PIKE PINE CONSERVATION DISTRICT SUPPLEMENTAL DESIGN GUIDELINES

FINAL REPORT AND GUIDELINES

The Pike-Pine neighborhood of Capitol Hill has become one of Seattle's most popular quarters, largely through no effort other than being true to its own character. "Character," a slippery term that might encompass many things, here is essentially Pike Pine's combination of old buildings and large proportion of rental housing. Largely through years of neglect and underdevelopment, Pike-Pine became a Jane Jacobs case study: where 76% of buildings are over 65 years old, and where 90% of its residents rent their homes, a neighborhood thrived and remained vital.

This combination — old buildings and rental properties —is the essential contributing factor to Pike-Pine's essential character: a once sleepy (or seedy, depending on your point of view) area has become a destination of local shops, small-scale buildings, lively street life, youthful exuberance, and the city's capital of arts, nightlife and entertainment.

It is the neighborhood's very popularity that threatens to be its undoing. A wave of new development and an influx of new residents are beginning to change the character of Pike-Pine. Neighborhood stakeholders, committed to conserving this essential character, began working with the City of Seattle in 2008 to develop conservation solutions.

PRELIMINARY STUDY

An initial report (September 2008)[1] defined those qualities of neighborhood character worth conserving:

- Architecture — small scale early twentieth-century, loft style, former automobile sales and repair. Frequent use of brick, concrete and terra cotta detailing, extensive glazing.
- Uses — Authentic local, unique, independent and small-scale retail; work and performance space for artists; nightclubs, bars, restaurants and cafés.
- Culture — young, arty, and gay (friendly). Much nightlife and street life.
- Housing — over 90% renters, affordable for young singles and those of moderate means.

It also listed goals for conservation, expressed broadly as:

- To conserve architecture and architectural character,
- To preserve affordability, and
- To balance the neighborhood's diversity of people and uses.

CREATION OF THE CONSERVATION OVERLAY DISTRICT

The report recommended a series of actions, many of which were embodied in the Pike-Pine Conservation Overlay District, which became effective in August 2009[2]. The new legislation amends the Land Use Code. The overlay district amended the existing Pike-Pine boundaries to include parts of the neighborhood that were not formally part of the district, but that have become intrinsically linked to it, specifically the "bow-tie" area in the vicinity of 12th Avenue and E Madison St. Also, more streets were designated as pedestrian streets.

Incentives (exemptions from floor area calculations and limits on non-residential use) were provided to:

- Retain character structures, or their street-facing façades
- Encourage development on lots of less than 8,000 sf
- Include space for small commercial uses at street level
- Include arts facilities and theaters in existing and new structures

Highlights of the Amendments

- Limit street frontage of uses at street level in new structures on Pike and Pine Streets.
- Establish a floor size limit for upper floors of new development and a maximum limit on structure width for new structures with frontage on E. Pike/Pike Street and E. Pine/Pine Street. Provide flexibility to allow limited increases in floor size under specific conditions—primarily to retain existing structures.
- A 40-foot separation is required if the floor area above 35 feet exceeds 15,000 sf.
- Allow a ten-foot height exception (up to 75') for projects that retain existing character structures and portions of existing character structures on a development lot.
- A 15' setback is required from street facing facades of character structures for any height addition.
- Restrict certain types of signs that are incompatible with the local business character of the Pike/Pine area.

2009-2010 DESIGN STUDY

The purpose of the design study is to gather background on existing conditions, in preparation for the development of supplemental design guidelines for the Pike-Pine neighborhood. The new guidelines will

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[1] *Pike-Pine Neighborhood Conservation Study Phase 1 Report: Neighborhood Character and Recommendations.* Lund Consulting for the City of Seattle, September 2008.

[2] City of Seattle Ordinance 123020

enhance the existing guidelines by responding specifically to design issues raised by the enactment of the provisions of the new overlay district.

The study included an assessment of existing design character, and an analysis of recent and proposed development. It concluded with recommended supplemental design guidelines.

EXISTING DESIGN CHARACTER[3]

Parking and Vehicle Access:
On-street parking is the most common form of parking in this neighborhood. All neighborhood streets have on-street parking, most of which is metered.
Many of the older buildings in this neighborhood, though built a century ago, were former auto dealerships or repair shops. There is thus some precedent for sidewalk garage entries in the Pike-Pine neighborhood, and it is increasingly common in new developments to place garage entries on the sidewalk. There are, however, inherent conflicts between vehicles on the sidewalk and pedestrians.

Height:
The common vernacular in this neighborhood is a one- to four-story former automobile showroom or industrial building with a heavily glazed double-height ground floor. Another vernacular is a two to three-story wood frame mixed-use building with protruding bays. A third type is a three—to five-story brick residential building with a center-arched entryway.

Bulk:
The typical block face along Pine and Pike streets is 250 to 300 feet. The predominant characteristic of buildings on such blocks is a width along Pike or Pine of 50 to 120 feet, and a depth of 50 to 200 feet.

Scale:
Common in this neighborhood are commercial and residential buildings with an approach and entry on foot. Building elements, detailing, signs, and entryways are typically scaled for pedestrian comfort, while remaining in proportion to the building. Buildings are typically broken into a rhythm of bays, with large amounts of glazing on the ground floor. Twenty-five foot bays are common. Scale may be different at the ground floor than the higher floors. Purely residential buildings may have a smaller, finer scale than commercial or mixed-use buildings.

Architectural Context:
There are several types of architecture of the Pike/Pine neighborhood that contribute to the overall design characteristics of the neighborhood.
To some degree, the distinction is most sharp between the older (65 years or more) buildings and the newer buildings. This neighborhood went through an almost forty-year period in which there was very little built. Thus, the core of the neighborhood retains an intact environment of early twentieth century vernacular architecture, which exhibits the following characteristics:

- Solid fireproof structures of concrete or brick, often two to four stories, with strongly expressed columns and spandrels on the building façade. Even single-story repair garages are of masonry or concrete construction.
- Use of exterior materials and design elements such as masonry (especially brick) and timber structures, multi-use loft spaces, very high, fully glazed storefront windows, and decorative details such as terra cotta cladding, expansive windows, intricate ornamentation, cornices, emblems and embossed building names.
- Residential entryways that feature heavy or contrasting trim, distinctive materials and a link to the surrounding streetscape.

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[3] For a complete description on existing design character, please see the report: *Pike/Pine Existing Design Characteristics*, by Dennis Sellin, for The City of Seattle, November 2009.

- Adaptive re-use of older buildings as restaurants, retail, nightclubs, housing, artist lofts, or offices.

The masonry industrial buildings rise sheer from the ground to the cornice line, with no upper story setbacks; cornices and parapets are common.

Solid frame construction and expansive windows give a solid, yet light and transparent appearance to neighborhood character buildings.

Architectural Features:
These include large expanses of glass, multi-paned above the ground-floor display windows; detailed cornices; terra cotta frieze work; upper story medallions, which may denote cross-bracing; detailed trim elements, especially window treatments, in plaster, terra cotta or patterned brick; and protruding bay windows on wood-frame buildings. Some of these features may also be found on newer buildings in the neighborhood.

Building Articulation:
The repeating bay, marked by strong vertical and horizontal elements, is a characteristic method of building modulation in the Pike-Pine neighborhood. On older brick and wood-frame buildings, punched windows articulate the façade. On residential buildings, changing materials or colors denotes contrasting building elements or trim.

Architectural Concept and Consistency:
The most evocative architectural concept in the Pike-Pine neighborhood, as defined by design elements, materials, and massing, is the early twentieth-century light industrial building, warehouse, or automobile showroom.

Other architectural concepts of note include the multi-story brick apartment building, the wood frame residential building, and the wood frame mixed-use building. Brick apartment buildings typically include punched windows, covered, arched entryways, and contrasting trim elements. Wood frame buildings may include peaked roofs on residential buildings, or bay windows and an expressed cornice.

Human Scale:
While many of the older industrial buildings in the neighborhood are massive, the mass is typically broken up by a rhythm of bays, humanizing the scale of the structure. Building elements, detailing, signs, and entryways are typically scaled for pedestrian comfort, while remaining in proportion to the building. Large amounts of glazing, single-pane on the ground floor and multi-pane at upper floors, provides a lightness and transparency that makes these industrial buildings appealing to people, to live, shop, work, or entertain themselves in.
Planters and landscaping, outdoor seating, generous sidewalks, lively window displays, and weather protection (canopies or awnings) also humanize the scale of older industrial buildings.

Generous window display, windows that open, unique signage, and outdoor seating encourage pedestrian activity.

Exterior Finish Materials:
Sturdy, solid, and industrial characteristics are clearly visible in the traditional exterior finish materials of the character buildings in this neighborhood. Brick and concrete, materials that are both strong in compression, express the verticality of these industrial or warehouse –type buildings. The strong horizontal spandrels exhibited on the building facades of these buildings indicate the need for tensile materials (probably steel) to support the brick or concrete, both of which are weak in tension. Thick spandrels express the needed extra tensile support between floors. The resultant architecture is one that has strong vertical and horizontal expression on the building façade, revealed by the exterior finish materials.
In addition to masonry and concrete, some of the older character buildings are finished in true stucco. Automobile showrooms were frequently clad in terra cotta.
Wood frame and wood-clad buildings still exist on some of the smaller scale buildings in the neighborhood, but some of these are now covered, less successfully, in various types of siding.
Some of the newer buildings in the neighborhood reflect the industrial past through the use of metal cladding. Others use materials to express the architectonics of a sturdy, durable building.

Treatment of Alleys:
Alleys have the potential to provide a more intimate pedestrian experience; their narrowness discourages most vehicular traffic, and is conducive to walking.
The alleys in the Pike-Pine neighborhood have some advantages: most buildings "turn the corner" and extend at least one bay, usually more, into the alley; and some of the alleys have sidewalks. Most of the alleys have pole-mounted lighting. However, they are typically the "backside" of the facing buildings, and thus are frequently used for loading and unloading. Service vehicles often block the alleys, they are lined with Dumpsters, and often smell bad.

Commercial Signage:
The best examples of signs are those for small, independent retail shops or restaurants. These reveal creativity and individual expression, and along a block, can be part of the rhythm that attracts the pedestrian to walk there. Neon signage in this neighborhood is often uniquely designed for a particular business.
Backlit, roof-mounted signs do not seem to be in character with the neighborhood. Such signs, particularly when national chains are being advertised, are not in keeping with the neighborhood's unique character. Signs that are placed at a height and of a scale to attract drivers, instead of pedestrians, are not in keeping with the neighborhood character.

Commercial Transparency:
Much of the ground-floor retail in this neighborhood is small-scale, and reliant upon pedestrian traffic. This encourages merchants to design storefront displays for maximum effect upon the eye of a passerby. This requires not only a well-designed window, but also a high level of transparency, to allow the pedestrian to view beyond the display and into the shop.
Windows obscured by merchandise or advertising material, and closed window blinds can also, unfortunately, be found in ground-floor commercial spaces.

ANALYSIS OF RECENT AND PROPOSED DEVELOPMENT

Fifteen projects in the Pike-Pine neighborhood were assessed[4], seven recent and eight proposed. For proposed projects, the most recent submittal to the design review board was studied. Each building was evaluated from an architectural and urban design standpoint, against a set of proposed design guidelines intended to conserve neighborhood and building character.

It is clear, from the number of recent and proposed buildings, that new development will change the character of the neighborhood. The issue is what the new character of the neighborhood will be, and how harmonious it will be with existing character. The type of building, its size and scale, and its use will all determine its character and its compatibility with neighborhood character. A summary of findings from the analyses includes the following:

Site Conditions
- Orienting a building away from the street, and turning the street façade into a utility entrance, is detrimental to the neighborhood and to street life.
- "Flatiron" sites, where several grid patterns converge, offer a rare opportunity for bold, inspiring architecture, and it is unfortunate when that opportunity is not seized.
- The best new character buildings take advantage of site conditions: a nearly through lot, and a grade change allow the creation of new connections, and the addition of an even finer grain to this neighborhood.

Scale and Mass
- Scale and size are the strongest determinants of neighborhood compatibility: the smaller the

[4] See: *Analysis of Recent Development in the Pike-Pine Corridor*. Dennis Sellin for The City of Seattle, March 2010, and *Analysis of Proposed Development in the Pike-Pine Corridor*. Dennis Sellin for The City of Seattle, March 2010.

building footprint, the easier it will fit into the neighborhood.

- Length and width are the biggest threats to neighborhood character, not height. Excessively long or wide buildings are incompatible with the fine grain of this neighborhood, where a building lot rarely exceeds 100'.
- Size, proportion and rhythm of building elements are extremely important, especially windows.
- Disharmonious window proportions in an addition will probably undermine all other attempts to integrate the addition.
- Buildings that are 60' to 100' long or wide are most in keeping with neighborhood character. Excessive mass, even when modulated or separated by a courtyard, deadens the character of the neighborhood.

Additions to Character Structures

- Additions to historic buildings must be done carefully; to date, most have been less than successful at integrating into overall neighborhood character or at conserving the integrity of the character building.
- The attachment of an addition to a less prominent façade is preferred.
- With additions to character structures, the separation and distinction between old and new is essential.
- Additions are best when set back from existing street-facing façades.
- An addition at a different scale than the character building will usually be incompatible with the character building.
- An addition that does not create a strong distinction from the character building—through color, setback, style, and materials—will not be compatible.

Existing Neighborhood Character

- A 25' regular bay system is a commonly repeating architectural feature.
- The best older buildings combine lightness—large expanses of windows—with sturdiness —solid concrete frame, heavy cornice line, thick spandrels, slightly recessed windows that add depth and shadow—without appearing either flimsy or bulky.
- It is best when the uses in the new building are compatible with uses in the existing buildings.
- "Background" buildings or additions are necessary.
- Infill buildings are useful in strengthening and extending the urban fabric of the neighborhood.
- Ground floor transparency, frequent openings, and small spaces for ground floor retail are all in keeping with neighborhood character.

Evolving Neighborhood Character

- The frame building atop a concrete plinth has become a common archetype in Seattle over the past several decades. This genre will likely become a future character building for the Pike-Pine neighborhood.
- Protruding boxlike bay windows are an indication of a style in residential architecture that may also come to define character architecture in the Pike-Pine neighborhood for this period in time.
- Taller (65' to 75') height will define the new character of Pike-Pine architecture.
- Residential balconies, in a neighborhood where they were previously unknown, are becoming commonplace.
- While many new buildings are providing greater height (13'-8") than is typical for ground floor retail, it still falls short of the double height (15' or greater) that most of the older "auto row" buildings have.
- Metal exterior cladding has become extremely common in new residential and mixed-use buildings in Seattle. Use of this material will be come a reference for early twenty-first century construction. While metal has elements that give it a "high-tech" appearance, it is also lightweight, almost to the point of insubstantial. It is also cold and lacks texture.
- Several proposed projects involve demolition of small character buildings, which is regrettable.
- The most lasting impacts of some of the newer development may not be architectural:

development is being brought into what are now the edges of the neighborhood, creating bridges to adjacent neighborhoods and re-connecting the city.

- The "bow-tie" area near 12th Avenue, E Union St and E Madison St, will receive much of the area's future development. This is an under-developed area with a hodge-podge of buildings, some of which are still wooden, and all small in scale and size. The several new developments for this particular quarter will dramatically change this sleepy little corner of the neighborhood to a more dense, vibrant (and expensive) area, with more residents, taller height, and buildings of much greater mass and scale. These new buildings will define the character of this quarter of the neighborhood.

Architectural Concept of New and Proposed Development

- Imitation of historic styles is usually clumsily executed and unsuccessful.
- Excellence in design trumps any design standard or guideline.
- Sometimes a modern interpretation of an historic feature, such as a cornice, is just the right touch.
- In renovations, remain true to the building's original character and style.
- Strong color, well executed, can be a welcome intrusion into this neighborhood of muted color.
- Buildings that celebrate their architectonics—how the building pieces were assembled—are often excellent.
- Equal emphasis on the building's horizontality and its verticality is best. Over-emphasizing horizontality is not compatible.
- Excessive modulation that is not expressive of the building's structure appears fussy and out of place.
- Overall lack of integration of a building's architecture is incompatible with neighborhood architectural character.
- A distinct separation of the building base from its upper story elements is not appropriate for this neighborhood.
- Generic or mediocre buildings, when on a small building footprint, are not difficult to be absorbed into this neighborhood. However, when executed on large lots, they may damage the architectural integrity of the neighborhood and contribute to a degradation of character.
- A sheer rise from base to parapet, or to cornice, seems to evoke one of the strongest architectural characteristics of this neighborhood.
- Imitation of historic styles can easily veer into pastiche, and destroy the integrity of a character building.
- Losing the double height of a ground floor space in a character building, even while preserving the façade, degrades the building's character.

Strong color can be a welcome intrusion.

PIKE PINE CONSERVATION OVERLAY DISTRICT
SUPPLEMENTAL DESIGN GUIDELINES

I. GOAL

The goal of the guidelines is to conserve neighborhood character and create a synergy between the new and old: to promote development that is compatible with the existing context, but that also accommodates the area's function as a high density mixed use/residential neighborhood with a unique design character. The conservation district is not an historic district where preservation is the only priority. New buildings that accommodate different functions than their predecessors must respond to different design concerns, and consequently should express a unique design response while continuing to reflect the special character of this area.

II. PRINCIPLES AND GUIDELINES

A. GUIDELINES FOR NEW ADDITIONS ABOVE, ADJACENT TO, OR ON THE SAME SITE AS CHARACTER BUILDINGS

1. Principle: The proposed addition will maintain neighborhood character

   In proposing additions to existing character structures, identify those features that define the developed context that the building is to be a part of, and specify how the new structure will respond to those features. The compatibility of an addition is dependent on the design of the original building, its site and immediate context. Thus, it is not possible to define exactly what will be compatible, and what will not, in the abstract. Rather, it is important to understand how compatibility can be achieved through the thoughtful application of the following design principles.

   a. **Guideline: Maintain site, setback, building orientation, massing, and rhythm, both at the street level and on floors above, to promote compatibility with the existing streetscape character.**

2. Principle: The proposed addition maintains the integrity of the character structure.
   a. **Guideline: Avoid all but minor changes to the primary elevation(s) of the character structure**
   b. **Guideline: Make a visual distinction between old and new: new construction should be distinguishable from the character portion.**
   c. **Guideline: Keep the addition compatible with the character structure in form, scale, massing, and proportion.**
   d. **Guideline: Do not obscure significant features of the character structure.**

3. Principle: Additions should not overpower or dominate the character structure.

Recognizing that zoning in the area permits new development to exceed the prevailing scale of older structures, it is necessary that new buildings be skillfully designed to minimize potential disparities in scale and significance -- between the new and old portions of a project, and between the new project and the existing development context.

   a. **Guideline: Design additional stories to minimize their visibility from the street.**

   Inserting new floors or furred-down ceilings which cut across the glazed areas of windows alters the exterior form and appearance of the windows.

   - Identify pedestrian sight lines and design the primary elevation and setback of the rooftop addition so that they are not visible at a distance of 20 feet from the building, when standing on the sidewalk.
   - OR: Consider the size and location of the addition in order to reduce its visibility from the street and its impact on light to adjacent buildings.

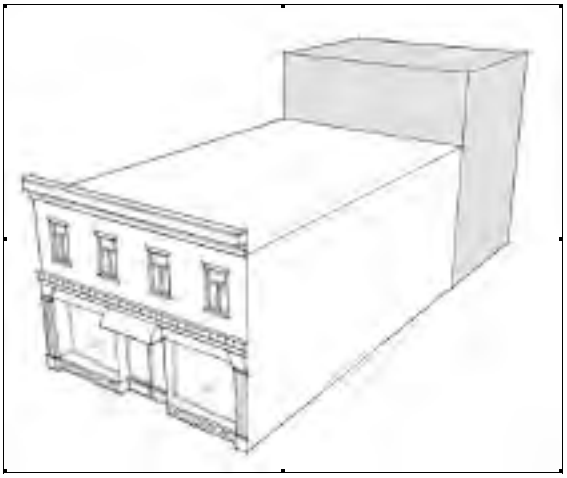
- OR: Locate additional floors in a manner that minimizes their visibility from the street.

Buildings to the left, right, and above the center building are additions.

From a distance of 20', the upper story addition is not visible from the street, due to its setback.

b. Guideline: Sensitively locate additions so they do not dominate the appearance of a building.

- Place the major massing of the new addition on an inconspicuous side or rear elevation so that the new work does not result in a radical change to the form and character of the original building.
- Set additional stories well back from the roof edge to ensure that the character building's proportions and profile are not radically changed.
- Identify distinguishable features of the original structure, such as corner treatments, massing characteristics, layering of floors, special treatment of entries, fenestration pattern, changes in structural spacing or rhythm of bays and other special elements that can be emphasized or expressed though the massing of the new building and/or the use of modulation and setbacks.
- For additions that abut a character building, retain the original proportions, scale, and character of the main facade. Consider a slight setback from the principal façade.
- Respect the proportions and the established pattern of upper story windows.



This addition is placed on a minor façade of the character building.

c. Guideline: Compose massing of additions so they do not dominate the appearance of a building.

- On a corner building, bring massing of additional stories to the corners when possible
- Compose the massing of upper additions to be different from base building
- Ensure that the size, scale, massing, and proportions of the new addition are compatible with the existing building, to ensure that the character building form is not expanded or changed to an unacceptable degree.

d. Guideline: Make use of materials and color to distinguish additions from the character building.

- Design the new addition in a manner that provides differentiation in materials, color, ornamentation and detailing so that the new work does not appear to be part of the character building.
- Use colors that are clearly and apparently distinguished from the color(s) of the original building, when viewed in a variety of daylight settings. The principal colors of the addition should be of a hue and saturation distinct from the original.

- Encourage a high degree of transparency and glazing in additional upper stories, to give them an appearance of lightness, and so that they will not dominate or overpower the character building.
- Encourage the use of materials that contrast with the original: on a solid and sturdy base building, encourage lightness and transparency on upper floor additions.

This addition is physically separated from the character building by a transparent "gasket"; while its massing is similar to the character building, its materials are significantly different.

e. Guideline: Make use of opportunities for anchoring a new structure to the streetscape.

- When a new structure is adjacent to the character structure, it may be possible to successfully surround or "wrap" the character structure with elements of the new building, that will both anchor the new building to the character structure, and make the new building an integral part of the streetscape, while maintaining the architectural integrity of the character building.
- When a new structure is added above the character structure, it may be possible to combine elements of the new addition with the existing structure in a way that integrates and enhances both structures, and integrates them into the streetscape.

f. Guideline: Employ architectural techniques that can minimize the perception of bulk.

- Design the new structure to draw attention to significant features of the character structure to maintain or increase their importance in the building's overall composition.
- To emphasize important elements of the character structure, the design of the new structure should not compete with those elements, but rather provide a backdrop to them.

B. GUIDELINES FOR THE CONSERVATION OF CHARACTER BUILDINGS

1. Principle: Maintain character-defining elements of the character building.
   a. **Guideline: Identify the form and detailing of those architectural materials and features that are important in defining the building's character and which must be retained in order to preserve that character. The character-defining elements may be defined by one or more of the following:**
      - Form and detailing of exterior materials, such as masonry, wood, and metal
      - Exterior features, such as entrances, storefronts, parapets, cornices, roofs, and windows
      - Structural systems and structural characteristics, including expressions of interior space on the building façade, and structural elements defining organization, architectural composition, rhythm, and massing.
      - Building form, height, massing, proportion, and scale, including building scale at the street,
      - rhythm of the character structure and other nearby structures, both horizontal and vertical
      - regulating lines of the character structure
      - color
      - roof shape
      - details, ornamentation, and signage

   b. **Guideline: Retain, repair, rehabilitate or replace character-defining elements of the character structure, using generally accepted methods.**

   c. **Guideline: Avoid adding materials or features that were not historically found on the character building.**

2. Principle: Minimize the loss of character defining features visible from the exterior, including ground floor double-height ceilings.
   a. **Guideline: Maintain original floor-to-ceiling heights in character buildings.**
   - Ensure that double-height windows expressed on the building's exterior are visible and apparent from the street.
   - Allow for inserting a "new" floor, provided that the full height of windows is not obstructed (for a depth of 30 feet) and the structural integrity is not compromised (to the extent that it is visible in the original structure).
   - Allow for the insertion of a new floor or partial floor when characteristics of the original architectural or structural treatment of the character structure lend themselves to the insertion of another floor, (for example, where mezzanines existed in the original structure, or when slope changes permit, or changes in window placement in the original structure).
   - OR -- Provide a setback in the design of dropped ceilings when they are required for the new use to allow for the full height of the window openings.

This late nineteenth century four-story building was renovated to insert an extra floor, visible as a wide band across the second story windows, above.

C. GUIDELINES FOR THE CONSTRUCTION OF NEW BUILDINGS IN A CHARACTER NEIGHBORHOOD

1. Principle: Design sensitively to enhance existing character and define new character:

a. Guideline: In areas with a mixed or changing visual character, design buildings to help define, unify and contribute positively to the existing visual context.

In the areas where the Pike/Pine district has been expanded, some block faces do not have an apparent overriding visual character, or the character may be mixed or changing. When no clear pattern is evident on a block face, use this opportunity to help define, unify, and contribute positively to the existing visual context. Designs should draw on the best features of surrounding buildings, or of the surrounding neighborhood. The following design issues should be emphasized in designing new buildings for the expanded "bow-tie" area of the conservation district:

- Pedestrian and visual connectivity to north and south, including across Madison Street.
- Streetscape and right-of-way are less clearly defined in this area, and there is excess right-of-way on some of the side streets. Encourage using excess right-of-way for pedestrian circulation and gathering, and for landscaping and other streetscape improvements, while retaining the informal character of these side streets.
- Maintain double-height ceilings in ground floor spaces (minimum 15' floor to ceiling height).
- Take advantage of grade separations on the interiors of the block faces along 10th and 11th Avenues. Green space, vehicle parking, artwork, treatments to blank walls, and additional pedestrian areas are some possibilities.
- Ensure that building massing respects the fine grain of the architecture of this neighborhood, particularly building width.

b. Guideline: Align features with established patterns of neighborhood buildings

The alignment of architectural features and elements, from one building to the next, creates visual continuity and establishes a coherent visual context. On commercial buildings they create patterns along the face of the block that contribute to the overall character of the

area. Building facades should be designed to reinforce these patterns and support the area's established visual character.

For developments on small (<8,000 sf) lots

2. Principle: Maintain neighborhood character in developments on small lots: maximize site conditions, and ensure an appropriate response to the public realm.
Small lots are essential to maintaining the character of the neighborhood. Small lot development is consistent with the traditional rhythm and spacing of buildings in the Pike/Pine neighborhood, and with the small-scale local retail and commercial businesses typically found here.

Narrow and tall buildings on small lots can help to maintain the small scale of the neighborhood, introduce variety in building styles and heights, and create a sense of enclosure on the street, contributing to the creation of outdoor rooms for the enjoyment of residents and visitors in the neighborhood.

However, it is important to ensure that buildings developed on small lots also maintain the character of the Pike-Pine neighborhood, and do not use their small size to compromise on maintaining a consistent street wall, keeping visual interest at ground level, and avoiding blank walls.

Successful small lot development on Pike Street.

a. Guideline: Maintain solid massing of the street wall. Use setbacks judiciously to maintain building proportions; ensure all necessary buildings functions are provided for on site without compromising street-level priorities for commercial and pedestrian activity.

"T" or "L" shaped structures that maintain a continuous street wall are preferred over setbacks of upper floors fronting the street.

New buildings should provide an appropriate setback to allow rear- and side- facing windows on existing buildings to have access to light, air, and usable space between buildings.

- Front setbacks should be used sparingly, primarily for purposes of safety and to provide wider sidewalks, additional space for residential entries, or other public uses. Upper level setbacks may also be used in tall buildings, to better relate to the prevailing height in area.
- Side setbacks: If a side setback is necessary, ensure that the front street wall is built out to the side lot line for a depth of 12 feet (unless a side setback is necessary for vehicular access or a pedestrian passage from a parking area to the street). The side walls beyond the front 12 feet may be set back. Blank walls on the sides of structures that abut neighboring lots are strongly discouraged.
- Rear setbacks: The rear of the lot is the preferred location for parking lots or other unbuilt areas. Rear setbacks may be used create light courts, seating areas, or courtyards.
- For tall buildings on narrow lots, change fenestration patterns on upper stories.

b. Guideline: Minimize the impact of driveways that could potentially dominate the street front.

For through-block development

An urban block is a distillation of a neighborhood's identity, and an expression of a sense of place. Through-block connections help to extend a fine-grained pedestrian environment into the interior of the block, and offer welcome transitions between public and private spaces. Through-block developments should take advantage of the opportunities to unite both sides of the block face and provide an entry into the interior of the block, while avoiding a monolithic appearance.

3. Principle: Provide public pedestrian connections and transitions through the block.
   a. Guideline: Breaks in the street wall may be permitted in a through-block development, as an opportunity to provide open space, and pathways or connectors to the interior of the block or through the block.

   b. Guideline: Create focal points to draw pedestrians into and along a connector pathway.

Creating focal points to draw pedestrians into and along a through-block corridor.

4. Principle: Provide public open space in block face interiors
    a. **Guideline: Create open space in the interior of the block face in a through-block development to unite different uses of the block.**

    Consider gardens, courtyards, fountains, lighting and seating.

5. Principle: Avoid monolithic development on through lot development.
    a. **Guideline: Articulate a comprehensible and compatible language of the through-block development.**

    Maintain characteristics established by original platting, such as the rhythm of half block depths, and building widths of 50 to 60 feet increments.

    b. **Guideline: Avoid a monolithic and relentless façade pattern.**

    Ensure a porous façade with frequent openings and breaks to provide visual interest, and to allow free movement of pedestrian traffic through the block face.

6. Principle: Take advantage of opportunities to provide utility functions in through-lot development.

    Several of the through-block sites available or remaining in the Pike-Pine neighborhood are in the vicinity of 10th, 11th, and 12th Avenues. Grade changes between these streets present opportunities for through-block development that may include pedestrian-vehicle interfaces, parking, and service and delivery uses.

D. DESIGN GUIDANCE FOR HEIGHT AND FLOOR AREA RATIO ADJUSTMENTS

The revised ordinance for the Pike/Pine conservation overlay district contains language that encourages additional height and buildable space, but within limits. The key for additional height and mass is to reduce the appearance of bulk on upper stories, and maintain rhythm and proportion along the street.

For buildings with floor size increases or limits:

1. Principle: Reduce the appearance of bulk on upper stories.
    a. **Guideline: On corner lots, encourage additional massing and height at prominent corners.**

2. Principle: Maintain height to width proportions in new buildings
    a. **Guideline: Maintain the rhythm of buildings at street level**

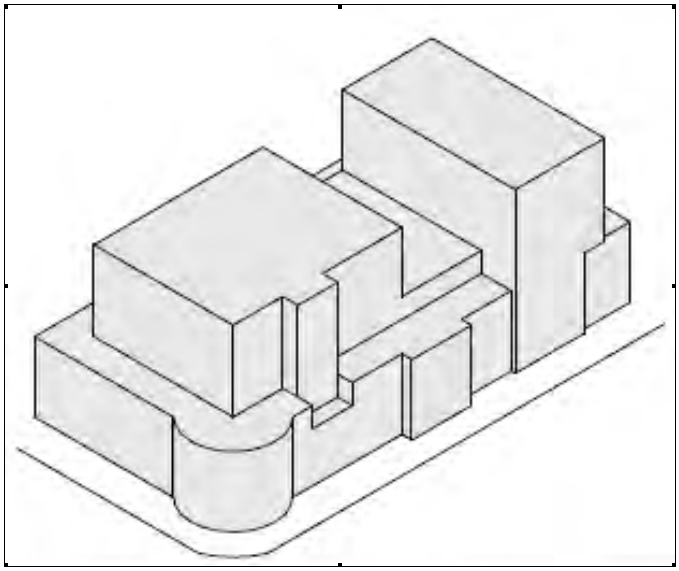
    b. **Guideline: use partial setbacks and upper story setbacks to maintain street-level proportions**

Upper story setbacks maintain street level proportions.

c. **Guideline: On streets that do not require continuous street level uses and that are intended to develop a more residential character, consider introducing a courtyard at street level in order to reduce bulk and maintain height to width proportions.**

3. Principle: Reduce the appearance of bulk on upper stories.
   a. **Guideline: Incorporate design features to create visual variety and to avoid a large-scale, bulky or monolithic appearance.**

   b. **Guideline: Use floor area ratio and massing requirements to create distinct upper story setbacks**

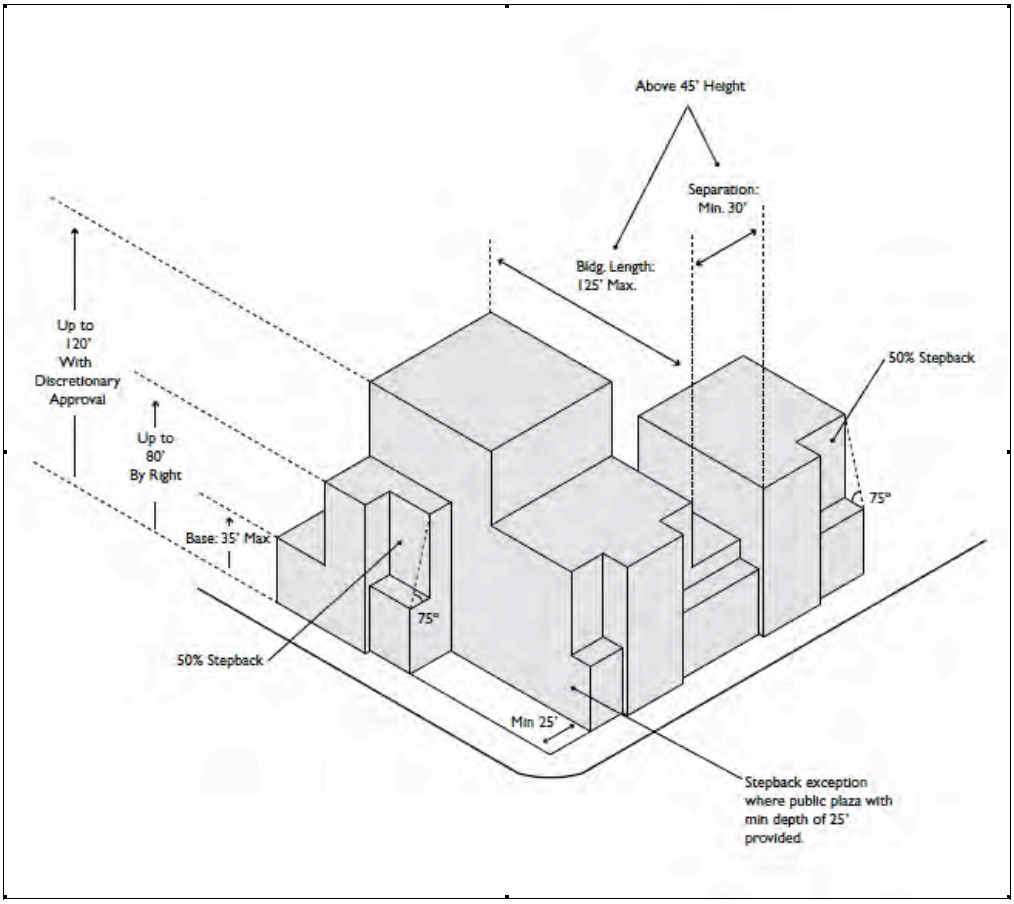


Floor area ratio requirements and massing create visual variety.

   c. **Guideline: Use the building's massing elements to communicate its internal function and organization.**

Massing communicates internal function and organization.

For buildings requiring a separation of upper floors: (40' separation above 35' when the site is in excess of 15,000 sf)



(N.B. This is an example of the kind of drawing that could be successful for height and FAR illustration.)

4. Principle: maintain building and block face rhythm
   a. **Guideline: Use the 60' rhythm of the existing façades to create a rhythm of upper story massing**
   b. **Guideline: Consider the character of the existing block face when determining the appearance of the upper story elements.**
      Whether the two separate parts look different or the same may depend upon the complexity of the existing buildings on the block. Similarly, consider the use of symmetrical or asymmetrical elements.
   c. **Guideline: Reduce the apparent bulk of the upper stories by breaking them into smaller masses that correspond to the internal function of the building.**
   d. **Guideline. Avoid repetitive elements or monolithic treatments.**

Little articulation, a lack of setbacks, and a long flat façade create a monolithic structure.

5. Principle: Where structure width is restricted to half the block face, strive to maintain neighborhood character through scale and proportion on new buildings.

There is a consistent block pattern in the Pike Pine neighborhood, with block faces approximately 250' to 300'. With two to four lots per block, there are typically two to four buildings per block face, with a width of 50' to 120'. Buildings of this size and proportion have been ideal for the small, locally owned retail, restaurant, and entertainment spaces that have flourished in this neighborhood. For new construction, the actual and perceived width of a new building should appear similar in size to that of character buildings in the neighborhood in order to help maintain a sense of visual continuity.

a. Guideline: Maintain the rhythm and continuity of the block face through attention to the scale and proportions of existing buildings on the block face, including window patterns, solid to void ratios, and ground-floor proportions and heights.

- Keep the proportions of window and door openings similar to those of character buildings on the block or in the neighborhood.
- Use building components that are similar in size and shape to those found along the street.

b. Guideline: Design the first floor façade along principal pedestrian streets to encourage small-scale ground floor commercial activity.

The ordinance encourages commercial spaces of 2,000 sf or less in the conservation overlay district.

- Visually separate the ground floor spaces so that they appear to be several smaller spaces, 25' to 60' wide.
- Repetition of common elements found in neighborhood commercial buildings—clearly defined primary entrances and large display windows—creates visual unity.

Additional height in new projects:

In general, buildings should appear similar in height, mass, and scale to other buildings in the overlay area to maintain the area's visual integrity and unique character. At the same time, it is important to maintain a variety of heights to create visual interest. While the actual heights of buildings are of concern, the perceived heights of buildings are equally important. One, two and three story buildings

make up the primary architectural fabric of the Pike-Pine neighborhood. New, taller buildings fit best when their width does not exceed the traditional 60-120' that is common in the neighborhood.

6. Principle: Design the building's scale and form to be compatible with that of surrounding buildings, in order to preserve neighborhood character.

While taller than its neighbor, the building is not out of scale with others on the block.

The building scale is established primarily by its height and depth. It is essential for a building's scale to be compatible with that of surrounding buildings, in order to preserve the neighborhood character. Poorly scaled buildings will seem incompatible (too large or small) and inharmonious with their surroundings.

A building that is larger than its neighbors can still be in scale and be compatible with the smaller buildings in the area. It can often be made to look smaller by facade articulations and through setbacks to upper floors. In other cases, consider reducing the height or depth of depth of portions of the building, and introduce measures that give the appearance of reduced height and depth.

Adjacent buildings and buildings on the same block may exhibit variations in heights and massing.

a. **Guideline: Consider stepping back upper stories of buildings to allow light to filter through multiple levels.**

b. **Guideline: Design the scale of the building to be compatible with the height and street frontage of surrounding buildings.**

c. **Guideline: Respect the rhythm established by the repetition of traditional facade widths.**

d. **Guideline: Design the height and depth of the building to be compatible with the existing building scale at the street.**

If a proposed building is taller than surrounding buildings, it may be necessary to modify the building height or depth to maintain the existing scale at the street. By making these modifications, the visibility of the upper floor is limited from the street, and the upper floor appears subordinate to the primary facade. The goal is to design a building that complements other buildings on the block, even while displaying an individual design.

7. Principle: Relate the height of buildings to neighboring structures at the sidewalk edge.
   a. **Guideline: For new structures that are significantly taller than adjacent buildings, upper floors should be set back a minimum of 15 feet from the front facade to reduce the perceived height.**

   However, slender forms such as towers and dormers that extend forward to the front facade may add visual variety and interest to the set back area.

For wide or long buildings:

Most building widths are related to the lot width, typically 60 to 120 feet. This regularity of building width contributes to the overall character of the neighborhood and the scale of buildings within the area. Therefore, it is very important to respect the facade widths typically found in the neighborhood. If a project is located on a site that is wider than usual, articulate the facade to respect traditional façade widths. For example, a facade may be broken into separate forms that match the widths of surrounding buildings. This articulation should be substantive, and not merely a surface treatment.

8. Principle: When introducing new height and width into the neighborhood, strive to maintain the "ideal" proportion created by the predominant 60' façade width.
   a. **Guideline: Design the building's facade width to be compatible with those found on surrounding buildings.**
   b. **Guideline: Relate the proportion and size of windows to that of existing buildings in the neighborhood.**

   Using windows compatible in proportion, size, and orientation to those found in the surrounding area are essential for a building's compatibility with the neighborhood.

9. Principle: Strive for visual interest in building forms.
   a. **Guideline: Employ variations in floor level, façades (such as shallow recesses at entries, arcades, roof styles, architectural details), and finishes that break up the appearance of large buildings.**

   b. **Guideline: Create architectural variety by stepping back upper floors and varying building massing, especially on larger sites.**

   c. **Guideline: Buildings should be well articulated by changes in roof heights and vertical planes to reduce the appearance of bulk and create interesting building silhouettes.**

This block contains a variety of buildings of differing ages, heights, and scales, which, through architectural treatments, setbacks, and stepbacks, combine to create visual interest and a harmonious street wall.

E. DESIGN GUIDANCE FOR ACCOMMODATING THE GREEN FACTOR IN STREET RIGHT-OF-WAY AND ON-SITE IMPROVEMENTS:

The Green Factor establishes minimum landscaping thresholds and provides a weighted menu of landscape elements to reach those thresholds. Its point system, requiring 30% of the development site to be landscaped, might allow for some flexibility and creativity in the Pike Pine conservation overlay district.

1. <u>Principle: Consider the use of public right-of-way and non-traditional landscaping areas and elements.</u>
   - Green roofs and vegetated walls are compatible with this dense urban neighborhood.
   - Irregularly shaped lots or "leftover" space should be considered for landscaping.

   In making use of public space and right-of-way for Green Factor credits, it will be necessary to work with the Seattle Dept of Transportation:
   - Permeable sidewalk pavers, and permeable pavement in the travelway.
   - Landscape elements in the right-of-way, particularly in those areas where the roadway width is to be narrowed, as at intersections

2. <u>Principle: Consider a "transfer of Green Factor" credits program.</u>
   The community may wish to consolidate Green Factor credits for a number of projects, to an adjacent site or to a new community park.

   Consider unique sites, such as surface parking lots, excessively wide rights-of-way, and blank facades for use of community Green Factor credits.