



TWENTY
NINTH
STREET



TWENTY NINTH STREET

prepared by **COMM ARTS** for **WESTCOR**

TEG2004-00046

01.13.05

DESIGN GUIDELINES



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STATEMENT OF PURPOSE

These Design Guidelines are part of the 2004 Site Review Amendment for *Twenty Ninth Street* (the “Site Review”). They serve as a reference guide for the design of the *Twenty Ninth Street* project, with the exception of the Northeast Area and those existing buildings on the site that are not being redeveloped at this time (the Applebees and World Savings buildings, the Foley’s building and the parking garage near Foley’s) in which areas only the *Twenty Ninth Street* Sign Program will apply. The intent is to provide design flexibility within the approved building envelopes and height designations, yet to ensure the quality of the overall project design. The City will apply these guidelines to future development review and building permit applications, in accordance with the approved Site Review. Developer will apply these guidelines to all tenant projects, in conjunction with the Tenant Criteria Manual and such additional considerations as the Developer may consider appropriate.

Concurrently with the approval of the Site Review, Developer and the City have entered into a Development Agreement. It is the intent of Developer and the City that the Site Review (including, without limitation, these Design Guidelines) and the Development Agreement be construed consistently with one another. Accordingly, all references to the Boulder Revised Code, the Boulder Valley Regional Center Design Guidelines and City’s Design and Construction Standards shall be deemed to refer to those laws and regulations in effect on the effective date of the Development Agreement. In the event Developer requests any amendment to these Design Guidelines, Developer, City staff and the City Downtown Design Advisory Board (“DDAB”) shall undertake one or more collaborative work sessions to discuss such amendment, and such amendment shall be submitted for the review and approval, with a recommendation from DDAB, of the Planning Director. Whether any such amendment requires a minor modification or amendment to the approved Site Review Amendment #LUR2004-00007 shall be determined per Section 9-4-11 of the Boulder Revised Code.



THE PROJECT

Designed exclusively for Boulder, *Twenty Ninth Street* is a signature open-air mixed use development featuring 877,063 square feet of buildable floor area on 62 acres. Responding to overwhelming community feedback, Westcor has “demalled” the project to create three distinct neighborhoods in one unique shopping destination.

Twenty Ninth Street is seen as a district within the Boulder Valley Regional Center (“BVRC”). The primary focus of the buildings and site planning is retail and entertainment uses. The secondary focus of the project is office and residential uses. The residential component in the northeast area of the site is not governed or addressed by this design criteria. It will be incumbent upon the future developer of the residential site to provide the necessary design documents to secure development rights for the residential component of the project.

Twenty Ninth Street is a “Market Driven” project, in the sense that given the emphasis within the project on retail uses, retail programming issues become a primary determinant of form. The need to make the retail aspect of the project viable cannot be ignored or compromised within a market driven project.

The project is replacing an enclosed mall and is envisioned as an open air retail shopping and entertainment district. The project has been designed to produce a project that is as “urban” *as it can be given the regulatory and market limitations*. Given the market driven nature of *Twenty Ninth Street*, this is a project that must address certain retail needs first. It is the intention of this design criteria to produce a district that is more urban than suburban in nature.

THE DESIGN GUIDELINES

There are two categories of design/approval processes for this project:

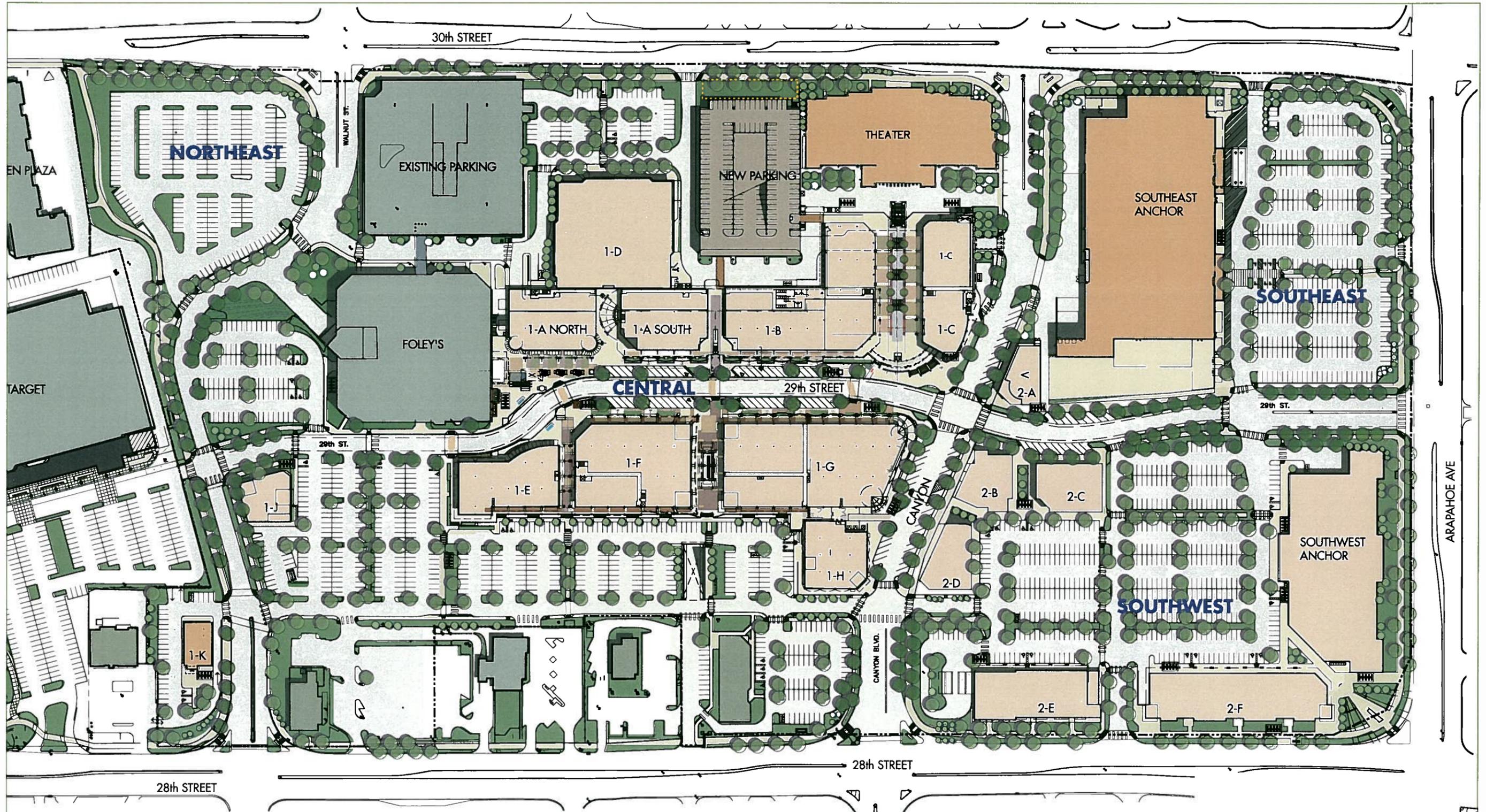
1. Specific Architecture: Specific Architecture refers to the buildings that will be designed and constructed by Westcor, the center’s owner.
2. Criteria Architecture: Criteria Architecture refers to buildings that are to be designed by tenants per this design criteria.

These two categories of design process/building type are illustrated on the overall site plan for clarification.

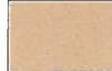
The purpose of this design criteria then becomes two-fold: to communicate the design principals and programmatic objectives of the buildings that have been designed to date (Specific Architecture), as well as guiding the design process and establishing the general quality of the Criteria Architecture yet to be designed. This design criteria is the mechanism to ensure that the design goals, as expressed through the City of Boulder planning process, are enforced throughout the life span of the project.

A separately bound companion document to these guidelines is the Tenant Criteria Manual. That document differs from these Design Guidelines in that it deals with tenant buildout issues only. Specific criteria address tenant storefronts, tenant signage, and operational issues. Tenant design review will be done internally by Westcor. Building permits will be the responsibility of the individual tenants but there will be no additional design review for tenant storefronts from the City.

TWENTY NINTH STREET



 BUILDINGS BUILT OR REMODELED PER "SPECIFIC ARCHITECTURE"

 BUILDINGS BUILT OR REMODELED PER "CRITERIA ARCHITECTURE"



B. DEVELOPMENT CHART

This development chart reflects the maximum total square footage for the site (877,063). Please note that this chart only provides an estimate of how that square footage will be divided among various uses and locations. These estimates are not intended to establish any maximum floor area for any location, or any maximum amount of theater/restaurant seating. They are intended to provide examples of how the City parking requirements (including the approved parking reduction) can be met. Although the actual uses will vary from time to time, the minimum City parking requirements (including the approved parking reduction) will be met at all times.

The table below summarizes the development's square footage by projected use

Non-Residential Floor Area (square feet):	Total
RB-E Commercial	749,815
Restaurant & Tavern	72,248 sf
Theater	55,000 sf
Total	877,063 sf

NON-RESIDENTIAL SEAT SUMMARY

Based on the projected uses above, the table below reflects the expected number of theater and restaurant seats. The seat number also includes outdoor restaurant seating which will vary depending on the seating capacity of the various restaurants.

Non-Residential Seat Summary (seats):	Total
Restaurant & Tavern	2,167 seats
Theater	2,634 seats
Sub-Total	4,801 seats
Plus Outdoor Restaurant & Tavern Seating w/o Providing Add'l Parking Spaces	433 seats
Total	5,234 seats

NON-RESIDENTIAL REQUIRED PARKING

Based on the estimated uses and seats above, the parking requirements (per code) are calculated below. The allowable outdoor restaurant seating does not require additional parking. Therefore, the seat sub-total line was used in calculating the required parking.

Non-Residential Parking Required (spaces):	Total
RB-E Commercial	1,875 spaces
Restaurant & Tavern	722 spaces
Theater	878 spaces
Sub-Total	3,475 spaces
Less Parking Reduction (10%)	(348) spaces
Total	3,128 spaces

Parking Summary Per Code (spaces):	Total
Non-Residential Parking Required	3,475 spaces
Non-Residential Parking Provided	3,402 spaces
Non-Residential Parking Over/(Under) Parked ¹	(73) spaces

Parking Summary w/Parking Reduction (spaces):	Total (w/Pkg Reduction)
Non-Residential Parking Required	3,127 spaces
Non-Residential Parking Provided	3,402 spaces
Non-Residential Parking Over/(Under) Parked ¹	275 spaces

¹ No requirement to over-park/under-park so long as minimum parking requirement (including parking reduction) is satisfied.

B. DEVELOPMENT CHART - BUILDING FLOOR AREAS

The figures below reflect estimated gross floor area square footages and building uses for the development. The information below does not reflect maximum or allowable floor areas for any given location.

	Lower Level SF	Upper Level SF	Total SF
Foleys ¹	75,600	75,600	151,200
1D (old Sear's bldg)	42,000	42,000	84,000
Major (Theater)	55,000	0	55,000
1A North	17,283		
1A South	16,899		
1B	38,056		
1C	19,764		
1E	17,678		
1F	30,806		
1G	46,707		
1H	12,991		
1J	7,730	0	7,730
1K (PAD)	4,548	0	4,548
World Savings ¹	14,000	0	14,000
Applebees ¹	5,000	0	5,000
Second Level Space ²	0	81,901	81,901
Total – Central	404,062	199,501	603,563

Footnotes:

- 1 - This building currently exists on the Crossroads site and will remain in new Twenty Ninth Street development.
- 2 - The second level space (totaling 81,901 square feet of floor area) could be applied to buildings 1A North & South, 1B, 1C, 1E, 1F, 1G, 1H, 2B, 2C, 2D.

	Lower Level SF	Upper Level SF	Total SF
SOUTHWEST			
Major	60,000	0	60,000
2B	8,341	0	8,341
2C	10,308	0	10,308
2D	9,030	0	9,030
2E	21,600	0	21,600
2F	27,355	0	27,355
Total – SW	136,634	0	136,634
SOUTHEAST			
Major	130,124	0	130,124
2A	6,742	0	6,742
Total – SE	136,866	0	136,866
Total Development	677,562	199,501	877,063



B. DEVELOPMENT CHART - ASSUMPTIONS

For all purposes of this Development Chart, RB-E Commercial is meant to include all non-residential uses allowable in the RB-E zone district, except for restaurant/tavern and theater uses, provided that, for “conditional” or “use review” uses, the applicable review process shall have been completed. No specific uses have been designated for any building.

Per Boulder code – restaurant parking requires 1 parking space per 3 restaurant seats.

Restaurants and taverns shall provide one space for every three seats inside the restaurant or tavern or the ratio provided in Section 9-3.2-1, “Schedule of Bulk Requirements,” B.R.C. 1981, whichever is greater. No person shall provide an outdoor seating area for a restaurant or tavern except as follows:

- A. For restaurants and taverns with up to fifty interior seats, the restaurant or tavern may have the greater of six seats or twenty-five percent of the indoor seats without providing additional parking spaces in the amounts set forth above for the additional seating;
- B. For restaurants and taverns with more than fifty interior seats, the restaurant or tavern may have the greater of twelve seats or twenty percent of the indoor seats without providing additional parking spaces in the amounts set forth above for the additional seating; or
- C. For restaurants and taverns which do not meet the required off-street parking requirements for their indoor seats, the maximum number of outdoor seats shall not exceed the number of seats permitted by this subsection. The maximum number of outdoor seats shall be calculated in accordance with the following formula:
 - (i) The number of parking spaces provided on site, multiplied by;
 - (ii) Three seats, multiplied by;
 - (iii) The percentage of seats that would have otherwise been permitted in subparagraphs (A) or (B) above, equals;
 - (iv) The maximum number of outdoor seats that do not require additional parking spaces.

In calculating the number of restaurant seats, industry standard indicates that approximately 60% of a restaurant’s floor area is dedicated to seating area. Within that seating area, each seat requires approximately 20 square feet of floor area.

Sample calculation for the parking of a 10,000 square foot restaurant space.
 (10,000 sf of restaurant floor area) x (60% for seating area) = 6,000 sf for seating area
 (6,000 sf for seating area) ÷ (20 sf required per seat) = 300 restaurant seats
 (300 restaurant seats) ÷ 3 = 100 parking spaces required

Per Boulder code – theater parking requires 1 parking space per 3 theater seats.

Theaters shall provide one parking space for every three seats or the ratio provided in Section 9-3.2-1, “Schedule of Bulk Requirements,” B.R.C. 1981, whichever is greater.

Theater (proposed) will have 2,634 seats

Per Boulder code – RB-E Commercial parking requires 1 parking space per 400 square feet of total floor area.

Minimum number of off-street parking spaces per square feet of floor area for non-residential uses and their accessory uses (RB-E is 1:400).

A. GENERAL

The character of the place - its look and feel - is comprised of its distinctive qualities. At its most effective, it helps to establish an identity and legibility in the mind's eye as well as indicates a desirable place to spend time. When the desirability of the place increases, the value of its constituent parts increases as well.

In the case of *Twenty Ninth Street*, its value as a place both to visit and do business is very much dependent on the sum total of the character contributed by its individual buildings and the design of its site. To that end, these guidelines are offered to help clarify the design process that has been in place and will continue to form the physical character of the center. It is the intent of this set of guidelines to create a place that is gracious, comfortable, and that enhances the quality of life for the residents of Boulder and visitors alike.

As *Twenty Ninth Street* is a district within the BVRC, the physical character should fit comfortably within the existing BVRC context while not recreating it. *Twenty Ninth Street* is significantly different from its surrounding context; it is a single project with focused goals. The style and form of the project attempt to acknowledge the influences of the surrounding context and regional design influences while balancing the specific design qualities of a retail project and expressing the unique relationship these buildings have with one another not found anywhere else in the BVRC.

STYLE

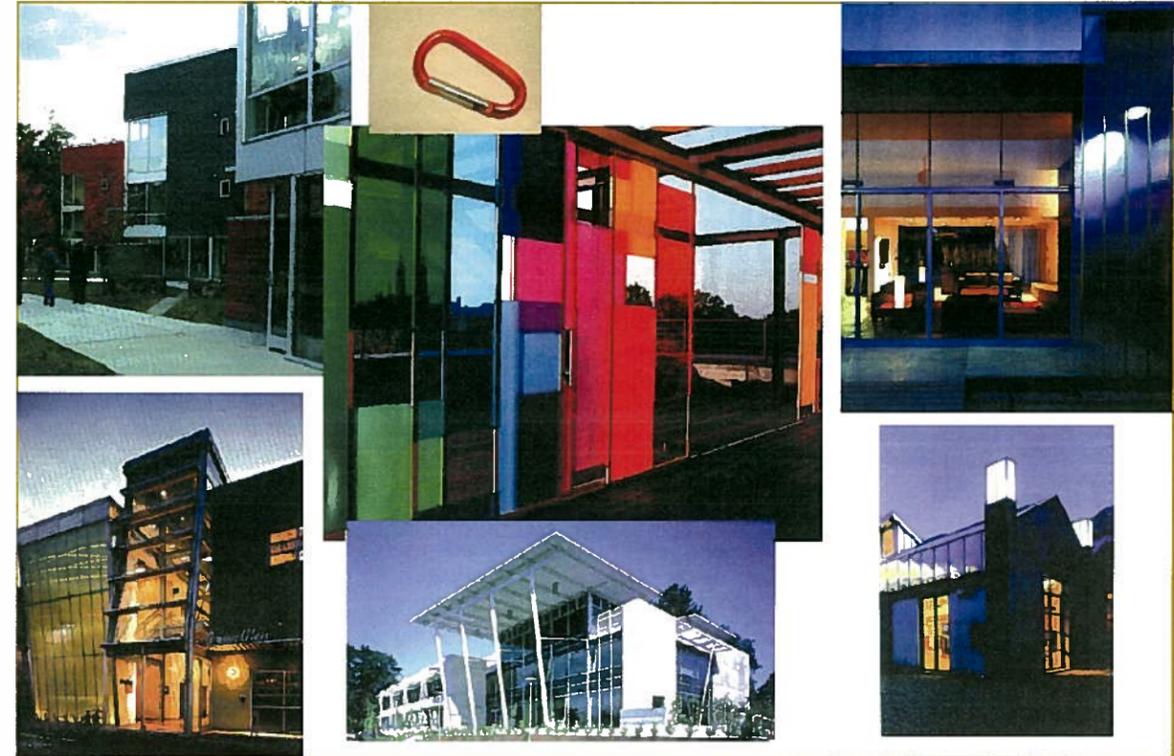
The style of the project reflects early decisions made within the design process to not recreate any historic or known styles. The style should simply be appropriate to the time and the place. Words such as clean, contemporary, flexible, and colorful are the words which influence the design of the buildings.

As this is a retail project, the tenant's expression is paramount, the building's expression secondary. As such, color and material selections for the buildings should not "compete" with the storefront but make every effort to "frame" the tenants. Vernacular buildings that house retail and commerce in this region, such as the predominantly two story buildings on Pearl Street that "frame" tenants by providing a relatively simple masonry or painted wood building, give retailers the height, visibility, and frontage necessary to highlight a retailer. The variation building to building came about as a by product of the individual ownerships of the buildings, often varying within 25 to 50 foot increments, reflecting the legal platting. The style of these buildings were not "western," but reflected the materials and skills available at that time. In that same sense, the style of *Twenty Ninth Street* reflects that same pragmatism of

earlier eras, only the skill sets of the craftsmen and the materials have changed.

The style of *Twenty Ninth Street* is to use materials and colors "of the era" and create building skins that are lively, colorful, and communicate a sense of "optimism" on an emotional level through the use of color. The style suggests using the wall surfaces as graphic opportunities rather than false re-creations of historic or structural elements. This graphic approach to building surfaces is honest and appropriate to the materials of the time and the skill sets of the craftsmen available.

The style of *Twenty Ninth Street* reflects the programmatic requirements of flexibility and change. Building surfaces are not modulated rigorously to accommodate the reality of a changing retail environment where tenants expand, contract, move and update without dramatically impacting the architecture. The design style does use textures and color to make the buildings interesting and engaging without imposing a readily identifiable style that is contradictory to the tenants' needs.



These images suggest contemporary styling with an emphasis on transparency, color, and non-traditional forms.

Some stylistic "consistencies" are as follows:

1. Exterior wall surfaces that are EIFS are planar, there are no artificial details created out of EIFS.
2. The style of the buildings should vary somewhat building to building as that is what the expectation is and what the surrounding context represents.
3. Building forms are asymmetrical as rigorous symmetry does not provide the flexibility needed for leasing.
4. The use of walls or opaque elements along the storefront is antithetical to leasing flexibility.

A. GENERAL - FORM

The form of the retail buildings is specific to the needs of the leasing-driven program. Linear passages with clear circulation, providing destinations at the end of the passages to encourage discovery, and modulation of building heights to articulate corners are all derived specifically from the retail program of this district. The forms of the buildings vary somewhat based on whether they are within the Central District or the perimeter. These differences will be clarified within the criteria for those specific districts.

Some examples of specific form generating criteria are as follows:

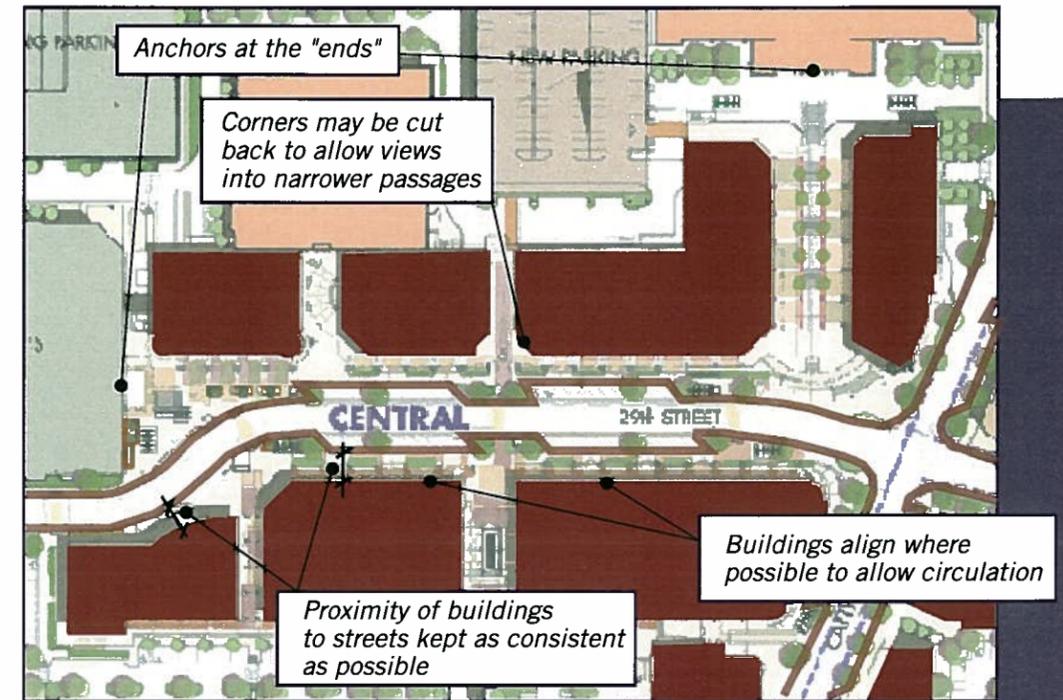
1. Allowing for optimum store bay depths
2. Providing for optimum structural bay widths
3. Providing adequate storefront heights
4. Providing protection from the elements by utilizing canopies and similar overhead structures
5. Providing ample opportunities for tenant signing
6. Eliminating "dead ends"
7. Planning for "back of house" or inwardly focused retail

Some examples of specific retail market forces are as follows:

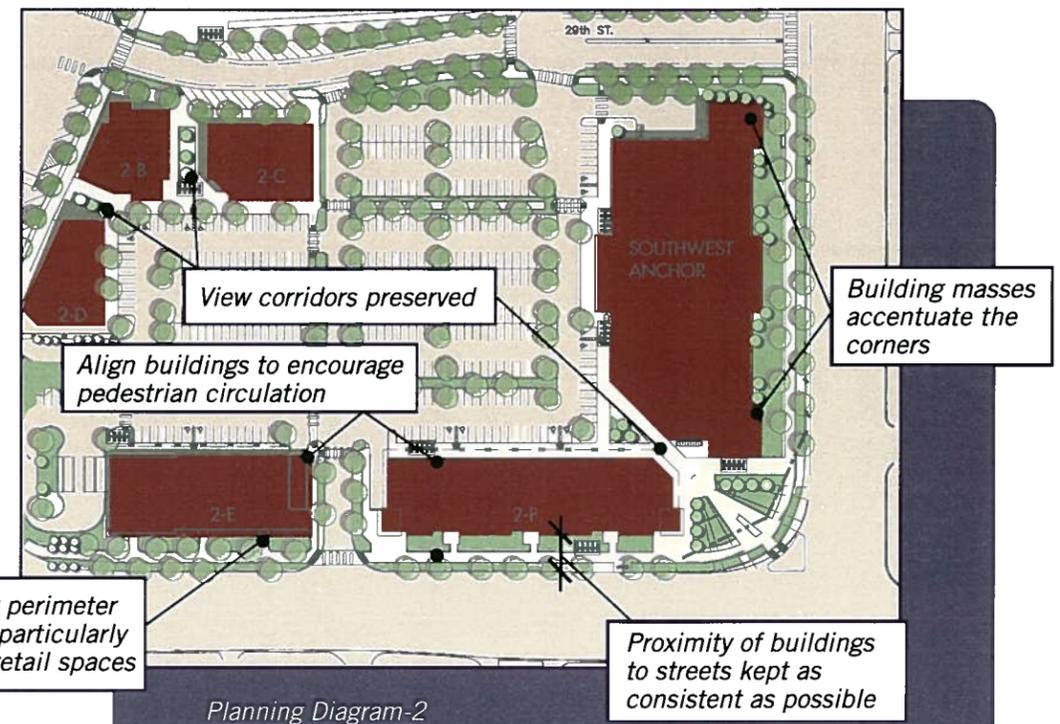
1. **Leasing Flexibility:** Fixed infrastructural elements such as columns, walls, and rigorous defining building modules impede the ability of tenants to use space efficiently (and thereby succeed).
2. **Maximize visibility:** Tenants that cannot be seen by prospective customers cannot survive. Tenant visibility must be crafted around how people circulate. There are limitations to how far people will walk and the quality of the experience. These limitations establish the relationships of the buildings.
3. **Ease of access:** It must be easy for people to access the retail. Currently, the vast majority of the shoppers access the site by automobile, and that means they need access to parking.
4. **Critical Mass:** Tenant's success is dependent on the right balance of retail.
5. **Storefront presence:** The presentation of the storefront to the viewing world is perceived as the first read; the building becomes the second read, or background. To put too much emphasis on the building is distracting to the primary function of the building. The idea is to frame the tenant in a favorable light and not compete with the building.

Building form and placement:

1. The building forms are derived by trying to maximize lease space and create natural pedestrian flows.
2. The building placement is highly influenced by the street placement.
3. The corners may be cut back (in some cases to allow for views into the retail).
4. Building masses accentuate the corners.
5. Buildings are aligned to facilitate pedestrian flows.
6. Entries facing the major perimeter streets are encouraged; in the case of two sided retail stores, entries to surrounding public streets is strongly encouraged.



Planning Diagram-1



Planning Diagram-2

A. GENERAL (continued)

The following diagrams illustrate the various aspects of how building forms are intended to respond to the specifics of the program. The buildings that are longer require special attention to break up the elevation and provide a level of detail and interest. Enclosed are some of the fundamental principals used in delineating the buildings in a deliberate manner.

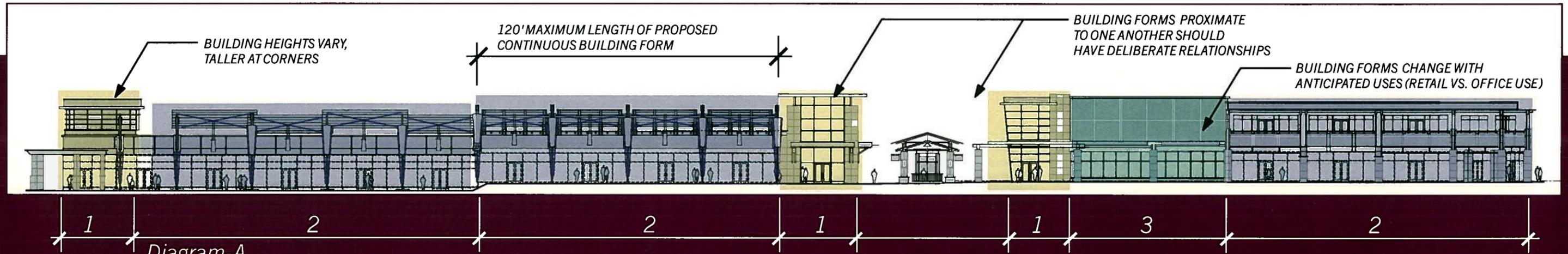


Diagram-A
The building forms are required to change along the length of the entire elevation. Program shifts such as corners, single story-two story components, elevation changes, and use changes all prompt building form responses.

The different colors used here represent significant shifts in the building form due to the various program influences; yellow (1) = corners elements, blue (2) = retail uses, green (3) = transition zones, orange (4) = utility uses.

Some additional form generating criteria are as follows:
1. Arbitrary form changes are to be discouraged (changes unsupported by program specifics).
2. Buildings should be no longer than 300' without passages (roughly a city block).

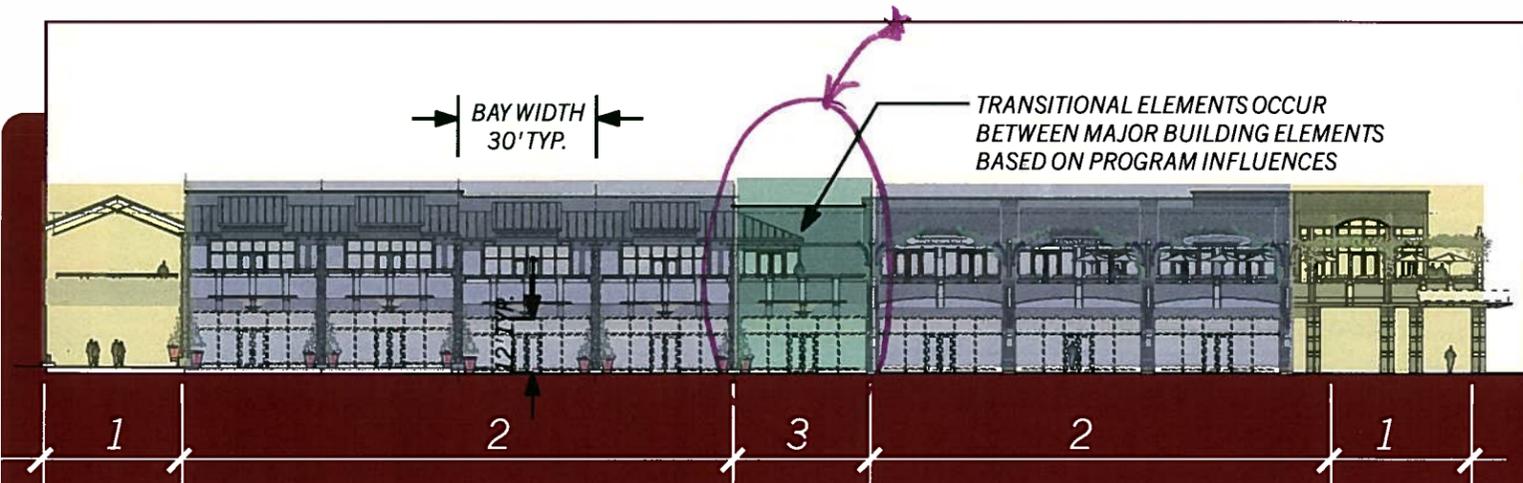


Diagram-A-1
Different building forms and materials accompany specific building uses.

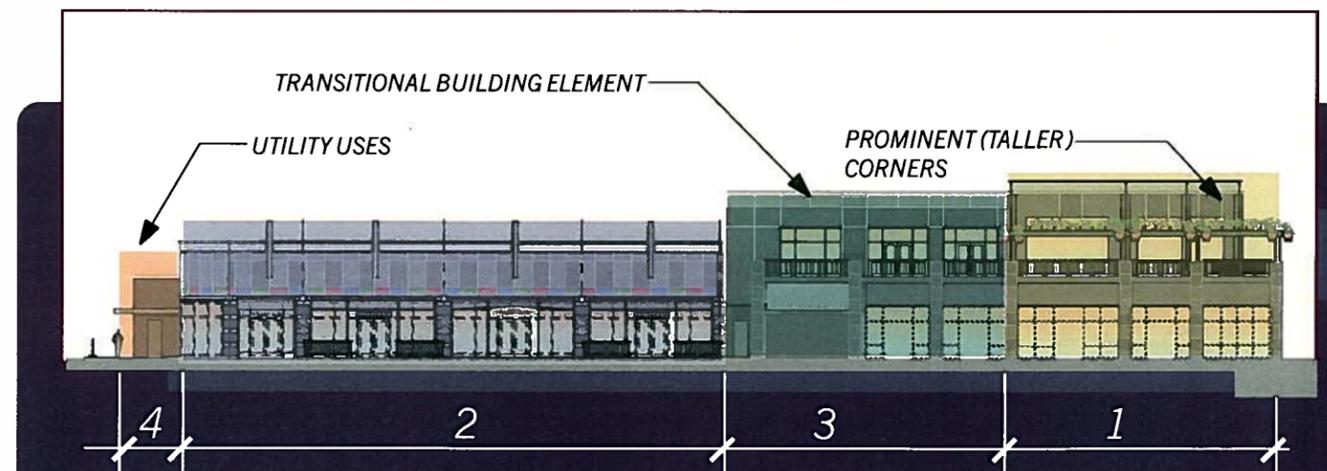


Diagram-A-2
Building masses step up at corners. Utility uses are kept low while major tenant opportunities are reserved for key locations that create the most potential for tenant prominence.

A. GENERAL (continued)

The form for much of the *Twenty Ninth Street* project places heavy emphasis on the building canopies for weather protection, scale, and framing the storefront and retail expression. The “arcade” that is created by the columns on the outside, the ceiling overhead, and the retail storefronts is a classical and time tested technique. This focuses the detail and visual interest within a controlled “zone”.

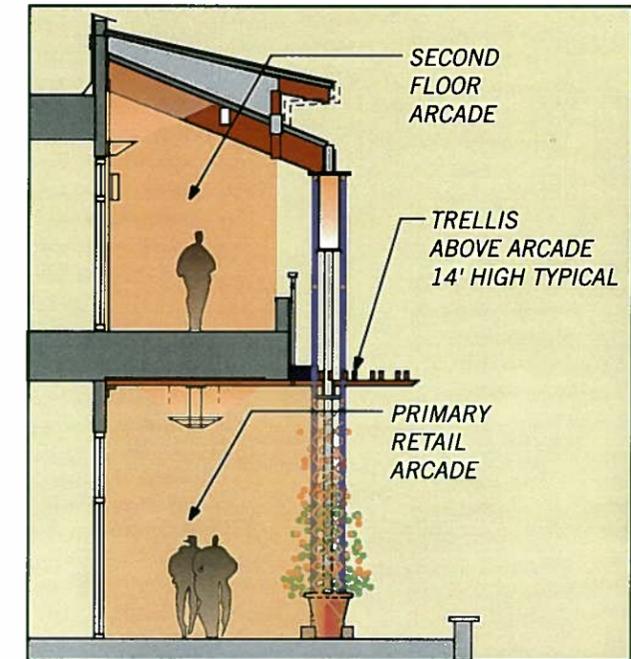
The following diagrams and images illustrate the character and importance of the arcade treatment to the project.



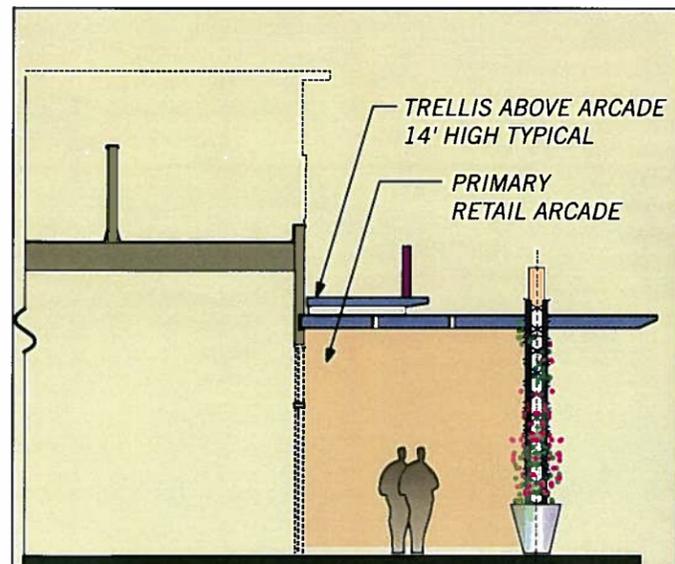
An example of an outdoor retail arcade. This creates a visually rich and comfortable “zone”.

Arcade Qualities:

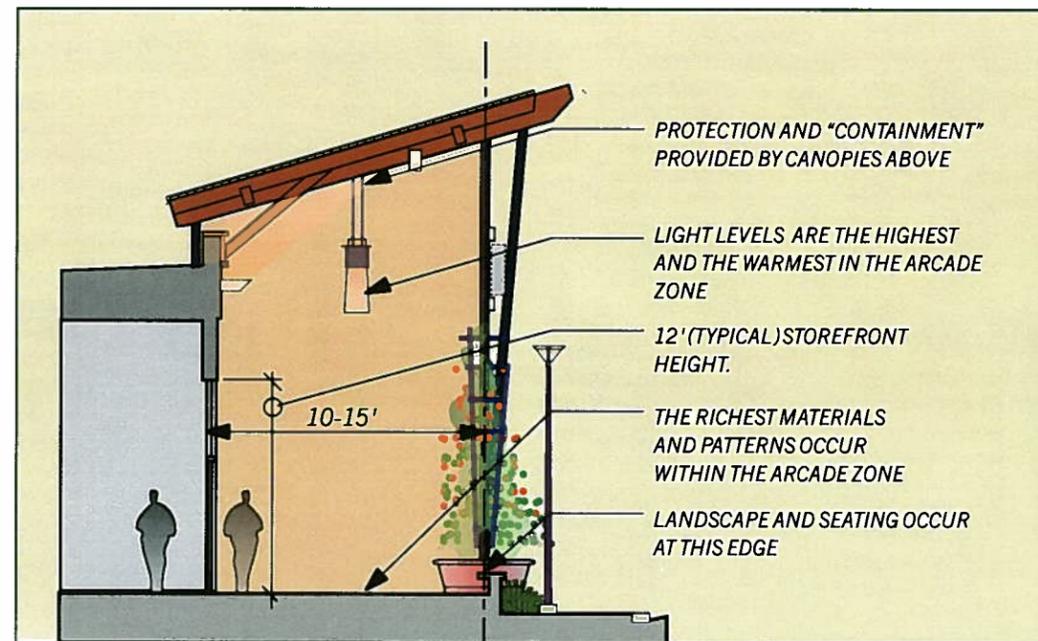
1. Canopies provide weather protection and a sense of “containment”.
2. Light levels are the warmest and the most intimate.
3. Materials and patterns are the richest and the most interesting.
4. Defining columns provide a sense of protection from the adjacent parking.
5. The space between the columns creates a place for public seating.



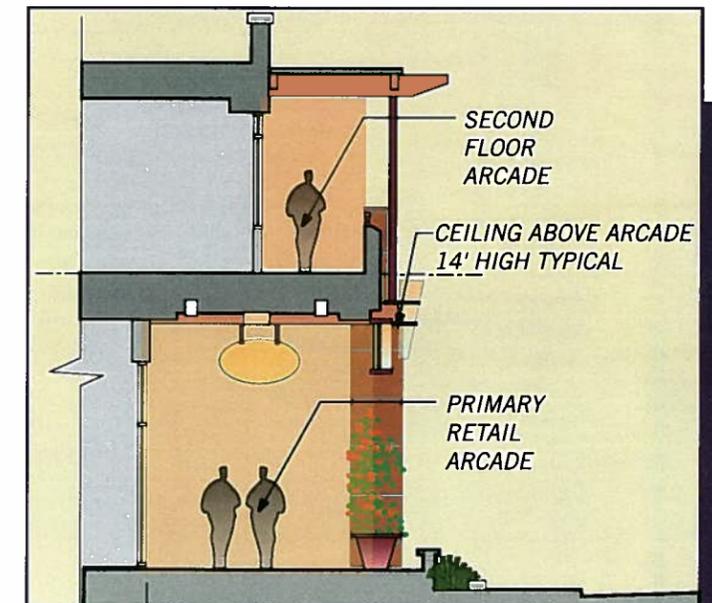
Arcade, Building 1-C



Arcade, Building 1-A.



Arcade, Building 1-F and G



Arcade, Building 1-F

A. GENERAL (continued)

The preferred building form for *Twenty Ninth Street* places emphasis on asymmetrical, rather than symmetrical, building massing. Window groupings, material placement, and building patterns all contribute to the palette of components to create balance, not symmetry.

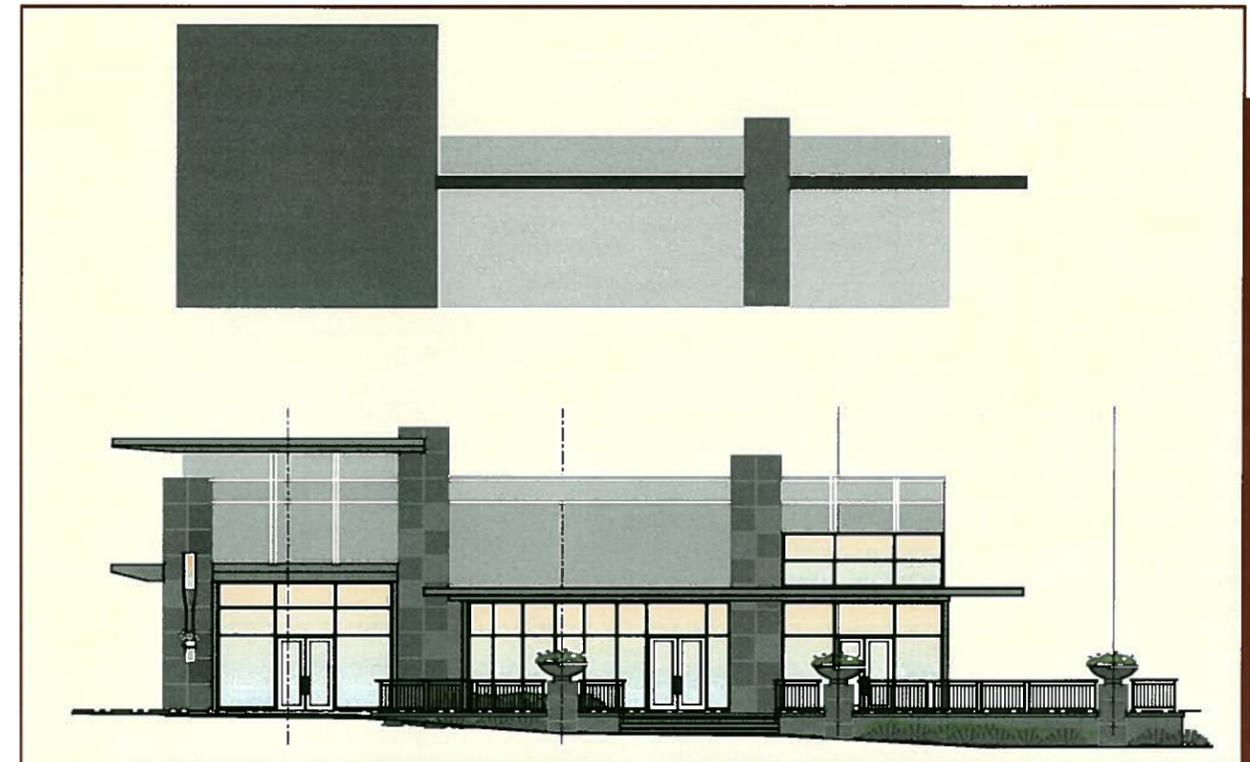
The following diagrams and images illustrate some examples of the positive use of asymmetrical composition.



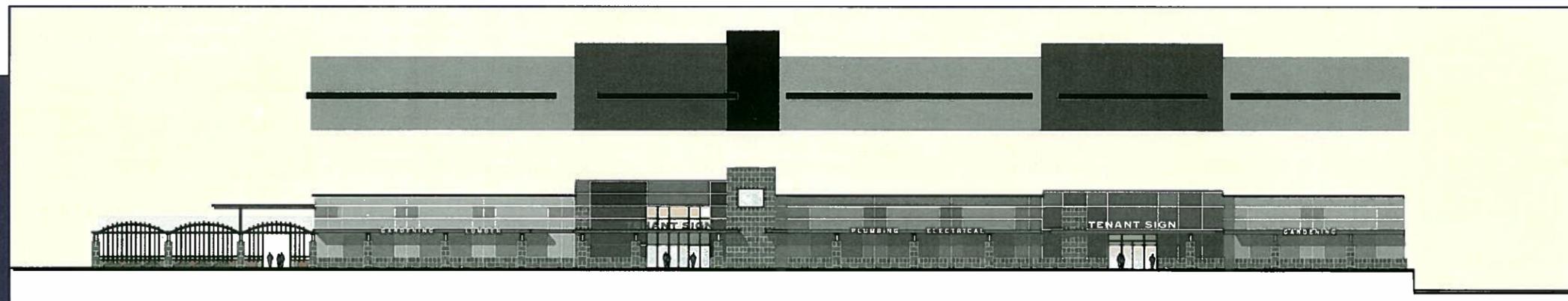
Example of successful use of asymmetry in design

Asymmetrical Massing:

1. Create balance in the buildings through composition of vertical and horizontal massing-not symmetry.
2. Windows, materials, patterning can all contribute towards the non-symmetrical composition.
3. Patterns can be used to exaggerate the horizontal or vertical elements.
4. Non-symmetrical massing allows for entries and other similar features to be placed in optimal, not formal, locations.



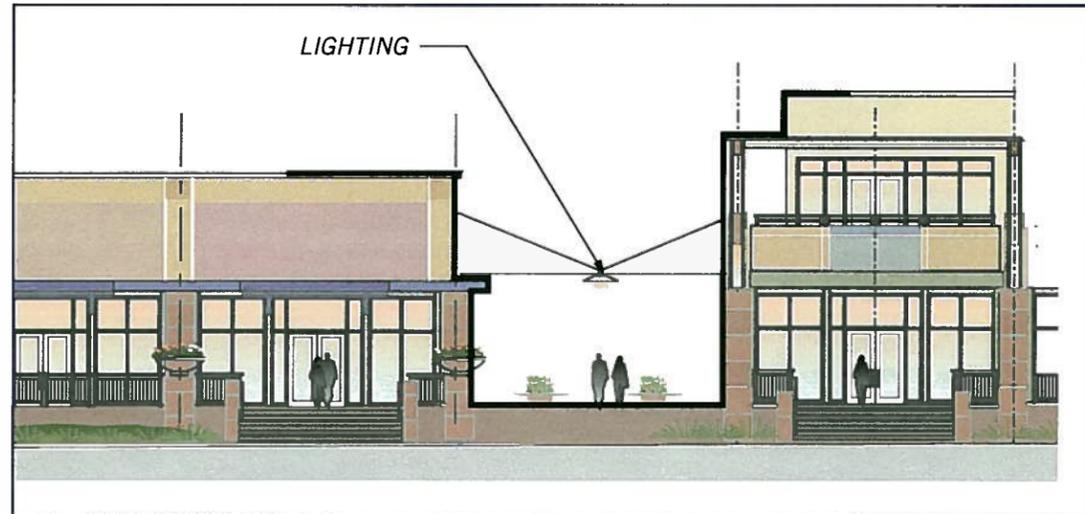
Simple abstractions of the major horizontal and vertical elements help achieve a sense of balance while letting the program's issues govern over building formality.



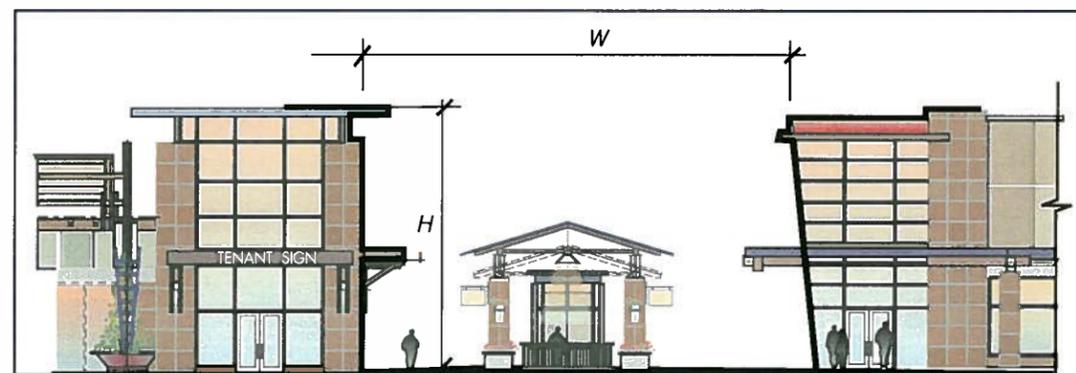
The tallest and most vertical elements of the composition break up the horizontality and call attention to the entries.

A. GENERAL (continued)

The spaces created between buildings create important “people places”. These passages should have a comfortable scale and relationship to each other, creating areas for common area seating.



Passage and building relationship between building 1-E and 1-F

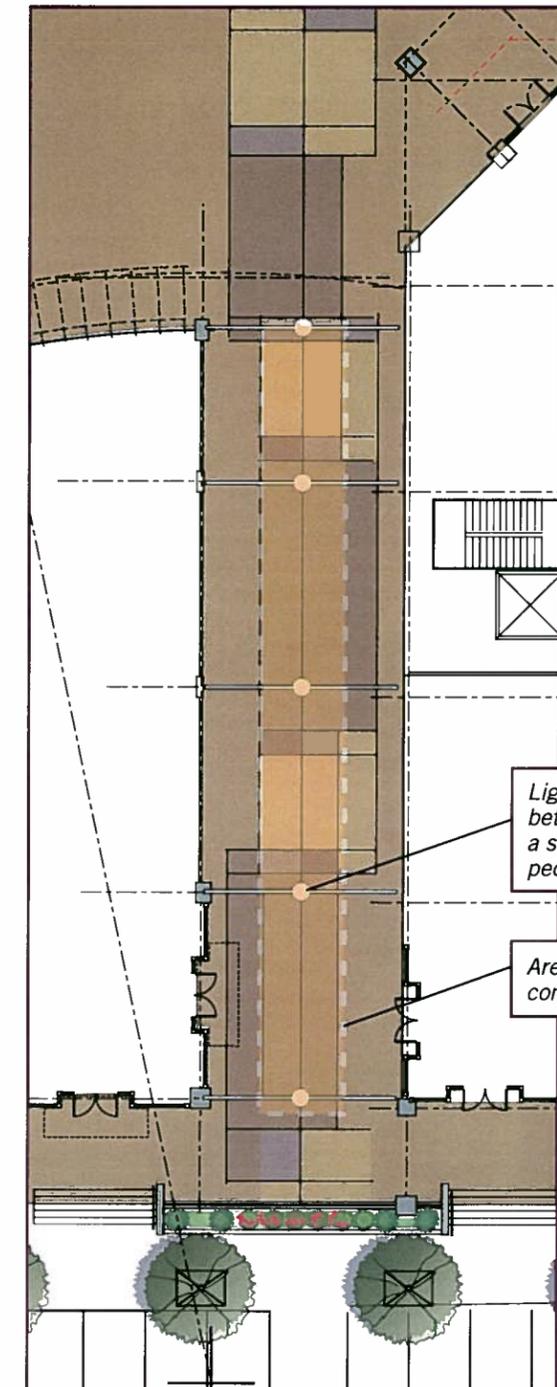


Passage and building relationship between building 1-E and 1-G

Relationships of height/width should be between 1:1 and 1:2 not typically in excess of 1:2 for solely pedestrian areas

Passages between buildings:

1. Opposing buildings should be of a similar scale with some common elements.
2. The passages should be engaging to encourage exploration around and through the buildings.
3. The passages should each have a unique character.
4. The character of each passage should be entirely pedestrian and urban.
5. Tenants adjoining these spaces need to be transparent (storefront treatment).



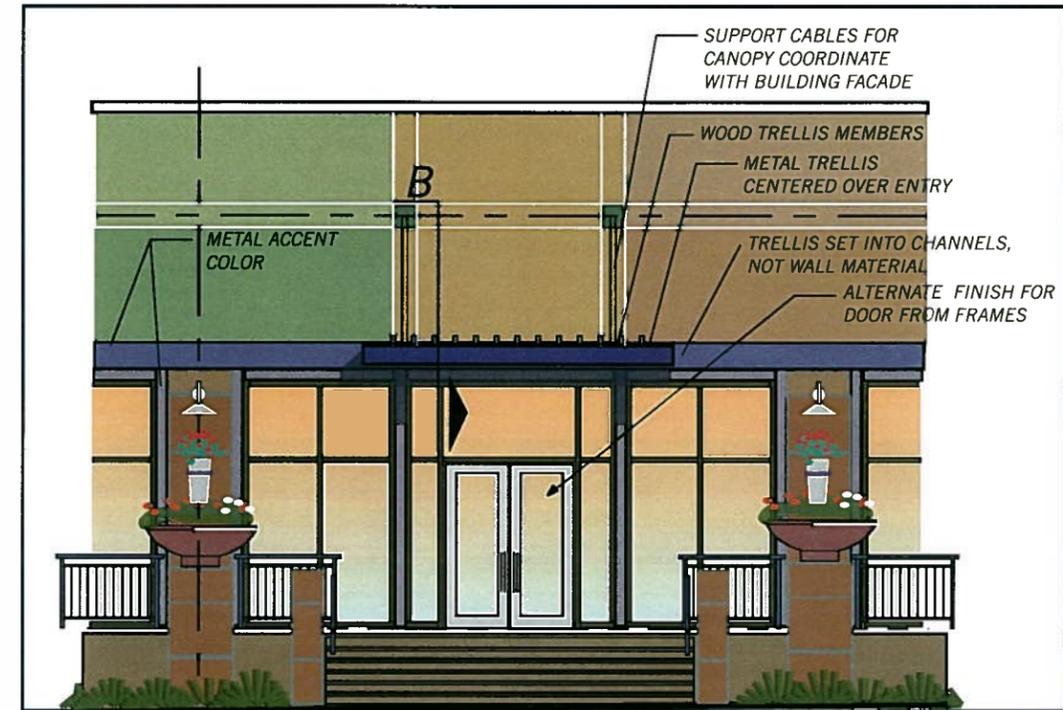
Passage and building relationship between building 1-E and 1-F

A. GENERAL (continued)

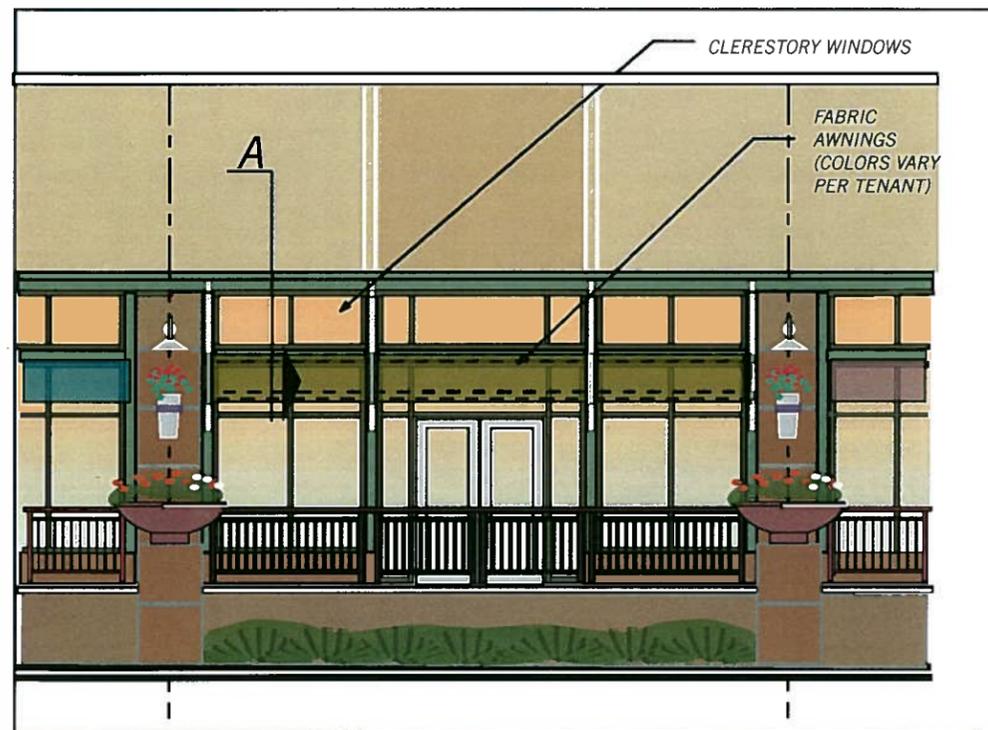
The following details offer examples of typical considerations for the development of the specific architecture and the criteria architecture.

DETAIL ELEMENTS:

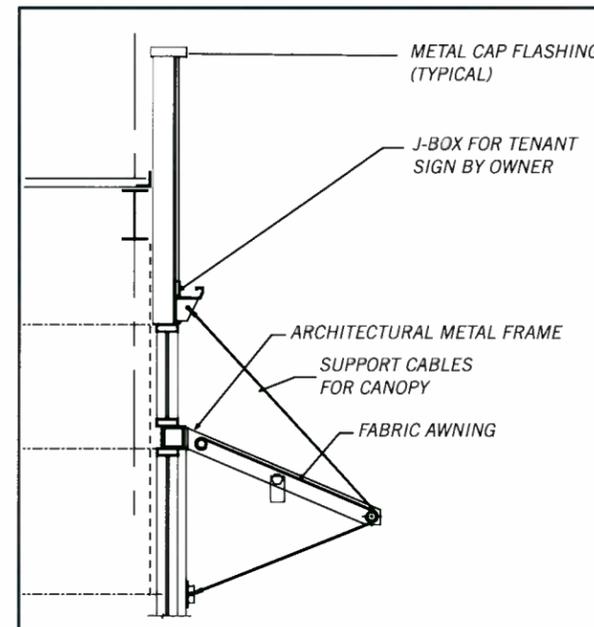
1. Trellises or awnings are to be used primarily over entries and retail storefronts. These are not to be used over blank walls.
2. Awnings are to use "architectural metal" along with fabric.
3. Doors used in storefronts should be of a different finish than the storefront framing for additional detail and finish.
4. Glass associated with storefronts is to be clear.



Partial elevation, storefront condition

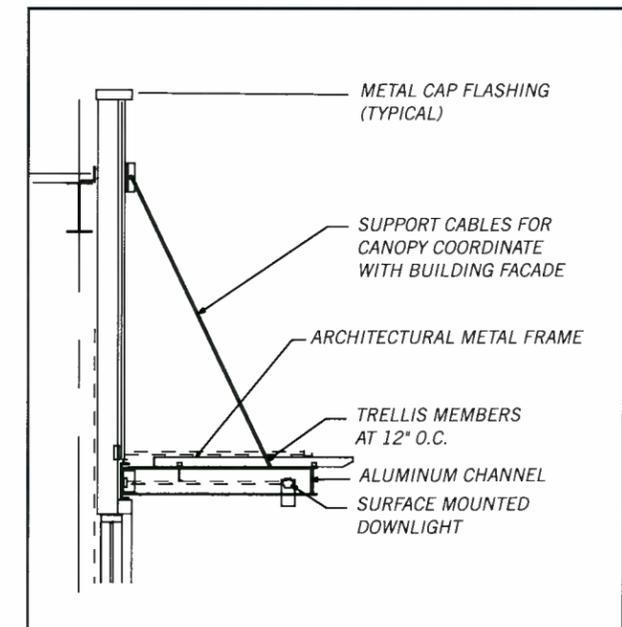


Partial elevation, storefront condition



Typical Awning detailing-A

Awning detailing may vary but should be of a commensurate level of quality

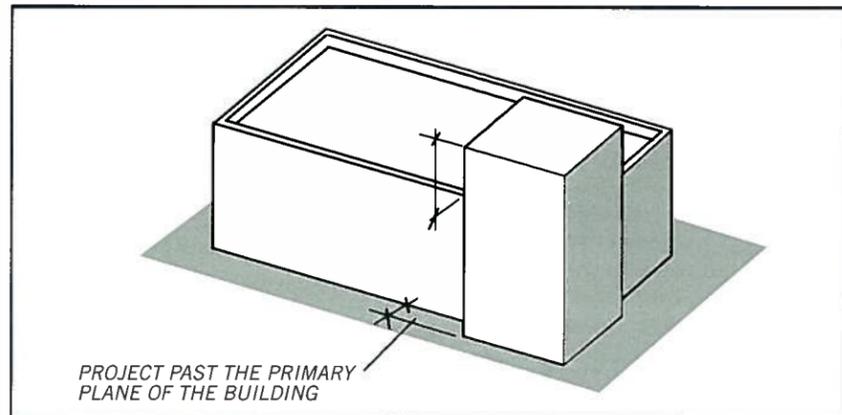


Typical Awning detailing-B

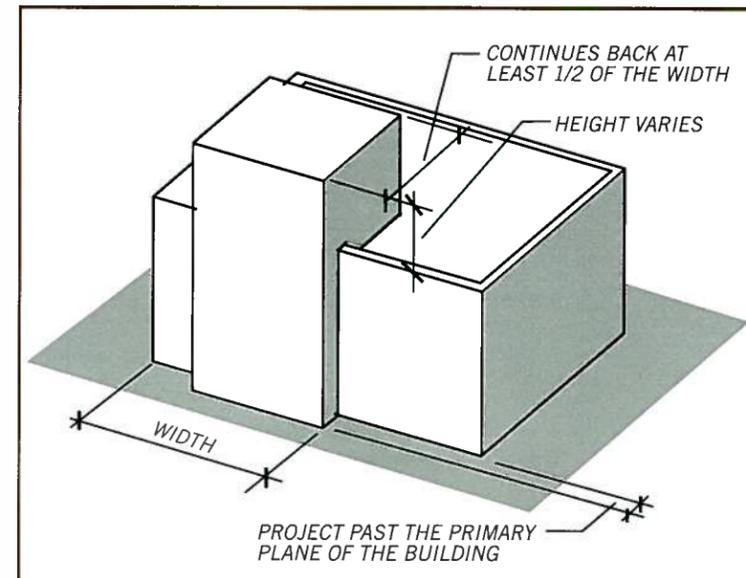
Awning detailing may vary but should be of a commensurate level of quality

A. GENERAL (continued)

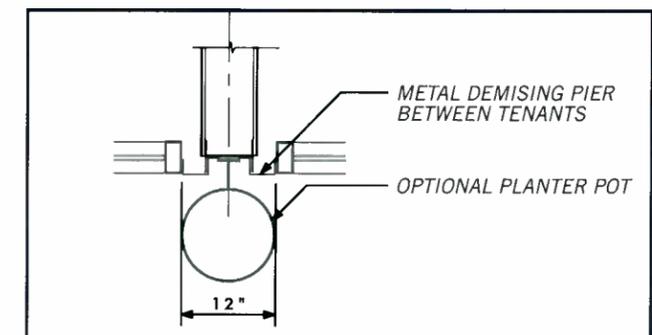
The following details offer examples of typical considerations for the development of the specific architecture and the criteria architecture.



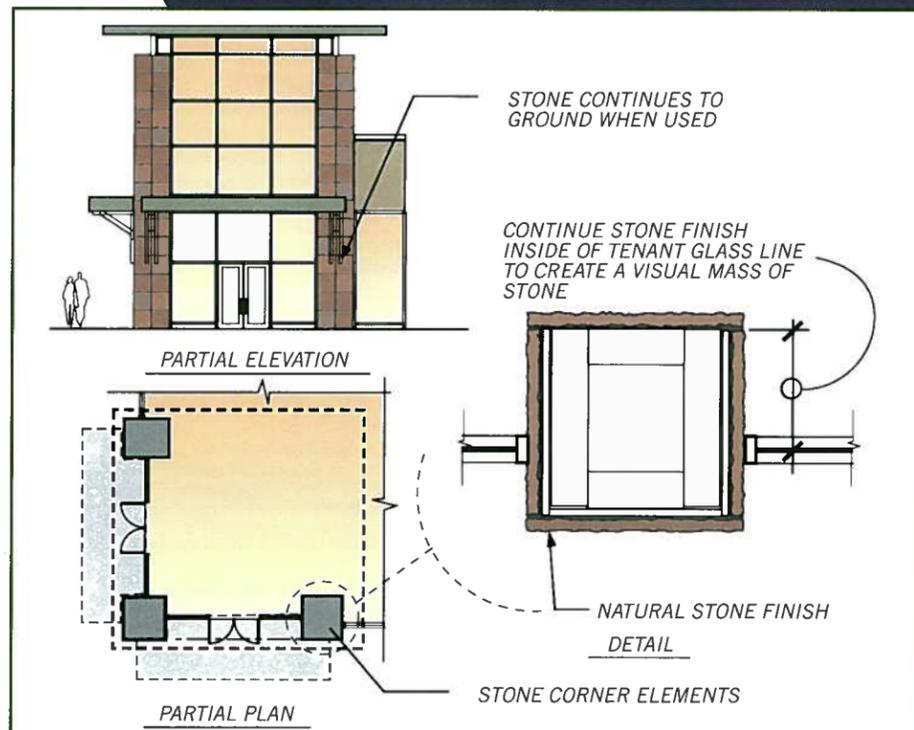
Building masses are encouraged at the corners



Corner and parapet projections



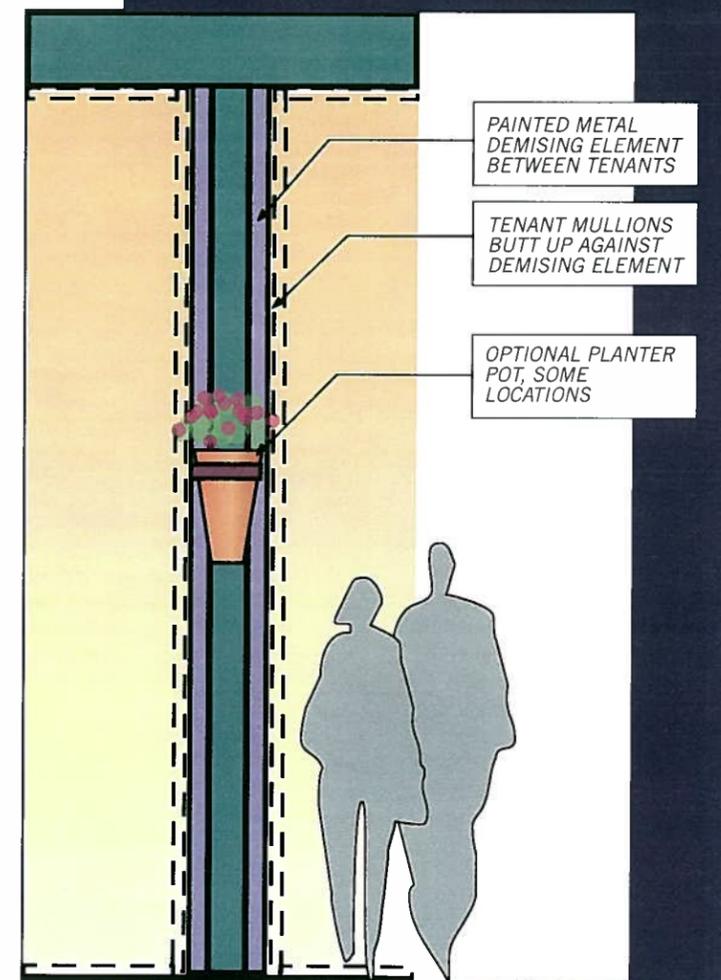
Sample demising condition-plan



Typical stone detailing

DETAIL ELEMENTS:

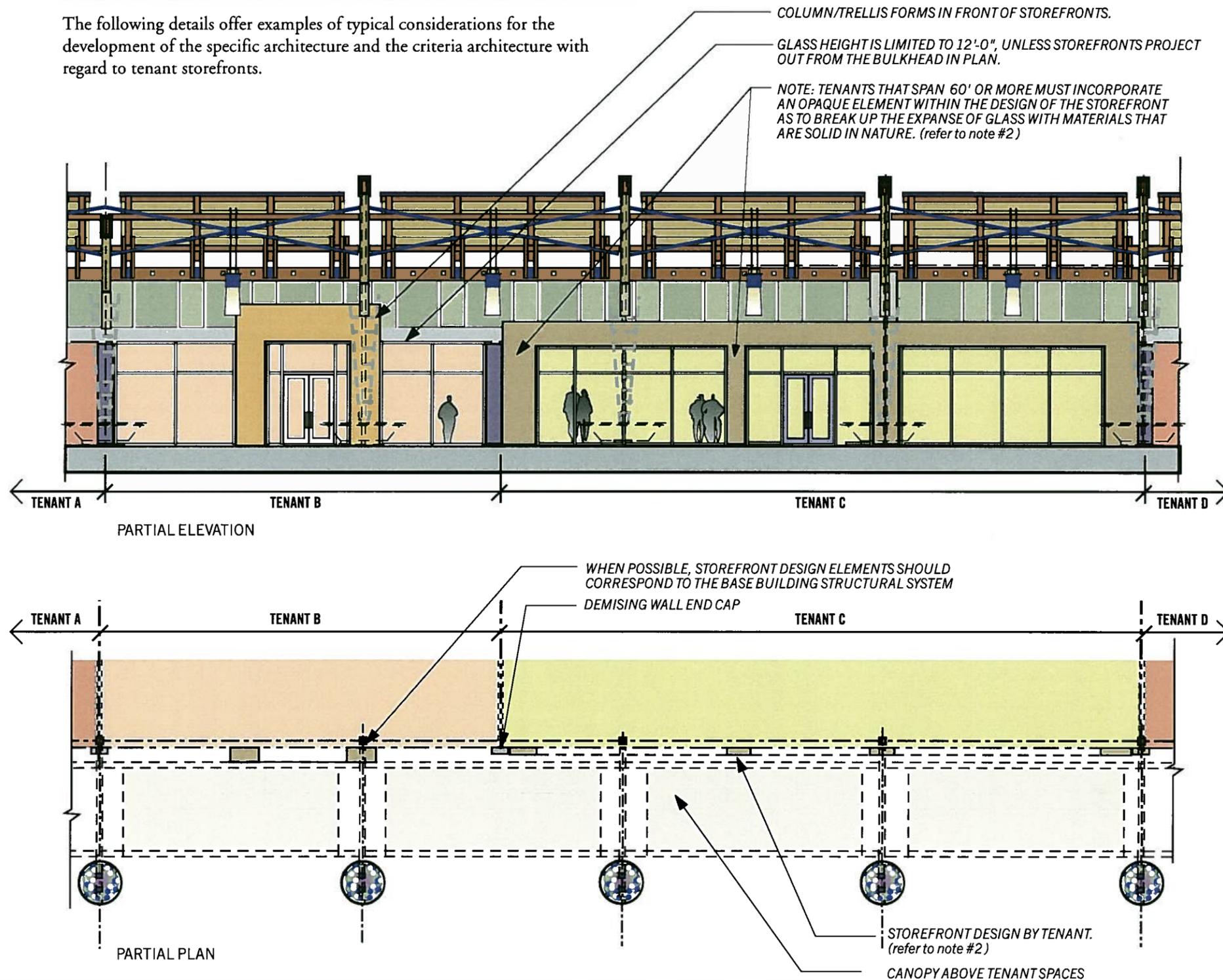
1. When used, stone is to extend visually into the lease space so as not to look thin and applied.
2. When used, stone is to extend visually to the ground.
3. Due to the unpredictable nature of the demising lines, the demising pier is to be thin and more storefront like than building like in its appearance.
4. Variations in the building height shall return with substantial depth, not just elevation.



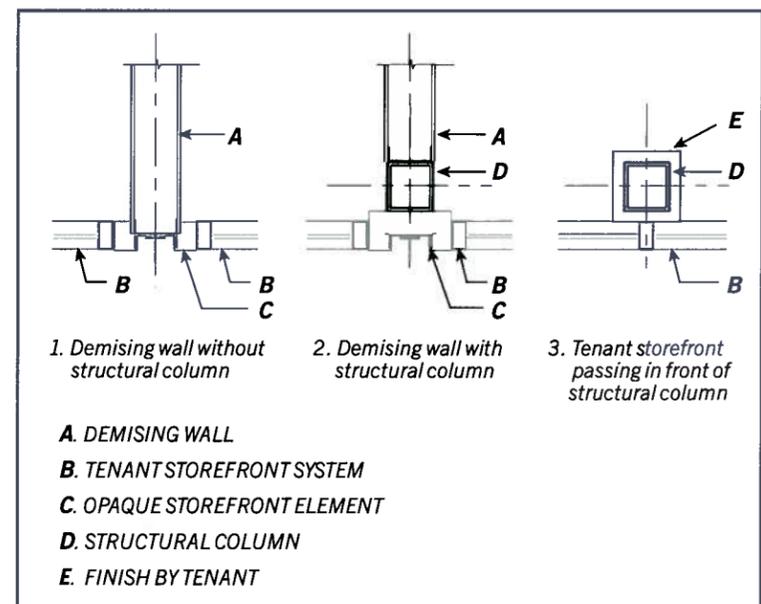
Sample demising condition

A. GENERAL (continued)

The following details offer examples of typical considerations for the development of the specific architecture and the criteria architecture with regard to tenant storefronts.



- NOTES:**
1. Tenant storefront widths will vary independently of the base building structural system.
 2. Tenant storefront designs must avoid the appearance of long unsupported walls above. Visual supports on the exterior of the storefronts proportionate to the size and span of the parapet wall above should be provided at approximately 30' intervals. Tenants are encouraged to have some portion of solid exterior wall at the demising ends.

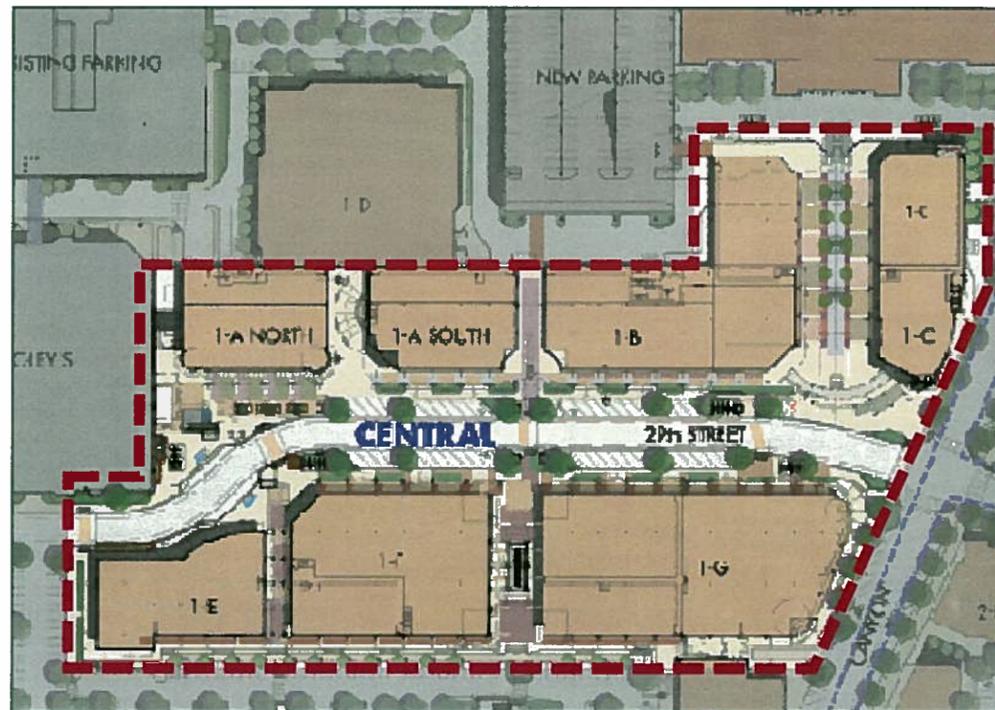


Examples of potential tenant storefront conditions at demising lines and structural columns

B. TWENTY NINTH STREET CENTRAL DISTRICT

The *Twenty Ninth Street* Central District is the heart of the project. It consists of predominantly two story buildings above a single level of parking. The Central District is the most urban in character given the diagram of being above a parking garage and the proposed building density. The Central District is unique in the sense that it blends automobile access with pedestrian street qualities.

The site planning of the buildings allows the buildings to be close enough together to create “passages” between them that are engaging, and encourage exploration as shoppers go building to building. The proximity of the buildings to one another makes this district unique in Boulder.



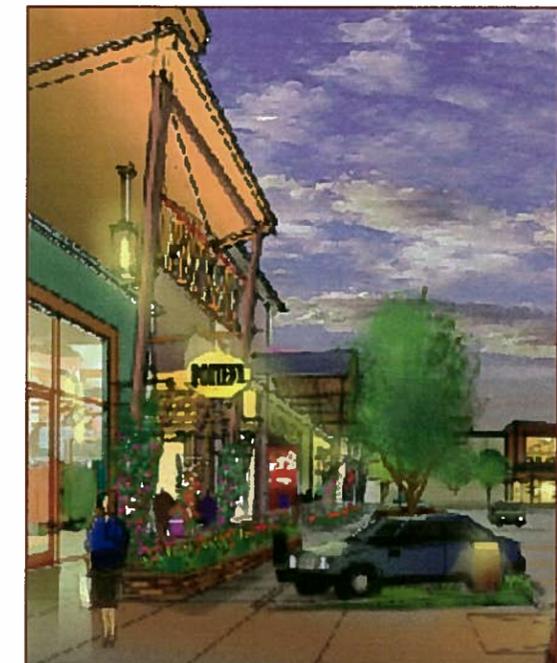
The Central District



Perspective view of the Central District

Within the Central District there are several building types that are matched to their specific program:

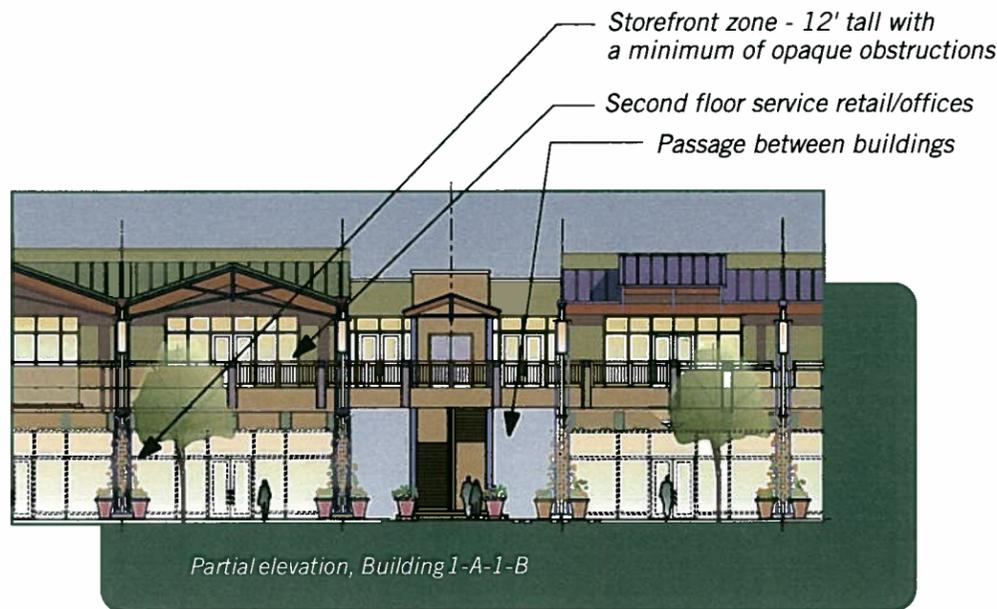
1. Single story retail
2. Single story retail with 2nd floor service retail and office above
3. Existing anchor buildings
4. Buildings with predominantly restaurant uses
5. Two story retail buildings
6. Parking structures



Perspective view of the Central District

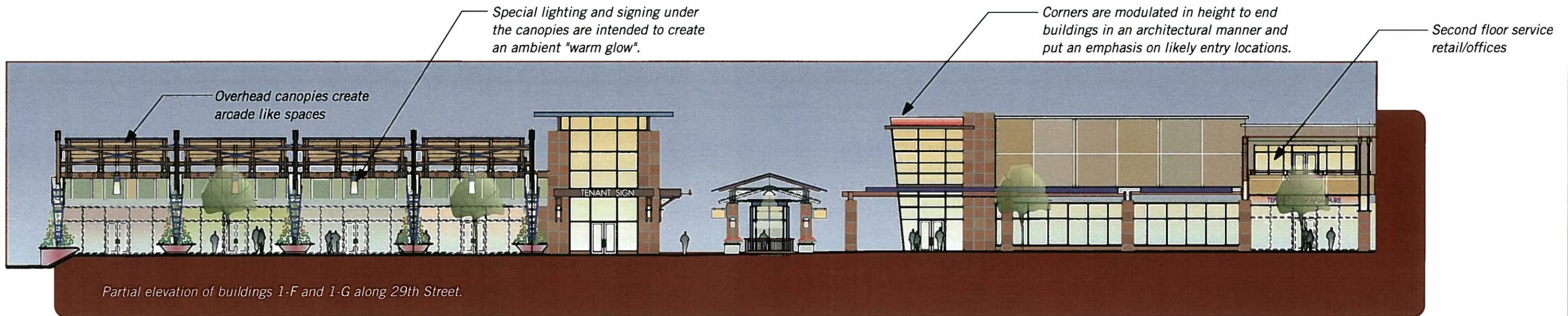
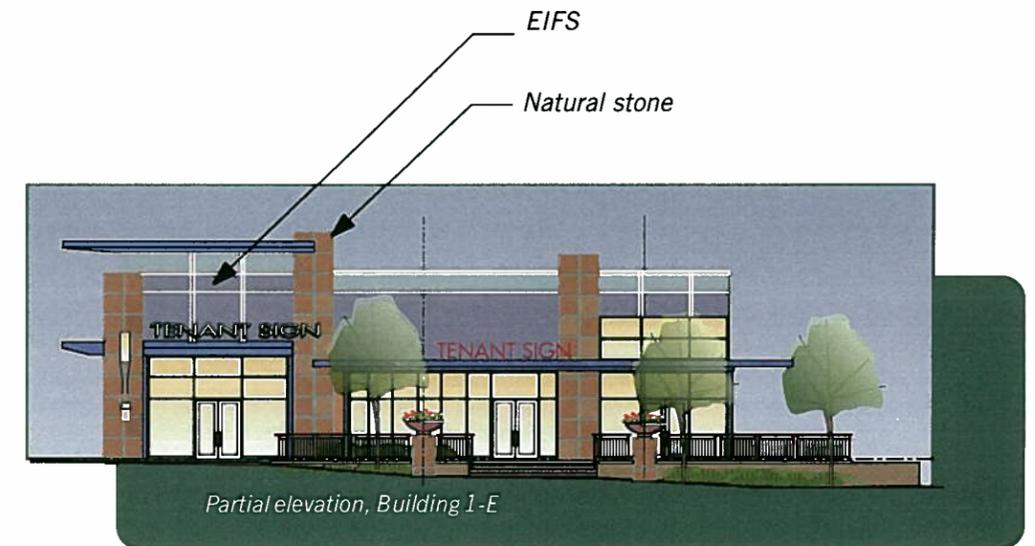
B. TWENTY NINTH STREET CENTRAL DISTRICT (continued)

The following are examples of the various elevations of the buildings that front onto 29th Street. These elevations give a general sense of the amount of color and detail that should be present project wide.



Specific Architecture Signature Design Elements of the Central District:

1. The central district offers the greatest potential for common area amenities.
2. This district is the most pedestrian oriented and the "finest grained" in detailing. It is perceived mostly at a pedestrian level.
3. Portions of this district are not seen from the public right-of-way and have been granted special consideration for signing issues. Signs located in this district do not need to follow the city sign code.
4. This district has an entertainment focus.



B. TWENTY NINTH STREET CENTRAL DISTRICT *(continued)*

The spaces between adjacent buildings within the Central District are important as they create “passages” that have their own personality and opportunities. In addition to circulation, these areas become prime areas for seating, quiet spaces, and places for gathering and interaction. The proximity of these buildings to each other creates the opportunity for comfortable urban spaces.

The following images offer glimpses as to the character and potential these spaces could offer.



Passages offer prime locations for outdoor retailing and seating areas.



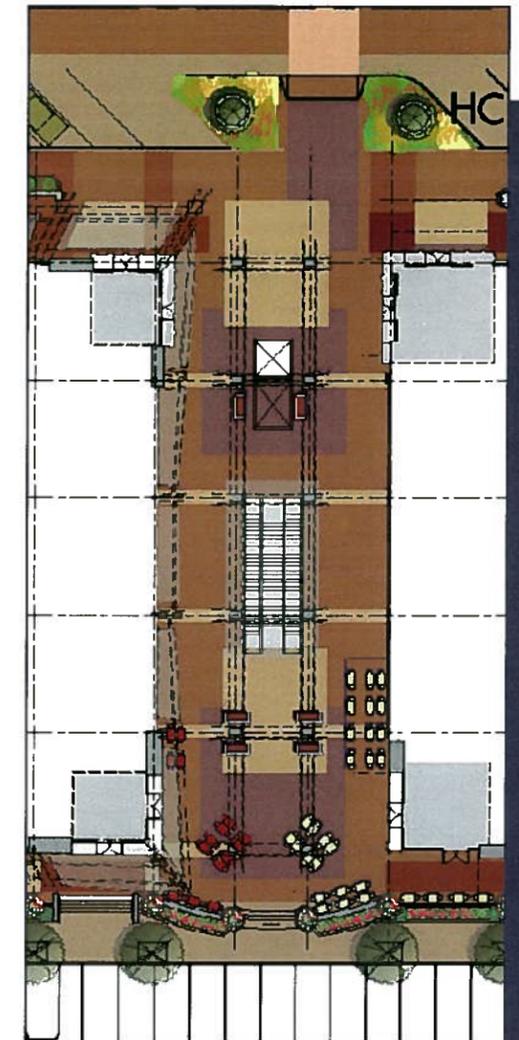
Examples of similar passages and courtyards created by height and proximity of adjacent buildings



Passages offer opportunities for human scale site amenities and gathering areas.



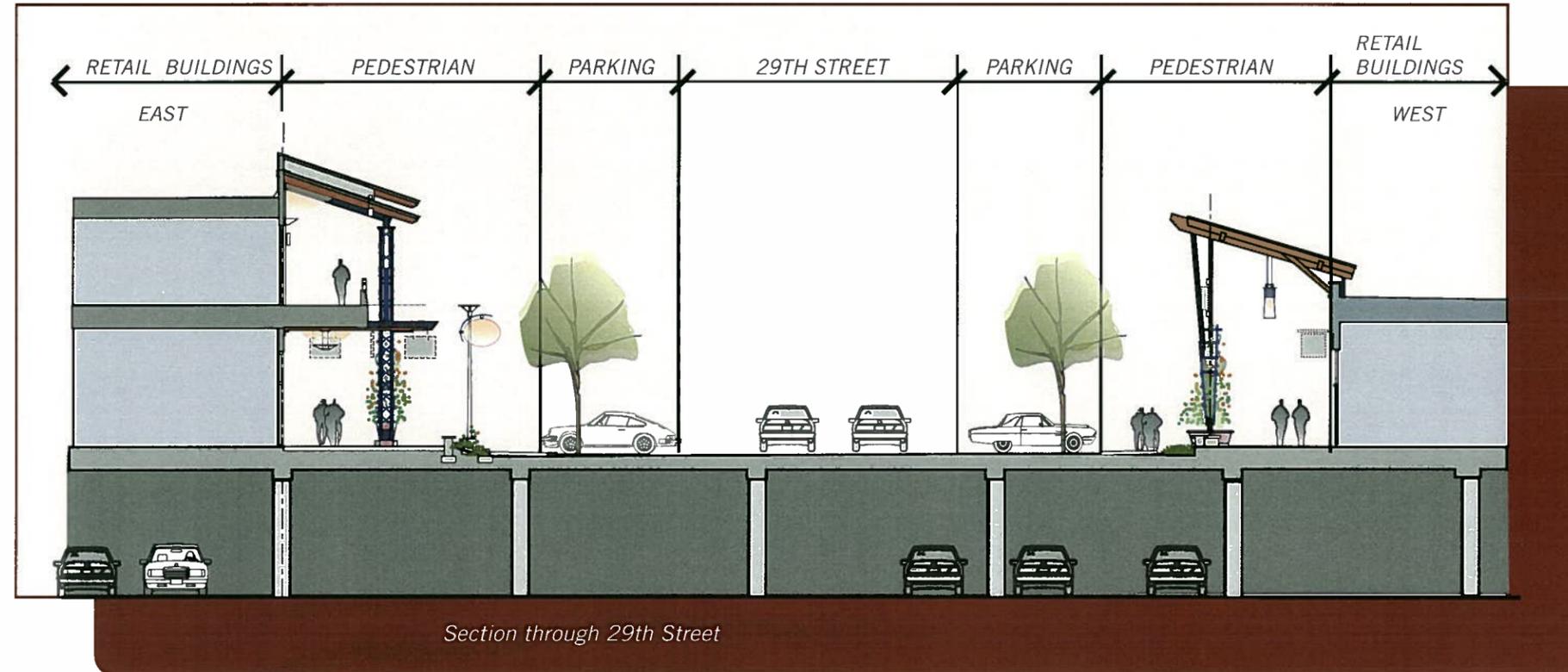
The passage between buildings 1-F and 1-G



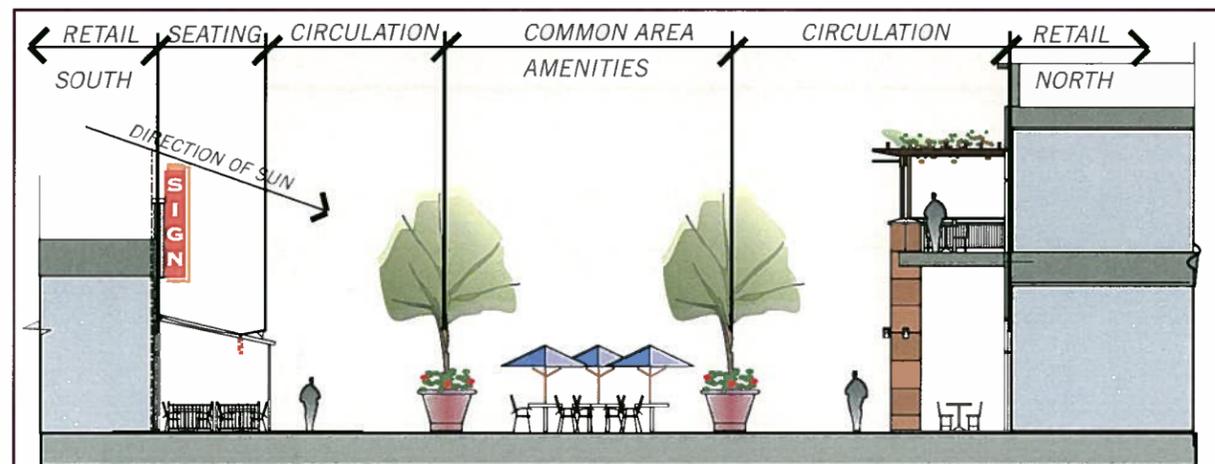
The passage between buildings 1-F and 1-G

B. TWENTY NINTH STREET CENTRAL DISTRICT (continued)

The following cross sections are to assist in understanding the various building forms and interactions.



- Building form:**
1. The building forms are derived by trying to maximize lease space and create natural pedestrian flows.
 2. The building placement is highly influenced by the street placement.
 3. The buildings' heights should reflect solar orientations to allow natural light into the public space.
 4. Building forms are encouraged to take advantage of the natural views to the west when available.



C. CRITERIA ARCHITECTURE

The General Building Character section of this criteria addresses how all of the buildings on the site make contributions toward making the project a comfortable and desirable place to be. The Specific Architecture part of this criteria document illustrates through the specific elevations and details how this is being achieved. The following "Criteria Architecture" section of this document communicates through images and text the design objectives for these relatively few criteria architecture buildings. See sheet 2.A.1 for a depiction of those buildings being treated as criteria tenants.

Most of these buildings are on the perimeter of the project and as such have unique urban design considerations, listed herein. Although the criteria is included for the Southwest Anchor, that building design will actually be developed through the specific architecture process. The "perimeter urban design considerations" apply to all buildings that face the adjacent streets (Walnut Street, 30th Street, 28th Street, and Arapahoe Avenue).

Enclosed are some general elements and attributes that are desirable as criteria elements for the buildings being designed through this criteria process:

Windows

Windows are the eyes of a building, and create much of its personality. The amount of window area, heights, proportion, and relationships to the solid portions of the wall are considerations which will elicit this personality.

Ground Level Windows

Windows that are on the ground level are essential to allowing the buildings to "interact" with their surroundings. Windows add vitality and interest to the project as a whole. Windows that face primarily pedestrian streets should be suitably detailed with muntins, mullions, and framing elements that make windows come alive. Smart retailers will take advantage of these windows to help attract shoppers. The Tenant Design Manual addresses a specific program for how these windows are to be utilized. Lighting, materials, and displays will be regulated through the Tenant Design Manual.

Windows that face primarily vehicular traffic should be scaled suitably. Larger displays may be used to address the scale of the viewing distance and the speed at which the viewing is done.

Display Windows

Where "back of house" or similar retailing driven limitations begin to question the appropriateness of windows (such as a theater use), every effort will be made to provide some display windows or comparable level of detail. These display windows may have photographic imagery, merchandise, and lighting to make the displays engaging.

Second Floor Windows

Second floors, whether retail or office use, will benefit from some percentage of windows to animate the wall surfaces and bring in daylight and fresh air where possible.

Perimeter Buildings: Urban Design Considerations

1. All facades of the perimeter buildings are to be activated with elements that engage the street.
2. The use of decorative elements should be associated with some kind of entry or similar feature. Decorative elements should not be hung from "blank walls". Similarly, building elements shall be program driven, not false applied decoration.
3. Buildings shall be pulled as close as possible to the streets.
4. Corners are to be articulated and building heights should vary with an emphasis on height at the corners and/or entries.



Storefront display windows serve to activate the wall surface without compromising the ability of the retailer to control the interior and use the exterior wall space.



An example of an "urban" anchor



Exterior windows above dramatically improve the presentation of the building on the exterior, while offering daylight and fresh air on the inside.

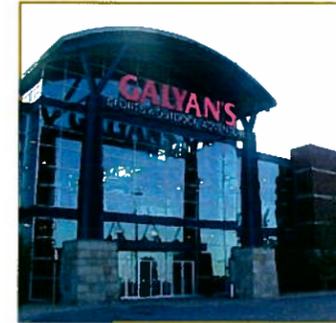
C. CRITERIA ARCHITECTURE (continued)

Criteria architecture buildings are buildings on the site that are to be tenant designed. In addition to the information presented within this section, all of the general criteria presented within this booklet also apply. The overall design of these buildings should comply with the intent of the conceptual elevations. Tenants shall employ a licensed architect experienced in commercial retail design for the improvements proposed to comply with the provisions of these guidelines.

ANCHOR BUILDINGS

Anchor buildings (buildings over 50,000 s.f.) pose special design considerations. Historically, retail buildings of this size in a typical urban downtown area consisted of department stores, movie theaters, and marketplaces. Anchor buildings now additionally consist of “large format” retail. The typical attributes of large format retail usually consist of inwardly focusing simple structures with limited transparency and detail. It is the intent of this document to illustrate ways to make the large format anchors less box like and more consistent with the character of *Twenty Ninth Street* and the smaller scale retail buildings.

Wall planes should be broken up with horizontal and vertical offsets, changes in materials or colors, and with changes in the overall parapet height. Natural modular or cut stone along with a glass storefront system providing a level of transparency into the building should be used at the entry features. Entry features may also include some element of the tenant’s national image consistent with the approved materials palette.



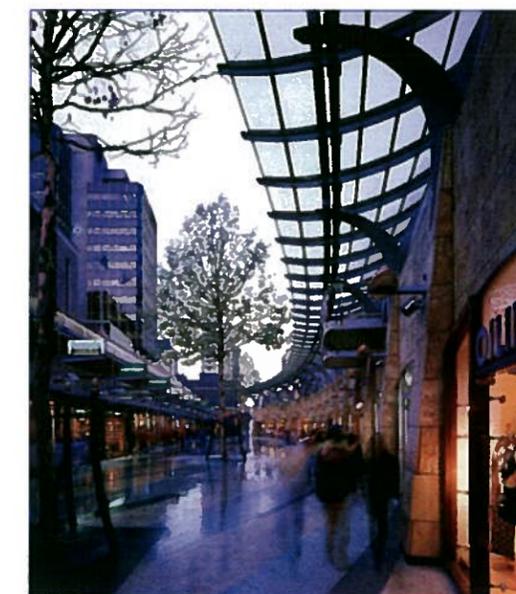
These images suggest contemporary styling with an emphasis on transparency, color, and non-traditional forms.

Basic Design Guidelines for the Southwest Anchor building:

1. The building shall provide a public entry feature element with a permanent pedestrian scale canopy.
2. The building shall employ a minimum 50% natural modular or cut stone and a minimum 50% glass storefront system at the entry feature.
3. South elevation shall employ a minimum of 24" horizontal and corresponding vertical offsets in the wall plane at a maximum of 100' intervals. A minimum 15% of the wall shall be clad in natural modular or cut stone and a minimum 30% of wall surface as a glass storefront system. Permanent pedestrian scale canopies and a minimum of 2 approved paint colors are required on wall planes.
4. West elevation - wall shall be clad in a minimum of 15% natural modular or cut stone and a minimum 20% of wall surface as a glass storefront system.
5. North elevations shall employ a minimum of 24" offset in the horizontal and corresponding vertical offsets in the wall plane at a maximum of 30' intervals and a minimum 15% of the wall shall be clad in natural modular or cut stone.
6. East elevation shall employ required screening for the loading area and the wall area shall be clad in a minimum 10% of natural modular or cut stone.



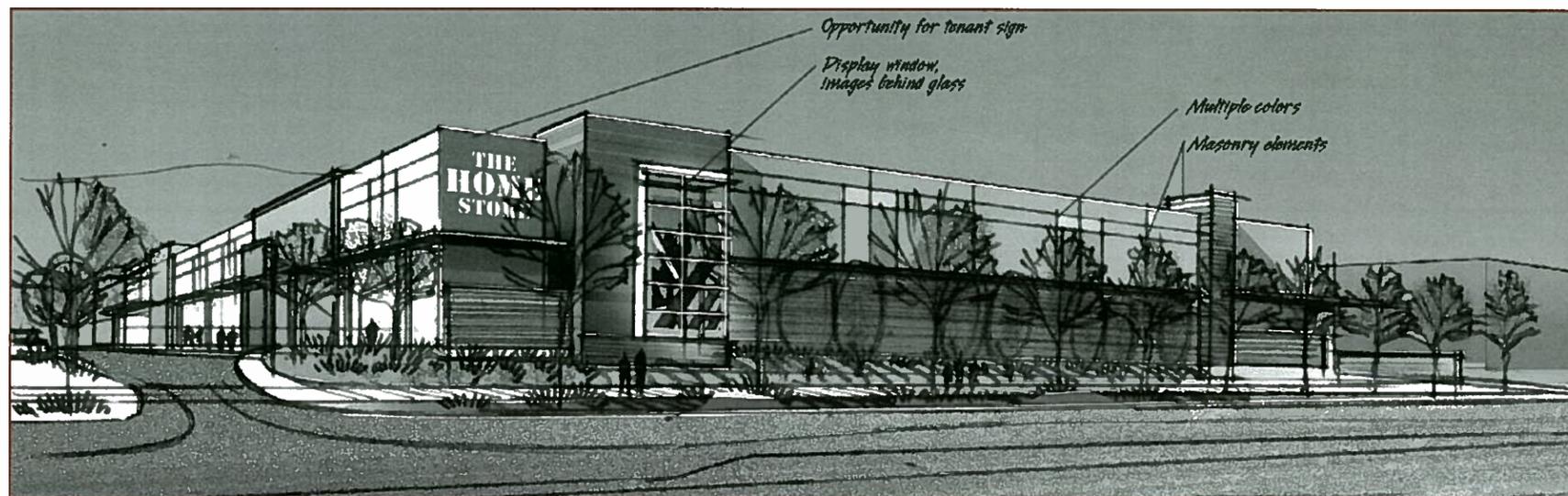
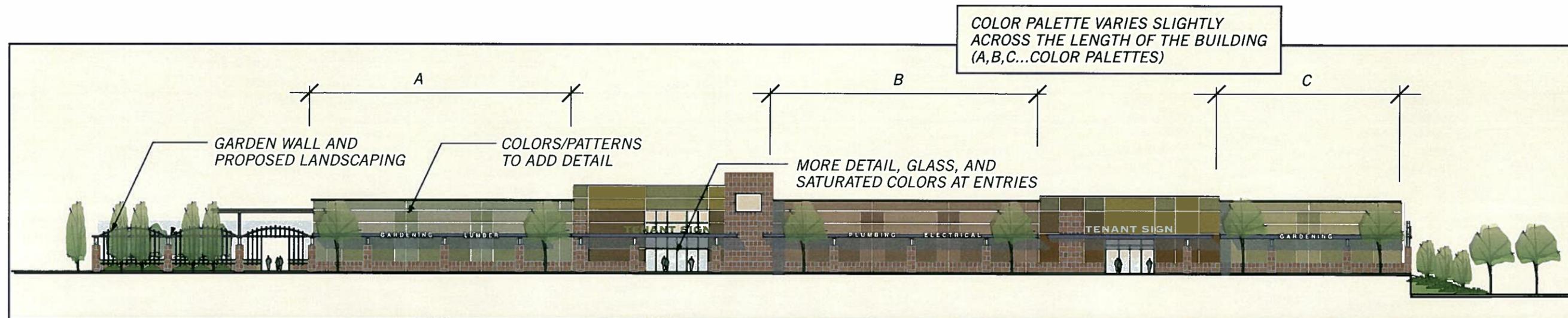
Stone piers with steel lattice create a permanent pedestrian scale element



Entry canopies and glass storefronts make the buildings more inviting to customers.

C. CRITERIA ARCHITECTURE (continued)

The following criteria applies to the proposed Southeast Anchor building.



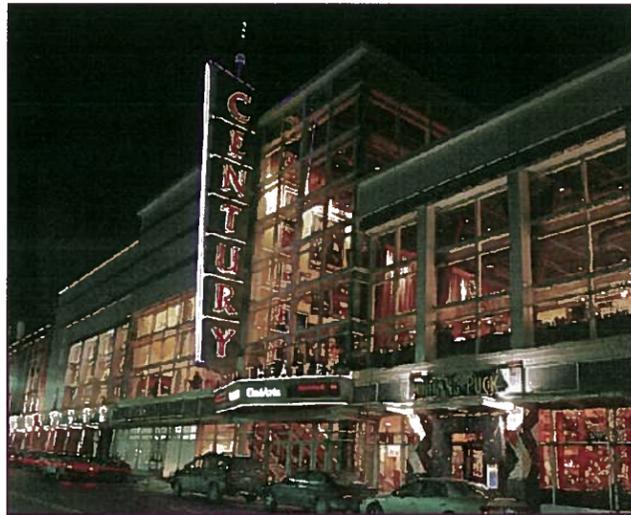
Activating the street sides of the building through display windows, material changes and plane changes

Basic Design Guidelines for the Southeast Anchor building:

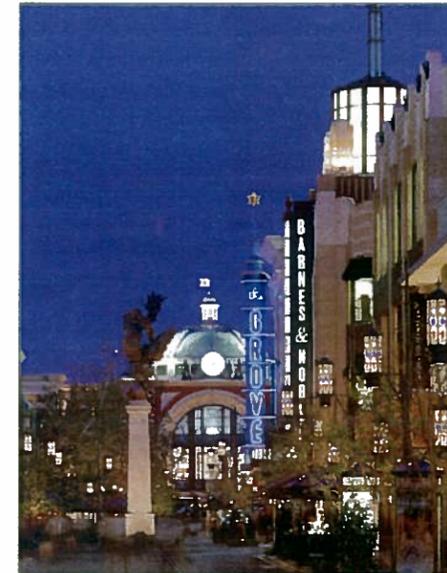
1. The public entry feature should project a minimum of 48" above the adjacent building parapet.
2. Employ a minimum 50% natural, modular or cut stone and a minimum 50% glass storefront system at the entry feature.
3. Incorporate a permanent pedestrian scaled canopy using stone piers with ornamental steel lattice columns.
4. Provide a secondary facade feature at the customer load out with a permanent horizontal canopy.
5. Provide pedestrian scaled elements at 30' intervals on the entry facade and the entry orientation of the 30th Street facade.
6. Provide multi colored facades that are consistent with the approved materials palette.

C. CRITERIA ARCHITECTURE (continued)

The criteria for the building elements along 28th, Arapahoe, and 30th have special considerations as these sides of the buildings may not face the primary direction of the user traffic. As such, there may not be entries on the side of the building which face the street, but the need remains for an active building envelope that addresses the urban design needs for these adjacent streets.



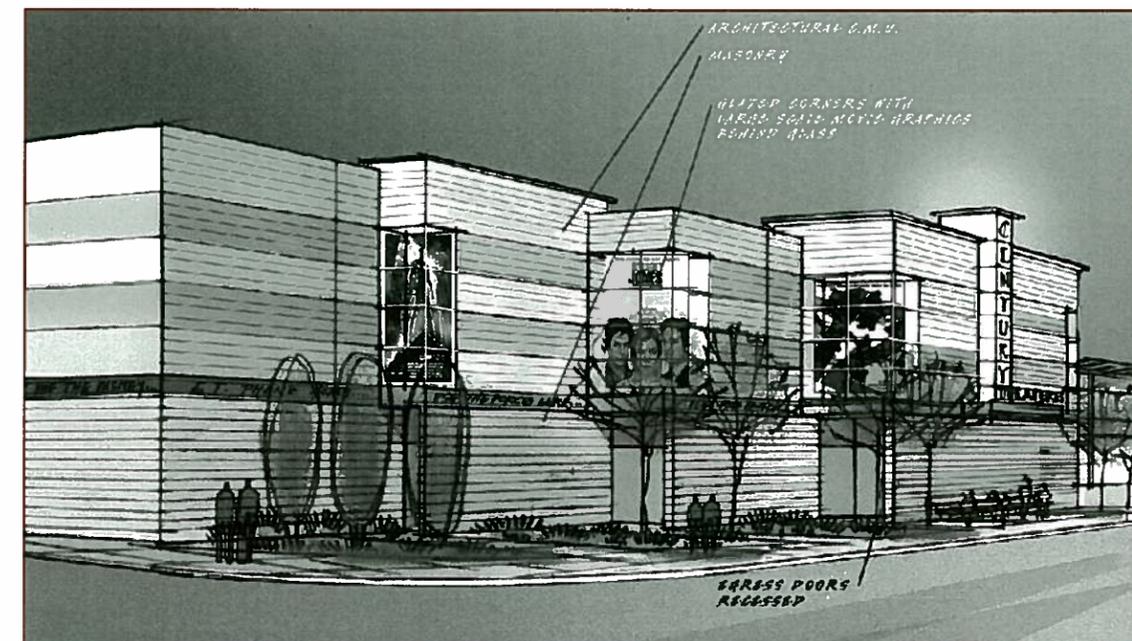
A good example of an active urban theater with views to the interior of the lobby



The "interior" or plaza side should be expressive of the entertainment orientation.

Basic Design Guidelines for the Theater building:

1. The building height should step across the length of the elevation.
2. The use of architectural masonry on the exterior shall be done in a way to express patterning that is visible from a substantial distance as well as at a pedestrian scale.
3. The building should have some features (in addition to the architectural masonry) on the 30th Street side to provide detail and animation (transparency, canopies, lighting effects, metal accents and artwork are all options).
4. The "interior" or plaza side of the theater shall be responsive to the surrounding entertainment architecture.
5. The elements on the 30th Street side should not represent an entry when there is none. The elements should be more truthful and engaging, not falsely representational.



An example of how to activate the 30th Street side of the theater building

C. CRITERIA ARCHITECTURE (continued)

The single "Pad Site" building will be developed as a criteria building. This building may in fact be a national prototype building, but must reflect the values and aesthetic concerns of the project in general as well as this specific section.

Basic Design Guidelines for the Pad Site building:

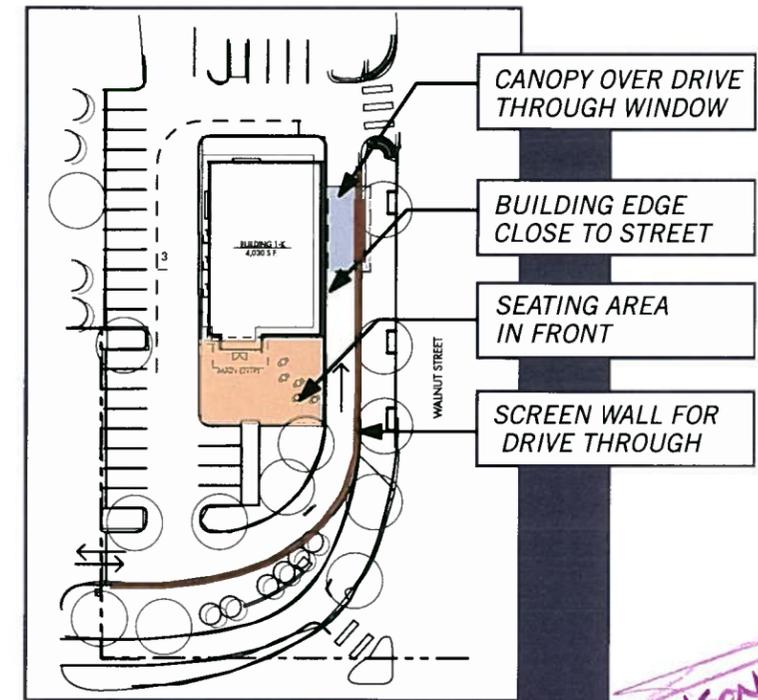
1. Provide glazed corner to Walnut Street with pedestrian scaled permanent canopy feature and natural or cut stone accents massing both sides
2. Provide punched openings in building with fabric awnings flanking entry canopy
3. Provide entry feature with permanent pedestrian scaled canopy and accent building mass to highlight entry
4. Provide natural or cut stone wainscot to 24" minimum around building perimeter
5. Provide a minimum of 30% of the total wall area as a glass storefront system
6. The drive up use shall be screened from the adjoining streets by an architectural masonry site wall.



Punched openings with fabric awnings flanking entry canopy



Pedestrian scaled canopies with glass store front system



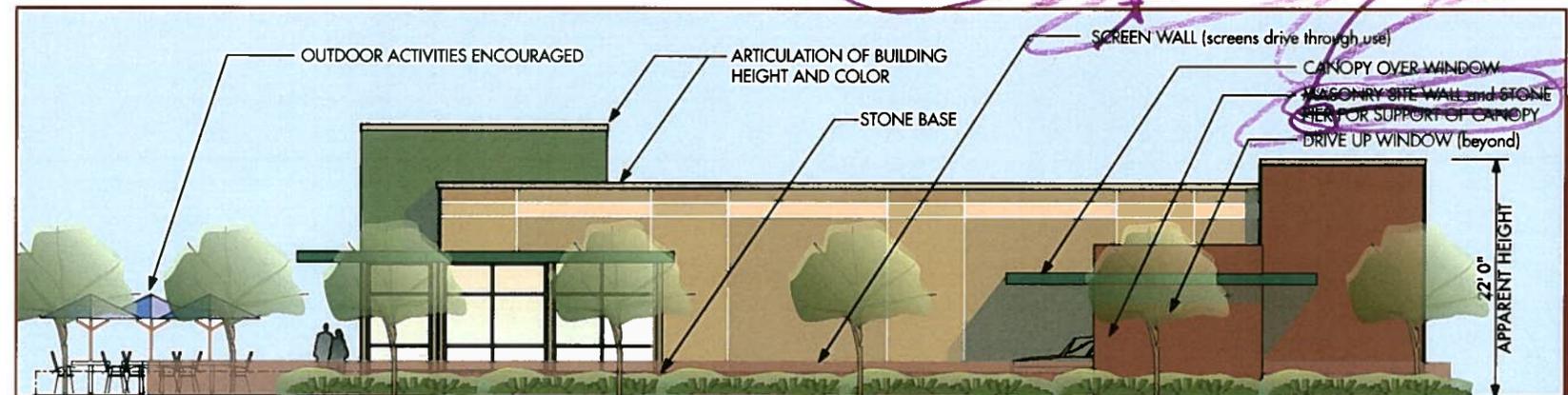
Plan Diagram

MASONRY SCREEN WALL

OK

SITING WALL

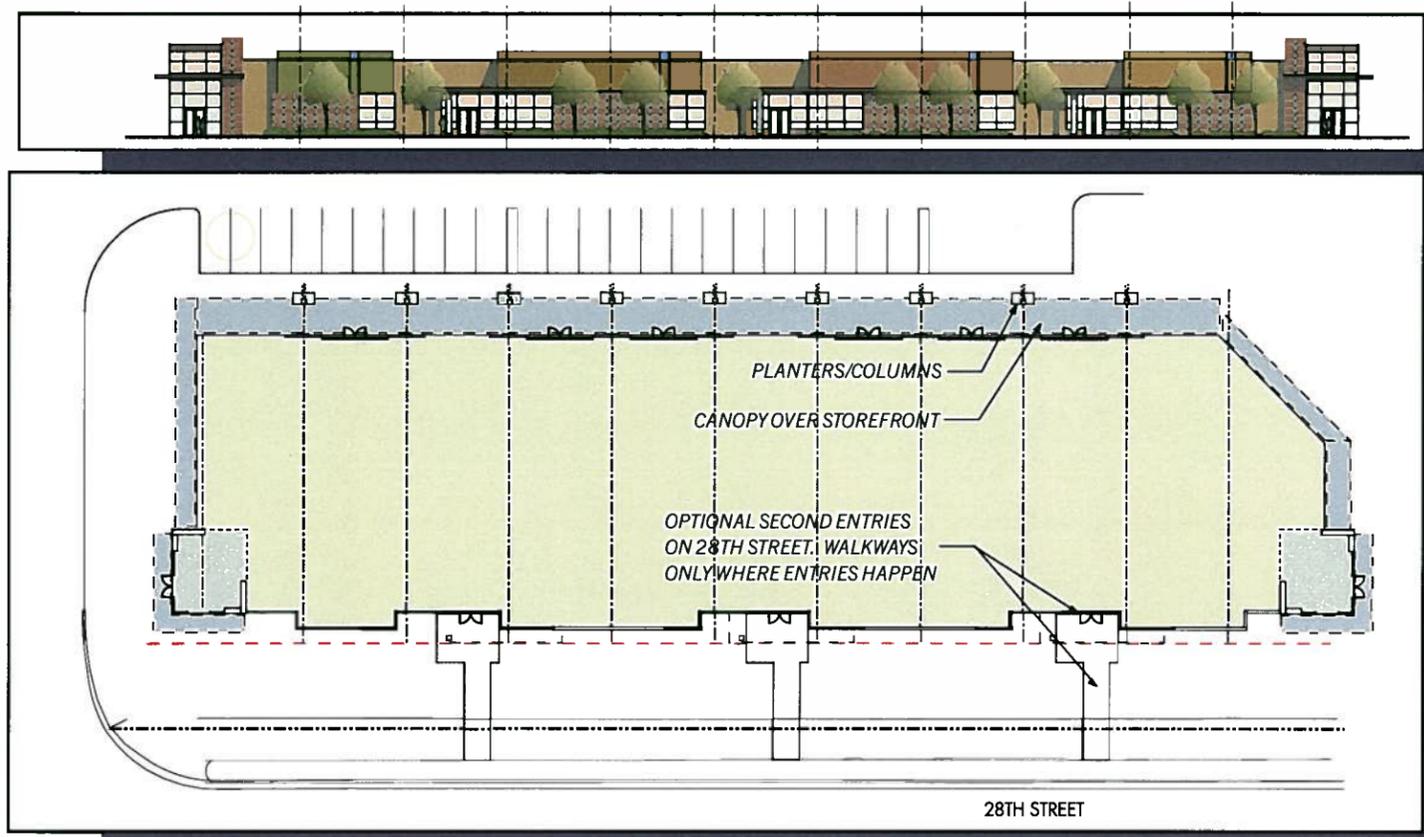
SCREEN WALL



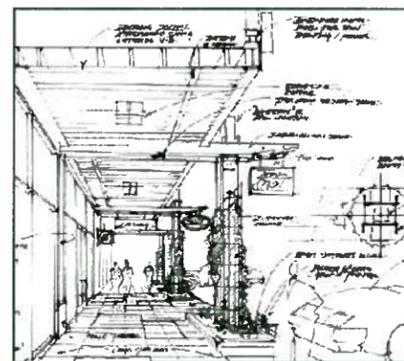
Schematic South elevation of building 1-K

D. TWENTY NINTH STREET PERIMETER RETAIL

The following sketches are form studies to assist in understanding the various building forms in regards to specific architecture.



Proposed 28th Street elevation, Building 2-F



Design sketch of building 2-F, illustrating the character of the arcade



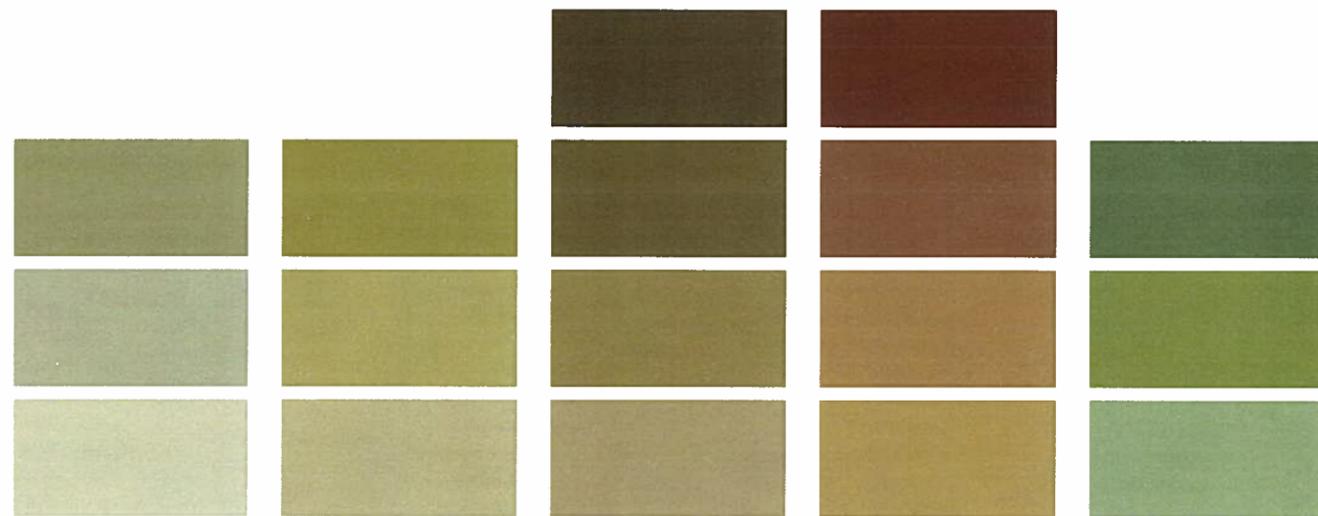
Character sketch of the 28th Street side of Building 2-F



Detail elevation of building 2-F

E. MATERIALS AND COLORS

The use of color to enliven building facades is an essential part of the design strategy for the *Twenty Ninth Street* project. Color patterns are intended to be more graphic and contemporary in lieu of thin representations of faux architectural treatments. The following examples offer insight and suggestion as to the use of color within the project at large.



PRIMARY COLOR PALETTE



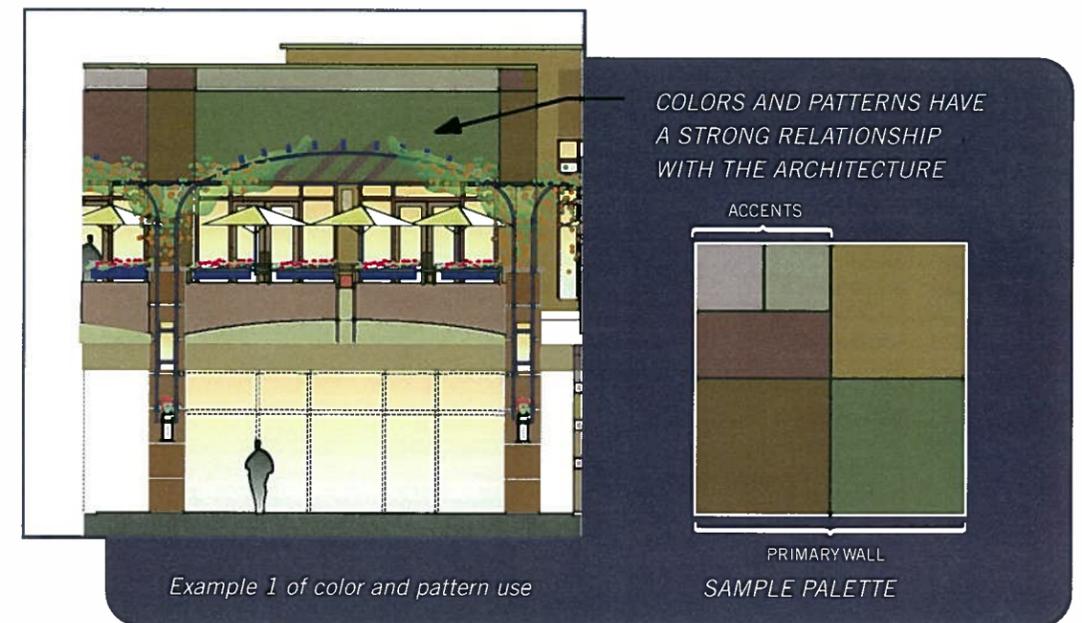
ACCENT COLOR PALETTE

FINAL BUILDING COLOR PAlettes HAVE NOT BEEN DETERMINED; HOWEVER, THE PAlettes SHOULD BE OF SIMILAR TONES, VALUES AND STYLES AS THE EXAMPLES SHOWN HERE.

FINAL BUILDING COLORS WILL BE SUBMITTED AND REVIEWED DURING FINAL ARCHITECTURAL REVIEW FOR EACH BUILDING.

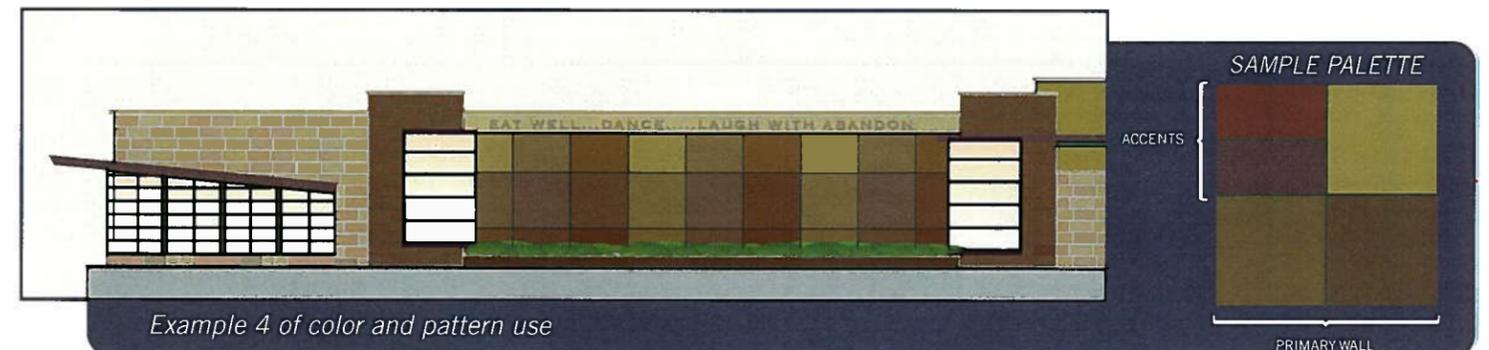
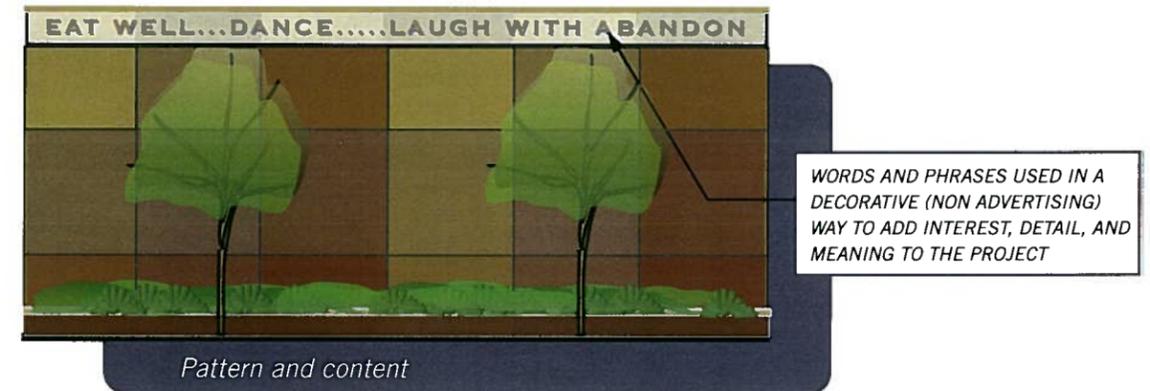
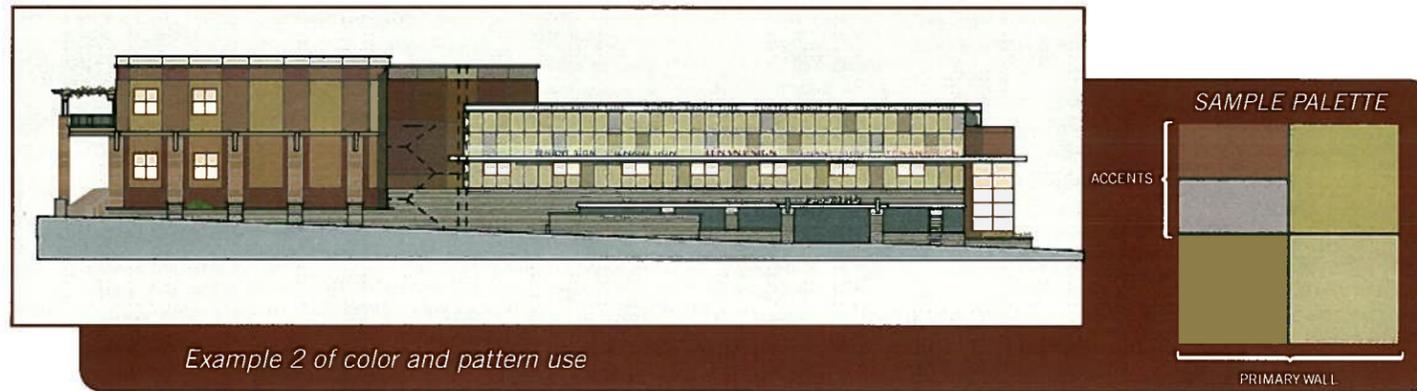
Color and pattern usage:

1. The most saturated colors are reserved for metal accent elements (non wall elements).
2. The entry features are an opportunity for the most saturated of the wall colors to help call attention to the entries.
3. Color changes are to be accompanied by a plane change or separated by a substantial reveal.
4. The primary hues of the wall surfaces should relate to earth tones.
5. Patterns should be mostly geometrical and abstract, not faux representations of historic or similar architectural elements.
6. The use of color should augment, not diminish, the differences between the various buildings.
7. The metal colors are the most consistent colors, acting as a common thread of infrastructural elements.
8. Color palettes building to building should vary so that the individual buildings preserve their "individuality".



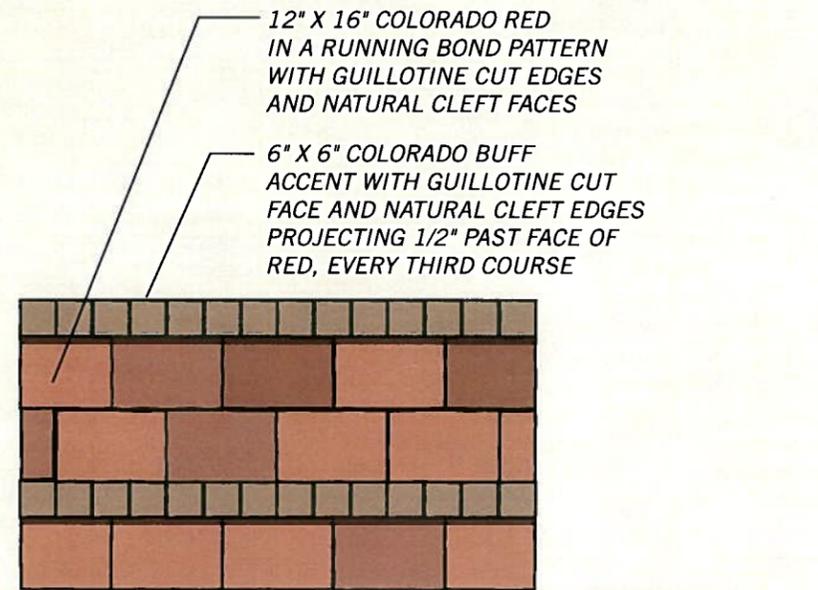
E. MATERIALS AND COLORS (continued)

The following examples and sample palettes offer insight and suggestion as to the use of color within the project at large. Actual final building color palettes will be submitted for review during the final architectural review.

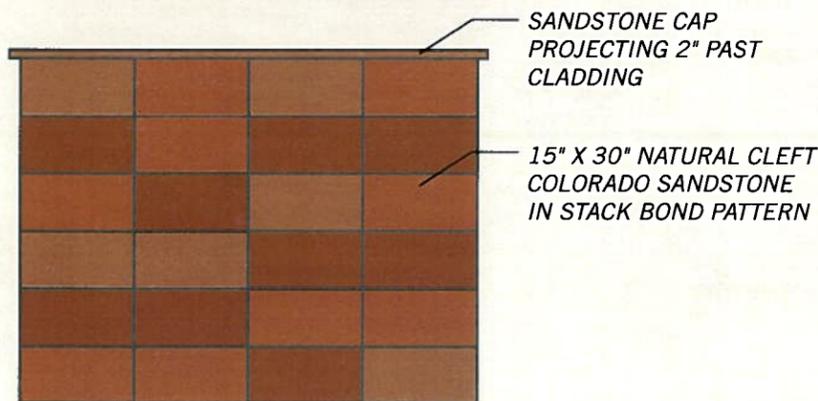


E. MATERIALS AND COLORS (continued)

The following materials are enclosed for general review only. More specific color and materials will be submitted with the individual final architectural reviews.



SAMPLE RUNNING BOND PATTERN



SAMPLE STACKED BOND PATTERN

SAMPLE STONE PATTERNS

THESE PATTERNS ARE SHOWN AS EXAMPLES ONLY,
SPECIFIC PATTERNS MAY VARY PER BUILDING.

SAMPLE PAINT
COLORS. SEE INDIVIDUAL
PALETTES FOR
MORE INFORMATION.

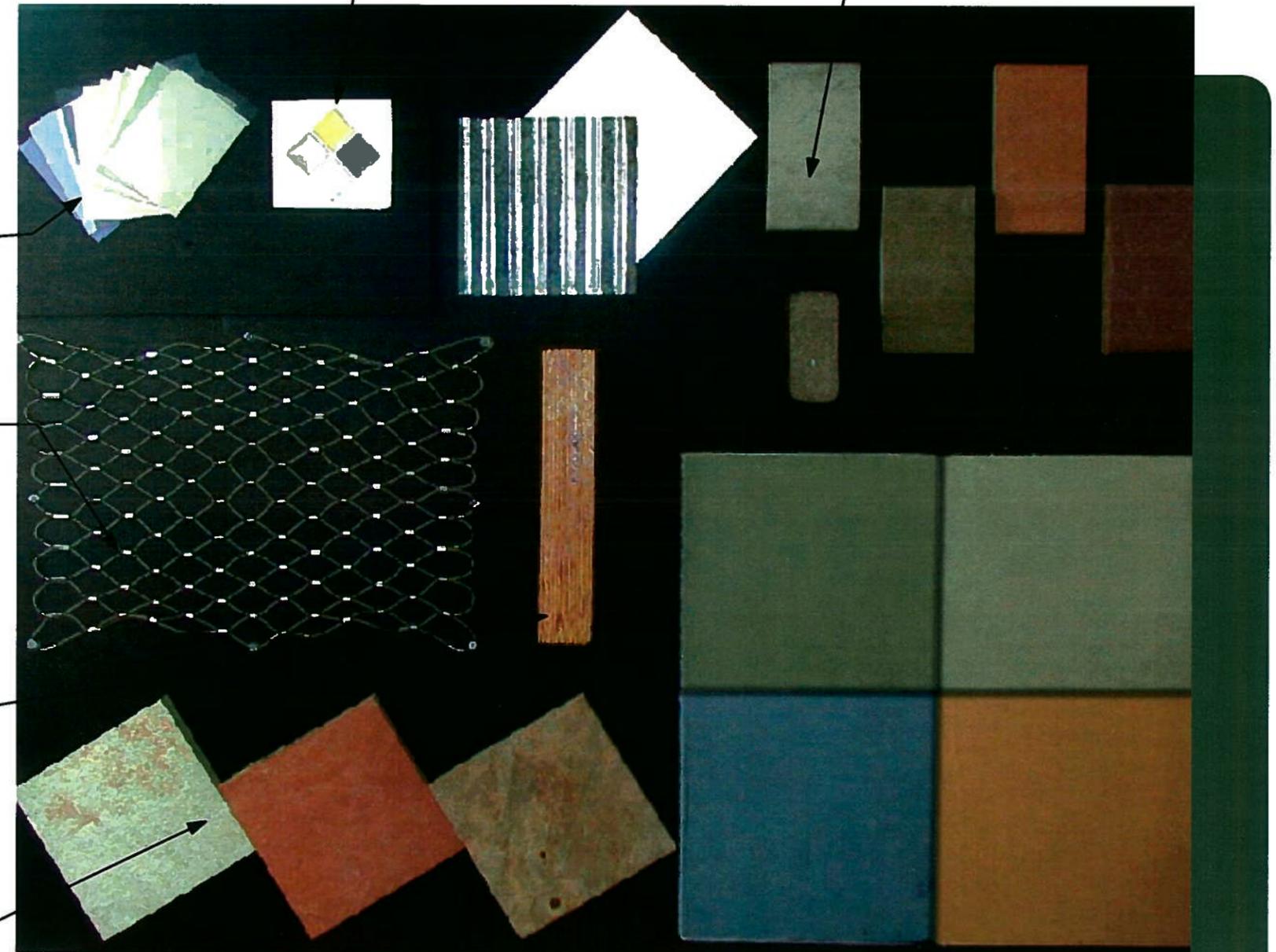
MESH FOR VINING
PLANT MATERIAL

ENGINEERED
WOOD

COLORADO
SANDSTONE

COLORFUL ANODIZED ACCENTS

RECYCLED/MANUFACTURED
WOOD PRODUCTS



SAMPLE MATERIALS BOARD

F. TENANT OPPORTUNITIES

Windows are the eyes of a building and create much of its personality. The amount of window area, heights, proportions, materials, detailing, and relationship to both each other and to the solid wall area of a facade, are all considerations that will elicit this personality.

Circumstances will arise where it is necessary to add muntin systems to windows. These may occur with true divided light windows or muntin systems attached to both sides of the glazing system. One-sided, snap in muntin systems are not permitted.

GROUND LEVEL WINDOWS

The ground level windows in *Twenty Ninth Street* are almost entirely dedicated to commercial use. They allow the various commercial uses to present themselves to the public and add interest and vitality to the neighborhood center as a whole. Their presentations should be visible to both pedestrians as well as drivers “windshielding” the retail venues from the street.

Storefront designs shall complement the traditional mountain town ambiance while reflecting today’s lifestyles. Storefronts should not be period reproductions. They should appear open, inviting and be at least 60% transparent.

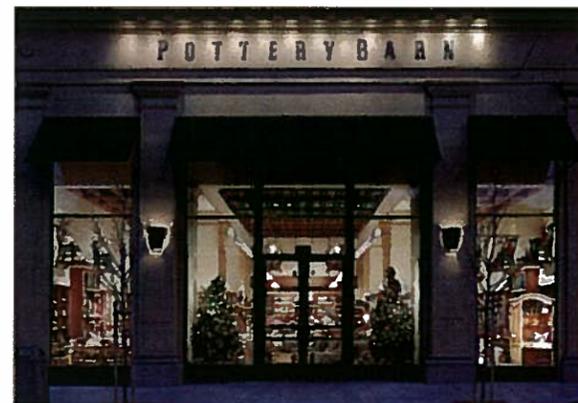
Storefront windows should extend from the sidewalk to a height of at least 12’-0”. Some stores may wish to extend windows to the bottom of the second floor structure. The sill of these windows may begin at the sidewalk, but maintenance considerations may dictate a higher sill elevation. However, in no case should the sill height of a retail display window be higher than 18” above the sidewalk elevation.

The window base need not match the building material, but may relate instead to the storefront material. Storefront materials may include metal, wood, stone, or masonry.

Storefront windows may be articulated in a variety of ways. While they may be set parallel to the curb, they can also project outward as rectangular, chamfered or rounded display bays for a distance no greater than 3’-0” from the building wall plane. Likewise, storefront windows and entries can be articulated by creating areas of indentation. These generate corner display conditions and a sense of welcome, as well as pockets for door swings. Under no circumstances should a first level door swing into the path of pedestrians.



An indented storefront entrance creating corner displays conditions



Transparent storefronts let displays be visible to both vehicles and pedestrians.



Floor to ceiling windows allow for dynamic storefront lighting and displays.

F. TENANT OPPORTUNITIES

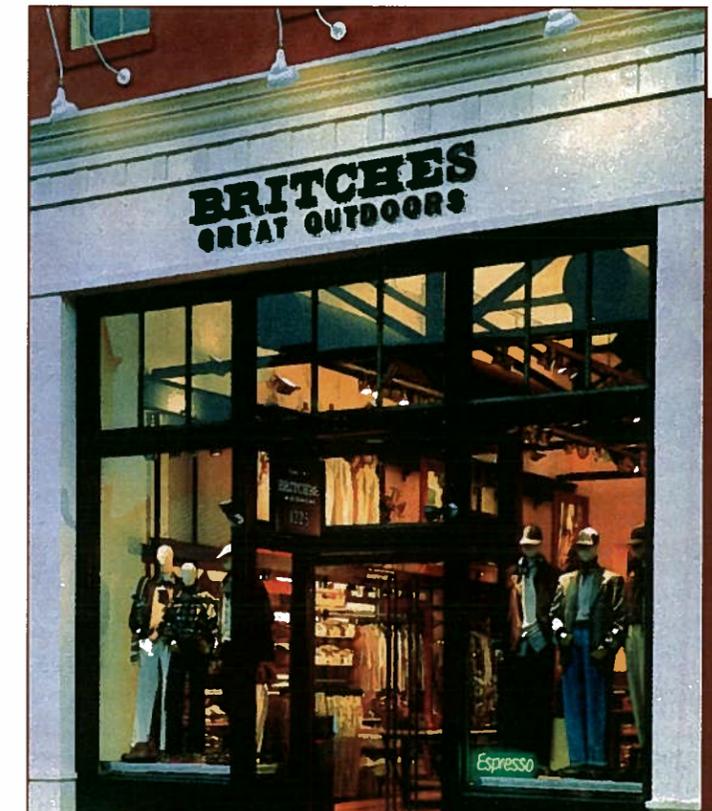
MERCHANDISING ZONE LIGHTING

All retail store windows will include a zone in which innovative window displays or merchandise will be encouraged (the “Merchandising Zone”). The Merchandising Zone shall extend from the window glazing into the store for a distance of 5’-0”. The illumination of this zone shall be accomplished by incandescent or halogen luminaires that use lamps with a color temperature of between 3,000°K and 2,700°K. Fluorescent or high intensity discharge luminaires are not permitted. There shall be no viewing angle into the Merchandising Zone from which glare from the store or display lighting is visible.

Likewise, occupants of both first and second level spaces are encouraged to use incandescent, fluorescent or halogen lighting sources that are a color temperature between 3,000°K and 2,700°K for their ambient light sources. These light sources help maintain a warm and inviting countenance for *Twenty Ninth Street*.



Displays behind glass animate non active walls.



A Merchandising Zone allows tenants to display merchandise and further express their brand in creative and innovative ways.



Proper lighting creates a warm and inviting storefront at night time.



Lighting combined with an articulated storefront creates visual interest.

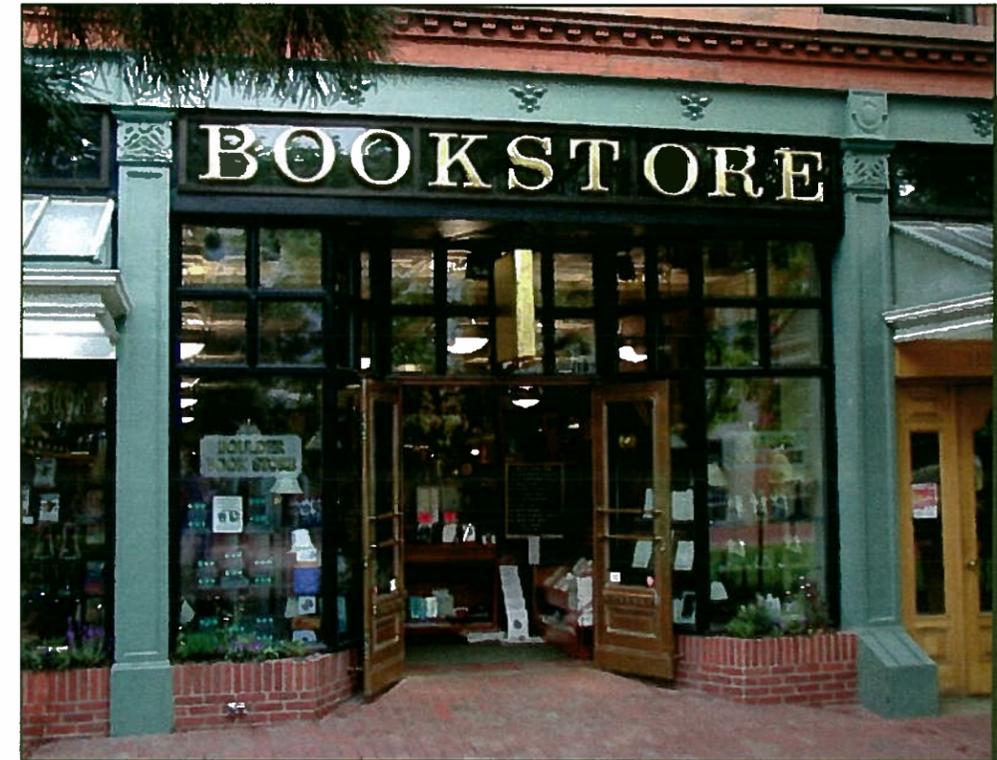
F. TENANT OPPORTUNITIES

TENANT SIGNAGE

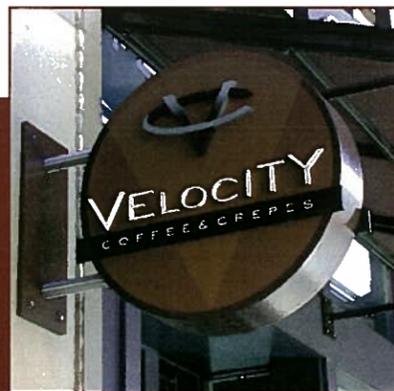
Twenty Ninth Street provides tenants with the opportunity to express their unique identity and spirit through the use of tenant signage and storefront displays. Tenant signage and storefront displays are expected to enhance and extend the spirit of the architecture. They should clearly express the retail name and function, while serving as an expression of the high quality of merchandise and services within. Tenants are expected to retain the services of a professionally trained graphic designer to create their identity and signage program.

A variety of sign types can be used to help create each individual tenant's expression: fascia/wall, blade, suspended canopy, awning, window, door, and cast placard signs are the most common. Several sign types may be combined in creating the tenant sign program; however, it is discouraged that a single tenant use all of the available sign types to identify its space.

All exterior signage will be subject to the *Twenty Ninth Street* Signage Program and the Tenant Criteria Manual.



Fascia mounted sign with dimensional painted/gilded letters



Tenant use of fascia, blade and door signs creates a cohesive look for the storefront while allowing the tenant to express their unique identity and image.



Dimensional signage creates visual interest.

A. GENERAL STREET CHARACTER

The character of the project's streets is created through a combination of site planning, landscape materials, hardscape materials, lighting, amenities, and most importantly the relationship of the buildings to the streets. The character of the streets is probably the most important physical aspect of the visitor's experience. This design criteria applies to this section in the most general sense. Most of the aspects of the streets have been or are in the process of being designed, but this guideline should be useful in describing the goals and concepts that are in place and will continue to serve as criteria for subsequent development within this site.

Site Planning

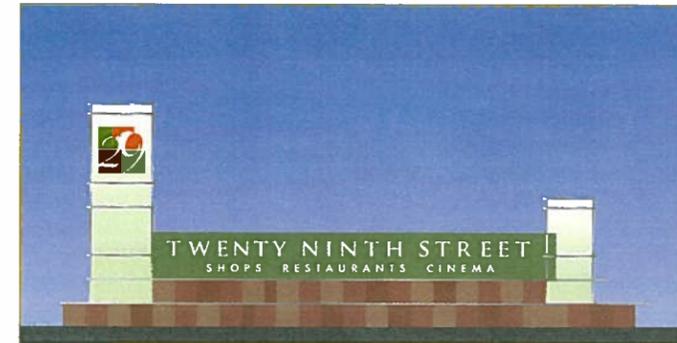
The continuation of 29th Street and Canyon Boulevard are the most important formative aspects of the site plan. This extension of the city grid through the site in essence integrates the site with the BVRC. The intent is to have these streets have a "boulevard" quality or graciousness when compared to the adjacent streets. Traffic is intended to be much slower than the surrounding streets given the mixing of pedestrians, bicycles, and automobiles within the site. To that end, the curves in the streets as well as the 45 degree parking will help slow down traffic and make it a more enjoyable pedestrian experience.

Landscape Materials

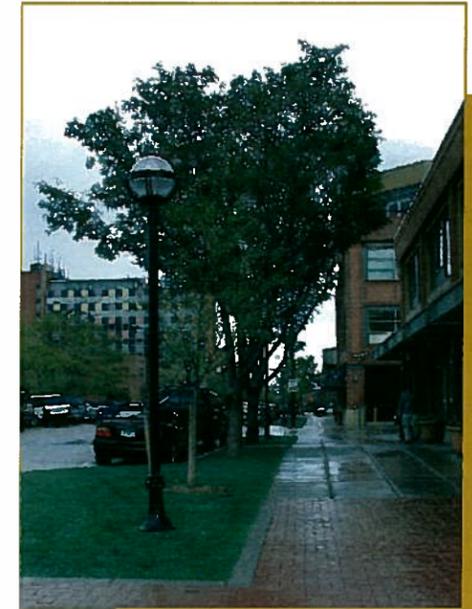
The street trees and flower beds are intended to feature a more urban character, with views through the canopies, rather than perimeter buffers or screening types of landscape treatment. The landscape materials vary throughout the site to create different characters that are appropriate to the uses.

A brief synopsis is as follows:

1. The perimeter trees are of an urban street quality. They are evenly spaced, and of a species that will allow views through tree canopies yet have enough ground cover to provide a sense of security from the adjacent street traffic.
2. Gateways are major street entrances or corners. Landscaping is placed to frame views into the project and create a portal and sense of arrival at the major entries.
3. Landscaping within the interior of Twenty Ninth Street is intensive and decorative, with more of a residential level of horticultural intensity.
4. The parking areas have a generous amount of trees and ground cover to break up the expanses of parking.
5. There is an emphasis on the intensity of landscaping near the buildings and the high (pedestrian) traffic areas to create an "arcade" edge with retail being one side, landscaping the other.
6. Most of the plantings that are above the parking structure are in planter pots. The planter pots will add a great deal of personality and color to the pedestrian areas.
7. There has been considerable expense and effort to include a number of trees to supplement the potted plant materials and vining plants on the plaza above the parking structure.
8. The tree spacing and species for the trees on 29th Street and Canyon Boulevard differ from the surrounding parking areas to delineate and add importance to those important streets.



Major intersections and entries create opportunities for gateway monuments.



The street trees around the perimeter feature an urban character.



Pedestrian scaled light fixtures with seasonal banners



Stone monuments help define major entrances.

A. GENERAL STREET CHARACTER *(continued)*

Hardscape Materials

The hardscape materials vary in quality from asphalt paving in parking areas and most streets to colored concrete and colored concrete pavers in the intense pedestrian traffic areas. The pavers and the colored concrete add definition to the pedestrian circulation system.



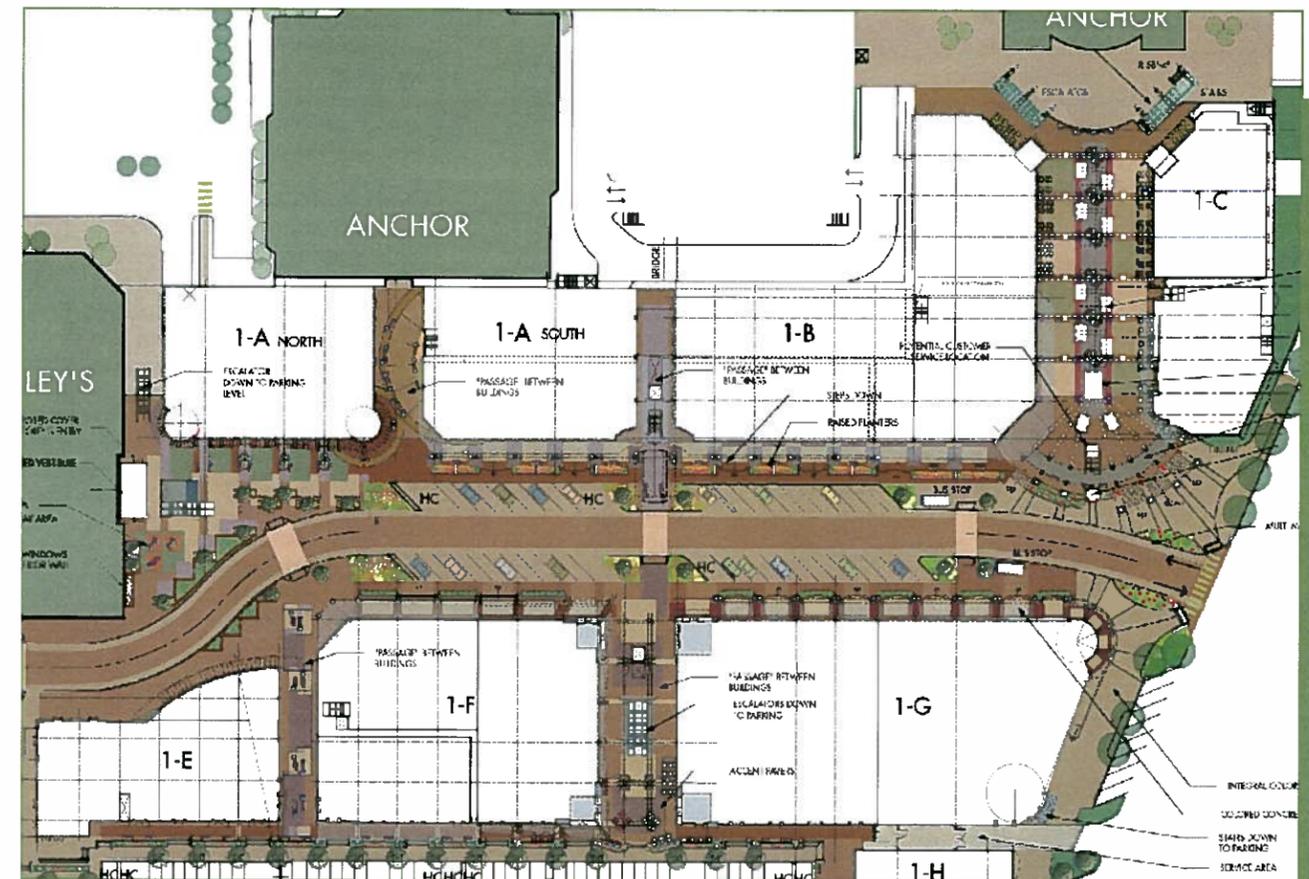
Concrete pavers and colored concrete help define areas for pedestrian circulation.



Enhanced paving to be used at all pedestrian shopping areas.

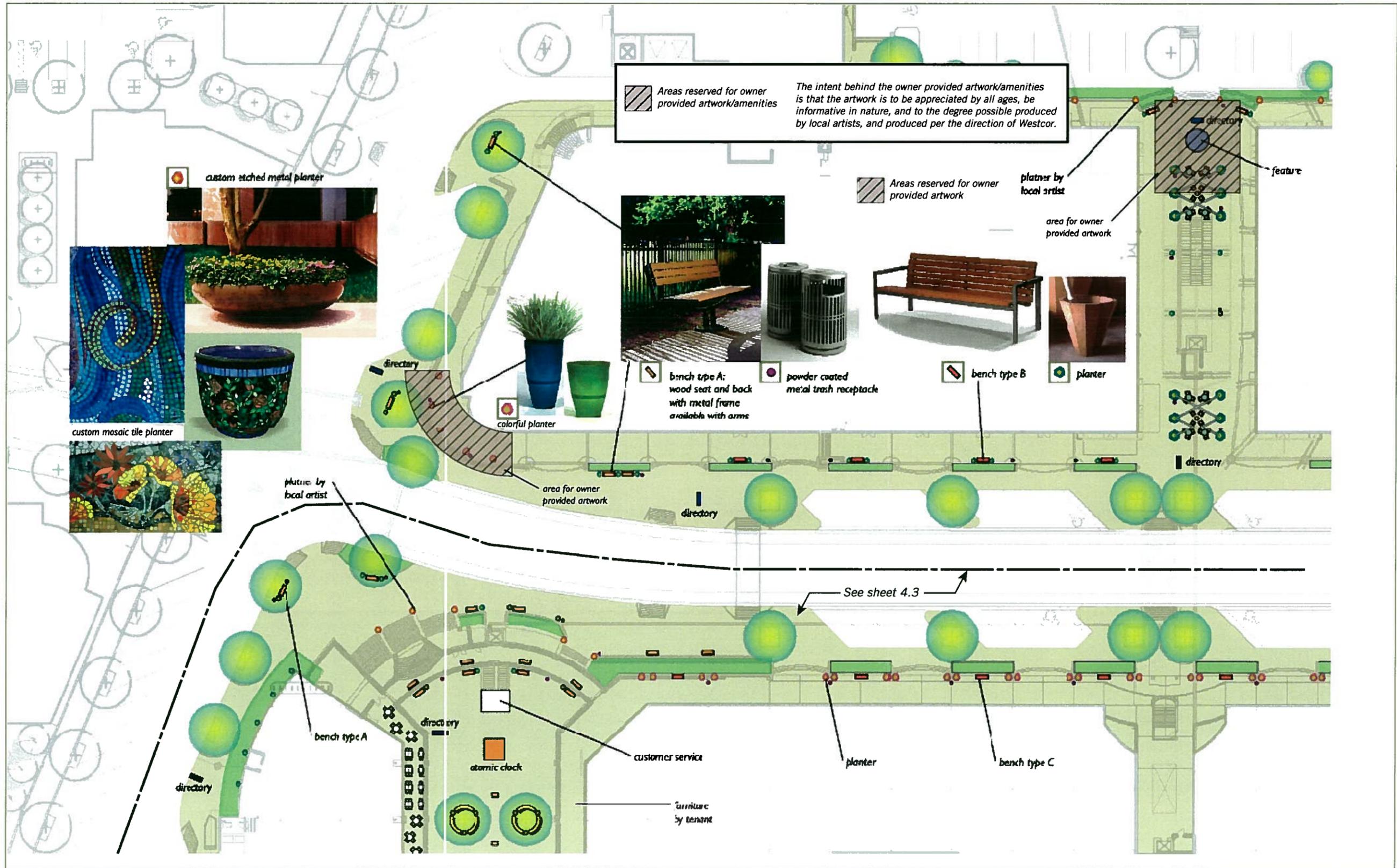


Paving to have an urban character.

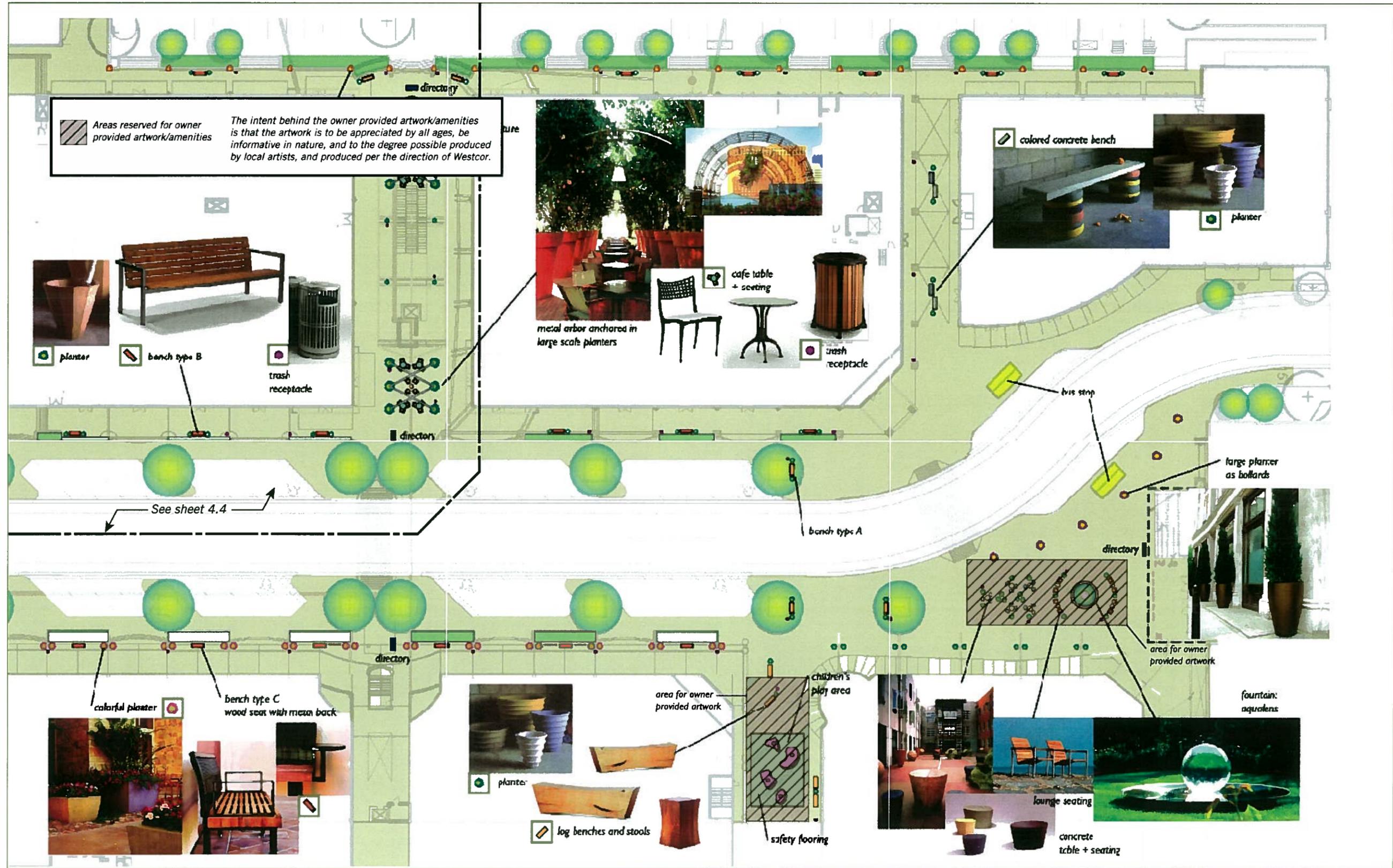


Although most of the heart of the Twenty Ninth Street project is above a parking garage that imposes limitations on the types of landscaping, there are opportunities for planter pots, texture and material changes in the paving, above grade planting beds, and vining plants to attach to structures.

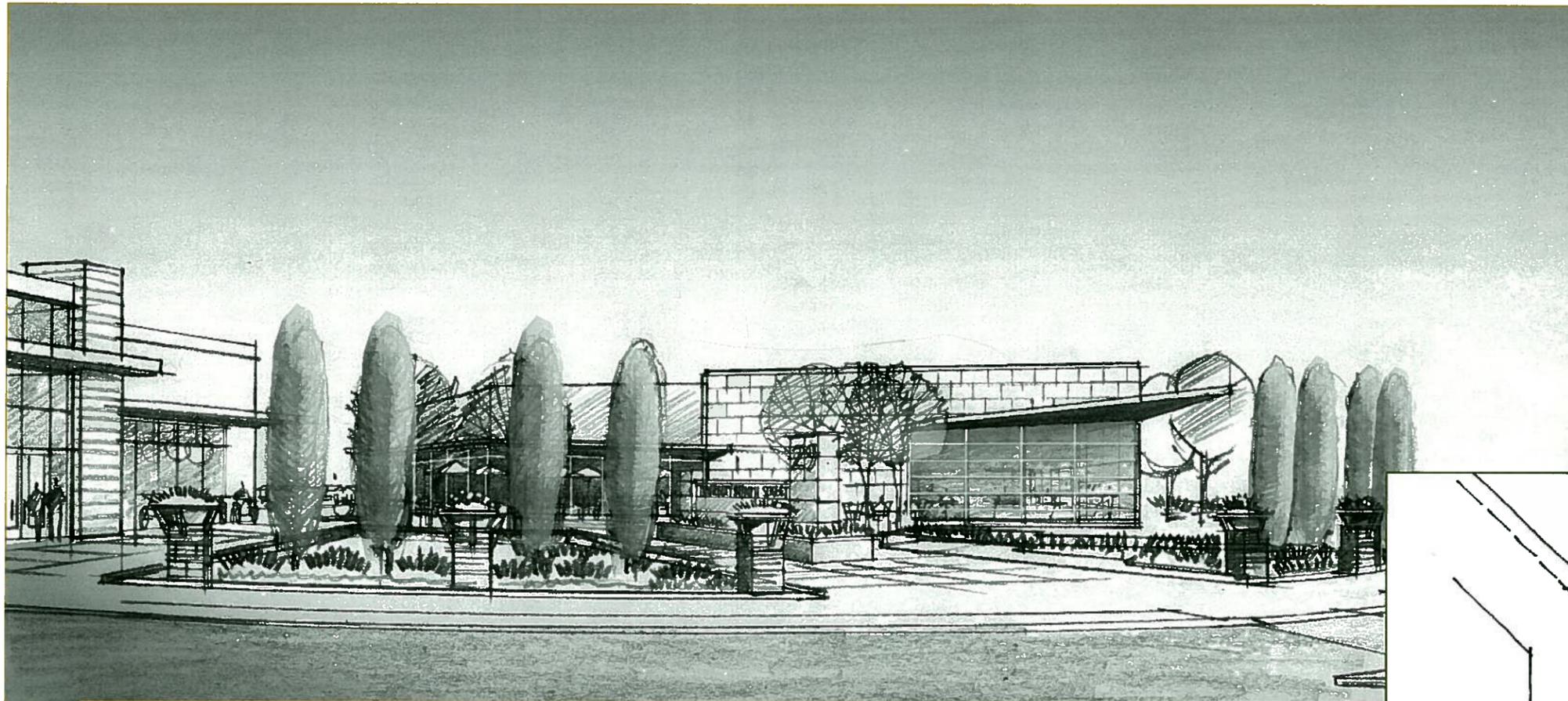
TWENTY NINTH STREET



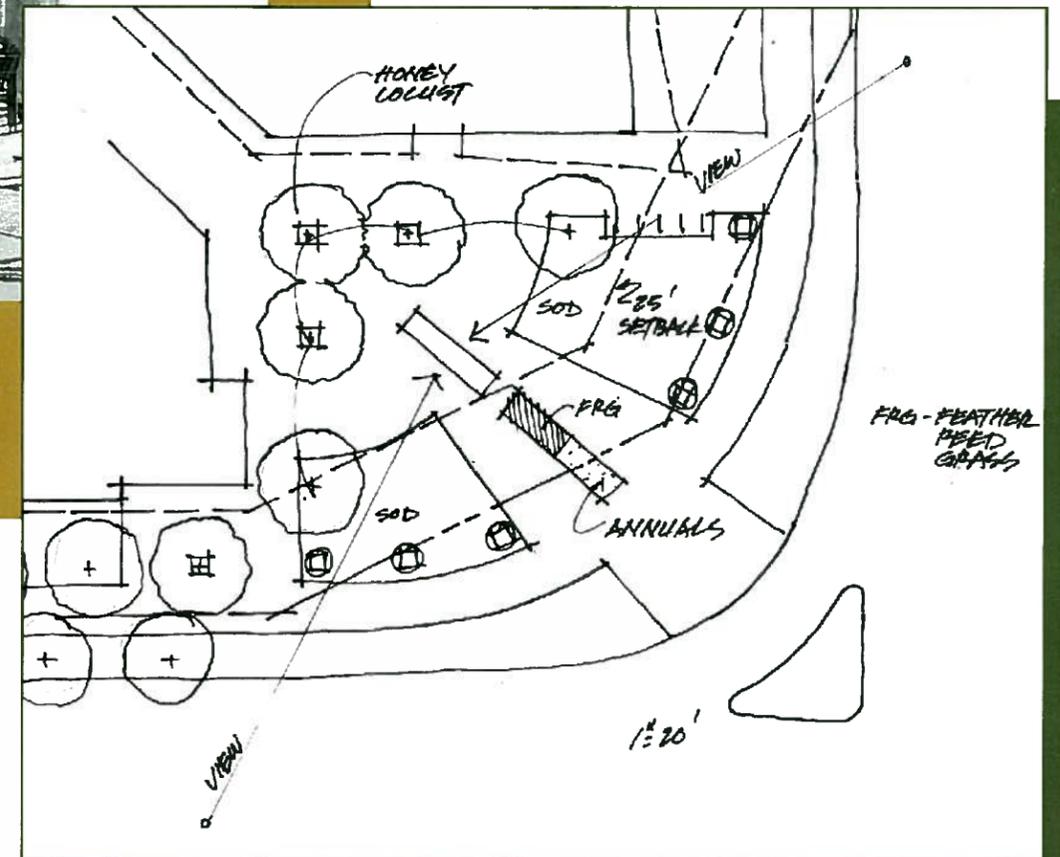
TWENTY NINTH STREET



TWENTY NINTH STREET

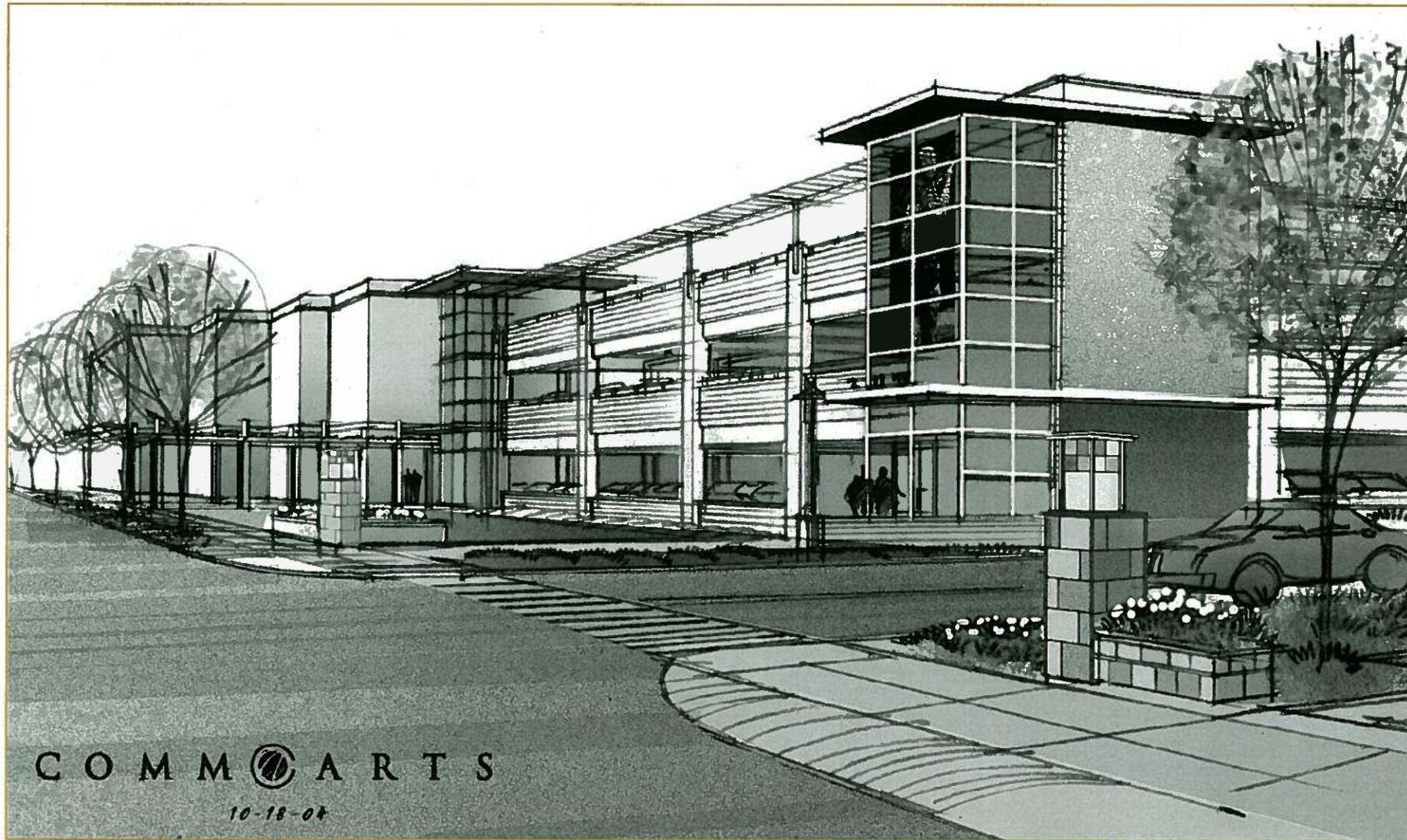


The 28th Street and Arapahoe Avenue intersection is an important gateway to the BVRC and Twenty Ninth Street. The concept for the major perimeter signing and the landscape treatments at these intersections is to vary the design somewhat depending on the location and the orientation. For example, the northerly signing and entry treatment references the relationship to Rocky Mountain National Park, the easterly to the eastern plains, the westerly to the City of Boulder, and in this case to the University of Colorado. Monumentation will vary slightly and the landscape supports this regional orientation.

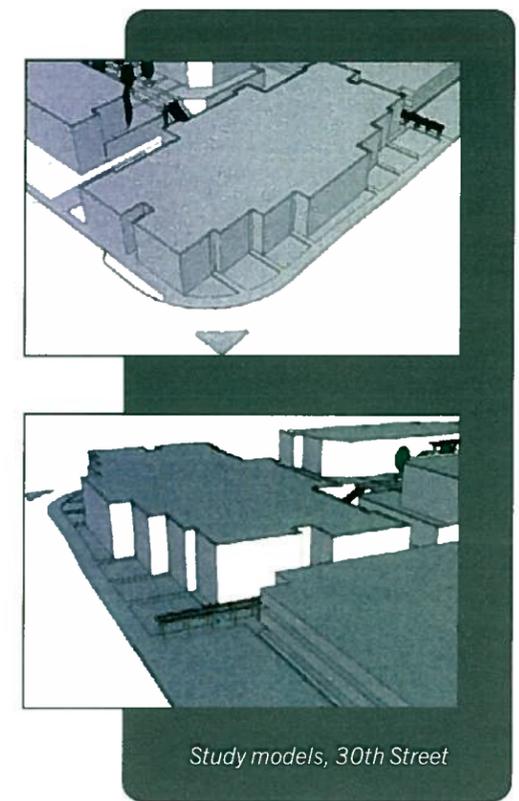


The 28th Street and Arapahoe Avenue intersection is an important gateway to the BVRC and the Twenty Ninth Street district. It is also an important pedestrian and bicycle access point into the project. The landscaping and plan configuration attempts to provide zones for outdoor seating while allowing pedestrian circulation and an unobstructed view into the site.

TWENTY NINTH STREET

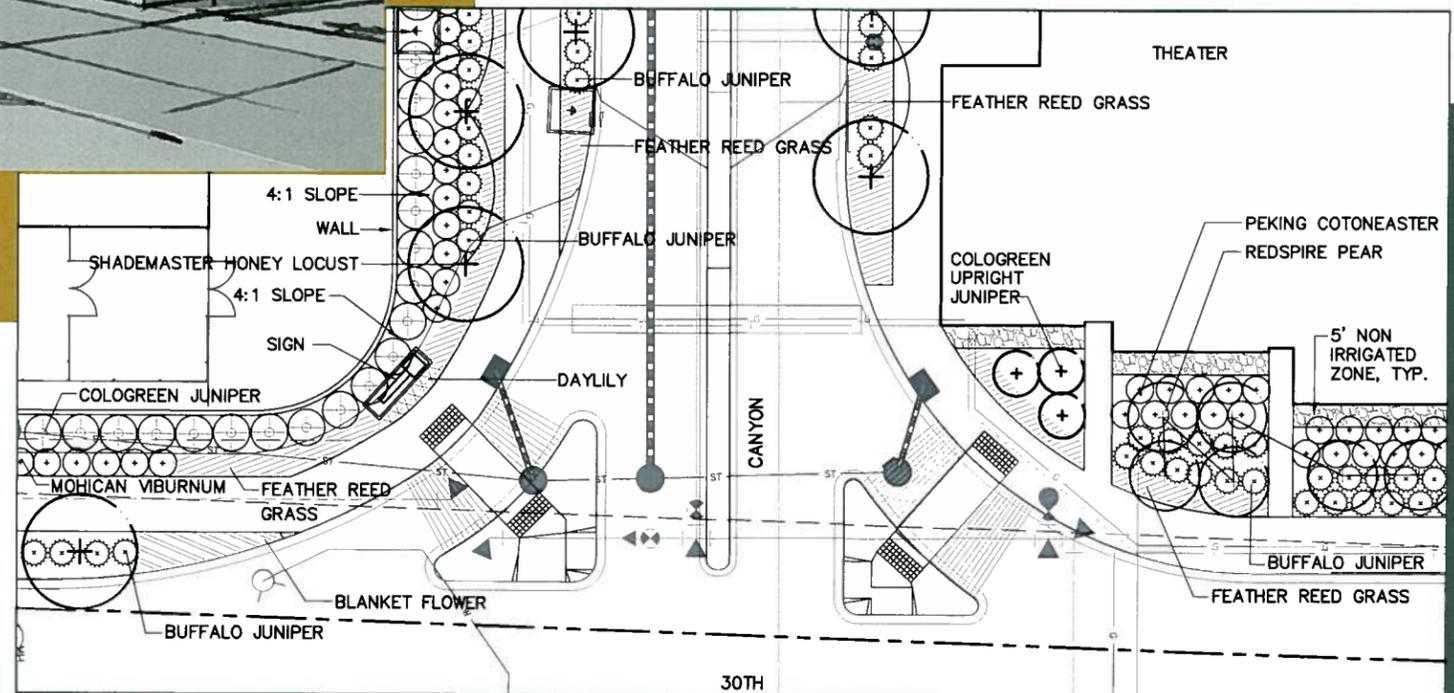


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Study models, 30th Street

The 30th Street side of the project has unique design challenges because of the presence of two parking structures. This sketch illustrates an in-progress design effort to make the new parking structure more like a building and less like a parking structure, while anticipating the potential for future development between the parking structure and the property line.



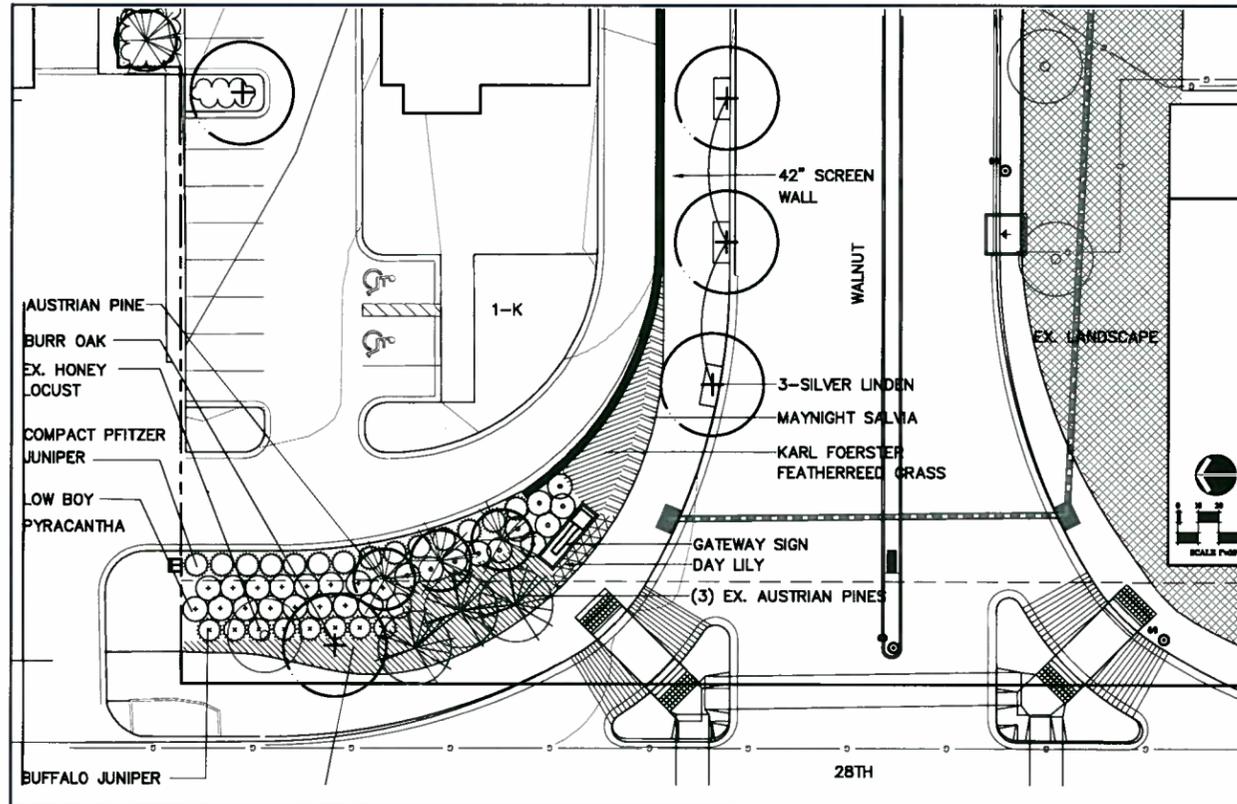
Gateway intersection, 30th and Canyon

TWENTY NINTH STREET

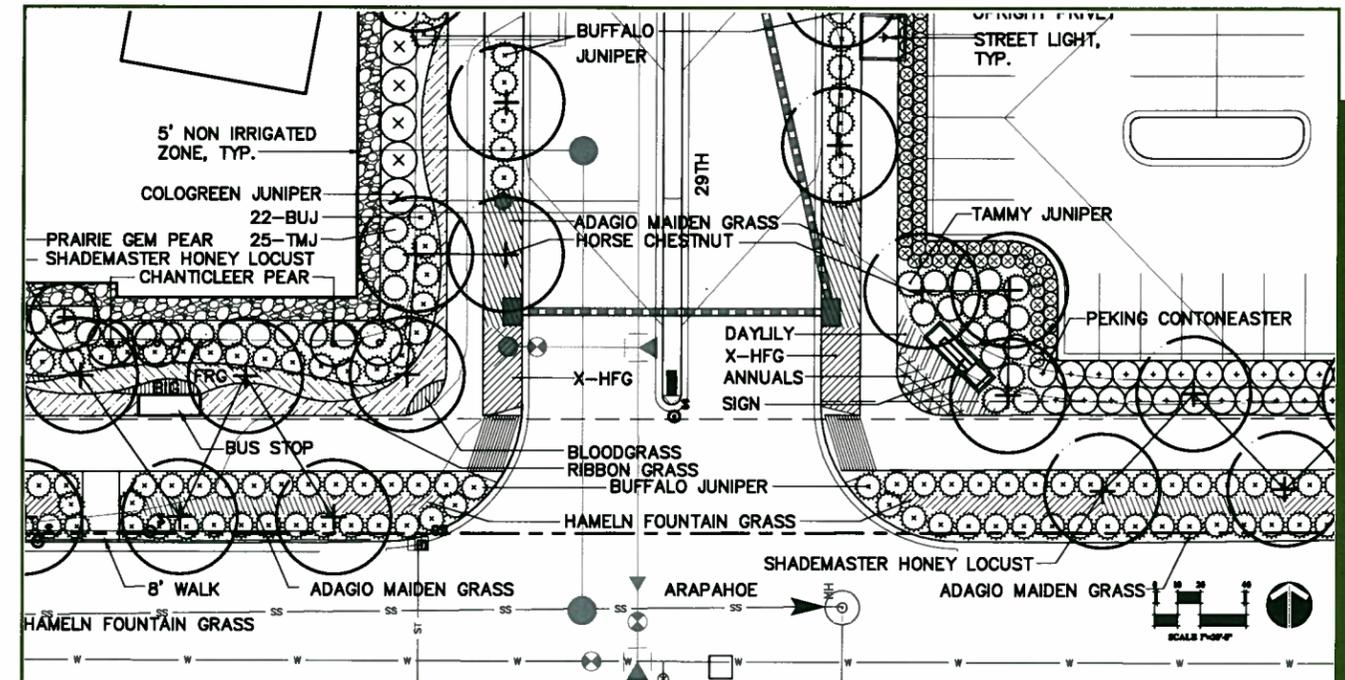


B. LANDSCAPING

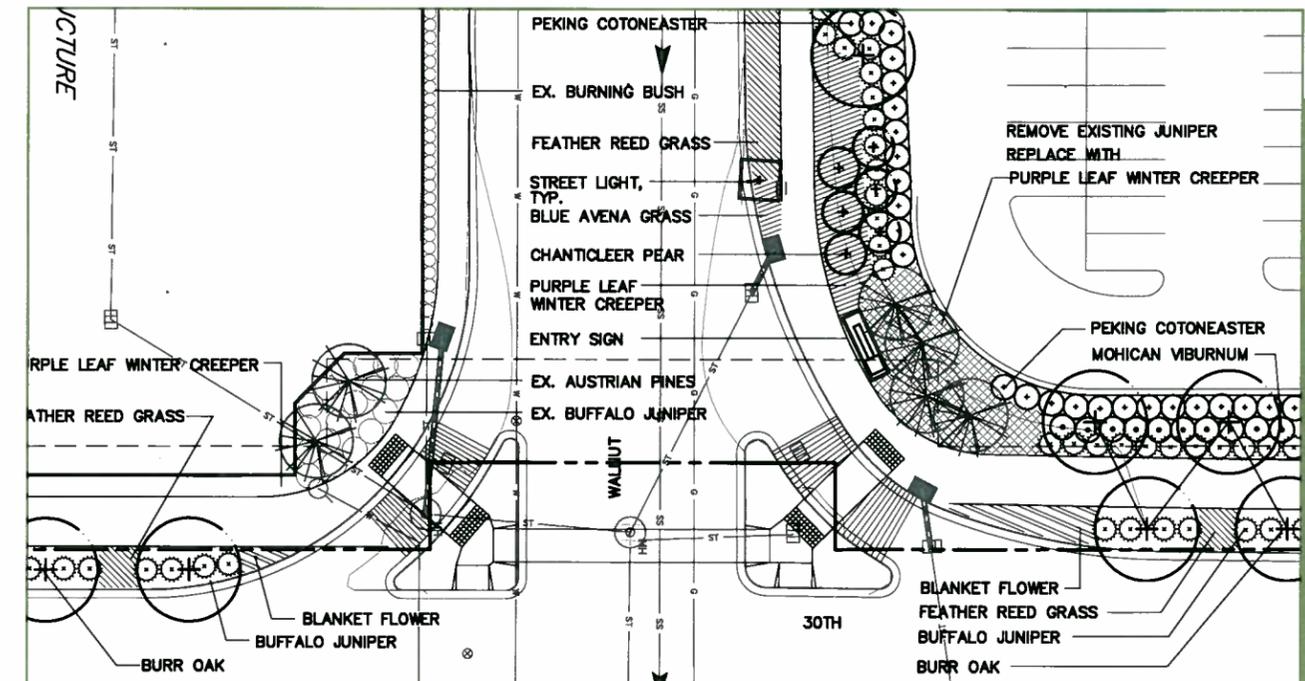
The major entry points throughout the project create special opportunities for "gateways". These gateways are created with landscaping, signing, and monumentation.



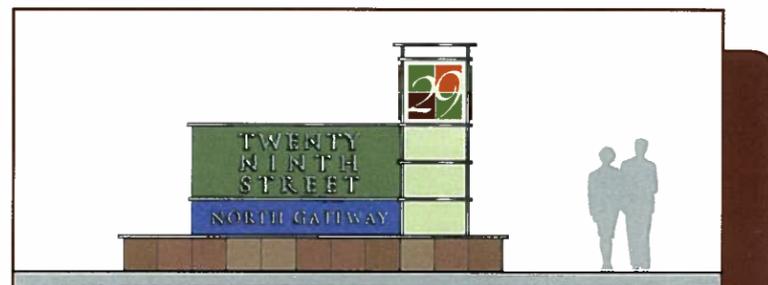
Gateway intersection - 28th and Walnut



Gateway intersection - 29th and Arapahoe



Gateway intersection - 30th and Walnut



Typical Gateway sign

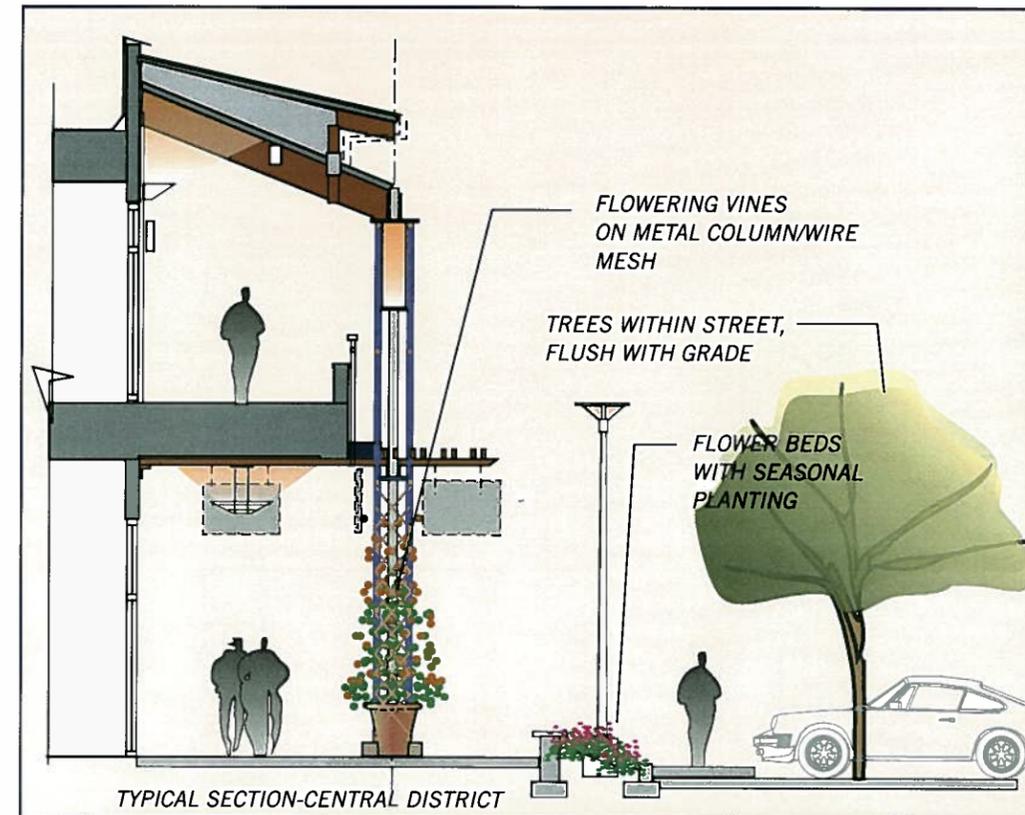
B. LANDSCAPING (continued)

The landscaping of *Twenty Ninth Street* will be unique to Boulder, representing the arid climate, the urban character of the district, and the special needs of creating distinctive landscape treatments within the overall project.

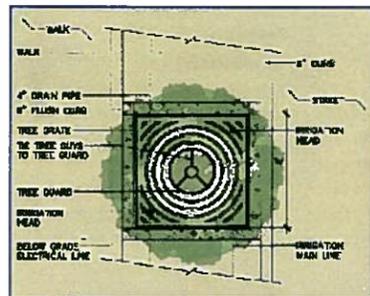
The specific landscape treatments are as follows:

1. The Central District
2. Perimeter treatment
3. Parking area treatment

Examples of these treatments are enclosed.



Typical section along storefronts with a combination of trees, planter pots, vining plants, and planter beds



Tree grates are used in paved areas



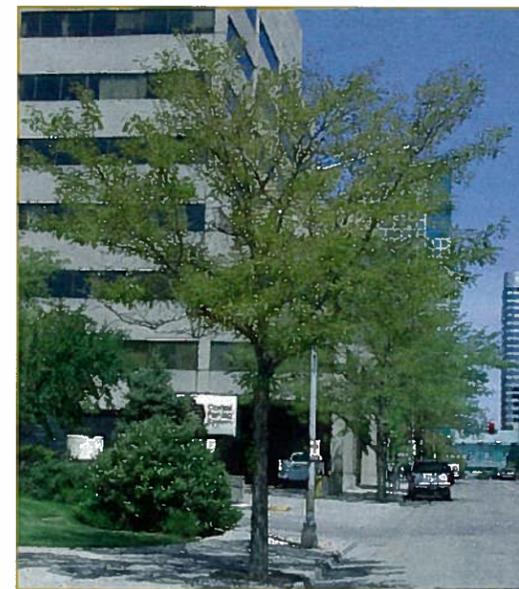
Planter pots with seasonal flowers are an important part of the Central District



Proposed flowers for planter pots/planter beds



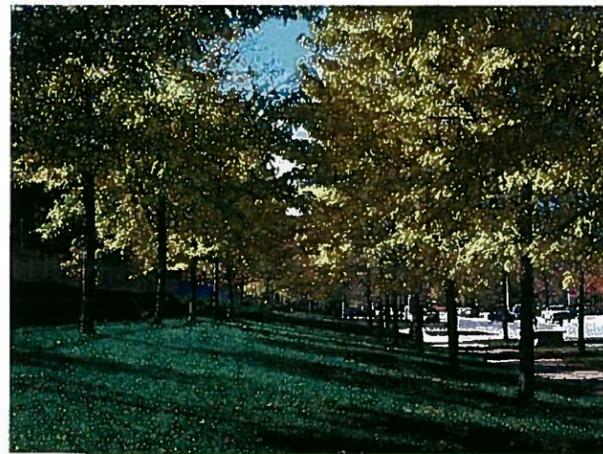
Examples of vining plants and vining plant applications, similar to those found in the Central District



Honeylocust street trees

B. LANDSCAPING (continued)

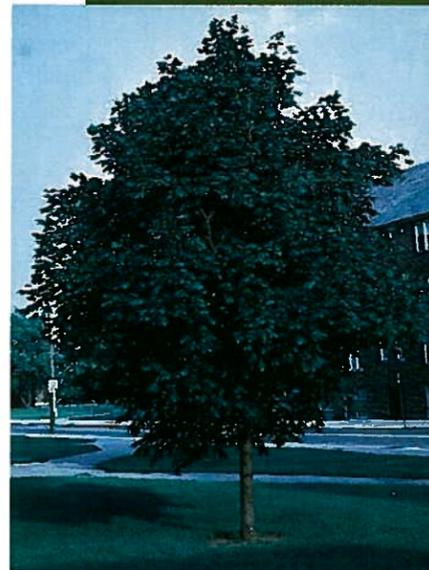
The perimeter landscape treatment of the project involves the use of urban street trees and drought tolerant grasses. Some of these examples are shown below.



Honeylocust



Hackberry

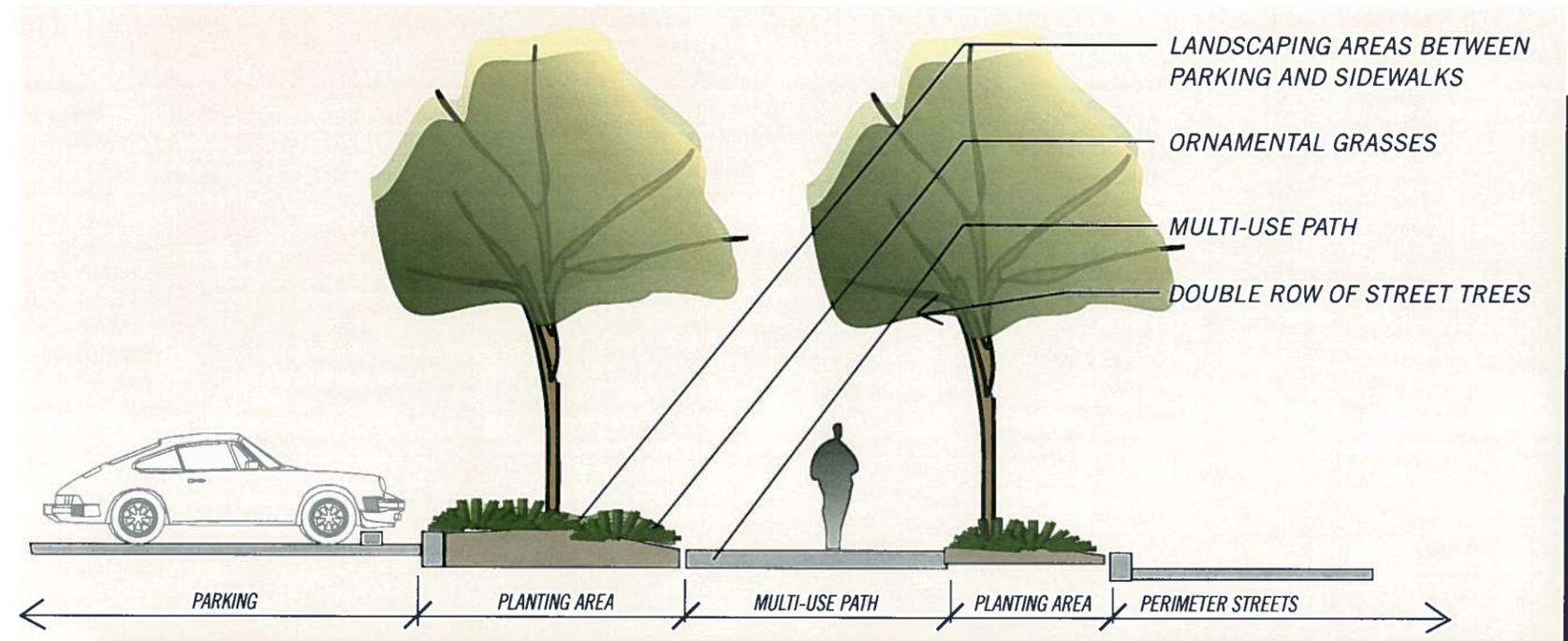


Norway Maple

Perimeter trees



Kentucky Coffee tree



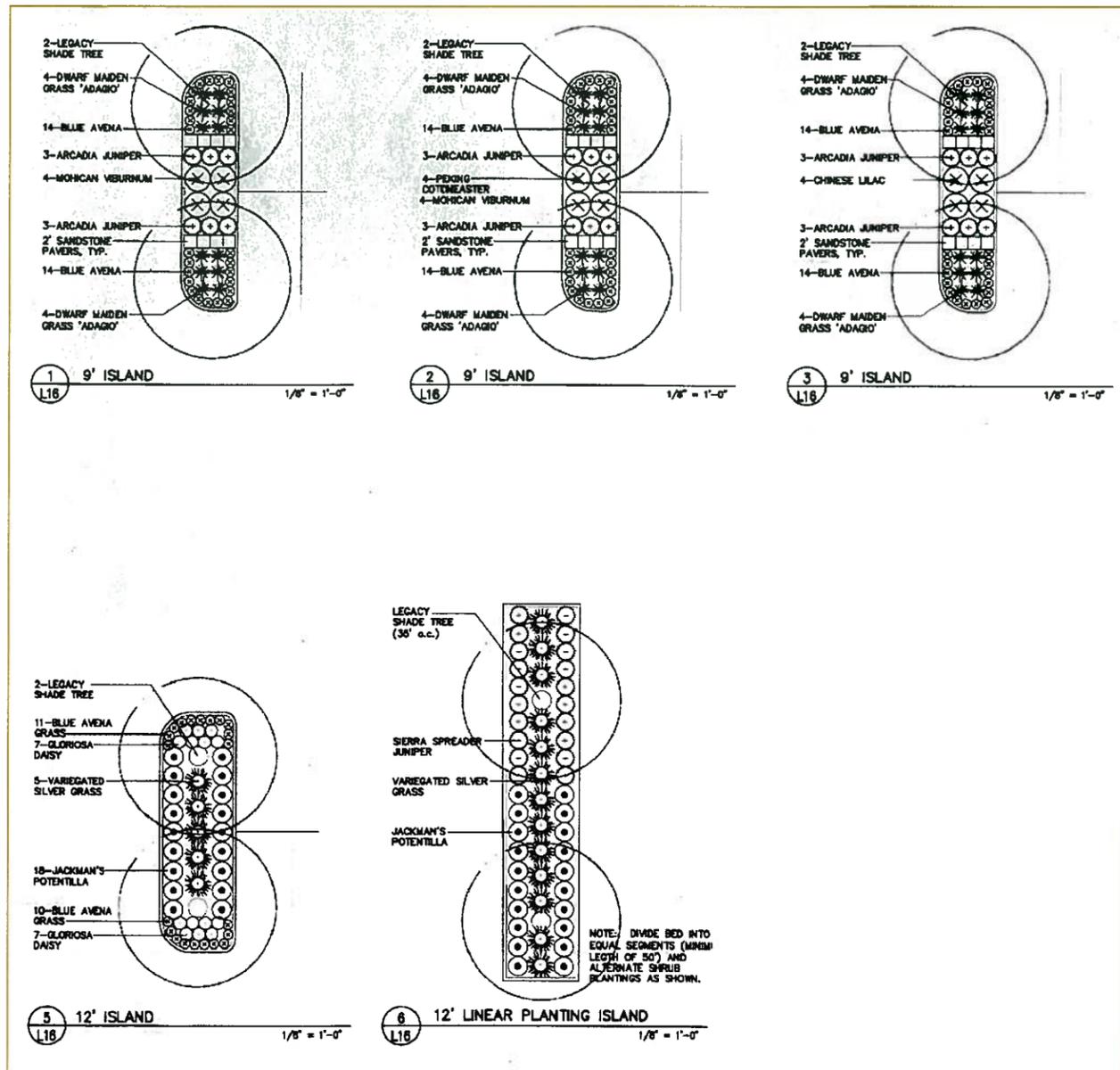
Typical section of a double row of street trees with multi-use path and perimeter sidewalks



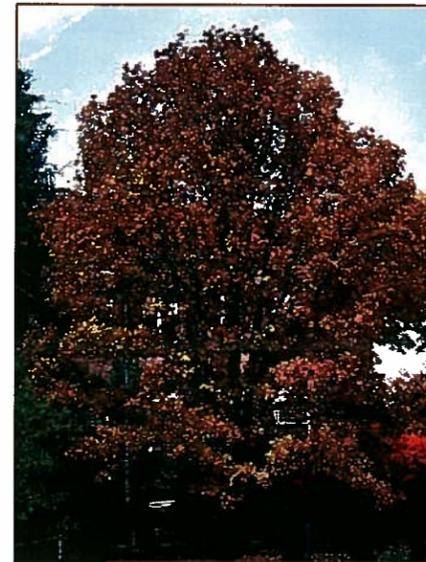
Examples of ornamental drought tolerant grasses

B. LANDSCAPING (continued)

The parking areas have adequate trees to break up the scale of the parking area, providing shade, and define pedestrian paths through the parking areas.



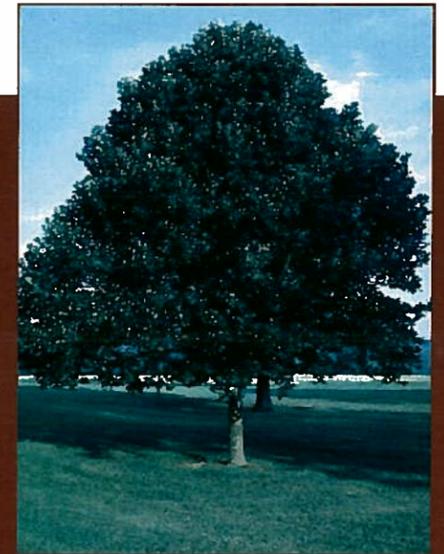
Parking area landscape standards



Burr Oak



Horse Chestnut



Swamp White Oak

Parking area trees



Parking area ground covers