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The RiNo Art District is a distinctive area just north of Downtown Denver that is inclusive of four historical Districts: Globeville, Elyria-Swansea, Five Points and Cole. We are a remarkable concentration of creative businesses; architects, art galleries, ceramicists, designers, furniture makers, illustrators, authors, wineries, small-batch breweries, distilleries, urban agriculture, painters, media artists, performance artists, sculptors, photographers, and an array of studio spaces.

Years from now, when we look back at how far we have come, we will recognize this time as a critical turning point. A time in which we collectively defined who we are, what we stand for and what would define us.

We will remember the incredible story of what happens in a perfect moment of creativity and opportunity to create synergy. We will recognize the spirit, soul and commitment that has been poured into RiNo every single day.

In the changing landscape of Districts, no matter where you may be in the world, people anticipate a standard narrative: Creation, Gentrification, Stabilization. A creative rising gives way to status quo.

But what happens when that narrative is rewritten? When people who share a common passion for a place break the rules to create a new paradigm? When the foundation is laid for a community that is empowered to rise together?

There is no clear answer, but RiNo will be a leader in charting this new territory.

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The vision for this document is to maintain the diversity, innovation and focus on creativity that has helped RiNo rise from the rail yards while mitigating the impacts of thoughtless development that does not respect our potential.

To the artists, small businesses, companies, creators, dreamers and visionaries who have brought us to this point, and are lighting the way forward... we thank you. This is the beginning of a new segment in RiNo’s history. One that we collectively will nurture and guide.
The RiNo Design Standards are divided into the following chapters:

- Art
- Urban Design
- Architecture
- Signs

We have used four components which work together to set parameters for the design goals of each category.

Our key components are:

- Guiding Principles
- Intent Statements
- Design Standards
- Points

The RiNo Design Overlay, zoning ordinance DO-7, serves as the foundation of the RiNo Design Standards, which aim to maintain the integrity and character of the RiNo Art District.

The Design Review Standards have been developed in collaboration with the City and County of Denver as a mechanism to optimize design quality within RiNo. They do not supersede any required City ordinance or regulation.

It is recommended that prospective projects be submitted to the City for concept review in order to establish high level design guidance and parameters prior to review with the RiNo Design Review Group.

The development team’s architect should then self-score the proposal using the criteria set out in this document for discussion with the RiNo Design Review Group.

The Design Standards are not intended to be inflexible rules or standards. Exceptions may be granted if more appropriate solutions, consistent with the Intent Statements, are achieved.

Guiding Principles

These principles express the goals for the continued evolution of the district. These principles shape the intent statements, which in turn inform the Design Standards.

Intent Statements

These establish the goals or objectives within each category. In circumstances where the appropriateness or applicability of a Design Standard is in question, the Intent Statement will provide additional direction.

Points

Points are available within each section, depending on the extent to which the development has achieved the spirit of the Design Standards.

“The Design Standards are not intended to be inflexible rules.”
01 ART
The RiNo Art District is endowed with boundless creativity attached to a clear sense of purpose. That purpose is to be the artist/maker/designer/creative center of the universe. Nothing less is acceptable. It is important to the district that art and creativity are integrated into everything in RiNo. However, it is even more important that we support the artists of RiNo and provide opportunities for them in the district as it grows and evolves. Not only is space needed for art itself, spaces are needed for the artists that were crucial to the formation and growth of this creative and vibrant community.

02 URBAN DESIGN
At the heart of respecting the RiNo character while leading it into a new, higher density mixed use future, is understanding its urban design context. This unique urban fabric distinguishes RiNo from other Districts. Basing new development on the existing urban fabric ensures that the fundamental characteristics of the district are incorporated into the new development patterns. It ensures that current street level activation can be maintained and improved upon with more functional pedestrian facilities, integrated public and private open space and streetscapes, as well as responsible use of native plant materials and stormwater practices. All striving to respect and strengthen the character of the District with new sustainable development while giving it a special quality born of the area.

03 ARCHITECTURE
Architecture in the RiNo Art District should both reflect its industrial, ‘gritty’ character and also strive for innovative and creative design. Neither direction is exclusive of the other. What isn’t a good fit is a standard ‘product’ design mentality which erodes the special character of the District, and gradually transforms it into a banal ‘every-place/no-place’, indistinguishable from anywhere else in the city, region, or country. RiNo’s ‘brand’ should be innovative and yet of this ‘place’, different from the surrounding Districts. RiNo has a collection of unique elements to build upon: the South Platte River, artists and galleries, the railyards and rail transit, mountain views, solid and substantial existing buildings, and adjacency to downtown.

04 SIGNS
Signs are an excellent opportunity for business to express themselves through design, craftsmanship, and art. Businesses are encouraged to be creative and contribute to the diverse, vibrant, modern and historic signs in the District.
RiNo DESIGN REVIEW GROUP

These Standards are administered by the RiNo Design Review Group, made up of representatives from RiNo’s creative and development communities. The Group meets monthly and seeks to provide constructive feedback on development taking place in RiNo to ensure that new structures complement the District’s existing urban and architectural fabric and positively nurture its evolving communities. The extent to which these objectives are achieved is derived from the points system set out in this document, with ‘Visionary’ being the most supportive of the District’s objectives.

Projects achieving the minimum points for Journeyman or higher will receive a RiNo Certification. Certification provides levels to highlight projects that exceed Journeyman and celebrate projects that achieve Visionary status. Projects that excel will receive additional support from RiNo Art District, such as celebratory press releases at time of certification and at project completion, and a RiNo fabricated award to be displayed at the project.

ACCESS
For guidance on this document, discussion, or to schedule a meeting with the RiNo Design Review Group, please contact John Deffenbaugh, john@rinoartdistrict.org

OUR POINT SYSTEM
Below is a summary of how you will be awarded points within each section to gain your overall score. Will you provide a Journeyman solution or push your creative boundaries and achieve Visionary status?

JOURNEYMAN

155 TOTAL POINTS
ARTS 20
URBAN DESIGN 60
ARCHITECTURE 60
SIGNS 15

ARTIST

295 TOTAL POINTS
ARTS 30
URBAN DESIGN 115
ARCHITECTURE 125
SIGNS 25

VISIONARY

360 TOTAL POINTS
ARTS 40
URBAN DESIGN 160
ARCHITECTURE 150
SIGNS 30

“PROJECTS THAT EXCEL WILL RECEIVE ADDITIONAL SUPPORT FROM RiNo ART DISTRICT, SUCH AS CELEBRATORY PRESS RELEASES AT TIME OF CERTIFICATION AND AT PROJECT COMPLETION, AND A RiNo FABRICATED AWARD TO BE DISPLAYED AT THE PROJECT.”
As you work through this document, you will see that a table is provided in each section to allow you to keep track of your points. The sub-totals from each section should be inserted into this master table to create a grand total for the overall development, which will result in Journeyman, Creative, Artist or Visionary status.

### 01 ART

<table>
<thead>
<tr>
<th>PAGE</th>
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<th>MAX POINTS</th>
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<td>17</td>
<td>Integration Art into New Development</td>
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### 02 URBAN DESIGN

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<td>Views</td>
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<td>Contextual Relationships South Platte River and Riverfront</td>
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<td>65</td>
<td>Sign Lighting</td>
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<tr>
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<th><strong>VISIONARY 360 POINTS</strong></th>
<th><strong>ARTIST 295 POINTS</strong></th>
<th><strong>CREATIVE 220 POINTS</strong></th>
<th><strong>JOURNEYMAN 155 POINTS</strong></th>
</tr>
</thead>
</table>
01 ART

CONTENTS
1 Provide Artist Housing, Studio, And Gallery Space
2 Integration of Art into New Development

GUIDING PRINCIPLES
- To establish RiNo as a leader in the local, regional, and international art community.
- To encourage site design, streetscape, and building design that collaborates with local artists to create spaces or venues for their art.
- To encourage projects to provide affordable live/work or studio spaces for local artists.

POINT SUMMARY
Visionary 40+
Artist 30
Creative 25
Journeyman 20
“PROVIDE AFFORDABLE HOUSING AND COLLABORATE WITH THE RiNo ART DISTRICT TO ENSURE THAT THE HOUSING IS ADVERTISED TO LOCAL ARTISTS.”

1 PROVIDE ARTIST HOUSING, STUDIO, AND GALLERY SPACE

**INTENT STATEMENT**
To encourage developers to utilize the RiNo Art District resources for finding artist or maker tenants for their projects.

**STANDARDS**

**Affordable housing**
Provide affordable housing in RiNo, in line with City and County of Denver requirements, and collaborate with the RiNo Art District to ensure that the housing is advertised to local artists.

**Affordable artist/maker studio space**
Provide creative studio space for arts and makers at an affordable rate.

**Replacement or new gallery space**
Propose gallery space and work with the RiNo Art District to establish operational feasibility and curatorial objectives. Where a gallery has been lost due to a development, space of similar scale and quality shall be provided.

**POINTS FOR ARTIST HOUSING, STUDIO, AND GALLERY SPACE**

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<th>Points</th>
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<td>Replace Existing or Provide New Gallery Space</td>
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**TOTAL**

2 INTEGRATION OF ART INTO NEW DEVELOPMENT

**INTENT STATEMENT**
To support artists living and working in RiNo.

**STANDARDS**

**Integration of art in development**
New construction and the renovation and reuse of existing buildings should celebrate the concentration of artists and galleries in the District with the provision and integration of art by RiNo artists into the development.

**Integrated art in the public realm**
Use art in open spaces, particularly along the River, along pathways and streets to the River and between sub-areas, and along the streets, pedestrian bridges and paths that connect to the 38th and Blake commuter rail station; and gateways to the District.

**Reuse found objects**
Any objects found that are remnants of the District’s industrial and railroad history should be reused in the design of streets, paths, and in renovated and new developments.

**POINTS FOR INTEGRATION OF ART INTO DEVELOPMENT**

<table>
<thead>
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<th>Points</th>
<th>Description</th>
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<tr>
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<td>Integration of Art in Development</td>
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<td>10</td>
<td>Integration of Art in Public Realm</td>
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<tr>
<td>5</td>
<td>Reuse Found Objects</td>
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**TOTAL**
02 URBAN DESIGN

CONTENTS
1 Nodes & Centers
2 Character Contributing Buildings and Structures
3 Gateways
4 Views
5 Building Orientation and Location
6 Land Uses
7 Contextual Relationships
8 Contextual Relationships: South Platte River and Riverfront
9 Pedestrian and Vehicular Access
10 Streetscape/Street Design in the R.O.W.
11 Public Alleys
12 Open Space
13 Private Open Space
14 Detention Areas, Stormwater Channels
15 Landscape Materials
16 Service Areas, Accessory Buildings and Trash Enclosures
17 Walls and Fences
18 Site Lighting
19 Parking Lots

GUIDING PRINCIPLES
✓ To build on RiNo’s distinctive urban character.
✓ To encourage entrepreneurship and innovation.
✓ To promote active and safe pedestrian environments through building orientation to the street, frequency of building entries, transparency, and active ground floor uses.
✓ To encourage the integration of urban ecosystems into private development, such as green or LID (low impact development) stormwater management and enhance the tree canopy and wildlife habitat.

POINT SUMMARY
- Visionary 140+
- Artist 115
- Creative 85
- Journeyman 60
1 NODERS & CENTERS

INTENT STATEMENT
To build on the existing activity nodes in the district. These nodes are found in historic retail areas, around the 38th & Blake Station and other catalytic development projects. Additional activity nodes may develop and can be identified in the design review process.

STANDARDS
Cluster active users
New active uses should be clustered as much as possible to create synergy between uses.

Reinforce active uses
Developments should reinforce, existing nodes of activity – restaurants, retail, breweries, galleries etc.

Inactive uses
Inactive uses such as storage buildings, warehouses, etc should not be located within activity nodes.

Mixed use buildings
Buildings renovated or designed to accommodate multiple upper floor uses, such as office and residential are strongly encouraged in and near activity nodes.

2 CHARACTER CONTRIBUTING BUILDINGS AND AREAS

INTENT STATEMENT
To respect existing buildings and areas that have been determined to be important to the identity of the District. (See Figure 2.1 and 2.2)

STANDARDS
New buildings
Should respect the scale and form of existing buildings and areas identified by the RiNo Art District Design Review Group, to be important to the identity of the district, by keeping the new buildings roughly at the same height or lower than the existing building, stepping down (or set back) the new building to reflect the scale of the existing building, and by supporting the relevant character area description provided on page 46.

Existing character
Any buildings that have been identified by the RiNo Art District Design Review Group to contribute to the identity of the district should be incorporated into new development, both to maintain the character of the District, and to break down the scale of larger buildings.

POINTS FOR CHARACTER CONTRIBUTING BUILDINGS AND AREAS

10 Points Incorporating a new building that contributes to the district character
5 Points Respecting existing building(s) that contributes to the district character

TOTAL

See page 46 for larger visual

Figure 2.1

Illustration by Richard C. Farley, RFUD
3 GATEWAYS

INTENT STATEMENT
To preserve historic gateway experiences and reinforce new gateways into the district through the form and design of new architecture, landscape architecture and/or identity signage. (See Figure 2.3)

STANDARDS
Buildings at a gateway intersection
When a building is proposed near an existing gateway building, it should be designed to give precedent to the gateway building. This can be achieved by not exceeding the height of a gateway building, or stepping the proposed building to the gateway building height. Other potential solutions include not mimicking significant design elements of the gateway building or introducing new design elements that compete with the gateway building. This applies to neighboring buildings on both sides of the street.

Public realm design at key gateways
Streetscape design should incorporate gateway elements and/or art at the important entries/exits to and from the District. Such elements should reflect the special qualities of the district and compliment the gateway elements.

POINTS FOR GATEWAYS
5 Points Preserve a gateway building, or enhance a historic gateway or establish a new district gateway

TOTAL

4 VIEWS

INTENT STATEMENT
Maintain views of the mountains, downtown skyline, or important buildings from publicly accessible vantage points within the district. (See Figure 2.4)

STANDARDS
Buildings located at a mountain or downtown views
Where a building is located at the terminus of a mountain or downtown view along a public ROW, the building should be gapped, or stepped down at least the width of the cross street ROW to maintain a long view of the mountains or downtown from the street.

Buildings designed to preserve views
Where a building is stepped or reduced in height to preserve a mountain view, street trees should be selected and situated to maintain this view.

POINTS FOR VIEWS
1-5 Points Maintaining or enhancing a designated view
5 Points Match building heights of neighboring existing buildings

TOTAL

Illustration by Richard C. Forley, RFUD
5 BUILDING ORIENTATION AND LOCATION

INTENT STATEMENT
To activate and engage the public realm through the orientation and location of exterior spaces, building features, programming, and uses. To orient and design buildings in ways that help ease and define the passage from one sub-area or node to another.

STANDARDS

Building interfaces
Buildings should interface with the alley as a secondary, but important pedestrian environment, through active uses, fenestration, and entries.

Public open space
Public open spaces adjacent to the ROW, such as plazas and courtyards, which support multiple uses and provide relief/interest to the streetscape, are encouraged. A balance of hard landscaping, public seating, and green space should be provided.

Activate all sides of the building
Buildings entries and windows should be oriented toward street ROWs, alleys, plazas and other public spaces to provide informal oversight of the public realm.

Additional public routes
Providing public routes to existing nodes or important destinations, such as the Platte River or the 38th & Blake station, is encouraged.

6 LAND USES

INTENT STATEMENT
To encourage mixed uses throughout the area. In particular, activity nodes should be reinforced, and residential projects should be clustered. To encourage mixed uses, densities and transit services so that the need for on-site parking is reduced.

STANDARDS

Mixed use buildings
Mixed use buildings or projects are encouraged throughout the district, particularly in or near nodes.

Reduced or no parking
Buildings or projects that provide reduced parking are encouraged so long as sufficient pedestrian, bicycle and transit infrastructure exists.

Maker spaces
Buildings or projects that provide maker spaces are encouraged.

Art gallery spaces
Buildings or projects that provide art galleries are encouraged.

POINTS FOR BUILDING ORIENTATION AND LOCATION

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<th>POINTS FOR BUILDING ORIENTATION AND LOCATION</th>
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<td>2 Points Provide public open space adjacent to the ROW</td>
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<tr>
<td>1 Point Activate all sides of building with windows and entries</td>
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<tr>
<td>1 Point Provide additional public route(s) through the project</td>
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POINTS FOR LAND USES

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<td>2 Points Provide reduced or no parking</td>
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<td>3 Points Provide art galleries</td>
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“BUILDINGS SHOULD INTERFACE WITH THE ALLEY AS A SECONDARY, BUT IMPORTANT PEDESTRIAN ENVIRONMENT, THROUGH ACTIVE USES, FENESTRATION, AND ENTRIES.”
7 CONTEXTUAL RELATIONSHIPS

SOUTH PLATTE RIVER

INTENT STATEMENT
To enhance and/or accentuate the South Platte River and its natural environment. To further connect the South Platte River to the existing and future fabric of the district.

STANDARDS
Orient building entries
Buildings should orient entries, first floor uses, and windows toward the South Platte River and river pedestrian and/or bike paths. (See Figure 2.1)

Pedestrian connectivity to the river
New development should not ‘wall off’ the river environment from the blocks that adjoin the river, but should provide gaps in the development, allowing pedestrian connections to the interior of the blocks or through the blocks to the adjoining streets.

Connect with the river
Where pedestrian connections are established to and from the river, adjoining building entries, windows and balconies should be oriented toward and along those connections.

Creative stormwater management
In development that occurs near the river, creative stormwater management systems and design should be incorporated on site and/or ROW. Stormwater management design and engineering should utilize the City and County of Denver’s Ultra Urban Green Infrastructure Guidelines and appropriate plant species as set out on page49, RiNo’s preferred plant guide.

Engage with the river
Projects that are adjacent to the river should celebrate the river and contribute to creating centers of interest and activity that focus on the river.

8 PEDESTRIAN AND VEHICULAR ACCESS

INTENT STATEMENT
To provide safe pedestrian circulation along all streets. To minimize conflicts between automobiles, trucks and pedestrians.

STANDARDS
Alley access
Garage and service areas should be accessed primarily from alleys, significantly reducing the need for curb cuts off of named and numbered streets.

Curb cuts
Curb cuts for parking garage access and/or service areas should be minimized on the long frontages of the named streets, preferably limited to one.

Maximum size
Curb cuts should be no more than 20ft wide where context allows.

POINTS FOR PEDESTRIAN AND VEHICULAR ACCESS

3 Points Provide alley access to garages and service areas only
1 Point Limit curb cuts to one
1 Point Curb cut width of 20ft or less

TOTAL

“FURTHER CONNECT THE SOUTH PLATTE RIVER TO THE EXISTING AND FUTURE FABRIC OF THE DISTRICT.”
9 STREETSCAPE/STREET DESIGN IN THE R.O.W

INTENT STATEMENT
To provide LID stormwater solutions. To provide shade from the summer sun, particularly mid-day and in the afternoon. To provide comfortable walking space on the sidewalk. To provide adequate bicycle racks to avoid the use of street trees, regulatory sign poles, and café corrals for informal bicycle parking. To buffer pedestrians from traffic lanes in the street. To provide enough well marked space in the street for bicycle and scooter use. To provide healthy growing conditions for street trees.

STANDARDS

Pedestrian facilities
The Preferred Pedestrian Realm Cross Section in the ROW contains four zones:

Step-out zone
A continuous unobstructed zone between curb and amenity zone, 2.5’ wide. (See Figure 2.5)

Amenity zone
An amenity zone at least 5’ wide next to the curb that may contain street trees, bike racks, trash containers, other street furniture, street lights, pedestrian lights, parking meters, bus stops, regulatory signs, traffic signals, and other public elements. Access to and from parked cars is required at regular intervals (approximately 22 feet apart) (See Figure 2.5)

Walking zone
An unobstructed walking zone, at least 6’ feet wide, preferably 8’ feet wide. (See Figure 2.5)

Building zone
A building zone is a sidewalk, outdoor seating, temporary display of merchandise, or other items related to the ground floor uses of the building. This zone may range in width depending on the ROW and setbacks, but it should not encroach onto the minimum walking zones and amenity zones. (See Figure 2.5)

The required street level residential setback should incorporate landscape and urban design features to buffer residential entries and provide a transition from public to private space. Areas of the building zone located on the public right of way will be subject to City and County of Denver ROW encroachment regulations.

Bike rack design and scooter parking
For public use should be placed in the amenity zone, and conform to the City of Denver bike rack standards, while at the same time, be considered as part of the District’s branding efforts.

A sufficient number of bike racks should be provided to avoid bicycles being locked to railings around café seating, regulatory signs and trees. RiNo recommends the Duo or Core bike racks by Site Pieces, in color RAL 2004 or 7016. An area of open hard surface may be provided adjacent to bike racks so scooters can be parked clear of the walk zone.

Street trees
Street trees should be provided per City of Denver requirements. Guidance on tree species is set out on page 49. RiNo’s preferred planting guide. Street tree locations and species should take mountain views into consideration. For optional health, street trees should be planted in uncompacted soil with 500-1,000 cubic feet of soil. It is also encouraged that street trees share large soil volumes. In the case of open planters, sidewalk cut outs should be surfaced in 1/4” stone chips (See Figure 2.7). Enhanced street tree planting techniques that may help trees thrive include, larger open planters, permeable paving, and structural soil cells (See Figure 2.8).

Landscape Maintenance
It is the property owner’s responsibility to keep the landscaping healthy, particularly the street trees, which should be pruned and/or replaced when damaged. A LID stormwater management system in the ROW may be a shared responsibility between adjacent landowners depending on its extent.

Paving Materials
Broom finished standard gray concrete with troweled joints is appropriate for the character of the District. Colored pavers are not acceptable within the amenity zone or sidewalk.

Paving with embedded art
District branding elements or art embedded or etched into the concrete paving may be appropriate if long term spalling of the concrete around the embedded or etched element can be minimized and an agreed maintenance regime is in place.

The image above illustrates RiNo’s preferred cross section. Consideration shall be given to any deviations from the preferred dimensions caused by site-specific constraints. All streetscape proposals shall reference adjacent existing or imminent developments in order to ensure consistency and continuity.
“DISTRICT BRANDING ELEMENTS OR ART EMBEDDED OR ETCHED INTO THE CONCRETE PAVING ARE ENCOURAGED.”
**Pedestrian illumination**
Even where there is roadway lighting, pedestrian lighting is encouraged to enhance the pedestrian experience. These light fixtures should be designed or selected to express the diversity, artistic nature, and industrial past of RiNo. Fixture layout should integrate with locations of tree planting.

**Classified lighting**
Pedestrian streetscape lighting not associated with signage, art installations, or building identity should be classified as IESNA. Full Cut Off per independent certification performed by manufacturer to avoid glare onto adjoining buildings. If light fixture or luminaire is custom designed and fabricated, then a sample must be visually inspected for shielding of light source.

Alley lighting associated with signage, art installations, building identity, and other non-area or safety related lighting will be reviewed for compatibility with this criterion on a project-by-project basis.

**Amenity and walking zones**
Receivable permits for café corrals, and raised seating areas in the ROW will not be supported where they impinge on both the minimum walking zone and the minimum amenity zone. The total width of the amenity zone and walking zone should not be less than 14ft wide.

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### POINTS FOR STREETSCAPE/STREET DESIGN IN THE ROW

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Points</td>
<td>Provide the preferred pedestrian realm cross section</td>
</tr>
<tr>
<td>2 Points</td>
<td>Provide RiNo designed/built bike racks</td>
</tr>
<tr>
<td>1 Point/tree (max 5 points)</td>
<td>Standard tree planting in ROW</td>
</tr>
<tr>
<td>2 Points/tree (max 10 points)</td>
<td>Enhanced tree planting in ROW</td>
</tr>
<tr>
<td>2 Points/tree (max 10 points)</td>
<td>Tree Planting in unpaved area greater than 100 square feet</td>
</tr>
<tr>
<td>1 Point</td>
<td>Space tree plantings irregularly</td>
</tr>
<tr>
<td>5 Points</td>
<td>LID System</td>
</tr>
<tr>
<td>1 Point</td>
<td>Paving with embedded art</td>
</tr>
<tr>
<td>1 Point</td>
<td>Provide street furniture</td>
</tr>
<tr>
<td>2 Points</td>
<td>Provide RiNo designed/built/recommended</td>
</tr>
<tr>
<td>1-3 Points</td>
<td>Do something great!</td>
</tr>
</tbody>
</table>

**MY SCORE**

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10 PUBLIC ALLEYS

INTENT STATEMENT
Avoid alley vacations to maintain urban circulation pattern. To utilize alleys for additional pedestrian circulation. To minimize encroachment and visibility of trash storage and service areas into the alley width.

STANDARDS
Art studios or makers
Designing spaces for artist studios and makers on alleys to provide lower cost space is strongly encouraged.

Active uses
Designing spaces for active uses such as art galleries, restaurants, and shops in the alleys is encouraged, thereby taking advantage of the alley’s unique out-of-the-way qualities.

Residential uses
Residential uses with windows overlooking alleys and/or doors providing access onto the alley are encouraged.

Pedestrian and bicycle routes
Alleys should be considered as alternate pedestrian and bicycle routes, often with secondary building and/or garage entries acting as origin and destination points along the alley.

Use of wall art
High quality wall art is encouraged as a way to activate alleys as informal public galleries.

Permeable paving system
Permeable paving is encouraged in the alley, especially when paired with green walls or other alley landscaping.

Green walls and landscaping
Green walls and climbing vines are encouraged on alley-facing walls to soften the alley environment. New construction is encouraged to provide landscape cutouts at the base of alley facing building walls with automatic irrigation systems to allow the planting of vines and climbing flowers on trellises.

Planters and pots
Residential units and commercial spaces that face the alley are encouraged to integrate planters/pots into the design of balcony railings, walls and fences or railings screening alley utilities. For planters/pots not associated with residential units, automatic irrigation systems should be provided.

Architectural lighting
Alleys should be well lit through architectural lighting at building entries, and from the building façades that face the alleys.

Glare and lighting intensity
Area lighting in alleys not associated with signage, art installations, or building identity should be classified as IESNA Full Cut Off per independent certification performed by manufacturer to avoid glare onto adjoining buildings. If light fixture or luminaire is custom designed and fabricated, then a sample must be visually inspected for shielding of light source. Alley lighting associated with signage, art installations, building identity, and other non-area or safety related lighting will be reviewed for compatibility with this criterion on a project-by-project basis.

Locating utilities
Locate above ground or building mounted utilities, such as gas meters and transformers, within the alleys or on alley facing façades rather than on street facing façades or in the public ROW.

POINTS FOR PUBLIC ALLEYS

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Design spaces for art studios or makers on alley</td>
</tr>
<tr>
<td>3</td>
<td>Design spaces for active uses on alley</td>
</tr>
<tr>
<td>1</td>
<td>Residential uses on or overlooking alley</td>
</tr>
<tr>
<td>1</td>
<td>Building entries on alley</td>
</tr>
<tr>
<td>2</td>
<td>Commissioned wall art on alley</td>
</tr>
<tr>
<td>2</td>
<td>Permeable Paving in Alley</td>
</tr>
<tr>
<td>5</td>
<td>Green walls or landscape in alley</td>
</tr>
<tr>
<td>1</td>
<td>Planters or pots in alley</td>
</tr>
<tr>
<td>1</td>
<td>Consistent building mounted alley lighting, lighting at entries, or light from active alley uses</td>
</tr>
<tr>
<td>1</td>
<td>Full Cut Off area and safety lighting in alley</td>
</tr>
<tr>
<td>2</td>
<td>Locate all utilities in alley or on alley façades</td>
</tr>
<tr>
<td>1-8</td>
<td>Impress us!</td>
</tr>
</tbody>
</table>

TOTAL

“DESIGNING SPACES FOR ARTIST STUDIOS AND MAKERS ON ALLEYS TO PROVIDE LOWER COST SPACE IS STRONGLY ENCOURAGED.”
11 OPEN SPACE

INTENT STATEMENT
To provide publically accessible open space on privately owned land. To provide spaces for the incorporation of connected urban wildlife habitat, especially in relationship to waterways. To provide LID stormwater solutions. To provide publically accessible open space that matches the needs of the District.

STANDARDS
Voluntary building setback
Where walking, amenity, and building zones are 16ft or less in width within the ROW, a voluntary building setback which matches the sidewalk elevation and paving is encouraged as it creates functional urban open space.

Fully furnished open space
Publically accessible open space such as courtyards, plazas, and pocket parks, should be comfortably furnished with a variety of seating. Providing multiple seating options will encourage people to use the space. For example: moveable tables and chairs, benches, seat wall, etc. To support consistency throughout the District, RiNo recommends the Monoline Collection by Site Pieces in color RAL 2004 or 7016.

Open space accessibility
Publically accessible privately owned open space may be closed at night for security purposes, but should be open during the day and weekends.

Open space maintenance
Publically accessible privately owned open space should be regularly maintained.

Power outlets should be considered for the charging of laptops and smart phones. Larger spaces should also provide shade trees or shade structures.

“PROVIDE SPACES FOR THE INCORPORATION OF CONNECTED URBAN WILDLIFE HABITAT, ESPECIALLY IN RELATIONSHIP TO WATERWAYS.”

12 PRIVATE OPEN SPACE

INTENT STATEMENT
To ensure that no part of the final development is left without deliberate and well-designed landscape and/or hardscape treatment. To reinforce the pedestrian environment established in the adjoining public street or open space. To create usable open spaces for the occupants of the property. To create landscaping that reinforces the architecture of the building.

STANDARDS
Reinforce public space
Where accessible from and/or visible to the public ROW or other public spaces, private plazas and courtyards should be landscaped in a way that reinforces the landscaping and/or paving in the public spaces/ROWs.

Ground floor residential use
Private property within a front setback intended to buffer ground floor residential uses from the street should incorporate plant material that adds to the color and attractiveness of the street, and provides a measure of privacy to the residential use without blocking, at maturity, the street views from the front windows.

Reinforce the South Platte River
Private property that is adjacent or near to the South Platte River should be landscaped in ways that reinforce the River environment, its natural character, and its wildlife.

Reinforce architecture of buildings
Private landscaping should reinforce, accentuate, or harmonize with the architecture of the building(s).

POINTS FOR OPEN SPACE

<table>
<thead>
<tr>
<th>POINTS FOR OPEN SPACE</th>
<th>MY SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Points Orient building entries and first floor uses to the river</td>
<td></td>
</tr>
<tr>
<td>5 Points Provide publicly accessible pedestrian connectivity through development to river</td>
<td></td>
</tr>
<tr>
<td>5 Points Development engages river and creates interest and activity</td>
<td></td>
</tr>
<tr>
<td>5 Points Provide creative stormwater management system</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
</tr>
</tbody>
</table>

POINTS FOR PRIVATE OPEN SPACE

<table>
<thead>
<tr>
<th>POINTS FOR PRIVATE OPEN SPACE</th>
<th>MY SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Points Private open space reinforces public space</td>
<td></td>
</tr>
<tr>
<td>2 Points Private open space buffers ground floor residential</td>
<td></td>
</tr>
<tr>
<td>2 Points Private open space reinforces the South Platte River</td>
<td></td>
</tr>
<tr>
<td>2 Points Private landscaping reinforces architecture of building</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
</tr>
</tbody>
</table>
13 DETENTION AREAS, STORMWATER CHANNELS

INTENT STATEMENT
To attractively landscape stormwater detention areas and channels.

STANDARDS
Detention areas
These should be landscaped with plants that can withstand drought and infrequent inundation from storm events. Guidance on planting species is set out on page 49, RiNo’s preferred planting guide.

Avoid deep detention areas
Any deep detention areas with retaining walls that may require a fence around it should be avoided.

Reduce size of detention areas
Utilize permeable paving, other pervious surfaces, or green roofs to reduce the depth, size or eliminate detention areas.

POINTS FOR DETENTION AREAS AND STORMWATER CHANNELS

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Point</td>
<td>Provide landscaped detention areas</td>
</tr>
<tr>
<td>1 Point</td>
<td>No deep detention areas</td>
</tr>
<tr>
<td>2 Points</td>
<td>Provide pervious surfaces to reduce size of detention areas</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
</tr>
</tbody>
</table>

14 LANDSCAPE MATERIALS

INTENT STATEMENT
To provide adequate soil amendments, root growth area, and irrigation to support initial growth and the ongoing health of the plant material. To promote ongoing maintenance and replacement of plant materials. To use native plants and/or drought tolerant plants appropriate to Denver’s climate and urban conditions.

STANDARDS
Choice of plant materials
Trees, shrubs, turf, native grasses and other materials should be drought tolerant, and adapted to urban conditions. Guidance on planting species is set out on page 48, RiNo’s preferred planting guide.

Maintenance
Street trees in the public right of way shall be maintained by the adjacent landowner per municipal code. Landscaping shall be maintained as agreed between the landowner and City and County of Denver.

Irrigation
All plant materials should be irrigated by an automatic irrigation system. Trees and shrub planting shall be on a separate irrigation zone to turf.

POINTS FOR LANDSCAPE MATERIALS

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Points</td>
<td>Provide adaptable, drought tolerant plant materials</td>
</tr>
<tr>
<td>2 Points</td>
<td>Irrigate all plant materials</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
</tr>
</tbody>
</table>

“ATTRACTIVELY LANDSCAPE STORMWATER DETENTION AREAS AND CHANNELS.”
15 SERVICE AREAS, ACCESSORY BUILDINGS AND TRASH ENCLOSURES

INTENT STATEMENT
To screen or conceal the view of the exterior trash containers, loading docks, open storage areas and utility boxes/equipment of a building from public sidewalks, streets, open spaces and adjoining uses. To relate trash enclosures and other accessory buildings to the materials and architecture of the main development.

STANDARDS
Provisions for garbage and recycling
Trash enclosures should be designed for garbage, recycle and compost dumpsters, and enclosed with a seven foot high wall, railing, or gate. A roof structure over the enclosure is highly desirable both to screen views into it from above uses, and to prevent the throwing of bags and trash over the walls.

Design in relation to architecture
Trash enclosures and other accessory buildings should be designed with materials and details that match or clearly relate to the building that they serve.

Durable trash enclosures
These should be constructed from extremely robust materials with durable door materials and latching systems.

Location of enclosures
Should be located in an alley, if not in an alley the view of such loading areas should be screened from public streets or open space.

POINTS FOR SERVICE AREAS, ACCESSORY BUILDINGS AND TRASH ENCLOSURES  MY SCORE
1 Points Provide enclosures for garbage/reuse/compost dumpsters
1 Point Design enclosures to relate to architecture
1 Point Durable trash enclosure materials
2 Points Locate enclosures and service areas in alley
TOTAL

“RELATE TRASH ENCLOSURES AND OTHER ACCESSORY BUILDINGS TO THE MATERIALS AND ARCHITECTURE OF THE MAIN DEVELOPMENT.”

16 WALLS AND FENCES

INTENT STATEMENT
To provide security and privacy for private and common open spaces not open to the general public. To relate the design and materials of fences and walls to the architecture and/or landscape architecture of the project. To promote the artistic design and/or treatment of fences and walls. All fence and wall designs must meet City of Denver standards.

STANDARDS
Use District materials
Fences and walls should be constructed from durable materials that recall the materials found in the District’s existing industrial buildings, such as masonry, metal, woven wire mesh. Standard wood board fences should be avoided.

Engage with artists
Creative designs for walls and fencing that incorporates art or are designed by artists are encouraged.

Complement architecture of building
Walls and fencing should complement the materials and architecture of the building.

Avoid security wire
Barbed wire and other security wire should be avoided.

POINTS FOR WALLS AND FENCES  MY SCORE
1 Point Use District materials
2 Points Engage artist for design
1 Point Complement architecture of building
TOTAL
17 SITE LIGHTING

INTENT STATEMENT
To promote the safety, security and/or the night-time use and enjoyment of the property. To utilize practical and effective ways to minimize glare onto adjoining property or public R.O.W.s. To use energy efficient light sources. To provide interest and identity through landscape lighting.

STANDARDS
Well-illuminated paths
Pedestrian paths to building entries should be well lit particularly from sidewalks in street ROWs, parking areas and bicycle storage.

Minimize light spill
Outdoor lighting for restaurant patios, either at the ground floor or at an upper roof deck, should be muted with minimized light spill and glare onto adjoining properties. Such lighting should be turned off at the end of the business’s hours of operation.

Classified lighting
Lighting should be classified as IESNA full cutoff or cutoff to avoid glare and light pollution.

Glare and lighting intensity
Area lighting not associated with signage, art installations, or building identity should be classified as IESNA Full Cut Off per independent certification performed by manufacturer to avoid glare onto adjoining property or public R.O.W.s. To use energy efficient light sources. To filter pollutants from surface stormwater runoff.

18 PARKING LOTS

INTENT STATEMENT
To minimize the visual impacts of surface parking on the pedestrian experience through location and/or screening. To reduce the scale of surface lots. To soften the appearance of parking lots through the addition of landscaping. To reduce the overall amount of heat radiated from parking lots. To provide shade for vehicles. To promote pedestrian safety within parking lots. To utilize practical and effective ways to minimize glare onto adjoining property or public R.O.W.s.

STANDARDS
Exceed City of Denver landscaping requirements
Interior and perimeter parking lot landscaping should provide larger planting areas and 1.5% more plants than City of Denver requirements.

Provide low screen walls
Low masonry walls or metal fences should be used to screen parking lots from the street. Woven wire mesh fencing may be used if supporting vines or hedges.

Collaborate with artists
Parking lot screen walls should be designed in collaboration with a local artist wherever possible.

Use accents of architecture
Parking lot screen walls should complement the materials and character of the primary building.

Permeable parking
Lot surfacing should incorporate permeable paving and other stormwater measures to reduce and clean stormwater runoff.

Effective pedestrian system
Parking lots should have a well thought-out and marked pedestrian system leading to the primary entry or entries of the building, as well as to any adjoining sidewalks.

IESNA classified
Parking lots should be well lit with IESNA full cutoff or cutoff fixtures on poles no higher than 20ft.

Parking lot shade structures
Provision of parking lot shade structures, particularly those on which solar panels are mounted, are encouraged.

POINTS FOR SITE LIGHTING

<table>
<thead>
<tr>
<th>POINTS FOR SITE LIGHTING</th>
<th>MY SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Point Provide well-illuminated paths to building entries</td>
<td></td>
</tr>
<tr>
<td>1 Point Minimize light spill from outdoor patios/decks</td>
<td></td>
</tr>
<tr>
<td>1 Point Full Cut Off area and safety lighting</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
</tr>
</tbody>
</table>

POINTS FOR PARKING LOTS

<table>
<thead>
<tr>
<th>POINTS FOR PARKING LOTS</th>
<th>MY SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Points Exceed City of Denver landscaping requirements</td>
<td></td>
</tr>
<tr>
<td>1 Point Provide low screen walls</td>
<td></td>
</tr>
<tr>
<td>2 Points Collaborate with artist on screen wall</td>
<td></td>
</tr>
<tr>
<td>1 Point Screen wall accents architecture</td>
<td></td>
</tr>
<tr>
<td>2 Points Provide permeable paving</td>
<td></td>
</tr>
<tr>
<td>1 Point Provide effective pedestrian system</td>
<td></td>
</tr>
<tr>
<td>1 Point IESNA full cutoff or cutoff</td>
<td></td>
</tr>
<tr>
<td>2 Points Provide parking lot shade structures with solar panels</td>
<td></td>
</tr>
<tr>
<td>12 Points Do not provide a surface parking lot</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
</tr>
</tbody>
</table>
Buildings of all shapes, sizes, and eras contribute to RiNo’s distinctive character. Therefore, every effort should be made to retain existing buildings, with a strong presumption against demolition. Where it is proposed to replace on existing structure, the new building should be of outstanding architectural merit and contribute positively to the character of RiNo Art District.

New development in RiNo should respect existing historic character buildings and the distinctive character areas.

RiNo Character Buildings
1. 2500 N Broadway, Denver, CO 80205
2. 2500 Walnut St, Denver, CO 80205
3. 2560 Blake St, Denver, CO, 80205
4. 2601 Blake St, Denver, CO 80205
5. 2669 Larimer St, Denver, CO 80205
6. 2701 Larimer St, Denver, CO 80205
7. 2909 Larimer St, Denver, CO 80205
8. 3225 Blake St, Denver, CO 80205
9. 3330 Brighton Blvd, Denver, CO 80216
10. 3463 Blake St, Denver, CO 80205

RiNo Character Areas
- **RiNo Art District**
- **Larimer Street**
- **Walnut Street**
- **Brighton Boulevard**
- **Blake Street**
- **RiNo West**

**Larimer Street**
Vibrant, joyful, eccentric. Buildings of predominantly narrow frontages ranging in height from one to three stories. The street’s urban fabric is highly articulated with historic brick structures complemented by innovative contemporary design and materials of new structures.

**Walnut Street**
Emerging, purposeful, row building scale ranging from narrow plots to whole blocks, many of which feature historic raised first floor access. Strong horizontal emphasis with powerful brick structures of one to three stories.

**Brighton Boulevard**
Ambitious, contemporary, transformative. Large scale residential development in an area that has changed beyond recognition. Deep plot frontages, predominantly full block width, would benefit from articulation to create a human scale. Quality materials will support a sense of permanence. Adjacent and parallel streets offer opportunities for greater intensity and pedestrian-oriented environments.

**Blake Street**
Maturing, eclectic, diverse. Contemporary large scale residential buildings anchored by established low rise brick structures. In transition, with many adaptive reuse of existing buildings but also a number of gap sites. Existing brick structures should become reference points for future development.

**RiNo West**
Experimental, innovative, diverse. Anchored by the Taxi development, providing a futuristic yet humane mixed use environment as an exemplar for subsequent development to follow.
**PLANTING ZONES**

**Full Sun, Rain Garden**
- Dasiphora fruticosa (Shrubby Cinquefoil)
- Penstemon digitalis (Husker Red Penstemon)
- Amorpha canescens (Leadplant)
- Rosa woodsii (Wood’s Rose)
- Fallugia paradoxa (Apache Plume)
- Asclepias speciosa (Showy Milkweed)

**Full Sun, Mid-Block**
- Oenothera howardii (Howard’s Evening Primrose)
- Dalea purpurea (Purple Prairie Clover)
- Asclepias tuberosa (Butterfly Milkweed)
- Liatris ligulistylis (Rocky Mountain Gayfeather)
- Sporobolus heterolepis (Prairie Dropseed)
- Gaillardia aristata (Blanket Flowers)
- Bouteloua gracilis (Blonde Ambition Blue Grama Grass)

**Full Sun, Uphill**
- Bouteloua gracilis (Blonde Ambition Blue Grama Grass)
- Mirabilis multiflora (Colorado Four O’Clock)
- Bouteloua curtipendula (Sideoats Grama)
- Schizachyrium scoparium (Little Bluestem Standing Ovation)
- Deschampsia cespitosa (Tufted Hairgrass)

**Part Shade, Rain Garden**
- Asclepias incarnata (Swamp Milkweed)
- Rosa woodsii (Wood’s Rose)
- Monarda fistulosa (Wild Bergamot)
- Oenothera biennis (Hooker’s Evening Primrose)
- Amorpha canescens (Leadplant)
- Fallugia paradoxa (Apache Plume)

**Part Shade, Mid-Block**
- Berlandiera lyrata (Chocolate Flower Mora County Mix)
- Antennaria plantaginifolia (Antennaria Pussytoes)
- Asclepias speciosa (Showy Milkweed)
- Schizachyrium scoparium (Little Bluestem Standing Ovation)
- Deschampsia cespitosa (Tufted Hairgrass)

**Part Shade, Uphill**
- Berlandiera lyrata (Chocolate Flower Mora County Mix)
- Antennaria plantaginifolia (Antennaria Pussytoes)
- Asclepias speciosa (Showy Milkweed)
- Schizachyrium scoparium (Little Bluestem Standing Ovation)
- Deschampsia cespitosa (Tufted Hairgrass)

**Tree Species**

**Small-Medium Ornamental Trees**
- Amur Maackia
- Eastern Redbud
- Hackberry
- Japanese Lilac
- Orange
- Yellow Buckeye

**Large Shade Trees**
- Elm Varieties inc: Accolade & Triumph
- Kentucky Coffeetree
- Netleaf Hackberry
- Thornless Honeylocust
- Golden Rain Tree
- Chinkapin Oak
- Bur Oak Cobblestone

*All native data gathered through USDA Plants Database*
RiNo’s Preferred Street Furniture Products
By Site Pieces: Designed in RiNo

Flat Bench

DuO Bike Rack

Core Bike Rack

Backed Bench

Lounge Bench
03 ARCHITECTURE

CONTENTS
1 Form, Height and Massing
2 Façade Design, Scale and Variation
3 Transparency and Fenestration Patterns
4 Entries
5 Materials, Details and Ancillary Elements
6 Lighting
7 Roof Form and Rooftop Design
8 Sustainable Building Design
9 Parking Garages and Visible Parking Levels
10 Personal Storage Buildings
11 Renovation and Reuse of Existing Structures

GUIDING PRINCIPLES

➢ To ensure a building’s utility, sustainability and flexibility for different uses over its lifespan.
➢ To encourage creativity and innovation in new construction, renovation, and adaptive reuse.
➢ To reflect and build on rino’s distinctive existing urban character.
➢ To promote active pedestrian environments through building orientation to the street, frequency of building entries, transparency, and active ground floor uses.
➢ To promote the renovation and reuse of existing structures.

POINT SUMMARY
Visionary 150+
Artist 125
Creative 90
Journeymen 60
INTENT STATEMENT
To create buildings with human scale and interest. To moderate scale changes between adjacent buildings particularly those that are important contributors to District character. To create an interplay of sunlight and shadow, taking advantage of Colorado’s sunny climate, through the shaping of the building’s form. To create occasional special building forms that terminate views, emphasize intersections, help define the passage between sub-areas, and provide varied skylines. To promote sun and sky exposure to public streets and open spaces.

STANDARDS
Breaks in horizontal plane
On building façades clear breaks in the horizontal plane of the façade should be provided in order to scale a large building to its District context and to the pedestrian. (See Figure 3.1) For façades equal to or greater than 100ft in length, a break in the horizontal plane should occur every 100ft. This horizontal break should consist of a vertical architectural feature that either projects outward or is recessed by a minimum of 10ft. The width of this architectural feature must be a minimum of 15ft. Other forms of horizontal breaks are encouraged and will be considered by the RiNo Design Review Group for compliance with the intent of this standard.

Breaks in a long façade
Breaks in a long façade (per previous guideline) should also be reinforced by a change in building height, upper story stepbacks or other massing reduction.

Gateway corners accentuated
Building corners at locations identified as important gateways into the District or sub-area should be accentuated in building form, fenestration, balconies, bays, materials and/or color from the rest of the building. (See Figure 3.2)

Transition of building heights
Where a proposed building, the façade of which is equal to or longer than 100ft and higher than 4 stories, adjoins a lower existing building that has been identified by the RiNo Art District as a building that contributes to the character of the District, the proposed building mass should transition in height to the lower building. (See Figure 3.3)

Smaller buildings or development
Buildings with street frontages equal to or less than 100ft are encouraged as they more naturally create human scale.

POINTS FOR BUILDING FORM, HEIGHT AND MASSING

<table>
<thead>
<tr>
<th>MY SCORE</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 Points</td>
<td>Provide breaks in the horizontal plane</td>
</tr>
<tr>
<td>10 Points</td>
<td>Breaks in long façade reinforced by a change in building height</td>
</tr>
<tr>
<td>2 Points</td>
<td>Gateway corners accentuated</td>
</tr>
<tr>
<td>10 Points</td>
<td>Transition proposed building height to lower existing building</td>
</tr>
<tr>
<td>10-20 Points</td>
<td>Smaller buildings or development</td>
</tr>
</tbody>
</table>

TOTAL
2 BUILDING FAÇADE DESIGN, SCALE AND VARIATION

INTENT STATEMENT
To encourage human-scaled buildings.
To avoid undifferentiated and/or blank façades, particularly those visible from the street. Where near designated historic or contributing buildings, or historic districts, to gain inspiration from the form, detail, materials and colors of historic buildings. Relate new buildings to existing context through contemporary interpretation or appropriate contrast. To design façades that logically respond to sun exposure. To design façades that incorporate sign locations. To design façades that communicate logical transitions of material and detail.

STANDARDS
Facade breaks
Massing breaks in a long façade may be reinforced by a change in material, pattern/texture, and/or color. (See Figure 3.4)

Material and color changes
Massing breaks and material/color changes should be provided in ways that fit the architectural concept of the building.

Material simplicity
While scaling a large building to the scale of a pedestrian is important, a unified simplicity of the building’s architecture and form also fits the character of the District, which is historically made up of simple masonry industrial buildings. Design that has fewer but specific materials with meaningful accentuations is encouraged.

Design to accommodate signs
Building façades should be designed to accommodate likely locations for wall signs, projecting signs, and awnings with or without signs.

Respond to differing conditions
Building façades should respond to differing environmental conditions such as their performance in regard to sun exposures. For example, sun-shading devices on the northwest/southwest façades, larger windows on the northeast façade. Another example would be to create variation based on intrinsic conditions such as a river exposure, westerly views, major street/ minor street exposures, etc.

Take advantage of the sun
Building façades and materials should take advantage of Colorado’s strong sun conditions by choosing materials and material systems that have textures and patterns which cast shadows, as well as providing projecting or recessed balconies and bays.

POINTS FOR BUILDING FAÇADE DESIGN, SCALE AND VARIATION

<table>
<thead>
<tr>
<th>POINTS FOR BUILDING FAÇADE DESIGN, SCALE AND VARIATION</th>
<th>MY SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Point Façade Breaks reinforced by change in material/color</td>
<td></td>
</tr>
<tr>
<td>2 Points Material/color changes fit architectural concept</td>
<td></td>
</tr>
<tr>
<td>5 Points Material simplicity</td>
<td></td>
</tr>
<tr>
<td>1 Point Designed to accommodate signs</td>
<td></td>
</tr>
<tr>
<td>3 Points Façades respond to differing environmental conditions</td>
<td></td>
</tr>
<tr>
<td>2 Points Façades/materials that take advantage of strong sun</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
</tr>
</tbody>
</table>
3 BUILDING TRANSPARENCY AND FENESTRATION PATTERNS

INTENT STATEMENT
To provide transparency within the street facing façades (particularly at ground level) consistent with the street level use: greater transparency for commercial uses, less for residential uses, and possibly even less for artist studios and industrial/maker spaces.

STANDARDS
Cluster into bay
In recalling the old industrial character of the area characterized by loading bays and garage doors, ground floor storefront glass areas are encouraged to be clustered into bays with solid wall areas between glassy zones. (See Figure 3.5)

Continuous glazing
Ground floor storefront glass may also reflect the largely continuous glazing of the older commercial buildings in the District and be considered as a means of expressing the interior function of the public realm enhancing the depth of the urban environment.

Alternation
Rhythmic and/or varied alternation of windows, doors and solid walls are encouraged for ground floor residential uses.

4 BUILDING ENTRIES

INTENT STATEMENT
To orient the primary building entry toward the street. To encourage the adaptive reuse of existing light industrial entry facilities such as loading docks that provide District character and flexibility for existing and future uses. To add scale, activity and function to the street. To visually emphasize the major entry or entries to a building or a ground floor use.

STANDARDS
Provide multiple entries
Encourage as many street-oriented entries as practical. Buildings equal to or longer than 100ft should have a minimum of two entries. More than two entries are encouraged.

Building entry design
Building entries should be emphasized through the use of such design devices as changes in plane, differentiation in material and/or color, provision of a canopy, greater level of detail, lighting, ornament, and art.

Loading docks
Existing raised loading docks should be preserved and reused as entry elements.

Limited access entries
Primary building entries in private or semi-private space, such as an off street or underbuilding drive are strongly discouraged.

Raised floors
Raised ground floors in new construction are encouraged to create a condition similar to existing loading docks.

POINTS FOR BUILDING ENTRIES

1-3 Points Provide multiple entries
2 Points Emphasize building entries through design
1 Point Existing loading docks preserved and reused for entries
1 Point Encourage raised floors
3 Points No Limited access entries

TOTAL

POINTS FOR BUILDING TRANSPARENCY AND FENESTRATION PATTERNS

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Points</td>
<td>Ground floor storefronts clustered into bays</td>
</tr>
<tr>
<td>2 Points</td>
<td>Ground floor reflect continuous glazing of historic commercial buildings</td>
</tr>
<tr>
<td>1 Point</td>
<td>Residential alternation of window/door/wall patterns</td>
</tr>
</tbody>
</table>

TOTAL

"RHYTHMIC AND/OR VARIED ALTERNATION OF WINDOWS, DOORS AND SOLID WALLS ARE ENCOURAGED FOR GROUND FLOOR RESIDENTIAL USES."
5 BUILDING MATERIALS, DETAILS AND ANCILLARY ELEMENTS

INTENT STATEMENT
To ensure the use of quality materials with proven durability that weather well and gracefully age in the urban environment. To renovate or reuse on-site architectural elements and materials. To use materials that need less maintenance and resist vandalism. To use materials that incorporate human scale in their modules and have the ability to receive and/or provide detail and textural relief. To encourage the use of fabrication technologies that enhance efficiency and broaden the scope of architectural achievement.

STANDARDS
Prevailing materials
The prevailing materials in the District, such as brick, metal/steel, corrugated metal panels, exposed fasteners, concrete, and concrete block should be used to recall the generally industrial District character.

Materials to avoid
Materials and façade systems that should be avoided are: fiber cement panels with exposed fasteners that tend to break or crack at the corner connection, stucco that is not a hard coat finish, thin gauge metal panels that become wavy, and twin tee tilt up concrete panels used in a manner that reduces transparency and opportunities for natural light. Variations of each of the systems listed above can be proposed if consideration is given to durability, thoughtful detailing and sensible application to a building façade.

Building structure
The buildings true structure should be expressed and accentuated, not hidden by non-structural materials.

Innovative materials
The use of innovative and contemporary materials and details is encouraged along with current and future fabrication technologies that assist in the creation of formworks and or finish products. Examples include CNC milling, water jet and laser cutting, and 3-d printing. Cross Laminated Timber is a specific example of a sustainable and innovative material that takes advantage of current fabrication technologies and is efficiently deployed as building floor, wall structure and interior finish.

6 BUILDING LIGHTING

INTENT STATEMENT
To provide lighting at building entrances for safety and ease of access. To add to the general image of a safe and well-lit street and alley environment. To accentuate important architectural components of the building. To provide sufficient lighting for efficient access into the building.

STANDARDS
Entry lighting
Primary building entries should be well illuminated to promote a more secure environment at the door; emphasize the primary point of entry to the building, and provide sufficient lighting for efficient access into the building.

Storefront lighting
Buildings with ground floor retail and restaurants should maintain storefront lighting until 3:00am at a minimum.

Gateways
Buildings at important gateways to the District or sub-areas should incorporate lighting that emphasizes architectural features such as corner elements, projecting bays, etc.

POINTESS FOR BUILDING MATERIALS

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Use prevailing materials</td>
</tr>
<tr>
<td>2</td>
<td>Do not use materials to avoid</td>
</tr>
<tr>
<td>1</td>
<td>Express building structure</td>
</tr>
<tr>
<td>2</td>
<td>Use innovative materials</td>
</tr>
<tr>
<td>1</td>
<td>Provide balconies</td>
</tr>
<tr>
<td>2</td>
<td>Appropriate use of heavy materials</td>
</tr>
</tbody>
</table>

TOTAL

POINTESS FOR BUILDING LIGHTING

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Provide well-lit primary building entries</td>
</tr>
<tr>
<td>2</td>
<td>Storefront lighting</td>
</tr>
<tr>
<td>2</td>
<td>Gateway building architectural lighting</td>
</tr>
</tbody>
</table>

TOTAL
7 ROOF FORM AND ROOF TOP DESIGN

INTENT STATEMENT
To recall the unpolished industrial character of the District. To utilize the roof for outdoor activities such as pools, outdoor dining decks, gardens, etc. To encourage rooftop technology for environmental sustainability. To reduce equipment noise impacts on adjacent residential. To maintain the integrity of architecturally designed building tops.

STANDARDS
Roof style
Flat roofs with parapets and low pitched roofs are preferred in that they are typical of the District.

Rooftop equipment
Architectural techniques that may help design, organize and cluster the rooftop equipment are encouraged. In other building types such as office and residential, environmentally sustainable rooftop equipment such as solar panels, wind turbines and similar equipment may be exposed. (See Figure 3.7)

Rooftop space
Rooftop living space, gardens, green roofs and other agricultural uses are encouraged.

Equipment noise mitigation
Rooftop mechanical equipment noise should be mitigated when residential units are nearby, either through the design and specification of the equipment or by sound buffering walls.

Adjacent usage mitigation
Where rooftop dining and/or entertainment is planned adjacent to residential, effective mitigation of noise and glare from rooftop illumination should be provided.

POINTS FOR ROOF FORM AND ROOF TOP DESIGN

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Provide flat and/or low pitched roofs</td>
</tr>
<tr>
<td>1</td>
<td>Expose rooftop mechanical, solar, wind generators, etc.</td>
</tr>
<tr>
<td>5</td>
<td>Provide rooftop living space, gardens, green roofs</td>
</tr>
<tr>
<td>1</td>
<td>Mitigate noise and glare from rooftop equipment, dining/entertainment</td>
</tr>
<tr>
<td>2</td>
<td>Mitigate noise and glare from rooftop dining/entertainment</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
</tr>
</tbody>
</table>

8 SUSTAINABLE BUILDING DESIGN

INTENT STATEMENT
To design buildings with improved performance which can be operated and maintained within the limits of existing resources. To improve the comfort, health and well-being of building occupants and public visitors. To save tenants money through reduced energy and material expenditures, waste disposal costs, and utility bills. To promote RiNo as an innovative leader in responsible sustainability.

STANDARDS
LEED certification
New construction should be LEED certified. LEED Silver should be a minimum level. LEED Gold is encouraged. LEED Platinum is applauded. Achieving Living Building Challenge Certifications will be widely celebrated.

Renewable energy generation
This is strongly encouraged, particularly rooftop solar.

POINTS FOR SUSTAINABLE BUILDING DESIGN

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LEED Silver Certified</td>
</tr>
<tr>
<td>3</td>
<td>LEED Gold Certified</td>
</tr>
<tr>
<td>5</td>
<td>LEED Platinum Certified</td>
</tr>
<tr>
<td>5</td>
<td>Living Building Challenge Zero Energy</td>
</tr>
<tr>
<td>7</td>
<td>Living Building Challenge Petal Certification</td>
</tr>
<tr>
<td>10</td>
<td>Living Building Challenge Living Building Certification</td>
</tr>
<tr>
<td>3</td>
<td>Site Renewable energy generation</td>
</tr>
<tr>
<td>2</td>
<td>Brise soleils</td>
</tr>
<tr>
<td>2</td>
<td>Recycled content and regional materials</td>
</tr>
<tr>
<td>5</td>
<td>Recycle existing building’s materials into new development</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
</tr>
</tbody>
</table>
# Parking Garages and Visible Parking Levels

## Intent Statement
To utilize underground and structured parking to the greatest possible extent. To activate structured parking with ground floor retail or other pedestrian uses. To minimize visual impacts of parked cars on the pedestrian experience. To design the façades of structured parking so that their character is compatible with the architecture of the building which the parking serves or within which the parking is incorporated. To promote structured parking designs that are compatible in character and quality with adjoining buildings, plazas and other publicly accessible open space.

## Standards
### Street Level Parking
All street level parking should be wrapped with commercial space or artist studios.

### Higher Level Parking
All 2nd story and higher parking levels should be screened with residential, artist studio, or office space.

### Conceal Lighting
Garage and parking level façades that face primary and secondary streets and which are not wrapped by another use should be designed to conceal the headlights of parked cars and to screen the interior lighting of the garage.

### Complement Architecture
Garage and parking level façades, not wrapped by another use, should be designed to complement the architecture of the building which the parking serves.

### Materials
Similar materials should be used on the structured parking façades as used on the other façades of the building.

### Articulation of Façades
Horizontal and vertical façade articulation of the structured parking façades should align and/or relate with the façade articulation of the other street-facing façades of the building.

### Future Conversion
Structured parking levels that face the street should be designed to accommodate future conversion to other uses through the provision of flat/level floor plates and sufficient floor to floor heights.

### Alley Façade
Alley facing façades of structured parking that are adjacent to non-parking uses should be designed to mitigate impacts on neighbors.

### Parking Façade Screening
Parking garages exposed to primary or secondary streets, and not wrapped by other uses, should be screened with materials that work to obscure the function of the garage but complement the urban environment through the play of light and shadow, color or art.

### Charging Stations
Providing charging stations for electric vehicles in parking garages is encouraged.

## Points for Parking Garages and Visible Parking Levels

<table>
<thead>
<tr>
<th>Points for Parking Garages and Visible Parking Levels</th>
<th>My Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Points Screen all street level parking</td>
<td></td>
</tr>
<tr>
<td>3 Points Screen all 2nd story and higher parking levels</td>
<td></td>
</tr>
<tr>
<td>2 Points Conceal headlights and screen interior lighting</td>
<td></td>
</tr>
<tr>
<td>1 Point Complement architecture of the building that it serves</td>
<td></td>
</tr>
<tr>
<td>3 Point Accommodate future conversion</td>
<td></td>
</tr>
<tr>
<td>1 Point Alley façade mitigates effects on adjoining properties</td>
<td></td>
</tr>
<tr>
<td>2 Points Parking façades complement the urban environment</td>
<td></td>
</tr>
<tr>
<td>1 Point Provide electric car charging stations</td>
<td></td>
</tr>
<tr>
<td>14 Points Provide underground parking garage</td>
<td></td>
</tr>
</tbody>
</table>

## Personal Storage Buildings

## Intent Statement
To create architectural interest and scale in a building type that has no intrinsic activity. To add, particularly at the ground floor at street level to a building that has no intrinsic activity.

## Standards
### Massing Breaks
Storage buildings should utilize massing breaks, pedestrian scaling techniques and materials recommended in the general architectural standards.

### Cluster Storefronts
Storage buildings should cluster ground floor commercial glass areas into bays as described in guideline.

### Continuous Storefronts
Ground floor storefront glass may also reflect the largely continuous glazing of the older commercial buildings in the District and be considered as a means of expressing the interior function to the public realm enhancing the depth of the urban environment.

### Visual Wraps
Wrapping of street-facing storage structures or visible storage units with another use, such as commercial, artist studios, or upper floor residential units is strongly encouraged.

## Points for Personal Storage Buildings

<table>
<thead>
<tr>
<th>Points for Personal Storage Buildings</th>
<th>My Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Point Massing breaks</td>
<td></td>
</tr>
<tr>
<td>1 Point Cluster storefronts to reflect industrial patterns</td>
<td></td>
</tr>
<tr>
<td>1 Point Continuous storefronts to reflect older commercial</td>
<td></td>
</tr>
<tr>
<td>3 Points Wrap upper floors</td>
<td></td>
</tr>
<tr>
<td>5 Points Wrap ground floor with commercial use(s)</td>
<td></td>
</tr>
<tr>
<td>8 Points Provide artist studios</td>
<td></td>
</tr>
<tr>
<td>19 Points No personal storage building(s)</td>
<td></td>
</tr>
</tbody>
</table>

## Total

TOTAL
11 RENOVATION AND REUSE OF EXISTING STRUCTURES

INTENT STATEMENT
To rehabilitate, renovate and expand existing older structures in ways that maintain and/or respect their original character.

STANDARDS
Original entry and windows
The renovation, reuse and expansion of existing buildings should respect and utilize: the building's original entry, fenestration patterns, window shapes and sizes, entry design, and roof forms that complement the existing building either through careful interpretation, or contrast.

Contemporary façades
Contemporary re-interpretations of historic façades are encouraged; new development should not seek to replicate the past and should be an honest reflection of its time.

New additions
New additions to existing buildings should utilize materials, structural systems, fenestration patterns, window shapes and sizes, entry design, and roof forms that complement the existing building either through careful interpretation, or contrast.

“CONTEMPORARY RE-INTERPRETATIONS OF HISTORIC FACADES ARE ENCOURAGED; NEW DEVELOPMENT SHOULD NOT SEEK TO REPLICATE THE PAST AND SHOULD BE AN HONEST REFLECTION OF ITS TIME.”

POINTS RENOVATION AND REUSE OF EXISTING STRUCTURES

<table>
<thead>
<tr>
<th>Points</th>
<th>RENOVATION AND REUSE OF EXISTING STRUCTURES</th>
<th>MY SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Points</td>
<td>Respect or reuse original entry</td>
<td></td>
</tr>
<tr>
<td>3 Points</td>
<td>Respect or reuse original windows or fenestration pattern</td>
<td></td>
</tr>
<tr>
<td>2 Points</td>
<td>Respect or reuse original materials and/or ornament</td>
<td></td>
</tr>
<tr>
<td>5 Points</td>
<td>Respect or reuse original structure and/or roof shape</td>
<td></td>
</tr>
<tr>
<td>2 Points</td>
<td>Respect and preserve any historic signage</td>
<td></td>
</tr>
<tr>
<td>3 Points</td>
<td>New additions complement existing building</td>
<td></td>
</tr>
<tr>
<td>2 Points</td>
<td>Contemporary interpretations of historic façades</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
04 SIGNS

CONTENTS
1 Sign Location and Quantity
2 Sign Height and Size
3 Sign Character and Materials
4 Sign Lighting
5 Specific Guidance for Individual Sign Types

GUIDING PRINCIPLES
› To supplement the requirements of the zoning ordinance so as to reflect the unique character of the RiNo district.

POINT SUMMARY
Visionary 30+
Artist 25
Creative 20
Journeyman 15
1 SIGN LOCATION AND QUANTITY

**INTENT STATEMENT**
To identify the location and entrance of a business. To utilize building design as a form of signage and branding. To locate signs for a single or multiple uses in one building so as to eliminate conflicts, avoid clutter, and mitigate impacts on adjoining property. To respect the architectural elements of the building façade in the determination of the location, type and number of signs. To encourage the use of signs as integrated elements of the architectural façade. To ensure signage and tree locations planting locations are coordinated to avoid future conflict.

**STANDARDS**
- **Designed location for signs**
  Signs should be located within façade areas set aside for signage in the overall design of the development. Where sign areas have not been identified and/or set aside in the overall design of the façade, signs should be located where they best integrate with the design of the façade.
- **Signs do not conceal**
  Signs should not overlap or conceal architectural features of the façade.

2 SIGN HEIGHT AND SIZE

**INTENT STATEMENT**
To relate the size of the signs to the location and speed of the viewer. To respect the architectural elements of the building façade in the determination of the size of a sign. To define the height of signs based on the heights found in the early development of the District.

**STANDARDS**
- **Sign size**
  Sign text and logos should be sized to the speed of the viewer - smaller for pedestrians, larger for vehicles. Signs designed for viewing from vehicles should not be sized for speeds higher than 30mph.
- **Sign to fit locations**
  Signs should be sized to comfortably fit the locations on the building façade provided for signs. They should not crowd the boundaries of the sign location.
- **Sign height**
  Sign height on buildings should be kept below 20ft except for major tenant and/or building name, which may be at the top of the building. Free-standing sign height should not be higher than 12ft, excepting the reuse of existing free-standing signs.
- **Large graphic signs**
  Large graphic signs, whether wall, canopy or other types may be appropriate if they fit the architecture or use of the building, and provide a unique identity for the building and/or the District as approved by RiNo Art District.

**POINTS FOR SIGN LOCATION AND QUANTITY**

<table>
<thead>
<tr>
<th>POINTS FOR SIGN LOCATION AND QUANTITY</th>
<th>MY SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Point Designed location for signs</td>
<td></td>
</tr>
<tr>
<td>1 Point Signs do not conceal architectural elements</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
</tr>
</tbody>
</table>

**POINTS FOR SIGN HEIGHT AND SIZE**

<table>
<thead>
<tr>
<th>POINTS FOR SIGN HEIGHT AND SIZE</th>
<th>MY SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Point Signs sized to the speed of the viewer</td>
<td></td>
</tr>
<tr>
<td>1 Point Signs fit comfortably within the locations</td>
<td></td>
</tr>
<tr>
<td>1 Point Sign height follows recommendations</td>
<td></td>
</tr>
<tr>
<td>1 Point Large graphic signs approved by RiNo Art District</td>
<td></td>
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<tr>
<td><strong>TOTAL</strong></td>
<td></td>
</tr>
</tbody>
</table>
3 SIGN CHARACTER AND MATERIALS

INTENT STATEMENT
To create appropriately scaled, graphically interesting, creative signage that enhances the pedestrian environment. To encourage sign types and design which recall the sign design found in the early development of the District.

STANDARDS
Creative and iconic signs
These are strongly encouraged.

Character
Signs should recall the original industrial character of the District through materials, attachment and support details, and simple bold typefaces.

Durable materials
Signs should be constructed of durable materials and professionally manufactured.

Wall signs
Painted wall signs that recall the historic wall signs of the District are encouraged, maximum of 4 signs can be provided. Different types of signs are encouraged when several signs for a single tenant is contemplated: wall, window, projecting and/or canopy.

POINTS FOR SIGN CHARACTER AND MATERIALS

2 Points Creative and/or iconic signs
2 Points Recall industrial character of District
1 Point Durable Materials
1 Point Painted wall signs

TOTAL

4 SIGN LIGHTING

INTENT STATEMENT
To provide adequate lighting of signs for nighttime legibility. To encourage sign illumination which recalls the illumination found in the early development of the District.

STANDARDS

Exposed neon
This may be used as it is historically found in the District.

Avoid internal lit plastic signs
Standard, plastic faced, internally lit cabinet signs with applied typefaces should be avoided. However, internally lit cabinet signs with opaque metal faces having cut-out typefaces and/or logos can be entirely appropriate.

Wall signs
These may be externally face lit as long as fixtures are shielded for pedestrians.

Avoid translucent back-lit
Translucent back-lit awnings with or without sign text should definitely be avoided.

Projecting signs
These may be externally face lit as long as fixtures are shielded for pedestrians. Projecting signs may also be internally lit.

Back-lit ‘halo’ signs
These signs and logos are encouraged.

POINTS FOR SIGN LIGHTING

1 Point Internally lit per guideline
1 Point No internally lit plastic cabinet signs
1 Point Wall sign lighting per guideline
1 Point Large graphic signs approved by RiNo
1 Point Projecting signs with lighting per guideline
1 Point Provide back-lit ‘halo’ signs

TOTAL

“SIGNS SHOULD RECALL THE ORIGINAL INDUSTRIAL CHARACTER OF THE DISTRICT THROUGH MATERIALS, ATTACHMENT AND SUPPORT DETAILS, AND SIMPLE BOLD TYPEFACES.”
**5 GUIDANCE FOR INDIVIDUAL SIGN TYPES**

**INTENT STATEMENT**
To integrate signs with the architecture of the building.

**STANDARDS**

**Mural signs**
Combination of art and signage. For a particular use this should be encouraged. The size of the sign should be calculated only in relation to the text within the mural, not including the entire mural itself.

**Historic signs**
Preserve historic painted mural signs. Historic painted wall signs occur throughout the District, grounding it in its past, and giving it a piece of its unique character. They should be preserved in any renovation or addition, and if possible, worked around in new construction.

**Historic roof or other signs**
Non-designated historic roof or other signs should be preserved, or if possible, salvaged and reused in new construction.

**Rooftop signs**
Because roof signs are part of the historic District character, they will be supported on iconic buildings not in conflict with historic roof signage.

**Light, airy design**
Roof signs should be structured and designed to be ‘airy’, with separate channel letters or face-lit type mounted on steel scaffold-like structures. Along with exposed but organized rooftop mechanical equipment, solar panels, green roofs, gardens and penthouses, rooftop signs help create complexity and interest at the roof level that recall the old industrial feel of the District.

**Projecting signs**

- **3D and creativity**
Projecting signs are encouraged and should be three dimensional and creative. However, two-dimensional projecting signs may be entirely appropriate if creatively designed and shaped.

- **Size**
Projecting signs should be no larger than approximately 20cu. ft.

- **Canopy and marquee signs**
These are encouraged when such signs have been carefully designed to fit with the building façade.

- **Awnings**
These signs and logos are appropriate if carefully designed and don’t graphically overwhelm the awning shape. Side panels of an awning should not contain text or logos.

- **No signs on awnings**
The absence of text and/or logos on awnings is encouraged.

- **Window signs**

  - **Sign coverage**
Window signs are appropriate so long as they don’t obscure the transparency of the window more than 15%.

  - **Uncluttered and coordinated**
Window signs should be small and carefully designed. They should not clutter the window plane with multiple, uncoordinated and competing graphics.

- **Opaque window graphics**
Graphics that cover the window are only acceptable on a temporary basis, removed or changed every 18 months, and must be designed to be creative and interesting. The removal or change date should be printed on the window graphic and clearly readable.

- **Free-Standing signs, no new pole signs**
While found in the District, free-standing pole signs should be avoided unless reusing/reimagining an existing on-site sign.

**POINTS FOR INDIVIDUAL SIGN TYPES**

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<tr>
<th>POINTS FOR INDIVIDUAL SIGN TYPES</th>
<th>MY SCORE</th>
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<tbody>
<tr>
<td>1-5 Points Combination of art and signage</td>
<td></td>
</tr>
<tr>
<td>1-5 Points Preserve historic painted mural signs</td>
<td></td>
</tr>
<tr>
<td>1-5 Points Preserve/reuse/repurpose historic roof or other signs</td>
<td></td>
</tr>
<tr>
<td>1 Point Provide roof signage</td>
<td></td>
</tr>
<tr>
<td>1 Point Light, airy design</td>
<td></td>
</tr>
<tr>
<td>2 Points Three dimensional and creative design</td>
<td></td>
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<tr>
<td>1 Point Follow size guideline</td>
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<tr>
<td>1 Point Awning sign design per guideline</td>
<td></td>
</tr>
<tr>
<td>1 Point No signs on awnings</td>
<td></td>
</tr>
<tr>
<td>1 Point Comply with sign coverage guideline</td>
<td></td>
</tr>
<tr>
<td>1 Point Uncluttered and coordinated</td>
<td></td>
</tr>
<tr>
<td>1 Point Temporary opaque window graphics</td>
<td></td>
</tr>
<tr>
<td>1 Point No new pole signs</td>
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ACKNOWLEDGMENTS

THE RiNo DISTRICT DESIGN COMMITTEE
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Jacob Trahan, Studio Mast
Richard Farley, XFLD
Peter Rae, Dyna

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