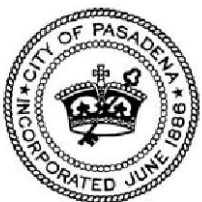


Design Guidelines for Neighborhood Commercial & Multi-Family Districts

CITY OF PASADENA, CALIFORNIA



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I. Preface: Purposes, Goals, and Applicability

Purpose of Design Principles and Design Guidelines

The City's Comprehensive General Plan promotes architectural and design excellence in buildings, landscape, open space, and urban design. It also stipulates that preservation of Pasadena's character and scale, including its traditional urban design form, shall be given the highest priority in consideration of future development. To achieve these goals, the General Plan proposes City-wide urban design principles and urban design guidelines for targeted areas of the City (Objective 5, policies 5.1, 5.2).

City-Wide Urban Design Principles

These principles are a statement of the City's vision for the future of Pasadena. Applied citywide to all types of projects, they provide guidance for new development, encouraging complementing the scale of the City and the quality of its finest buildings. Key components of the principles include:

- Creating buildings and landscapes that are particular to Pasadena and contribute to an **identifiable and coherent city form**.
- Employing **creative architectural solutions** that fit with their surroundings, while adding interest and variety.
- Preserving Pasadena's **character and scale**, including its traditional urban design form, while creating places of enduring quality that are uniquely fit to their time and place.

Property owners, developers, designers, and contractors proposing new development in Pasadena should first review the Citywide Design Principles document, dated October 21, 2002. They should then proceed to the design guidelines applicable to the zoning district of the property being developed.

Design Guidelines for Neighborhood Commercial & Multi-Family Districts

These guidelines supplement the Citywide Design Principles. They offer more direction for proceeding with the design of a project. They illustrate options, solutions, and techniques to achieve the goal of excellence in new design. It is important to remember, though, that they are performance goals, not zoning regulations or development standards; they do not supersede regulations

or standards in the municipal code. Applicants may submit design proposals that are in conflict with these guidelines, but must clearly describe the reasons for the deviation per Section A3 (Preliminary Review).

In addition, the Design Commission (or Planning Director) may waive individual guidelines for specific projects if the waiver achieves a better design solution than strict application of the guidelines. The reviewing authorities, however, must adopt a finding of overall consistency with these guidelines before approving an application for design review.

The City has numerous sets of adopted design guidelines that are applicable to areas with plans (e.g., specific plans, redevelopment plans, master development plans), historic properties (e.g., Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings) and historic districts.

This document applies to areas within the City that do not have detailed guidelines - the Neighborhood Commercial and Multi-Family Districts - and aims to accomplish the following goals:

1. Introduce new buildings and renovate existing buildings in a manner that preserves and promotes Pasadena's walkable urbanism of interconnected streets lined by **pedestrian-friendly buildings** that engage, frame, and activate the street.
2. Ensure that new buildings **fit into their existing context** in a way that contributes to Pasadena's architectural and cultural traditions. This entails relating well to the public realm as well as to neighboring private and public buildings. Special care must be applied to properties located:
 - On the boundary between lower density and higher density zones, and
 - On streets and blocks predominantly occupied by single-family houses and small-scale multi-family buildings, but where current zoning allows these properties to be developed with higher intensity buildings that have taller building heights and smaller setbacks.
3. Design buildings holistically to achieve a **unified design**, including building placement, building volume, attached architectural elements, openings, fixtures, utility placement, and landscape.

I. Preface: Purposes, Goals, and Applicability

4. Design buildings that utilize **durable materials** that are assembled in a way that generates long term value.
5. Incorporate **sustainable building design strategies**, both passive and active, that encourage energy efficiency, improve indoor air quality, and encourage water and resource conservation.

Applicability

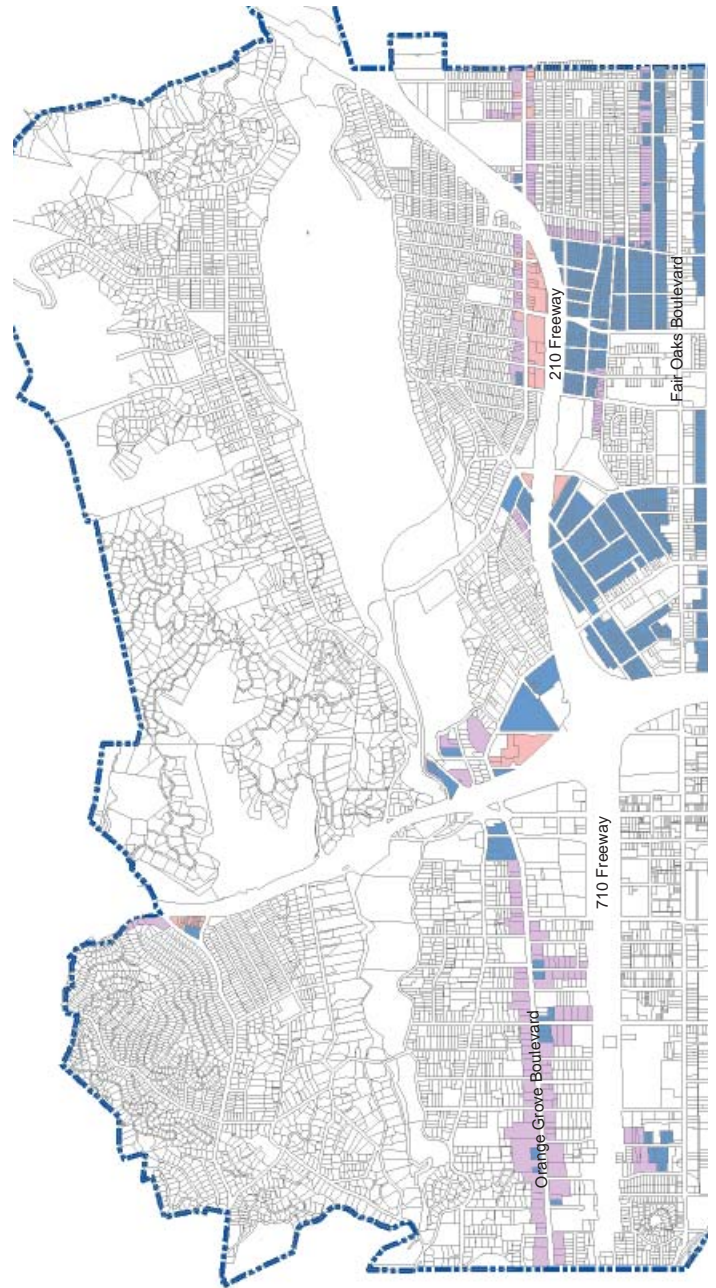
These guidelines shall apply to all commercial, residential, and mixed use buildings that are subject to design review as defined in Section 17.61.030 of the Zoning Code and that are located in neighborhoods, districts, and corridors outside specific plan areas or single family zones. The map at right illustrates the areas subject to the guidelines presented in this document.

A Note about Photo Illustrations Used in this Document

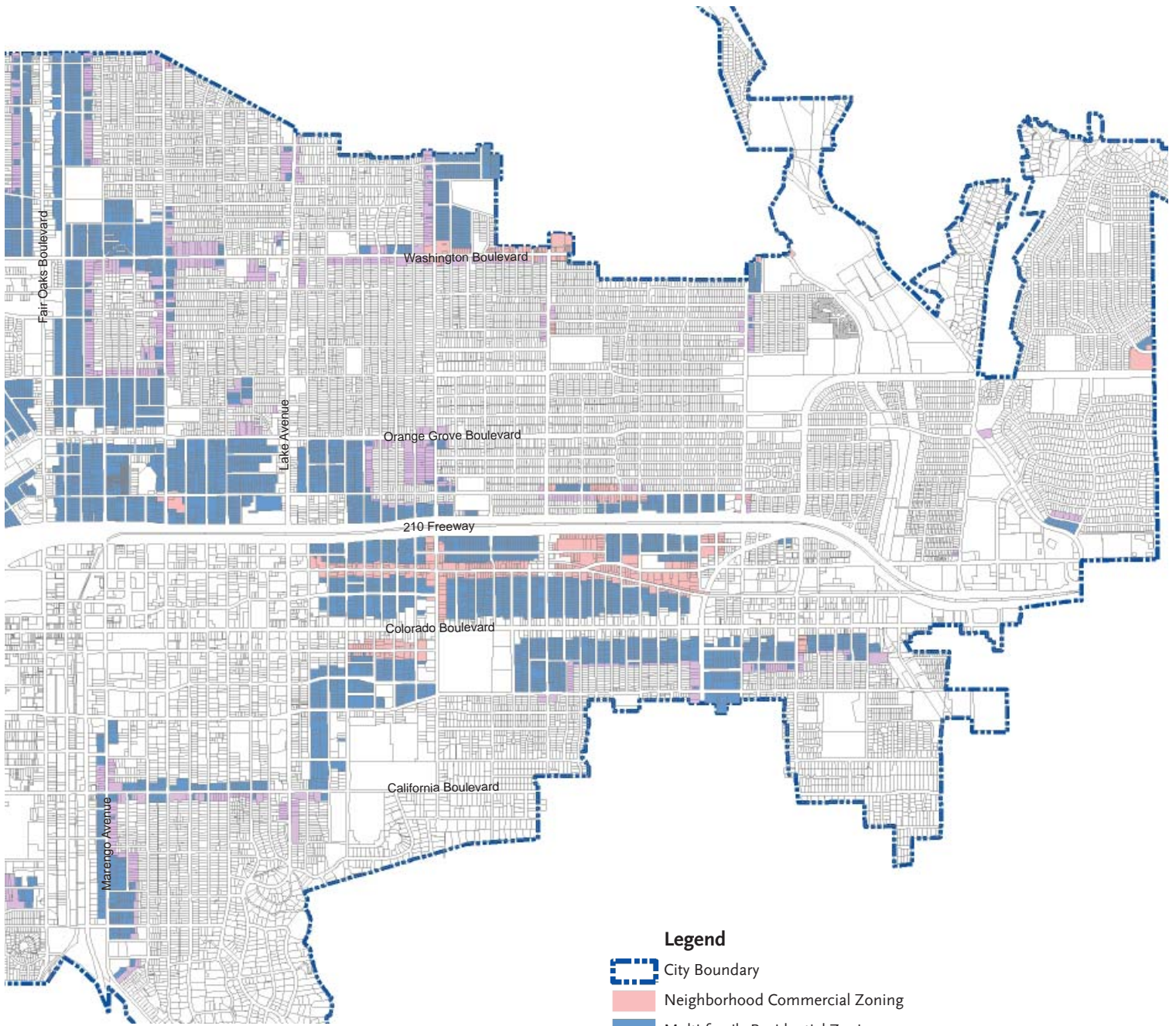
This document includes photos used to illustrate the intent and recommendations of these guidelines. Examples illustrating design strategies that should be avoided or are not recommended are designated by the following caution symbol: ⚠

Keys to Success





Though designs for new projects should strive to conform to all the applicable guidelines outlined in this document, those highlighted with the following symbol are considered the primary keys to achieving a successful design: ▶



Area of the City of Pasadena subject to these guidelines



Legend

-  City Boundary
-  Neighborhood Commercial Zoning
-  Multi-family Residential Zoning
-  Multi-family or Neighborhood Commercial Zones abutting Single-Family Zones or Historic/Landmark Districts

II. Introduction

Pasadena is distinguished by a unique built environment that differentiates it from most other cities in Southern California. Its sense of place is rooted in its majestic natural setting at the base of the San Gabriel Mountains and adjacent to the Arroyo Seco, in its pedestrian-friendly public realm of interconnected streets and verdant parks, in its human-scaled building fabric, and in its Mediterranean climate of hot summer days, temperate summer nights, and mild winters.

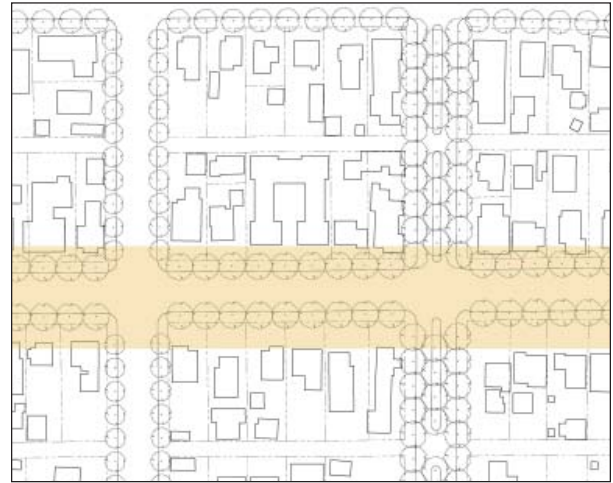
Pasadena is also an eclectic place containing many distinguished neighborhoods, districts and corridors, designed during various periods in its history and in a variety of configurations and styles. The housing fabric of these places is composed of diverse residential and mixed use types. Well designed and substantially built, most of these buildings have maintained their value over time despite their age. Today, they contribute to Pasadena's livability and image and are sought after as special places to live and to invest in.

Great public buildings and building ensembles, designed in a variety of styles, are also found here. These civic monuments represent Pasadena as a city well-designed and well-managed since its inception. The balance between preservation and change as well as the practice of both traditional and contemporary architecture, have been a hallmark of development in Pasadena and continue to be a driving force in the present.

In this cultural setting, the process of adding new buildings to Pasadena's existing built fabric is challenging. The character of most places in the City is clearly defined and often unique. Introducing infill projects compatibly into existing settings requires an unusual degree of sensitivity and skill on the part of architects, and a great deal of insight and critical sense on the part of those sitting in judgment of their work.

In order to enable this interaction, and help to ensure a high level of quality for new Pasadena housing and mixed-use projects, **these guidelines describe a basic agenda of issues that can channel public debate.** They are intended to direct communication among architects, developers, elected officials, commissioners, city staff, and the community at large, towards designing **context-specific, nature-friendly, human-scaled buildings that contribute to the continuation of Pasadena's eclectic building traditions and unique sense of place.**

These guidelines meet this objective by providing design criteria that are relevant at three different scales, Street, Block, and Building.

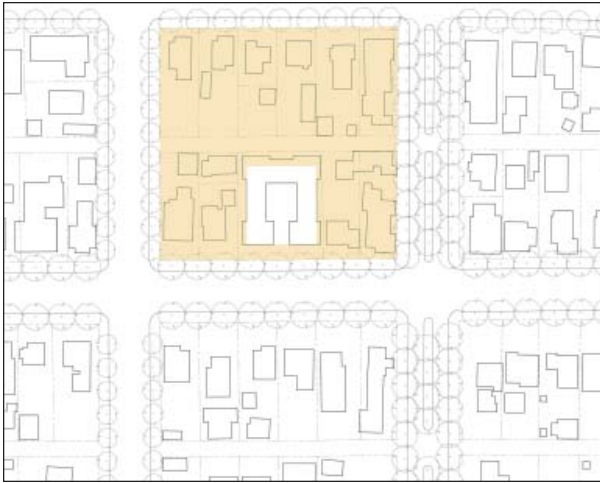


Context for Street Character Criteria.

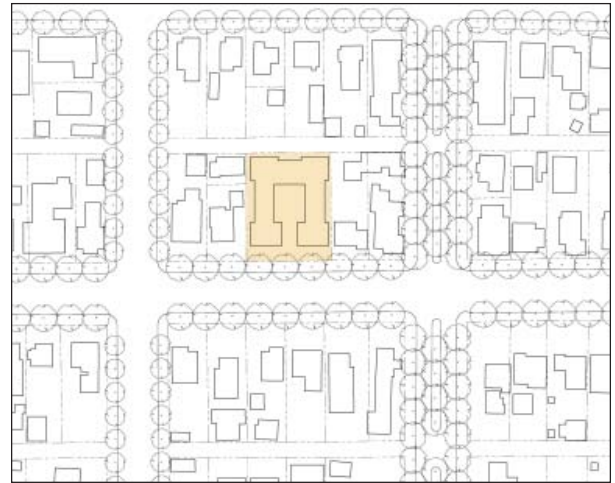


Many buildings combine to define the urban character of the public realm.

Street Character. New projects add to the character of the street they front, and by extension to the neighborhood they occupy. Architecturally, they may conform or contrast with their surroundings. **Depending on the context, by either fitting in, or by standing out, they can help define a collective urban form that is larger than their own individual architectural form.**



Context for Block Character Criteria.



Context for Building Character Criteria.



The relationship among adjacent buildings defines the character of a block.

Block Character. New projects can also contribute to the form of the block on which they are located. Their architectural form affects the environmental performance and quality of life possible in surrounding buildings that border them, on either side and to the rear. **New projects must be conceived not as islands but as extensions of and contributors to the built fabric of their neighborhood.**



The character of individual buildings depends on the quality of their design and construction.

Building Character. Finally, in addition to being sensitive to their context, new projects should also be designed as buildings of a particular spatial, visual, and technical character. In any chosen style, they must possess sensitive massing, intelligent resolution of their open space, building and parking requirements, high quality construction materials and style-proper detailing. Beyond the immediate financial considerations, their **architectural form must guarantee permanence, through long-term usefulness, compatibility, and durability.**

III. Summary of the Guidelines

Following is a summary of the guidelines. For further detail on each subject, skip to the noted pages.

STREET CHARACTER



1. Generating the Public Realm (page 10)

*New buildings should help realize the dominant **massing and landscape character** of their adjacent Public Realm or establish a new one.*

2. Frontage Types (page 12)

*New buildings should relate to the Public Realm through **architectural frontage types** that provide direct access into them and a transition between their private realm and the public realm of the street.*

3. Significant Sites (page 18)

*New buildings placed in significant urban sites (termination of streets, corner lots, adjacent to public or historic buildings) should be designed to **reflect the prominence of their location**.*

4. Facing the Street (page 20)

*A new residential building's formal rooms (living room, dining room, etc.) should help establish its **human scale to the street** by being placed to face the street.*

5. Front Yard Landscape (page 22)

*The design of commercial and residential front yard landscape should contribute to the creation of a **seamless public realm**.*

BLOCK CHARACTER



6. Fitting In or Standing Out (page 26)

*Areas of the City that receive infill projects are in one of three stages of their development: historic/sensitive, definite but incomplete, or in transition. New buildings should **respond to their particular context** in a manner that positively reinforces or helps to transform the long term character of their particular context.*

7. Relating to Neighbors by Massing and Scale (page 30)

*New buildings over two stories in height should **respect adjacent buildings** by responding to their massing, scale, and need for light, natural ventilation, and views.*

8. Pedestrian Access to Buildings (page 34)

Buildings should be accessed through prominent public entrances that are visible and directly accessible from the street.

9. Vehicular Access to Buildings (page 36)

*Parking entrances should be designed to reinforce the **residential and pedestrian-friendly character** of city blocks.*

10. Live Walls (page 38)

*Buildings should be designed with exterior walls that have windows and doors that are arranged into a definite pattern. **Blank building walls should be avoided**.*

BUILDING CHARACTER



11. Style (page 42)

*The integrity of new buildings should be reflected in the **internal consistency of their architecture**, whether contemporary or traditional.*

12. Scale and Massing (page 44)

The overall volumetric composition of new buildings, the choice of their architectural elements, and the relationship among these should determine their character and compatibility with the surrounding urban fabric.

13. Materials and Detailing (page 46)

*The means and methods of construction of new buildings should contribute to their **durability, usefulness, and compatibility**.*

14. Openings (page 48)

Doors and windows should be specifically designed and built to contribute to the image and form of new buildings.

15. Sustainable Fit (page 50)

*New buildings should **respond to the culture and climate of Pasadena and the San Gabriel Valley** through their orientation, massing, construction, and their choice of passive environmental control strategies and active environmental control systems.*



16. Shared Open Space (page 52)

*New, shared open spaces should be designed to function as **outdoor rooms** and configured for common use.*

17. Private Open Space (page 54)

*New **private open spaces** should be designed to be inviting, usable, and to properly utilize the space between buildings.*

18. Landscape and Hardscape (page 56)

*Landscape and hardscape should **enhance the character of new buildings, address the Pasadena climate, and facilitate sustainable water use and drainage strategies**.*

19. Building Systems Placement (page 58)

*Mechanical, electrical, and plumbing systems should be properly **integrated within the form of new buildings** in a manner that reinforces the building's overall character and quality.*

20. Services and Utilities Placement (page 59)

*Public utility connection points should be located in a manner that **does not interfere with the form of the buildings or their landscape**.*

IV. Street Character

Buildings are the principal determinants of street and neighborhood 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 most of Pasadena’s neighborhoods, districts, and corridors.



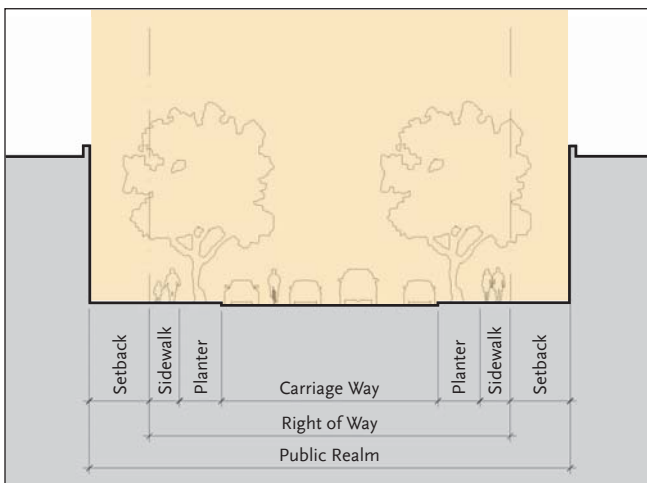
IV. Street Character

1. GENERATING THE PUBLIC REALM

New buildings should help realize the dominant massing and landscape character of their adjacent Public Realm or establish a new one.

Recommendations

- ▶ **1.1 Relationship to Public Realm.** Buildings should be oriented to positively define and frame adjacent public streets, and/or public or common spaces, while promoting the collective form of neighborhoods by:
- Matching or complementing adjacent building setbacks;
 - Matching or complementing adjacent building heights and massing;
 - Completing the streetscape pattern of the street they front.
- 1.2 Parking.** Parking should be located behind buildings, underground, or at the interior of the block.
- 1.3 Corner lots.** Buildings on corner lots should be designed to positively define and frame the public realm of both streets they front.
- 1.4 Ground floors.** Ground floors of new buildings should be at or elevated above grade. Ground-floor retail uses should be at the same grade as the adjacent sidewalk. Ground-floor residential uses should be raised above adjacent sidewalks. Under no circumstances should a building be sunken below grade.
- 1.5 Holistic design.** The constituent parts of new projects (building, open space, landscape, parking) should be internally integrated in image and form, while relating compatibly to those of neighboring buildings.



Street section showing the components of the Public Realm. The boundary of the Public Realm is indicated by the area in the green box.

Discussion

The most important determinant of whether a proposed building fits into its existing context is how it relates to the public realm. The public realm is the open space framed by buildings facing each other across a street. It consists of the carriage way, the sidewalk, street trees and their planters, and the front yards of buildings that line that street. The character of the public realm is determined by the width of the carriage way and its adjacent sidewalks, the street tree type and size, and the setbacks, height, massing, frontage, and style of the buildings that line the public realm (see street section below).

*The character of the public realm of Pasadena streets that have remained relatively unchanged for the past 50 years is usually consistent and easy to determine. Residential streets tend to have large setbacks, low building heights, house forms with residential frontage types such as porches and stoops, and continuous planter strips. Commercial streets tend to have zero-setback, multi-story buildings with shopfront frontage types, and street trees planted in tree wells. **For these streets, designers of new buildings should tailor their designs to respond to the dominant, historical character of each street.***

*On the other hand, streets that have accommodated considerable development and absorbed significant physical change over the past 50 years are typically lined by buildings with inconsistent building setbacks, massing, and frontages. The dominant character of such streets may be nonexistent or unclear. **In the case of these streets, designers of new buildings should decide whether to design buildings according to the dominant character of the street (if there is one) or to use their project as a precedent to establish an intended character which may not yet exist.***

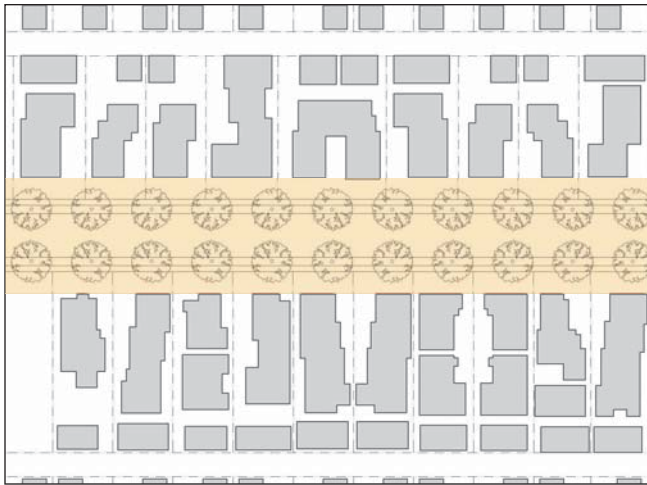


Diagram of a residential street with consistent setbacks.



A residential street with a public realm character comprised of consistent setbacks and compatible massing.

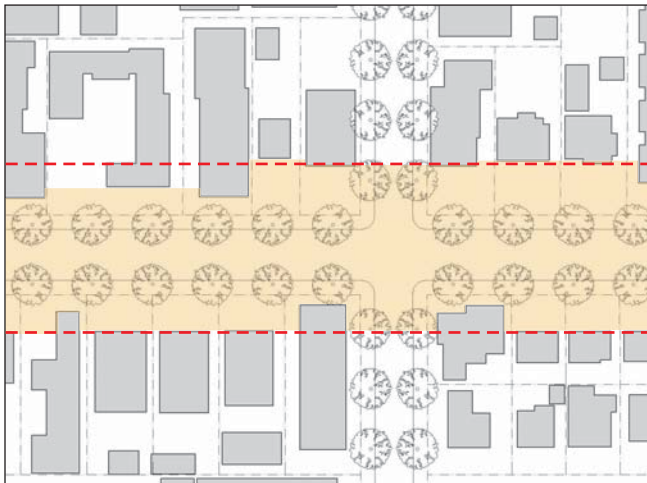


Diagram of a residential street with inconsistent setbacks. The historic setback is shown by the red dashed lines.



⚠️ A residential street with a public realm character comprised of inconsistent setbacks and incompatible massing.

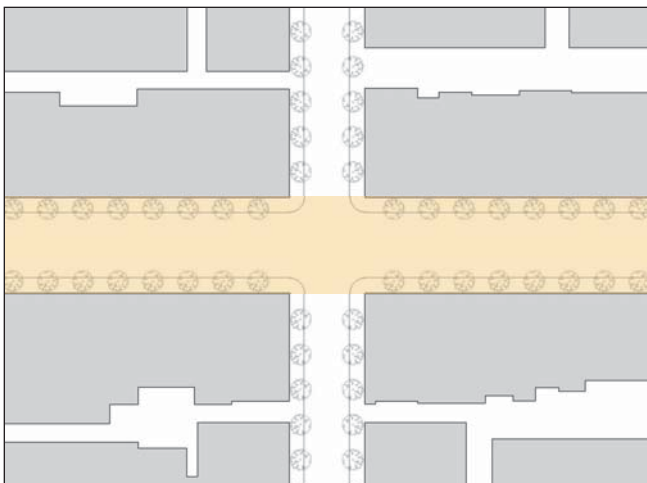


Diagram of a mixed-use street with consistent setbacks.



A mixed-use street with a clear public realm character comprised of uniform setbacks and varied roof lines.

IV. Street Character

2. FRONTAGE TYPES

New buildings should relate to the Public Realm through architectural frontage types that provide direct access into them and a transition between their private realm and the public realm of the street.

Recommendations

- ▶ **2.1 Consistency.** Frontages should be designed consistently within the architectural language chosen for each project, in terms of structural expression, scale, proportions and materials.
- 2.2 Activating the street.** New multi-family and mixed-use buildings should be designed with frontages that activate the street by providing direct access to their ground floor dwellings and commercial spaces.
- 2.3 Corner lots.** Buildings on corner lots should be designed to acknowledge their particular location. Different frontage types can be used on each of the two street facing facades, the same frontage type can be used on each facade, or a frontage type can wrap around the corner from one facade to the other.
- 2.4 Additional frontage types.** Frontage types not described under these Guidelines may be proposed, but must be described and explained as part of the preliminary review process outlined in Appendix A3.

are typically applied to residential buildings, while arcades, galleries, and forecourts may be used with either residential buildings or commercial and mixed-use buildings. Shopfronts are exclusively associated with commercial and mixed-use buildings.

Frontage types, when continuously arrayed, provide a continuity of fabric that gives distinctive character to the street, while also contributing to the specific form of each building. They are the means of access into buildings and consequently visually reinforce their human scale.

Frontage types can also add variety to both the massing of individual buildings and to that of the street as a whole. For instance, a one-story tall frontage such as a covered porch or stoop can help a two-story building fit into an existing context of primarily one-story buildings by providing a one-story transition between the new two story mass and its existing one-story surroundings.

In addition, frontage types such as covered porches and stoops, arcades, and galleries are well suited to Pasadena's Mediterranean climate. They provide cover on rainy days and shade on hot summer days. Since these frontage types are outdoor spaces that do not rely on mechanical heating and cooling, they can reduce the mechanically conditioned occupiable area of a building, cutting down its energy costs over time.

Discussion

One of Pasadena's most precious attributes is the pedestrian-friendly character of its public realm and the human scale of its buildings. The vast majority of its city streets have sidewalks shaded by trees and are lined with buildings that are accessed directly from the street and engage it fully. The best way to build upon this people-oriented environment is to continue to provide access to buildings and courtyards directly from the street through appropriate frontages and prominent entries.

Frontage types are architectural elements that are attached to or subtracted from a building volume and provide a transition between the outside and the inside of a building. Typical frontage types include porches, stoops, terraces, arcades, galleries, shopfronts, and forecourts (please see following pages for a description of each frontage type). Porches, terraces, and stoops



(Above) ⚠️ A multi-family building designed without a meaningful transition between the building and the street. Employing an appropriate frontage would have improved its appearance.

(Right) A multi-family building that provides a friendly face to the street by way of plentiful window and door openings as well as entrance stoops for access to each unit directly from the street. Entry doors are protected from the elements by second-floor balconies.



(Above) ⚠️ A retail building with the majority of the side street frontage comprised of a blank wall. Employing an appropriate frontage would have improved its appearance.

(Right) A mixed-use building with direct access into ground-floor commercial uses through shop-front frontages on both street facades.



IV. Street Character

2. FRONTAGE TYPES (continued)



Diagram of a porch.

Porch. A structure attached to a residential building, forming a covered entrance to its interior vestibule or doorway. It is external to the walls of the building proper. The elevated ground floor of buildings with porches provides privacy for ground-floor rooms. Buildings that utilize the porch frontage tend to have larger, less urban, setbacks than buildings that employ the stoop frontage.

- Porch floors should be raised above the adjacent grade.
- Porches should be designed with sufficient depth and width to function as occupiable spaces.
- Porch designs should be consistent with the form, character, style, and proportions of the building to which they are attached.



Diagram of a stoop.

Stoop. A stair that provides access to the entrance of an urban residential building typically with short front or side street setbacks. The elevated ground floor of buildings with stoops provides privacy for ground floor rooms. A roof or awning may cover a stoop.

- Stoops floors should be raised above the adjacent grade.
- Stoops may be covered, uncovered, or trellised.
- Stoops designs should be consistent with the form, character, style, and proportions of the building to which they are attached.



A historic bungalow court with porch frontages.



A multi-family building with entrance stoops on both of its street-facing facades.



Diagram of a residential terrace.

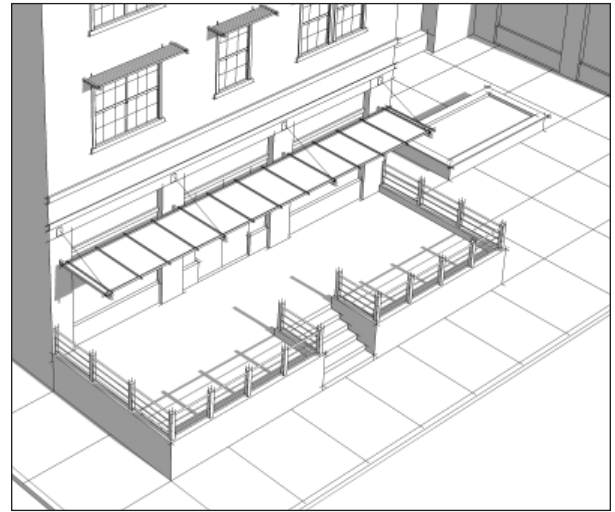


Diagram of a commercial terrace.

Terrace. An elevated front yard that separates and sets back a building’s facade from the sidewalk and the street. The terrace buffers residential uses from urban sidewalks, while removing private yards from public encroachment. Terraces of mixed-use buildings are suitable for outdoor commercial activities and must be appended onto a shopfront frontage. In a residential neighborhood, terraces are typically used to absorb differences in topography across the depth of a site. Subterranean garages should not extend beneath the terrace area unless sufficient soil depth is provided for proper planting.

- Terrace heights should be of a dimension that does not isolate them from the activity of the sidewalk.
- Terraces should be designed with sufficient depth and width to function as occupiable spaces.



A terrace in a residential neighborhood.



A terrace frontage in a commercial district.

IV. Street Character

2. FRONTAGE TYPES (continued)

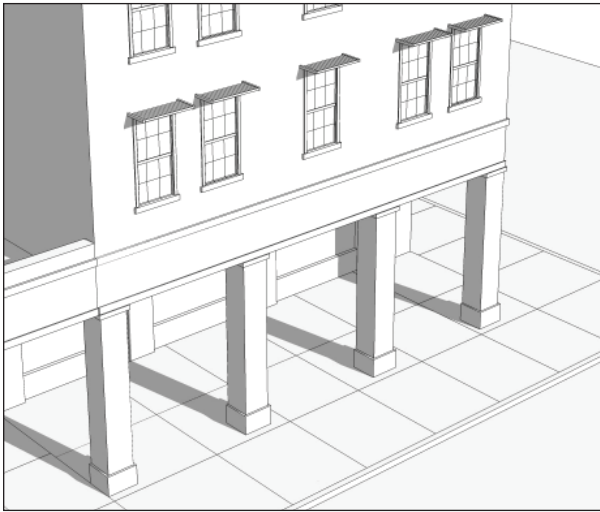


Diagram of arcade.

Arcade. A passage or walkway covered over by habitable space that is supported by a colonnade. Arcades may be applied to mixed-use or residential buildings. On mixed-use projects, colonnades may be set back just behind the curb of the street, such that the sidewalk is enclosed within the building volume, between the colonnade and the ground floor occupiable space. The arcade shelters the pedestrian and shades the storefront glass from glare.

- All architectural elements of an arcade should be consistent with the character and style of the building to which they are attached.
- For mixed-use applications, arcade columns or piers should correspond to the shopfront openings.



A mixed-use commercial building with an arcade frontage and habitable rooms above.



Diagram of gallery.

Gallery. A roof or deck projecting from the facade of a building supported by a colonnade that may be located just behind the curb of the street. Galleries shelter the sidewalk, but unlike arcades, the space above them is unenclosed. Like arcades, galleries may be applied to both mixed-use and residential buildings.

- Galleries may be one or two stories in height and may provide covered or uncovered outdoor space at the second and third floors.
- The roof or deck projecting from the facade may be accessed from the interior of the building.
- All architectural elements of a gallery should be consistent with the character and style of the building to which they are attached.
- For mixed-use applications, the arcade columns or piers should correspond to the shopfront openings.



A mixed-use commercial building with a gallery frontage.



Diagram of shopfront.

Shopfront. Large glazed openings in a facade that provide visual and physical access to retail and commercial ground floor uses. The traditional retail frontage type is often enriched with canopies or awnings, which may be fixed or retractable to shelter pedestrians and to shade the shopfront glass from glare.

- Shopfront openings should be designed along the entire frontage of the principal street-facing facade of new buildings.
- The side-street-facing facade of buildings on corner lots should also incorporate some shopfront openings.
- Glazing should be clear glass, should not be reflective (mirrored), and should be recessed from the facade line.
- Shopfronts may also be setback from the frontage line in order to provide covered, outdoor space.



Shopfronts, setback from the frontage line, sheltering diners from the sun and the rain.



Diagram of forecourt.

Forecourt. A semi-public space formed by a setback in a portion of the façade of a building. Forecourts are generally appropriate for commercial or civic use, and in some cases for vehicular drop-off.

- A variety of frontage types may be employed around the inside perimeter of a forecourt.
- Corresponding storefront openings around the inside perimeter of a forecourt are subject to the shopfront design conditions.
- The forecourt may be raised from the sidewalk, creating a small retaining wall at the property line with entry steps to the court. ADA access to raised courts should be accommodated within the parcel.



The forecourt of a mixed-use building.

IV. Street Character

3. SIGNIFICANT SITES

New buildings placed in significant urban sites (termination of streets, corner lots, adjacent to public or historic buildings) should be designed to reflect the prominence of their location.

Recommendations

- ▶ **3.1 Adaptive reuse.** The adaptive reuse of existing potentially historic, architecturally significant, and/or culturally significant buildings and/or landscapes on the sites of proposed new buildings is encouraged.

Consistent with the recommendations set forth in the *Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitation of Historic Structures*, all rehabilitations and additions to historic buildings shall respect their architectural integrity.

- 3.2 Lots adjacent to historic structures.** Buildings on lots adjacent to historic structures or civic (public) buildings should be designed in a manner that safeguards the prominence and integrity of the historic or civic structure.

Refer to and follow the *Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitation of Historic Structures*, when building adjacent to designated or eligible historic structures.

- 3.3 Street terminations.** The massing of new buildings at street terminations should be designed to acknowledge, through their form, the centrality of their placement relative to the right of way. They should be either placed on the street's center line, or positioned in a manner that convincingly shows that they were not meant to be centered.

Discussion

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.

Center Line of Street



(Above) ⚠️ 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.



(Above) ⚠️ A residential building that does not take advantage of its corner location.

(Right) A corner residential building that is designed to fit its special location.



IV. Street Character

4. FACING THE STREET

A new residential building's formal rooms (living room, dining room, etc.) should help establish its human scale to the street by being placed to face the street.

Recommendations

- ▶ **4.1 Room orientation.** For as many dwellings as possible, formal rooms should be designed to face onto the public street with windows and doorways appropriate to both the building type and the building style.
- 4.2 Window and door size and placement.** Windows and doorways should be designed to reflect the character and size of the rooms to which they belong. The composition of street and courtyard-facing elevations should organize these windows, doors, and the space between them into a clear and legible pattern appropriate to both the style of the building and the scale of the street it faces.

Discussion

*Like frontage types, **street-facing windows define the human scale of a building and reveal the presence of people within it.** In addition, they enable a means of passive security whereby people inside a building can be aware of what is happening on the street (“eyes on the street”).*

Accordingly, important and more formal rooms that are occupied on a regular basis, such as living rooms and dining rooms, should face the street while less important and more private rooms should be designed to face the side or rear yards.

Street-facing windows can also give an indication of the importance and character of the rooms to which they belong.** Thus, the windows of formal rooms should be larger than those of less important rooms such as bathrooms. In addition, **the use of different-sized windows can help animate the facade design of a given building and provide a unique image.



(Above) ⚠️ A residential building without street-facing windows compromises the pedestrian character of the street.

(Right) A building with major windows facing the street provides passive security.



(Above) ⚠️ The size of the street-facing ground-floor windows of this building represents private rooms.

(Right) A building addresses the street with windows belonging to public rooms, contributing to the pedestrian character of the street.



IV. Street Character

5. FRONT YARD LANDSCAPE

The design of commercial and residential front yard landscape should contribute to the creation of a seamless public realm.

Recommendations

- 5.1 **Front yard continuity.** The front-yard landscape of new buildings should be continuous and coordinated with that of existing neighboring ones.
- 5.2 **Walls and fences.** The introduction of low landscape walls and fences perpendicular to the street, and separating front yards should be minimized.
- 5.3 **Berms.** The introduction of berms in front yards that are used to screen ground-floor uses should be avoided.
- 5.4 **Elevated front yards.** To the extent possible, front yards should be elevated only in conjunction with a stoop or terrace frontage type that is coordinated with the building's subterranean garage design.
- 5.5 **Sidewalk seating.** Where possible, mixed-use buildings with ground-floor restaurant or cafe uses are encouraged to provide sidewalk seating. Placement of sidewalk seating, particularly if surrounded by fences, should not impede pedestrian traffic.

Discussion

*The character of great streets depends to a great extent on the quality of the front yards of the buildings that front them. Front yards are part of the public realm and, though located on private property, can be **designed in a manner that defines, unifies, and enhances the public realm.***

Front yards that are configured in isolation and relate exclusively to the needs and overall form of the new buildings they are part of, can only have a negative effect on the overall character of the urban streetscape. They end up dividing the public realm into a discontinuous, random series of private gardens.



(Above) ⚠️ A discontinuous public realm where each front yard is different from the next.

(Right) A continuous public realm where multi-family front yards share a similar character.



(Above) ⚠️ Sidewalk seating is encouraged, but in this case fences impede pedestrian traffic.

(Right) Mixed-use buildings that contribute to the definition of a unique urban place without restricting the movement of pedestrians on the sidewalk.



V. Block Character

Buildings and their gardens, juxtaposed within city blocks over time, define an urban fabric that is critical to the character and livability of urban housing.

The successful fit of a new project into an existing context depends on how it relates to neighboring buildings to its side and rear in terms of setbacks, height, massing, scale, arrangement of shared and private open space, and landscape. This is especially important for lots located along the boundary between higher-density and lower-density zones where taller, larger buildings that are insensitively designed could pose a visual nuisance to existing, smaller scale buildings.

For zones that are in transition from less intense to more intense uses, the issue of compatibility is particularly important. New higher-density projects need to respond to lower-density, existing buildings through compatible

massing and thoughtfully designed side yard elevations. New development needs to be designed under the assumption that neighboring lots within the same zone may not be replaced by higher density buildings given that change, if any, may not occur for decades.



V. Block Character

6. FITTING IN OR STANDING OUT

Areas of the City that receive infill projects are in one of three stages of their development: historic/sensitive, definite but incomplete, or in transition. New buildings should respond to their particular context in a manner that positively reinforces or helps to transform the long term character of their particular context.

Recommendations

- ▶ **6.1 Historic/sensitive contexts** should receive projects that conform or respond to the dominant architectural types(s) and style(s) within them.
- ▶ **6.2 Definite but incomplete contexts** should receive projects in either a contemporary or traditional style, that demonstrate compatibility with the existing buildings surrounding them.
- ▶ **6.3 Contexts in transition** should receive projects in either a contemporary or traditional style with no limitations, that will help to shape the future character of their surroundings.



⚠ A multi-family building that, through its massing, window placement, and street-facing predominantly blank wall, is insensitive to its historic/sensitive context.

Discussion

*The long-term character and vitality of Pasadena's neighborhoods, districts, and corridors are more important than any one architectural project. Yet, because the development process is incremental, **the insertion of an infill project into an existing context can contribute either to a long-term process of harmonious city building or its slow unraveling.***

There are three possible site contexts that new buildings in Pasadena can be placed within:

- **Historic/Sensitive Contexts.** *Historic/sensitive contexts are typically uniform in type and style, and need to be completed or slightly adjusted. New buildings need to conform to the architectural character in place, whether it be traditional or contemporary. When building adjacent to designated or eligible historic structures, refer to Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitation of Historic Structures.*
- **Definite but Incomplete Contexts.** *Definite but incomplete contexts are typically composed of a mix of types and styles. New buildings, traditional or contemporary, inserted into this kind of context, need to be designed to conform and reinforce its latent character.*
- **Contexts in Transition.** *Contexts in transition have indefinite character because their buildings are heavily mixed in type and/or style, there are many undeveloped sites to be found there, and current zoning may promote serious changes in building intensity. New buildings inserted into this kind of context, either traditional or contemporary, can become the seed for promoting a new urban character.*

Most of the potential building sites within the purview of these guidelines are within the second and third of the above categories.



Example of a historic/sensitive residential context.



Example of a historic/sensitive mixed-use context.



Example of a definite but incomplete residential context.



Example of a definite but incomplete mixed-use context.



Example of a residential context in transition.



Example of a commercial/mixed-use context in transition.

V. Block Character

6. FITTING IN OR STANDING OUT (continued)

The following diagrams illustrate some examples of how new buildings can fit into their particular context.



A historic/sensitive context. Buildings are consistently set back from the street, have similar building lengths along the street frontage, and share similar heights and massing.



A definite but incomplete context. Building setbacks, building lengths along the street, frontage, and building heights are varied, although more buildings conform to the deeper setback.



A context in transition. Building setbacks, building lengths along the street, frontage, and building heights are varied and there is no dominant pattern in terms of massing and setback.



A new building is introduced into a historic/sensitive context. Despite its large size, the new building's massing and setback along the street is similar to those of its neighbors.



A new building (at left) fits into its historic/sensitive context.



A new building is introduced into a definite but incomplete context. It conforms and reinforces the predominant massing and setback character of the existing buildings.



A new building contributes to its definite but incomplete context.



A new building is introduced into a context in transition. It helps establish a new pattern for this block.



New residential and mixed-use buildings begin to establish a new pattern for their blocks.

V. Block Character

7. RELATING TO NEIGHBORS BY MASSING AND SCALE

New buildings over two stories in height should respect adjacent buildings by responding to their massing, scale, and need for light, natural ventilation, and views.

Recommendations:

▶ **7.1 Scale.** Buildings should be scaled to respond to their context by sensitively and positively addressing the scale and massing of their adjacent neighbors. This can be accomplished by:

- Matching existing building heights or exceeding them by only one story. Additional stories should be modulated by setbacks;
- 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;
- Orienting the side yards of proposed buildings to face the side yards of adjacent buildings.
- Including elements such as porches, galleries, arcades, etc. to relate the scale of facades to those of existing buildings.
- Reducing building bulk by introducing dwelling space in attic spaces.
- Introducing landscape and/or trees as a screen between existing and new buildings.

7.2 Side and rear elevations. The rear and/or side elevations of new buildings that are visible from the public realm should be designed with equal care and quality as the front or principal facade.

7.3 Side and rear windows. The placement and size of windows in side yards and rear yards should respect the privacy and need for light and air of existing buildings.

7.4 Existing site features. Unique natural characteristics, such as mature trees and topography, on both the project site and adjacent sites should be respected and taken into account in new building design.

7.5. Multiple Lot Projects. The massing of projects on combined lots should be broken down into increments that relate to surrounding buildings. On very large lots, the division of projects into two or more separate buildings of different type, density, height, and massing is encouraged.

Discussion:

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 such buildings so negatively affected by new ones, see the quality of their lives diminished.

The compatibility of new buildings inserted into existing contexts can be ensured by fitting their scale and mass to that of their neighboring existing buildings. This process of transforming existing settings has been the key to forming Pasadena's exemplary building fabric over the decades.

(Left) ⚠ This mixed-use building overwhelms the neighboring house by not setting back its third floor and by cantilevering over the entry to its garage.

(Right) A mixed-use building steps down to the scale of the adjacent single-family house.





(Above) ⚠️ The relentless, featureless bulk of the white stucco building overwhelms its neighbor.

(Right) The bulk of a new three-story multi-family building is mitigated by slanting and stepping its mass back away from the neighboring property (currently a parking lot). Attached balconies and two-story volumes modulate the facade.



(Above) ⚠️ This multi-family building, through its size, massing, lack of windows, and use of reflective cladding, overwhelms its existing neighbor.

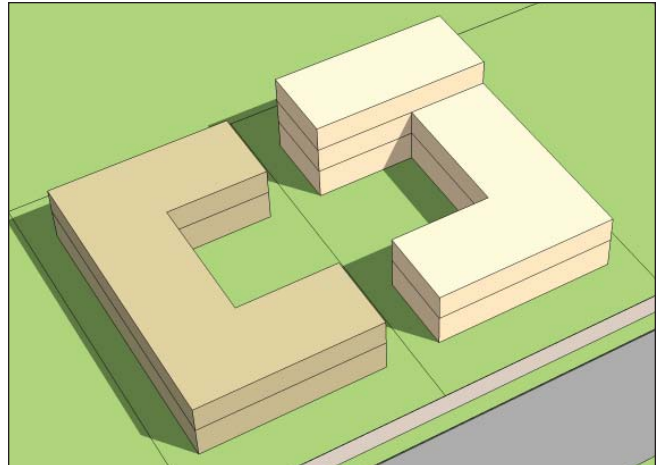
(Right) The massing of this building has been oriented in a manner that minimizes interference with the existing windows of the adjacent brick building. Not only have the existing dwellings had their light and air preserved, they have also been provided with views into the new parking court, which is paved with terra cotta tile and richly planted.



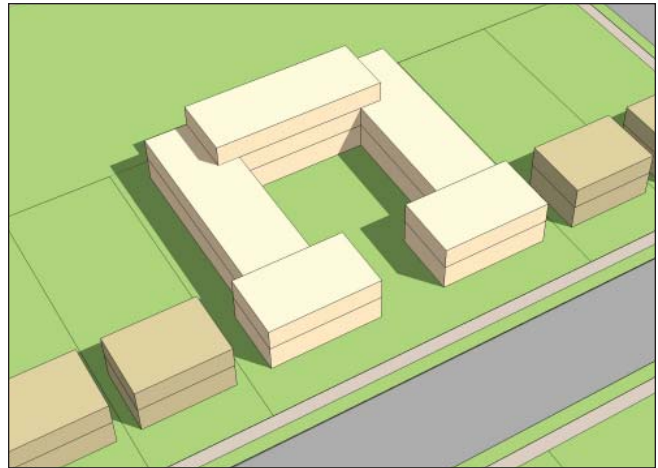
V. Block Character

7. RELATING TO NEIGHBORS BY MASSING AND SCALE (continued)

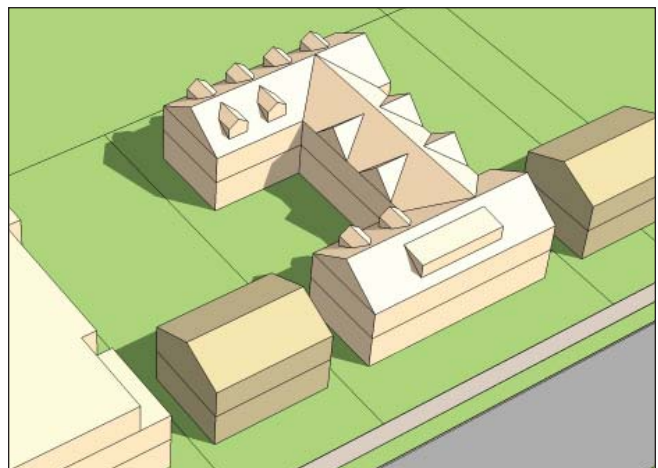
The following diagrams illustrate several simple strategies for arranging the massing of new buildings in a manner that fits into existing contexts. These strategies should help larger buildings fit into settings dominated by smaller ones as well as provide sufficient privacy, light, and air for both existing and new buildings.



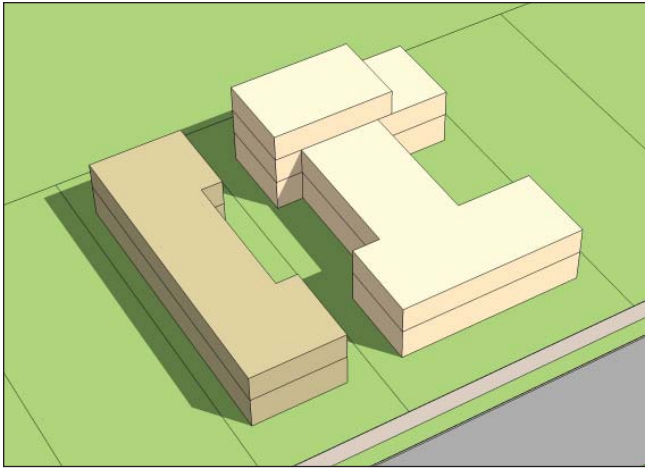
The open space of a new building relates to that of its existing neighbor's open space.



The massing rhythm of existing buildings that already line the street is continued.



The upper floor space of this building is incorporated within the attic space and is daylit by dormer windows.



A new building to completes the form of an existing one.



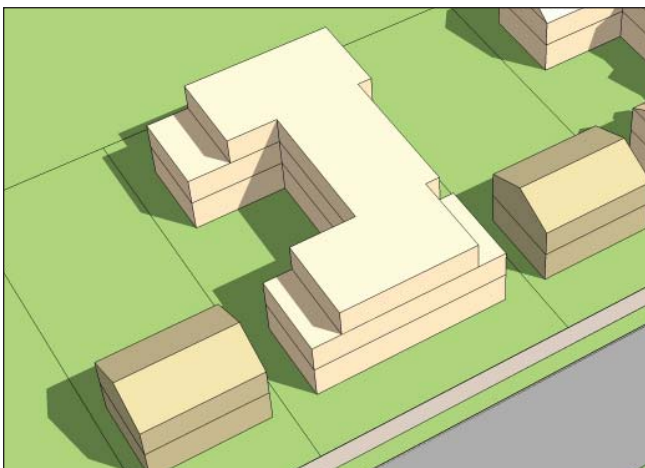
Two historic multi-family buildings that orient their open space towards one another.



The scale of a facade in relation to adjacent buildings is reduced by the use of frontage types such as porches, balconies, and arcades



The gallery frontage of this mixed-use building mitigates the size of the building as it engages the street and sidewalk.



Upper floors are stepped back in order to reflect the massing of existing, adjacent buildings.



Upper floors are incorporated into attic spaces and are daylit by dormer windows.

V. Block Character

8. PEDESTRIAN ACCESS TO BUILDINGS

Buildings should be accessed through prominent public entrances that are visible and directly accessible from the street.

Recommendations

- ▶ **8.1 Entrances into buildings.** New buildings should be entered directly and prominently from the street through a lobby, or indirectly through a covered or uncovered passage.

Entrance ways and doorways should be clearly identifiable as prominent points of access into buildings and their form should dominate all other openings.

For mixed-use buildings, upper floor uses should be accessed directly from the street or the secondary street, in the case of a corner lot.

- 8.2 Entrances into courtyards.** Courtyards should be entered from the street through a covered passage (*zaguan*), through a passage that is open to the sky or covered by a trellis, or through a portico.

Courtyards should be visible from the street. 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.

Courtyard entrance porticos and trellises should be of the character of the rest of the building both in their overall form and detailing.

Discussion:

Pedestrian entrances to buildings and courtyards are most effective when visible and accessible directly from the street. This is an essential attribute of all urban buildings since entrances concentrate pedestrian access on building fronts (instead of solely from on-site parking lots or garages) and establish strong connections between the private interior of a building and the public realm.

The City of Gardens (RM District) Standards require all multi-family projects to be organized around courtyards. ***The intent of these recommendations is to provide further guidance about the nature of the entrances into these courtyards.***



(Above) ⚠️ The location of the pedestrian entrance to this building is unclear and uninviting.

(Right) Units to this courtyard building are accessed through an inviting, prominently located covered passage (zaguan).



(Above) ⚠️ While the ground-floor retail uses are accessed directly from the sidewalk, there is no indication here as to how the second-floor residential units are accessed.

(Right) In this building, the ground-floor retail spaces and upper-floor uses are accessed directly from the sidewalk via a prominently marked entrance covered by a canopy.



V. Block Character

9. VEHICULAR ACCESS TO BUILDINGS

Parking entrances should be designed to reinforce the residential and pedestrian-friendly character of city blocks.

Recommendations

- ▶ **9.1 Garage entrances.** Parking garage entrances should be designed and composed as an integral part of the building facade, and should not interfere with existing adjacent buildings. The garage entrances should be designed as doorways and be gated or secured by doors scaled in proportion to the overall form of the building.

Automobile entrances to buildings should be less prominent than pedestrian entrances. This can be accomplished by way of size, massing, or detail variation.

- 9.2 Placement.** The parking entrances of new buildings should not be located adjacent to parking entrances of existing buildings. Shared access to separate parking facilities is encouraged.

The parking entrances of new buildings should be planned to take advantage of natural topography as a way of minimizing the amount of excavation.

Parking entrances should be located on the least impacted places along the periphery of urban blocks. They should avoid street trees, infrastructure, and streets with excessive traffic. Driveways providing access to corner lots should be located as far from the street intersection as possible.

- 9.3 Screening of surface lots.** Surface parking lots that are visible from the street should be screened by landscaping. Landscaping and large canopy trees should be used to minimize the urban heat island effect caused by surface paving.
- 9.4 Alleys.** When an alley is present, parking should be accessed from the alley.

Discussion

The character of the collective form of a block is compromised when auto-oriented components of buildings, such as driveways, ramps, and parking lots, undermine the walkability of the street their garages are accessed from.

For example, when two garage entrances are placed side by side, the distance between the occupied portions of the neighboring buildings is increased and the amount of paving between them is doubled: in essence, the equivalent of a two-way street is introduced between these buildings. The placement of garage entrances next to one another can also complicate how the building and landscape elements (such as garage openings and garden walls) of adjacent buildings relate to one another.

In buildings with underground parking, garage entrances often dominate the image of the building. When these entrances are not discreetly placed on facades, and when their size and geometry is larger than that of residential entrances, than buildings can seem uninviting and devoid of a human scale.



(Above) ⚠️ The adjacency of these two multi-family residential parking entrances creates an unfortunate expanse of driveway and two large garage openings. The misaligned planter wall that separates them as well as the mismatch in the size of the two respective openings compounds the problem.

(Right) 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.



(Right) The parking entrance to this multi-family building is clearly marked and is consistent with the design of the rest of the building.



V. Block Character

10. LIVE WALLS

Buildings should be designed with exterior walls that have windows and doors that are arranged into a definite pattern. Blank building walls should be avoided.

Recommendations

- ▶ **10.1 At-grade parking podiums.** Parking podium garages built at grade should be lined with habitable spaces, particularly along their fronts and sides.
- ▶ **10.2 Partially subterranean podiums.** Parking podiums that extend partially above grade should be lined with appropriate frontage types.
- 10.3 Blank walls.** If blank walls cannot be avoided, then they should be detailed, painted, or landscaped in a manner that renders the walls attractive to pedestrians. Applicants should explain why the use of a blank wall or walls cannot be avoided in the design narrative submittal as described in Appendix A3 (Preliminary Review).
- 10.4 Commercial storefronts.** In commercial buildings, storefront frontages can be temporarily blocked to accommodate interior-facing merchandise shelving, but should remain otherwise unchanged. In such cases, sidewalk-facing displays are strongly encouraged.

Discussion:

*Blank building walls negatively impact the character and quality of the public realm and neighboring buildings. **Buildings with habitable rooms that front the street on both the ground floor and on upper stories contribute to a pedestrian-friendly public realm and provide a gracious face to their neighbors.***

Two typical generators of blank walls are on-grade parking garages and the walls of retail buildings that must provide tall shelving for merchandise inside.

With regard to garages, accommodating cars in underground parking structures is the best way to avoid such walls. At-grade garages may be hidden from the view of the street by habitable residential or commercial spaces at the street frontages. Retail buildings should have street-facing windows, with creative solutions devised for merchandise shelving.

The street-facing retail windows of mixed-use buildings may be temporarily blocked in the interest of accommodating the internal shelving needs of stores. Yet, these storefronts should remain fully intact in order to allow for the flexible future reuse of these ground-floor commercial spaces.

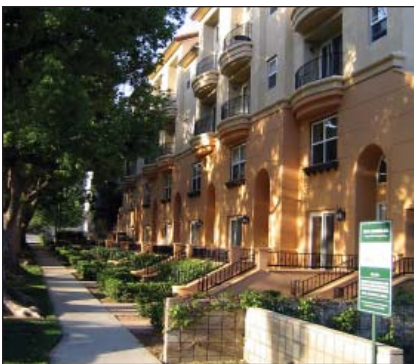
(Left) ⚠ This retail building does not provide window openings along its street frontage, although it decorates the blank wall with trellises and shrubs. While the landscape mitigates an otherwise pedestrian-unfriendly condition, this kind of blank wall should be avoided.

(Right) This retail building has generously sized storefront. While temporarily blocked, these storefronts provide light and views into the store interior through their unobstructed upper portions.





⚠ An above-ground parking garage with blank walls facing a neighboring property.



A multi-family building built atop a podium. Units are raised above the adjacent sidewalk and are accessed by stoops.



A multi-story parking garage surrounded by an occupiable mixed-use liner building that completely hides the garage from the view of the street and sidewalk.



⚠ (Above) The second-floor of this retail building has only two windows facing the street. These windows do not provide a view from the second floor down to the sidewalk.

(Right) The second-floor of this retail building provides real windows facing the street.



VI. Building Character

The most challenging aspect of designing new buildings that fit compatibly into existing Pasadena settings, is matching the definite, often exceptional character and quality of design and construction of most of its vernacular building stock.

This is no small task, considering that market mechanisms, the development process, architectural education, and buyer expectations have all changed dramatically in the last couple of generations. Yet, it is critical that attention be focused on those aspects of architectural design that are integral to each project: **intelligent design that embodies a useful program, expands livability options, carefully elaborates on traditional styles or explores new ones, and practically and elegantly resolves all detailing and construction issues, can contribute to the living heritage that is the architecture of this City.**

Designing buildings mindfully means first of all, that they are not to be conceived in isolation. Once they have been fitted to their context, and their relationship to their adjacent buildings on their block has been set, their various internal architectural dimensions and issues need to be resolved holistically.

Building massing must be expressive of internal user requirements as well as be composed into a well-scaled whole. Frontage types must be chosen that are fully integrated into a building's body. Elevations must be composed according to an architectural logic, with openings, attached architectural elements, and fixtures that relate to one another proportionally. **The selection of materials, window and door assemblies, colors, and finishes must result in a finely detailed and harmonious design, whatever the choice of style.** The choices of landscape and hardscape ingredients and patterns must fully compliment every project's architectural intentions. And the incorporation of passive and active sustainable approaches and systems can take advantage of the precedents and opportunities offered by the local climate and culture.

All of these considerations are not meant to render new buildings more expensive to build. Focusing on priority issues and relevant criteria can instead result in projects that are built efficiently and generate permanence and long-term value.



VI. Building Character

11. STYLE

The integrity of new buildings should be reflected in the internal consistency of their architecture, whether contemporary or traditional.

Recommendations

- ▶ **11.1 Components of style.** All buildings should incorporate:
 - A full array of architectural elements associated with their chosen style.
 - The compositional, structural, and constructional logic associated with that style.
 - The material logic associated with that style.

11.2 Style choices. The style of a new building should be clear and consistent, whether traditional or contemporary. Hybrid projects are discouraged.

11.3 Traditional architecture. Buildings designed in traditional styles should adhere to the rules of the established design traditions of Pasadena. Traditional styles typically found in Pasadena¹ include, but are not limited to, Spanish Colonial, Victorian era and its variants (Stick, Queen Anne, etc.), Classical Revival and its variants (Colonial, Georgian, Federal), Craftsman, Mediterranean and its variants (Monterey Colonial Revival, Spanish Eclectic, etc.), Tudor Revival, and early- to mid-twentieth century Modern. The defining elements of five prominent architectural styles that are found in Pasadena are presented in Appendix A1 (Architectural Basics).

In addition, there are many resources, including publications and built examples in Pasadena, for each style that should be referenced and/or studied by designers and builders of new buildings.

¹ Architectural style names are per *A Field Guide to American Houses* by Virginia and Lee McAlester, a book that provides an excellent description of many typical architectural styles, including many useful illustrations.

11.4 Contemporary architecture. Buildings designed in contemporary styles may adhere to a set of rules that is established and followed through by the designer. The design strategy must be described in conformance with Appendix A3 (Preliminary Review)

11.5 Design consistency. All buildings within a project site – including accessory buildings and buildings associated with parking – should be designed to be consistent with the primary structure.

Publications about Architectural Styles:

The following books provide definitions and attributes of a range of architectural styles, including traditional, modern, and contemporary.

McAlester, Lee and Virginia McAlester. *A Field Guide to American Houses*. New York: Knopf, 1984.

Morgan, William. *The Abrams Guide to American House Styles*. New York: Abrams, 2008.

Poppeliers, John C. *What Style Is It?: A Guide to American Architecture*. New York: Wiley and Sons, 2003.

Examples of unstudied applications of style. A retail building which treats the Craftsman style as an appliqué (left). A multi-family building (center) and a mixed-use building (right) that reference traditional styles, but without a clear understanding of the architectural elements, compositional patterns, or materials associated with these styles.



Discussion

Pasadena is graced with a distinguished architectural heritage that is rooted in an eclectic mix of architectural styles that range from traditional to contemporary, vernacular to formal. This eclectic mix of buildings, along with their climate-specific landscape, are an indispensable component of Pasadena's recognizable and memorable sense of place.

Of special importance is Pasadena's grand inventory of traditional vernacular buildings. These buildings have evolved over long periods of time and are based on a **pedestrian-friendly urbanism, the local climate, available materials, and craft traditions.**

The organic process of producing such buildings has changed drastically in the last 50 years as the mechanical heating and cooling of interior space has resulted in a proliferation of buildings that ignore the climate and consequently do not utilize local architectural strategies (such as building orientation, proper window placement, use of shading devices and frontages) to facilitate their warming and cooling, to shelter pedestrians from the climate, and to provide a transition between the public realm of the street and the private realm of each building.

As the benefits of using pedestrian-friendly and sustainable building strategies become more apparent, the employment of the strategies built into Pasadena's traditional architecture become imperative for all new buildings designed in contemporary or traditional form to follow.

Design and building traditions, including modern styles of the entire 20th century, should be understood as a series of living languages capable of interpretation in the present.

*To protect and enhance Pasadena's sense of place, **traditional or contemporary architectural styles can be employed and the chosen style, whichever it may be, can be used consistently.** Once an architectural style is decided, the language of the new building design should be consistent within its tradition. Unless skillfully and sensitively executed, mixing elements of various traditions or styles can result in a hybridization which can demean and confuse the integrity of the original styles that are being quoted. Indeed, baseless and unstudied interpretations of these traditions have rendered newer parts of most cities generic and placeless.*

Architectural style is not merely surface treatment, but a reflection of the arrangement of interior space in massing, the nature of structural systems, massing, the choice of building materials, the extension of interior spaces into gardens, etc. A Mediterranean-style house differs from a Craftsman-style house in more than surface treatment.

Examples of styles typical to Pasadena: a Tudor Revival style bungalow court (left), a Monterey Colonial Revival style courtyard building (center), and a Mid-Century multi-family housing building (right).



VI. Building Character

12. SCALE AND MASSING

The overall volumetric composition of new buildings, the choice of their architectural elements, and the relationship among these should determine their character and compatibility with the surrounding urban fabric.

Recommendations

- ▶ **12.1 Simplicity.** Building masses should be organized as simple and well-scaled volumes. Excessive roof breaks and overly complicated hipped or gabled roofs should be avoided.
- ▶ **12.2 Architectural logic.** For buildings large enough to be composed of more than one volume, an architectural logic, such as a clear hierarchy of massing, should be evident.
- 12.3 Scale.** New multi-family courtyard buildings should be designed as simple assemblies of house-scale forms in a variety of unit combinations and massing compositions.
- 12.4 Proportion.** Building masses and building facades should be designed with simple, harmonious proportions. Arbitrary proportions should be avoided.

All architectural elements (porches, balconies, canopies, doors, windows, etc.) should relate stylistically and proportionally to one another.

Discussion

There are many fine examples of buildings of various sizes and scales in Pasadena that have been designed specifically to be compatible with their context and have a human scale. For example, there are lower-density multi-family buildings conceived as large houses that happen to include many units within them. Viewed from the street, these buildings are almost indistinguishable from the single-family houses that surrounded them. Similarly, there are courtyard buildings comprised of assemblies of house-like forms that, despite being larger than neighboring houses, blend successfully within their neighborhoods precisely because of the residential character of their scale, massing, and frontage. Finally, there are higher-density multi-family apartment buildings that also fit into their context because their articulated massing and human-scaled, architectural components divide them into smaller-scale, neighborhood-compatible parts.

These massing and scale strategies, expressed within the compositional rules of a chosen style, provide valuable direction on how new buildings can fit into an existing context.

Examples of historic multi-family buildings whose massing helps them fit into challenging contexts: A quadplex that is designed as a single-family house (left). A court building that appears from the street to be a single-family house (center). An apartment building where the scale is broken down by varied massing and residential scale elements (right).





(Above) ⚠️ A mixed-use building comprised of a commercial ground floor that is too short in relation to the rest of the building, lacks any visual continuity between the ground floor and second floor, and is capped with tacked-on roof elements.

(Right) A mixed-use building design that employs varied massing and pedestrian-oriented elements (awnings, balconies, stairs, and doors and windows) that are proportioned in relation to each other and to the building as a whole.



(Above) ⚠️ A multi-family building with seemingly random volumetric articulation, a prevalence of windowless walls, and a lack of pedestrian-friendly architectural elements results in an uninviting street presence.

(Right) A multi-family building where the massing is broken down into smaller house-scale volumes and the architectural elements reflect the scale of the street.



VI. Building Character

13. MATERIALS AND DETAILING

The means and methods of construction of new buildings should contribute to their durability, usefulness, and compatibility.

Recommendations

▶ **13.1 Durability of materials.** Materials should be used that have a long life and age well. Materials at the ground floor, should be composed and detailed in a manner that enriches the pedestrian experience.

13.2 Authentic materials are encouraged. Faux or fake materials are discouraged. New materials (such as architectural composite panels) should not imitate other materials, but should reflect their own identity.

13.4 Synthetic materials. The use of synthetic materials is discouraged unless they can be shown to display an ability to age in a manner similar to or superior to the natural material they replace.

13.5 Multiple materials. Two or more wall materials may be combined on one facade, but should be located one above the other with lighter materials above more substantial materials (e.g., wood above stucco or masonry, or stucco above masonry).

Vertical joints between different materials should occur only at inside corners (i.e., should wrap around a building's corner), except in rare instances that may be appropriate to a particular style.

13.6 Exposed wood should be finished in a manner that minimizes maintenance and promotes its longevity.

13.7 Discoloration of materials. Materials that unintentionally discolor due to weathering or corrosion should be avoided. Materials that discolor naturally, such as copper, are encouraged.

13.8 Reflective materials will be allowed only if it can be shown that they will not cause a nuisance to neighboring buildings.

13.9 Masonry and stone veneer walls should be detailed as masonry bearing walls, especially at corners and window and door openings.

Brick and cut stone should be laid in true bonding pattern. Mortar joints should be struck.

River and rubble stone should be laid large to small, with smooth or beaded mortar joints.

13.10 Trim and molding. Building walls should be trimmed in wood, stone, cast stone, precast concrete, or concrete. Foam moldings are discouraged.

13.11 Color. Materials and finishes should be composed to provide balanced designs that are appropriate to each style and context. In general, large areas of bright colors should be avoided, although strong accent colors can be successfully used.

13.12 Overhanging eaves. Due to continual exposure to weathering, all components of overhanging eaves should be constructed of durable materials and properly detailed to provide protection from the elements.

13.13 Drainage. Gutters and downspouts should be made of galvanized steel, copper, or painted aluminum and should be integrated into the design of each building.

13.14 Attached elements such as porches, trellises, awnings, hand rails, and balconies should be designed in a manner that is consistent with the architectural language of the rest of the building as well as with each other, and should be detailed to last.

13.15 Finishes and fixtures and other architectural details should be consistent with the architectural language of the chosen project.

13.16 Lighting and signage should be designed to be pedestrian-friendly and consistent with the architectural character of the building. For signage design recommendations, please refer to the *City of Pasadena Sign Design Guidelines*.

Discussion

Buildings that contribute to the built culture of Pasadena are significant economic assets; they are designed with permanence in mind and with materials, assemblies of materials, and finishes that realize the style chosen for each building; and they are executed at a level of high quality and detail.

Such well-conceived buildings become objects to be emulated as they inspire future designs to respond to their presence and their example.

This does not mean that such new buildings need to cost more to build, since common building materials such as plaster and wood can be assembled and detailed in a manner that highlights their importance to each design, not their preciousness.



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



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



A mixed-use building clad in smooth plaster.

Examples of buildings constructed of durable materials for all building elements, including balconies, garden walls, landscape, are designed to be consistent within a chosen project language.

VI. Building Character

14. OPENINGS

Doors and windows should be specifically designed and built to contribute to the image and form of new buildings.

Recommendations

▶ 14.1 Materials.

- a. Windows, doors, and their frame materials, muntin and mullion patterns, finishes, and colors should be appropriate to a building's chosen architectural language.
- b. Recommended residential frame materials include wood, fiberglass, metal, vinyl, or aluminum.
- c. Recommended commercial frame materials include factory-painted, extruded aluminum, hollow steel frame, and wood.
- d. Flush nail-on aluminum windows should not be used in combination with stucco.
- e. Glazing should be clear glass and should not be reflective (mirrored).
- f. Multi-paned windows should be composed of true-divided lights or dimensional surface-applied muntins on the exterior side of the windows. Simulated between-the-glass muntins are strongly discouraged.

14.2 Details. Window and door assemblies should be chosen that conform to the precedents of traditional styles or the intentions of contemporary designs in terms of material, dimension, and detail.

14.3 Configurations.

- a. The orientation and proportion of openings should be consistent with the architectural language chosen for a project. Openings should relate to one another according to a clear system of composition and structure.
- b. For traditional buildings, window openings and panes should be vertically oriented or square or composed of groupings of vertically oriented windows.
- c. Building elevations should exhibit a hierarchy of window sizes to differentiate the more formal rooms from the more informal rooms.

14.4 Placement. Traditional buildings typically have their doors and windows recessed deeper than contemporary ones. In general, such dimensional decisions should be driven by the architectural intentions inherent in the chosen architectural language for each building.

14.5 Accessories. Window openings may include operable shutters sized to match their openings, opaque canvas awnings and other shading devices, planter boxes supported by visible brackets, or other accessories appropriate to each style.

14.6 Security grills. The use of security grills on the exterior facades of buildings should be minimized.

Discussion

Since doors and windows are critical to the appearance of buildings, their placement, orientation, proportion, materiality, detailing, and color are key to defining building character and quality. Window and door frames and colors that are inappropriately proportioned or coordinated with a building's style and/or wall color can seriously compromise its aesthetic quality.

For example, in the case of the Mediterranean style, openings are recessed, vary in size and shape, and its windows and doors are embellished by a level of detailing (mullions, elaborate hardware, etc) that adds interest to this otherwise simple style. These rules would not necessarily apply to any other style.



(Above) ⚠️ 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.

(Right) 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.



(Above) ⚠️ Random window placement with windows not relating by shape and proportion to one other.

(Right) 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 shopfront doors and windows. The corner window on the left side of the building spans two floors, rests on the building's concrete base, and is nested under a projecting canopy.



VI. Building Character

15. SUSTAINABLE FIT

New buildings should respond to the culture and climate of Pasadena and the San Gabriel Valley through their orientation, massing, construction, and their choice of passive environmental control strategies and active environmental control systems.

Recommendations

- ▶ **15.1 Indoor/outdoor relationships.** In response to Pasadena's seasonal climate variations, building massing and landscaping should provide a balance between access to sunlight and to shade. Outdoor spaces should be designed to be inviting and useful places. Building elements such as open air, covered outdoor circulation (loggias, arcades, and porches) and balconies should be used to minimize the amount of mechanically heated and cooled space and to expand the building's useable outdoor area.
- 15.2 Passive solar design.** Overhangs, shutters, louvers, canopies, and shade trees should be used to minimize solar heat gain. Buildings should be designed to foster the circulation of cooling breezes.
- 15.3 Water conservation.** Buildings should incorporate water conservation and recycling techniques, such as rainwater collection and grey water systems.
- 15.4 Green building.** To the extent possible, building designs that fall below the size thresholds set in the City's Green Building Practices Ordinance should make an effort to conform to the requirements of the ordinance.

Discussion

The first 10 guidelines offered in this document speak to the urban pattern that a building can help determine. A central component of this urban pattern - and a critical aspect of sustainability - is that new buildings and reused buildings achieve permanence by becoming an active contribution to a diverse, walkable, and mixed-use neighborhood or district.

Pasadena's Mediterranean climate, characterized by hot summer days, cool summer nights, and mild winters, offers an ideal setting for the design of buildings that utilize passive solar design strategies to generate more comfortable and energy-efficient buildings. Many of Pasadena's most beloved buildings are distinctive precisely because of the way they respond to the regional climate.

Pasadena's climate is also typified by moderate rain during the winter months and virtually no rain during the summer months - a seasonal precipitation pattern that is amplified by periodic droughts. Water is thus a precious commodity that needs to be conserved, recycled, cleansed, and returned to the aquifer. This is accomplished by specifying drought-tolerant plants, collecting rainwater, recycling grey water, and employing sustainable storm water strategies.

An integrated, energy- and water-saving design approach that incorporates site planning, building preservation and adaptive reuse (where applicable), design, construction, operations, and maintenance, that uses fewer natural resources and provides a healthy indoor environment for occupants is the best guarantee that a building is sustainable.

Examples of Pasadena buildings that take advantage of Southern California's mild climate: City Hall's courtyard is surrounded by outdoor hallways (left); the Gamble House provides large, occupiable balconies and generous roof overhangs (center); Castle Green is constructed of thick masonry walls and is entered through a generously sized veranda (right).





(Above) ⚠️ A retail building that does not take advantage of its south facing orientation. Canopies or awnings would not only provide protection from solar gain during the hot summer months, but would also provide shelter to passing pedestrians.

(Right) A mixed-use building that responds to the climate through the use of window canopies that temper the summer sun and heat as well as add interest to the overall elevation design.



(Above) ⚠️ A multi-family building which ignores the Southern California climate.

(Right) A multi-family building that responds to Southern California's climate through the use of large overhangs, trellises, and canopies to shade window openings and to provide inviting outdoor spaces.



VI. Building Character

16. SHARED OPEN SPACE

New, shared open spaces should be designed to function as outdoor rooms and configured for common use.

Recommendations

- ▶ **16.1 Habitable area.** Courtyards and forecourts should be designed to be inviting places that are useful to their occupants. They should provide a central, flat area that is habitable and encourages human activity and interaction. This area may be paved, landscaped with a surface that can be walked on (grass, decomposed granite), or a combination of the two and may be raised above surrounding walkways.
- ▶ **16.2 Amenities.** Courtyards and forecourts should provide design elements such as seating areas, fountains, and/or outdoor fireplaces to encourage their use as outdoor rooms or gathering places.
- ▶ **16.3 Courtyard and forecourt frontage.** Ground floor uses – whether residential or commercial – should be accessed through appropriate frontage elements such as porches, arcades, shopfronts, etc.

Windows and doors of dwelling units that front onto courtyards or forecourts should be designed to maximize the unit's connection to the courtyard or forecourt, without compromising privacy.

- 16.4 Landscape.** Courtyards should be designed with planters capable of accommodating deciduous trees that provide shade during summer and solar gain during winter. Subterranean or podium garages should be designed to accommodate tree wells that allow tree roots to grow down to natural ground.

Planted pots may be used as an alternative to raised deck planters as long as irrigation systems and adequate drainage are provided.

Courtyards, patios, and forecourts should be planted with drought-tolerant species.

- 16.5 Finishes.** Courtyard and forecourt finishes, fixtures, materials, and colors should be designed in a manner that is consistent with the architectural language of the building.

- 16.6 Opening to street.** Courtyards should be visible to people passing by on the street (even though the latter may not have access to the courtyard).

The opening from the street to the courtyard may be either gated or completely open to the street, but should be unobstructed by garden walls or other solid elements that impede the view into and out of the courtyard.

- 16.7 Enclosure.** All sides of a courtyard should be defined in a manner that establishes its internal spatial integrity.

- 16.8 Paving.** Paving materials should be consistent with the architectural language of the building. Unit pavers are preferred over stamped concrete.

The visual connection between interior and exterior space can be enhanced by coordinating paving materials.

- 16.9 Private patios in courtyards.** Courtyards may contain areas for the private use of adjacent units. These areas should be designed as an integral, yet separate, part of the courtyard. Walls or hedges used to define the private areas should be dimensioned to maintain both the privacy of the patios and the overall openness and integrity of the courtyard.

Examples of historic buildings that provide inviting and usable outdoor spaces: A shared courtyard in a Mediterranean court (left). A shared courtyard in a bungalow court (center). The courtyard of Pasadena City Hall (right).



Discussion

Pasadena's climate provides the ideal setting for a lifestyle that relates directly to the outdoors. Accordingly, **buildings should be designed to provide their inhabitants with a meaningful relationship with nature.** This means creating garden places that are inviting and usable and that are conceived as rooms, not corridors, left-over spaces, or areas provided merely to meet administrative requirements.

In any given project, there are three basic types of open space: front yards, shared open space (courtyards and forecourts), and private yards.

Front yards are part of the City's public realm and, though located on private property, may be designed in a manner that defines, unifies, and enhances the streetscape within which they are located.

Shared open space, comprised of courtyards and forecourts, is typically common space for use by more than one resident or tenant. Because of its public disposition, shared open space may be conceived and designed as though it is part of the public realm. Indeed, many of Pasadena's historic courtyard buildings and bungalow courts are completely open and accessible from the street.

Courtyards and forecourts may be located in residential, commercial, mixed-use, or civic (public) buildings.

Private yards consist of backyard or sideyard patios and private patios within courtyards. Balconies, terraces, and roof gardens are also considered private open space. They are typically designed as extensions to individual dwelling units.

Examples of courtyards and forecourts conceived as outdoor rooms.



A residential courtyard provides ample space for informal, shared uses. Planting can be in pots and a fountain can provide a focal point.



A private patio that is separated from the rest of the courtyard by low plantings. The patio is a separate, yet integral, part of the larger courtyard.



A forecourt surrounded by commercial uses and defined by canopy trees accommodates outdoor seating.

VI. Building Character

17. PRIVATE OPEN SPACE

New private open spaces should be designed to be inviting, usable, and to properly utilize the space between buildings.

Recommendations

- ▶ **17.1 Size.** Private back or side yard patios or patios within courtyards should be designed to be large enough to be occupiable and useful to their occupants.
- ▶ **17.2 Balconies and rooftop structures.** Balconies should be designed to be large enough to be usable and in a manner that is consistent with the architectural language of the rest of the building.

Rooftop trellises and other structures should also be designed in a manner that is consistent with the architectural language of the rest of the building.
- 17.3 Privacy.** Private patios, balconies, terraces, roof gardens, and loggias should be designed in a manner that maximizes the privacy of their occupants.
- 17.4 Finishes.** The paving and wall materials, finishes, and fixtures of all private open spaces should be designed in a manner that enhances their image while being consistent with the architectural language of the building.

The visual connection between interior and exterior space can be enhanced by coordinating paving materials.

Discussion

*Living in a city provides a great number of opportunities for experiencing public open space, but puts access to private open space at a premium. Particularly in Pasadena, where so many single family houses have large back yards, the residents of multi-family housing buildings often find themselves without a private open space to enjoy after work and on weekends. **New buildings need to take advantage of all the spaces mandated as open by current code in order to generate private patios directly accessible to ground floor dwellings.***

Balconies, terraces, and other upper story places can provide private open space to dwellings above the ground floor.

Examples of private patios that face the public access way to the units of multi-family buildings.

(Left) ⚠ The tall wood fence surrounding these private patios contribute to the corridor-like disposition of the access way.

(Right) The height of the wall surrounding this private patio is mitigated by a bench and pedestals supporting planted pots.





(Above) ⚠️ The lack of private patios creates a stark, unusable, and uninviting space between these two buildings.

(Right) An occupiable private patio can also provide ample space for solar access and water infiltration.



(Above) ⚠️ These balconies are too narrow to be occupied and be usable.

(Right) A veranda of ample depth can generously accommodate outdoor activities.



VI. Building Character

18. LANDSCAPE AND HARDSCAPE

Landscape and hardscape should enhance the character of new buildings, address the Pasadena climate, and facilitate sustainable water use and drainage strategies.

Recommendations

18.1 Compatibility. Landscape and hardscape design should be compatible with the chosen architectural style of a building.

18.2 Climate mitigation. Trees, shrubs, hedges, and deciduous vines should be used to minimize solar heat gain during the summer and maximize it during the winter.

18.3 Drought tolerance. Plants adapted to the local climate, soil, and hydrology should be used to reduce the need for irrigation. For suggested plant and tree species, please refer to Appendix A2 (List of Recommended Drought Tolerant Plants).

Irrigated turf should be limited to defined areas and used to maximum visual advantage and comfort.

18.4 Tree canopy. When planting on natural ground in new building sites, a significant tree canopy should be generated.

18.5 Green screen. Landscape should be used to soften walls and fences and provide a green screen, where appropriate, between buildings on adjacent properties.

18.6 Sustainable storm water management. Ground water recharging should be facilitated on all parts of new building sites that are not covered by a subterranean garage. Possible strategies include:

- Rain gardens and vegetated swales that convey and infiltrate rainwater.
- Pervious pavements that allow stormwater to infiltrate directly into the ground below. Acceptable permeable surfaces include pervious concrete, pervious pavers, decomposed granite, and gravel.
- Evapotranspiration sensors for all irrigation systems.

18.7 Fences and garden walls.

- Garden walls should be of substantial construction and should have a brick, terra cotta tile, plaster, or precast concrete cap. The form of walls and their materials should be consistent with the style of the overall building and its gardens.
- The placement of new garden walls immediately adjacent to existing, neighboring garden walls should be avoided.

18.8 Walls visible from public realm. Garden walls and retaining walls exposed to public view should be considered a part of the principal building.

Retaining walls behind the fence line and substantially obscured from views from the public realm may be relieved of this requirement.

18.9 Private realm walls and fences. Fences and garden walls at interior side and rear property lines that are not visible from the public realm are subject to the following:

- Wood fences should provide fronts to both sides of the property line (“good neighbor fencing”), for example by alternating members from one side of the fence to the other. Fences longer than 25 feet should be articulated in a manner that adds architectural interest.
- Fences and walls may incorporate art elements to add further interest.

18.10 Screening of trash. Trash receptacles and dumpsters should be screened from public view by opaque walls or fences subject to the rest of the recommendations under this guideline.

18.11 Stair treads. Exterior stair risers and treads should be constructed of durable and substantial materials and in a manner that is consistent with the design of the rest of the building.

Discussion

Pasadena is privileged to be part of a region with a profound landscape tradition and practices. Over the years, place making through landscape and hardscape has been part of extending the reach of buildings into nature and immeasurably enriching the lives of people.

The art of gardening encompasses multiple dimensions of design and engineering, including the choice of plant materials, the design of outdoor rooms, the proper screening of properties and various sustainable water management measures.

New, denser housing projects need to incorporate this deep knowledge of bringing buildings closer to their gardens, not as an afterthought, but as a central objective at the onset of design.



A lush courtyard landscape typical of court designs of the 1920s.



A stucco wall with wooden gate divides a private patio from a shared courtyard.



A commercial parking lot that includes planting areas and semi-permeable paving to facilitate rainwater recharging.

Examples of landscape and hardscape that enhance the aesthetic character of buildings, address the Pasadena climate, and facilitate sustainable water use and drainage strategies.

VI. Building Character

19. BUILDING SYSTEMS PLACEMENT

Mechanical, electrical, and plumbing systems should be properly integrated within the form of new buildings in a manner that reinforces the building's overall character and quality.

Recommendations

▶ 19.1 Vents, grilles, caps.

- Vent placement should be integrated into the overall building design early in the design process.
- Vents should not be visible from the street or from shared open spaces such as courtyards or forecourts.
- Materials of vent grilles or caps should be consistent with the overall style and character of a proposed building and should be coordinated with the building's finishes and architectural details.

19.2 Mechanical equipment. All mechanical and electrical equipment – including, but not limited to, air-conditioning units, antennas, satellite dishes, garage door motors – whether roof-mounted, ground-mounted or otherwise, should be screened

from public view or located so as not to be visible from the public realm. Such equipment and related screening should be designed to conform to the style and character of the rest of the building.

19.3 Solar panels. Solar panels should be fully incorporated into the overall wall and roof design of buildings.

Discussion

Introducing mechanical, electrical, and plumbing systems into the earliest stages of building design results in an integrated architecture. This prevents situations where items essential to the servicing, but not to the overall form of a building, become unintentionally visible, prominent, or intrusive in appearance and negatively affect its form.



⚠ Screening that does not hide the mechanical equipment.



⚠ Vents introduced into a building late in the design process appear to be an afterthought.



⚠ These solar panels are randomly and haphazardly placed.



This vent grille aligns and relates to the adjacent gridded wall pattern.



Roof vents integrated into a multi-family building's facade design. The vents are grouped together and repeated in a serial rhythm.



These solar panels are integrated into an overall building design.

20. SERVICES AND UTILITIES PLACEMENT

Public utility connection points should be located in a manner that does not interfere with the form of buildings or their landscape.

Recommendations

▶ **20.1 Utility access.** When an alley is present, utility access and services such as back flow preventers, transformer boxes, gas and electric meters, and other utilities should be placed in and accessed from the alley, subject to the requirements and approval of the associated utility company. When an alley is not present, these services should be located in inconspicuous locations on the sides of lots and should be thoroughly screened from public view.

20.2 Utilities visible from the street. Utilities required to be in front yards should be located directly next to buildings or walls, as close to side yards as possible, and screened from the view of the street by landscape.

20.3 Noise and odor. Noise- and/or odor-generating equipment and/or containers should be located in areas that may not create a nuisance to adjacent properties. Services and garbage bins should be located in a manner that protects the integrity of their single family neighbors.

Discussion

Backflow preventers and other utility components almost always interfere with the proper relationship between buildings and the public realm and greatly detract from the character of both. Efforts should be made to minimize their presence by considering their location and visual effects early in the design process.



⚠ A back flow preventer that is completely visible from the street and sidewalk



⚠ A bank of gas meters that is completely visible from the street and sidewalk.



Gas meters that are screened from the view of the sidewalk and street by a wall and gate. The subterranean electrical transformer vault is screened by shrubs.



A back flow preventer that is located immediately adjacent to the building and is screened from the view of the sidewalk and street by shrubs.



Gas meters screened by native plantings.

Appendix

A1. ARCHITECTURAL BASICS

Appendix A1 provides a description of the defining elements of five architectural styles that are typical to Pasadena broadly characterized as: Craftsman, Mediterranean, Monterey, Main Street Commercial, and Mid-Twentieth-Century Modern. These are presented under sections A1.1 - A1.5. Applicants choosing to operate under these styles, should operate under the rules outlined for each.

Section A1.6 discusses Contemporary Pluralism as a dominant current design approach. Six examples of such designs are illustrated with appropriate explanations of their internal logic. Applicants choosing to operate under this category of design should provide a similar summary explanation of their intentions.

This section offers direction to architects of new buildings to operate within the language of their chosen style. The images provided are illustrative of the most important characteristics of each style, are not meant as exclusive, preferred, or fixed patterns of design, and are not to be directly copied.

Architecture is a living language , each style with its own grammar and syntax. The effective use of these languages depends on the ability of architects to both understand them and express themselves fluently through them. Architecture is not static. **Accordingly, designs are expected to be both respectful and inventive, working within boundaries while reinterpreting architectural elements and ensembles to reflect the challenges of new programs, materials, codes, and settings.**

In regards to contemporary languages, architects are free to choose the elements of their architecture and the overall compositional framework under which they operate. Although this work is often experimental in nature, it is still expected that it is coherent in its overall form, exhibits a readily discernible architectural logic, responds to its context per the terms of these guidelines, and is permanent in its construction.

Architects can design in styles and languages not shown in this appendix, provided that they present an analysis of their formal ingredients similar to the ones in this appendix and the design responds to its context per the terms of these guidelines.

The analysis should be submitted to the City as part of the preliminary review process described in Appendix A3.

The description and discussion of architectural basics that follows is provided in the spirit of assisting all architects to respond to the challenging objective of designing buildings that are unique to Pasadena and contribute to its exceptional architectural heritage.

A1.1. Craftsman

The English Arts and Crafts movement of the mid- to late-19th century inspired the Craftsman architecture of California and the United States. It was invented as a style of the handmade and earthy, a reaction to the repetitiveness and homogenization of the industrial culture emerging at the time.

What American architects, such as Maybeck, Stickley, and the Greene brothers saw in the simplicity and elegance of the English precedents was the perfect antidote for battling the excesses of neo-classicism. The Arts and Crafts movement became the expression of choice for an unadorned, popular, and natural architecture.

The style focused on the use of materials such as wood, tile, brick, stone, and copper, artfully combined and detailed in response to their physical appearance and qualities. Through its emphasis on the detailing and joinery typical of carpentry construction, it embodied the modern notion of expressing its structural system on the exterior of the building. No part of a house was left untouched. This was an architecture with the ambition to change the way people lived, so it engaged all aspects of design, including the landscape, furnishing, etc.

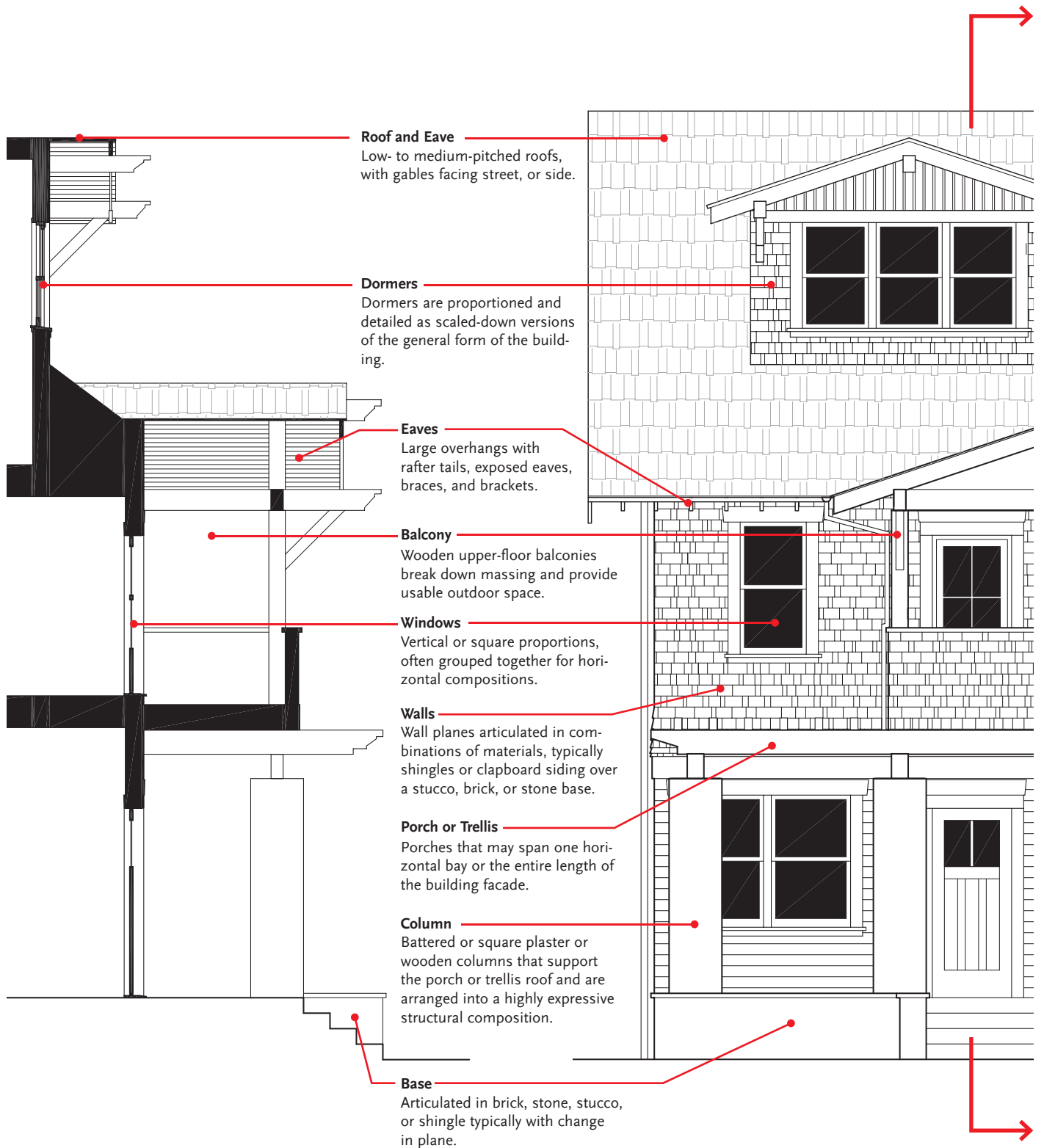
Many of the Pasadena buildings of the Greene brothers are examples of the elaborate and unique example of this style. Popular magazines of the 20th century such as *Good Housekeeping* made the style familiar to the wider public. Pattern book architects practicing in the Midwest translated the style into buildings available to the emerging American middle class.

Ironically, what started in England as a movement to service the needs of the elite became in the United States a style attached to modest, inexpensive, and low-profile houses, bringing healthful living within the reach of all. What began as a movement against the sameness of an emerging modern culture, produced the most popular, often prefabricated and repeated form of house ever.



Appendix

A1.1. Craftsman (continued)





A. One-story volume with occupied attic space



B. Painted brick base



C. Painted shakes above painted plaster



A. Two-story volume with wrap around porch



B. Brick base



C. Stone base with clapboard siding



A. Cantilevered bay window



B. Plaster ground floor as base.



C. Plaster and wood siding

A. Massing

- Form is a simple rectangular mass, horizontally proportioned, typically 1 to 2 stories in height.
- The mass is articulated by components such as attached porches, balconies, bay windows, or projecting room volumes so integrally composed into the building that they are indistinguishable from the principle volumes.
- Inhabited attics are typical. They reduce the apparent volume of buildings and enrich their roof form through the scale, location, and rhythm of dormers.

B. Base

- Bases are often articulated as separate from the main wall through a change of plane, or a change in material.
- The base may be expressed as a foundation, or be comprised of the entire first floor.
- The lower floor walls may be stucco, brick, or stone.
- When stone is used for a base, stones are stacked naturally, with larger stones lower on the wall and smaller ones above.

C. Primary Walls

- Walls are articulated with changes in planes, and/or change in materials.
- Material changes are limited to two.
- Heavy materials, if used, are located at the ground floor (stone, brick, or stucco), with lighter materials or textures above (shingles, shakes, or clapboard siding).

Appendix

A1.1. Craftsman (continued)



D. Attic vents placed at gable ends



E. Low-slung roofs



F. Downspout



D. Wood brace and exposed rafters.



E. Dormer window with pitched roof.



F. Gutter and downspout



D. Exposed rafter tails



E. Dormer with shed roof.



F. Downspout attached to wall with decorative strap

D. Roof-Wall Connections

- Wide eaves with exposed rafters and projecting rafter tails are typical.
- Wood braces, brackets, and extended beams are often used to support large roof projections.
- Attic vents are placed at the gable ends of the roof and finished with decorative wood grilles.
- The detailing and joinery typical of carpentry construction are prominent in roof-wall connections.

E. Roof

- Roof forms include gables that face the street or the side yard.
- Principal gables have a shallow pitch between 3:12 and 5:12. Shed slopes are less than the principal slope.
- Dormers may be used to provide light and air to attic rooms.
- Heavy timbers are used in roof construction for braces, brackets, and principal structural supports.
- Roofs are detailed to appear thin and insubstantial. Their structure, often in 2x4s and their roofing in asphalt sheets or shingles, reinforces this intended visual thinness.

F. Rainwater Drainage

- Rainwater may be conducted off pitched roofs by a traditional combination of gutters and downspouts.
- Gutters and downspouts are painted galvanized metal or copper and typically half round, round, square, or ogee.
- Rainwater reaching the ground may be harvested in cisterns or temporarily collected in dry wells.



G. Picture window with transom windows



H. Front Porch



I. Trellis with vines



G. Paired openings



H. Attached chimney



I. Terraced front yards



G. Single opening and door with lights.



H. Front wrap-around porch.



I. Courtyard planted with large tree.

G. Openings

- Window openings are usually vertically proportioned and are often aligned or grouped to form a horizontal composition (particularly at formal rooms).
- Windows typically are not deeply recessed.
- Windows may be divided into lights of equal increments or be divided on the upper portion only.
- Front doors are typically wider than the average entry door, and often incorporate a decorative light.
- Openings are typically framed in wide boards to facilitate the material transition from wall to windows or doors.

H. Attached Elements

- Porches, balconies, porte cocheres, chimneys, and trellises are often added to the simple main mass of the building and are articulated as separate elements.
- Columns are highly elaborated. They are tapered and square, articulated as columns or piers, and rendered in stone, brick, plaster, wood, or a combination of these materials.

I. Site Definition and Landscape

- Entries are typically elevated and are defined by porches and terraces.
- Fences and garden gates are typically wooden.
- Driveways through porte cocheres are common.
- Terrace or patio walls are of river stone, brick, or concrete. Floors are finished in concrete.
- Attached or detached vine-covered trellises are typical.

Appendix

A1.2. Mediterranean

This style developed at the turn of the 20th century and was inspired by both urban and rural precedents found in Southern European and North African countries bordering the Mediterranean Sea. As the style matured, precedents originating in the Americas were also identified and used as models to be followed.

The style came into prominence in the 1920's and 1930's, and is predominantly found in California and Florida due to both the historic Latin colonization patterns of these regions, and to similarities with the precedents' Mediterranean climate and culture. Eastern architects such as Bertram Goodhue and Addison Mizner, and California architects such as Wallace Neff and George Washington Smith, used a deep understanding of the precedent's origins and applied them in a carefully disciplined, yet more convenient, functional way to match the changing lifestyles and material culture of 20th-century America.

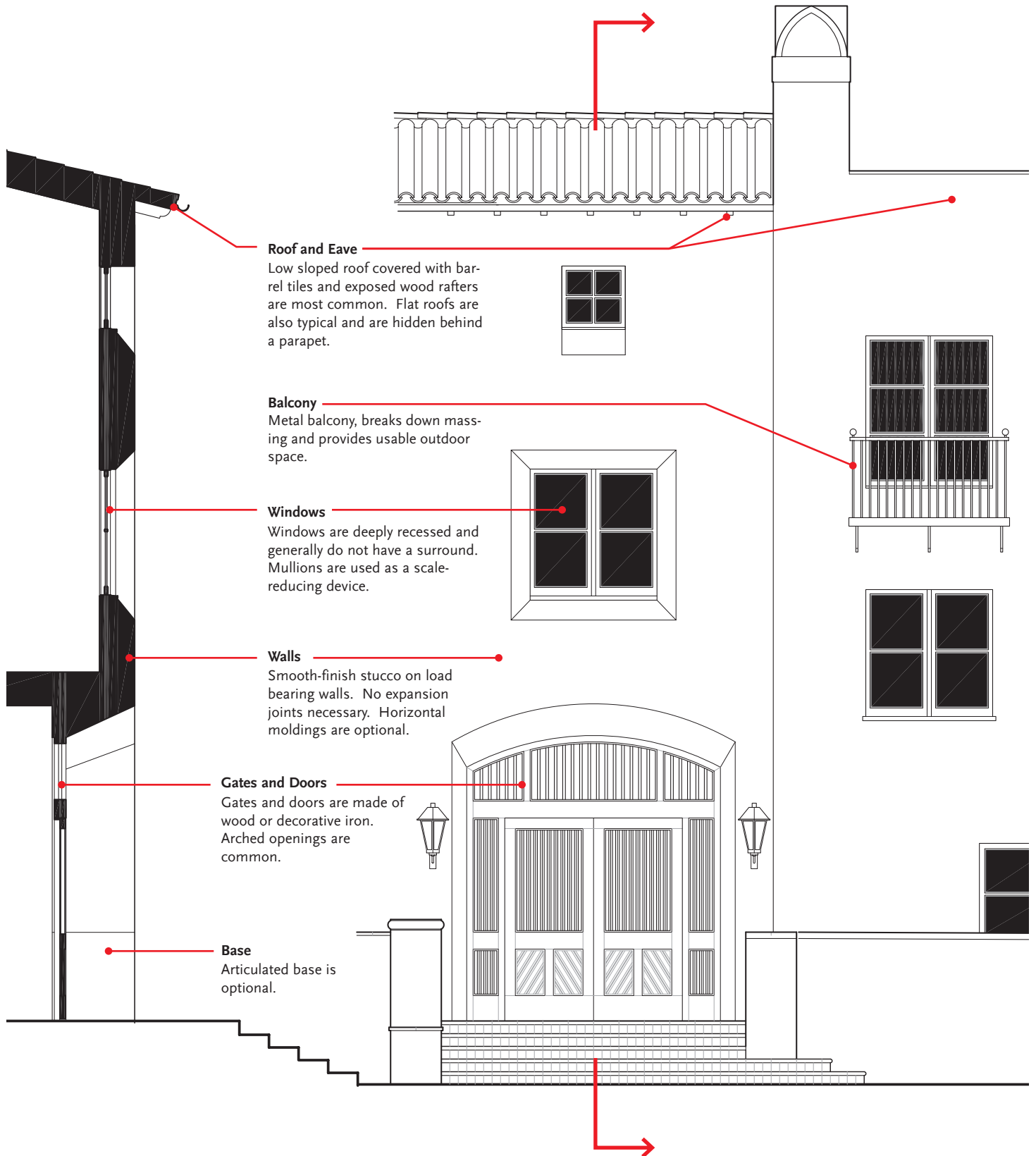
The Mediterranean style is a mature and complex architectural language. Its heritage is so extensive, that when applied, it evokes a heightened sense of urbanity, while maintaining an intimate relationship with nature typical to temperate climates. **The style can be distinguished by its simple massing, its smooth white walls, its deeply set openings, and its red tile roofs. The basic mass is punctuated by rhythmic placement of windows and doors. Both color and decoration are somewhat restrained as compared to other styles and are reserved for such details as wrought-iron railings, grilles, and gates, fabric awnings, and stone or colorful tile surrounds at doors, windows, and fountains. Shading devices such as arcades, recessed entries, balconies, overhangs, and awnings are arranged as counterpoints to the simple, geometric forms of buildings.**

This style was used historically to signal the cultural connection of Southern California to the Mediterranean region. It is to be found everywhere here, applied to almost every building type. Its climate-specificity, constructional simplicity, compositional informality, and variety of architectural components make it very suitable style for the design of human-scaled buildings.



Appendix

A1.2. Mediterranean (continued)





A. Tower at corner



B. Painted base



C. Plaster walls with formal window composition



A. Single-volume composition



B. Plaster molding articulates base



C. Plaster walls with informal window composition



A. Two-story volume with corner tower



B. Painted base with stone planters



C. Plaster walls with clay tile grills

A. Massing

- Buildings can be composed of a single volume, or of a dominant volume offset by a variety of lesser ones.
- Multiple volume compositions can interlock or offset vertically or horizontally.
- It is common to articulate building corners on corner lots.

B. Base

- Buildings may be designed with or without a base.
- The base, when present, may be composed of cast concrete, stone or ceramic tile, articulated as a painted band, or defined as a zone of plaster.
- Elements set back within the wall, may be composed of different materials than adjacent walls. Typical materials include tile, stone, or plaster painted a different color.

C. Primary Walls

- In keeping with historical precedents constructed of load-bearing masonry, exterior walls convey a sense of mass and weight and are expressed as expanses of plaster.
- Walls are often articulated with moldings or applied ornament of stone or cast concrete.
- Plaster finish has the texture and appearance of a hand-applied finish. Control joints are never used.
- Arched openings are common.

Appendix

A1.2. Mediterranean (continued)



D. Tile roof without eaves



E. Sloped tile roof



F. Gutter transitions to internal drain pipe.



D. Tile roof without eaves



E Parapet with flat roof



F. Gutter painted to match eave and walls.



D. Shallow eave with large rafter tails



E. Roof as balcony behind articulated parapet



F. Gutter and downspout

D. Roof-Wall Connections

- a. Roof visually dominates walls by firmly covering building volumes.
- b. Exterior walls transition into the roof by one of three means: i) a projected wooden eave with exposed wooden rafters, ii) a plaster parapet with or without a tile cap or, iii) a tile cap
- c. Foam moldings are discouraged.

E. Roof

- a. Roofs are typically pitched at a 3:12 ratio and finished in Roman or Mission tile laid irregularly (tile may be multi-color).
- b. Flat roofs are common and are hidden behind a substantial parapet. May be accessible and used as balconies or terraces.
- c. Tile end conditions are mortar filled. Bird stops are discouraged.

F. Rainwater Drainage

- a. Rainwater is conducted off pitched roofs by a traditional combination of gutters and downspouts.
- b. Flat roofs are typically drained by use of trumpet scuppers. Roofs that drain internally have copper or ceramic scuppers on exterior walls.
- c. Rainwater reaching the ground may be harvested in cisterns or temporarily collected in dry wells.



G. Recessed windows



H. Awnings



I. Courtyard with private patios



G. Recessed serially composed openings



H. Integrated stairs



I. Stair walls decorated with planted pots



G. Recessed openings formally composed



H. Integrated chimneys and trellises



I. Outdoor patio with canvas tent cover

G. Openings

- a. Openings are deep-set, oriented vertically, and often combined with balconies, loggias, and arcades to generate complex building-wide vertical or horizontal compositions.
- b. Window compositions can be symmetrical overall, locally symmetrical, asymmetrical, or serial.
- c. Functional shutters typically cover the aggregate dimension of their associated opening.
- d. Wood or steel casement windows are often multi-pane and French doors are multi-panel.

H. Attached Elements

- a. All frontage types are found in this architecture style.
- b. Architectural elements such as balconies, stairs, and chimneys often project beyond the building's primary volume into the areas of its setbacks.
- c. The massing variety of buildings is enhanced by the incorporation of attached elements, some being sized to a building-wide scale and others reflecting a human-scale.

I. Site Definition and Landscape

- a. Buildings typically enclose public and private courtyards, forecourts, and patios within walled precincts. Garden walls and zaguans are common.
- b. Landscape heightens the spatial character of each walled precinct or exterior room, generating a special outdoor place directly linked to the building.
- c. Courtyards and forecourts are designed as places of repose and social gathering.

Appendix

A1.3. Monterey Revival

The cultural origin of this style is in Colonial California. The buildings designed here before statehood were subject to the roughness and lack of architectural design refinement so typical of far away provinces. Most of the religious and civic buildings of this period were built without architects and their form was but an approximation of cultural norms remembered by untrained immigrant designers.

It is really the colonial houses of California that are the source of this significant architecture. Monterey is located at the boundary between the arid south and the forested north. In a twist of rare poetry, colonial designers invented a hybrid form that combined the characteristic architectural idioms of these two geographical regions: the southern adobe box and the northern wood frame. The art of masonry and the art of carpentry combined here into objects of exceptional architectural merit.

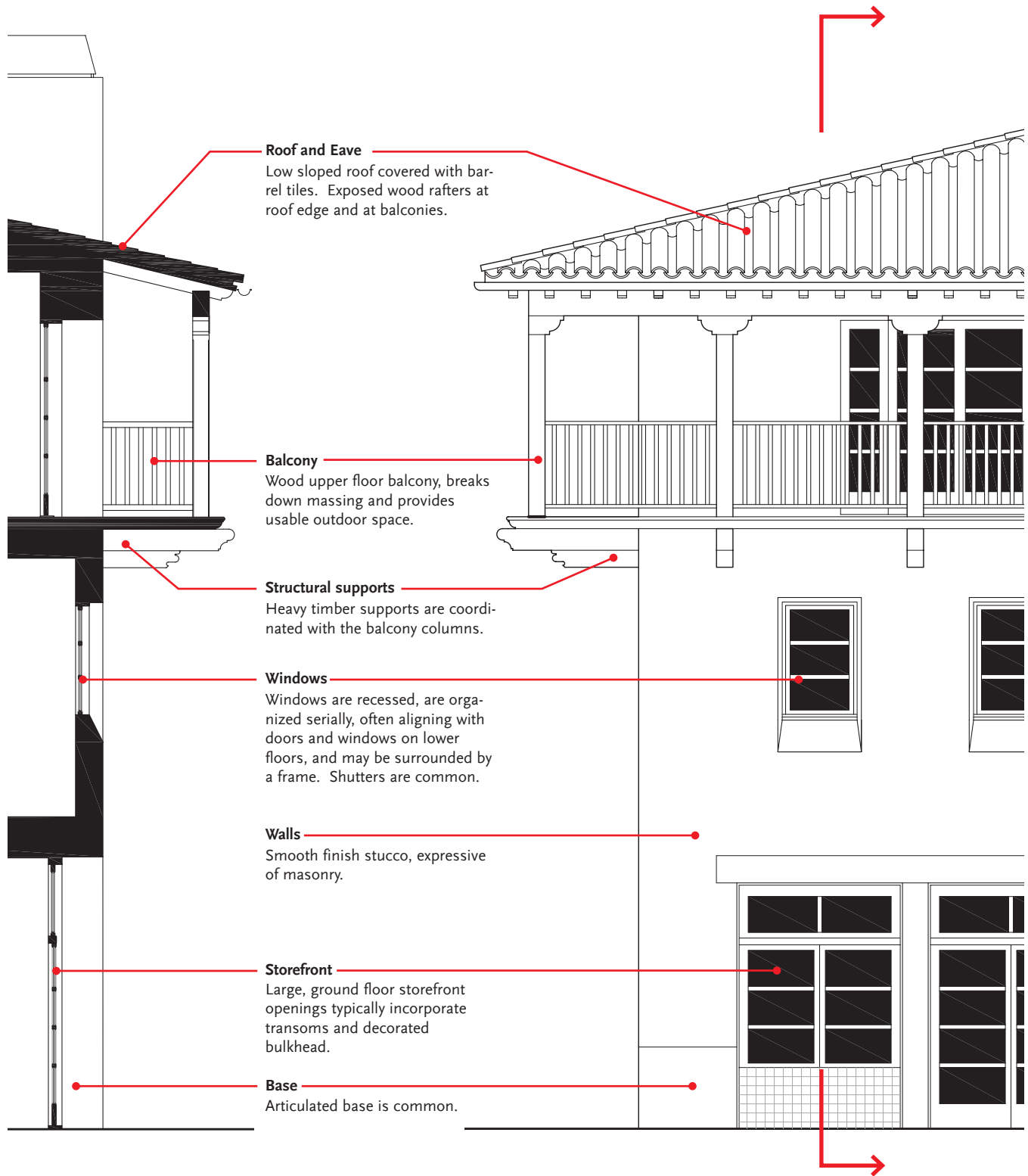
As expression and as construction, this was a great accomplishment. The adobe provided a structurally stable shell that promoted thermal comfort, good lighting, and acoustical relief. The frame allowed the construction of a light second floor, cantilevered balconies, roof eaves that protected the adobe from water damage, and a voluminous roof that insulated the house from the summer heat.

The specific formal characteristics of this style evolved over time: **an overall horizontal massing of thick masonry walls, low-slung roofs covered in shakes or tile, and small vertical openings; projections such as single-story porches and balconies that typically extend across the principal facade.**



Appendix

A1.3. Monterey Revival (continued)





A. Porch and balcony covered by one roof volume



B. Wall without articulated base



C. Plaster walls extend to two stories



A. A one- and two-story volume composition.



B. Articulated base



C. Rustic plaster



A. Two-story volume with second-floor balcony



C. Painted plaster

A. Massing

- a. Rectangular plan, two-story box with an attached, protruding second-story balcony or two-story balcony.
- b. Second-story balcony can occupy one facade, a portion of one facade, or wrap around multiple sides of the building.

B. Base

- a. Buildings may be designed with or without a base.
- b. The base, when present, may be composed of cast concrete, stone or ceramic tile, articulated as a painted band, or differentiated from plaster wall by molding.
- c. Elements set back within the wall, may be composed of different materials than adjacent walls. Typical materials include tile, stone, or plaster painted a different color.

C. Primary Walls

- a. In keeping with historical precedents walls are constructed of load-bearing masonry, convey a sense of mass and weight, and are expressed as expanses of plaster.
- b. Second-floor walls are often clad in wood board and batten siding.
- c. Walls are often articulated with applied stone or cast concrete ornament.
- d. Plaster finish has the texture and appearance of a hand-applied finish.
- e. Control joints are never used.

Appendix

A1.3. Monterey Revival (continued)



D. Exposed rafters, broad eave



E. Sloped tile roof over building and porch



F. Gutter and downspout external to balcony



D. Clay tile roof without eaves



E. Shingle roof with compound slope.



F. Gutter and downspout internal to balcony



D. Articulated wood beam and shingles



E. Tile roofs of various slopes



F. Gutter and downspout external to balcony

D. Roof-Wall Connections

- Exterior walls transition into roof forms by way of projected wooden eaves supported by exposed wooden rafters.
- Balconies are roofed integrally with building.
- Balcony ceilings are constructed of wooden rafters and finished in wood planking.

E. Roof

- Pitch varies from 3:12 to 4:12 and roofs are finished in shingles, or Mission tile.
- Flat roofs are never found in this style.
- Roofs are typically hipped, but may also be gabled. The ridge of gabled roofs run parallel to the principal facade and balcony.

F. Drainage

- Rainwater is typically conducted off pitched roofs by a traditional combination of gutters and downspouts.
- Rainwater reaching the ground may be harvested in cisterns or temporarily collected in dry wells.



G. Simple trim with operable shutters



H. Balcony and arcade combination



I. Potted plants on balconies



G. Low sill with decorative trim



H. Cantilevered balcony



I. Walkway adjacent to planted court



G. Elaborate trim with closed, louvered shutters



H. Cantilevered balcony, partial enclosure



I. Hardscaped court with potted plants

G. Openings

- Windows and doors are deeply recessed in the wall and framed with wood trim.
- Windows are double-hung, multi-pane and vertical in orientation.
- Openings punctuate large masses and are serially arranged and vertically aligned.
- Shutters are sized to fit the window opening and mounted on traditional hardware.

H. Attached Elements

- Arcade columns are usually a minimum size of 6x6 and are chamfered at corners along shaft.
- Balcony railing is typically single-square wood pickets evenly spaced.
- Proportion of attached elements is typically horizontal.

I. Site Definition and Landscape

- Buildings are sometimes situated in a zero-setback, urban condition where landscape is limited to planted pots.
- Buildings are often designed with patios and backyards.
- Patio and walkway materials are typically mission tile or brick.

Appendix

A1.4. Main Street Commercial

Main Street Commercial is both a building type and an architectural style. Main Street buildings are found on most American, pre-World War II main streets, town squares, and plazas. This building type began in the late-nineteenth century when, in the process of densifying towns and cities, housing and offices were built over retail stores. This mixed-use strategy is still relevant today, as the reurbanization of existing urban centers becomes an established pattern.

The simple, rectangular form of this style is derived from a logical, repetitive structural framework which is expressed externally by the rhythmic placement of piers, columns, ground-floor storefronts, and openings on upper levels. Originally constructed of load-bearing masonry, buildings of this style were easily adapted to iron and steel construction. These buildings sit on street fronts or corners with only one or two of their facades needing detailed design attention.

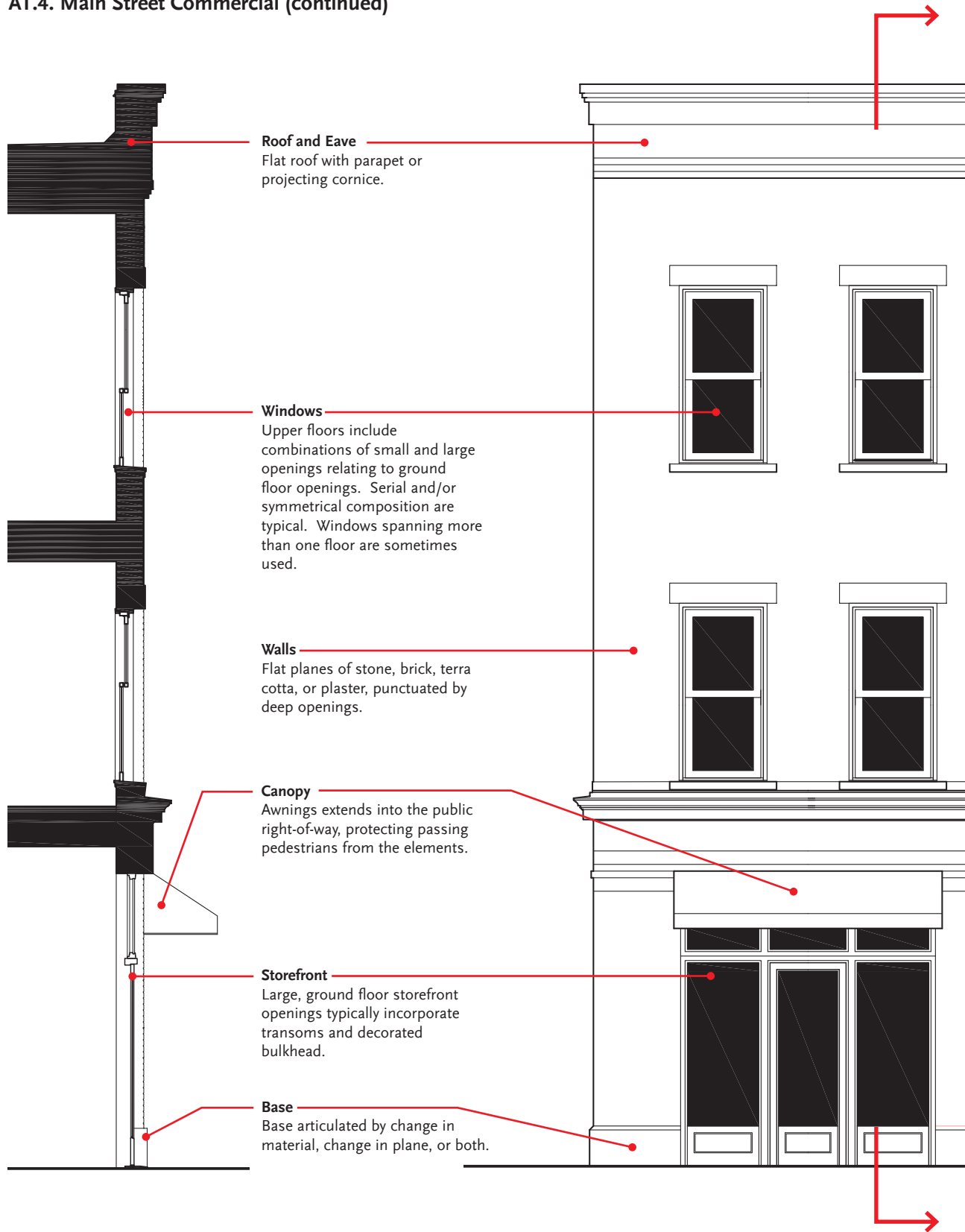
The Main Street style is subject to both regional variation and eclectic mixing. It can be expressed as an abstract and unadorned masonry box, or it can absorb a variety of architectural details from other styles, including Classical, Victorian, Mediterranean, etc.

The Main Street style is expressed through substantial materials - such as brick, stone, and heavy plaster. Upper story window openings, whether single or grouped, are located in a rhythmic serial pattern that relates directly to the ground floor storefronts. Wall planes are articulated by structural elements such as engaged columns and lintels over openings. The ground floor is comprised of expansive glass storefronts, separated by structural columns, with transoms to allow light to penetrate deep into the interior. Multi-story facades are typically divided into base, body, and top with the ground floor taller than the upper floors. Buildings are topped by a flat roof line emphatically crowned by a projecting cornice or a receding, stepped parapet.



Appendix

A1.4. Main Street Commercial (continued)





A. Two-story volume with storefront frontage



B. Base defined by transomed shopfronts



C. Multi-colored brick walls



A. Two-story volume with storefront frontage



B. Concrete base with brick walls



C. Plaster walls



A. Two story volume with giant front entry



B. Ground floor as base



C. Single color brick walls

A. Massing

- Simple rectangular volumes.
- Offsets in plan and/or elevation are often used to divide buildings into discrete, large-scale, masses.
- Variations in massing emphasize important architectural features such as a building entrance, a major setback, or a corner condition.

B. Base

- Bases are articulated by changes in material, or changes in wall plane.
- Ground floor is columnar to maximize retail shopfront window area. Upper floor wall area is typically greater than window area with windows articulated as punched openings.
- For multi-story buildings, the ground floor is articulated by large storefront windows that, in some cases, are rendered in different materials than upper floors.

C. Primary Walls

- Walls are simple planes of brick or heavy plaster.
- Tripartite detailing separates walls into base, middle, and top.
- Wall planes are articulated with vertical pilasters, horizontal decorative moldings, and cornices.
- Openings are cut out of the primary wall material.

Appendix

A1.4. Main Street Commercial (continued)



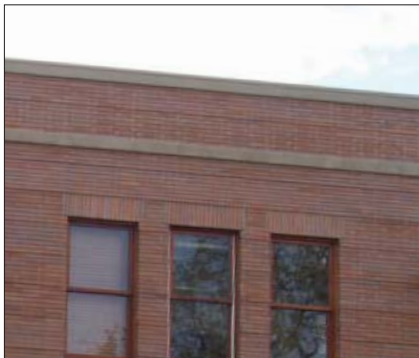
D. Brick wall extended as parapet



E. Flat roof with simple, street-facing cornice



F. Downspouts on back side of building



D. Concrete cornice line



E. Parapet with decorated cornice



F. Internal roof drains



D. Brick cornice line



E. Flat roofs with gardens, usable terrace



F. Awnings shield pedestrians from the sun and rain

D. Roof-Wall Connections

- a. Parapet walls typically hide roofs, are articulated as an extension of the exterior wall, and may be comprised of plain or elaborate profiles.
- b. Walls are usually articulated at the top with a cornice. The cornice is of substantial depth to create a shadow line and define the top of the wall.

E. Roof

- a. Flat roofs predominate.
- b. Roofs may be accessible in order to be used as balconies or terraces.

F. Drainage

- a. Flat roofs are drained away from public sidewalks in several ways:
 - i. Downspouts on the the back-side or alley-side of the building;
 - ii. Internal drain pipes imbedded within the buildings walls;
 - iii. Awnings or canopies that provide cover over a portion or all of the public sidewalk.



G. Shopfront openings with transom windows



H. Awning



I. Street-facing forecourt



G. Grouped double hung windows



H. Retractable awnings beneath transom windows



I. Landscape- sidewalk, shade trees, outdoor seating



G. Giant-scaled windows span two floors



H. Canopy supported by cables.



I. Paved forecourt with potted plants and trees

G. Openings

- a. Ground-floor windows and doors are large and expansive, and often have a transom.
- b. Upper-floor windows are placed and grouped in direct relation to the storefront openings below.
- c. Upper-floor windows are vertically proportioned and usually are double hung.
- d. Window apertures often vary in size and are used to express a building's division into base, middle, and top.
- e. Because buildings, at least historically, are typically built of masonry, windows are recessed.

H. Attached Elements

- a. Awnings, canopies, and second-floor balconies may extend into the public right-of-way, providing shelter to passing pedestrians and emphasizing ground-floor uses.
- b. Recessed storefronts can provide useful, sheltered, off-the-sidewalk outdoor space for the use of ground floor businesses.

I. Site Definition and Landscape

- a. Main street buildings, given their urban nature, front a public landscape of wide sidewalks dominated by regularly spaced shade trees.
- b. Plantings occur at street-facing forecourts, internal courtyards, or in pots placed on sidewalks.
- c. Buildings fronting wide sidewalks can use public space for private purposes.

Appendix

A1.5. Mid-Twentieth Century Modern

Post World War I, modernism in architecture, and all the other arts, was a movement that, in reaction to economic, social, and political changes that were occurring at the beginning of the twentieth century, promoted a clean break with all aspects of traditional culture. Many of the principles of modernist architecture were cast in direct opposition to classical and vernacular theory and practice, while others interpreted classical form in innovative ways.

There were a number of places in Europe where early modernism was incubated. German and Dutch architects were inspired by the abstraction and rational composition of industrial architecture. French and Spanish architects responded to the plasticity and informality of the Mediterranean vernacular. Austrian architects pursued modernism from the perspective of complex spatial composition. Scandinavians focused on informality and directness in the use of materials.

It was Le Corbusier, the great master of 20th century modernism who defined the theory of this movement in his famous *Five Points for a New Architecture*: pilotis for elevating the building mass off the ground; the free plan, separating load bearing columns from the walls subdividing space; the free facade, separating walls as bearing versus space defining; the horizontal window; and the roof garden.

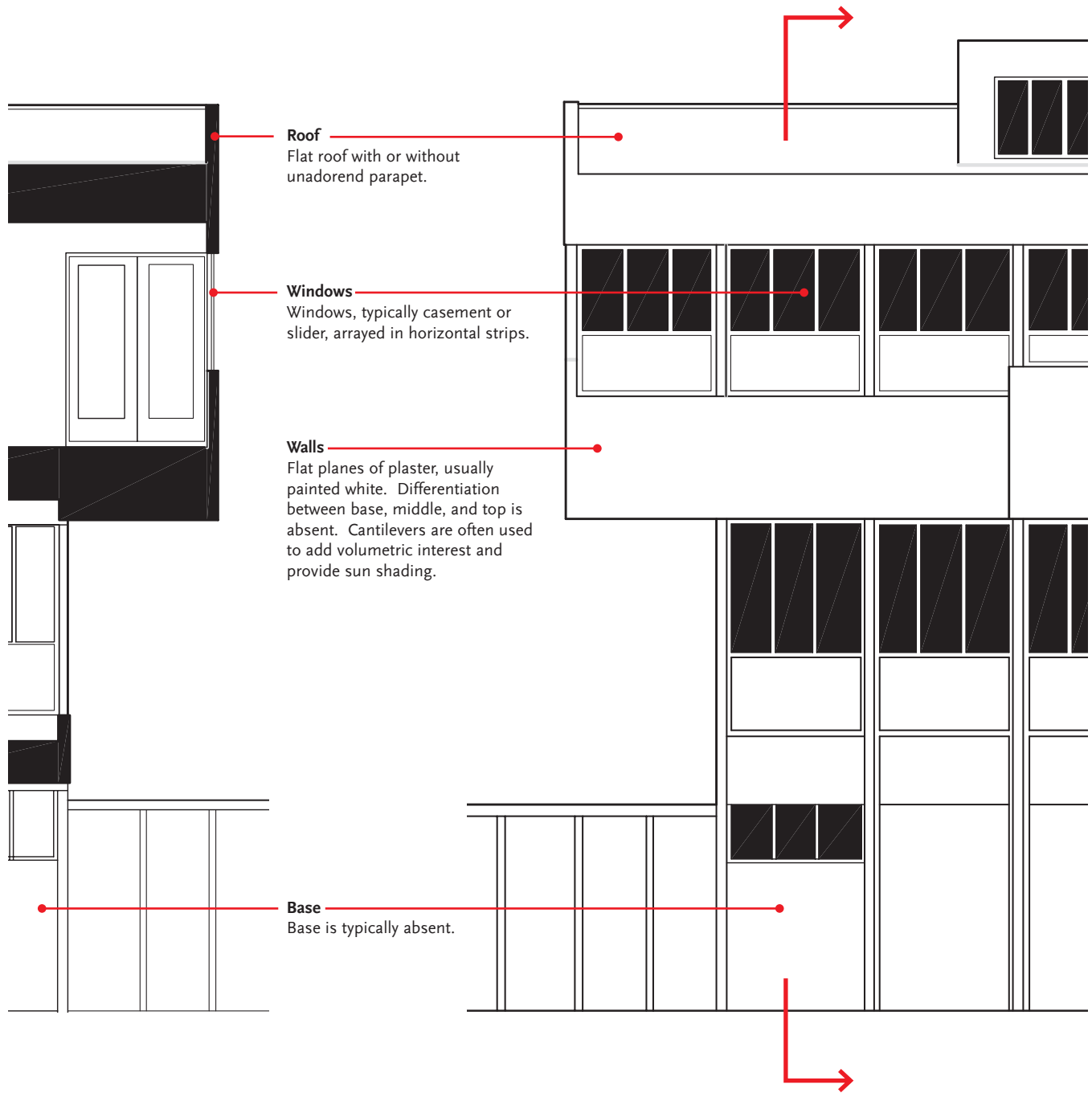
In common practice, these five points were eventually translated into the salient means of architectural expression of the second part of the twentieth century: **a focus on deemphasizing the role of buildings in visually resisting the force of gravity made possible by the availability of new materials; a passion for fluid interior space, open circulation, and a strong relationship between building interiors and gardens; perceiving walls as skins that contrast against the stiffness of the structural frame; a general sense of abstraction, repose, and horizontality in massing; a preference for low-slung form; a celebration of interior program; and finally, an abandonment of the ground floor of buildings to cars, accompanied by the mitigating measure of roof gardens, wherever possible.**

Most of the buildings generated through this movement were houses, housing blocks, and public buildings, as modernist theory and practice favored an urbanism of free-standing objects.



Appendix

A1.5. Twentieth Century Modern (continued)





A. A composition of pure volumes.



B. No differentiation between base, middle, top



C. Structure and skin are conceptually separated.



A. Horizontal windows emphasize overall mass.



B. Building disengaged from ground.



C. Large planes of glass



A. Abstract composition of additive and subtractive forms.



B. Building appears to float above water



C. Walls abstracted into architectural planes.

A. Massing

- a. Emphasis is on the definition of abstract and pure volumes.
- b. Masses are typically arranged in asymmetrical/horizontal or serial/vertical compositions.
- c. Volumetric arrangements are more dominant than any architectural elements or details.

B. Base

- a. The idea of dividing building facades into base, middle, and top is entirely absent.
- b. Emphasis is on disengaging buildings from the ground.

C. Primary Walls

- a. Structure and skin are conceptually separated, with exterior walls comprised of non-structural patterns of window and wall.
- b. Large planes of glass often replace individual windows and walls are abstracted into architectural planes .
- c. Detailing reduces walls to the thinnest possible dimension.
- d. Colors are discouraged and white is the preferred color of abstraction.
- e. Architectural ornament is notably absent..

Appendix

A1.5. Twentieth Century Modern (continued)



D. Flat roof slab extends to form entrance porch



E. Flat roof.



D. Irregular roof profile



E. Sloping roof



D. Cantilevered roof protecting windows



E. Roof garden.



F. Rain is drained via pipes embedded within building

D. Roof-Wall Connections

- Parapets are used as a device for hiding roofs.
- Any material articulation of the parapet edge is avoided.
- Parapets are often irregular as a device for generating an active building profile.
- Roof planes often project beyond wall plane to screen windows from sunlight.

E. Roof

- Flat roofs are typical.
- Sloping roofs are thin planes that extend beyond walls.
- Roof gardens are often designed as a second or alternate ground plane.

F. Drainage

- Gutters and downspouts are typically fully integrated within the building's interior and are not visible on the exterior.
- Scuppers are preferred and often include various devices such as chains, etc. to convey water to the ground.



G. Horizontal windows arranged asymmetrically.



H. Cantilevered upper floors



I. Landscape, including hanging pot, relates to building



G. Large planes of glass wrap corner.



H. A large attached porch



I. Trellis as an integral part of the building.



G. Site approach is more important than doorway



H. A stoop



I. Planters are an extension of the building.

G. Openings

- Windows are typically grouped and rendered as large planes of glass without mullions.
- Windows are typically horizontal.
- The site approach into buildings is emphasized and the location of doors and entrance ways is often not apparent from the street.

H. Attached Elements

- Cantilevers are typically used in lieu of attached architectural elements.
- Sunscreens, both vertical and horizontal, are commonly used for sun control.
- Large roof overhangs are common.

I. Site Definition and Landscape

- Patios and gardens are direct, geometric extensions of buildings.
- Walls, trellises, gates, and other garden elements are designed in the aesthetic of the building, not the garden.
- Planting is asymmetrical and not geometric and contrasts with the building form.

Appendix

A1.6. On Contemporary Pluralism

Just as Modernism was born as a reaction to traditional culture, contemporary architectural pluralism has emerged since the 1970s as a response to an increasingly generic and homogeneous international modernism. Unlike modernism, however, these counter movements have not been identified with a single manifesto. They have, instead, become increasingly fractured into many schools of thought: post-modernist, deconstructivist, expressionist, high-tech modernist, and many more. The Modern Movement sought to define a twentieth century universal language. Contemporary architecture asserts that such a uniform conceptual approach is no longer sufficient in a world where difference is increasingly valued. As a consequence, contemporary architectural idioms are typically expressed as fragmented compositions and plural solutions. This approach prefers complexity, contradiction, and ambiguity, while rejecting a formal or unified design approach.

However, amid such a wide array of approaches, some common threads are apparent, although hardly formalized. **First, there is a focus on form over function, encouraged by a plethora of new materials and technologies. Second, structure is evident but usually as an underlying ordering device rather than a primary means of expression. The emphasis is typically on fragmentation, often expressed through sculptural elements, by regular, serial, or unorthodox geometrical configurations, and/or the juxtaposition of high-tech building parts. Third, these new-found formal freedoms carry a renewed focus on the role of the skin as a surface that does not divide interior from exterior, but diffuses the difference between the two. Openings, whether glazed or not, are no longer treated as punched or strip windows, but rather as areas where the skin is peeled off to reveal interior space or frame exterior views. Fourth, there is a new-found interest in sustainability, the use of local materials, and a desire to respond to local conditions. This has led to a fifth and final element, a renewed emphasis on the building's connection to the ground, the landscape, and the city.**

Contemporary Pluralism is not a style described by rules applicable to all buildings of their kind. Rather, it is a tendency that follows a design logic particular to each building.

Although contemporary pluralists may not practice a strictly urbanist approach, their architectural projects no longer accept buildings as isolated objects. Maybe because of this balance between site connections and freestanding object formation, most successful contemporary buildings have become associated with



the public realm. **Particularly important to the design of projects in Pasadena is this emphasis on a contemporary expression that is specific to the neighborhoods and districts into which such projects are to be introduced.**

Contemporary pluralism is perhaps the dominant form of architectural expression today. Its proponents thrive on experimentation, and their designs are open ended, vital, ambitious, and rarely repeated. That does not mean that such designs are undisciplined or arbitrary. To the contrary, they adhere to rules that are established and followed through by the designer.

The precedents on the following pages are provided as examples of designs whose internal logic is clear, evident, and drives their form from conceptual design, all the way to construction administration. There are as many ways of describing the logic of a contemporary building as there are designers that are interested in designing them. It is therefore imperative that the principles and ideas of each proposed project be explicitly communicated to the reviewing authorities. Accordingly, each designer must make a case for how their project fits within the particular context of the neighborhood and within Pasadena's culture and climate.

Appendix

A1.6.. Contemporary Pluralism (continued)

This multi-family building is composed in terms of:

- *A series of repeated, cubic, concrete and glass volumes that step-up the gentle slope of its hillside site.*
- *A folded, sculptural copper roof that clips onto the ensemble, covering portions of the roof and walls of each volume.*
- *Balconies articulated as plaster planes that project from the main volume, connected to it by metal railings.*
- *Roof decks enclosed by metal railings.*
- *Large, asymmetrically arranged windows.*
- *Concrete block site walls enclosing serially arranged stoops.*



This mixed-use building is composed in terms of:

- *A serial arrangement of repeating bays that are delineated by wide columns that reach the entire height of the building and are capped at the third-story by wrap-around windows.*
- *A third floor that notches back in relation to the columnar pattern.*
- *Ground-floor storefronts that extend up to the second floor and are divided by a horizontal, metal canopy.*
- *An articulated corner tower.*



This retail commercial building is composed in terms of:

- *A simple steel and glass frame that is embellished with a corner canopy and vertical fins.*
- *A corner tower that is exposed on the ground floor and roof levels and is wrapped by glass above the corner canopy, emphasizing the play between volume, structure, and skin.*



This mixed-use building is composed in terms of:

- *A single building mass that is articulated through the apparent removal of various sub volumes, resulting in a visual effect of subtraction or carving.*
- *Three horizontal parts: with the second floor, punctuated by the serial repetition of asymmetrical window groups and cantilevering over a continuous band of shopfronts that are divided by asymmetrical muntin patterns. The chimneys of the second-floor residential units are rendered as volumes that extend from below.*



Appendix

A1.6. Contemporary Pluralism (continued)

This front volume of this multi-family building is composed in terms of:

- *Two smaller, asymmetrically disposed volumes that are clad in metal and cantilever above the transparent ground floor.*
- *The space between them is occupied by balconies and the top of the left volume is occupied by a rooftop deck, which is covered by a folded roof.*
- *Windows are arranged asymmetrically and are comprised of a variety of sizes, with the largest windows spanning more than one floor.*



This multi-family building is composed in terms of:

- *Two side by side, asymmetrically arranged plaster volumes.*
- *Windows are arranged asymmetrically and on the left volume, extend more than one floor.*
- *Portions of the facade step back in order to accommodate ground floor entries and a balcony.*
- *Further articulation is provided by horizontal canopies that are supported from above by metal rods.*





Appendix

A2. LIST OF RECOMMENDED DROUGHT TOLERANT PLANTS

Common Name	Genus and Species	Common Name	Genus and Species
Acacia	<i>Acacia redolens</i>	Purple Fountain Grass	<i>Pennisetum setaceum</i>
Asiatic Jasmine	<i>Trachelospermum asiaticum</i>	Rock Cotoneaster	<i>Cotoneaster horizontalis</i>
Australian Rosemary	<i>Westringia fruticosa</i>	Rock Rose	<i>Cistus hybridus</i>
Bar Harbor Juniper	<i>Juniperus horizontalis</i>	Rosemary	<i>Rosmarinus officinalis</i>
Beach Strawberry	<i>Fragaria chiloensis</i>	Sage	<i>Salvia species</i>
Blue Festuca	<i>Festuca ovina</i>	Saucer Magnolia	<i>Magnolia x soulangeana</i>
Blue Marguerite Daisy	<i>Felicia amelloides</i>	Sea Pink	<i>Armeria maritima</i>
Bottlebrush	<i>Callistemon citrinus</i>	Shiny Xylosma	<i>Xylosma congestum</i>
Burford Holly	<i>Ilex cornuta</i>	Shore Juniper	<i>Juniperus conferta</i>
California Lilac	<i>Ceanothus species</i>	Society Garlic	<i>Tulbaghia violacea</i>
Camellia	<i>Camellia japonica</i>	Star Jasmine	<i>Trachelospermum jasminoides</i>
Cast Iron Plant	<i>Aspidistra elatior</i>	Statice	<i>Limonium perezii</i>
Cinquefoil	<i>Potentilla verna</i>	Sweet Olive	<i>Osmanthus fragrans</i>
Clumping Gazania	<i>Gazania hybrida</i>	Texas Privet	<i>Ligustrum japonicum</i>
Coral Bells	<i>Heuchera sanguinea</i>	Texas Ranger	<i>Leucophyllum frutescens</i>
Coreopsis	<i>Coreopsis auriculata</i>	Thorny Eleagnus	<i>Eleagnus pungens</i>
Coyote Brush	<i>Baccharis species</i>	Turf Lily	<i>Liriope muscari</i>
Currants	<i>Ribes species</i>	Wand Flower	<i>Gaura lindheimeri</i>
Daylily	<i>Hemerocallis species</i>	Wheeler's Pittosporum	<i>Pittosporum tobira</i>
Dymondia	<i>Dymondia margaratae</i>	Wormwood	<i>Artemisia species</i>
Euonymus	<i>Euonymus japonica</i>	Yarrow	<i>Achillea tomentosa</i>
Euryops	<i>Euryops pectinatus</i>		
Firethorn	<i>Pyracantha spp.</i>		
FlannelBush	<i>Fremontodendron species</i>		
Fortnight Lily	<i>Dietes vegeta</i>		
Fraser's Photinia	<i>Photinia x fraseri</i>		
Glossy Abelia	<i>Abelia grandiflora</i>		
Gold Dust Plant	<i>Aucuba japonica</i>		
Heart Leaf Bergenia	<i>Bergenia cordifolia</i>		
Heavenly Bamboo	<i>Nandina domestica</i>		
Japanese Barberry	<i>Berberis thunbergii</i>		
Japanese Boxwood	<i>Buxus microphylla japonica</i>		
Japanese Mound Juniper	<i>Juniperus procumbens</i>		
Kalanchoe pumila	<i>Kalanchoe pumila</i>		
Korean Grass	<i>Zoysia tenuifolia</i>		
Lantana	<i>Lantana camara</i>		
Laures tinus	<i>Viburnum tinus</i>		
Lilac	<i>Syringa vulgaris</i>		
Lily of the Nile	<i>Agapanthus africanus</i>		
Manzanita	<i>Arctostaphylos species</i>		
Marguerite Daisy	<i>Chrysanthemum frutescens</i>		
Matilija Poppy	<i>Romneya coulteri</i>		
Mondo Grass	<i>Ophiopogon japonicus</i>		
Myoporum	<i>Myoporum spp.</i>		
Myrtle	<i>Myrtus communis</i>		
New Zealand Flax	<i>Phormium tenax</i>		
Oregon Grape	<i>Mahonia aquifolium</i>		
Ornamental Asparagus	<i>Asparagus species</i>		
Pfitzer Juniper	<i>Juniperus chinensis</i>		
Pink Indian Hawthorne	<i>Rhaphiolepis indica</i>		
Pink Princess Escallonia	<i>Escallonia x exoniensis</i>		



A3. PRELIMINARY REVIEW

The design review process should be enabled through measures that focus the attention of both applicants and reviewers on the essential qualities of each architectural project and its compatibility within the site context into which it is being introduced.

The reviewing authority should receive information on proposed projects early in the design process, where its criticism, advice, and direction can be used to efficiently and effectively accomplish the architectural purposes outlined in these guidelines.

Before a formal application is submitted, applicants and their architects are strongly encouraged to contact neighbors, homeowner associations, stakeholders, and other parties with an interest in their project to elicit comments on their proposed design.

All projects that are subject to design review, excepting minor projects (e.g. new signs, minor alterations to existing buildings), shall submit a preliminary design to the City for review of a proposed project's design principles, its basic form, and its intended response to its context. The submittal package shall include:

1. Site plan with context (one full block in all directions)
2. Photos of buildings on project side of street and opposite side of street (one full block in each direction)
3. Simple digital massing model with context (one full block in all directions).
4. One street-facing elevation or perspective (one-half block in each direction)
5. Short design narrative (with sketches, if necessary) answering the following questions:
 - a. How does the proposed building relate to its site and to its neighbors in terms of setbacks, height, massing, scale, frontage, materiality, open space, landscape, solar orientation, and topography?
 - b. If the proposed building is immediately adjacent to a lower-density zone, what measures have been employed to ensure that the proposed building is appropriate to and not a visual nuisance to existing, smaller scale buildings in the lower-density zone?
 - c. What style has been chosen for the proposed building and why?
 - d. What is the design concept or architectural logic of the design presented?
 - e. What materials and finishes are proposed and how will they be employed to express the permanence of the building?
 - f. What makes the proposed building particular to Pasadena? How does it contribute and respond to Pasadena's architectural legacy and climate?
 - g. If the proposed building is adjacent to a designated or eligible historic resource, what measures have been employed to insure that the proposed building responds to or enhance the historic resource?
 - h. What green building measures, including passive environmental control strategies and/or active environmental control systems, does the building incorporate into its design?



For a concise and easily understandable description of the important elements of architectural design, please refer to.

Rasmussen, Steen Eiler. *Experiencing Architecture, 2nd Edition*. Cambridge, Mass.: The MIT Press, 1964.

Appendix

A4. CONFORMANCE REVIEW

The authority of the Design Commission in directing projects to fully conform to these guidelines depends on the follow-up measures available to the City to ensure that approved designs are fully and faithfully constructed according to approved plans.

The following conformance review framework is proposed for all multi-family and mixed-use projects that are subject to design review, excepting minor projects (e.g. new signs and minor alterations to existing buildings):

1. A licensed architect shall be assigned to each project for the entire duration of the project (from preliminary design to final occupancy).
2. Any or all of the following methods may be employed by the City to ensure a building under construction is in compliance with the approved design documents:
 - a. A project walk-through at the following construction milestones:
 - i. Framing during window installation (prior to waterproofing installation)
 - ii. Early application of roof finishes
 - iii. Early application of wall finishes
 - iv. Installation of architectural details (exterior railings, light fixtures, etc.).
 - b. A sign off from architect to confirm the building under construction is consistent with the approved design and construction documents
 - c. Conformance with conditions of approval that describe how certain details/finishes should be executed.
 - d. Construction of a mock-up of selected finishes and details.

