

1. Introduction – Mayor Keenan
2. Opportunity for input from ARB members
(questions, concerns, suggestions, etc. related to their service)
3. Bridge Street District discussion
4. Action Steps
5. Adjourn



To: Members of Dublin City Council
From: Dana L. McDaniel, City Manager
Date: February 13, 2015
Initiated By: Terry D. Foegler, Director of Strategic Initiatives/Special Projects
Steve Langworthy, Planning Director
Re: Special Meeting – Historic District Discussion Questions

Summary

Over the past several months, the Architectural Review Board has had the opportunity to review one of the first large development applications within the Historic District and the Bridge Street Corridor. The review of this project and subsequent development projects within the Historic District (such as the pending Library redevelopment) have highlighted several discussion topics among the administration, staff and the Architectural Review Board. These topics include the scale and massing of buildings, building height, architectural design, and the historic context, especially as it relates to properties located within the Historic Transition area of the Historic District.

Background

In July, Planning engaged the assistance of architect Jonathan Barnes who presented 10 principles to consider when creating and evaluating proposals for development within a historic context. The goal of this session was to begin the discussion with the Architectural Review Board prior to any application reviews taking place. The presentation material and minutes are included for your reference. The result of this initial discussion with ARB and with subsequent reviews of a larger redevelopment project have highlighted key questions for discussion, which have significant policy implications for the Historic District and how it should develop. These questions will continue to be raised with such projects as the proposed library and Monterey Drive redevelopments. Further discussion provides an opportunity to understand the goals and objectives for development within the Historic District as future projects move forward, particularly for areas within the Historic Transition.

Recommendation

Staff recommends continued discussion of the following questions:

- 1) A series of opportunities exist for development and redevelopment at the edges of the Historic District and for properties zoned Historic Transition adjacent to the Historic Core. How should these areas be treated? What factors should be considered to create a seamless transition between these sites and adjacent properties from a design and character perspective? How and when should contemporary architecture be incorporated?
- 2) A large portion of the historic building stock within the Historic District is residential in character. How do we incorporate commercial development, which is respectful of these historic structures, but also create an opportunity for economically viability development?

- 3) Code prescribes height limitations based on the permitted building type and *Guidelines* limit the height to 2.5 stories. How should building heights restrictions be addressed? When it is appropriate to deviate from the building height restrictions?
- 4) A number of structures located within the Historic Core are not historic and do not contribute to the overall historic character of the District. How do we feel about the demolition of these structures and infill redevelopment? What architectural character is appropriate?
- 5) Code limits primary materials to stone, brick and wood siding. Should the material palette be expanded to be inclusive of durable materials that have the architectural character of historic materials?

ARCHITECTURAL REVIEW BOARD

MEETING MINUTES

JULY 23, 2014

AGENDA

- 1. Training – Planning Presentation**
Overview and discussion of the project review process for development applications within the Bridge Street Corridor.

Robert Schisler called the meeting to order at 6:35 p.m. and led the Pledge of Allegiance. Other Board members present were Bob Dyas, David Rinaldi, and Thomas Munhall. Neil Mathias was absent. City representatives were Steve Langworthy, Rachel Ray, Joanne Shelly, Terry Foegler, Andrew Crozier, Nicki Martin, Katie Ashbaugh, Logan Stang, and Laurie Wright.

Motion and Vote

Mr. Schisler moved, Mr. Dyas seconded, to accept the documents into the record. The vote was as follows: Mr. Rinaldi, yes; Mr. Munhall, yes; Mr. Dyas, yes; and Mr. Schisler, yes. (Approved 4 – 0)

- 1. Training – Planning Presentation**
Presentation and discussion regarding architectural principles for development within the Historic District.

Rachel Ray said she was filling in for Jennifer Rauch, who is on vacation. Ms. Ray explained the purpose of the training is to provide some context for the Architectural Review Board prior to reviewing the many exciting projects moving forward in the Historic District in the next few months. She said last month Ms. Rauch provided training on the Bridge Street District zoning regulations, and this month, Planning has invited a local architect, Jonathan Barnes, who has experience with designing buildings in historic environments. She said that Mr. Barnes was invited to talk with the Board members about architectural principles related to designing more modern, contemporary and larger scale buildings that can be appropriate to a historical context.

Jonathan Barnes said he had been retained to provide consultant services to the City of Dublin's Planning Department on evaluating Bridge Street District projects and providing architectural design recommendations based on the Code provisions. He said Planning requested a presentation to give the Architectural Review Board some principles for reviewing new development in a historic district. He said his firm has been doing a lot of this type of development in Columbus and Central Ohio, from German Village to other downtown areas, to other places outside of Columbus. He explained they have developed some approaches of how they design projects in old historic neighborhoods that has worked for them for over 20 years. He said he would share the principles and ideas his firm uses in their approach to designing projects. He said he would run through the principles and reference images with a quick explanation and then go back and discuss these as ideas to consider as projects come forward for development in the Bridge Street District. He stated that setting the right initial course for development is essential to achieving a vital, authentic and well-designed neighborhood that represents the progressive thinking of the Dublin community and a sustainable and successful future.

1) Create History, Don't *Recreate* History

Mr. Barnes started his presentation with what he considered to be the most significant idea and approach. He explained the importance of trying to *create* history and not *recreate* history. He said new

projects should not copy older buildings but rather make a distinction between what is new and what is old. He said this approach is described and supported by the Federal Department of Interior who is responsible for historic preservation and standards that the Federal Government uses as well as historic commissions throughout the country. He explained when adding new development to a historic context, matching old brick to new brick is difficult. He stated in order to respect and protect a historic context, the architecture of new development should interpret history and complement its context instead of copying it. He said this can be achieved by a modern interpretation of materials, or details and façade elements of historic architecture. He said the design should represent our current society, culture and technologies either through more substantial contrast or more subtle contrast. He explained his examples were more or less modern but that did not mean all new buildings had to be constructed with steel and glass.

2) Be Honest; Be Authentic

Mr. Barnes said the next principle is to be honest and authentic in the design, and make sure the design is what it represents to be. To achieve this, he said they try to avoid gratuitous architectural tokens – such as dormers that are ornamental, not used or real that takes away from the value of the original historic architecture. He said designs should incorporate real materials. Working in an urban context, he said they appreciate (in Europe or elsewhere) a design that is not completely symmetrical or everything in a precise place; they let accidents happen to gain character.

3) Diverse, Not Organic

Mr. Barnes said for redevelopment in existing historic neighborhoods, or larger scale projects, the concern is about new infill being organic; to look like a *neighborhood* and not just a *development*. He explained they try to achieve diversity in large development by changing scales, mass, heights, and materials. He shared an image from Boston as an example; a neighborhood where there is already diversity in the building fabric this infill creates another exception to that but in a more modern or contemporary way. He expressed that urban context should read like a history book: how a neighborhood developed over time with chapters and pages from each era of its development.

4) Appreciate the Role of Density and Scale

Mr. Barnes cited German Village and Italian Village, close to downtown Columbus, where density and scale are always an issue, especially with larger projects. He said the early projects are more of a challenge when they come with large amounts of density. He pointed out that the density evens out over time but the first ones can appear out of place and residents can be resistant to the change. He said if they are asked if this would an interesting place to visit, they would probably say yes, but getting to that can sometimes be painful. He encouraged the Board to get comfortable with greater density and greater height but have control over how it is done.

5) Create Transitions; Allow for Interruptions

Within this idea of infilling blocks, Mr. Barnes recommended paying attention to transitions to allow for interruptions in a street elevation that adds rhythm to make it more natural and the variation will make it appear more urban. He encouraged the Board to look at infill projects more abstractly in terms of color and material and not as one style or another; and how the new building details relate to the whole.

6) All In the Details: Scale, Proportion, Rhythm, Color, Texture

Mr. Barnes said the success of new architecture in a historic urban context come down to the art of it, in all of the details of scale, proportion, rhythm, color, and texture. He discussed examples and some of the pictures from his slides.

7) Reinforce the Street Edge; Make Exceptions for Public Space

Mr. Barnes indicated a fundamental quality of urban environment is the presence of the street edge and the three-dimensional translation of the street patterns. He said reinforcing the street edge is the primary role of urban buildings, which should be consistently maintained from corner to corner, but exceptions to

the street edge create critical breathing room with public spaces (and some private spaces as well). He stated that achieving balance is the key.

8) Use Contrast to Create a Visual Dialogue Between Old and New

Mr. Barnes said the next principle relates to the use of contrast to create a visual dialogue. He added an urban addition that clearly differentiates itself from its historic context should also “play nice” by creating a response through material and color selections and other formal relationships (aligning fenestration or repeating façade patterns). He explained it is about having more restraint using new materials or using old materials in a contemporary way and referred to examples on his slides. He asked the Board to consider how they would use all the stone that is currently represented in Dublin in something new in a contemporary way to create contrast while keeping a relationship.

9) Design for the Future: Adaptability and Relevance

Mr. Barnes stated it is important to design for the future, in terms of adaptability and relevance. He said the most significant act of sustainability is the reuse of an existing building. He said with new buildings, the Board should consider how it can be adapted in 20 - 30 years, not knowing what the use will be or what the market will bear. Flexibility, he said, needs to be built in as much as possible. He referred to several pictures in his presentation. He recommended the Board to encourage the use of good, real materials that will last; some substitutions are acceptable but to be careful to consider longevity.

Steve Langworthy noted that incentives were mentioned and asked if there are other incentives to consider that encourage sustainability rather than considering giving a developer more development density. Mr. Barnes asked for clarification of Mr. Langworthy's question and then replied that density bonuses are the most common form of incentive. He indicated that accepting additional density can be exchanged for preferred materials or some other detail or condition desired. He said it would be on a case by case basis; fairness is important but so is being able to seize an opportunity to learn from new proposals and accept good design in unanticipated ways. He stated that good design is paramount and inconsistency and variety equals authenticity.

David Rinaldi said other communities were offering breaks on building permit fees and sustainability projects. Mr. Barnes mentioned other tools such as Tap Fee Waivers; TIFs and other financial incentives; and facade improvement programs. These incentives, he said, offer limited assistance that could entice a developer to build more sustainably.

Joanne Shelly asked if one could deviate from what is considered a standard façade through the use of a series of rain screens, such as those used for high performance buildings. Mr. Barnes said there are definitely ways to do that. He said insulation and encouraging high performance glazing are simple ways of achieving sustainability. He said sometimes it is a matter of design with louvers on the side to provide shade at the right times.

10) Break the Rules

Lastly, Mr. Barnes said they always look for ways to break rules because sometimes that is how the best things happen. He said he had been talking about the sort of way of introducing contemporary design in a historic context (scale of building, block, or neighborhood) as a way to respect historic context and reflect contemporary culture built today but having said that, there are very good projects with traditional designs, such as the Neighborhood Launch project downtown on Gay Street. He said it is traditional but authentic to today; it works because it was done right with high quality materials and design. He stated it is important to apply form-based zoning codes to projects on a case by case basis with an open mind.

Mr. Langworthy stated language was built into the Code to allow some of those opportunities “... or as architecturally appropriate” so a full Waiver is not always needed. He said Waivers are used when a particular Code requirement does not fit a particular building, site, or area where the Code did not anticipate the specific situation.

Mr. Dyas asked if new applicants would get this same information from the City of Dublin. Mr. Langworthy replied said that Mr. Barnes had provided a very useful set of standards that could be used to guide development in the Historic District. Ms. Ray said this is the start of that conversation; applicants are encouraged to meet with Staff to make sure they are headed in the right direction.

Mr. Barnes reported he had seen that language in the Bridge Street District Code where there is some flexibility, but often, applicants want approval immediately, and may not be thinking about options or creative alternatives. He indicated in the older neighborhoods around the world, there are many examples of lots of rules being broken, or changing the rules over time. He said they look authentic because people simply did things differently over time.

Mr. Barnes asked the Board for their thoughts.

Mr. Rinaldi said he understands the modern intervention between two historic buildings, but there is also the *Historic Dublin Design Guidelines* that some of the early members of this Board created where this modern intervention would not appear to fit at all. He asked philosophically, whether Dublin *wants* to see modern intervention in the middle of the Historic District.

Mr. Langworthy said it was an important point to keep in mind but also at the time, the drafters of the *Guidelines* were very much cognizant of context, knowing now there are different areas of the District with different characters to them. He said they have grown organically for whatever reason. He said the north part of the District is very different than the south, and the east is very different from the west. He suggested those characteristics to be taken into account and see where they fit. He explained if the context does not seem right for the building, then Staff and the Board need to do a good job with describing what that context is and why it does not fit. He said if the meshing of styles fits in the context of a particular location then that should be considered. He thought that the *Guidelines* were first done more for the existing buildings for improvements going on at the time. He thought there was a lot more focus on the residential areas; not as much commercial was emphasized. He said many of the commercial buildings were originally residential and then converted to commercial uses.

Mr. Munhall said the hard thing is exactly where the buildings would go because downtown Dublin is very small, relative to many of the examples shown in the presentation. He explained there are very compact areas with boundaries like the bridge, the school, the cemetery and gas stations. He referred to the development on the corner of Bridge and High with the Starbucks, and across the street, which somewhat mimics the historical – and yet, everyone seems okay with them. He said he was trying to apply these principles to projects that the Board is currently seeing, and thought there would be technical issues.

Mr. Barnes thought most people see the Bridge St./High St. area and say it was well done, and feels nice; however, that is all they have seen, and all that has been presented to them. He suggested if there was a well done more modern project, using older materials in a contemporary way, you might also get a good response. He said there were not a whole lot of historic structures at Bridge/High but rather a few important buildings in prominent places but there is a lot of opportunity to develop beyond that, and that is the question of how it should be done. He believes there are ways to do it to respect history and still recognize that the future in Dublin is going to be different. He said in 40 years, people will look back and say that is what they were doing back then; they really had a vision for the future of Dublin and they did some really cool stuff.

Mr. Munhall said it was more about risk when doing something that is not boiler plate. He said when he looks back to 50 years ago; he is not a big fan of a lot of the development that went up around that time. He said they were genuine improvements but again, he did not like it. He said there is good and bad in everyone's opinion of architecture.

Mr. Barnes said in the end, it is all about design quality, and if it is done well, it will have staying power. All projects, he said, have good and bad elements to them.

Robert Schisler referred to the building on the south side of Bridge and High Streets, which is not historical but was done right and at an appropriate scale, with appropriate materials, and they spent the money. He contrasted that with the new BriHi Square buildings across street, where the gable roofs end at the roof wells, but that was a scale issue. He said so design-wise, that building was a failure. He said he could accept modern or international style, if built right. Mr. Munhall agreed.

Mr. Munhall said it is difficult in Dublin to do something modern due to the money that would need to go behind it to do it right. He said in that instance, it is more money and risk but done right, it could be a homerun.

Mr. Barnes said what he is hearing about the next generation, renting apartments, opening businesses in them in the next few years, he sees more and more of an acceptance, comfort level, and interest in something more contemporary. He said in the end, it is about how well it is done. He said historic can cost a lot more than modern if done right. He said things start to get scary if the developer does not have a budget for the historic style.

Mr. Schisler said if the Historic District is storybook, they do not find examples of historic architecture. He said a lot of them are a "little of this" and a "little of that," so it is really just the history of 'so and so' lived here...that is history, not the architecture. He pointed out that most of buildings are homes turned into businesses. He said he does mind seeing them disappear because there are so few of them. He said he did not necessarily mind a more modern addition behind a historic home, as long as the older structure was preserved.

Mr. Schisler said for years the Board has been discussing the term "walkable" along with crosswalks at Bridge Street. He said it is like there is a wall between North High Street and Bridge Street. He said the City put up crosswalks to try to make it more walkable for people, but even at that, if we make this area a destination, dozens of cars are going to try to drive here, making it less walkable. He said if that is what their goal is, if everything is a destination, make it a destination with adequate parking and be done with it.

Mr. Barnes said you want it walkable for people that live in that area and walkable for people that are getting there so there is a balance that must be struck, but creating that walkable environment for people that are living right there is the ultimate goal. He said these kinds of places, urban environments, only works with people; there is nothing worse than a dense urban environment that is empty.

Ms. Shelly asked Mr. Barnes to address use types (in Dublin). She said they have single-story residential on High Street that are now commercial and have people who want to develop commercial uses but the single-family residential is not a usable size and may not be the appropriate construction type for the use they are proposing. She asked if they should focus on what a true commercial use looks like with commercial and residential above, more in the style of a contemporary townhouse, or try to retain the single story residential style.

Mr. Barnes said it depends on the project but mixed-use is not just an idea – it is not new and not a trend. He said that is how towns and cities were built everywhere, with residential above commercial. He said the more mixed-use you introduce the more viable the projects by not having to rely on one or the other market. He said this provides a better project long term financially and also a more appropriate urban approach. He told Ms. Shelly if she was asking how to convert some of these buildings to a different use, it would depend on the building.

Ms. Ray said to take that a step further, with the building Codes as well, over time, those historic residential structures converted to commercial, but now to try and build a similar style of residential character building but meet the commercial building Code requirements, that is where it gets really hard to do to that same kind of smaller scale. She said that is where the Town Center I where Jeni's and Starbucks are located feels right because it was done really well, but maybe the building across the street is a lot harder to make all the floor plans work and still get that residential character. She said that is part of the issue with building those types of traditional buildings that look like they are supposed to have been originally residential that transitioned over time; it just does not always work that well.

Mr. Schisler said, to him, it is the scale; they should have just looked at something different or changed the scale. He said doing the combination of residential at that scale and then all of a sudden it starts to fall apart, it looks like it. He said if you are on the east side, you are going down a hill, you actually have room to do multiple stories while keeping the roof line low at that edge. He said he is open to that kind of development and typically, the larger ones so far have not been done right; it is when they stay smaller they seem to put more care, time and money into their projects.

Mr. Barnes said he understands the Board members are not designing these projects; their job is to critique, comment and guide applicants. He said you start with what you get but if you see opportunities to guide projects in a way you think is an improvement, or that follow some of these principles, it is worth a conversation.

Mr. Munhall said if some of these projects go as fast as they hopefully should, the Board may need to meet more regularly. He said the Board spends one hour or so a month meeting, and with some of these projects coming up, they may need more time to really understand what applicants are doing, what do the Board wants to see, and why it is or is not appropriate in terms of the Code and the context, and all those types of discussions.

Ms. Ray said Staff can continue to offer training or background information, depending on what the Board will find helpful in their reviews of these projects coming forward. She said they want to provide the necessary resources to this Board to review these projects.

Mr. Langworthy thanked Jonathan Barnes for his presentation.

Ms. Ray referred back to the *Historic Dublin Guidelines*. She said there are standards for new construction that states that each of these new buildings should be a product of their own time. She said Planning has had these discussions in the past about whether they should be modern or contemporary or recreate the historical character. She said a lot of it talks about the principles that Mr. Barnes mentioned with placement and orientation on the lot, getting fabric correct, scale and proportion, height, materials textures and colors, you can take that to be any character or style. She said she thought the *Guidelines* and the Code provisions allow that flexibility to build more modern or contemporary buildings in an appropriate manner, and they allow the Board to consider where it is appropriate, doing something unique and a little bit different.

Communications

Mr. Langworthy said Planning was trying to work with Crawford Hoying to schedule a special meeting for a walking tour of 94 and 100 North High Street. He said that four of the Board members are available Wednesday, August 13, possibly starting at 5:30 pm if that is convenient.

Ms. Ray said if the Board is comfortable with that date and time, they should make a motion to approve that date so we can do the appropriate notifications.

Mr. Langworthy recommended starting at the Council Chambers as this will be a public. Mr. Dyas asked if the tour could be conducted without the Chair present and Mr. Langworthy agreed.

Motion and Vote

Mr. Munhall made a motion, Mr. Dyas seconded, to approve the date and time of the Special Meeting for August 13 at 5:30 pm walking tour. The vote was as follows Mr. Schisler, yes; Mr. Dyas, yes; Mr. Rinaldi, yes; and Mr. Munhall, yes.

Mr. Schisler adjourned the meeting at 7:40 p.m.

As approved by the Architectural Review Board on August 28, 2014.

ARCHITECTURAL PRINCIPLES FOR DEVELOPMENT IN AN HISTORIC DISTRICT

PREPARED FOR THE DEPARTMENT OF LAND USE AND LONG RANGE PLANNING
CITY OF DUBLIN, OHIO



JONATHAN BARNES
ARCHITECTURE AND DESIGN

JULY 2014

INTENT AND USE OF PRINCIPLES

This presentation is intended to identify the issues to consider when creating or evaluating proposals for development in an historic context and to offer guiding principals for responses to those issues. These principals have been developed over two decades of urban projects with a wide range of locations, uses and design solutions in the offices of Jonathan Barnes Architecture and Design.

Although these principals have developed from extensive research, trial and error and practical application with notable success, they are not presented as a singular, absolute method for planning historic redevelopment and infill projects and should be interpreted and applied as seen fit.

It is hoped, however, that these principals and reference images will generate discussion and help inform and improve future development in the Bridge Street Corridor of Dublin in the near and long term. Setting the right initial course for this development is essential to achieving a vital, authentic and well-designed neighborhood that represents the progressive thinking of the Dublin community and a sustainable and successful future.

1

CREATE HISTORY DON'T RECREATE HISTORY

In order to *respect* and *protect* an historic context
The architecture of new development
should reinterpret history
and complement its context
instead of copying it.

That can be achieved with modern architecture
or a modern interpretation of the materials, details
and façade elements of historic architecture.

What we build today should
represent current society,
culture and technologies.



BE HONEST BE AUTHENTIC

Avoid the use of gratuitous tokens

Use materials and details honestly
not as representations or substitutes



Accept less than perfect, messy conditions
as part of an authentic urban experience



DIVERSE NOT ORGANIC

An organically developed urban environment cannot be successfully imitated.

An urban community that is developed by a single hand (or very few hands) and in a short span of time is often perceived as inauthentic and contrived and achieves a lessened perceived value.



Instead of faking an *organic* context, strive for an authentically *diverse* context, with a variety of scales, heights, materials, styles and uses – a context that is matter-of-fact about its origin and represents its own time with diversity and variety.

An urban context should read like a history book, with chapters and pages from each era of its development.



4

APPRECIATE THE ROLE OF DENSITY AND SCALE

A dense urban environment is not only more truly urban, it's also more responsible and sustainable. To counteract decades of suburban sprawl communities must grow inward with more density.

At the same time this denser, inward growth achieves greater sustainability, it also becomes more user-friendly, more appealing, more walkable and better connected with more opportunities to create and strengthen a sense of community.

To achieve a more truly urban environment, we need to increase our comfort level with a denser, more compact urban fabric of buildings and spaces as well as our comfort level with taller buildings where appropriate.



CREATE TRANSITIONS ALLOW FOR INTERRUPTIONS

Create transitions between neighborhoods, between blocks and between buildings of differing identity and character. Transitions may occur between commercial and residential neighborhoods (use), between a single use commercial building and a mixed use residential/retail building (scale) and between an historic building and a modern addition (architecture).



Within an expanse of a block, interruptions in a building elevation - by inserting a void or a localized change in material or fenestration - can help break down the scale of a building and add synchopation to the rhythm of a façade. This can create a more natural street elevation and provide opportunities for small scale public spaces.



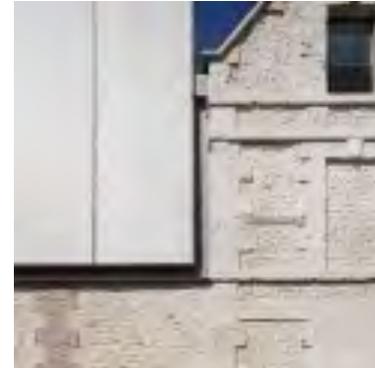
ALL IN THE DETAILS

SCALE PROPORTION RHYTHM COLOR TEXTURE

In a sense, the success of new architecture in an historic urban context comes down to the art of it. That is to say that all the things that go into a good work of art should go into a well-designed building.

Those things matter and should be part of the criteria for evaluating new development. A proposal could meet all of the codified requirements and still not meet appropriate level of design quality. Often it's simply a matter of trying harder.

Achieving a level of excellence in the details and materials of a building translates into a level of quality and value of a neighborhood – both financially and experientially – or, in other words, its quality of life.



REINFORCE THE STREET EDGE MAKE EXCEPTIONS FOR PUBLIC SPACE

One of the fundamental qualities of an urban environment is the presence of the street edge and the 3 dimensional translation of the street patterns.

Reinforcing the street edge is a primary role of urban buildings. That edge should be consistently maintained from corner to corner, with the corners themselves being filled out and defined.

But exceptions to the street edge that create critical breathing room with public spaces (and some private spaces as well), located mid-block or at the corners, are just as important. And achieving a balance between an consistent urban edge and interruptions for public spaces is key.



USE CONTRAST TO CREATE A VISUAL DIALOG BETWEEN OLD AND NEW

The most successful way to compliment an historic context with new development is to provide contrast. New “old” buildings never successfully accomplish the age trick and can diminish the value historic architecture.

An urban addition that clearly differentiates itself from its historic context should also “play nice” by creating a response and a visual dialog through material and color selections and other formal relationships (aligning fenestration or repeating façade patterns).



USE CONTRAST TO CREATE A VISUAL DIALOG BETWEEN OLD AND NEW



DESIGN FOR THE FUTURE ADAPTABILITY AND RELEVANCE

The most significant act of sustainability in development is the reuse of an existing building, avoiding adding to landfills and wasting both embodied energy and financial equity.

It is just as important, however, to plan for future sustainability by designing new buildings that are highly adaptable to future uses that cannot yet be anticipated.

Whenever possible, new construction should be designed to maintain its long-term relevance and usefulness. Quality construction that uses sustainable materials and prioritizes high performing structure, infrastructure and exterior envelopes should be encouraged and incentivized.



As important as it is to resist recreating history, authentic, well-designed and well-executed traditional architecture can overcome any perceived artificial persona.

Good design is paramount.

It's important to apply a form-based zoning code to projects on a case by case basis and with an open mind. Fairness is important but so is being able to seize an opportunity to learn from new proposals and accept good design in unanticipated ways.

Most authentic, organic urban environments grew over decades if not centuries and under different sets of rules from time to time. Inconsistency and variety equals authenticity.

