

ANALYSIS OF RECENT DEVELOPMENT IN THE PIKE-PINE CORRIDOR

1. 1508 Boren Avenue (attached to Villa Apartments, 1106 Pike Street)



Context

The Villa Apartments (1106 Pike St.) is a 3-4 story mixed-use building that is a gateway to the Pike-Pine corridor from downtown Seattle, gracefully engaging the incline of Capitol Hill at the northeast corner of Pike Street and Boren Avenue, with retail (restaurant and clothing store) on the ground floor, and apartments above. Constructed in approximately 1920, its principal character features include: a red brick façade, double height ground floor with expansive storefront windows, punched windows in a regular rhythm on the upper (residential) floors, a keystone at the top center of each window, a quoined corner at Pike and Boren, and a heavy cornice line. The building's prominent location at the exposed corner of Pike and Boren just over the freeway from downtown reveals that both the Pike Street and Boren Avenue elevations are significant to its character.

Architecture

An addition to the building at 1508 Boren Avenue was completed in the early 1990s. The addition is attached to the back of the building, and has elevations facing Boren Avenue, the alley between Boren and Minor Avenues, and the dog park (Plymouth Pillars Park) that fronts Pine Street and the I-5 freeway. The building contains five floors of apartments above a concrete retaining wall structure (which contains a parking garage). Zoning on this parcel permits an 85-foot building height.

From Boren Avenue, the most visible portion of the new structure is a small one-story retail space that is attached to the Villa Apartments building. The major massing of the building, however, is significantly set back from Boren Avenue, so as to appear as a separate building from the Villa.

Analysis

Aspects of the new building that conserve historic character:

- The building setback from Boren Avenue, and its connection to the Villa Apartments at the rear façade, make the old and new buildings appear separate.
- Distinct features of the new building (height, materials, modulated bays, and color) distinguish it from the character structure.
- Though the new structure is two stories taller than the character building, its placement makes this height difference invisible from the street level, and does not affect the historic character of the Villa building.
- Window size, proportion, and rhythm on the upper floors are in keeping with the character structure.
- Datum lines of the original building are respected: the floor placement of the new building is consistent with the character building, so there is no awkward transition in levels between the old and new buildings.
- A finished cornice, and very discreet keystones set into the lintels on the new building, provide unifying elements between the old and new structures.
- Both principal facades (Pike Street and Boren Avenue) of the character structure are unaffected by the addition.
- There were no changes to the character elements of the character building.
- The Villa Apartments façade was rehabilitated as part of the project
- The form and scale of the addition are in keeping with the original building.
- Residential and retail uses of the new building are compatible with the character building.
- Wrapping the corner of the old building with a retail space in the new building is compatible with and enhances neighborhood character.

Conclusion

This is a successful “background” building, lightly attached to an existing character structure. Its setback makes it appear separate from and non-intrusive to the existing character structure. Its rear façade connection, height difference, and difference in color and materials distinguish it from the character building. Meanwhile, its massing, reference lines, window placement, and rhythm create a harmony with the character structure. Finally, no character elements of the existing structure were altered as part of the addition.

2. Melrose Triangle: 1521-1531 Melrose Avenue



This is a character building of the Pike-Pine corridor, albeit an understated “background” building. Constructed in the 1920s, this one-story, former garage was still used for automobile repair until the 2009 renovation.

Urban Context

The building is located at the intersection of Minor Avenue and Melrose Avenue. Because these two streets merge at a rather acute angle and Minor Avenue bends slightly here, none of the three buildings meeting at this intersection is rectangular. This character building and its near twin across the street at 300 E Pike (housing the Six Arms pub) are flatiron-shaped. The terra cotta former auto showroom at 1124 Pike St (now housing Utrecht Art Supplies) is orthogonal, with a slice removed from its façade where Minor Avenue bends.

This little quarter of the Pike-Pine neighborhood has a quiet and almost forgotten feel: vehicular traffic is light, brick still peeks through the asphalt of the streets, single story early twentieth-century buildings predominate, several automotive repair shops are still in existence, Minor Avenue has the width and character of an alley on this block, and there are still two houses standing on this block of Melrose, across from 1521-1531. Coupled with the acute angle of the streets, the small scale of the architecture, and the two flatiron buildings here, this block has a particular charm that some would call European.

Architecture

The 1521-1531 Melrose building is essentially a single-story brick frame of ten bays, each measuring approximately fifteen feet in length, giving the building an overall length of approximately 150 feet. Each

bay is demarcated by thick brick pilasters. Between each pilaster, the bay is completely glazed horizontally, giving the building its light frame appearance. However, the glazing is not full-height; there is a thick base, as well as a heavy band at the roofline. The base and roofline band, also brick, are clad in stucco, distinguishing them from the support elements. The glazing consists of three identical large panes; each is approximately 5 feet high, topped by a four-part transom window approximately one foot high. (Older transom windows remain on the two northernmost bays on the Melrose façade; these are slightly taller, and have leaded mullions). The thick foundation and heavy band at the roofline serve to ground the building, and offset its otherwise light appearance. Historically, there were garage doors in several of the bays. These have been replaced with window glazing and doors in the renovation. Additionally, some earlier ill-advised alterations that placed plywood over the glazing on several of the bays have now been restored.

Historic photos show an unpainted brick façade, with small decorative ornaments at the top of the pilasters, and a thin cornice defining the roofline. Today, the building is simple and functional in appearance: it lacks a cornice, and its short façade at the acute intersection has a blunted appearance. The only ornamentation on this building is its color; the stucco and brick have been painted, an olive drab for the stucco, and a lighter tone of the same color for the brick pilasters.

Analysis

The analysis below is based upon the 2009 renovation of this building, and the conformity of that project to proposed guidelines for conservation of character buildings:

Proposed Guideline: Identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained in order to preserve that character.

The frame construction and glazed infill of the bays are clearly the character-defining features of 1521-1531 Melrose Avenue. It is evident that the renovation of this building, which did not include any additions to the structure, respected and enhanced the character features of the building.

Proposed Guideline: Rehabilitate character elements through generally accepted treatments.

Proposed Guideline: Repair materials such as masonry, wood, and architectural metals with generally accepted methods that reinforce and upgrade the material.

The renovation of this building consisted of:

- replacement and repair of windows;
- replacement of garage door openings with glazing, similar to the treatments in other bays;
- removal of out-of-character alterations (exterior plywood facing that changed window proportions and reduced window area);
- cleaning and repair to exterior façade; and
- mechanical upgrades and seismic bracing.

The most notable aspect of the renovation would likely be the resulting change in the building's use from automotive services to small-scale retail. This change in use is entirely in keeping with the neighborhood's evolving character: small, unique shops in older buildings are to be found throughout

the Pike-Pine neighborhood, and are one of the reasons for its popularity. By preserving the bay system of this building and using the bays as modules, the renovated structure permits a range of size of retail spaces, from 200 to 6,000 square feet.

Conclusion

The renovation of this building is one that could go relatively unnoticed by many people; it did not change the appearance or the character of the building in any way, other than to upgrade its existing features, add safety improvements (seismic, mechanical), replace bad alterations, and generally clean up the exterior. The result is a renovation that respects and enhances the building's character features. It is noted that this was a renovation, not a restoration; therefore, some historic elements (decorative pilaster ornament, cornice) have not been restored.

With respect to neighborhood character, the new uses of the building blend in seamlessly with other uses in the immediate neighborhood, and may enhance street activity along this block.

3. 1609 Summit Avenue (The Crawford)



This modest six-story apartment building was constructed near the corner of Summit Avenue and E Pine St. Its front façade is set back behind an existing one-story storefront building. Its rear façade faces Crawford Place.

Context

Integral to this building is a one-story storefront building. At first glance, The Crawford appears to be attached to the storefront, but closer inspection reveals that it is merely adjacent to it. This one-story building has three expansive window bays, each divided into thirds (total of nine). The bays were likely fully glazed with transparent glass before later modification. Above each bay of windows are transom windows, divided into fourths, 36 in all. The large bay window topped by smaller transom windows is a character feature of early twentieth-century commercial architecture commonly seen in the Pike-Pine

neighborhood. The storefront building has a detailed pediment and fairly thick and detailed cornice, now painted in contrasting colors, making those features clearly identifiable.

The most noticeable feature of the surrounding area is the empty block immediately to the east of Summit Avenue. This block, facing E Pine St, was demolished in late 2008, placing the front façade of 1609 Summit in prominent view for the first time. Other buildings surrounding this site include a chalet-style apartment building immediately to the north, a one-story concrete-block auto repair shop next door and abutting E. Pine St. to the south, a vinyl-sided apartment building across the street, and the brick Portofino apartment building across E Pine St.

Architecture

The Crawford building is largely unassuming; its only exposed façade faces Crawford Place, an alley. It is set back a half-block from Summit Avenue, so it is not visible from the street level, and would likely remain somewhat invisible had the 500 block of E Pine St not been demolished. The building, entirely residential, is three bays wide and five bays deep. Orthogonal in plan, it is somewhat idiosyncratic in form, with a gabled roof, a pronounced elevator shaft that might be said to resemble a chimney stack, and several setbacks. Its form is somewhat whimsically reminiscent of a traditional single-family house.

There are full-height windows or sliding glass doors in each of the bays, with balconies. The building is clad entirely in corrugated metal, in varying shades of grays and neutral colors. A thin metal strip demarcates each floor.

The top two stories are treated differently from the bottom four stories; the fifth story steps back on the north and south elevations, and appears to be set behind a parapet on the east elevation. Here, the balcony is only one bay wide instead of three, and the corrugated metal façade on this story has a thicker pattern than that on the lower floors. The top floor, likely a penthouse, is stepped back on the east and west elevations, and is huddled beneath the gabled roof.

The setback from Summit Avenue, and the alley-facing façade liberate this building from having to have a traditional “front” or “back”. There is no dominant elevation.

Analysis

The analysis below is based upon the conformity of the project to a proposed guideline for conservation of neighborhood character, and is exclusive of its adherence to existing neighborhood design guidelines:

Proposed Guideline: Maintain site, setback, building orientation, massing, and rhythm at the street level, and maintain existing streetscape character.

The location of this building, in the middle of the block, set back a half-block from the street, and facing an alley, renders it more or less invisible at the street level, and frees it completely from having to strictly conform to any particular character or style. The building thus plays both sides by being idiosyncratic in its form and appearance, and by flirting with tradition through mimicking strong character elements of single-family residential architecture.

Conclusion

The form and stepped massing of this structure are successful, in part, because of the building's small footprint. The Crawford occupies a site that is only one-half the size of a typical lot in this neighborhood, measuring approximately 30' x 50'. The Crawford successfully integrates into the surrounding neighborhood, mostly through its near-anonymous presence, tucked behind an early twentieth-century storefront. It pays passing respect to the storefront building with its three-part bay system, but in other aspects of architecture, it is unique. For this building, on this site, it works because there is no interruption of the street wall, orientation, or rhythm at the street level. The building is only noticed when looking up from the street, typically at some distance. The view of the building that is now available will vanish once the 500 block of E Pine is developed, so it should be enjoyed before The Crawford slips back into its desired anonymity once again.

4. 1400 12th Avenue (Trace Lofts)



This structure is an early warehouse, significant for its architecture and prominent location at the intersection of 12th Avenue and Madison Street. The building was used as a storage warehouse from 1935 until the 1970s.¹ The building was renovated in 2008-09 for a mix of residential and commercial uses. The observations and analysis pertain only to the renovated building, and its rooftop addition, and not to the new building to the north, The Trace North.

Context

Twelfth Avenue in this area is a block of older, recently renovated buildings, accented by new construction (Trace North, Agnes Lofts). The older buildings are one- and two-story commercial structures, related to the early twentieth-century automobile industry, while the new construction contains three to five stories of residential above ground-floor commercial space.

The Trace is at the southern end of this block of 12th Avenue, and has a secondary façade on E Madison Street, and a single, short bay on E Union St. Madison St, with wide lanes and fast moving traffic, has historically acted as a barrier between Capitol Hill and the Central District/Seattle University neighborhood immediately to the south. E Union Street intersects both streets, and two bow-tie shaped blocks immediately south of the Trace are the resultant spaces. Neither of these blocks has been

¹ City of Seattle Department of Neighborhoods Historical Sites, Summary for 1400 12th AVE / Parcel ID 6003000400 / Inv # PP016: <http://web1.seattle.gov/dpd/historicalsites/QueryResult.aspx?ID=486>

intensively developed, creating a further sense of distance between the north and south sides of E Madison St.

Architecture

The Trace Lofts building is of the early twentieth century automobile showroom genre, mostly evidenced by its floor-to-ceiling windows in a double-height ground floor. The three-story structure is wedge-shaped to fit the irregular block where Madison Street cuts diagonally across 12th Avenue and Union Street. The yellow brick structure has terra cotta detail highlighting the horizontal elements. The building is constructed in a system of bays, six bays on E Madison St, and seven on 12th Avenue. The ground floor has a ceiling height of 19 feet, with large transoms above display windows. A belt course runs above these transoms, which also have terra cotta sills. The ground floor thus acts as a base to the building, in the classic tradition. The belt course acts as an entablature, executed in yellow brick and terra cotta.

On the upper floors, the bays are divided by thick brick pilasters. Within each bay, a thinner pilaster divides the bay into a tripartite system of windows. Unlike those on the ground floor, the windows on these upper floors are traditional double-hung sash windows, and more modest in scale.

The pilasters of the ground floor carry through to the upper floors, and indicate a structural system, as well as provide strong vertical lines and a character-defining feature. This vertical rhythm is enhanced by the thinner pilasters within each bay.

While the pilasters provide one character feature, strong horizontal elements provide another: the ground floor's thick entablature is repeated above the third floor, and capped with a deep dentilled cornice of terra cotta. Between floors two and three, a heavy brick spandrel, slightly recessed behind the pilasters, repeats the rhythm of the entablatures.

During the recent (2008-09) renovation to this building, a loft story was added to the top of the structure. The new story is characterized by its diminutive scale, its setback from all exterior walls, its dark metal cladding, its floor-to-ceiling windows, and its strong cornice line. The new, darker addition appears to float above the older building, and is quite clearly separate from it. While the new building also has seven bays on its 12th Avenue façade, the bays are divided into four or six parts instead of three, are fronted by balconies, and softened by plantings.

Analysis

The analysis below is based upon the 2008-09 renovation of this building and its new top story, and the conformity of that project to proposed guidelines for conservation of character buildings:

Proposed Guideline: Identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained in order to preserve that character.

The building's character defining features are its yellow brick/terra cotta façade, and its strong structural elements, as made visible by terra cotta-topped brick pilasters (vertical) and brick/terra cotta entablatures and brick spandrels (horizontal).

Proposed Guideline: Avoid all but minor changes to the primary elevation(s) of the character structure.

The building's primary elevations are those on 12th Avenue and E Madison St. These facades were unaltered, or were enhanced through the uncovering of windows on the ground floor of the E Madison St elevation.

Proposed Guideline: Make a visual distinction between old and new: new construction should be distinguishable from the character portion.

The new building respectfully steps back from each façade, physically separating it from the older building. Its dark color causes it to appear to float above the older yellow brick/terra cotta building, and its metal finish material further distinguishes it from the original structure.

Proposed Guideline: Keep the addition compatible with the character structure in form, scale, massing, and proportion.

The upper-story addition has the same form as the original building in plan, but on a smaller scale, as it is set back from each of the exterior walls. Its small scale and setback diminish the impact of the addition on the original structure. The massing of this top floor addition is a simple volume, broken by full-length windows. The proportions of the new addition are different from those on the original building, as the amount of building mass devoted to windows may be greater on this upper story.

Proposed Guideline: Do not obscure significant features of the character structure.

The old building's chief characteristics are: strong horizontal and vertical elements, and light color brick and terra cotta finish materials. These character features were enhanced and accentuated by the renovation and cleaning of exterior finishes.

Conclusion

The renovation and upper story addition to 1400 12th Avenue retain and enhance the building's character features. The renovation involved exterior cleaning of the brick and terra cotta, revealing the creamy color of the original exterior finish materials. The cleaning of the brick and terra cotta also made more pronounced the other character features of this 1919 building: strong pilasters as vertical elements, and thick spandrels and band courses as horizontal features.

The renovations to the existing structure included the removal of window coverings on the E Madison St elevation, which returned the building's appearance to its original intention, and strengthened the building's integrity.

The rooftop addition is quite distinct and separate from the 1919 structure: it is deferential in scale, set back from all exterior walls, and different in color and exterior finish materials. The large expanses of glazing in this small pavilion-like structure, combined with its small scale and dark color, make it appear light and insubstantial, almost as if it were floating above the original structure.

The rooftop addition does nothing to obscure the character features of the existing building: its yellow brick and terra finishes, and its strong horizontal and vertical elements.

In conclusion, the renovation and rooftop addition successfully maintain and improve the appearance and character defining features of the original 1919 building.

5. 1111 E Pike St



This mixed-use commercial and residential building, located on the south side of Pike Street between 11th and 12th Avenues, was completed in 2009.

Context

This building is located on a block of character buildings, most of which evoke the auto-row era of the neighborhood: two former garage buildings, and three warehouse/showroom buildings, with large expanses of ground-floor glazing, and heavily mullioned upper story windows. These character buildings are more or less intact, some renovated more sensitively than others. A new building at the corner of Pike and 12th, the Agnes Lofts, is a Modernist inflection point at the end of the block, sitting comfortably among the block of character buildings.

Architecture

This mixed-use building consists of five residential floors atop a ground floor of retail shops and garage. It is divided into bays: three wide, and three narrow. The wide bays are entirely floor-to-ceiling windows, and protruding balconies. The narrow bays are solids, and might be interpreted as pilasters. The spacing of the bays is not symmetrical: two window bays are next to each other, instead of being separated by a solid narrow bay. This is a bit of architectural whimsy, but cleverly executed. While the thick bays with their full glazing appear as voids, the narrow bays present solids, which are accented by small cut-outs to the exterior cladding, both horizontal and vertical.

The top story contains indented balconies, modulating this portion of the façade, and giving the appearance of a setback to a portion of the top story. The entire building is topped by a heavy black cornice.

The building became an instant icon once its exterior finish materials began to be applied in late 2009. It is boldly and unabashedly red, and its bright coloration makes the building prominently visible from blocks away.

Analysis

The analysis below is based upon the conformity of the project to a proposed guideline for conservation of neighborhood character, and is exclusive of its adherence to existing neighborhood design guidelines:

Proposed Guideline: Maintain site, setback, building orientation, massing, and rhythm at the street level, and maintain existing streetscape character.

The building is flush to the sidewalk, with residential and retail entries directly onto the sidewalk. It presents a strong façade and the massing of a simple volume. 1111 E Pike St is one of four buildings on this block, so it is built on a small lot. The modest footprint works to the building's advantage, in that its integration into the rhythm of the architecture of this block is easy: its ground floor contains a new and already popular retail store that is in keeping with the rhythm of this commercial street. A parking garage is entered from E Pike St

Conclusion

This building is not the first on this block to be built under the 65' height limit. However, both 1111 E Pike and its predecessor the Agnes Lofts achieve integration with the existing one- to three-story buildings in the neighborhood. Both have a small footprint, which keeps building massing small. Both express their architecture in a way that is slightly over-scaled for typical residential design, but is very harmonious in this neighborhood of oversized showroom windows and expressive structural elements.

This modest building is remarkably well executed, refreshingly bold, and will not fade into the background. It has elements of traditional apartment building construction in this neighborhood: particularly its massing, its form, and its heavy cornice. However, it also celebrates the industrial heritage of this neighborhood through its character elements and finish materials. The extensive glazing in the window bays evokes the expansive glassed-in automobile showroom windows. This lightness is countered by a sturdiness: the verticality of the narrow "pilasters" and the horizontal spandrels, executed in steel on the building's exterior. The metal panels that provide the exterior finishes, and their placement, are suggestive of a metal punch press. These materials and the bold exterior colors suggest use of modern technologies and construction methods, and are also evocative of the digital era.

One jarring note is the parking garage, an encroachment of increasing frequency in this neighborhood. It has been said before that garages have no positive impacts on a streetscape, and two negatives: they interrupt a continuous street wall with a void, and the presence of vehicles on the sidewalk is an intrusion and a potential hazard to pedestrians. The presence of a garage on Pike Street, a principal pedestrian street, is relatively innocuous at present, but it is an unfortunate precedent. Based upon an assessment of recent development, it appears that, even though parking is not required, each new

building that is erected elects to have its own garage. Furthermore, blocks in the Pike-Pine neighborhood typically are not platted with alleys, preventing alternatives to vehicular access directly from the street. Neighborhoods grow gradually, and impacts often develop through accretion, and not instantaneously. It is true that this neighborhood was historically one with numerous garages and driveways to accommodate automobile sales and repair functions. However, that dominant use has faded, and has since been replaced by a pedestrian-friendly neighborhood peopled with cafés and healthy sidewalk activity. There is inherent incompatibility between a pedestrian environment and parking garages that is widely known by urban planners and designers. There will come a time at which the number of garages interrupting the sidewalks and storefronts negatively impacts the pedestrian experience, and the character of the Pike-Pine neighborhood.

6. 1530 12th Avenue (The Packard Building, The Foley Sign Building)



This is a very good and intact example of the automobile showroom building type. This reinforced-concrete fireproof building is distinguished by its solid presence at the corner of 12th and Pine. A 2009 addition to the building incorporates the façade into a new mixed-use residential building.

Context

This block of 12th Avenue E contains a number of intact structures that historically related to the automobile industry: Dawson Plumbing, next door, is a former garage; the Seattle Police Department East Precinct across 12th Avenue is another former automobile showroom building; and the two buildings to the south of the police building contain the characteristic elements of the old “auto-row” buildings: solid construction, double-height ground floors, and expansive windows on the ground floor, topped by mullioned transom windows. Additionally, there is a Washington State liquor store diagonally across Pine Street from this building, another low-slung one-story former garage building, significantly altered. There is also a four-story stucco apartment building across Pine St.

Architecture

This two-story 1910 building is distinguished by its overall physical integrity, especially its multi-paned arched windows. Unlike other auto showrooms, this is not decorated with fancy terra cotta detailing or ornament, but has simple and striking detailing nonetheless. It is solidly constructed of reinforced concrete, clad with stucco. The prominent cornice has a large modillion at each bay. A stepped string course, in concrete, runs between the cornice and the second-floor windows; each bay has an unusual oversized scroll detail connecting each window and the course above it. The second floor windows are a distinctive feature, with large-scale multi-paned arched sash. As the building goes up the slope on Pine

Street, the second-floor windows on the north elevation change to large multi-paned double-hung sash. The storefronts are intact, with paneled concrete spandrels and bulkheads and large single-light transoms.²

An addition was built atop and adjacent to this building in 2009. Three residential stories were added to the top of the original structure, as well as a new six-story residential structure south of the character building. The bay system of the original building, four bays wide on 12th Avenue and seven bays deep on Pine St, was respected by the addition. The addition two bays of width added by the new building are set back from the sidewalk by approximately 30 feet. The original garage entry on E Pine St was kept, and another garage was added in the recessed portion of the new building, off 12th Avenue.



Analysis

The analysis below is based upon the 2009 renovation of this building and its new top stories, and the conformity of that project to proposed guidelines for conservation of character buildings, and conservation of neighborhood character:

Guideline: Maintain site, setback, building orientation, massing, and rhythm at the street level, and maintain existing streetscape character.

The principal elevations of this building are on E Pine St and 12th Avenue E. Those elevations were not altered by the renovation and addition. An empty lot immediately to the south of the character structure was filled in by the construction of the new residential building, and creates new conditions worthy of study. This building, set back approximately 30 feet from the sidewalk, creates a courtyard for

² City of Seattle Department of Neighborhoods Historical Sites, Detail for 1205 E Pine ST E / Parcel ID 6003000355 / Inv # PP003. <http://web1.seattle.gov/dpd/historicalsites/QueryResult.aspx?ID=473>

the building, and provides space for an entry to the residential building. While interrupting the street wall slightly, it does so no more than a courtyard for any residential building would, and in its modest size is not detrimental to streetscape character. However, the garage entry adjacent to the building entry creates an unwanted interruption to the street wall, and introduces an element of potential hazard for pedestrians on this block.

Guideline: Avoid all but minor changes to the primary elevation(s) of the character structure.

As a corner building, this building has primary elevations on both E Pine St and 12th Avenue E. These elevations were restored during the building's renovation.

Guideline: Make a visual distinction between old and new: new construction should be distinguishable from the character portion.

There are several ways to make a distinction between old and new structures: stepping back from the principal façades, or using different exterior finish materials and colors are often used to achieve this distinction. The rooftop addition is set at the same datum line as the 1910 structure; this makes the existing cornice line appear to be no more than a concrete band placed halfway up the building, and not a cap to the character building, and a separation between old and new. While the new building does have a different scale and window shape, and it may have different exterior finishes, the finishes and colors are not markedly different from the 1910 building. There is an insufficient distinction between old and new.

Guideline: Keep the addition compatible with the character structure in form, scale, massing, and proportion.

The 2009 addition to this building, which contains three residential floors, is almost exactly the same height and width as the character building. However, its scale is different: the addition contains three stories instead of two. Further, while the new building respects the bay system of the original building, it makes use of differently shaped windows. In terms of form, this building is a simple box, in contrast to the restrained ornamentation of the original. While this building appears to be similar in massing and form to the original, some distinctions make the fit less than completely compatible: the scale of the new addition, and its window pattern, particularly, do not appear to fit well with the original. Also, there are elements of the older building, such as its deeply recessed ground floor windows, or its restrained ornamentation, that the new building might have used or built upon to achieve a more harmonious integration.

Guideline: Do not obscure significant features of the character structure.

Guideline: Identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained in order to preserve that character. Repair or replace character-defining features when necessary.

The character-defining features of the 1910 structure are its double-height first floor, its structural bay system with expansive ground floor windows, its prominent cornice, the stepped string course, and the oversized scroll detail beneath the string course. These features were restored to their original prominence in the renovation.

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

The renovation and addition did not add any new or changed features to the character building.

Conclusion

If there is a line to be drawn as to when an addition is appropriate in massing and scale to the original building, this building may be at the edge of that line. The similar massing and similar exterior color finishes of both buildings create an uneasy equality between the old and new structures, with neither dominating.) This holds when looking at the building from E Pine St, or from the north. When seen from 12th Avenue, viewing the newer structure and the addition adjacent to and on top of the character structure, the character building appears to be subsumed into the newer structure; the reveal at the edge of the new structure shows that only the façade remains of the original structure. The 1910 building in no way appears to stand alone or separate from the additions, and its integrity suffers as a result. The architectural and structural strength of the original structure helps to minimize some of the problems of massing between the old and new portions of the project. However, there is an apparent struggle between old and new in this addition that is less than pleasing, visually.

7. 1136 Broadway (addition to The Garage)



In 2009, an addition to this building was completed. The addition was built upon a vacant parcel, immediately to the north of the original building.

Context

The Garage, a bar/restaurant and billiard hall, occupies two former automobile repair buildings at 1130-34 Broadway, between Union Street and E Madison St. The garage buildings, built in 1927, are almost identical single-story brick structures with three wide bays, two of which were formerly garage doors. Both buildings are set back approximately 15 feet from the sidewalk, to accommodate a driveway pad that has since been converted to forecourt, which creates an outdoor seating area for the restaurant. Immediately to the north of the new addition at 1136 Broadway is a luxury sports car showroom, another early twentieth century auto-row structure. Immediately to the south is a concrete parking garage. The Polyclinic, a 1980s brick building, is across Broadway.

Architecture

The nearly identical former garage buildings are of simple brick frame construction, with three bays each. Close inspection reveals that the bays are not of uniform width on 1134 Broadway, while they are on 1130 Broadway. The bays formerly held garage doors (on one or two bays) with a transom row above the doorframe, and a thick band of brick. This is topped by a low gabled parapet, which is ornamented with terra cotta. The original function of these buildings dictated their double-story height. The exterior

brick has been painted, and the business name is painted on the front façade of 1130. In the early 2000s, these buildings were renovated for the current use, and the interiors connected. The garage door bays were converted three-part full-length windows or doorways.

The 2009 addition to these garage buildings is essentially a replica of the two 1927 buildings, with some slight differences. In essentially all architectural aspects—form, scale and massing, fenestration pattern, exterior finishes—the building mimics the original garages. There are two singular distinctions between this addition and the original: the brick façade is not painted, and, more important, this building is flush to the sidewalk with no setback. The 2009 addition contains a utility door, but no public entry from the street; the setback of the two 1927 buildings creates an alcove, so the entry to this building is on the south facade, immediately adjacent to the outdoor seating area.



Analysis

The analysis below is based upon the 2009 addition to the 1927 building, and the conformity of that project to proposed guidelines for construction of additions to and conservation of character buildings:

Proposed Guideline: Maintain site, setback, building orientation, massing, and rhythm at the street level, and maintain existing streetscape character.

The 2009 addition to The Garage complex maintains the site, building massing, and street level rhythm. It fills a gap in the block that was formerly a vacant lot. It appears to maintain the building orientation, as it presents three bays of floor-to-ceiling windows on the principal façade, facing Broadway. However, a slight decline in the topography here means that the base of the new building rests slightly above

ground level. The northernmost bay contains a utility door, and the two lower window panels are darkened. In the two other bays, what is immediately visible through the windows are seismic bracing and other structural support elements. It does not appear that the activity visible from the primary façade contributes to or enhances overall street-level activity.

Proposed Guideline: Make a visual distinction between old and new: new construction should be distinguishable from the character portion.

The primary visual distinction that is made between the old and new structures is that the new structure is set forward from its predecessors. It is not painted, as the original buildings are, although exterior painting of brick is a mutable condition. The construction is distinguishable in that it attaches to a minor façade of the original building.

However, it must be said that the new addition is a direct copy of the originals, and in no other way attempts to present itself as different other than its placement on the site, forward of the originals. Use of historic forms and materials becomes problematic because of changes to technology that render the updated versions pale imitations of the original: the firing process of brick is different today than it was 80 years ago, and brick appears different when used as facing instead of as structural material. The original terra cotta decorations are not replicated in detail, but only in form. The window mullions, especially those on the transom windows, appear too thin to actually hold separate panes, and may be only decorative.

Proposed Guideline: Keep the addition compatible with the character structure in form, scale, massing, and proportion.

The addition is compatible with the originals in all of these aspects.

Conclusion

The 2009 addition to The Garage complex primarily accomplishes the task of filling in a gap on this end of Broadway, a former vacant lot. The Garage is the only beacon of street life and nighttime activity on this segment of Broadway, and adding to that is to be commended. Its setting flush to the sidewalk provides an enhancement to the street wall along Broadway. However, the 2009 addition does not live up to its potential, primarily because its activity is turned inward, and not outward to the street. Through the placement of its entry, its elevation slightly above street level, its use of the primary façade for a utility entrance, and its lack of visual interest in its expansive windows, it provides less than meets the eye, and very little to the pedestrian strolling past. It could be argued that the provision of this space allows the double-height garage spaces in the character building to be maintained. There are precedents for providing an addition to a building that permits the character elements of the original building to be preserved.

Its imitative architecture does not harm or enhance the existing 1927 buildings, but incorporating historic building materials into a classic form, while using modern methods and technology, gives a false and slightly cheap appearance to the new addition.