CITY OF
LONG LAKE

Long Lake, Minnesota

Village Design Guidelines

The Village: Design based on restraint and variations based on harmony.
(Photo of Long Lake Streetscape - Early 1900's)

Adopted June 19, 2018

sbp design consulting, barry petit

Dedication: Creating the Village

This document is a culmination of input by citizen volunteers, elected officials, appointed committees, staff and our consultants. We believe it is appropriate to acknowledge the individuals who contributed to this effort, and to convey appreciation for their time and participation.

City Council

Marty Schneider, Mayor
Jahn Dyvik, Council Member
Tom Skjaret, Council Member
Michelle Jerde, Council Member
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Carrie Clemens, Long Lake Resident
Lori Goodsell, Long Lake Resident

City Staff

Scott Weske, City Administrator
Jeanette Moeller, City Clerk

Consultants

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(Photo of Long Lake Business - Early 1900's)

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NOTES:

1. THE CURRENT ZONING ORDINANCE WILL SUPERSEDE ANY CONFLICTS BETWEEN THIS DOCUMENT AND THE ZONING ORDINANCE.

2. THIS DOCUMENT WILL BE UPDATED BY THE PLANNING COMMISSION REGULARLY. IT IS ESSENTIAL, THEREFORE, THAT AN APPLICANT MAKES CERTAIN THEY HAVE THE MOST CURRENT EDITION.

THE SCRAPBOOK

THE SCRAPBOOK IS A PICTURE-BASED DOCUMENT INTENDED TO BE UPDATED BY THE PLANNING COMMISSION. COMMISSION MEMBERS WILL BE ADDING EXAMPLES OF BUILDING DESIGNS THEY DEEM APPROPRIATE FOR THE VILLAGE DESIGN CHARACTER OF LONG LAKE. THE CITY WILL PROVIDE A COPY UPON REQUEST. IT IS NOT PART OF THE VILLAGE DESIGN GUIDE DOCUMENT.

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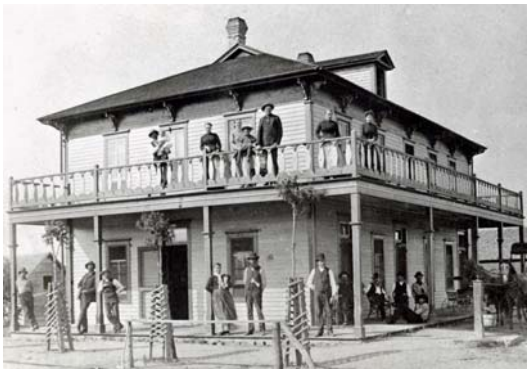
Long Lake Village Design Policies

This document is born from the expectations defined by the citizens of Long Lake. In many ways it represents the next iteration of the 2001 Downtown Master Plan and Design Guidelines.

This document will be regularly reviewed by the Planning Commission for refinements and clarity. The Planning Commission has also been challenged to keep their collective eyes open for ideas and images from any part of the world that may help make this document better.



It's a question of who defines the character of Long Lake - an applicant or the citizens. Long Lake has a longstanding tradition of being an engaged community, and we believe our design character must be reflective of the community's input which continues to favor concepts of "village" and restraint.

PART I INTRODUCTION

The Story

The City was challenged with these questions: "Who defines the character of Long Lake; developers or its citizens, and should development be random or guided?". Overwhelmingly, when invited to share input on development design elements and the character of their community, citizens had a strong voice and desire to control the process. While thinking about an appropriate visual character, two ideas emerged - defining Long Lake as a *village,* and then finding an appropriate design character. The *village* is about harmony where design differences between buildings are based on nuance and not whimsy, random or corporate branding. Character is about an appropriate local imagery based on history, borrowed design clues and appropriate regional interpretations.

The community has endorsed the vision that Long Lake will develop a village-like character as defined in this Village Design Guide policy document. It's important to understand our vision of *village* and character revolves around the idea of harmony - the *blended effect* of every element within our built environments, with no one element visually standing apart.

Note to Applicants: *Our vision is based on design restraint and neutral architecture. All applications will support our design objectives.*

The *village* and its character are borne from common themes based on local materials, weather and construction talent. It is not about random difference for the sake of difference. Village design is harmonious with differences being nuance-based.

The randomness in design of this example shown at left is exactly what Long Lake wants to avoid through implementing this Village Design Guideline document.

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Community Design Survey

In order to engage Long Lake property owners and residents and in an effort to learn more about the citizenry's design preferences, a community-wide survey project was undertaken taken in March of 2018. Approximately 750 surveys were mailed, with 178 completed surveys returned. The survey received nearly a 25% response rate, which would be considered a very large sample.

The survey contained eight questions about design supported by 61 images. Once tabulation of survey responses was complete, we grouped all the highest rated images and lowest rated images. Complexity versus a desire for simplicity jumped off the page. When delving deeper into the survey's results with a focus on the number of materials and colors on each design example depicted in the survey, we came to the defensible conclusion that good building design for Long Lake would be about restraint: - fewer materials and fewer colors. This revelation of restraint forms the core of the Long Lake's *village* character. The survey proved good design for a community can be quantifiable, converting emotional response into data.

For the purposes of brevity, the following examples are the highest and lowest rated images from just four of the questions.

Favorable Imagery

The eight images are taken from the community-wide design survey. The left images received favorable ratings over 75%. The images on the right were under 20%.

Through a comparison of the number of materials, colors and the complexity of the designs in each column, it became immediately obvious that restraint and simplicity marked the profound differences.

While there are those who would assert response to design is subjective, it becomes apparent it is not. The survey proved that the average person's struggle to verbally engage in a conversation about design does not make design subjective, it only means not all individuals not have the verbal tools to describe their feelings with regard to design.

The survey demonstrated that the design direction for Long Lake's *village* will be based on applying restraint in use of materials and colors, because designs focusing on restraint have been defined by the community's citizens as representing good design.

Imagery Not Supported by Survey Respondents

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PART II THE FOUR DESIGN THEMES

Consistent with the results of the community design survey the Long Lake *village character* will be based on restraint. To that end, we have generated four design themes – SIMPLICITY, COLOR, HIERARCHY and COMPOSITION to help each applicant understand our mission and their design responsibility.

Note to Applicants: *Applicants in any discussion about design with staff, Planning Commission, City Council, etc. will be expected to explain two things: 1) How their design addresses and supports each of the Four Design Themes; and 2) How their design supports the village character. The Long Lake Village Design Guide will supersede all corporate design standards.*

Theme 1 SIMPLICITY

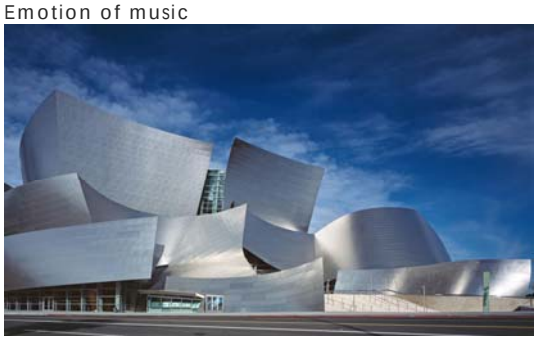
Good design is inherently visually simpler than poor design. Bad design is burdened with *stuff* - faux balconies and/or false second-story windows, multiple materials, banding, poorly detailed parapets, unnecessarily large signage, too many colors, odd combinations of piers, arches and colonnades and the ever-present tower - architecture as wedding cake.

Our position on SIMPLICITY is validated not only by our community design survey, but also by studying universally acknowledged great architecture. Each of the iconic buildings on this page embodies SIMPLICITY. Each is born from clear and powerful ideas that form the basis of every design decision. Competent design is rooted in clarity, not in whimsy and applied decoration.

It's important to understand that Long Lake's SIMPLICITY is not promoting elementary, dull or boring design. Also, it does not mean that only primitive geometries are acceptable forms. Rather, SIMPLICITY is about a reductive process where ideas are distilled to a few strong points. The architecture gains strength from peeling away unnecessary elements that dilute the concept. Good design is about the confidence and talent to resist decoration without meaning or purpose. SIMPLICITY avoids application of unnecessary and expensive *stuff* on facades in the name of design. SIMPLICITY actually saves money.

Power of light

Emotion of music



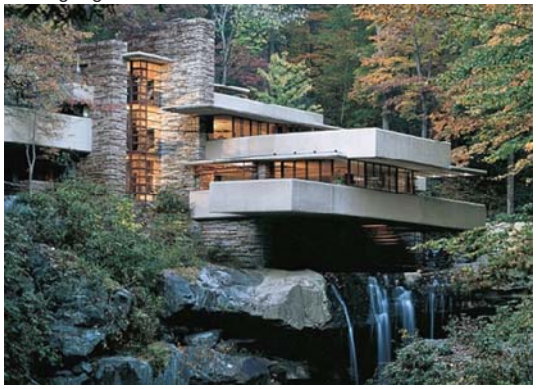
History of the river

Agrarian elegance

Power of few details

Calming through minimalism

Emerging from nature



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Theme 1 SIMPLICITY (continued)

Dissecting Chaos The comparative examples included below further drive home our design mission based upon restraint. The functions of the examples are identical - the top two examples are corner one-story retail, and the lower examples are corner two-story retail and office buildings.

The overly substantial number of materials and colors applied to design on the two left-hand images sap the energy from marketing the retail tenants. These frenetic-feeling designs are so focused with drawing attention to themselves that the primary ideas of finding the door and featuring the street-level displays become secondary.

On the right, our two highly rated buildings from the community design survey would appear designed to understand their mission to be a recessive enclosure that supports the tenants. Our definition of good design emerges from modesty while poor design turns up the visual volume. Good design is comfortable with blending.

The two buildings on the right are representative of Long Lake's village character.

The numbers represent the number of colors on each facade. Often the colors are associated with specific material variations as well.

one story

two stories

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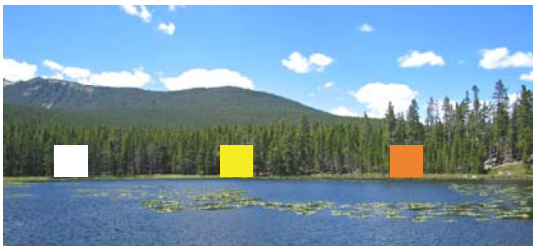
Theme 2 COLOR

Color is guided by physics: *dark colors absorb light* and *brighter colors reflect light*. Materials will visually dominate or recede, by accident or design, based solely on color.

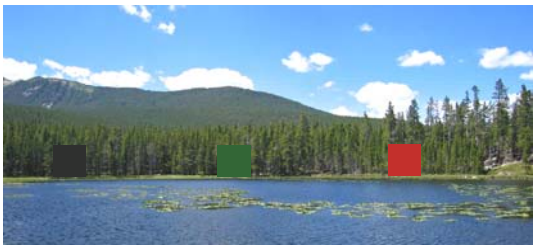
Often the commercial/retail world uses color to compete for customers. Each business wants to be seen first. This competition creates a collective visual overstimulation where nothing dominates. As an example, *when everyone screams, no individual is heard.*

This single-color neutral building shifts the emphasis to the surface elements - awnings, flowers, business sign, the address and the windows.

The eye is drawn to the odd and bold combination of trim and awning colors.



Colors in landscape: bright colors dominate while darker colors recede.



Impact of light and darker buildings within the landscape.

Using color to differentiate materials is critical. The left image makes little distinction between the expensive brick and the cheaper stucco-like surfaces. The right image darkened the stucco in order to create a contrast and visually cap the building. Also interesting to note that the darker stucco drives more attention to the sidewalk level shops.

This is a simple exercise in recessive design achieved through color. The original maintenance building on the left was changed to the darker green in order to make this very utilitarian building recede.

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Theme 3 HIERARCHY

HIERARCHY argues that every built element - signs, buildings, streetscapes - is a calculated mix of dominant and recessive features. This two-category division (dominant and recessive) deals with differentiating materials, surfaces, details, etc. by assigning their level of importance: what do you want me to see? The whole building will not scream for attention. HIERARCHY is an essential part of design restraint.

The assignment of recessive or dominant elements should yield a longer list of recessive features in order to ensure the important things like signs, doors, addresses, display windows dominate.

It should be apparent that HIERARCHY and COLOR are closely related. For example, an architect might create a visual path - HIERARCHY - using dominant and recessive colors. When you're trying to understand HIERARCHY, simply ask how the designer is using color to emphasize or disguise certain features. Visually aggressive design will be rejected.

The complications of the top two buildings ignore the mission to find the front door. While the building below may be overly simplistic, the design solution is completely subordinate to the tenant's doors and display windows.

A simple solution where the entire objective is to see the display window and the front door.

HIERARCHY of the message: this understands that a sign's objective is to see a store's name. The sample sign on the left adds distracting features, while the redesigned sign example on the right focuses everything to the shop name SIMPLICITY and COLOR create the HIERARCHY.

HIERARCHY also deals with organizing a facade by distinguishing and contrasting materials. In the upper image example, nothing dominates and the eye wanders over the surface of unresolved details. The image below that simplifies the surfaces and assigns color to separate materials and emphasize a BASE, MIDDLE, TOP organization.

Competent design will emphasize the front door. This example fails to do so, causing a need to install additional bold signs to direct customers to their entry.

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Theme 4A COMPOSITION FORM-BASED

Now we get a bit more complicated. Our COMPOSITION theme deals with how an architect organizes the exterior facades. We are promoting two dominant contemporary schools of thought, 1) BASE-MIDDLE-TOP and 2) FORM-BASED.

FORM-BASED

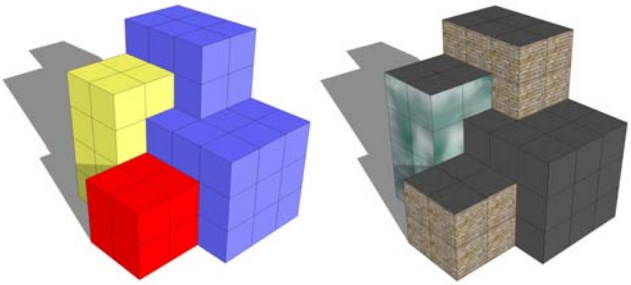
In very elementary terms, FORM-BASED design uses contrasting materials and colors to distinguish the 'pieces', almost like stacking the colored wooden blocks we all played with as children. These abstractions evolved from the 1930's modern architectural movement that aggressively rejected neoclassic (or very formal) architecture.

For our purposes, the key characteristics are: 1) **contrast**, i.e. dark versus light, steel versus masonry, texture versus smooth, solid surfaces versus glazing, etc; 2) **weight**, i.e. stone versus glass, metal versus brick, dark colors versus light colors, etc.; and 3) **stacking**, i.e. organizing facades around linking distinct pieces.

It is a very legitimate design solution and although it appears at odds with our village character objective, it's not because it still requires *restraint* by applying our themes of SIMPLICITY, HIERARCHY and COLOR.

FORM-BASED composition where the pieces are clearly defined by color and/or materials.

The colored blocks become a perfect analogy for FORM-BASED design.



Extreme FORM-BASE composition. Essentially the entry is defined by carving out the corner of the black box. It's a very powerful image - almost mysterious, but completely based on restraint.

Examples of the two composition patterns. The top images represent the BASE-MIDDLE-TOP approach and the lower images are FORM-BASED design.

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Theme 4B COMPOSITION BASE-MIDDLE-TOP

BASE-MIDDLE-TOP is borrowed from the classic Roman and Greek architecture that basically assigned horizontal layers to buildings.

Today this classic breakdown - mostly accidental - is found in nearly every contemporary commercial and retail design. Our objective is to ensure those designs using this three-part organization consciously understand the composition in order to provide a clear definition between the layers.

BASE: For our purposes the base zone has two roles: transparency in order to visually market the services or goods being sold; and structural, which attaches the building to the ground and supports the floors above. Consider the term *transparent strength*.

MIDDLE: The middle/neutral zone is simple, restrained and repetitive in number of floors, color and materials.

TOP: Historically, the top was an ornately detailed celebration of completion, and often included elements to honor a civilization's religious or mythological figures. The top could be the upper floor or, most often, the cornice, parapet or pediment.

Excellent example of a classic three-part composition: elaborate cornice detailing celebrates the top. The middle zone is simple and calm. The base zone changes texture, becomes transparent and emphasizes the door.

Contemporary building with three horizontal zones.

Interesting example of the three-part expression: dominant BASE made of stone, the transparent MIDDLE, capped by a substantial roof, or TOP.

The design of this large condominium project is clearly defined by the division of BASE-MIDDLE-TOP.

The ground level is distinguished by the columns that create shadow and depth, supporting the simple second story with its small square windows capped by the most elementary roof form possible.

This example is a direct function of failing to establish an organizational strategy. BASE-MIDDLE-TOP would have added an order eliminating the visual confusion of materials that fail to emphasize anything. The eye wanders in struggling to find a logic for why materials start and stop and how colors are assigned.

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PART III DETAILS & MATERIALS

Note to Applicants: *The intention of these rules is to impose a higher level of construction quality and to reinforce our village vision.*

Definitions:

1 *Stone* refers to quarried stone and all types of cast stone-like products.
2 *Stucco* refers to real stucco assemblies, all stucco appearing products and all exterior insulation finishing systems (EIFS).
3 Wood refers to real wood and all simulated products fabricated to look and perform like wood.

Materials Not Allowed:

1 Exterior vinyl paneling of any type.

Restricted Design Elements:

1 No towers. Towers are for castles.
2 All sidewalks will be broom-finished concrete with saw-cut joints.
3 Repetitive 'banding' will be subtle similar to the banding created by shadow lines in recessed brick.
4 Awnings will be canvas.

Color and Material Limitations:

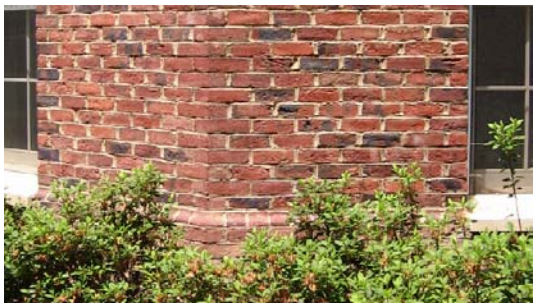
Buildings will have a limit of four materials and three colors. Materials differences are defined by actual materials: aluminum versus brick, and material variations. For example, Hardie Board lapsiding and Hardie Board shingles are the same cementitious product, but are considered two materials. Another example: a design with three exterior metal assemblies, i.e. standing seam prefinished steel, prefinished corrugated steel and steel lintels uses three of the four materials. If each material is the same color then only one color has been used. Stone is an exception with respect to color and materials. A facade with rough cut, flame finish and polished granite will represent three of the four allowed materials and the three color limit because each surface will produce a different, shade, tone and/or tint. Window and doors frames may be a separate fourth color, but all frames will be the same color.

Stone: Buildings using stone will have only one type of stone. Each finish will be considered a separate color and material. Sills for all window openings in stone will be stone. Lintels for all openings in stone walls will be steel or stone - no metal flashing.

Columns and Piers: Materials used for first floor piers and columns will continue to the grade or to a continuous perimeter plinth.

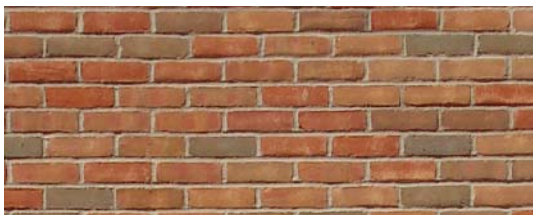
Spandrel Panels: Street-level windows where glazing does not extend to the grade or plinth will have infill panels flush with the window frame system, not matching the pier or column material.

Tower elements would not be permitted.



All corner angles will be full brick. The construction below is not permitted.

The mortar color will be darker emphasizing the brick. The mortar above is not permitted.



Above is an example of a very subtle brick blend actually made from three brick colors and a recessive mortar.

Stone pier continues to grade. Spandrel panel below glazing to grade.

Not acceptable because the stone pier does not continue to grade and the surface below the glazing repeats the brick.

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Canvas awning designs

Mitered corners

Severe oil canning

Shade range of acceptable precast panels

10" and 4" recess in stucco facades

Brick: Facades using brick will have only one dominant brick color or blend. The color range within a blend will be subtle. One very subtle and very limited accent brick color is permitted. Bricks will be modular dimension only. All mortar joints will be darker gray, concaved, tooled. Sills for all openings in the brick will be brick or stone. Lintels for all openings in brick will be steel, brick or stone - no metal flashing. All corners are full bricks - no partial or continuous mitered joints. All window, louver and door frames will be recessed at least 2.75" from the face of the brick.

Wood: All horizontal paneling or shingles will have mitered outside corners with a maximum exposure of 6". All window and door trim will be counted as a single material. No trim will be wider than 7.25" actual.

Standing Seam Metals: Narrow seams - no batten seams.

Oil Canning: Appropriate assembly is required to minimize oil canning of metal surfaces.

Stucco / EIFS: 40% of the total opaque exterior surfaces may be stucco. Colors will be limited to white and the following approximate pantone colors: pale cream (PMS 1205, 155), green (PMS323), gray (cool gray 8, 9, 10, 11, PMS 443, 444, 445) and rust red (PMS 478). Window and door frames in the street level facade will be recessed at least 10" from the finished surface and a minimum of a 4" recess on all other floors.

Precast Concrete Panels: These panels will be acceptable for large warehouse and manufacturer-like spaces. All panels will be integrally colored dark gray and perimeter-planted with ivy. The panel finish will be smooth-as-cast. Precast is not allowed for office, retail and residential designs. Exceptions, at the discretion of the City Council, may be considered for custom textures, patterns and colors.

Equipment: Rooftop equipment will be concealed by standing-seam metal panels. The panels are not included in the four material, three color limit; but the colors are limited to real copper or dark gray, dark brown, dark green or black prefinished metal. Service panels, transformers, etc. will be dark gray, dark brown or black. Panels will not be visible from primary streets.

Parapets: Parapet flashing is not included in the four material, three color limit; but flashing will be real copper or dark gray, dark green, dark brown or black prefinished metal. Stone coping, however, will count as one of the four materials and one of the three colors.

Sloped Roofing: All sloped roofing materials except for valley flashing are included in the four material, three color limit. If the roofing is standing seam metal, valley flashing will match the standing seam color otherwise valley flashing will be real copper, galvanized metal or dark gray, dark brown or black prefinished metal.

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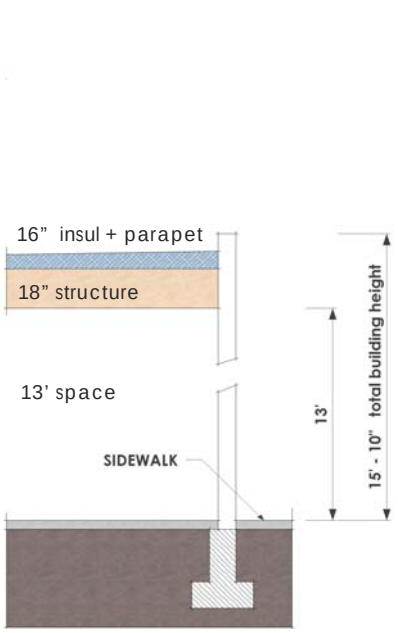
Building Heights:

Building height is governed by the Zoning Ordinance, which establishes maximum building heights for the City's zoning districts. These graphics are examples only.

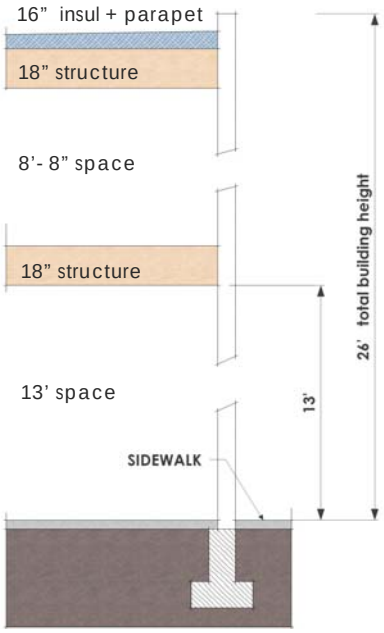
This section takes a realistic look at building heights based on actual construction assemblies. However, regardless of the individual assembly dimensions, the **total building height** is the absolute height for each example. Our intention is to let the designer understand our logic at setting the total building heights.

Height calculations for sloped roof buildings will be taken to highest peak/ridgeline. Using example **C** 3 Floors, the maximum dimension from grade to the highest point remains 36' - 2".

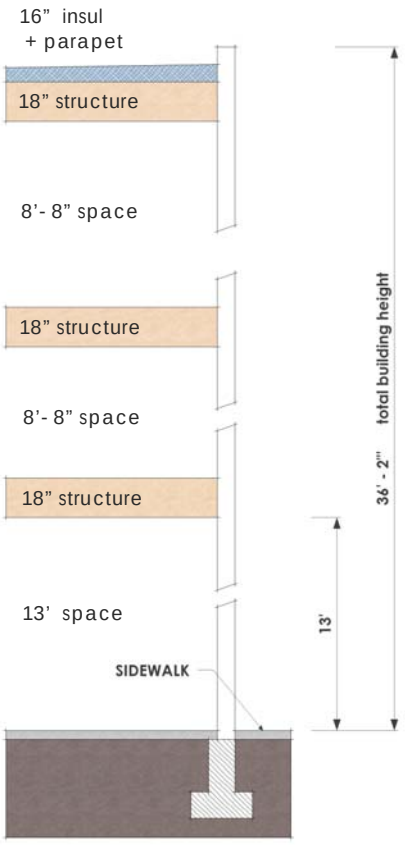
It should be noted that mansard roofs are acceptable only if the mansard encloses habitable space.



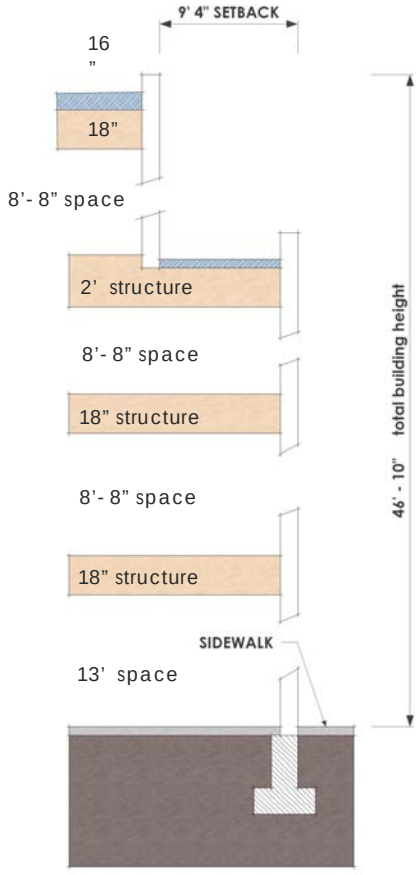
A One Floor
Assume commercial space.



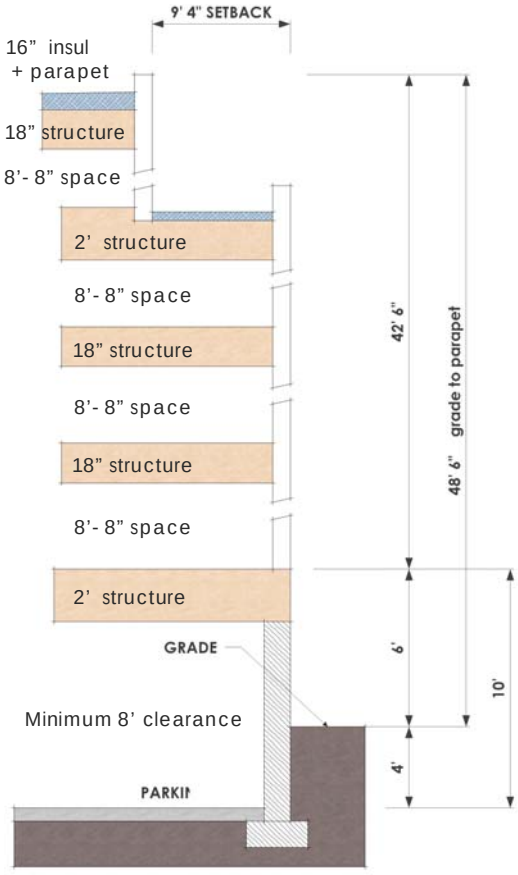
B Two Floors
Assume commercial first floor and office and / or housing above.



C 3 Floors
Assume commercial first floor and office and/or housing above.



D 4 Floors
Assume commercial first floor and housing above. Could be a mix of office. Also shows a setback fourth floor.



E 4 Floors w/Garage
Assume all housing, lifting first floor units 6 feet above grade. This is applied to two and three story housing as well. Also depicts a setback fourth floor.

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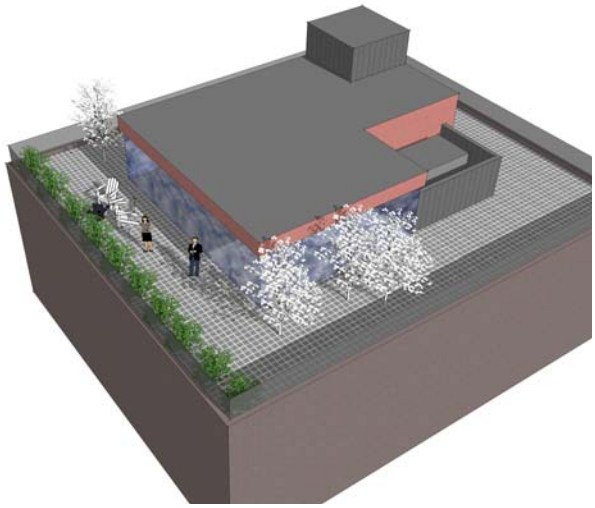

The Rooftop Garden Floor: This option effectively allows an additional floor but with more restrictive setbacks and encourages a more organic and/or transparent design.

The enclosed space, including the elevator shaft and stairs, must set back at least 12' from every facade of the floor below. The maximum height, excluding the elevator over-run, is 20'-8" above the finished floor of the level below. A light framed, open trellis may extend to within 2' of every facade of the floor below.

Although too tall, the design below is an example of the imagery being promoted for the Rooftop Garden Floor.

PART IV FIXING A DESIGN

Study Example: This is a critique of a small, retail/office building that would be inconsistent with Long Lake's village design character objective. We dissected the problems and - respecting the budget - show a solution based on the material/color limits and the four themes. It's important to understand that while the revisions in the example elevate the design, the design could still be improved upon.

The design below attempts to create a three storefront expression by dividing the facade vertically with changes in color, parapet heights and roofing forms (flat versus hip).

The facade has no depth - recessing windows or pulling the piers forward - making the facade shallow.

The stone columns abruptly end and are capped by embellished capitals supporting faux arches. The two arches communicate no sense of structural support. They are solely decorations with small applied keystones.

The bright colors emphasize the flat blank surfaces above the arched windows. There appears to be significant height between the second floor windows and the top of the building, resulting in odd proportions.

The composition and coloring do little to emphasize the tenants' retail window displays.

The composition is based on BASE-MIDDLE-TOP.

Darkening the upper floor shifts the emphasis to the retail windows. The building height is reduced by three feet.

The TOP zone of the facade has a corrugated cornice around the full perimeter.

The upper floor is vertical Hardie Board-like paneling and painted slightly lighter than the corrugated cornice.

Subtle shadow bands have been added by recessing the existing brick.

Awnings are used to add color and to draw attention to the display windows.

Redesign time; 93 minutes - the facade has three materials and three colors.

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PART V THE REVIEW PROCESS

Reviewing and approving building designs will be the responsibility of the Planning Commission. The VILLAGE WORKSHEET is required for the design review and approval. The document is available from the city staff.

Applicants will follow the normal land use application and/or public hearing process. Their submittal material will focus on 1) the required design information; and 2) variances from this design guide, if any. All planning, engineering and civil requirements will be met before permits are issued. Any misinterpretations will delay issuing a building permit until conflicts are resolved.

Applicants are encouraged to request a staff review of their design before the scheduled Planning Commission public hearing.

The design submittal will follow the four points below:

1 A brief summary explaining how the proposed design supports each of the four themes.

2 Completing the **MATERIALS AND COLORS** matrix.

3 Providing an elevation similar to the example below verifying the materials and color scheme proposed.

4 The following presentation material is required (all presentation material will be computer generated):

- Site Design Plan - The Site Design Plan should be reasonably accurate. The plan needs to indicate approximate landscaping ideas (no Latin names required), buffering concepts, approximate grading, parking access, service and delivery conditions, and sidewalk plans. The focus is on design and not on catch basin locations, utility lines or holding pond calculations. However, the final civil engineering drawings submitted for permitting will provide all the necessary details and adhere to all building codes and all ordinances. Errors, accidental or not, will delay permitting.
- Elevations
- 3D images from several vantage points, with context

THE FOUR THEMES

Applicants are required to provide a brief description of how their design supports each of these four themes.

1 Simplicity: Eliminating faux .

2 Colors: Explaining color choices to define appropriate recessive and dominant elements and surfaces.

3 Hierarchy: Order of importance - name, address, display, door, etc.

4 Facade Composition: Explain the facade logic via Base Middle Top and/or Form-Based.

MATERIALS AND COLORS MATRIX

Parapet Flashing:

____Real Copper ____Dark Brown

____Dark Gray ____Black ___ Dark Green

Surface Materials: Maximum of four.

1 _____ 2 _____

3 _____ 4 _____

Surface Colors: Maximum of three - brick and stone are considered colors.

1 _____ 2 _____

3 _____

Window and Door Frames: One color and one material.

Color _____ Material _____

Doors: One material and one color.

Color _____ Material _____

MATERIALS AND COLORS ELEVATION

Parapet Flashing	**Dark Bronze**
Surface Material 1	**Stone**
Surface Color 1	**Stone**
Surface Material 2	**Brick blend with accent brick**
Surface Color 2	**Brick blend**
Wdw and Dr Frames	**Wood**
Color	**Maroon**
Surface Material 3	**Steel Lintels and canopy**
Surface Color 3	**Dark gray**
Doors Material	**Wood**
Color	**Natural**

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PART VI DESIGN CRITIQUES

The following four pages include notes on a wide range of building images in order to emphasize appropriate and inappropriate design for Long Lake. Please note that some of the comments may be received as being aggressive or opinionated; however, the commentary is of a more specific, forthright nature in order to help an applicant understand and infer what Long Lake would consider to be good design in keeping with the City's village design character.

Dark recessive colors used to disguise a building banal in appearance.

Sense of strength by recessing doors into the brick facade to create depth.

Sophisticated FORM-BASE composition assigning materials and colors to specific forms.

Traditional brick solution for non right angles.

A tower highlighted by faux windows, and excessive use of banding.

Two dimensional cartoon facade; no depth. The windows look painted on.

Well done; subtle brick accent, real steel lintels, stone plinth supporting the facade.

This would not be permitted in Long Lake.

Elegant simplicity of the two shops above compared with the visual faux-heavy design in the image below.

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Elegant brick cornice detailing.

BASE-MIDDLE-TOP with two colors.

Mansard roofs are acceptable only if they enclose habitable space.

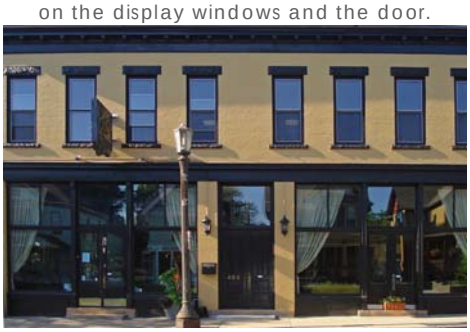
Three types of steel equals three materials: steel roofing, corrugated panels and steel columns.

Emphasis on display windows and the shop doors with building as background.

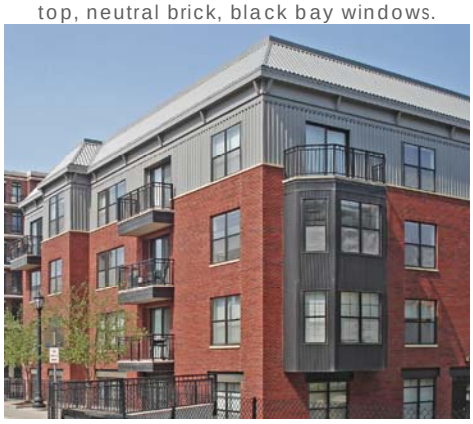
Extruded flat facade treats brick like glass. No base, middle or top. Design repeats itself unfortunately in height.

Example of clear signage due to the simple and recessive facade colors.

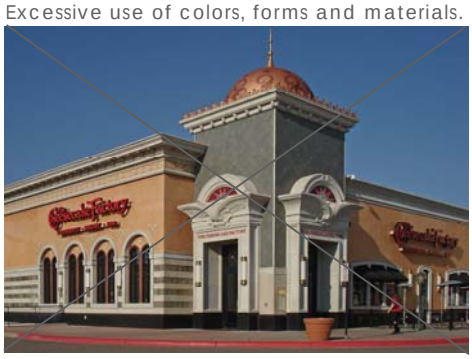
Two color facade assigning full attention on the display windows and the door.



Assigning colors to specific layers - gray top, neutral brick, black bay windows.



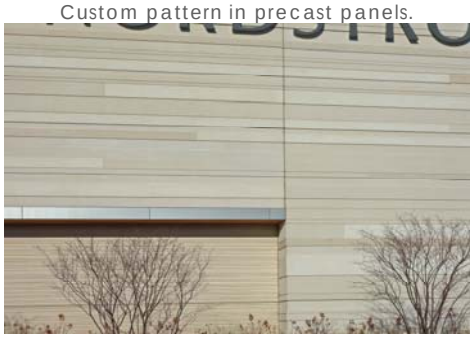
Excessive use of colors, forms and materials.



Interesting design - simple and raw. The window color is an ideal accent.

Simple combination of colors and materials on a big box retailer.

Custom pattern in precast panels.



Failed hierarchy. Attention is focused on the faux window, the light stucco colors and the odd flag element.

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Simple design, two colors. Well detailed BASE-MIDDLE-TOP composition.

Simple FORM-BASED composition dividing the facade into solid and transparent pieces.

FORM-BASED composition assigning different materials and colors to the three parts.

Contrasting materials to emphasize specific layers and geometries.

Not certain about the BASE, but the neutral MIDDLE and TOP zones are well done.

Some franchises are doing good design.

Building designed to appear as a large sign will not be permitted in Long Lake.

The exaggerated cornice and the 'stuff' above the windows are overly excessive.

Elegance of the simple box.

Nice store front, but the light stone trim unnecessarily complicates the facade.

This is nearly an appropriate building, but the light accent banding and window lintels are out of scale and overly dominant. Restraint is a problem - this design is too busy.

Excellent example of all four themes: SIMPLICITY, COLOR, HIERARCHY, COMPOSITION.

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Southwest style is inconsistent with Minnesota's history and environment.

Vines are an ideal way to add age and disguise large blank surfaces.

Well done FORM-BASED design that defines each piece by a specific material and color.

Acceptable subtle banding.

Recessive brick facade supports the display windows. Purposeful red and green accents.

Appropriate recessive canopy design created by using a dark green color.

Sign lacking any restraint, more appropriate for Las Vegas.

Simple form and color emphasizing the display windows.

Simple wood structure emphasizing door, signage and display windows.

Example of rooftop garden room that is invisible to the street level so it virtually adds no height to the building.

Recessed windows and doors required with EIFS or stucco.

The ultimate organic rooftop garden floor.

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NOTE ABOUT SCALE:

While our village imagery is promoting simple and recessive design, we understand - and support - that 'brighter' pallets can be very appropriate for smaller buildings, although new construction can rarely afford to build these 'quaint' shops. It is important to note, however, other than being color-aggressive, each of these examples complies with our material and color limits, and they are simple.

NOTE ABOUT SIGNAGE:

Signs should also be designed around our SIMPLICITY, HIERARCHY and COLOR themes. The core idea is 'seeing the message.' A competent sign designer will understand how the background - the field - will support the message, and that clutter dilutes clarity.

Simple clarity of the message.

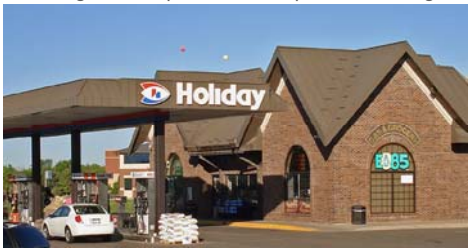
Simple and powerful sign example.

Retail development applicants must submit a signage package. The above is not allowed.

Two examples of ideal clarity.
Buildings as simple backdrops for their signs.

We welcome this sign type, but they can be difficult to read from a moving car.

Understanding how to find the front door from a giant parking lot.



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City of Long Lake

952 - 473 - 6961

The Village Design Worksheet page 1 of 2

Approving your building design will be the responsibility of the Planning Commission.

Applicants will follow the normal land use application and/or public hearing process.

Applicants are encouraged to request a staff design review before the scheduled Planning Commission hearing.

The design submittal will follow the four points below:

1. A brief summary explaining how the proposed design supports each of the four themes.
2. Complete the Materials and Colors matrix.
3. Provide sufficient elevations to explain and verify all the materials and colors.
4. The following presentation material is required (all presentation graphics will be computer generated):
   - Site design plan.
     The site design plan should be reasonably accurate. The plan needs to indicate approximate landscaping ideas (no Latin names required), buffering solutions, approximate grading, parking access, service and delivery conditions/screening and sidewalk plans. The focus of the site design plan is on design, not catch basin locations, utility lines or holding pond calculations. However, civil engineering drawings submitted for land use applications and permitting will graphically provide all the necessary details and adhere to all building codes and all ordinances. Errors or omitted information, accidental or not, will delay application processing and/or permitting.
   - Elevations of all facades.
   - 3D images—including adjacent buildings—from multiple vantage points.

Sample

1 Summary Supporting The Four Themes

Applicants are required to provide a succinct description of how their design support each of these four themes.

1 Simplicity: The design focuses on developing the composition of a very simple 'street front' facade. There are no fake windows, balconies or towers.

2 Colors: The basic pallet is quite neutral. Color—albeit subtle—was used to emphasize the front doors.

3 Hierarchy:
1) The signage is placed on the neutral brick surface.
2) The front doors have received a 'splash' of color.
3) The canopy helps to announce the shop doors.
4) The facade is recessive to focus attention on the street level display windows.

4 Facade Composition: The facade composition is based on the Base, Middle, Top Theme.

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2 MATERIALS AND COLORS MATRIX

Parapet Flashing:

___Real Copper __X__Dark Bronze

___Dark Gray ___Black ___Dark Green

Surface Materials: Max four

1 Brick blend w/accent 2 Steel lintels and canopy

3 Real stone 4 _____

Surface Colors: Max three - brick and stone are colors

1 Stone 2 Brick 3 Dark gray

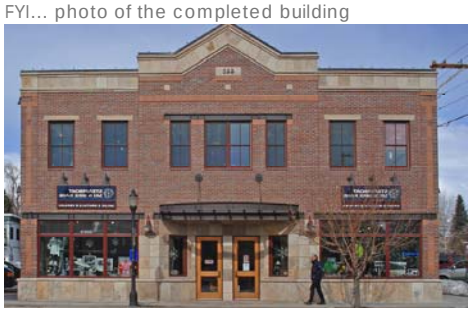
Window and Door Frames: One color and one material

Color Maroon Material Wood

Doors: One material and one color.

Color Natural stain Material Wood

FYI... photo of the completed building



Sample

3 MATERIALS AND COLORS ELEVATION

Parapet Flashing	**Dark Bronze**
Surface Material 1	**Stone**
Surface Color 1	**Stone**
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Surface Color 2	**Brick blend**
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Doors Material	**Wood**
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