, urban gardens, courtyards and playgrounds. Additions and expansions to buildings should be inspired by the original building character and be in harmony with the original design intent. Buildings at street terminations and building at corners should acknowledge their special location by specific design elements. Such elements may be more than one story high and may be enhanced by towers and arcades.

C. Windows, doors, and trim should be compatible with the architectural style. Specialty windows, such as circles, ovals, and fans, can be used but sparingly and for accent purposes only and should be of the same materials as the rest of the windows. Awnings are encouraged. Roofing and exterior materials are the same as courtyard apartments.

D. Visual impact of surface parking lots, loading, and service areas should be minimized. Parking lots should be located to the side or rear of buildings to allow building fronting on primary public streets. Loading areas should not be visible from any primary streets.

E. Roof-mounted equipment should be screened from view with enclosures that are consistent with the building architecture.

Commercial Building Standards

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E. ARCHITECTURAL STYLES

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-



Classical Style

Victorian Style

Texas Hill Country Style

Craftsman Style

PRIMARY ARCHITECTURAL STYLES

Architectural styles are some of the most visible signs of historical and cultural values of any era. The term "style" refers to the consistent qualities and features that link different works together into groups. The history of styles in American housing is as complex and rich as the history of the nation and its people. There is no one single American style of architecture; different immigrant groups and individuals have adapted their own national traditions to the new land, and many have borrowed or combined with other stylistic traditions to create hybrid designs so hard to classify sometimes. In the heyday of eclecticism, about 1865-1930, the entire spectrum of historical styles was revived at one point or another. The important point here is that every time a style is revived, it is different.

Stylistic labels are frequently associated with value judgments. In many cases, the style chosen was meant to signify the allegiance or aspirations of the homeowner. When making a conscious choice, Americans have tended to pick revival styles on the basis of moral values attributed to them. Thomas Jefferson felt that Classical architecture promoted clear thinking and civic virtues, and so it was the style most suited of the new republic. Exotic styles, on the other hand, appealed to a spirit of adventure and discovery. At any time, more than one style might be fashionable, and when the style changes it usually does so gradually as architects learn to adapt to new ideas. Styles often spread to places other than the place of their origin and do so in a variety of ways.

The goal of the architectural style guidelines is to help create the memorable character, identity and appeal found in the historic neighborhoods of Central Texas, not to provide exact replicas of historic buildings. The four primary styles historically prevalent in Bastrop are Classical, Victorian, Texas Hill Country and Craftsman. In addition, there are also a few examples of other minor styles such as Colonial, Foursquare, Prairie style and a good number of examples of hybrids containing elements of more than one style.

Many elements contribute to defining a particular style. In some cases the use of just a handful of appropriate elements can be successful in defining a style and creation an authentic composition. The key in working with the styles presented here, as in all traditional architecture, is to work within general massing rules, maintain proper proportions and formal consistency among building components, utilize appropriate selection and placement of details, and select building materials historically appropriate for the style and if possible regionally available.

Although more than one style is selected as being appropriate for this area, once the home style is chosen the building design proposed must be coherent within the selected style. Indiscriminate borrowing and exchange of elements between different styles creates confusion, muddles the clarity of architectural expression, and will generally not be acceptable. However, if a coherent design is presented in modern style or a minor regional style not listed in the pattern book, such a project may be considered by the authority designated for review and approval of architectural projects.

To be executed well, Classical, Victorian and especially Modern style require a degree of design and craftsmanship not commonly available today. In order to prevent oversimplification of the style's basic principles, erroneous detailing and misuse of materials, projects electing to use these styles will undergo a more thorough scrutiny before they are approved. In case of such a project, contact and coordination with the designated permitting authority (Town Architect or Design Review Committee) at the early stages of the project is strongly encouraged.

Primary Architectural Styles



- CONSTANT ROOF SLOPES
- DORMER PROPORTIONED FOR A SINGLE WINDOW
- ELABORATE BRACKETS WITH NICELY DETAILED ENTABLATURE
- MULTI-PANE WINDOWS
- CONSISTENT RAIL DESIGN
- FULL WIDTH TWO STORY "TEMPLE" PORCH WITH PEDIMENTED GABLE ROOF ABOVE AND SYMMETRICAL FRONT FACADE
- SLIM VERSION OF CORINTHIAN ORDER COLUMNS
- UNEVEN NUMBER OF OPENINGS AT PORCH (3 OR 5)
- ORDERLY RELATIONSHIP BETWEEN DOORS, WINDOWS, PORCH & ROOF



CLASSICAL - CHARACTERISTICS OF THE STYLE

The basic classical house has a simple rectangular volume, either one or two stories, with hip or gable roofs. Often, it has a "temple" front porch facing the street but remaining the part of the main body of the house. The porch is the most important element for the classical house, can be one or two stories, straight or curved, and often utilizes Greek or Roman columns and a variety of detailing of the entablature above.

Houses are usually symmetrical though carefully balanced asymmetrical compositions are also possible. Wings are generally narrow and of similar proportions added to the side or the back. Roof pitches are consistent and can vary from 6:12 to 12:12, most common being 8:12.

Windows are multi-pane, most commonly 6 over 6 or 9 over 9, with the first floor windows being taller than the second floor windows. Dormers occur in both gable and hip roof types, usually proportioned for a single window.

There is an orderly relationship among columns, windows, doors, porches and roof forms. Eaves and cornices are usually well-detailed. Materials used for this style include stone, brick, stucco, shingles (for accent), and horizontal siding.

HISTORY, CONTEXT AND VARIATIONS

The Classical style in the US draws primarily from Greek precedents and less so from classical Roman prototypes and its appearance and vocabulary was greatly inspired by the 1893 Columbian Exposition in Chicago. Moldings are more severe rather than ornamentally enriched, there is no statuary along the roofline or on the façade, and the round (Roman) arch appears infrequently. The impression is one of grace combined with post-and-lintel construction, although modern, reinforced materials were used.

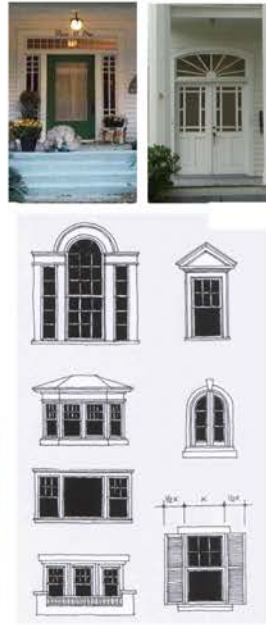
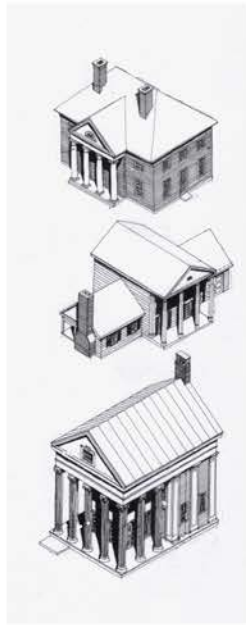
The scale and proportions of the style are suitably massive, but it also became quite popular in the middle-class housing where the scale was refined to reflect a more modest demeanor of the buildings, and orders can be of both single and double height.

The frontage is usually dominated by a pedimented portico supported by an even number of free-standing columns, and the whole composition was characterized by rational and symmetrical distribution of parts. The style typically uses slim, simplified

columns of the Ionic or Corinthian orders, and may well combine the two. Such admixture was facilitated by the debut of readily available, mass-manufactured architectural details produced of industrial composites.

Between six and eight sub-styles have been identified. The most common were 1) a principal full-height porch of about one third of the length of the façade, and colonnaded with pedimented gable roof above, or 2) the same double-height porch motif occupying the full length of the façade and bearing flat roof. The later type was especially popular between 1925 and 1950.

During this same period, the one-story cottage with a dominant centralized dormer, hipped roof, and colonnaded porch of either part of full width, was also fashionable for smaller homes. This style was popular in the South. There are also a number of other sub-types that appear less frequently. The style continues to be popular to this day, particularly in large style urban and suburban houses.



MASSING

- The basic house is typically a simple rectangular volume, one or two stories, with hip or gable roofs.
- The porch is the most important element and commonly it is a "temple" like front porch facing the street but remaining part of the main body of the house.
- Houses are usually symmetrical, but carefully balanced asymmetrical compositions are also possible.
- Wings are generally narrow and of similar proportions.

ROOF DETAILS

- Roof pitches are consistent and vary from 6:12 to 12:12. Most common are 8:12.
- Gable dormers facing the sides are most appropriate for this style.
- Overhangs are consistent, generally 1-2 ft wide. Eaves are usually with closed soffits.
- Repetitive ornate brackets are common under the primary roof eaves.

DOORS & WINDOWS

- Symmetrically placed doors and windows are most common, but well balanced non-symmetrical compositions are possible.
- Use individual, paired, or triple windows. Bay windows are common, and round windows, combined or by themselves, are often used for façade accent.
- Use double hung windows with divided lights in both sashes. Typically 6 over 6 or 9 over 9 but other combinations can be found as well.
- First floor windows are usually higher than the second floor windows. Dormers occur in both hip and gable roofs, usually proportioned for a single window.

PORCH / ENTRY

- Use strong front porch/entry, usually with a "temple" look, but could also be in front of the full façade.
- Porch can be one or two stories.
- Often utilizes Greek or Roman columns, sometimes combined (round or square), and a variety of detailing to the entablature. Column size is typically no less than 8 inches in diameter or 8-inch square.
- Bottom porch is commonly without rail and elevated from the sidewalk.

DETAILS

- Eaves and cornices are usually well detailed.
- Windows are commonly trimmed by 1x4 boards with the cap molding sometimes intricately detailed.
- Nicely detailed balusters are used for stair and porch rail.
- Wood picket fences are common as well as black metal

MATERIALS

- Wall materials used for this style include stone, brick, stucco, decorative shingles (accent) & horizontal siding.
- Most common roofing materials are standing seam metal, and asphalt and fiberglass shingles.
- Windows are usually wood or wood with metal cladding with traditional profiles. Doors are typically made out of wood and are stained or painted.
- Wood or fiberglass porch columns with straight or turned wood balusters.



- DECORATIVE TRELLIS WORK AT GABLE ENDS
- ACCENT WINDOWS
- STEEPLY PITCHED GABLE ROOFS
- EXPOSED FINELY DETAILED RAFTERS
- ACCENT TRIM AT WINDOW TOP
- VERTICALLY PROPORTIONED WINDOWS WITH SHUTTERS
- DELICATE BRACKET WORK AT PORCH
- GENEROUS PORCH WITH COLUMNS PLACED ABOVE GRADE
- INTRICATE RAIL DETAILING



VICTORIAN - CHARACTERISTICS OF THE STYLE

Victorian style homes are dominated by a steeply pitched gable roof facing the street. The main gable may be combined with wings on one or two sides, or emerge from a larger hip-roofed rectangular volume. Symmetry is optional.

Usually generous one-story porch is integrated into the front façade. Gable, hip, shed, or special dormers are typically employed to provide additional floor area, daylight, and architectural interest. Overall composition usually features symmetrically placed, vertically proportioned, double hung windows.

Simplified ornamentation occurs at porches, gable ends, and at special features such as bay windows and towers. Appropriate materials include primarily horizontal siding and more rarely, at least in this area, brick.

The application of the style is seldom pure and borrowing from different stylistic approaches is evident in the Central Texas Victorian. In both Georgetown and New Braunfels there are hybrids that borrow from both the Classical as well as the Arts and Crafts movement. This mix of various styles components is what creates an interesting character, which blends with other styles and yet stands out on its own.

HISTORY AND CONTEXT

The Victorian style was prevalent for residential buildings in the United States from about 1860 to 1910. Although under the same name, the actual applications of the style vary from region to region. As opposed to High Victorian, characterized by the exuberant and sometimes hardly discriminating use of applied ornament as well as very eclectic compositions, the Central Texas version of the style may be called the Folk Victorian.

This variation of the basic style flourished as railroads spread across the country providing a steady supply of pre-made Victorian millwork. The Folk Victorian version resulted from the application of the stylistic principles to more modest residences. Forms were simplified, and ornamentation was applied chiefly to the porches, gable ends, and cornices.

VARIATIONS

In general, the Victorian style allowed the form of the house to be more organic, freeing the builder to incorporate exotic extensions, roof overhangs, and more complex massing types.

By 1910, other styles such as Colonial Revival and Craftsman began to compete for the homebuilder's attention. Yet application of Victorian style remained popular throughout much of the 20th century.



MASSING

- Front facing gable with or without side wings
- Gabled wings protruding from principal hip-roof form
- Hipped or conical roof tower elements on front elevations
- Use of projecting bays & turrets
- 1 1/2 to 2 stories typical
- Symmetrical or asymmetrical facade composition
- Main level floor-to-ceiling height typically 9-10 feet

ROOF DETAILS

- Steeplly sloping gable roofs from 8:12 to 12:12
- Secondary hip and shed roofs from 3:12 to 8:12 and gable roofs from 6:12 to 12:12
- Generous use of gable, hip, shed or special dormers
- Roof overhangs typically 12 inches but up to 30 inches are acceptable
- Closed soffits and eaves with ogee or half round gutters

DOORS & WINDOWS

- Vertical double-hung windows
- Individual or paired window treatments typical
- Square and angled bay window treatments
- Limited use of accent windows and multi-pane sashes with true divided lites
- Wide (4 to 6 inches) or embellished exterior trim with cap moldings

PORCH / ENTRY

- Full or generous partial porch, with wrap-around at corner encouraged
- Turned column styles 6" nominal
- Round column styles to include Doric, Ionic and Tuscan, with a minimum diameter of 8 inches nominal size
- Square column styles with chamfers and moldings at least 6" in width
- Delicate railings to include square or turned 2 inch by 2 inch balusters or scroll saw cut patterns
- Lattice treatments to screen area under the porch

DETAILS

- Decorative gable end truss work
- Decorative brackets at porch columns
- Rake moldings
- Ogee profile gutters at horizontal fascia

MATERIALS

- Horizontal wood, simulated wood or shingle siding with actual or expressed coursing not to exceed 6 inches (4 to 5 inches preferred)
- Siding patterns to include bevel (clapboard) and drop siding
- Full brick or brick up to the second floor line
- Decorative wood or shingle patterns in gable ends
- Brick and stone or textured concrete foundation base with approval of Town Architect



MODERATE PITCH ROOFS WITH GENEROUS OVERHANGS; 1-1/2 STORY MASS WITH GABLE OR SHED DORMERS

EXPRESSION OF STRUCTURAL COMPONENTS

OPEN EAVES WITH EXPOSED RAFTER TAILS

PAIRED OR TAPERED COLUMNS ON STONEY BASES OR LOW WALLS

GENEROUS FRONT PORCH, USUALLY ELEVATED FROM THE GROUND



CRAFTSMAN - CHARACTERISTICS OF THE STYLE

The principal features of the style are low-to-moderate pitch usually multiple gable roofs with wide overhangs, unenclosed eaves with exposed rafter tails, false beams, triangular knee braces and brackets are often applied at gable ends.

Generous porches with substantial columns and bases, usually elevated from the ground 3-4 feet. Columns are double or tapered and sit on strong bases or low walls. Bases are typically made of solid masonry construction. Sometimes railings are replaced by low walls.

Most front façade compositions are asymmetrical but symmetry is also an option and depends on the orientation of the principal roof. The base of the house is usually emphasized with a different and heavier material than the siding above. Stone, brick, or stucco are preferred.

Dormers are typical on 1 1/2 story designs, either gable or shed type. Usually they are not mixed. Wall materials include stone, brick, stucco, shingles, and horizontal siding. Ornamentation is restrained. Structural members are exposed where possible.

HISTORY AND CONTEXT

Stylistic eclecticism reached particular intensity in American architecture during the initial decades of the twentieth century. In other words, styles were influenced by each other and selective borrowing of components between the styles was not so unusual. By the end of the first decade of the new century, however, a uniquely different style called Craftsman bungalow was developing in California, the center of economic prosperity at the time.

The bungalow type small-to-medium-sized suburban house had emerged by about 1903, dramatically departing from customary American architectural practice in not borrowing from recognized antecedents. The bungalow takes its name from a remote predecessor, a vernacular cottage prototype found in Bengal, with which it shared vague formal similarities. It had been recognized as an especially suitable solution to the needs of the current housing boom, which required an unlimited individual variety in a basic prototype for reasonably priced domestic architecture appropriate to the climate.

With the design insight and talent of the Greene brothers in Pasadena, and Bernard Maybeck in Berkeley, the Craftsman bungalow grew into a

significant statement of Arts and Crafts values skillfully adapted to the California life-style.

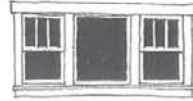
Typically of one-story, the standard form featured both a covered porch and a patio, and good size rooms configured in an open floor plan, which eliminated poorly lit entry halls. The plan was both functional and comparatively inexpensive in its wood, local stone, and often shingle construction.

As a result of bungalow's popularity in California, an abundance of pattern books was published. As the style spread, builders and developers throughout the country constructed whole neighborhoods with streets lined with this single-family house. Further, "kit" houses were manufactured and sold complete with pre-cut timber, plans, fixtures and fittings.

As a result of these various factors, a large portion of American towns came to include bungalow suburbs before the end of the 1920s. The Craftsman bungalow was a dominant form of smaller-scale vernacular housing in America from about 1903 through the mid 1920s when it began to diminish in popularity.



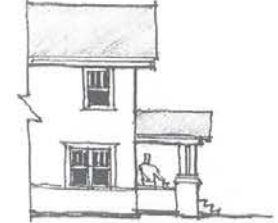
Typical double-hung paired windows with tapered side trim and angled head trim



Picture window with flanking double-hungs with divided lites in upper sash



A shed-roof porch continues the line of the primary roof with a change in the slope



A gable-roof over an appended front porch



A small accent window



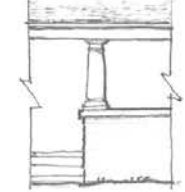
Arts and Crafts-style front doors



Short paired boxed columns on top of shingled, tapered pedestal



Wide tapered box column on brick base with wood railing



A round Tuscan column on top of a wood-sided low wall

MASSING

- Side gable, center gable facing the street, or cross gable with dormers
- 1-1/2 story massing compositions are encouraged
- Symmetrical or asymmetrical facade composition
- Emphasis on horizontal rather than vertical lines

ROOF DETAILS

- Medium-pitch gables (6:12 to 10:12) for principal roofs
- Principal roof ridge when parallel to street may continue down to cover porch, sometimes with a change in slope
- Gable or shed dormers only, but not mixed together
- Wide overhangs (24 to 30 inch) with unenclosed eaves
- Exposed rafter tails and soffits, with decorative cut ends encouraged

DOORS & WINDOWS

- Windows mulled together in pairs or threes
- Double-hung windows with divided lites in upper sash only
- Limited use of small accent windows and angled bays
- Wide trim (5 to 6 inch) with head trim extended past jamb trim or head trim with cap moulding
- Tapered side trim with head trim flared at ends

PORCH / ENTRY

- Full or generous porches, rarely less than one half the facade
- Tapered or double columns at least 10 inches wide may sit on wider tapered bases or low walls
- Porch bases are typically of solid masonry construction. Lattice treatments generally not appropriate.
- Porch masonry bases may continue as columns or as low walls instead of railings

DETAILS

- The base of the house (up to 1st floor level) should be emphasized with a different and heavier material than the siding above, utilizing stone, brick, or stucco
- False beams, triangular knee braces, and brackets applied at gable ends
- Half timber trusses or stick work in gable ends, porches, and dormers

MATERIALS

- Wall materials include stucco, horizontal painted wood, simulated wood siding, or shingles
- Heavier materials such as stone and brick are encouraged at the base
- Gable ends may be treated with stucco and half-timbered elements
- Use of masonry confined to foundations, porch bases/columns, and chimneys



- HIGHER PITCHED ROOF OVER MAIN SPACE WITH METAL ROOFING MATERIAL
- DORMER WINDOWS
- BEND IN THE ROOF PITCH "CAT SLIDE"
- ROOF ACROSS FULL FRONT FACADE WITH WOOD POSTS, EXPOSED OR CONCEALED RAFTER TAILS, LOWER PITCH ON SHED ROOF
- GENEROUS FRONT PORCH ELEVATED FROM THE GROUND
- WOOD POST FROM CEDAR POLES TO DECORATIVE
- RAILS ARE OPTIONAL



TEXAS HILL COUNTRY - CHARACTERISTICS OF THE STYLE

The primary characteristic of this style is that the buildings are composed through simple juxtaposition of pure Euclidian geometric forms – rectangles and triangles in a variety of combinations. The two principal components of the house are the main space and the porch or the "lean-on" rooms. The main space is usually an elongated rectangle with the porches commonly placed along the longer sides of the main space. Sometimes, the main space has an "L" configuration with the porch and the entry placed at the inside corner of the "L".

Porch is a crucial architectural component in the hot Texas climate. While in more urban settings porch serves as a demarcation line between the public and the private, in the Texas Hill Country the porch is a necessary transitional space between the inside and outside absolutely necessary for the proper functioning of the building. A special kind of porch is sometimes placed in the middle of the house to separate the sleeping quarters from the cooking areas in the hot Texas climate – the "dog trot".

It is in the interplay between the main space and the porch or the "lean-to" that the variety of expressions can be created. Porches can be added on to the main space (either full length or not), carved out of it, and added perpendicular to the main space. Porches can also be one or two-story. Porches added directly to the main space create a fold in the roof pitch commonly called "the cat slide". In two-story buildings the eave of the main space and the top of the porch can also be separated with small square windows placed in the knee wall between them.

Roof pitches are low to moderate over the porches and higher (8:12 and even 12:12) over the main space.

HISTORY AND CONTEXT

There are two living traditions of architecture in Texas today. One is Mediterranean, imported first through the Missions from the south. The other active architectural tradition developed in the last 200 years represents a unique blend of German ingenuity and the climatic and geological ruggedness of the Texas Hill Country into geometrically simple, efficient, and functional architecture. There is a clear and uncomplicated structural integrity expressive of the space within that makes the structures built in this style architecturally honest to the point that some of them could be called an expression of the "aesthetics of necessity". Especially in its early examples this style of architecture is first and foremost functional. Form follows function and nothing is left over.

The greatest number of these simple buildings can be found in the German towns of central Texas such as Fredericksburg, New Braunfels, Boerne, and Gruene, Colonized by Germans in the first half of the nineteenth century, these towns today still exhibit a great degree of discipline and rigor in their architectural production strongly influenced by the tradition within and around them.

The works of some prominent Texas architects have been inspired by the traditional residential but also agricultural structures of the Hill Country, and this architectural style has gotten the attention on the national level as one of the more authentic directions in American architecture.

Over the years, the purity and simplicity of the early pioneer buildings has been somewhat lost, due to the popularity of other styles from which components are sometimes borrowed, new technological advances such as air conditioning, as well as the current practice of architecture and its dubious relationship with tradition. However, the simplicity and the power of the Hill Country style in the face of contemporary mass produced homes has not diminished its popularity not only in the Hill Country but across Texas and beyond. To the contrary.



MASSING

Massing is simple and comprised of basic geometric forms. Two principal components of the house are the main space and the porch or "lean-to" rooms.

The main space is usually an elongated rectangle with the porch placed along the longer side of the main space.

The main space can also have an "L" configuration with the porch and entry placed inside the corner of the "L".

Homes are most commonly one or two story and often with the attic type space on the second level. Smaller homes and "Sunday houses" are usually one-and-a-half story.

ROOF DETAILS

Moderately steep gable roofs (6:12 to 10:12) for principal roof.

Slope changes are common as the roof transitions from main space to secondary rooms or the porch ("cat slide").

Gabled dormer facing the street is most common, but shed dormers are a part of the language too.

Overhangs are generally about 12 inches and eaves usually have open rafters.

DOORS & WINDOWS

Symmetrically placed doors and windows are typical, but well-balanced asymmetrical compositions are possible.

Windows are mostly individual with very occasional pairing.

Double hung windows with divided lights in both sashes (6 over 6, 4 over 4, and 2 over 2 are typical).

Small (sometimes square) awning or single-hung windows between the porch roof and the main roof are one of the characteristics of this style.

Trim is commonly wide, 4 to 6 inches on wood siding, brick moulding on masonry walls, with lintel often expressed.

PORCH / ENTRY

Generous front porch across full façade typically with low sloping roof.

Porches can be added to the main space or carved out of it. One or two stories.

Main entry is most common through the front porch.

Columns and beams are simple wood construction, sometimes with notching.

Porch flooring is typically wood or stone.

Porches are open and elevated from the sidewalk. Porch rail is an exception rather than the rule.

DETAILS

Chimneys are an important part of the house massing, usually placed at gable end.

Outdoor stair leading to the second story space is common, typically placed at the gable end and occasionally within the two-story porch.

Simple, almost austere detailing of homes is most prevalent. Occasional Victorian detailing and components can be found mixed with the basic style.

Painted shutters can be found (panel or louver) on single windows.

MATERIALS

Stone, in a variety of cuts and patterns, is the most common building material.

Other acceptable materials include wood siding (vertical and horizontal), wood logs (hewn), plaster (stucco), and Fackwerk (timber-framed walls with areas between timbers filled with small rock and then plastered).

Combinations of materials are also common – stone and logs, stone and siding, stone and plaster.

Most common roofing material is standing seam metal roof; natural or painted.



- CURVED ROOF
- MODERN USE OF WOOD
- LACK OF ORNAMENT
- CLEAN LINES
- HORIZONTAL EMPHASIS
- OPEN TO THE STREET
- VISIBLE INTERIOR SPACE
- DYNAMIC RELATIONSHIP BETWEEN PARTS



HISTORY AND CONTEXT

Modern and contemporary are the two words used interchangeably to describe the architecture being built now as well what was called the International Style that originated in Europe in the late 19th and the first half of the 20th Century. However, even though there are some similarities and overlapping characteristics, there is a fundamental difference between the two. Contemporary architectural style is, literally, what is being created and built right now, contemporary way of building is not tied to one specific style – it is of the moment and borrows bits and pieces from a variety of styles and eras.

International style modern architecture, on the other hand, is described as an era-specific design style that breaks away from the pre-Industrial Revolution styles. Simply put, modern design is connected to the machine age and is typically referred to the period between 1920s and the late 20th Century.

The overlapping characteristics of both are:

1. Lack of ornament. Decorative moldings and elaborate trim are eliminated or greatly simplified, giving way to a clean aesthetic where materials meet in simple, well-executed joints.
2. Emphasis on rectangular forms and horizontal and vertical lines. Materials are often used in well-defined planes with vertical forms juxtaposed against horizontal elements for dramatic effect.

COMMON CHARACTERISTICS

3. Low, horizontal massing, flat roofs, emphasis on horizontal planes and broad roof overhangs. Modern homes tend to be on generous sites and tend to have meandering single-story plans. Many examples tend to blend with the ground and appear to be of the site, not in contrast to it.
4. Use of traditional materials in new ways. Materials such as wood, brick and stone are used in simplified ways reflecting a modern aesthetic. Traditional clap board siding is replaced with simple vertical board cladding used in large, smooth planes. Brick and stone are simple, unornamented and used in rectilinear masses and planes.
5. Use of modern materials and systems. Steel columns are used in exposed applications, concrete block is used as a finished material, concrete floors are stained and exposed, long-span steel trusses permit open column-free spaces, and radiant heating systems enhance human comfort.
6. Emphasis on honesty of materials. Wood is often stained rather than painted to express its natural character in both interior and exterior uses.
7. Emphasis on open, flowing interior spaces. Living spaces are no longer defined by walls, doors and hallways. Living, dining and kitchen spaces tend to flow together as part of one continuous interior space, reflecting a more casual and relaxed way of life.
8. Relationship between inside and outside. Use of large expanses of glass in effect brings the building's site into the building, taking advantage of the dramatic views and natural landscaping.
9. Generous use of glass and natural light. Windows are no longer portholes to the outside, but large expanses of floor to ceiling glass providing dramatic views and introducing natural light deep into the interior of homes.

Modern Architectural Style



RANCH HOUSE

The ranch house is an art form unique to America. Typically a single story low-slung houses, ranch style homes were first built in the 1930s and could be found in all parts of America. They could be considered a subtype of modern-style architecture, which embraces open space plans and the connection between indoor and outdoor living.

The new ranch homes are considerable larger than their predecessor and are often more than one story or with a two-story main room. One of the key elements of the ranch house is a generous porch designed primarily for a private life in the backyard. In general, the modern ranch houses are designed for a single floor living typically in asymmetrical layouts often shaped like "L"s or "U"s.

The ranch house form was pioneered by California architect Cliff May, whose houses were often a single room deep so each room could be open to the outside and benefit from sunshine and warm breezes. They fell out of favor in the 1980s but are now enjoying new popularity mostly as large custom-built homes.



FOURSQUARE

The name "Foursquare" can more accurately be called the house form than a house style. The principle feature of this home type is the frontal height-to-width ratio that is about equal. From the street, the building is intended to have a box-like appearance with an ample porch. The plan of the main section of the building is nearly square. Rear sections are usually narrower and/or lower, which gives them a secondary appearance.

The architectural composition relies on simplicity and symmetry with balanced window and door placement. Carefully composed asymmetrical design are not as common but also possible.

The typical primary roof is a hip, often in pyramid form. Dormers are regular components of this style, particularly facing the street but very often on three sides and can be open or enclosed. This front dormer is strongly encouraged.

Porches are an important element of design. They are typically found on both front and rear facades. A generous front porch commonly spans the entire front of the house.



COLONIAL REVIVAL

Colonial Revival style was one of the answers to a strong housing demand between 1920 and 1929. The building boom of the period inspired the need to build in a greater variety of styles. The traditional Colonial styles, because they evoked memories of the American past, or because they had a certain old-world charm that was in harmony with the older architecture of the neighborhoods, became most popular.

Typical Colonial Revival plan is very rigid with small spaces allocated for specific functions. Houses front the streets with their longer sides rather than with the gable ends. The main entry is on the street side and is typically covered and projected out with either roof or balcony over it. Another main entry option is just an inset in the façade, shallower and without the porch, often framed with posts, pilasters, or columns.

Garages and additions are usually to the side of the main body of the house, but using the same materials. Upper levels are often slightly projected out to allow greater square footage. Windows are small panes divided with operable or false shutters on both floors. Most commonly used exterior material is clip siding.



PRAIRIE STYLE

This style originated in the 1890s in the Chicago area and reached its peak in 1915. It came out of a desire by a group of architects to create a uniquely American style suited for the life in the prairie. In the words of the style's most famous protagonist Frank Lloyd Wright, "Hence gentle sloping roofs, low proportions, quiet sky lines, suppressed heavy-set chimneys and wide sheltering overhangs, low terraces and out-reaching walls sequestering private gardens".

Most of the houses in this style use a centrally located fireplace as a divider of space and as the focal point of the building. Especially F.L. Wright who was a master in arranging rooms into a highly efficient and beautiful interior spaces.

Early prairies style homes were predominantly built of wood framing and stucco exterior. However, some of the late examples of this style, like the Robie House, were streamlined through a fluid amalgamation of brick, concrete and steel.

Minor Architectural Styles



WELL PROPORTIONED MASSING

SIMPLE GEOMETRIC FORMS

WELL PLACED WINDOWS IN THE WALLS

SIMPLE DETAILING

CREATIVE USE OF COLOR

EXAGGERATED BUT NEEDED BRACKETS

INEXPENSIVE MATERIALS USED CREATIVELY



WORKING WITH TRADITION

How we use tradition in our designs without degrading it, and how we make a meaningful contribution to it, are tantalizing conundrums for many of us. Products and materials used in the 19th century are not readily available today, and the craft of home building that created historic Texas neighborhoods and towns is all but lost in today's construction industry.

The approach that seems to be instructional in designing new houses and other buildings can be called "imitation and innovation." By imitating, we try to penetrate into the underlying reasons and principals behind the design, and by innovation, we try to contextualize today's technology to reflect and serve tradition and at the same time take advantage of modern materials and means of production and construction. The point is not to copy, but to emulate. Our attempts should be not to reproduce details to a "tee," but rather to recreate the scale and formal richness of traditional homes and neighborhoods.

IMITATION AND INNOVATION

Traditionally inspired architecture, also called Neotraditional, does not copy historic architecture. We could say it engages the past in both dialog and competition. Imitation is both an engagement with tradition and an opportunity to expand, redefine or illuminate a part of it. Imitation is working from precedent; it enables architect to absorb the experience of the past and use it to complete the task at hand. Traditional solutions, however, are not always appropriate and an informed rejection of traditional design principles, after due consideration, is always an option. What is critical, though, is the understanding that the precedent represent a norm of some sort and that without the norm there could be no innovation.

The power of the past to inspire and instruct is significant and should not be easily discarded. In the time of sweeping changes in the design and construction of the built environment, drastic technological innovations in the production of architectural design and death of hand drawing as we know it, acceptance and use of traditional design principals can have a deeply humanizing effects on our work today.

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E. GENERAL LANDSCAPE STANDARDS

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-



GENERAL LANDSCAPE STANDARDS

These landscape standards outline the essential landscape components that complement and enhance neighborhood character. Their purpose is to ensure the quality development of a pedestrian friendly environment and help create dynamic places that support a sense of place and livability within the neighborhoods. As it matures, well-executed landscape creates intimate outdoor rooms, defines and reinforces entrances to homes, and enhances the architecture. These minimum standards help define and express the private realm, as well as ensure that public space reflects the neighborhood identity and offers physical and psychological comfort.

GENERAL

- Residential landscape design usually includes three social realms used to organize space – public, semi-public, and semi-private. The landscape in these social realms enhances the streetscape and creates comfortable urban environments for pedestrians
- Landscape should be designed in a series of sections to provide clear distinctions between spaces of different privacy levels

HORIZONTAL LAYERING

- Horizontal layering. The first horizontal layer starts at the curb and includes the sidewalk and the tree lawn. It provides continuity along the street
- Second horizontal layer (transitional) starts at the back of the sidewalk and extends to the base of the porch. Here, the front yard lawns, plant beds, and fences establish privacy boundaries
- The semi private realm is defined by the front edge of the porch and the face of the building. Elevated above the sidewalk and set back, this space allows for hanging planters, window boxes, and private furnishings

VERTICAL LAYERING

- Vertical layers are overhead elements, eye-level elements, and ground-level elements.
- Trees provide spatial structure and shade to the street. Their canopies also offer a sense of enclosure and create framework for smaller gardens.
- The second layer adds color and human scale with hedges, walls, fences and perennial borders. It links the house to the ground.
- The third layer, groundcover and paving, generally respect the edges of home and the porch, and should support architecture and frame private entrances.

SUSTAINABLE DESIGN PRINCIPLES

Increase the use of vegetation and shade to minimize impervious surfaces. Using native and drought-tolerant plant species to conserve water, minimize maintenance, and support wildlife. Using materials and construction methods specific to the region and referencing history, culture, and climate. Maximizing the use of renewable and indigenous resources in site development and management. Minimizing the demand for and recycling resources such as water, energy, and materials. Using state and local Best Management Practices (B.M.P.) to reduce storm water run-off.

Structural BMP:

- Porous landscape detention
- Porous pavement detention
- Grass swales
- Grass buffers

Non-structural BMP:

- Recycling organic materials
- Disposal of household waste and toxics
- Control of erosion during construction
- Preventive maintenance



STREET TREES

Street tree plantings are required along all public streets. Trees should be aligned in straight rows, parallel to the curb, and centered on the tree lawn.

Approximate distance between street trees should be 30 ft or less.

All trees must be at least 10 ft from adjacent utility lines and street light posts.

Use the following minimum tree sizes:
 Boulevard – min 3" caliper
 Residential streets – min 2.5" caliper
 Courts – 2.5" caliper.

FRONT LAWN

Use native grasses as much as possible for front and tree lawn planting.

Adjust tree spacing to accommodate side-driveways for front loaded lots, while maintaining a regular tree pattern.

For both front lawn and tree lawn widths consult Street Sections and Street Matrix.

ALLEY LANDSCAPE

Plant in the 4-foot utility easement with one shrub every two feet of alley frontage per lot. Plant groundcovers in areas not covered with shrubs.

Plant shrubs 2 feet from the property line.

Drip-irrigate the shrubs and sub-surface drip for groundcover.

Use of native and drought-tolerant plants in the alley is greatly encouraged.

Landscaping shall be provided to adequately screen utility pedestals and transformers.

UTILITIES

Transformers and pedestals should be accommodated within the 4-foot easement. Encroachments into private yards, if needed, are allowed.

Building and fences must be placed with adequate distance from utility structures.

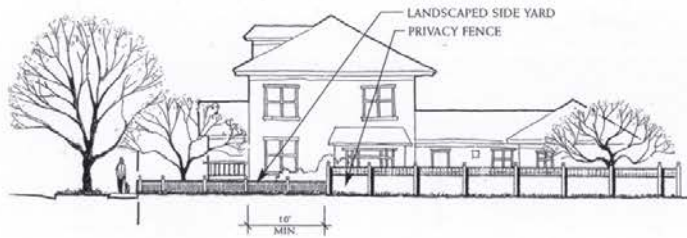
Plant shrubs near the base of utility structures to enhance or camouflage their appearance.

CHARACTER

Use of native plants is greatly encouraged. Wherever possible, plant fruit-bearing trees and small orchards.

Use low hedges (max 36" high) and to delineate property boundaries. When used, they should be continuous along the front and side property line along the street.

Use walls to create privacy and extend architectural elements into the landscape.



Setting the privacy fence a minimum distance from the front building wall allows for a better landscape area between homes.

FENCE DESIGN

Fences and walls further define private areas around a residential structure. Coordinate the design and materials of these elements with the design and materials of the house in terms of color, materials, scale, and quality and detail.

The design and installation of front yard, side yard, and rear yard fencing, as well as low walls and hedges, should not interfere with street visibility and distance requirements.

Fence design needs to be approved by the DRC or the Town Architect.

FENCE TYPES

There are three parts of the perimeter fence – front yard fence, transition fence, and privacy fence.

Front yard fence is located at the front of the lot and on the sides back 10 feet from the building facade.

On corner lots the fence should run 20 feet from the front of the building façade and perpendicular to it.

Rear fence can be on the property line, or within 4 feet of it.

FENCE HEIGHT

Front yard fence should be no more than 36 inches high.

Transition fence is 12" to 18" higher than the front yard fence.

Privacy fence is usually 72" high.

A variety of fence design is encouraged and extended runs of similar fence design is discouraged.

MATERIALS

Picket fence shall be made of painted wood. A 20% transparency rate is required for front yard picket fences.

Transition fence is typically stone or masonry or material appropriate to the principal building materials.

TRASH ENCLOSURE

Screen all trash receptacles from the alley. Place containers behind the privacy fence, within an enclosed trash storage area, or in the garage.

Make the trash enclosure of similar material and color as the privacy fence or primary structure.

Screening must be 12" higher than the object being screened, up to a maximum of 72".

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