



13 & 151 DEVELOPMENT

Development Design Guidelines

INTRODUCTION

Project Address

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Marion, Iowa

Contact Information

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EXECUTIVE SUMMARY

The purpose of these Aesthetic Guidelines are to ensure that the project aesthetic goals are fulfilled through the use of cohesive design elements.

AESTHETIC PRINCIPLES

Aesthetics are defined as being concerned with beauty or the appreciation of beauty. A principle is a fundamental truth or proposition that serves as the foundation for a system of belief or behavior or for a chain of reasoning.

Thus, aesthetic principles are basically the foundation for the appreciation of beauty. With a possible chain of reasoning being stated as this; A LINE creates a SHAPE, a shape defines a FORM, and a form is enhanced by COLOR and by TEXTURE. The definition of each of these principle elements being as follows;

Line - visual and/or physical link between two points. Lines can be implied and real, such as a allée of trees or light poles or the top of a wall.

Shape - is a two dimensional space created by intersection horizontal lines.

Form - is the three dimensional space when vertical lines intersect shape.

Color - defines, clarifies, modifies, accentuates or subdues a form, a space or a line.

Texture - provides surface variations, shades and shadows on forms, shapes and lines. Textures can also be used on large expansive elements, to bring them more or less into scale with the surrounding context.

AESTHETIC QUALITIES

With Aesthetics being defined as *being concerned with beauty or the appreciation of beauty* and Qualities being defined as *the general standard or grade of something*. Based on these definitions, aesthetic qualities are essentially the standards for beauty.

Standards like other parameters follow a flow or process, this flow might be stated as this; ORDER is the arrangement of the design elements; PROPORTION and RHYTHM provide methods for this order, with HARMONY providing the cohesion of elements and BALANCE establishes design equilibrium. CONTRAST minimizes monotony and SCALE ensures context compatibility, all leading to design UNITY for a project. The definition of each of these quality elements being as follows;

Order - proper place and function to ensure the whole works as a unit without confusion.

Proportion - creating a sense to the order by assigning relative size to various elements.

Rhythm - creating a sense to the order by repetition.

Harmony - visually similar and complementary.

Balance - perceived equilibrium of elements around an axis or focal point.

Contrast - complementing design elements with their opposites.

Scale - relative size of the elements compared to the observer.

Unity - a sense of wholeness, encompassing of the perfect application of all the aesthetic qualities.

These principles and qualities aren't exclusive to aesthetics, but when considered all together they provide a balance between form and function at the whole project level, as well as the individual element level.

GENERAL COMPLIANCE

The aesthetic elements contained in this document must comply with all applicable statutes, ordinances, rules and regulations promulgated by the City and all other agencies which have jurisdiction over the project.

In addition to complying with the applicable regulations mentioned above, efforts have been made with these guidelines to offer design flexibility to ensure the various aesthetic elements will be compatible and complimentary with future Citywide wayfinding and branding efforts.

It is the intent of these guidelines be viewed as a "living" document, with amendments, additions, and deletions as needed to keep the document relevant and applicable to the I3andI5I project and the role this project plays in the development of the social, cultural and economic fabric of the City.

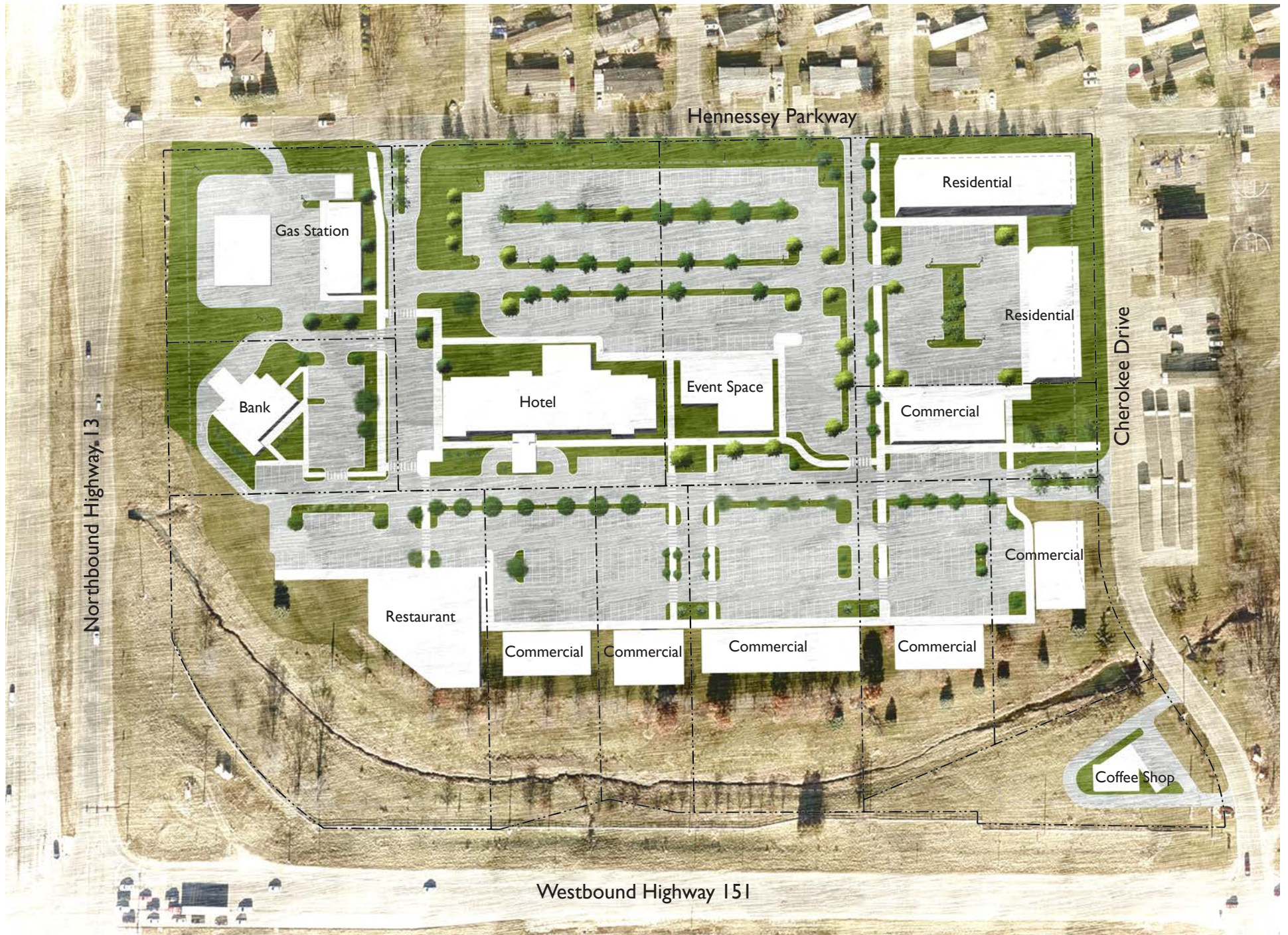
HOW TO USE THE AESTHETIC GUIDELINES

It is the interrelationship between the various structures and the natural elements that can define the form and physical environment of the Project. Yet it is the design aesthetics that serve to create an understandable, attractive, and cohesive environment of unifying public and private spaces; aesthetics are critical to a vibrant public realm in the any city.

While this project must contribute to the character of the City in a coordinated manner, there are many different ways that an appropriate contribution is realized in detailed design. These guidelines, therefore, are expressed in descriptive, qualitative terms that indicate an intended design character that will achieve a visual enhancement to the necessary functionality of the flood control system. The guidelines leave room for the inventive solutions by the landscape architects, planners, engineers and architects tasked with the design and implementation of this project. The purpose of these guidelines is not to limit the creativity but to ensure that creativity is working in

a desired direction and within a range of acceptable choices focused on achieving the goals and objectives of the community.

As phases are implemented, design or review of a specific proposal requires decisions on the aesthetic details of the project in relation to the design intent and guidelines. In using this document, greater emphasis should be placed on effective interpretation of the statements of element intent rather than the particular examples used to illustrate how the recommendations can be realized.



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ARCHITECTURE STYLE

BUILDING MASSING

The conceptual design of the proposed buildings was influenced by the desire to present a cohesive and complimentary look and feel throughout this new development. The resulting building forms and supporting infrastructure creates a pleasing space in which to work, relax and socialize.

Complimentary scale and mass will be obtained by controlling the overall heights of the buildings. The large scale central buildings will provide a focal landmark element, not only within the development, but to the larger community.

Ostentatious or overly prominent building forms and designs that are out of harmony with their environment will not be accepted. Building forms must reflect their use, site, and adjacent buildings, as well as their place in the environment.

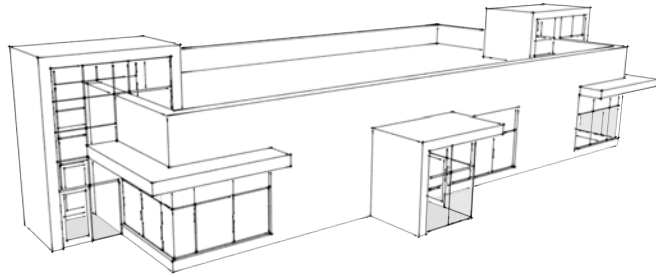
Buildings have a strong influence on the quality and character of the built environment. Therefore, the building shape and scale should be of a human dimension. Large, flat, unarticulated building facades look imposing to the pedestrian, are the result of inherently bad building design, and are unacceptable within this development.

The architectural character of the buildings and the building materials used must respect a timeless contemporary feel as demonstrated within these design guidelines. Through the following elements, the final buildings should evoke the qualities of permanence, solidity, rhythm, connection, human scale, unity, and variety.

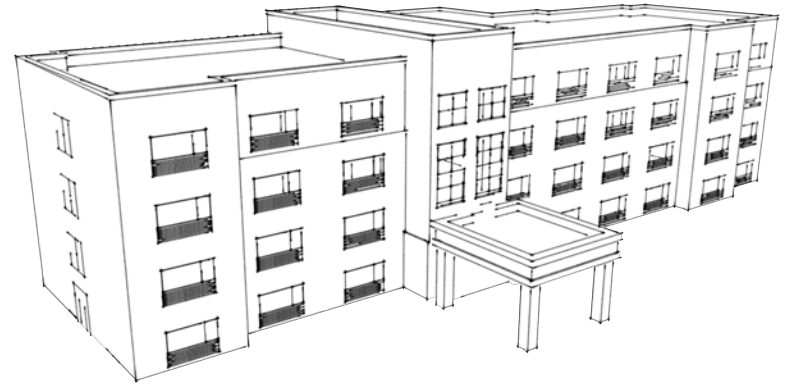
- Walls: In most cases, walls should have a load-bearing masonry structural expression of materials that embody solidity, texture, and a sense of human scale and proportion.
- Roofs: Must be organized and designed as carefully as the other primary elements of the building, embodying shelter and variety.

The massing of the new buildings will have a scale and articulation of form that establishes and ties the site as a whole, reflecting an understanding of the architectural style. This architectural coordination will be enhanced through complimentary site amenities; thus linking a progression of accessible spaces.

Commercial



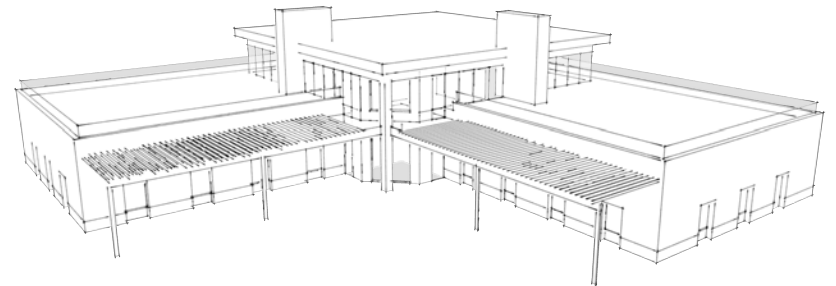
Hotel



Residential



Restaurant



ARCHITECTURAL DETAILS

The design style intent is to provide a modern clean-lined building concept throughout the development. A simple rectangular volume provides the clean slate for the primary elements that emphasize the entry and entry signage. A large glass facade on the primary element provides high visibility of the tenant from the road. The primary elements mark the entrances to the various tenants while the secondary elements can be used for signage or for visual interest. A storefront system at grade provides pedestrian level visibility for clientele.

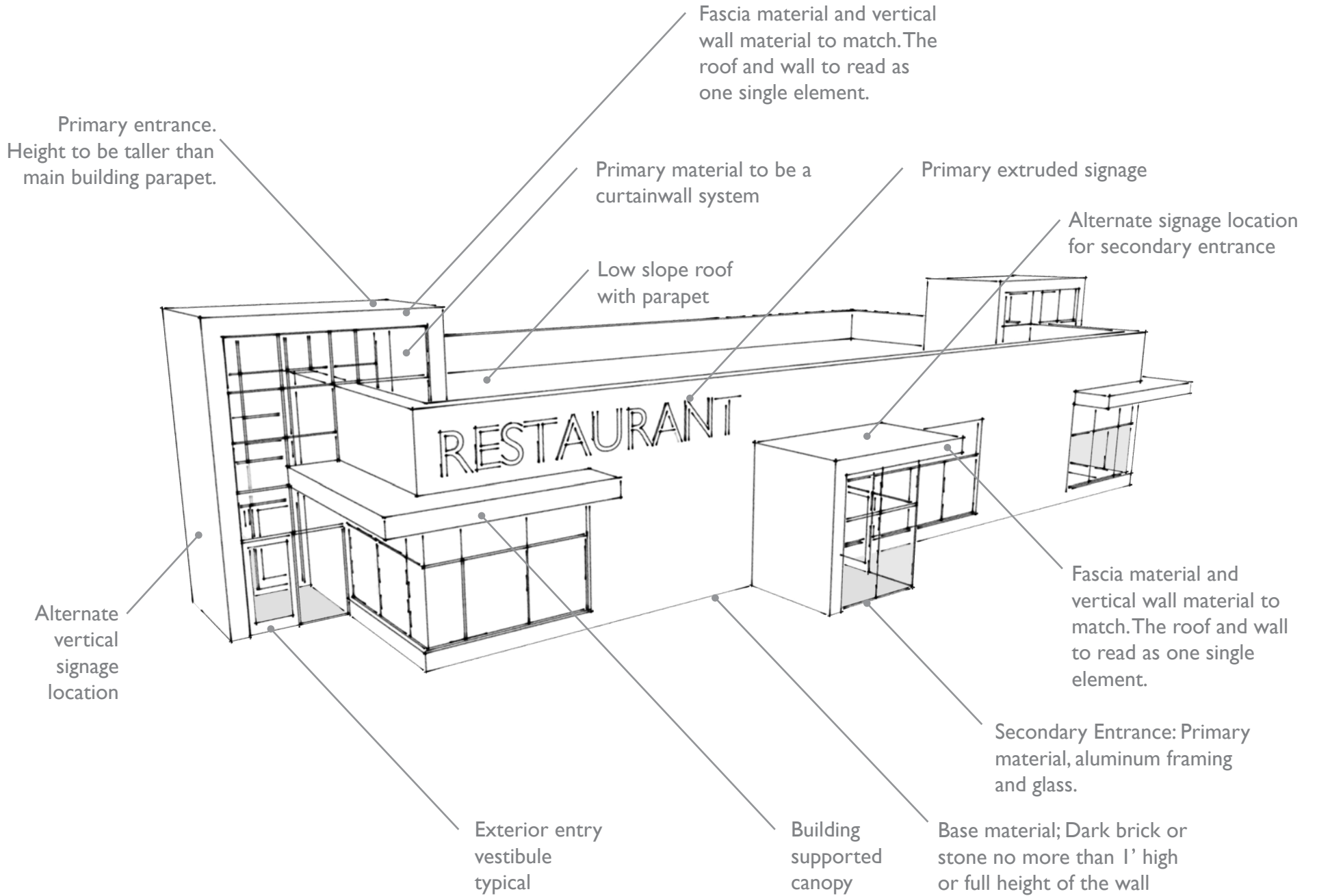
These 'Architectural Details' are intended to be a 'Basis of Design'. Alternative materials must be an approved equal from the Architect.

Awnings

Manufacturer: MAPES

Finish: See Material Groups





MATERIAL GROUPS

The material groups are the standard selections for the exterior finishes. Each material group coordinates with the others while still being unique.

These Material Groups are intended to be a 'Basis of Design'. Alternative materials must be an approved equal from the Architect.

Material Group I

Basis of Design



Dark Bronze



Blue Gray



Regal Blue



Zink Gray



Desert Spring



Autumn



Pheasant Feather



Tuscany Villa



Chablis



Coronado Honey



Dakota Brown



Sierra Ledge



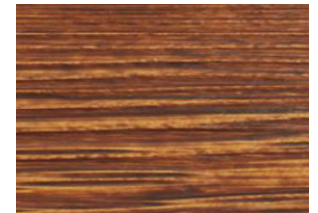
Rosewood



Aspen Ridge



Mountain Cedar



Old Cherry

Material Group 2

Basis of Design



Antique Bronze



Auburn Sand



Black Forest



Aspen Ridge



Chromium Gray



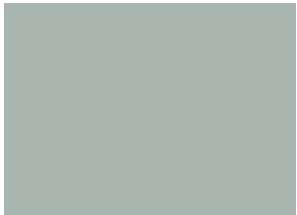
Buckwheat



Graycliffe



Summer Wheat



Dove Gray



Burnt Almond Ironspot



Huron



Mountain Cedar



Parchment



Burnt Almond



Grey Quartzite



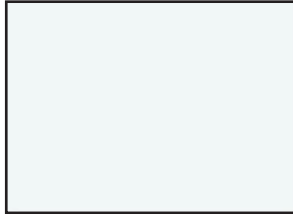
Winchester Brown

MATERIAL GROUPS

'Material Groups' continued.....

Material Group 3

Basis of Design



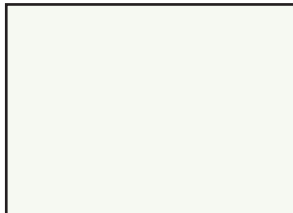
Ascot White



Regal White



Sandstone



Imperial White



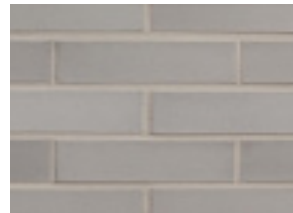
Ash Blend



Castle Gray



Light Grey Speck



Stone Grey



Banff



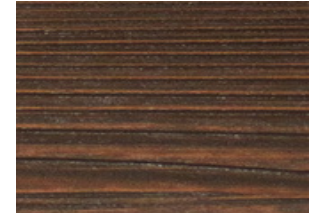
Black Forest



Strip Stone



Virginia Ledge



Smokey Alder



Timber Trail



Vintage Cabernet



Warm Espresso

Accent Colors

Basis of Design



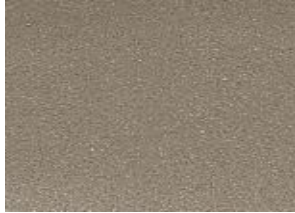
Aged Copper



Colonial Red



Arabian Blue



Copper Metallic



Bronze II



Slate Blue



Charcoal Gray



Platinum

MATERIALS

The material pallet was selected to give a clean modern feel to the development via the primary material being metal panels with a secondary warmer complementary material like fiber cement and stone.

These 'Materials' are intended to be a 'Basis of Design'. Alternative materials must be an approved equal from the Architect or Landscape Architect.

Metal Panel

Metal Panels, Composite metal panels, Insulated metal panels, Profiled, exposed fasteners not allowed

Manufacturer: - Or Approved Equal

- Petersen Aluminum Corporation (PAC-CLAD)
- Metl-Span
- Morin
- Centria
- Arconic
- Alucoil

Basis of Design:

- Manufacturer: Morin
- Integrity Series Panel XC-12
- Color: Regal White, Dove Gray, Chromium Gray, Redwood, Dark Bronze

Fiber Cement

Manufacturer: - Or Approved Equal

- WoodTone
- Allura, Stain colors
- American Fiber Cement
- Carolina Colortones, Stain colors
- Ceraclad
- Rieder
- Nichiha
- James Hardie

Basis of Design:

- Manufacturer: Woodtone
- Rustic Series Lap
- Color: Warm Espresso, Rosewood, Aspen Ridge, Costal Gray, Old Cherry

Cultured Stone

Manufacturer: - *Or Approved Equal*

- Coronado
- Eldorado Stone
- Boral

Basis of Design:

- Manufacturer: Coronado
- Pro-Ledge Series
- Colors: Black Forest, Huron, Chablis, Dakota Brown, Grey Quartzite

Brick

Manufacturer: - *Or Approved Equal*

- Glenn-Gery
- United Brick
- Sioux City Brick
- Premier Brick
- Kings Material
- Hess Brick

Basis of Design:

- Manufacturer: Kings Material
- Heritage Collection – Tumbled
- Colors: Auburn Sand, Castel Gray, Desert Springs, Highland Buff, Sanibel Brown



SITE & LANDSCAPE

SITE AMENITIES

This family of amenities provides a cohesive sense of style for the urban environment. With the modern lines and finishes, these landscape elements are envisioned to provide a cohesion and character to the variety of accessible spaces within the development.

These amenities are intended to be a 'Basis of Design'. Alternative products must be an approved equal from the Landscape Architect.

Bench

Manufacturer: Forms + Surfaces

Product: Trio Bench

Color/Finish: Aluminum Texture



Bike Rack

Manufacturer: Forms + Surfaces

Product: Trio Bike Rack

Color/Finish: Aluminum Texture



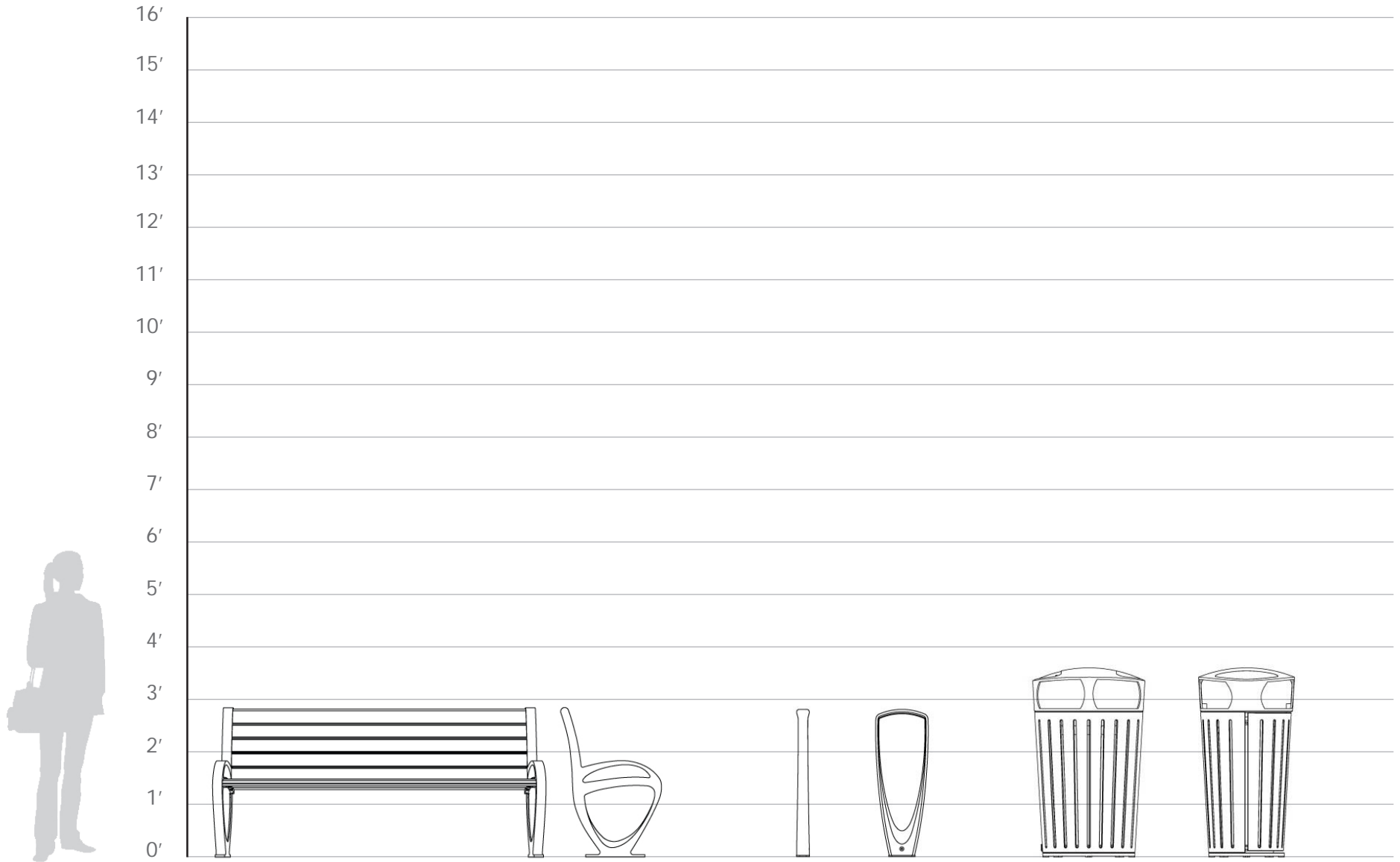
Trash Receptacle

Manufacturer: Forms + Surfaces

Product: Dispatch Litter & Recycling Receptacle

Color/Finish: Aluminum Texture





PAVING DESIGN

The paving design is a unique palette that serves both form and function. The variety of pavement types create a desired aesthetic while also functioning as a sustainable stormwater management practice.

Permeable pavers are used in parking stall areas to manage stormwater quality and quantity, creating a high performance hardscape.

The use of pavers in crosswalks emphasizes the person, creating a safer environment when walking from store to store.

All city stormwater requirements will be met throughout the development.

These pavers are intended to be a 'Basis of Design'. Alternative products must be an approved equal from the Landscape Architect.

PCC Road

Refer to City of Marion Standards

PCC Sidewalk

Refer to City of Marion Standards

Permeable Pavers

Manufacturer: UNILOCK

Product: ECO-LINE

Finish: Umbriano

Crosswalk Pavers

Manufacturer: UNILOCK

Product: HOLLAND STONE

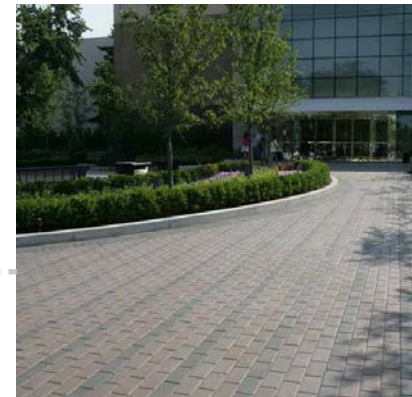
Color: Sierra

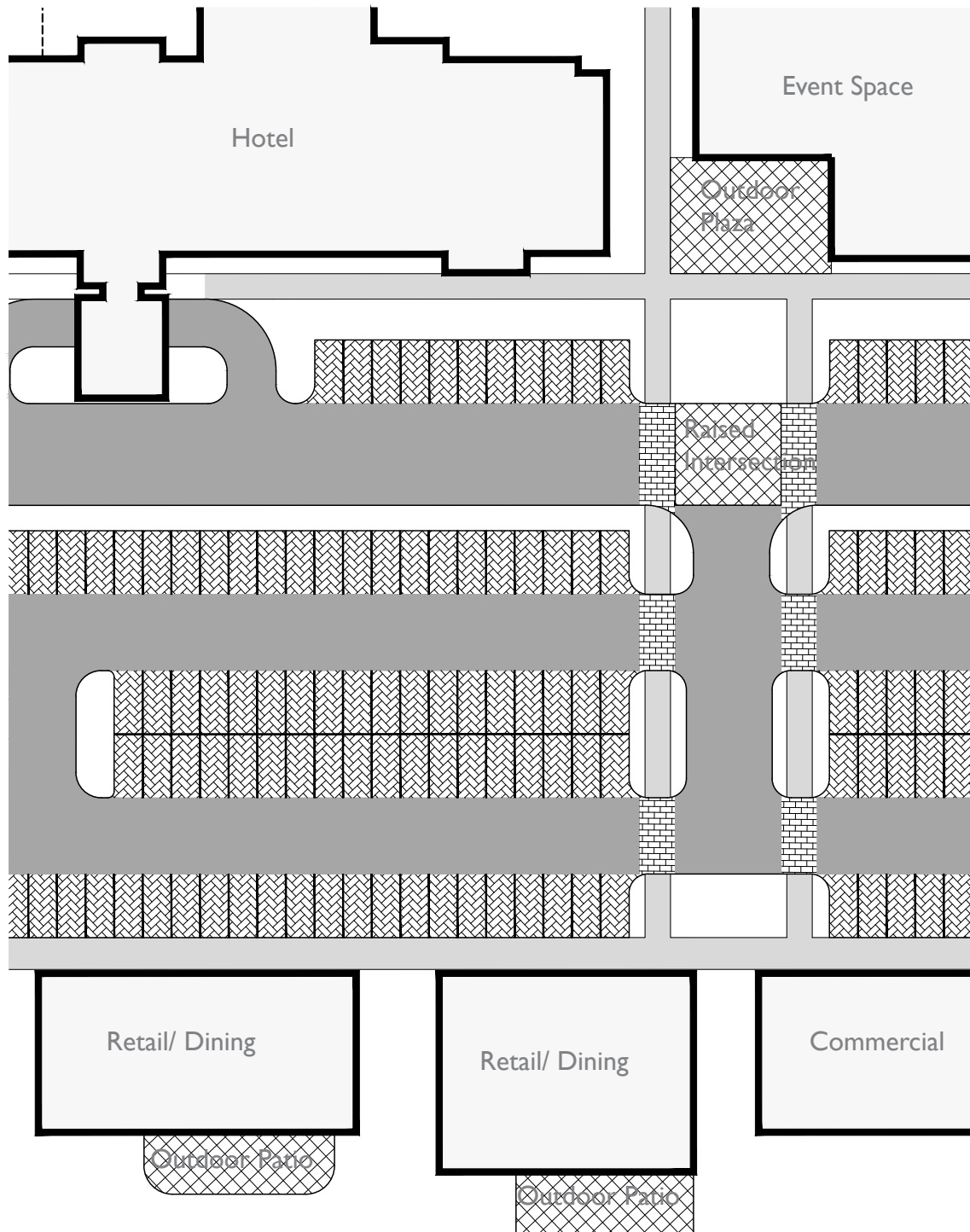
Plaza Pavers

Manufacturer: UNILOCK



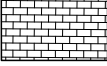


Product: ARTLINE

Finish: Umbriano





Legend

-  PCC Road
-  PCC Sidewalk
-  Crosswalk Pavers
-  Permeable Pavers*
-  Plaza Pavers

* Permeable pavers may be used as required for stormwater storage requirements

LANDSCAPE + ENVIRONMENT

We believe that landscape architecture is a blend of art and science. Successful landscapes link the outside with the inside.

With an integrated design approach. The success of any project is achieved through the collaborative efforts of a qualified, experienced design team. These collaborative efforts often result in a more harmonious finished project.

For 13&151 this integrated and collaborative design has developed two landscape styles, one for the built spaces and one for the natural spaces.

Development Landscape 1

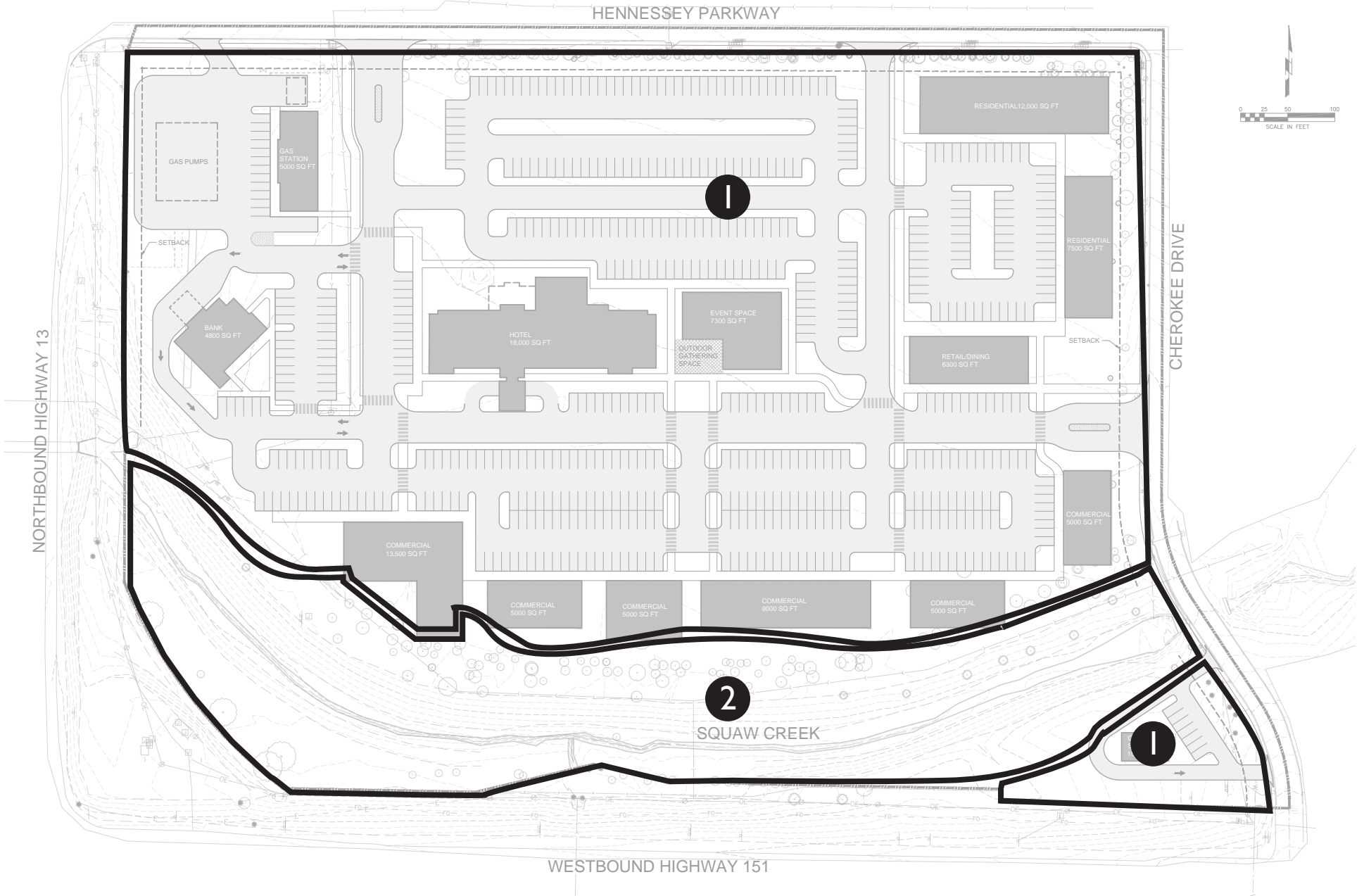
This landscape design style will compliment and enhance the experience and spaces surrounding and enveloping the buildings and parking areas.



Oak Savanna Landscape 2

This landscape is the welcome mat to the development. With minimal trees and a diversity in grass species, this landscape compliments the clean lines of the buildings with the clean lines of the savanna.





LANDSCAPE + ENVIRONMENT

The 'Preliminary Landscape Plan' (pg 27) is a high level concept that begins to illustrate approximate tree locations, tree type, and ground cover massings.

The 'Live Wall System' (to the right) is a creative screening solution that creates a modern feel, and compliments the architecture of the development.

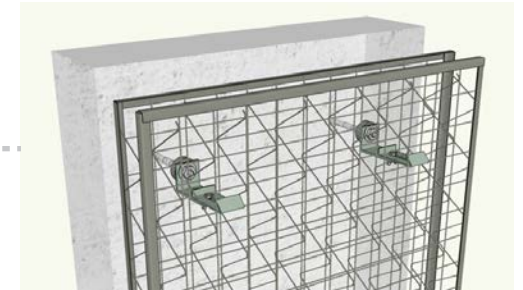
The 'Living Wall System' is intended to be a 'Basis of Design'. Alternative products must be an approved equal from the Landscape Architect.

Live Wall System

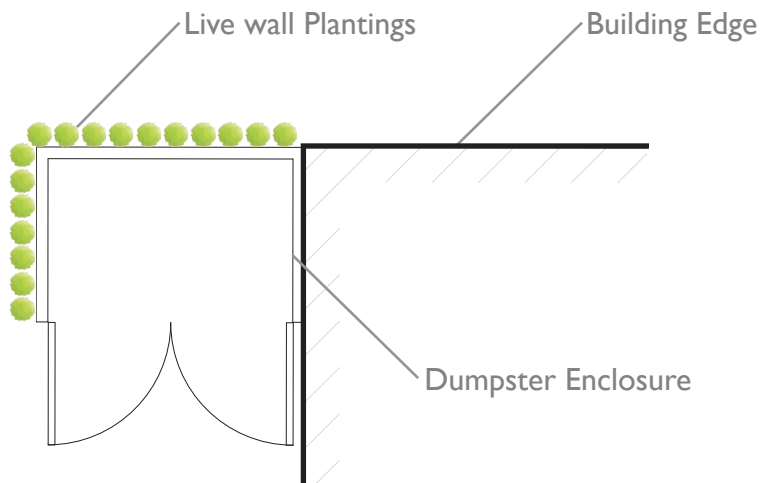
Manufacturer: GREEN SCREEN

Product: MODULAR PLANTERS

Color: Black



Example Application



Preliminary Landscape Plan



LANDSCAPE + ENVIRONMENT

The plantings used for the development landscape will create a cohesive feel between building and site. The plantings shall have features that mirror elements of the architecture and create a unique experience.

The oak savanna landscape to the south of the site will utilize Iowa native species typical of historic Iowa oak savanna landscapes.

The plant material is intended to be a 'Basis of Design'. Alternative material must be an approved equal from the Landscape Architect.

Development Landscape

Shade Trees

Tulip Tree *Liriodendron tulipifera* 'Emerald City'
Katsura Tree *Cercidiphyllum japonicum*
Ginkgo biloba 'Shangri-La'
Acer rubrum 'Autumn Flame'
Ulmus 'Morton' ACCOLADE

Ornamental Trees

Cherry Plum *Prunus Cerasifera* 'Krauter Vesuvius'
Cockspur Hawthorn *Ctataegus Crus-Galli*
Pagoda Dogwood *Cornus Alternifolia*
ServiceBerry *Amelanchier arborea*
Staghorn Sumac *Rhus typhina*
Smoke Tree *Cotinus coggygria* 'Royal Purple'

Shrubs

Summer Sweet *Clethra alnifolia* 'Ruby Spice'
Sweet spire *Itea virginica* 'Little Henry'
Dogwood *Cornus sanguinea* Winter Beauty
Red Twig Dogwood *Cornus sericea* 'Allemands'
Yellow Twig Dogwood *Cornus sericea* 'Flaviramea'
Fragrant Sumac *Rhus aromatica* 'Gro-Low'
Smoke Tree *Cotinus coggygria* 'Ancot'
Spirea Tor *Spiraea betulifolia* 'Tor'
Rainbow Knock Out Rose *Rosa x 'Radcor'*

Evergreen Shrubs

Globe Arborvitae *Thuja occidentalis* 'Golden Globe'
Blue Point Juniper *Juniperus chinensis* 'Blue Point'
Emerald Arborvitae *Thuja occidentalis* 'Smaragd'

Vines

Golden Hops *Humulus lupulus*
Trumpet Creeper *Campsis radicans*

Evergreen Trees

E. White Pine *Pinus strobus*
W. Arborvitae *Thuja standishii x T. plicata* 'MonPin'
Colorado Blue Spruce *Picea pungens* 'Glauca'
Blue Point Juniper *Juniperus chinensis* 'Blue Point'
Emerald Green Arborvitae *Thuja occidentalis* 'Smaragd'

Street Trees

Maidenhair Tree *Ginkgo biloba* 'Princeton Sentry'
Common hornbeam *Carpinus betulus* 'Fastigiata'
Tulip Tree *Liriodendron tulipifera* 'Emerald City'

Perennials & Grasses

Blue Oat Grass *Helictotrichon sempervirens*
Bowles Golden Sedge *Carex elata* 'Bowles Golden'
Elijah Blue Fescue *Festuca glauca* 'Elijah Blue'
Frosted Violet Coral Bells *Heuchera* 'Frosted Violet'
Heavy Metal Switch Grass *Panicum virgatum* 'Heavy Metal'
Japanese Forest Grass *Hakonechloa macra* 'Beni Kaze'
Korean Feather Reed Grass *Calamagrostis brachytricha*
Creeping Liriope *Liriope Spicata* Variegated
Fountain Grass *Pennisetum alopecuroides*
Little Zebra Dwarf Japanese Silver Grass *Miscanthus sinensis* 'Little Zebra'
Miscanthus sinensis 'Morning Light'
Silvermound Artemisia *Artemisia schmidtiana* 'Silver Mound'
Autumn Joy Stonecrop *Sedum spectabile* 'Autumn Joy'
Vermilion Bluffs Mexican Sage *Salvia darcyi* 'Pscarl'

Ground Cover

Creeping Jenny *Lysimachia nummularia*
Periwinkle *Vinca Minor*
Wintercreeper *Euonymus fortunei* 'Kewensis'
Japanese Spurge *Pachysandra terminalis*
Fragrant Sumac *Rhus aromatica* 'Gro-Low'
Cotoneaster *Cotoneaster apiculatus* 'Tom Thumb'
Blue Chip Juniper *Juniperus horizontalis* 'Blue Chip'
Creeping Liriope Variegated *Liriope spicata*

Oak Savanna Landscape

Shade Trees

Bur Oak *Quercus Macrocarpa*
 White Oak *Quercus Alba*
 Red Oak *Quercus Rubra*
 Swamp-White Oak *Quercus Bicolor*
 Black Oak *Quercus Velutina*
 Chinkapin Oak *Quercus Muehlenbergii*

Grasses & Sedges

Big Bluestem *Andropogon gerardii*
 Side Oats Grama *Bouteloua curtipendula*
 Kalm's Brome *Bromus kalmii*
 Ear-Leaved Brome *Bromus latiglumis*
 Woodland Brome *Bromus pubescens*
 Blue Joint Grass *Calamagrostis canadensis*
 Canada Wild Rye *Elymus canadensis*
 Riverbank Rye *Elymus riparius*
 Silky Rye *Elymus villosus*
 Virginia Wild Rye *Elymus virginicus*
 June Grass *Koeleria macrantha*
 Switchgrass *Panicum virgatum*
 Little Bluestem *Schizachyrium scoparium*
 Indian Grass *Sorghastrum nutans*
 Prairie Cordgrass *Spartina pectinata*
 Prairie Dropseed *Sporobolus heterolepis*
 Needle Grass *Stipa spartea*
 Bebb's Sedge *Carex bebbii*
 Bicknell's Sedge *Carex bicknellii*
 Common Wood Sedge *Carex blanda*
 Clustered Bracted Sedge *Carex cephaloidea*
 Wood-Bank Sedge *Carex cephalophora*
 Bristle-Leaf Sedge *Carex eburnea*
 Graceful Sedge *Carex gracillima*
 Heavy Sedge *Carex gravida*
 Bur Sedge *Carex grayi*

Grasses & Sedges

Few-Flowered Bog Sedge *Carex pauciflora*
 Pennsylvania Sedge *Carex pensylvanica*
 Cyperus-like Sedge *Carex pseudo-cyperus*
 Eastern Star Sedge *Carex radiata*
 Stellate Sedge *Carex rosea*
 Beaked Sedge *Carex rostrata*
 Marsh Straw sedge *Carex tenera*
 Torrey's Sedge *Carex torreyi*
 Hary-Like Fruit Sedge *Carex trichocarpa*
 Three-Fruited Sedge *Carex trisperma*
 Yellow Lake Sedge *Carex utriculata*
 Fox Sedge *Carex vulpinoidea*
 Field Nut Sedge *Cyperus esculentus*
 Slender Spike-Rush *Eleocharis tenuis*
 Cotton-Grass *Eriophorum sp*
 Northern Green Rush *Juncus alpinoarticulatus*
 Dudley's Rush *Juncus dudleyi*
 Common Rush *Juncus effusus*
 Black-Grass *Juncus gerardii*
 Green's Rush *Juncus greenii*
 Mosquito Rush *Juncus squarrosus*
 Path Rush *Juncus tenuis*
 Hall's Bullrush *Schoenoplectus hallii*
 Great Bulrush *Schoenoplectus tabernaemontani*
 Black Bulrush *Scirpus atrovirens*
 Wool Grass *Scirpus cyperinus*
 Oval Spike-Rush *Eleocharis ovata*
 Hayden's Sedge *Carex haydenii*
 Porcupine Sedge *Carex hystericina*
 Common Lake Sedge *Carex lacustris*
 Bristle-Stalked Sedge *Carex leptalea*
 Mead's Sedge *Carex meadii*
 Field Oval Sedge *Carex molesta*
 Muhlenberg's Sedge *Carex muhlenbergii*
 Greater Straw Sedge *Carex normalis*
 Sand Sedge *Cyperus lupulinus*

Grasses & Sedges

Oval Spike-Rush *Eleocharis ovata*
 Hayden's Sedge *Carex haydenii*
 Porcupine Sedge *Carex hystericina*
 Common Lake Sedge *Carex lacustris*
 Bristle-Stalked Sedge *Carex leptalea*
 Mead's Sedge *Carex meadii*
 Field Oval Sedge *Carex molesta*
 Muhlenberg's Sedge *Carex muhlenbergii*
 Greater Straw Sedge *Carex normalis*
 Sand Sedge *Cyperus lupulinus*
 Bright Green Spike-Rush *Eleocharis olivacea var. olivacea*
 Fragrant Sedge *Cyperus odoratus*
 Bearded Flat Sedge *Cyperus squarrosus*
 Elliptic Spike-Rush *Eleocharis elliptica*
 Bright Green Spike-Rush *Eleocharis olivacea var. olivacea*

SITE LIGHTING

Our approach to lighting is understated and functional. Beginning at the highest level with parking lot fixtures down to the lighting on the building. The design intent is to provide a safe environment for people and vehicles to move through the site anytime of day and night.

The fixtures are simple in design, yet very intricate in function; directing and focusing light where it's needed and shielding it from the areas we don't want it.

These site light features are intended to be a 'Basis of Design'. Alternative products must be an approved equal from the Architect or Landscape Architect.

Parking Lot Light

Manufacturer: Lithonia Lighting

Product: D-Series Area Size I

Color/Finish: Black



Pedestrian Light

Manufacturer: Forms + Surfaces

Product: Trio Pedestrian Lighting

Color/Finish: Aluminum Texture



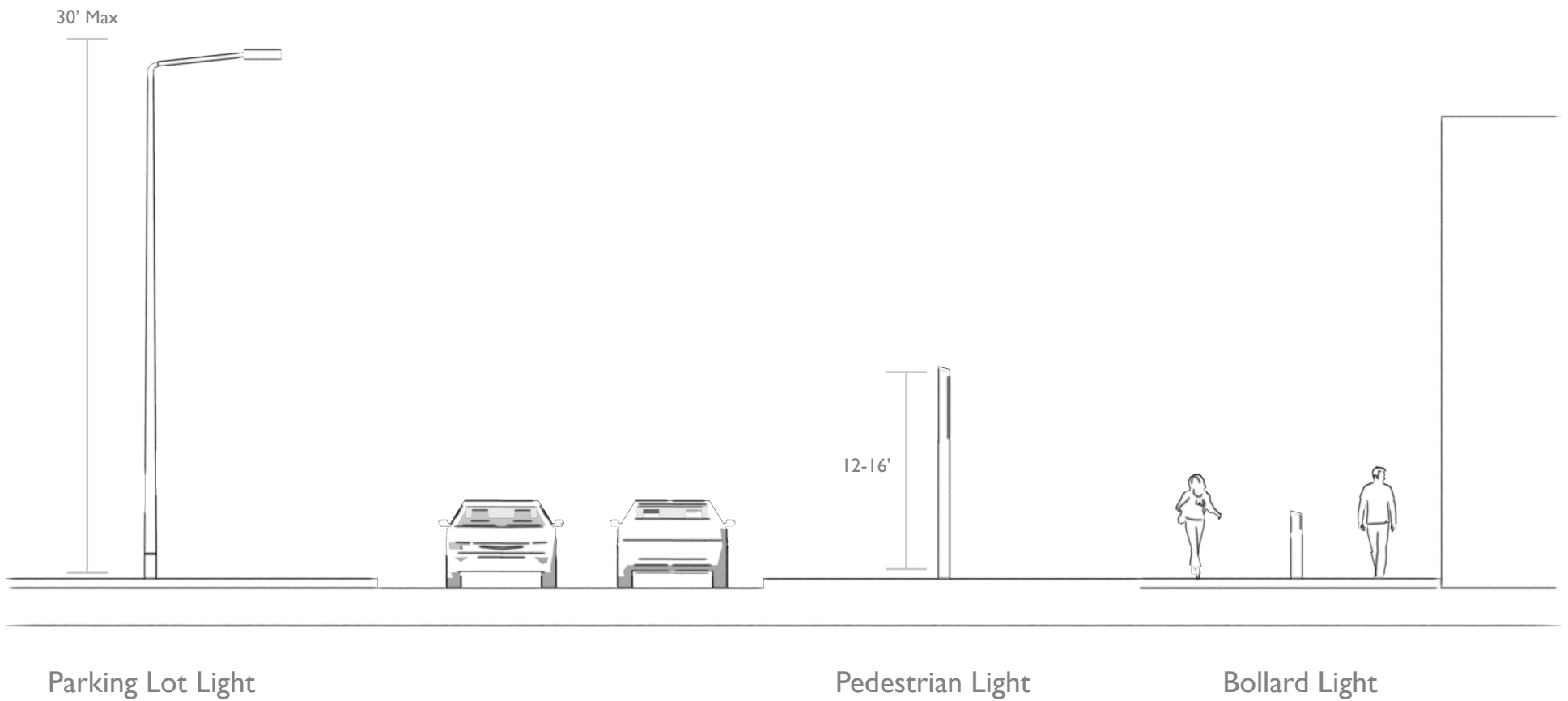
Bollard Light

Manufacturer: Forms + Surfaces

Product: Trio Bollard

Color/Finish: Aluminum Texture







13 & 151 Development

SIGNAGE

SIGN LOCATIONS

Signage is easily one of the most controversial elements of development. Similar to other proposed elements within this project, the proposed signs are both aesthetic and functional.

The different scales of the proposed signage represents their intended location and purpose, while complimenting and supporting the overall project aesthetics.

Development Sign 1

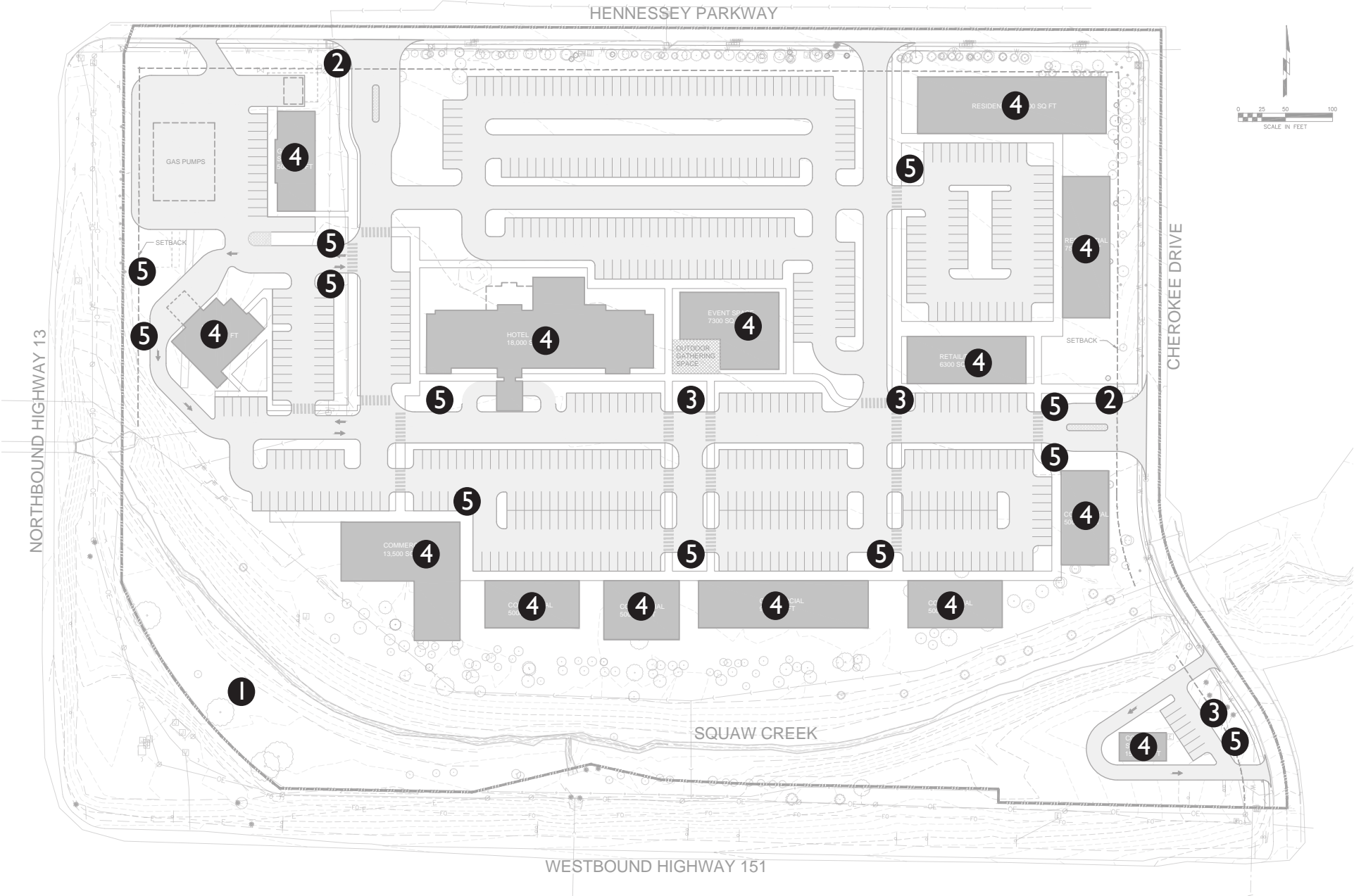
Entrance Sign 2

Wayfinding Sign 3

Building Sign 4

Monument Sign 5

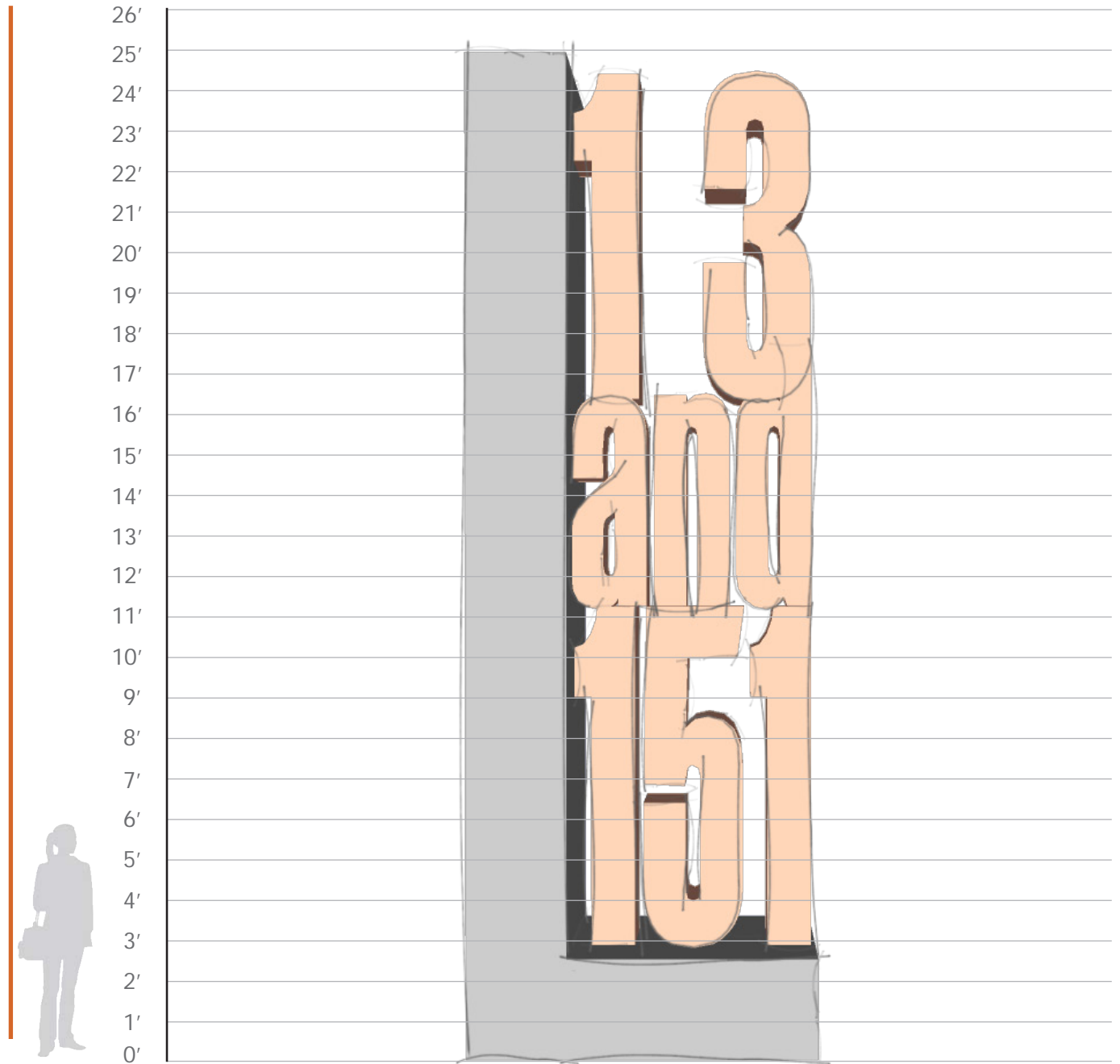
Preliminary Sign Locations



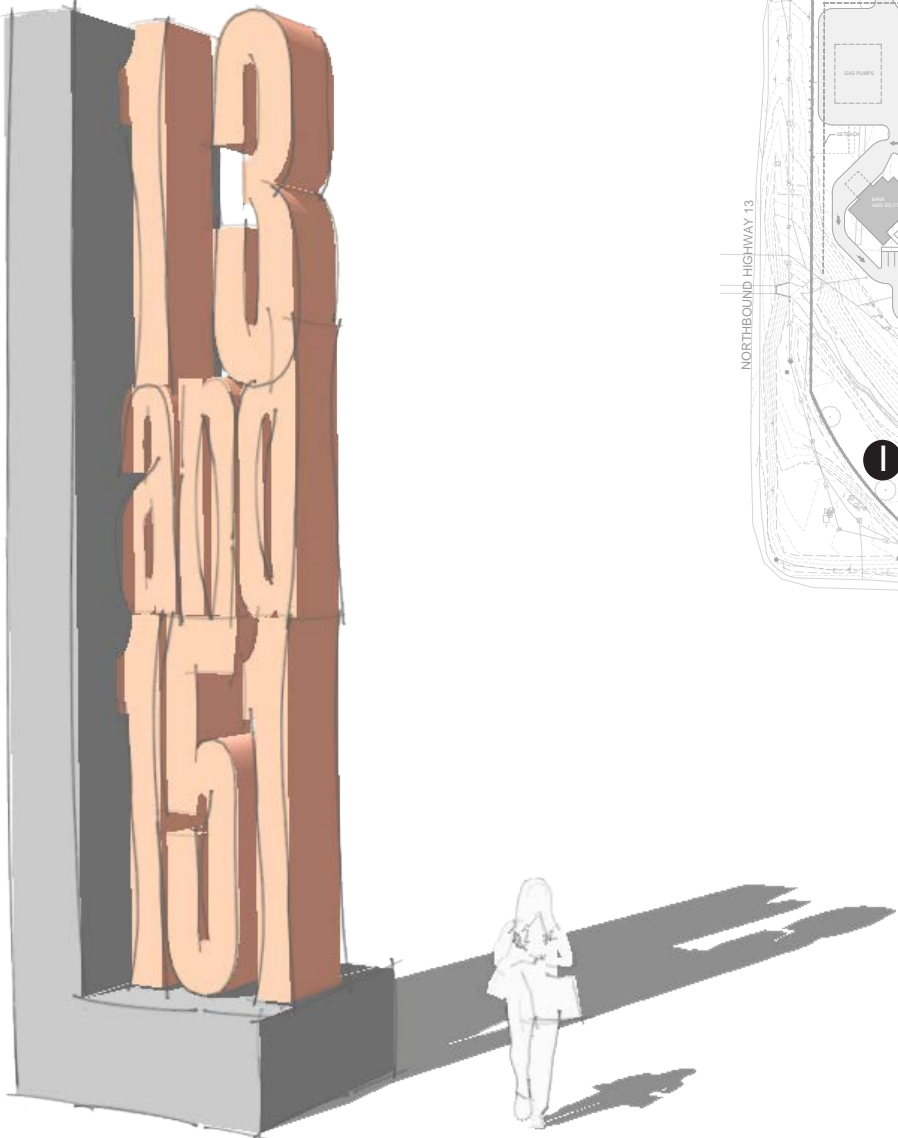
DEVELOPMENT SIGNS

'Signage' continued.....

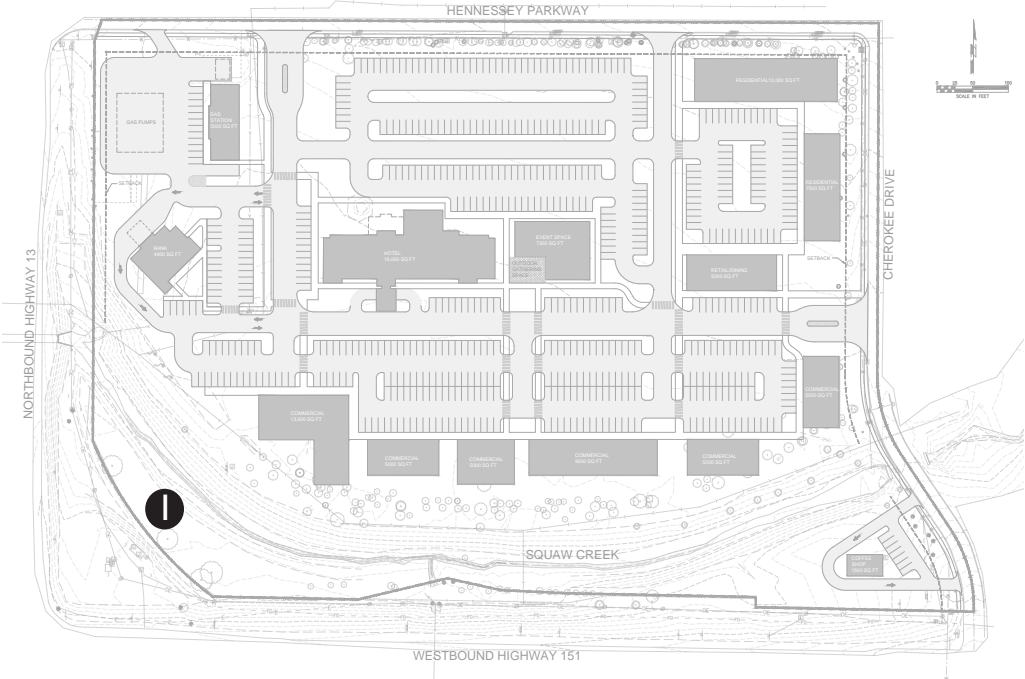
Elevation - Front (25' Maximum)



Isometric View



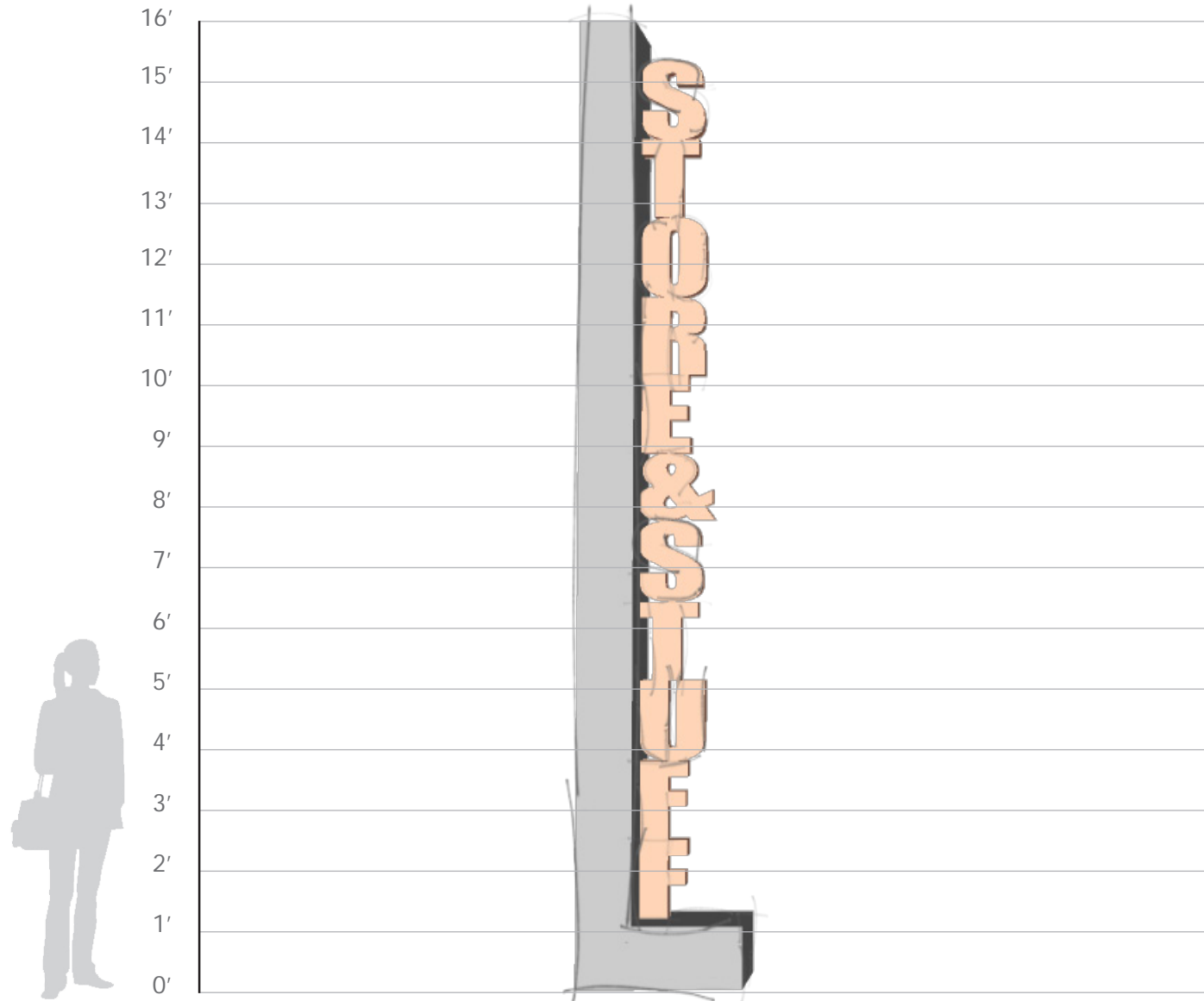
Sign Locations



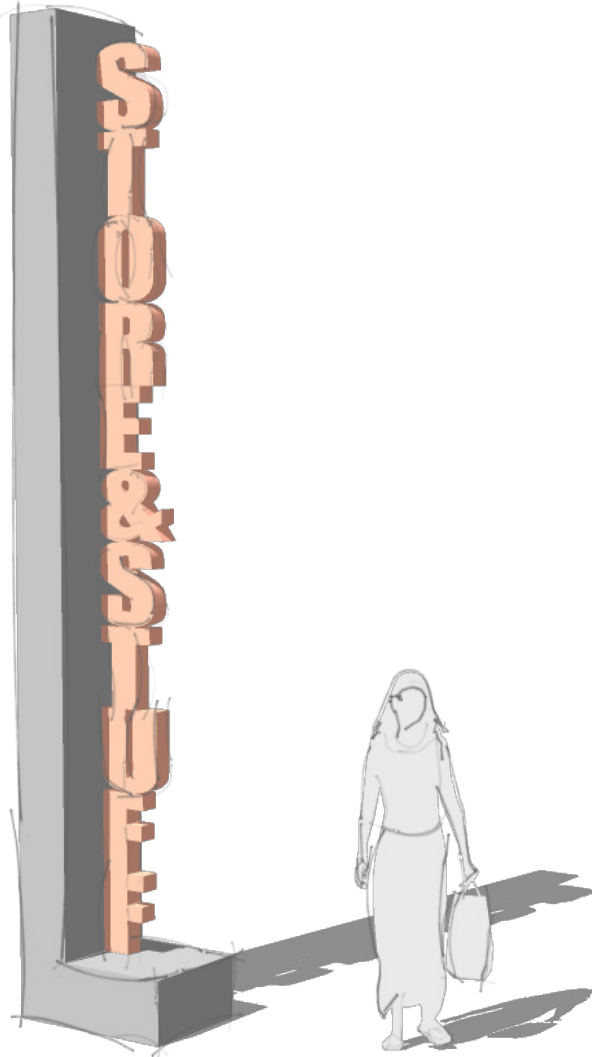
ENTRANCE SIGNS

'Signage' continued.....

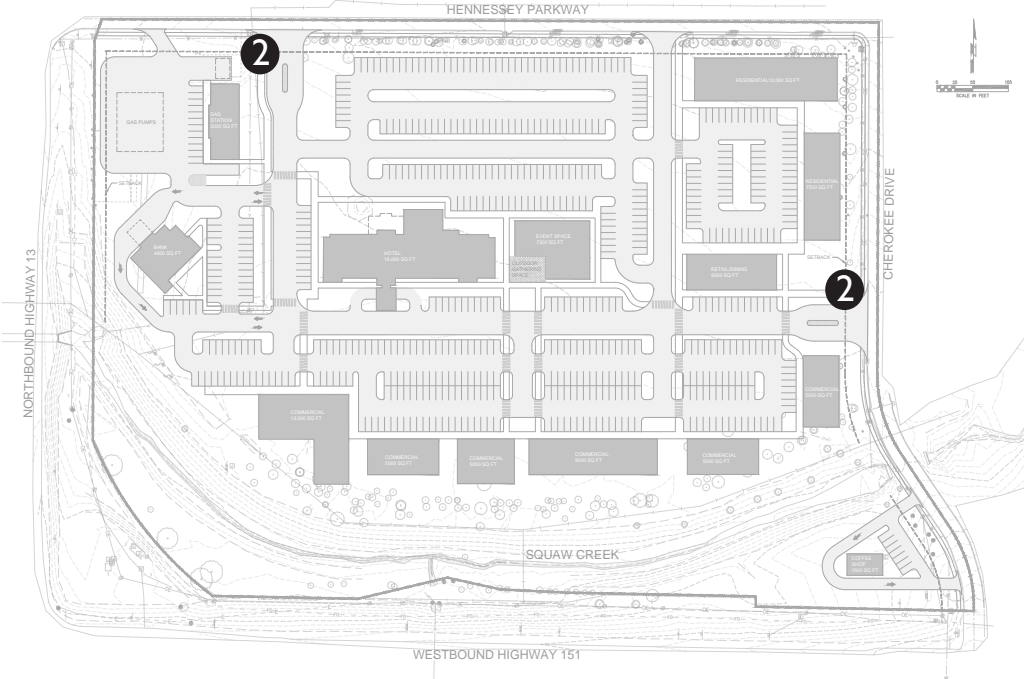
Elevation - Front (16' Maximum)



Isometric View



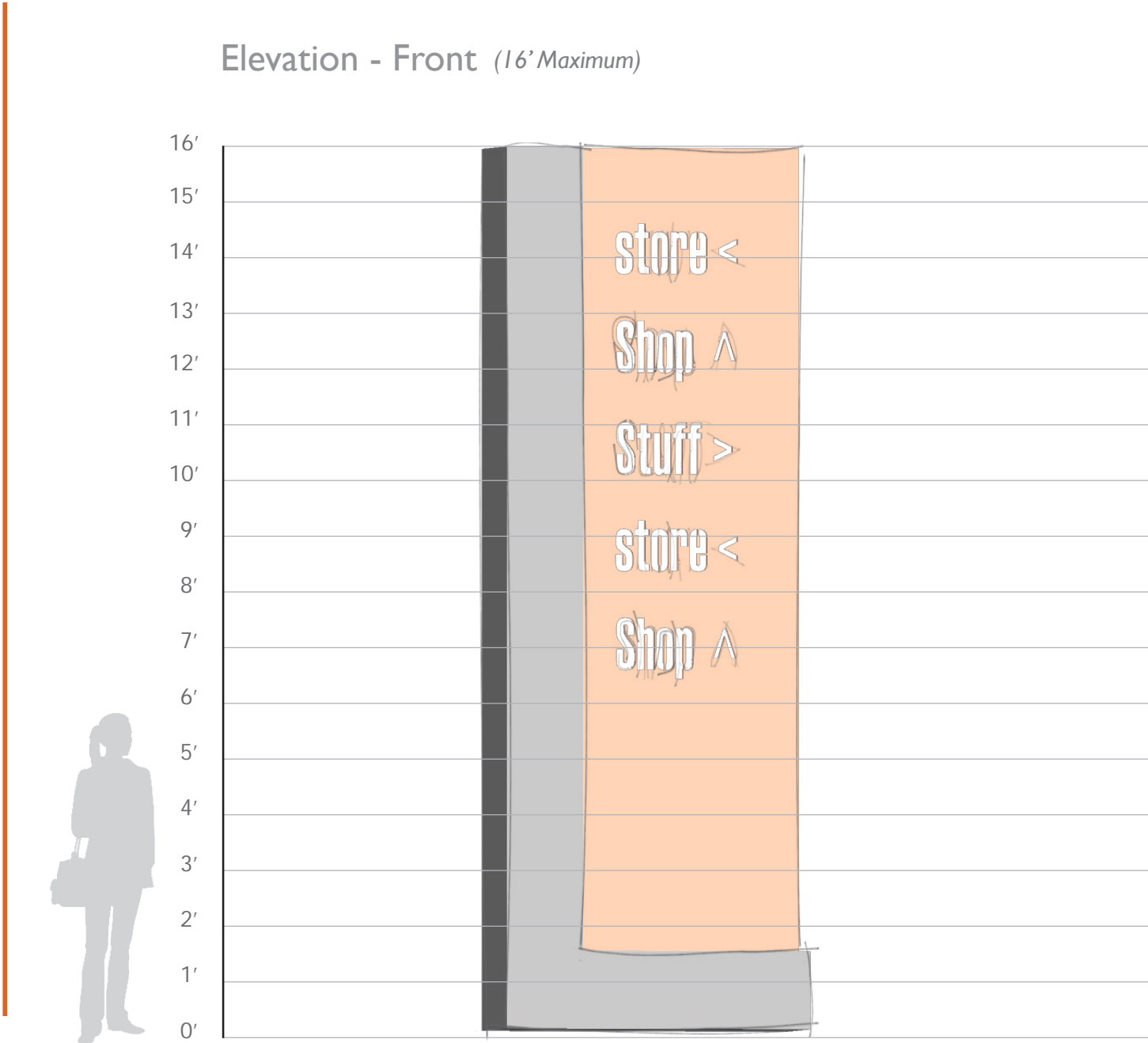
Sign Locations



WAYFINDING SIGNS

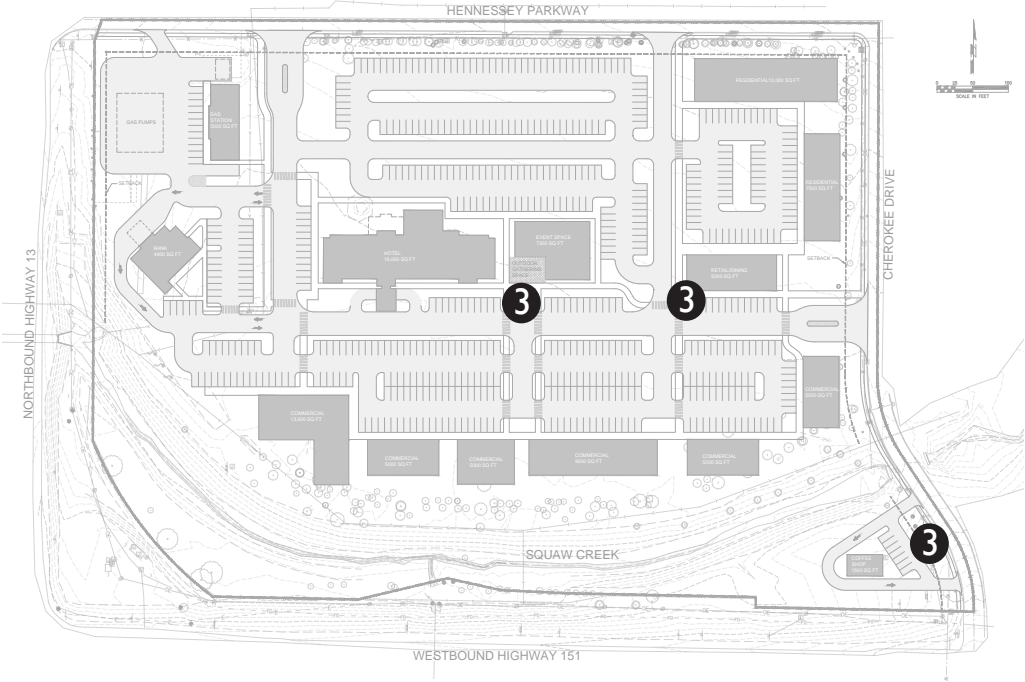
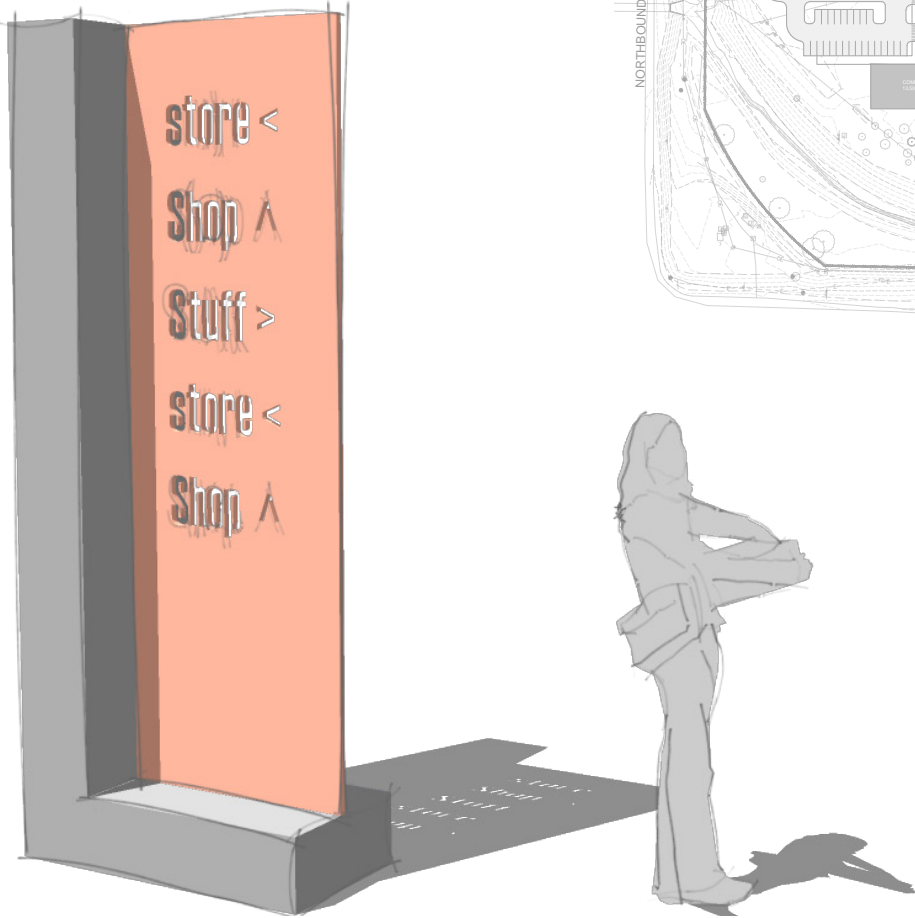
'Signage' continued.....

Elevation - Front (16' Maximum)



Sign Locations

Isometric View



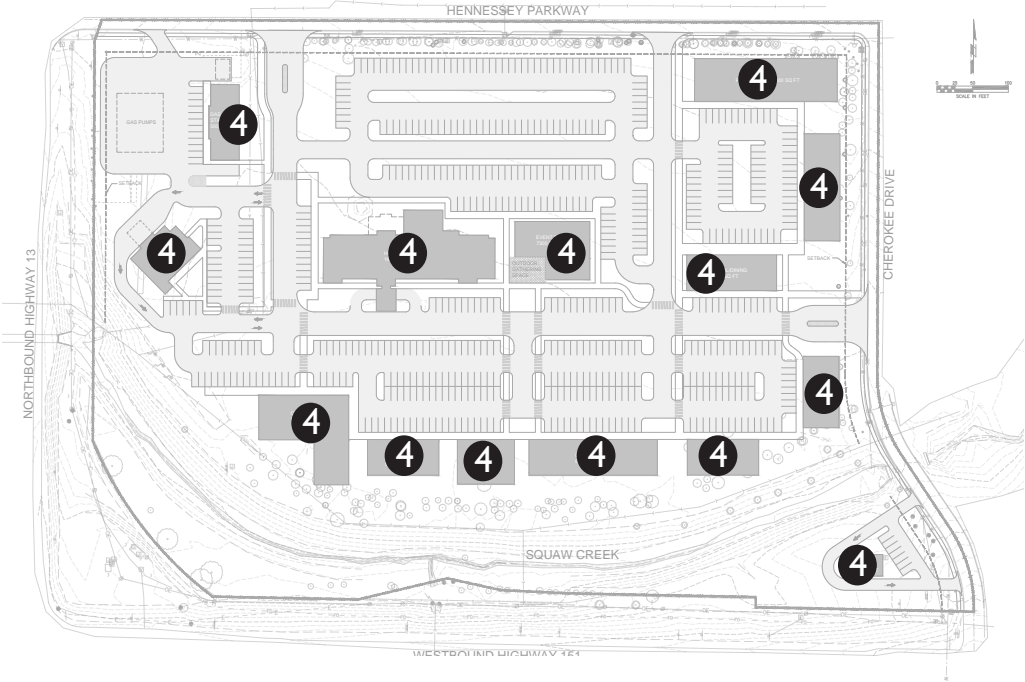
BUILDING SIGNS

'Signage' continued.....

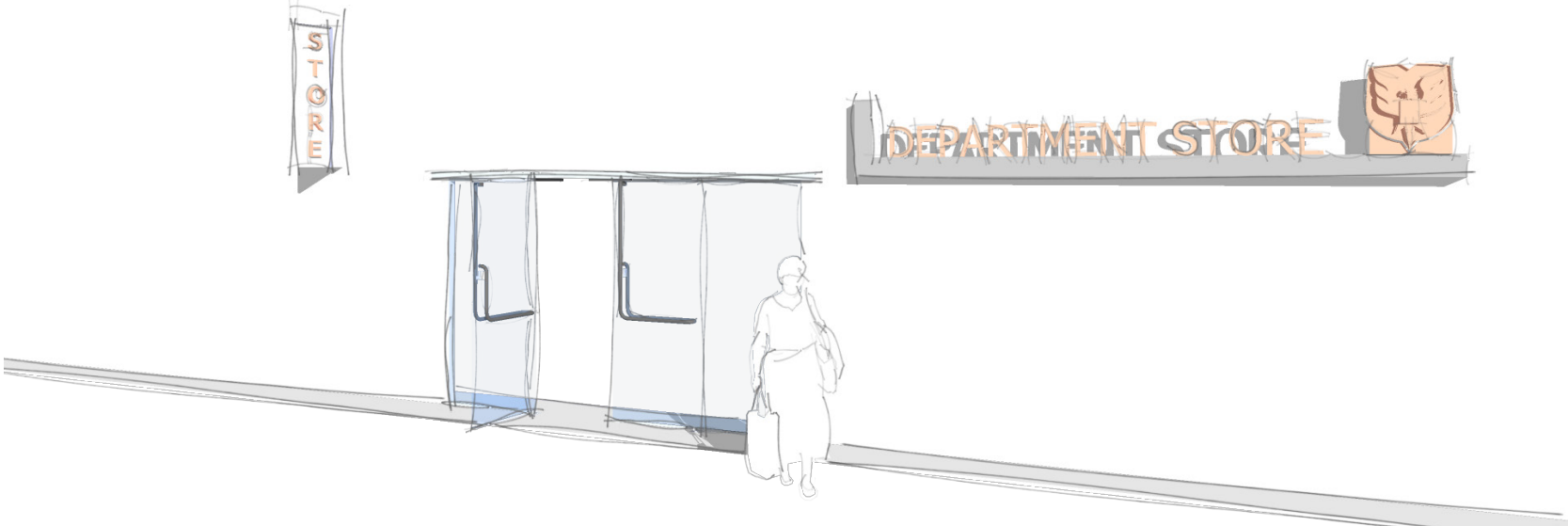
Isometric View



Sign Locations



Isometric View



MONUMENT SIGNS

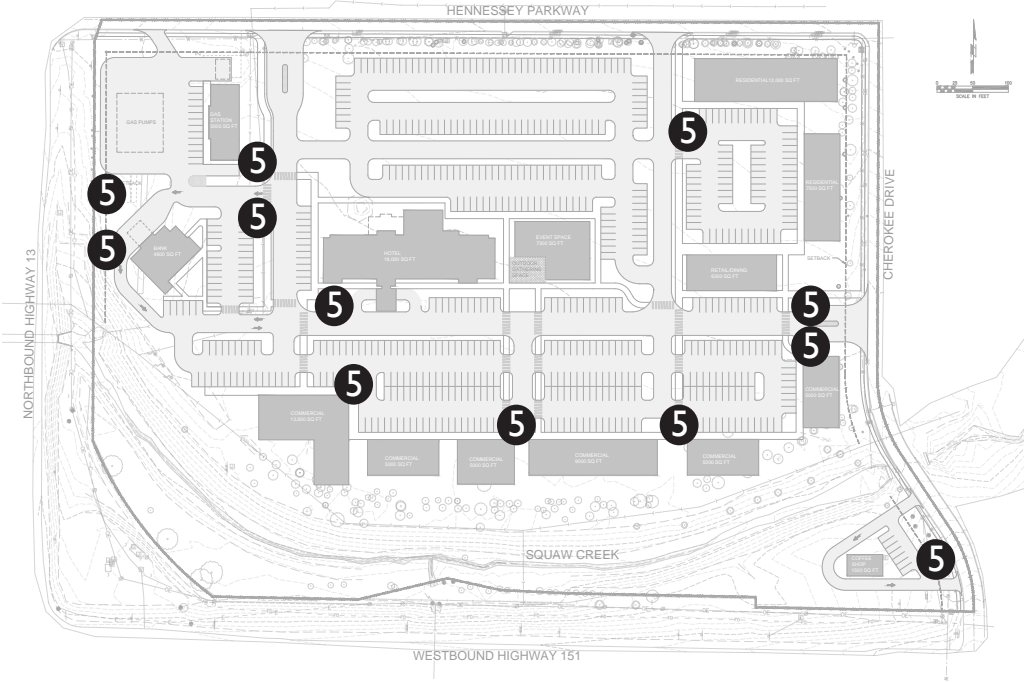
'Signage' continued.....



Elevation - Front (8' Maximum)



Sign Locations



Isometric View





APPROVAL PROCESS

DESIGN REVIEW

A. Applicability

1. All phases and segments of the I3 and I51 project and as indicated on the preliminary development plan shall be subject to these Aesthetic Guidelines. Guideline compliance review and recommendation(s) shall be completed by the Aesthetic Guidelines Committee (AGC). The review and recommendation(s) will be provided to the City of Marion City Council for final approval.
 - a. AGC Members, or as amended / appointed by City Council;
 - i. City Representative - Program or Project Manager
 - ii. (3) Representatives from I3 & I51 LLC

B. Pre-application Meeting

2. A pre-application meeting shall be held between the submitting design team and the AGC to review the scope, the design review process, and to identify all requirements, presumptions and considerations.

C. Submittal requirements

3. The submitting design team shall request approval from the AGC at the following three (3) key project phases:
 - a. Schematic Design
 - b. Design Development
 - c. Final Construction Document
4. Informal design review meetings may be requested by the submitting design team at any point in the development process as necessary to provide clear direction on location or project specific items.
5. At each design submittal phase the AGC may request a meeting to discuss the application 5 - 7 business days after receipt of the SD plans submittal.
6. At each design submittal phase the AGC shall review and provide comments to the applicant within 7 - 10 business days after receipt of each submittal.

A. Schematic Design

- I. Submittal Requirements:
 - a. Detailed narrative explaining how the Aesthetic Guidelines have been met.
 - b. Site Plan showing location and context of aesthetic treatment(s).
 - c. Enlarged Plan(s)
 - d. Elevation(s)

B. Design Development

- I. Submittal Requirements
 - a. Revised detailed narrative explaining how the Aesthetic Guidelines have been met.
 - b. Site Plan
 - c. Enlarged Plan(s)
 - d. Elevation(s)
 - e. Sections
 - f. Outline specifications

C. Final Construction Documents

- I. Submittal Requirements
 - a. Revised detailed narrative explaining how the Aesthetic Guidelines have been met.
 - b. Site Plan and details
 - c. Enlarged Plan(s)
 - d. Elevation(s)
 - e. Sections
 - f. Details
 - g. Specifications

D. Modification

- I. The Aesthetic Guidelines are intended to be flexible. The Aesthetic Guidelines Committee (AGC) may recommend a variance for an individual item if it is inconsistent with the Aesthetic Guideline. For a variance, the applicant shall prove that the following two condition have been met:
 - a. The variance meets or exceeds the stated intent of the specific element within these Aesthetic Guidelines.
 - b. The variance meets or exceeds the overall intent of these Aesthetic Guidelines.

APPLICATION FLOW CHART

