

APPENDIX H

Appendix G Architectural Character

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The façade design concepts will incorporate architectural themes that reflect both the tradition and vernacular architecture of the Hudson River Valley and are compatible with the historic structures to be retained on the site, addressing regional climate and vernacular architectural language. A multitude of styles will fulfill the vernacular requirements of Hudson Heritage resulting in a mixture that will create a natural diversity within the community.

For any given building the overall composition of the façade should incorporate the three-part hierarchy of base, body, and cap to emphasize the verticality and to maintain a balanced façade composition. These elements are defined as follows:

The "Base" of the building clearly defines the realm of the public space and provides the necessary spatial enclosure. It should effectively engage the pedestrian, defining the character and quality of a street or public space. The height of the base varies depending on the use and overall building height. The transition from "Base" to "Body" may be expressed either horizontally, through a shift in the vertical plane or vertically through a change in building materials along a level line. The base may include the area up to the floor line of the second floor.

The "Body" shall consist of the area of wall from the "Base" to the "Cap". The "Body" of the building comprises the majority of the building and is defined by its structural composition. The transition from "Body" to "Cap" may be expressed either horizontally, through a shift in the vertical plane or through a change in building materials along a level line. Another way is to create a setback along the full width of the facade at the transition point between the "Base" and the "Body" of the building. This setback clearly divides the "Base" from the rest of the building and provides the opportunity for an interim cornice line at the top. The distance of the setback varies, but should be noticeable, in order to perceive the change between the two parts.

The "Cap" of the building could either encompass the last floor of a building and roof, or be the area above the eave, or before the parapet line depending upon the height or number of stories of the building. The "Cap" shall consist of the area of wall from the top floor level to the parapet, or the area of wall from the roof line to the top of the parapet wall. In addition, the cap of the building shall provide a visual termination to the façade and interest at the skyline.

Maintain an appropriate human scale in large buildings by breaking up the massing, creating a lively and interesting streetscape rhythm by subdividing the building mass into a series of well-scaled volumes, articulating those volumes with window systems, different materials and special elements. This provides a rational method of creating a wide variety of buildings with individual character.

Wider building facades shall be divided into repeated sections, or "bays", ranging from 15 ft. to 40 ft. in width. This pattern of bay spacing shall respond to adjacent buildings. Buildings should express a facade composition ranging from one bay width to no more than five bay widths in length.

All elevations of buildings that can be seen from either the street or public spaces shall be considered "primary facades" and shall be designed as "fronts." Buildings occupying lots with two frontages or more, shall treat all these building walls as "primary facades" with each being equally considered as "fronts". Additional detailing and attention can be applied to these in order to better landmark the condition to enhance the architectural character as well as to improve pedestrian and vehicular way finding.

Ground levels uses can also be differentiated through a change in transparency. Commercial uses, such as retail, shall be more transparent than smaller office or residential uses. This change in the pattern of doors, windows, and openings helps to clarify the various uses for the pedestrian by highlighting the nature of public, semi-public, and private tenants.

In commercial areas, different elements defined by the massing are articulated by different doors, windows and/or wall systems. These systems will vary by use, but may include the following: a storefront system for commercial applications; a masonry wall with square punched openings; a stucco wall system with rectangular punched openings; and a system of columns and lintels placed in front of storefronts for special portions of the buildings. The combination of this articulated massing and the reinforcement of forms with different materials and window patterns will result in a lively composition with the capacity to define dynamic urban space. Design distinction between upper and lower floors shall be maintained by developing the ground level facade as primarily transparent and inviting to the public. For commercial uses, the use of storefront windows, typically consisting of glass set in wood, clad wood, or metal frames creates a highly inviting and transparent street level facade. Colored or mirrored glazing and glass block are inappropriate. Upper floors generally employ a different ratio of solid area versus opening area, and are differentiated from the more transparent ground floor by having more solid area and through the use of smaller, vertically oriented windows in a regular pattern.

For residential buildings, front porches and stoops shall be utilized to reinforce the idea of creating an outdoor room.

The expression of the structural system shall follow traditional construction patterns, in where openings are generally stacked above other openings and solid areas in the facade are stacked above structural elements. This vertical alignment, determined primarily by structural requirements, reinforces the "bay" system and helps to clarify the overall building composition. Setbacks, reveals, and projections in the vertical plane of the building facade can also serve to enhance the legibility of this composition.

The design team will make every effort to document, study and understand the root architectural styles and vernacular architecture found in the City of Poughkeepsie and the surrounding Hudson River Valley region. The vision is to clearly set to identify the elements and character that compose the wonderful neighborhoods and places recognized today for their value, legacy and desirability in the community.

The purpose is to distill the elements and put together a comprehensive architectural stylistic menu that would work well with building technology and market place, while preserving the integrity, execution and elegant sophistication that made them great in the first place. The goal of

the architectural styles being applied in the project is to successfully emulate the design principles and subtleties that compose each style. Architectural patterns that may not fit the place, will not be allowed. The common thread is a great regard for the elements of style, design and context. Additionally, the craftsmanship and execution of these neighborhoods survive today with a high level of desirability and value. Architectural materials were proper to the style and context of the place. Buildings were placed and positioned to complement each other.

Simply, our purpose is to embrace principles found throughout classic developments and apply them with the utmost care to every building built in the project.

The Project acknowledges the need to use materials true to the region, the architectural style and the character of the place. Architecture is created from elements composed of materials of different qualities in quantities that fit together to create a harmonic balance. Architectural elements vary in material composition (wood, metal, masonry, concrete, tile, etc), shape, and application as they are applied to architecture by using proven methods and practices common to the industry. Special care and attention will be given to review the materials as they are applied to architectural style.

The challenge today with architectural building techniques and materials is that the quality and craftsmanship found in architecture of the late 19th and early 20th century has been replaced by mass production techniques and new materials that fake the look and feel of more expensive, hard to get or maintain materials. The overall quality and rich-ness of detail of the finished product may render undesirable results if not thoughtfully and carefully controlled.

Exterior materials must be appropriate to the architectural style of the building. Exterior finish materials may include, but are not limited to, brick, painted brick, stone, stucco or wood shakes, fiber cement siding with roofing materials of slate or synthetic slate, dimensional asphalt, or flat or barrel tile, as appropriate to the style. To provide character, combinations of cladding materials may be appropriate on a single building, and should be based on sound historical precedent for the style. Care should be taken to give the appearance of wings or elements added over time, such as a wing added to a brick main body. In general, any change in materials must occur at an appropriate inside corner or horizontal transition point consistent with the style.

The use of brick and brick colors must be appropriate to the architectural design of the house. Brick should be standard size. The use of non-modular brick sizes are strongly discouraged. The use of natural stone, and the color and pattern of the stone must be appropriate to the architectural design of the home.

Reuse of existing materials and architecture elements from existing buildings on site is currently being explored as a design option.

The following images are examples of residential and commercial architectural character which shows possible massing, façade composition, openings, architectural elements, materials, etc. for each use throughout the project.