DOWNTOWN DESIGN GUIDELINES

FOR

THE DOWNTOWN DEVELOPMENT BOARD

DEVELOPMENT REVIEW COMMITTEE

I- Introduction
II- Context and Compatibility
III- Downtown Development Guidelines
IV- Signs
V- Landscaping
VI- Secretary of the Interior Standards
I - Introduction

A. Purpose

The Design Guidelines are part of the Downtown Orlando design vision intended to promote a desired level of future development quality that will:

1. Contribute to implementing the Downtown Outlook Plan;

2. Stimulate investment in, and strengthen the economic vitality of Downtown Orlando; and

3. Reinforce a positive physical image and identity of Downtown Orlando.

These guidelines acknowledge the prevailing architectural character and development patterns within the Downtown today. The guidelines, therefore, do not seek to impose an overriding style, a limited color palette, or an artificial theme. They seek to promote the positive design characteristics, create a sense of place and preserve the authentic existing architecture throughout Downtown Orlando.

It is not the intent of these design guidelines to eliminate design freedom or discourage innovative design. The design guidelines complement the Development Guidelines contained in the Downtown Outlook (The Plan) Chapter 11, by providing good examples of appropriate design solutions and by providing design interpretations of the various regulations.

Disclaimer- Wherever this document conflicts with the City of Orlando Land Development Code (LDC), the LDC shall take precedence and shall dictate.

B. Content

The design guidelines are organized into the following sections:

1. Introduction provides an overview of the purpose, organization, applicability, and other aspects of the design guidelines.

2. Context and Compatibility establishes basic "rules of thumb" for integrating new development into the existing urban fabric of Downtown Orlando, and emphasizes the proper treatment of the "edge condition" of existing and proposed development.

3. Downtown Development Board Guidelines provides design guidelines, within the Community Redevelopment Area of Orlando. This section provides general design considerations as well as detailed guidance on specific subject areas. It is
divided into three categories: 1) infill buildings architectural guidelines; 2) storefront guidelines and 3) building materials palette.

4. **Signs** set forth general and specific guidelines, which intend to enhance the image of Downtown and improve the effectiveness of signs for businesses. These guidelines will compliment the City of Orlando Land Development Code sign standards by Zoning district.

5. **Landscaping** provides a basic landscape design framework, which is to be used in conjunction with new development, and as a helpful tool for property owners interested in upgrading the landscaping of existing development.

6. **Secretary of The Interior’s Guidelines** for rehabilitation of older buildings.

**C. Interpretation**

To aid in the interpretation of these guidelines, a development applicant should understand the meaning of "should," "encouraged," and "discouraged."

Guidelines, which employ the word "should", are intended to be applied as stated. An alternative measure may be considered, however, if it meets or exceeds the intent of the guideline.

Guidelines using the words "encouraged" or "discouraged" are not mandatory, but express a more or less desirable design solution.

**D. Applicability**

The provisions of this section are applicable to all development within the Community Redevelopment Agency - Development area. (aka DDB/CRA development area).

These design guidelines are also intended to be used with the Downtown Outlook, which is the Downtown Plan. These guidelines are not intended to supercede or bypass the Land Development Code for the City of Orlando.

Any new building, additions, exterior alterations, signs, and landscaping, should adhere to these Design Guidelines as applicable. It is important to note, however, that these Guidelines do not affect existing buildings that are not proposed for new construction, exterior alterations, signs, landscaping or changes.

The Design Guidelines will be utilized during the Downtown Development Board's Development Review Process (and should be provided to applicants during pre-application conferences) to encourage the highest level of design quality, and at the same time, provide the flexibility necessary to encourage creativity on the part of project designers in response to existing site conditions.
E. Exemptions

If there are questions about the applicability of these Design Guidelines applicants are encouraged to contact the Downtown Development Board office for clarification prior to beginning improvements or construction within the CRA. When in compliance with all City ordinances, the Downtown Outlook and the Downtown Development Board’s Vision, the following projects are exempted from all provisions of these Design Guidelines:

1. Construction underground, which will not leave any significant, permanent marks on the surface after completion: utility boxes, pipes, venting and poles shall be considered "significant permanent marks;" Sidewalks and right-of-ways shall be restored to the original condition or like new condition after the underground construction is completed;

2. Repair and maintenance work on buildings, landscaping, or grounds (including parking lots), which does not significantly alter the appearance or function of the building, landscaping, or grounds;

3. Interior remodeling work;

4. Landscape maintenance and upkeep, including relatively minor replacement of plants other than trees;

5. Temporary uses and structures as defined by the Land Development Code;

6. Routine roof maintenance and repair. Overall roof reconstruction is subject to these Design Guidelines;

7. Any work not visible from the right-of-way

8. Freestanding single-family residence repainting.

II - Context & Compatibility

The ever-looming quest for “The Orlando Style” continues to be our goal with design. In a similar fashion, as the nation searches for the “American” style of architecture and the resulting styles emerged. (Art Deco, Neo-Classical, and Craftsman). There is not a prevailing style that claims Orlando as a pre-dominant style of architecture. This is Orlando, Florida, not New Orleans, nor Chicago, or San Francisco or other references that do not speak to our region.
Architecture should speak to its surroundings and context, and not turn its back on the community. Orlando was at one point an agronomist community that thrived in the citrus industry. The buildings that were built here were reflective of that industry. Although we are not mired in that industry today, and our economy has expanded, it is our history and heritage that we must be respectful to preserve.

Existing buildings, streetscape, signs, and landscaping establish the frame of reference for new development. Conversely, regular or blatant disregard of existing patterns disrupts the essential character image, creates voids in the built environment, and compromises the functionality of Downtown.

Generally, to create harmony between the existing urban fabric and new elements introduced into the Downtown, all new structures, additions and uses should be compatible with the prevailing historic architectural character of the surrounding area. Site amenities, such as large mature trees, should be preserved and should become part of any new project or addition, and structures and activities should be located and designed to avoid creating nuisances and hazards for adjoining properties, particularly residential properties.

The concept of "compatible" design is one of the most important concepts to be aware of when using these design guidelines. Compatible designs do not seek to imitate the historic architecture found in Downtown, but do reflect their surroundings in terms of design concepts – mass, scale, rhythm, color, materials, and building arrangement. Compatible designs will be in harmony with the best designs of surrounding developments.

"Rules of Thumb" pertaining to contextualism and compatibility include:

1. All new construction and development should incorporate those characteristics of the Downtown that exhibit a positive distinctive architectural style and/or established functional or landscape patterns.
2. New buildings and additions should be sited in a manner that will complement rather than conflict with existing adjacent buildings, landscape, streetscape, parking, and access.
3. Transitions between existing and new buildings or additions should be gradual. The height and mass of new projects or construction should not create abrupt changes from those of existing buildings.
4. Natural amenities, such as mature trees and views, should be preserved and incorporated in the design of Downtown projects where applicable. Buildings should not turn their backs to existing or potential amenities.
5. Buildings should be oriented to connect with high activity areas, such as restaurant dining areas or major pedestrian areas, in order to create connections and linkages.
6. Noise or odor generating activities in general, and loading areas, trash and storage areas, and rooftop equipment in particular should be located as far as possible from adjacent residences and sidewalks. These
activities should never be located next to residential properties without fully mitigating their negative effects.

7. Commercial and other nonresidential buildings and associated activity areas should be oriented to avoid significant shading of adjacent residences and compromising residents' privacy.

8. Where high-density buildings are adjacent to residential neighborhoods, these high-density buildings should maintain low profiles and heights that step down to the height of adjacent residential zones, utilizing architectural elements such as gables or hip roofs to reduce building mass.

9. Windows in commercial and other nonresidential buildings should be oriented to preclude a direct line of sight into adjacent residential buildings, or property.

10. All buildings single story and multi-story should be identifiable by its three parts. Base – the portion of building that integrates and anchors the building to the site. Middle (shaft) – the portion of the building that usually has fenestration, verticality and walls that give height to the building. Top (capital) – that portion of the building that crowns the top or terminates the verticality of a building. The top of the building becomes the most visible portion of the building and should always strive to serve as a dominant element on the building. A strong top will serve as a beacon that can become an identifiable element in the Orlando skyline.

Base, middle, and top or base, shaft, and capital are used similar to a column’s three parts. These three parts are important and essential to the design of any building. We want all buildings in Orlando to be identifiable through these elements, so that our community has good architecture.

III - Downtown Development Board Guidelines

The construction of new buildings and rehabilitation of existing buildings within the Community Redevelopment Area (CRA) in Downtown Orlando is important for continued economic growth and diversity in the City. It is extremely important that new buildings erected in the Downtown are compatible with existing buildings, which reflect the architectural styles of the region and industry. It is the desire of the City to have buildings in the Community Redevelopment Area conform to architectural styles of this region and geographical area rather than be dictated by contemporary franchises from other places.

A. Infill Buildings Architectural Guidelines

All buildings located within the Community Redevelopment Area are considered Infill Buildings, because they fit within a predetermined pattern or grid. New buildings should not redefine this grid, but conform to it and thus are referred to as Infill Buildings. Whether they physically abut adjacent buildings or are built on
the adjacent lot, they become infill structures, which must respect the surrounding context.

The design of an infill building, particularly its front facade, should be influenced by the other facades on the street but should not attempt to copy them. The infill structure should be sympathetic and compatible with surrounding buildings in terms of mass, scale, height, facade rhythm, placement of doors and windows, storefront design, color, setback and use of materials.

Since good infill design responds directly to its surroundings, it is not possible to develop specific guidelines, which apply in every case. There are, however, several general design principles, which should govern the visual ties between a new infill building, and its neighboring structures found in Downtown Orlando.

1. Facade Proportion
   a. The characteristic proportion (relationship of height to width) of existing facades should be respected in relation to new infill development.
   b. Whenever an infill building is proposed, that is much "wider" than the existing characteristic facades on the street, the infill facades should be broken down into a series of appropriately proportioned "structural bays," storefronts, or components typically segmented by a series of columns or masonry piers which frame window, door, and bulkhead components.
   c. An infill building on an established block face should not be much higher than the height of the adjacent structures.
   d. New buildings being built adjacent to existing or historic structures (physically abutting) should consider a recess from the existing building face to exhibit a level of respect for the existing to reduce the impact of not matching or duplication.

2. Proportion Of Openings
   a. Maintain the predominant difference between upper story openings and street level storefront openings (windows and doors). Usually, there is a much greater window area at the storefront level for pedestrians to have a better view of the merchandise displayed behind, as opposed to upper stories that have smaller window openings.
   b. Whenever an infill building is proposed which has two adjacent commercial structures, attempt to maintain the characteristic rhythm, proportion and spacing of existing door and window openings.

3. Horizontal Rhythms
   a. Whenever an infill building is proposed, identify the common horizontal elements (e.g. cornice line, window height/width, and spacing) found among local historic structures and develop the infill design utilizing a similar rhythm or alignment.
b. If maintaining a horizontal rhythm or alignment in an infill building is very difficult or otherwise impossible, the use of fabric canopies or awnings is strongly encouraged to establish a shared horizontal storefront rhythm.

4. Wall Articulation

a. Long, blank, unarticulated street wall facades without window or door openings are prohibited and should be divided into a series of structural bays (e.g. characterized by masonry piers which frame window and door elements).

b. Monolithic street wall facades should be "broken" by vertical and horizontal articulation (e.g. sculpted, carved or penetrated wall surface defined by recesses and reveals) characterized by: (a) breaks (reveals, recesses) in the surface of the wall itself; (b) placement of window and door openings; or (c) the placement of balconies, awnings, and canopies.

c. Avoid large unbroken facade surfaces at the storefront level. This can be achieved in a number of ways including: (a) dividing the facade into a series of display windows with smaller panes of glass; (b) constructing the facade with small human scale materials such as brick or decorative tile along bulkheads; (c) providing traditional recessed entries; (d) careful sizing, placement, and overall design of signage; and (e) providing consistent door and window reveals.

d. Designers should also be familiar with the Land Development Code, which encourages and mandates the ground floor retail. Also referred to the Downtown Outlook, Chapter 11 for Development Guidelines, which are applicable to this area.

5. Roofs

a. Roofs may be flat or sloped consistent with surrounding buildings.

b. Several of the most appropriate building designs in downtown exhibit full roofs with the gable ends facing the street. The visible portion of sloped roofs should be sheathed with a roofing material complementary to the architectural style of the building and other surrounding buildings.

c. Cornice lines of new buildings (horizontal rhythm element) should be aligned with buildings on adjacent properties to avoid divergent clashes in building height.

d. Radical roof pitches, which create overly prominent or out-of-character buildings, such as A-frames, massive mansards, geodesic domes, quonset hut roofs, or chalet style buildings are strongly discouraged.

e. The use of decorative parapets is encouraged if they have substantial visual interest, which incorporates vertical articulation.

6. Mechanical Equipment Screening

It is strongly encouraged that any mechanical or utility equipment, whether on the roof, side of building, or ground be screened. The method of
screening shall be architecturally integrated with the structure in terms of materials, color, shape and size. Where freestanding mechanical equipment is provided, a continuous solid screen is desirable. On-roof mechanical equipment should be screened by solid building elements (e.g. parapet wall or roof well) instead of after-the-fact add-on screening (e.g. wood or metal slats).

7. Setbacks And "Build To" Lines

a. The first floor of any new infill building shall be built at the front property line. If a building proposes to have a plaza area located between its front and the front property line, this may be allowed on a case-by-case basis. In no event will surface parking be allowed between the building and front property line.
b. Canopies, trellises and other accessory structures, which are relatively open and do not restrict pedestrian or vehicular movement may project over the right-of-way with City or ODOT encroachment approval.

8. Street Orientation

a. It is strongly encouraged that the front building facade be oriented parallel to the street.
b. Storefronts should be designed to orient to the major street frontage. While side or rear entries may be desirable, the predominant major building entry shall be oriented toward the major street.

9. Parking Lot and Garages

a. Parking lots shall be located to the rear or sides of buildings.
b. Locating parking lots between the front property line and the building storefront is prohibited.
c. Rear parking lots shall be designed and located contiguous to each other so that vehicles can travel from one private parking lot to the other (reciprocal access) without having to enter the street.
d. Private parking lots with side street frontage should be attractively landscaped with trees and shrubs in order to continue the linear street frontage created by the existing flanking buildings and to screen parked vehicles. Low masonry garden walls or landscaping (3 feet maximum height) at the setback line are also encouraged to screen parking from the side street.
e. Garages and elevated structures that accommodate vehicles shall address the streets which they abut similar to buildings. All garages shall be designed to not have a “back of house” on any side. Where fire separation and no fenestration is allowed, provisions should be made for public art in the form of murals etc.
f. Where garages have elevated or protruding stair towers or elevator shafts and these elements are adjacent to the outside edge of the structure, they...
should be considered an important design opportunity and used to bring excitement to the garage. This type of “less is more” approach is encouraged.

g. Parking garages should have an open stairwell to allow visibility and enhance the safety of the public, wherever possible.

h. Crime Prevention Through Environmental Design (CPTED) principals shall be used in the design of garages to increase the level safety within the CRA.

i. In high-rise developments, where parking garages are incorporated; the refuse container should be internalized, vented, etc with a roll-off container which can be located internal to the parking garage to reduce the visual effect of this necessary service. When parking structures are stand-alone, consideration should be given to upsizing the refuse container to provide service for adjacent businesses.

B. Storefront Design

Building facades, including the storefront, are the most important visual elements of commercial structures. Facades also experience significant change during a building’s life and hold the most potential for creative alterations affecting both the characters of the building and the streetscape. In an effort to promote quality design for new infill buildings, and the rehabilitation of existing buildings, the following specific storefront and facade.

1. Entries/Doorways

Commercial storefront entries are typically recessed and/or sheltered by a covered arcade structure, canopy or awning. This provides more area for display space, a sheltered transition area to the interior of the store and emphasizes the entrance. Recessed entries should be retained and are strongly encouraged in new storefront construction.

2. Facade Color

a. The use of light, subdued or neutral (earth tone) colors and natural building materials, such as brick, wood or stone are encouraged.

b. Adjacent buildings should be painted different, but complementary colors.

c. Different trim colors are encouraged, but it is not recommended to exceed three different colors.

d. Different window frame and sash colors are encouraged but should complement the main color of the building.

e. Primary colors are discouraged on facade exteriors.

f. Stripes, polka dots, checkerboard patterns and other distracting paint combinations are discouraged.
3. Awnings And Canopies

a. Awnings are encouraged and should have a single color or two-color stripes. Lettering and trim, utilizing other colors is allowed but will be considered as sign area.
b. Awning shape should relate to the window or door opening. Barrel shaped awnings should be used to complement arched windows while rectangular awnings should be used on rectangular windows.
c. All awnings should be well maintained, washed regularly, and replaced when faded or torn.
d. When there are several businesses in one building, awnings of the same color should be used with simple signs on the valance flap that may vary in type style and color to differentiate the individual businesses within the building.

4. Doors And Window Design

a. Accentuate the door with simple details such as handsome brass door pull, brass kickplate or an attractive painted sign.
b. Doors to retail shops should contain a high percentage of glass in order to view the retail contents.
c. When considering new window fenestration (window size, size of windowpanes, mullion type, window materials), it is important that the new design be sympathetic and compatible with the facade theme of the whole block (streetscape).
d. Use of clear glass (88% light transmission) on the first floor is strongly recommended.
e. Storefront windows should be as large as possible and no closer than 18" from the ground if not tempered and laminated. By limiting the stem wall height, the visibility to the storefront displays and retail interior is maximized. Maximum heights for new construction shall be 36", with a preferred height of 18" to maximize visibility.
f. Discourage introducing or changing the location or size of windows or other openings that alter the architectural rhythm, alignment or character of the original building.

5. Window Replacement

a. If a window has deteriorated beyond repair or is missing, the replacement should match the original window in terms of design and materials. Replacement windows should always fill the entire existing opening and duplicate the original window pattern. For example, a double-hung sash window should, not be replaced by a single fixed pane of glass.
b. Avoid the use of windows and shutters that are not in keeping with the original style of the building.
c. Whenever a window is broken or removed, the opening shall be made secure immediately and a replacement installed within 48-hours.
6. Door Replacement

Every effort should be made to maintain and repair an original door, if possible. Whenever this is not possible the opening shall be made secure and a permanent replacement shall be installed within 48-hours.

C. Building Material Palette

Building materials to be used on buildings are to be consistent with the materials used on significant adjacent buildings. The following tables presents recommended and discouraged building materials for construction.

Recommended Materials (Not Including Existing Unimproved Buildings)

Building Walls:

- Clear glass, glass block (storefront only)
- Glass block (transom)
- Exterior plaster (smooth trawled)
- New or used face-brick
- precast concrete
- Cut limestone
- granite, slate and other cut stones
- Concrete masonry units
- The building base should anchor the building to the ground plane by adding texture or a contrasting material that provides strong definition of the interface between the vertical and horizontal planes.

Roofs (where visible):

- Standing seam metal roofs
- Class "A" composition shingles (limited to refurbishment of residential structures)
- Tile of neutral color

Discouraged Materials (Not Including Existing Buildings)

Building Walls:

- Reflective or opaque glass
- Imitation stone or flagstone parquet
- Rough sawn or "natural" (unfinished) wood
- "pecky" cedar
- Used brick with no fired face (salvaged from interior walls)
- Vertical wood siding (Board & Batten)
- Coarsely finished "rough-sawn" on rustic materials (e.g. wood shakes, barn wood, board and batten or T-111 siding)
- Plastic panels
- Steel or metal siding
Roofs (where visible):

- Crushed stone
- Shake
- Brightly colored tile (orange, blue, etc.)
- Corrugated fiberglass
- Asphalt sheeting

IV - Signs

Signs in Downtown Orlando should advertise a place of business or provide directions and information. An effective sign and graphics system functions not as a separate entity but as an integral part of the built environment. Carefully planned, signs communicate essential information, while also ordering and enhancing the architectural character of Downtown. A sign's use of color, size, shape placement, and selection of lettering can attract or detract from its effectiveness. An effectively designed sign should:

1. Be compatible with the surrounding physical and visual character of the area;
2. Promote the "individuality" of establishments;
3. Identify the business clearly and attractively;
4. Enhance the building on which it is located; and
5. Reduce the amount of visual clutter caused by excessive and poorly placed signage.

The City of Orlando Land Development Code, Chapter 64, SIGNS, has regulations to control the size, location, and number of signs, but code restrictions alone may not be enough. Design criteria are needed to encourage and coordinate well-designed signs. Sign copy area shall also be regulated by the Land Development Code to indicate the maximum area.

The following sign guidelines are intended to assure the local merchant that all other Downtown commercial establishments are similarly regulated.

A. Preferred Sign Types

While many sign types are permitted in Downtown, the following sign types are preferred.

1. Under canopy signs;
2. Business wall-mounted ID signs in sign board area at upper portion of first story;
3. Awning signs;
4. Projecting signs;
5. Murals and super graphics not advertising a business (painted on a wall surface or window blocking the transparency);
6. Permanent painted window signs, first floor limited to 25% of the window area;
7. Building signs containing the name of the business at rear entrances used by customers; and
8. Signs made of carved or sandblasted painted wood or metal;

Note: Moving signs or signs with motion are prohibited by the Land Development Code.

**B. General Design Guidelines**

1. **Clear Sign Message**
   
   a. Use a brief message. The fewer the words, the more effective the sign. A sign with a brief, succinct message is simpler and faster to read, looks cleaner and is more attractive.
   b. Avoid hard-to-read, overly intricate typefaces. These typefaces are difficult to read and reduce the sign's ability to communicate.
   c. Lettering should be in proportion to the size of the sign. As a rule of thumb, the recommended size of letters is between one-third (1/3) to one-half (½) the height of the sign.
   d. Avoid signs with strange shapes. Signs that are unnecessarily narrow, oddly shaped, or unrelated to the products or services being provided on site can restrict the legibility of the message. If an unusual shape is not symbolic, it is probably confusing.
   e. Use logos rather than printed text whenever possible.
   f. Make signs smaller if they are oriented to pedestrians. The pedestrian-oriented sign is usually read from a distance of fifteen to twenty feet; the vehicle-oriented sign is viewed from a much greater distance. The closer a sign's viewing distance, the smaller the sign needs to be.
   g. Lettering on painted window signs shall be limited to the name of the business only.

2. **Sign Color**
   
   a. Colors should be selected to contribute to legibility and design integrity of signage. Even the most carefully thought out sign may be unattractive and a poor communicator because of poor color selection.
b. A substantial contrast should be provided between the color and material of the background and the letters or symbols to make the sign easier to read in both day and night.

c. Limit colors to three on a single sign. Color is most effective when used simply. Too many colors, particularly accent colors, may distract the reader, reduce legibility, and make the sign less effective.

d. Vertical or horizontal wooden signs can be effectively utilized in a variety of different ways on windows, building surfaces or as accent bands. A wooden wall sign can be painted or stained and sealed for a more natural look, depending upon the appearance of the surrounding structures. Lettering can consist of metal or raised wood and when placed within a sign band, will serve to unify the building facade. Carved or sandblasted wood signs are also appropriate.

e. Metal sign panels can utilize raised lettering on metal bands. Printing and lettering can also be applied directly to a flat metal sign band with letters consisting of wood, acrylic or metal.

f. All high-rise signs should be white unless this color is prohibits the message from being read.

3. Sign Architectural Compatibility

a. Signs should make a positive contribution to the general appearance of the street and neighborhood in which they are located.

b. Sign size should be proportionate. The size and shape of a sign should be proportionate with the scale of the structure.

c. Signs should be an appropriate scale with the building on which they are placed and should not overwhelm the architecture of the building and the character of the neighborhood.

d. Place wall signs to establish facade rhythm, scale, and proportion where facade rhythm doesn't exist. In many buildings that have a monolithic or plain facade, signs can establish or continue appropriate design rhythm, scale, and proportion.

e. As an alternative to an attached sign, lettering may be painted directly on the building facade. This method resembles a wooden or metal band but does not require the introduction of another material.

C. Wall Mounted Signs

Wall mounted signs consist of signs at the pedestrian level and high-rise signs on buildings. The Land Development Code shall regulate the size, location, and existence. General sign design guidelines should be applied when and wherever possible.
D. Awning Signs

An awning is a roof-like covering or shelter, which is usually constructed of canvas or other fabric extending over a pedestrian walkway. Awnings provide shelter from weather, provide scale to the building architecture, and add color and liveliness to the pedestrian path and street.

1. An awning is permanently attached to a building or can be raised or retracted to a position against the building when not in use. An awning sign is a message painted, printed, sewn, or stained onto the awning or awning flap.
2. The sign on awnings may be allowed on the shed portion of the awning, but is preferred on the valance flap. The flap should be at least eight (8) inches in height so that the letters and symbols are big enough to read easily.
3. The color of an awning sign should be compatible with and complementary to the color and material of the building to which it is attached.

E. Banner Sign

A banner sign is a logo or design placed on a lightweight material that can move with the wind. Banner signs should not be confused with flags or pennants. A banner sign is intended to add liveliness, color, and a sense of movement to a pedestrian-oriented street and sidewalk.

1. Banners are encouraged along pedestrian-oriented streets, in plazas, and in commercial centers.
2. Banners should not extend more than five (5) feet from the building or one-third (1/3) the width of a public sidewalk, whichever is less. In addition, banners should be measured eight (8) feet above ground at its lowest point.
3. Banners along the same block of a street should be set at generally the same angle from the buildings.
4. Banners should reflect the informality and excitement of color and movement.
5. Banner signage shall be limited in use on commercial, advertising situations. However, it is encouraged at art galleries, museums, theatres, cinemas, and colleges/universities and for advertising of approved events sponsored by the City of Orlando.

F. Hanging Sign

A hanging sign is a sign suspended from a support and/or projects from the building wall. Similar to awning signs and banners, a hanging sign can add interest and vitality to a street. Hanging signs can include pictorial images, logos, and symbols.
A hanging sign is generally intended to be read by pedestrians along a sidewalk or arcade, and motorists in slow-moving vehicles.

1. The size of a hanging sign should be proportional to the building facade to which it is attached and typically, should not exceed ten (10) square feet.
2. A hanging sign should be hung perpendicular to and should not project more than four (4) feet from the face of the building.
3. To minimize visual clutter, hanging signs should not be located within close proximity to other hanging signs or projecting signs, preferably at least twenty-five (25) feet from each other.
4. The placement of a hanging sign should not impede the safe movement of people or vehicles within a public right-of-way and should be properly secured to a building in a structurally sound manner.

G. Window Sign

A window sign is a permanent sign painted on or attached to the inside of a window and is designed to be viewed principally from outside the business by pedestrians and motorists using the adjoining street.

1. To minimize clutter, window signs should not occupy more than twenty-five (25) percent of the total area of the window in which they are displayed.
2. The sign copy of window signs should be proportional to the glass surface area.
3. Signs should be restricted to ground floor windows facing the primary street frontage or adjoining parking lot.
4. Temporary window signs should be allowed to identify special events and sales provided they are removed immediately following the event.

H. Monument Signs (Freestanding Sign)

While monument signs would seem inappropriate in Downtown Orlando due to the sidewalk adjacent storefronts. There are a number of existing properties, which employ the use of a monument or sign. These guidelines address those instances.

A monument sign is a freestanding sign of a human scale and is at ground level. Generally, monument signs are of a higher architectural quality than other freestanding signs.

1. A minimum of 10 percent of the sign area of a monument sign should be dedicated to the identification of the street address. Multi-store
developments in the Downtown should display the range of store addresses for that development on their sign.
2. Monument signs are recommended to be placed perpendicular to the street and should be located to ensure that vehicular and pedestrian sight distances at entry driveways and sidewalks are not impaired.
3. Monument signs should be setback from the public right-of-way in accordance with the Land Development Code regulations.
4. Monument signs should be a maximum of six (6) feet in height.
5. Monument signs should be constructed of a solid architectural base and side, of durable, long-lasting materials. Each sign should incorporate a base, which is a minimum of 12 inches in height. The materials used should match an architectural element(s) of the development itself. Each monument sign should incorporate sides or flanking pilasters, which have a minimum dimension of 12 inches by 12 inches, extending at least to the top of the sign.
6. Monument signs should be located and constructed to allow for natural surveillance on all sides and to prevent opportunities for hiding places.
7. Pole signs are prohibited in Downtown Orlando.

I. A-Frame and Portable Signs

A portable sign is any sign or advertising device, which rests on the ground and is not designed to be permanently attached to a building or permanently anchored to the ground. A-frame signs in Downtown are for attracting pedestrians, not passing motorists.

1. No existing business should be allowed to have more than one A-frame sign.
2. A-Frame signs should have a maximum sign area of six (6) square feet. The maximum height, from ground level, should be three (3) feet, and the maximum width should be two (2) feet.
3. A-Frame signs should only be located on private property or within the public right-of-way, provided they do not interfere with vehicle access, pedestrian movement or wheelchair access to, through, and around the site. A minimum access width of five (5) feet should be maintained along all sidewalks and building entrances accessible to the public.
4. A-Frame signs should be utilized only during regular business hours and should be removed during non-business hours.
5. Materials for portable signs should be of a permanent nature and not be subject to fading or damage from weather. The use of paper or cloth is not permitted unless located within a glass or plastic enclosure.
6. Portable signs should be designed in an attractive manner and present an image of quality and creativity.
7. Portable signs should be maintained in a neat, orderly fashion so as not to constitute an unsightly appearance or a public nuisance in downtown.
8. A-Frame signs are allowed only at the front of the business during hours of operation.
9. Trailer mounted signs are not allowed within the CRA

V - Landscaping

Landscaping in Downtown Orlando shall achieve three specific ends: 1) to beautify Downtown 2) to soften commercial development; and 3) to unify the area as a pleasant environment for residents and visitors alike. These three ends will be accomplished by a recognizable use of local indigenous plant materials. Consistency and continuity within the street right-of-way and building setback areas is extremely important.

A. General Design Guidelines

All development is encouraged to follow these general landscape guidelines:

1. Save existing mature trees, whenever possible.
2. Use specimen trees (boxed trees) for immediate effect and accent.
3. Use of varieties, which require low maintenance in public and commercial areas, especially in large landscape areas.
4. Use potted plants in concrete planter pots, especially for enhancement of sidewalk shops. The color of the containers shall be subject to approval by the City.
5. Trees should be planted using industry-accepted methods.
6. Landscaping should not obstruct the sightlines of motorists or pedestrians, especially at pedestrian crosswalks.
7. Trees and shrubbery should not be located so that they interfere with the effectiveness of parking lot and street lighting.
8. All commercial projects should provide complete automatic sprinkler or drip irrigation systems.
9. Keep all plants healthy and growing, with all planting areas free of weeds and debris.

The following list represents Street Trees to be grown within the tree well planting areas throughout Downtown:

Canopy Trees: 1) Highrise Live Oak, Quercus Virginiana ‘QVTIA’ pp #11219 Highrise
2) Bosque Elm, Ulmus Parvifolia ‘UPMTF’ pp #11295 Bosque
3) Drake Elm, Ulmus Parvifolia ‘Drake’
4) Bald Cypress, Taxodium Distichum
Medium, Small Trees:  
1) Magnolia Alta, Magnolia Grandiflora ‘TMGH’ pp #11612 Alta  
2) Indian Hawthorn Standards, Rhapiolepis Indica, Rhapiolepis Majestic Beauty ™ pp #3349  
3) Yellow Tabebuia, Tabebuia Caraiba  
4) Pink Tabebuia, Tabebuia Heterophylla  
5) Crape Myrtle, Lagerstroemia Indica Cultivars  

Palms:  
1) Desert Fan Palm, Washingtonia Filifera  
2) Wild Date Palm, Phoenix Sylvestris  
3) Cabbage Palm, Sabal Palmetto  

VI - Secretary of the Interior’s Standards for Rehabilitation  

Every reasonable effort shall be made to provide a compatible use for a property, which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.

1. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material of distinctive architectural features should be avoided when possible.  
2. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.  
3. Changes, which may have taken place in the course of time, are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.  
4. Distinctive stylistic features or examples of skilled craftsmanship, which characterize a building, structure, or site, shall be treated with sensitivity.  
5. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new materials should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.  
6. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.  
7. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any project.
8. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and character of the property, neighborhood, or environment.

Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

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