

4. DEVELOPMENT CODE

4.7. BUILDING DESIGN STANDARDS

- A. Purpose and Intent.** This Section establishes standards to ensure proposed new buildings and additions are designed to relate to the street, to public open spaces, and to neighboring buildings in a way that contributes positively to the Specific Plan area's neighborhoods and districts.
- B. Applicability.** The requirements of this Section apply to all renovations of existing buildings, all additions to existing buildings, and new buildings within the Transit Villages Specific Plan area.
- C. Relationship to the Public Realm.** Buildings are the principal determinants of street and urban form. As they are incrementally constructed, they contribute, along with their neighbors, to both the formation of the public realm and to the collective built fabric of the city.

Essential, therefore, to the design of new projects is the careful consideration of how they relate to their physical context (towards the street, towards buildings across the street, and towards adjacent buildings), as well as to their historical, cultural, and climatic context. In order for this to be successfully achieved, new buildings must be designed both from the inside out and the outside in. They should be inspiring to both those who inhabit them and to those who pass by on foot, bicycle, or automobile.

It is important to note that compatibility is not necessarily the repetition of existing or historical design patterns, but is the interpretation of these patterns – whether they be traditional or contemporary – in a manner that contributes to the distinctive and eclectic street form that so characterizes Downtown Redland's and its surrounding neighborhoods.

- 1. Building Orientation.** New buildings shall be oriented to define and frame adjacent public streets and/or public or common spaces with consistent setbacks and with street-facing windows, entries, and frontage elements.
- 2. Significant Sites.** All multi-family and mixed-use buildings are part of the urban fabric. They are a continuous background form that provides the backdrop for public and civic buildings such as schools, libraries, city halls, etc.

While the form of multi-family and mixed-use buildings is by definition repetitive, when placed in unique locations within the body of the City, such buildings should be designed in a manner that responds to the special character of their location with some appropriate degree of uniqueness in form.

This is particularly true in buildings that are placed on corner lots or at the termination of streets.

- a. Corner Buildings.** Corner buildings play a stronger role in defining the character of neighborhoods and districts than other buildings along a block face. They can act as informal entryways to the street, setting the tone for the streetscape that follows. Accordingly, the design of corner buildings must recognize their prominent positions along streets and blocks. Corner building design strategies include:

- Design both street facades to be fenestrated, articulated and finished as “front” facades.
- Add emphasis with more architectural detailing than found on other buildings on the block face.
- Where appropriate, use a greater building height to add emphasis.



A corner tower.



AVOID. The tower of a mixed-use building occupies the street terminus, but appears to be mistakenly off center. (Right) A tower that is placed on the center line of the street.



A mixed-use building with a scalloped corner entryway and second floor corner balcony.



A tower that is placed on the center line of the street.

- Design a more complex building form with projecting facade elements and special building features such as towers, cupolas, wrap-around bay windows, balconies, porches, or other architectural embellishments.
 - Create a prominent building entrance by notching the corner.
- b. Buildings at Street Terminations.** Building massing or outdoor spaces on lots located at terminations of streets shall either be placed to align with the street's center line, or positioned in a manner that convincingly shows that they were not meant to be centered.
- 3. Elevations Visible from Public Realm.** The rear and/or side elevations of new buildings that are visible from the public realm shall be designed with equal care and quality as the front or principal facade.
- 4. Room Orientation.** Formal rooms (living rooms, dining rooms) shall be oriented to face onto adjacent public streets and/or public or common spaces. Secondary rooms, such as bedrooms, bathrooms, and kitchens shall generally be oriented towards side and back yards.
- 5. Window and Door Size and Placement.** Windows and doorways shall be designed to reflect the character and size of the rooms to which they belong, such as larger windows for formal rooms and smaller windows for secondary rooms such as bedrooms, bathrooms and kitchens.
- 6. Pedestrian Access to Buildings.** Building entrances provide a connection between the public realm of the street and sidewalk, and the private realm of the building. A well-designed building entrance is easily identifiable and welcoming to pedestrians.

- a. Entrances into buildings.** Entrance ways and doorways shall be clearly identifiable as prominent points of access into buildings.
- b. Entrances into courtyards.**
- i. Courtyards shall be entered from the street through a covered passage or through a passage that is either open to the sky or covered by a trellis. Courtyard entrance trellises shall be of the character of the rest of the building both in their overall form and detailing.
 - ii. Courtyards within the Neighborhood General 1 (NG1) and Neighborhood General 2 (NG2) zones shall be visible from the street.
 - iii. The openings to courtyards may be either gated or completely open to the street, but should be unobstructed by garden walls, railings, or other elements that may limit views into the courtyard.
- 7. Vehicular Access to Buildings.** Garage entries can occupy a major portion of a building's ground floor and can therefore have a major impact on the pedestrian's perception of buildings. In order to minimize the visual impacts of garage entries, they must be designed to be integral parts of the architectural design of the building.
- a. Garage Entry Design.**
- i. Parking garage entrances shall be designed and composed as an integral part of the building facade. They shall be conceived as doorways or gateways that are in character with the character and design of the rest of the building.



The main entrance to this multi-family building is prominent and easily identifiable.



The windows of this rowhouse building are designed to reflect the character and size of the rooms to which they belong: larger windows for formal rooms and smaller windows for bedrooms and bathrooms.



AVOID. The adjacency of these two multi-family residential parking entrances has a major impact on the pedestrian's perception of building. The mismatch in the size of the two respective openings compounds the problem.



The shape and detailing around the opening of this parking entrance to a mixed-use building are in scale and character with its commercial frontages.

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4.7. BUILDING DESIGN STANDARDS (CONTINUED)

- ii. Recess the garage door so it appears less intrusive. Garage doors that are recessed to provide adequate vertical clearance must not be recessed so far as to result

b. Placement.

- i. The parking entrances of new buildings shall not be located adjacent to parking entrances of existing adjacent buildings.
- ii. To the extent possible, parking entrances shall avoid street trees, infrastructure, and streets with excessive traffic. Driveways providing access to corner lots shall be located as far from the street intersection as possible.

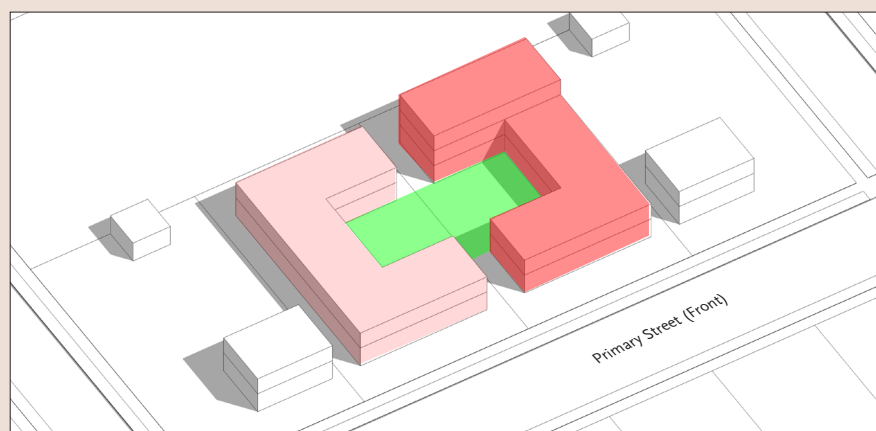
D. Relationship to Neighboring Buildings. Buildings designed in isolation and without regard to their surroundings can appear to be glaringly out of context. This is especially true when large mixed-use or multi-family infill buildings are inserted into lots surrounded by single-family houses or small multi-family buildings or are located on a parcel within a higher density zone that is immediately adjacent to a lower density zone. As a result, people living in existing buildings that are negatively affected by new ones, see the quality of their lives diminished.

The compatibility of new buildings inserted into such existing contexts can be ensured by fitting their scale and mass to that of their neighboring existing buildings.

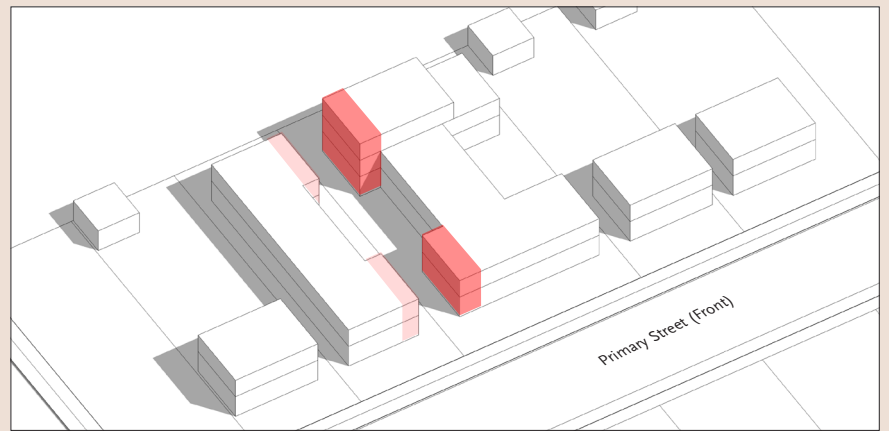
1. Scale and Orientation. New buildings over two stories in height shall be designed to relate to and respect the massing and scale of adjacent buildings, particularly buildings of historical character (see Figure 4-15 below). Strategies include:

- a. Matching existing building heights or exceeding them by only one story. Modulating additional stories by stepping them back.
- b. Modulating side yard and rear yard volumes to provide as much distance as possible between the facades of a proposed building and existing buildings in order to preserve the privacy of the outdoor spaces of both.
- c. Orienting the side gardens or side courts of proposed buildings to face the side gardens or side courts of adjacent buildings.
- d. Mirror the side yard massing of an existing, neighboring building.

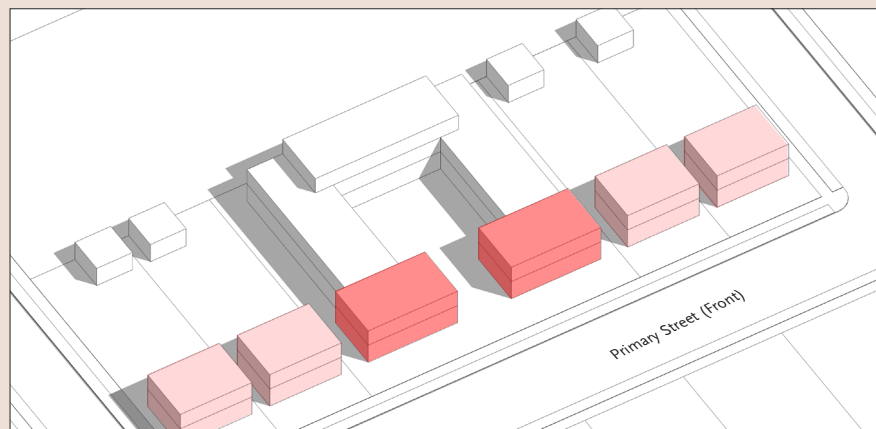
FIGURE 4-15: RELATIONSHIP TO NEIGHBORING BUILDINGS



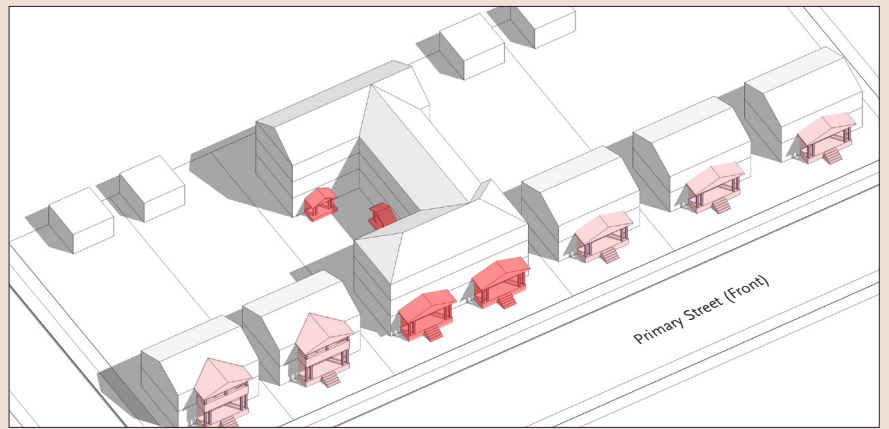
Relate to existing open space of neighboring building.



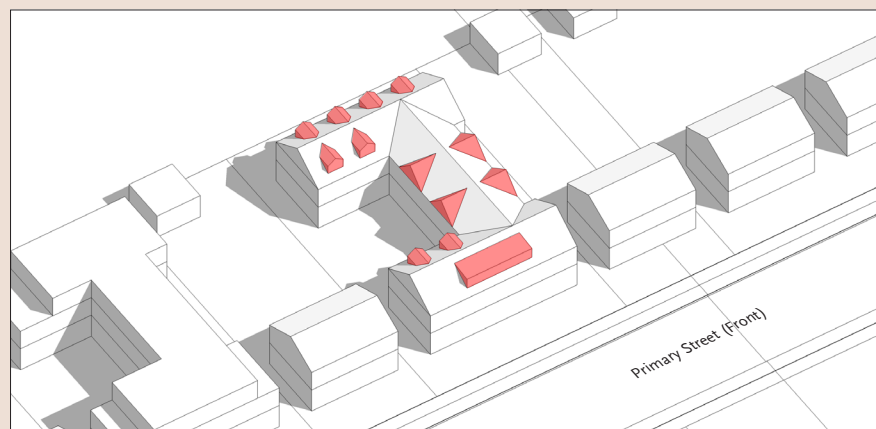
Match the form of neighboring building.



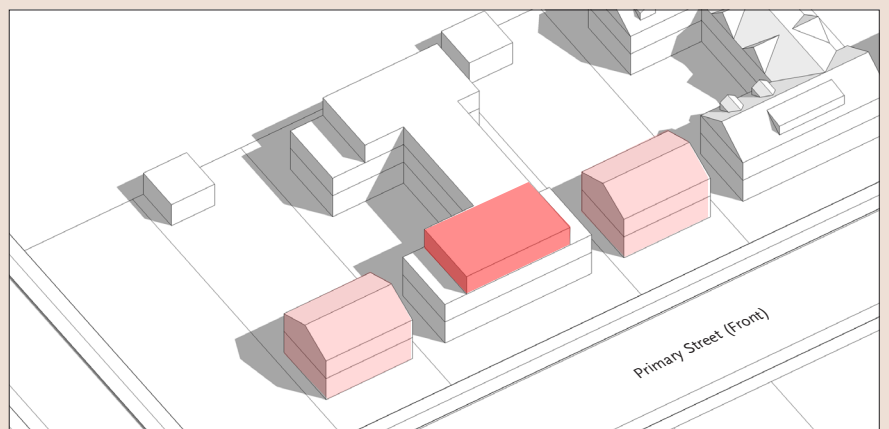
Continue prevalent massing rhythm along street.



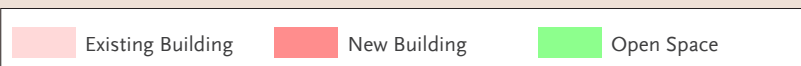
Use frontage types such as porches to reduce the scale of a taller building facade in relation to adjacent buildings.



Incorporate the upper floor space within the attic space and provide day light with dormer windows.



Step back upper floors to reflect the massing of existing, adjacent buildings.



- e. Stepping back upper floors to preserve the lower scale massing of existing, adjacent buildings.
 - f. Including elements such as porches, galleries, arcades, etc. to relate the scale of facades to those of existing buildings.
 - g. Reducing building bulk by introducing dwelling space in attic spaces.
 - h. Introducing landscape and/or trees as a screen between existing and new buildings.
2. **Side and rear windows.** The placement and size of windows in side yards and rear yards shall respect the privacy and need for light and air of existing buildings.
 3. **Project sites adjacent to historic structures.** Buildings on project sites located immediately adjacent to lots that have designated or eligible historic structures on them shall be designed per the requirements of this Specific Plan and per the recommendations of the *Secretary of the Interior's Standards for Rehabilitation* and *Illustrated Guidelines for Rehabilitation of Historic Structures* and/or the *Redlands Historic Architectural Design Guidelines*.

E. Design Standards.

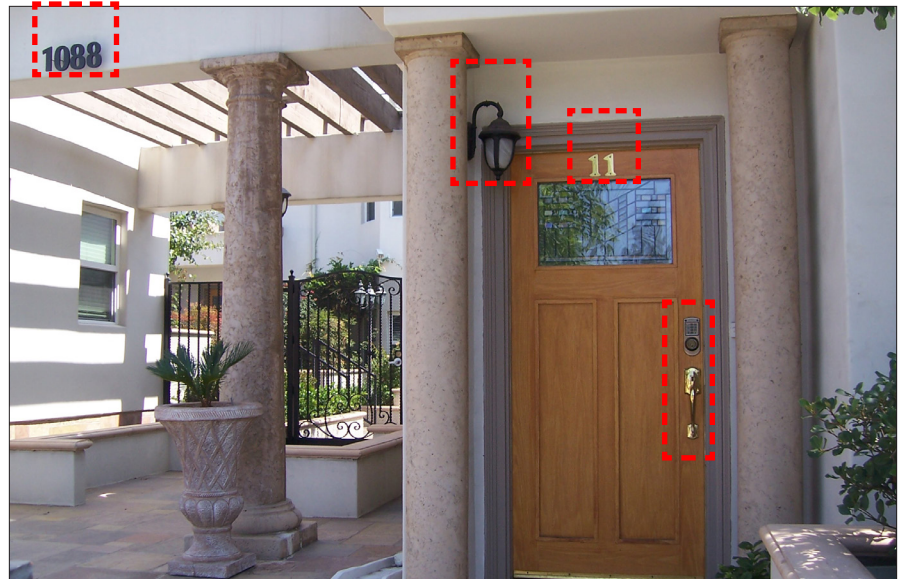
1. **Holistic design.** Design all components of new projects (building, open space, landscape, and parking) to be internally consistent with the chosen architectural language and character of the overall project.
2. **Durable Materials.** Utilize durable materials and architectural details that promote permanence and longevity and are designed to be consistent within the building's architectural style in terms of structural expression, scale, and proportion.
3. **Modifications to Existing Buildings.** For modification to existing buildings, utilize or match the materials, configurations, colors and

finishes of the existing building. "Stucco wraps" of buildings originally clad in exposed wood, masonry, and/or stone are prohibited

4. **Exposed Wood.** Finish exposed wood (or wood-like materials) in a manner that minimizes maintenance and promotes the material's longevity.
5. **Reflective Materials.** Avoid using reflective materials, unless they are applied to small areas (such as to highlight signage) and they can be shown to not cause a nuisance to automobile traffic, pedestrians, and neighboring buildings.
6. **Masonry and Stone.** Detail masonry veneer walls in a manner that expresses the structural integrity of real masonry, especially at corners, windows, and doors.
7. **Synthetic Materials.** Use synthetic materials only when:
 - a. They adequately simulate the appearance of the natural material it imitates;
 - b. They demonstrate an ability to age similar to or better than the natural material it imitates;
 - c. They have a permanent texture, color, and character that is acceptable for the proposed application; and
 - d. They can be pressure washed and, in general, withstand anti-graffiti measures.
8. **Prohibited materials.** Do not use the following materials:
 - a. T1-11 siding;
 - b. Rough-sawn wood;
 - c. Vertical siding, except board and batten;
 - d. Metal siding or concrete block as an exterior finish, except in the NG-1 zone.



A mixed-use building clad in plaster. The moldings and column bases are constructed of durable materials (precast concrete and tile, respectively).



AVOID. Lamps, address signs, and columns are inconsistent in style and finish.



A multi-family building clad in plaster and fiber-cement siding. The vertical transition between the plaster and siding occurs at the inside corners.



Lamps, address signs, and door hardware are consistent with each other and the building.

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4.7. BUILDING DESIGN STANDARDS (CONTINUED)

9. Multiple Materials. When combining two or more wall materials on one facade:

- a. Place lighter materials above more substantial materials (e.g. wood above stucco or masonry, or stucco and glass above masonry).
- b. Locate vertical joints between different materials at inside corners.

10. Color. Compose materials and finishes in a manner that results in visually balanced compositions. Avoid large areas of bright colors.

11. Attached Architectural Elements. Design attached architectural elements such as lighting fixtures, attic vents, custom signage, awnings, hand rails, balconies, and trellises to be consistent with each other and with the style of the building.

12. Solar Panels. Fully integrate active solar devices into the overall form of the building.

13. Windows and Doors

a. Materials.

- i. Utilize windows, doors, frames, colors, and styles that are appropriate to the building's architectural style in terms of window type (double hung, casement, etc.), proportion, and color.
- ii. For replacement windows, utilize the same window types as the original windows (e.g., replace double-hung windows with double-hung windows, etc.).
- iii. Preferred window and door materials include wood, fiberglass, steel, or aluminum. Vinyl and vinyl-clad windows are allowed with muntin patterns and colors appropriate to the building's architectural style.

- iv. Flush nail-on aluminum windows and horizontal aluminum sliding windows are prohibited.
- v. Specify clear glass glazing, particularly in storefront and primary window applications.

b. Details.

- i. If used, specify true muntins that are of a substantial dimension (e.g., not flat).
- ii. Design head casing to be equal in width to or wider than jamb casing.
- iii. Detail window sills to properly shed water.
- iv. Recess windows in a manner that is specific to the building's architectural style (e.g., provide greater recesses for Mediterranean style buildings, etc.).

c. Configurations.

- i. Design the orientation and proportion of windows and doors to be consistent with the building's architectural style.
- ii. Design windows and doors to relate to one another proportionally and according to a rational system of design, such as designing building elevations to exhibit a hierarchy between window sizes to differentiate between public rooms (living rooms and dining rooms) and private rooms (bedrooms, bathrooms).
- iii. Locate windows on new building facades in a manner that maintains existing privacy with neighbors;
- iv. Design bay windows to be habitable spaces.



AVOID. The white window color is inconsistent with the color of the surrounding trim and cladding. White trim and perhaps a different color cladding material would result in a more consistent color palette.



AVOID. Random window placement with windows not relating by shape and proportion to one other.



The window color is consistent with the surrounding colors - even though the window color contrasts with the surrounding trim. This is one of many traditional color schemes for the Craftsman style.



The windows of this mixed-use building are composed according to a logical order. The second floor windows are grouped in threes and centered above the ground floor storefront doors and windows.

d. **Accessories.** Consider using various architectural elements to add interest of building facades, including operable shutters sized to match their openings, opaque canvas awnings and other shading devices, and planter boxes supported by visible brackets.

F. **Architectural Style Guidelines.** The Architectural Design Guidelines in this Section are intended to assist owners, builders, and developers in the design of buildings that reflect Redlands' history, culture, and climate. These guidelines are not intended as a style manual but rather as a summary of the salient characteristics of architectural styles of buildings found in Redlands and throughout the Inland Empire and San Gabriel Valley.

1. The Architectural Design Guidelines apply to all parcels within the Specific Plan area.
2. Buildings may be designed according to architectural styles not described in this Section, provided the design submission per Section 4.1.2.B (Submittal Requirements) includes a description of the proposed architectural style in terms of the following nine primary elements and according to the same as this Section:

a. Roof.	f. Walls.
b. Floor Plan/Elevation.	g. Colors
c. Base.	h. Openings.
d. Shading.	i. Articulation.
e. Form/Massing.	
3. The following five Architectural Styles are described in this Section: Main Street, Commercial, Mediterranean, Craftsman, Victorian, and California Contemporary.



Main Street Commercial



Mediterranean



Craftsman



Victorian



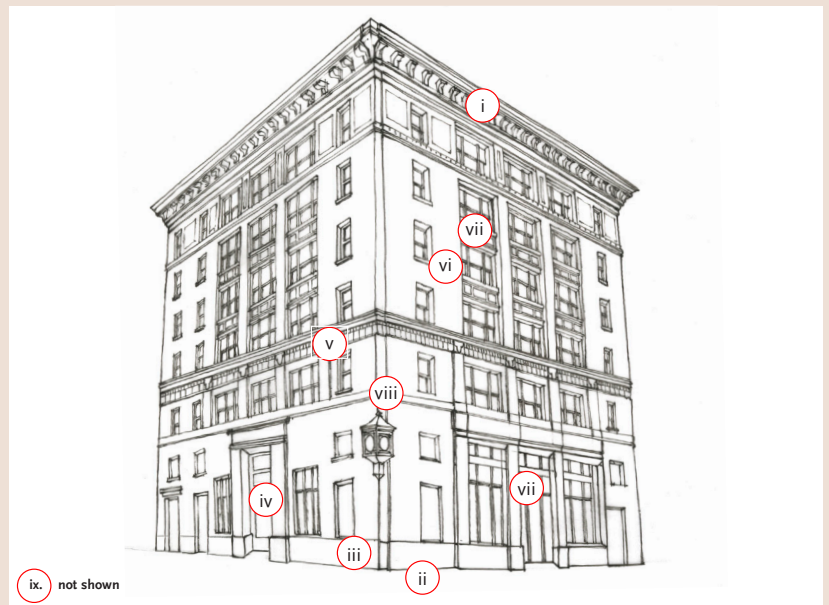
California Contemporary

1. Main Street Commercial

a. **Definition.** The Main Street Commercial building is found on almost every pre-World War II American Main Street. Basically a decorated rectangular masonry box in form, one-story buildings are always commercial in use, while multi-story buildings are mixed-use with commercial ground floors. Multi-story facades are typically divided into base, body and top with the ground floor taller than the shorter upper floor, which is finished by a significant parapet. The ground floor has expansive glass interrupted by structural columns with transoms to allow light to penetrate deep into the interior. Upper floor windows are smaller with vertical windows directly relating to the ground floor window, door, and Shopfront openings. Whether one-story or multiple-story, Main Street Commercial buildings tend to be square or rectangular boxes. However, subtle variations in height can add interest to a facade, emphasize important architectural features such as a building entrance or variations can accentuate a corner condition.

b. Key Characteristics

- i. **Roof.** Flat roof with projecting cornice or parapet.
- ii. **Floor Plan/Elevation.** Simple, rectangular plans with L-shaped or U-shaped variations.
- iii. **Base.** Articulated base by change in material, change in plane, or both.
- iv. **Shading.** Recessed arcades & entries, balconies, or fabric awnings.
- v. **Form/Massing.** One to multiple stories, with base, middle, and top. Vertically proportioned with corner towers common.
- vi. **Walls.** Flat planes of stone, brick, or plaster, punctuated by deep set window openings.



- vii. **Openings.** Large Shopfront openings at ground, vertically proportioned, with transoms arranged in rhythmic pattern. Upper floors include combinations of small and large window openings relating to ground level window, door, and Shopfront openings.
- viii. **Articulation.** Base, middle and top of facade are clearly defined by changes in material and horizontal banding. Ground floor and/or building-scaled base receive most detailed attention. Other details include cornices, balconies, awnings.
- ix. **Colors.** Public buildings are more reserved, with muted colors. Otherwise, the palette is open to interpretation.

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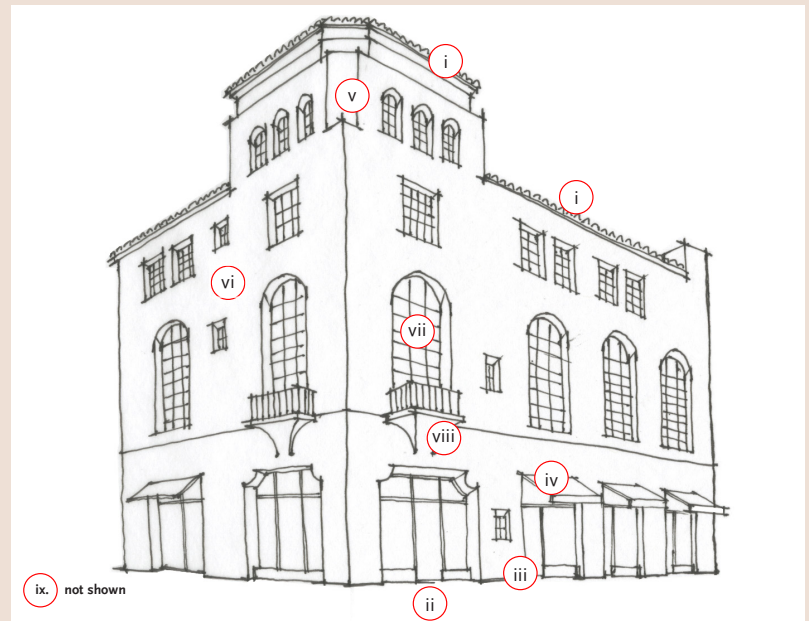
4.7. BUILDING DESIGN STANDARDS (CONTINUED)

2. Mediterranean

a. **Definition.** The Mediterranean Style features flat, austere stucco wall planes and punched, recessed windows and door openings. Window openings are elaborated with small metal balconies, grilles, or awnings and are deep set to accentuate shadows. Exterior trim is reserved for principal doorways and may be framed by elaborate pilasters, columns and capitals. Wood detailing is spare and is typically reserved for rafter tails, heavy timber brackets supporting cantilevered balconies, window shutters, or balcony railings. Roofs are always tile and shallow in slope.

b. Key Characteristics

- i. **Roof.** Low pitch gable ends, occasional hipped ends, red clay tile. Flat roofs in combination with pitched. Roof eaves are plaster molding transitions from wall or wooden bracketed overhangs.
- ii. **Floor Plan/Elevation.** Simple plans in rectangular, L-shaped, or U-shaped configurations.
- iii. **Base.** Typically no base, wall meets ground simply. Articulated bases (projected, material changes, etc.) are reserved for public buildings.
- iv. **Shading.** Recessed arcades & entries, balconies, or fabric awnings.
- v. **Form/Massing.** One to multiple stories, simply proportioned, asymmetrical compositions. Corner towers common.
- vi. **Walls.** Flat planes of smooth or textured plaster, punctuated by deep window and door openings.
- vii. **Openings.** Vertically proportioned, combination of small and large window and door openings in asymmetrical or symmetrical pattern.



viii. **Articulation.** Plane of wall broken by modest planar changes, balconies, awnings, plaster brackets or pilasters, & occasional roof eaves. Detailing is limited to metal or wood railings, grilles, and wood or tile ornamentation at major door or window openings.

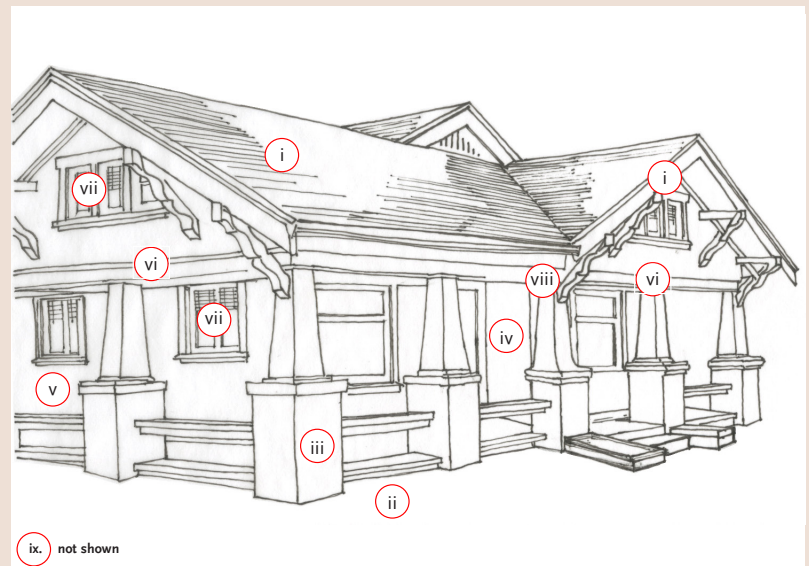
ix. **Colors.** Limited to off-white and white, terra-cotta roof tiles, & contrasting color of doors, windows, & wood brackets, columns, and railings.

3. Craftsman

a. **Definition.** The Craftsman Style is derived from the constructional logic of carpentry in which buildings are proportioned and formed by the repetition of structural elements: walls, columns, beams, rafters railings and so on. Craftsman Style buildings are defined by large gabled roofs, occupied attic spaces lit by dormer windows, and street-friendly porches. The massing is low slung. Walls of horizontally patterned wood siding or shingles typically sit upon a brick, stone or stucco foundation base. Windows and doors are vertical in proportion and are trimmed in wood. Roofs are shallow in slope and clad in wood or asphalt shingles with broad overhangs and exposed rafter tails. Porch and balcony roofs are typically supported by brick, stone, stucco or heavy timber piers. Chimneys are stucco, stone or brick.

b. Key Characteristics

- i. **Roof.** Low to medium pitched low-slung roofs, with gables facing street, or crossing with rear gable, and occasional side-facing gable. Hipped roof used on occasion. Large overhangs with rafter tails, exposed eaves, braces, and brackets.
- ii. **Floor Plan/Elevation.** Simple, rectangular or L-shaped plan, with added porches and frequently a porte cochere over drive leading to rear of lot.
- iii. **Base.** Articulated in brick, stone, stucco, or shingle typically with change in plane.
- iv. **Shading.** Very deep front and side porches or open shade structures added to mass of building, sometimes contained underneath main roof form. Upper level balconies and sleeping porches common.
- v. **Form/Massing.** One to three 3 stories with third story incorporated into roof line, very horizontally proportions, rectangular mass is very simple with few projections.



vi. **Walls.** Wall planes are articulated in combinations - with heavier materials at ground [stucco] and lighter above [clapboard, shingles].

vii. **Openings.** Vertical or square proportions, and grouped for horizontal compositions at public rooms. Of note, the front door is lower and wider than standard front doors.

viii. **Articulation.** Besides roof details, building base and porch columns and railings are detailed in wood, stone, or brick. Windows have trim. Balconies, window planter boxes, brick or stone chimneys and unique lantern light fixtures are common.

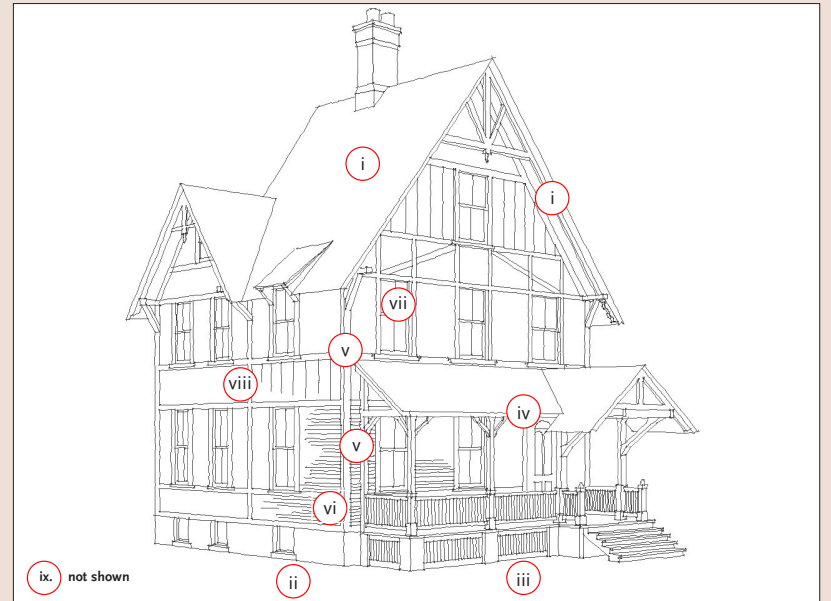
ix. **Colors.** Earth tones in the darker ranges. Field and accent colors are closely related and contrast is limited in the best examples.

4. Victorian

a. **Definition.** Victorian-era architecture became popular in the United States during the 1860s when new advances in construction, particularly lighter wood “balloon” framing and wire nails, allowed for more complicated building forms. Victorian styles reflect these changes through their extravagant detailing and complex volumes. Victorian-era architecture was further popularized during the Centennial celebrations of 1876, becoming the dominant architectural idiom of the 20th century. Victorian architecture is loosely derived from medieval prototypes, typically featuring multi-colored or multi-textured walls, steeply pitched roofs, and asymmetrical façades. Regional variations prevalent in Redlands include Second Empire, Eastlake/Stick, Queen Anne, and Vernacular. By the turn of the century, Victorian styles had moved out of favor, replaced with America’s first truly modern styles, Craftsman and Prairie.

b. Key Characteristics

- i. **Roof.** Simple gable, or hipped with cross gables and main gable facing front. All roofs steeply pitched.
- ii. **Floor Plan/Elevation.** Asymmetrical layout most typical, symmetry occurs infrequently.
- iii. **Base.** Raised above grade on plinth.
- iv. **Porch.** Sits on base, 2 or 1 sides of home, 1 story, with elaborate detailed wood columns, brackets, railings.
- v. **Form/Massing.** 1, 2, & 3 stories, vertically proportioned, with high ceilings. Floor plan shape is reflected clearly in the massing.
- vi. **Walls.** masonry bases and/or wood walls, multiple textures & multiple colors on surfaces.
- vii. **Openings.** Large, vertically proportioned window and door openings.



- viii. **Articulation.** Plane of wall broken by window bays, planar changes, and material changes. Detailing is intense at window and door openings, porches, and gable ends.
- ix. **Towers (not shown above).** Towers on occasion are included in large two-story versions, located at center or corners of front facade.

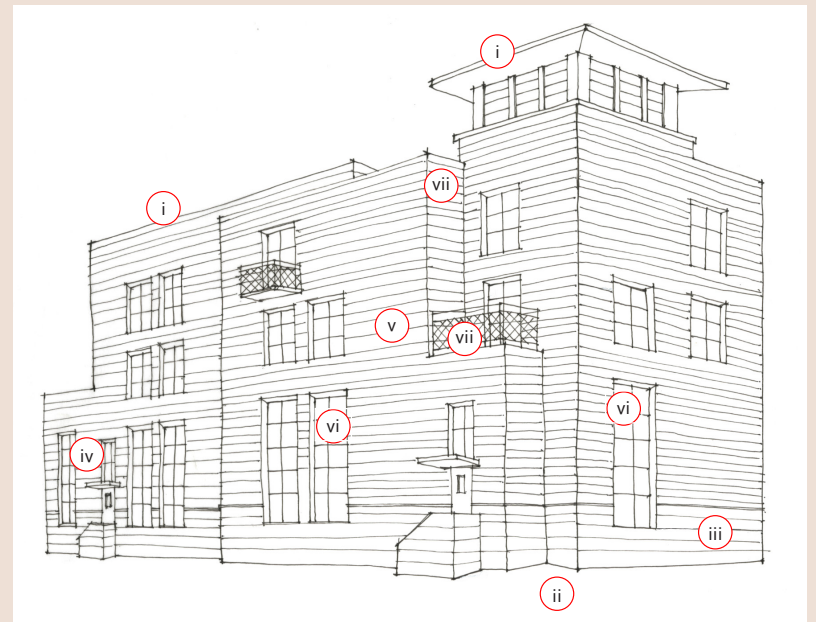
5. California Contemporary

a. **Definition.** Dating back to the 1920s and 1930s, the California Contemporary style is an eclectic mix of simple forms of traditional Mediterranean architecture and the Modernist tradition, adjusted to the local climate and culture of Southern California. Solid building masses juxtaposed with walls of light materials, and big expanses of glass window openings were made possible.

Often focusing on the relationship between indoor and outdoor spaces, the California Contemporary is characterized by simple cubic forms, horizontal roof planes, cantilevered projections, and window and door openings often composed asymmetrically. The style emphasizes building massing – often expressed by the use of various construction materials and colors – over structural articulation. Roofs are typically flat, but occasionally they are also sloped, or a combination thereof. Architectural elements such as awnings, balconies, and trellises are appended to these volumes, often occurring in the interstitial spaces between volumes.

b. Key Characteristics:

- i. **Roof** - typically flat. Can vary with pitched elements, or a combination of the two. Occasional cantilevered eaves.
- ii. **Floor Plan/Elevations** - asymmetrical layouts with open floor plans (larger, uninterrupted spaces).
- iii. **Base** - either not expressed, or articulated by material changes, plane changes, or planters.
- iv. **Form/Massing** - solid masses juxtaposed with large openings of doors, windows, or entry voids.
- v. **Walls** - smooth, unadorned stucco, tiles, stone, or brick masses combined with contrasting materials articulated as tight skins stretched over underlying framework. Structural members and



materials occasionally exposed when weather resistant and integrated into composition. Color may be monochromatic or multi-chromatic as appropriate to the sun and light of California.

- vi. **Openings** - Large, vertically proportioned window and door openings composed asymmetrically or symmetrically and juxtaposed with the mass of the wall as glass curtains or punched openings.
- vii. **Permeability** - a strong relationship between interior and exterior spaces due to California’s mild climate and enhanced by porches, balconies, recesses, trellises, galleries, awnings, openings, courts, and patios.