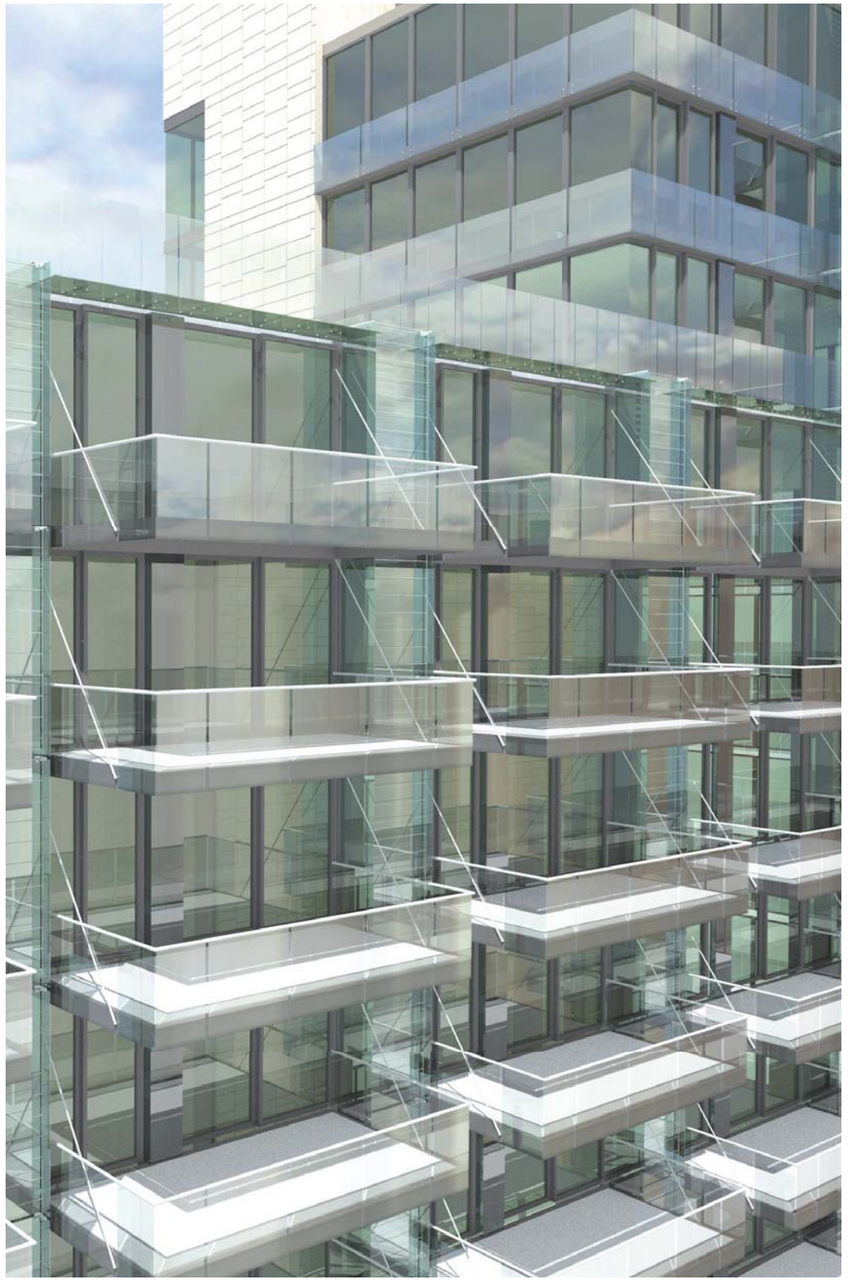

3031 Western Avenue : DRB Recommendation Package

March 9, 2010

ruffcorn mott hinthorne stine

Martin Selig Real Estate

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Project Background:

The project design has been previously approved by the Downtown Design Review Board and Director of the Department of Planning and Development. Subsequent to the approval, an appeal was brought before the hearing examiner, who reversed the approvals solely due to the finding that inadequate notice of a design review meeting was provided to the public. After extensive and detailed review of the design, there were no findings made by the examiner on the basis of design issues. In deference to this lack of findings, and out of respect for the guidance and direction previously provided by the Design Review Board which has shaped the project, and with the review and modifications incorporated by the Department of Planning and Development review process, and in light of the SEPA determinations, the project design remains as originally approved. Additional narrative and graphic information is provided in support of the original recommendations and approvals.

Project Description:

The project is to construct a high quality multi-family residential building of 78 dwelling units with below grade parking for 62 cars on the site bounded by Western Avenue and Elliott Avenue to the west and east, including the vacated portion of Bay Street between Elliott and Western, adjacent to a shared property line with the Olympic Sculpture Park to the south.

The project responds to a unique set of site and contextual conditions in the form of an extraordinarily thin, single loaded "slab" building typology (reference page 35) which accommodates 11 stories of above grade residences along Western Avenue, and then steps down approximately 34' in height at the middle of the site to accommodate 11 stories of residences from Elliott Avenue. In east west profile, the project is proposed to be built to the height limits as allowed by zoning (reference page 19), as is the norm for development within the neighborhood and zone, and as is the ubiquitous precedent demonstrated by developments completed in the last 30 years at zone edges within the neighborhood (reference pages 20,21). The project further responds to the unique and sensitive site through many architectural details as described in the narrative and graphic information provided.

All parking is accommodated below the building, concealed from view, and is accessed from two locations: an existing curb cut at Western Avenue that serves the neighboring Airborne Express building and a proposed curb cut at Elliott Avenue (reference pages38,41). Access via a single driveway is not feasible due to the narrow and steep site conditions which preclude internal connecting ramps within the parking structure; however both driveways and entries are concealed below a structured landscape lid designed by Charles Anderson, the landscape architect for the Olympic Sculpture Park.

The project will greatly enhance and improve the vacated portion of Bay Street by providing a quarter acre public open space with a pedestrian stair connection between Elliott and Western (reference 33). The Bay Street topography will be configured to provide landscape above both parking entries to provide the maximum possible green space for plantings and pedestrians.

Development standard departures:
The proposed project design complies with all applicable development standards – therefore no development standard departures are requested.

Response to Early Design Guidance

Our design response to Early Design Guidance was previously developed in detail through two recommendation meetings, various submittals, and extensive guidance from the DRB and DPD which resulted in the design as originally approved. Out of respect for the thorough considerations brought to bear in this process and in order not to controvert the Design Review Board and the Director of DPD, the proposed design remains as originally approved. We offer in this submittal substantial information in support of the original conclusions, in the form of additional detailed responses to design guidelines, a further analysis of neighborhood, zoning, and urban context, a comparative survey of successful Seattle Urban Public Space precedents, additional information regarding the park landscape adjacent to the project, view diagrams, drawings of the project in context, and an extensive 3d computer model . The purpose of this additional research and analysis has been to proactively re-evaluate the proposed design with respect to its physical, urban, and cultural context. In light of the research and analysis, we believe that it is appropriate to reaffirm the original approvals.

With DRB and DPD guidance, relevant design guidelines, code considerations, urban context, public input, and other factors have been thoroughly considered. No new, unforeseen, or compelling arguments to controvert the original conclusions has been brought forward. Indeed, meeting minutes from all public design review meetings clearly record the angst of several neighbors who are upset that their views will be impacted. There are no provisions for view protection of private views within the Seattle Municipal Code, however, the proposed design dramatically steps back from the park on an already narrow site, resulting in a building with unprecedented thinness (51' wide) for Seattle multifamily housing, and presents its narrowest face to the neighbors to the east.

The project is taller than its immediate neighbor to the east by virtue of being within a different zone. Building to the height limit is the right of all property owners, and is a well established precedent for developments within the zone and neighborhood, and there are many developments of 125' within the neighborhood and surrounding the park. Furthermore, the portion of the project that extends to the 125' height is extraordinarily small in area – with a total area of 4,700 SF, this portion of the structure is by far the smallest footprint that reaches this height in the neighborhood (reference page 23).

The proposed design reflects in its concepts and details a responsiveness to guidance provided by the Design Review Board, as validated by the original approval. The design team has previously addressed each of the questions and concerns of the Board's written summary of January 8, 2008, in writing, through the Design Review Meetings, and in the changes embedded in the proposed design and now does so again with the added benefit of additional information, and the weight of the original approval as a validation of the design solution. The design solution is the result of a layering of many ideas of which several relating to the public nature of the site formed the point of departure for the design approach:

Outdoor Room:

It is a well established and accepted urban design concept that great urban public spaces have clear spatial definitions formed by built edges of building structures which provide a sense of scale and 'place'. Therefore, a design goal is to create an appropriate and well-considered northern edge to the Olympic Sculpture Park, to contribute to a sense of a grand outdoor room. Precedents for successful outdoor spaces defined by active and inhabited edges of substantial scale in an urban context are many, as demonstrated locally by our analysis of seven spaces with various similar conditions of program, scale, adjacency, material, and program (reference pages 24,25).

Pedestrian Link:

The project considers it's context in the broadest sense – the entire neighborhood and the city, the park, contemporary architecture, urban culture – and strives to create substantial gestures that provides for meaningful connections to the newly formed pedestrian network of the park in order to extend and amplify the experience of the park, by carrying landscape and pedestrian activity through to Bay Street, thereby furthering the influence of the park on the neighborhood by establishing additional nodes and permeability to the existing pedestrian network (reference page 30)

In addition to these larger scale aspirations, the project seeks to form an appropriate edge to the park and present a dignified and nuanced architectural response through a variety of elements and details. In describing our design response, we have first re-addressed the three broad philosophical and rhetorical questions posed by the Design Review Board, followed by detailed responses to the priority design guidelines identified by the Board.

How is this project a "neighbor" to the Sculpture Park?

All buildings surrounding the park have a profound influence on the experience of the Park due to their proximity and the fact that they establish the spatial boundary and edge definition to the Park. As acknowledged by SAM and the Park's designers, the surrounding urban context and potential for development and urban evolution around the Park has been embraced as fundamental to their conception of an urban open space. The proposed design seeks to be a good neighbor to the Park through deference in key aspects of its design including bulk, proximity, color, articulation, material, profile, and detail.

The design intent is to create a quiet and sophisticated backdrop for the park space which is visually simple and "dissolves" and dematerializes through its material and composition and is composed of the human scale module of the expressed dwelling unit (reference page 57) While each of the response will be addressed in greater detail under the responses to design guidelines, the most significant responses to this question at a larger scale are as follows:

The building mass above grade has been set back from the south property line such that the dominant portion of the south facing exterior wall is fifteen feet from the south property line. While this voluntary setback creates a significant reduction in the overall rentable area of the building, it has been embraced and promoted by the owner and the design team as the appropriate response to ensure a maximum of light, air, and spatial separation between the building and the park (reference pages 23,28).

The project façade facing the Park is a rich yet subtly layered three dimensional tapestry of glass planes, delineating a carefully composed modulated grid of inhabitable spaces and expressed structure, creating an extruded tartan grid facing the park (reference pages 50,52,57) , which deliberately creates a thickened 'zone' to the building façade that softens its transition to the park by providing a dynamic and ever changing play of shadow, and the reflection and refraction of light through the various parallel and perpendicular planes of glass.

The project is a neighbor to the park by providing additional human activity around the park. The balconies which face the park perform an important function, acting as a "mask" to mediate between the public and private realms (reference pages 26,27). The planting zone along the park interface, and the loving wall along the south facade deepen and extend the landscape impression of the park.

How is this project a "neighbor" to the existing community around it?

The project respects the community by providing significant programmatic amenities along Bay Street, as well as asserting itself as a well considered and detailed addition to the eclectic assemblage of buildings in the neighborhood – it is a good neighbor by virtue of its unique materials and scale as much as by its formal programmatic responses to its immediate context. As has been clearly identified in the design guidelines, by the board, and by the community, it is the diversity and an eclectic mix of styles, scales, materials, forms, and typologies which are the essential ingredients Belltown's architectural and urban character.

The neighborhood is eclectic and diverse and offers no normative references to be followed in terms of scale, material, formal typology, architectural vocabulary, or constructive detail – an architectural and urban characteristic which is celebrated by the community, and which the project embraces and reinforces by posing a unique solution to a highly unique set of influences which are demonstrably unlike any other project in the vicinity. A carefully considered response to this unique site therefore must be different than its neighbors due to the distinct conditions which inform it, or it will have fallen short of providing an authentic and meaningful response to its challenges and opportunities.

The project will be a good neighbor to the community by deriving its design response from the essential and unique influences that form the opportunities and constraints of this particular site, program, and zoning. Not only would mimicry or adherence to irrelevant precedents diminish the quality of the project, but one would be faced with the unsolvable dilemma of which neighboring conditions to incorporate, resulting in an arbitrary and mediocre response that could easily become an unfortunate and apologetic pastiche as inevitably results when a design is derived from inauthentic sources. Therefore, the project is a good neighbor to the community by embodying the essential philosophical cornerstones of diversity and authenticity which may be broadly construed to be the essence of the community and its appeal.

The project will be a good neighbor to the community around it by setting a new standard for excellence in its materials and details. The building exterior will be clad in high quality, durable materials, well-detailed and assembled, and will be delightful in its texture, modulation, proportion, details, effects of light and shadow, and will be delicately and thoroughly resolved in its technical assembly and execution. Each building façade is very carefully composed and considered in response to its orientation and internal function, providing for many different conditions to enhance and enliven the project and its context by incorporating high quality materials, plantings, canopies, lighting and thoughtful materials and details.

The project will be a good neighbor to the community, particularly its neighbors to the east by presenting the thinnest ever building profile ever to be built in the City of Seattle, thereby preserving the maximum possible extent of views and daylight possible while developing a viable program for multifamily housing within the allowable zoning envelope (reference pages 28,32,58,59).

The project will be a good neighbor to the community by bringing additional full time residents to the neighborhood, providing for increased liveliness, human activity, and overall enhancing the sense of urban community.

The location and quality of the project will certainly attract residents with an appreciation and respect for the community and neighborhood, and who will therefore enrich the social fabric and culture of the place through their daily lives as they live, work, shop, dine, and recreate with others in the community, presenting the possibility for the enhanced social, civic, and interpersonal experiences that can result when an urbane environment and welcoming neighbors supports inhabitation at a vital density.

The project will be a good neighbor to the community by transforming an under utilized parking structure with blank facades to a vibrant and active building providing housing, human activity, and visual interest of a human scale at the north end of the park.

The project will be a good neighbor to the community by providing for the significant transformation of Bay Street to establish a community public open space amenity of a rare and special scale and nature. This quarter-acre portion of Bay Street is envisioned as an extension of the experience of the park to the south, and has been designed in collaboration with Charles Anderson (OSP's landscape architect) to maintain continuity and consistency with the park, while providing enhanced connections to the waterfront.

The existing street space and serviceable but hidden stair connection along Bay Street will be vastly improved and transformed by the insertion of a completely new and generous public space along this entire corridor between Western and Elliott. Parking access and driveways are to be concealed below a structured landscape "lid", while a gracious and monumental stair is provided to invite pedestrians through the park-like space and down to the waterfront (reference page 33).

The alignment of the landscape stair connects with the existing art installations and green spaces at Elliott, to provide a continuous pedestrian loop that connects the waterfront, park, and heart of the neighborhood (reference page 30)

The creation of this public open space with plantings and stair connection to the waterfront is a continuation of the delightful Seattle tradition exemplified by similar projects such as Harbor Steps, and provides a place for the community to stroll, relax, connect with the waterfront, and offers a visual amenity to be enjoyed from above by its surrounding neighbors, providing for a new 'borrowed landscape' that extends the visual impression of the park deeper into the built fabric of the neighborhood.

How does this project effectively meet the ground along each of its edges?

The project site is bounded by four distinct edge conditions that vary considerably in character, scale, function, and adjacent conditions. The proposed design provides a distinct and sensitive response to each edge, while accommodating the unique circumstances of a long, narrow, steep site which has no "back" or service façade, and extremely limited opportunities for access. For additional responses to the "Edge" question, please also refer to guideline C-3 responses.

Along the OSP edge:

The space of the park at Richard Serra's "Wake" terminates in a steep and densely planted slope that is uninhabitable to park visitors. The inhabitable space of the park terminates 47' to the south of the shared property line approximately 17' below the ground floor of the residential building. Thus, there is a spatial condition similar to a valley floor or outdoor room created within the park, in which visitors to the park occupy a space whose boundaries are defined by the planted slopes which surround them. From this vantage point at the northern most location in the park, the structure is approximately 60' away and well above a horizontal line of sight (reference pages 14,26).

The south slope facing Richard Serra's "Wake" is densely planted with trees that will reach a height of 30-35 feet within the next ten years. Thus, as the plantings grow over time they will provide further screening along this edge. (reference xx). The proposed design seeks to create a clear distinction and separation between private and public uses by providing an additional buffer zone of planting and open space (reference page 55).

The residential building above grade is set back 15' from the shared property line. This allows for a generous spatial buffer between the park and the building and at grade patio terraces for the ground level dwelling units. A raised planter area is provided continuously along this edge, to clearly delineate and to soften the transition between the building and the park with a zone of planting (reference page 46). Plantings for this area have been selected by the park's landscape architect to provide an appropriate transition from public to private space. These plantings includes deciduous trees to give vertical scale and structure to this zone, and to further screen the first story of the building, softening the transition to the structure.

At the southeast corner of the project site at grade, the continuous planter turns and joins with the building mass whose first two floors are set back an additional 9' (reference pages 60,61) This accommodates a ten foot by twenty foot at-grade planting area to be located west of the Western Avenue sidewalk at the northeast corner of the Park. The at grade plantings soften the transition at this corner while allowing the parks eastern fence edge to return ten feet along the shared property line, thus completing the secure space of the park while providing more generous pedestrian sight lines into the park from a northern approach along Western Avenue.

Along the Western Avenue edge:

The building structure is set back two feet from the property line to widen the sidewalk to 12'. The two-story entry lobby is expressed as a jewel like space along the southeast corner. A continuous planting zone is provided; width varies from 2' to 9', with entry paving bridging across. A steel and glass entry canopy provides additional weather protection along the sidewalk (reference pages 60,61)

At the northeast corner, the first two stories of the building façade are set back a total of more than six feet from the property line along a frontage of approximately eighteen feet. This setback allows for additional smaller scale plantings along the sidewalk, and helps ease the transition to the landscaped Bay Street pedestrian space beyond, providing sight lines to visually announce and connect this space to passers by (reference pages 60,61).

A sidewalk "bulb" is proposed to facilitate safe pedestrian crossing of Western Avenue at Bay Street. New street trees will be planted to create visual continuity with the street trees along the OSP (reference pages 36,60,61).

Along the northern edge:

The northern edge of the project is defined by the reconfiguration of Bay Street to be a vibrant and densely landscaped pedestrian space with a park like character (reference page 33).

The existing Bay Street surface grading and curb cut at Western will be maintained as a two-lane service drive with a sidewalk to provide access to below-grade parking and existing egress. The remainder of the right of way will be covered by a landscape lid to conceal vehicle access points and provide the maximum feasible area for planting and pedestrian spaces.

The proposed residential structure sets back at the two lower stories at the northeast corner in alignment with the proposed sidewalk bulb and crosswalk at Western. Adjacent to Western, Bay Street forms a plaza framed by trees which lead the eye west along the pedestrian way (reference pages 33,60,61).

A pedestrian procession is created by a level plaza which terminates in an overlook with viewing benches as well as a monumental and gracious series of terraces and steps to connect with Elliott Avenue below, completing a continuous pedestrian route (reference page 33).

The pedestrian space which connects Western and Elliott Avenues follows a divergent line from the face of the building, creating a dynamic relationship along this processional space in which a significant planting buffer zone is established between the pedestrian and the building. The planting buffer zone increases from approximately twelve feet at it's narrowest to approximately sixty feet at the widest (reference page 33)

Additionally, the elevation change between Western and Elliott is accommodated by rockeries and native vegetation to stabilize the slope and create a more naturalistic experience. The building is separated horizontally and vertically from the pedestrian space, and a naturalistic backdrop of dense native plantings is created from which the building mass emerges above.

Along the Elliott Avenue Edge

The building is set back four feet from the property line at grade to allow for the widening of the sidewalk to twelve feet as well as to provide a planting buffer between the building and the sidewalk. The planting buffer zone will allow the green space of Bay Street to connect across the building façade to the sloped plane portion of the park that occupies approximately 16' of frontage between the parks primary bridge and the base of the project structure (reference page 33).

Due to the extremely narrow site, the steep slope condition at Bay Street, and the desirability of locating the lobby and front door on Western Avenue, the Elliott Avenue frontage must accommodate several major building systems infrastructure requirements for the project including the transformer room to meet Seattle City Light specifications, a room for an emergency power generator as required by IBC, and an exit stair as required by IBC.

Therefore, the design response along Elliott accommodates the required building systems infrastructure near an exterior wall, since there are no other viable locations for these services (reference pages 62,63). Ventilation grilles are detailed with glass to be integral with the overall composition and effect, while conforming to code-required clearances from other elements of the structure.

One hundred and twenty feet of continuous landscaped planting area is provided along the sidewalk, interrupted by a single twenty foot wide driveway. Within this continuous landscape zone, a gracious and monumental twelve foot wide stair connects Elliott Avenue with Western Avenue above. Along the continuous landscape zone, architectural walls are treated as garden walls to allow the natural beauty of the planting to come to the foreground.

Response to Design Guidelines

A-1 Site Planning: Respond to the Physical Environment

The project responds to the physical environment through the massing, modulation, materials, and details of the architecture, as well as through the provision of substantial areas for public pedestrian use and copious landscape plantings.

The building structure sets back along the OSP boundary and is further set back and modulated along Western and Elliott to maximize the sense of light, air, and views for its neighbors.

The profile of the structure is modulated by recessed windows within the glass clad frame of the structure, and by balconies with glass railings, to create a faceted and layered transition from the public space of the park to the private dwelling spaces, while shading the south façade and proving for human activity to animate the neighborhood.

The silhouette of the structure follows the code prescribed height step down at mid-block, reinforcing the overall urban form of the city's natural and built environment as it follows the natural contour of the land toward Elliott Bay, and visually reinforces the city zoning overlay as it transitions from higher height limits downtown to lower height limits near the water.

The Bay Street corridor redesign is dedicated to pedestrian use, art, and planting, effectively extending the park like character of the neighborhood with an additional quarter acre of public park space which provides a generous pedestrian connection from the neighborhood to the waterfront twenty four hours a day.

B-1 Respond to the neighborhood context

The project is a carefully composed, delicately modulated contemporary architectural solution, designed to be a simple backdrop dematerialized through the extensive layering of glass and plantings on the south façade. The composition and detailing of the project is based upon the expressed aggregation of the individual dwellings which comprise its program, and continues the pattern of such developments that is well established in the neighborhood context. For additional details and considerations, refer to the preceding responses to questions of "How is the project a good 'neighbor' to the Park/Community?" and "How does the project effectively meet the ground along each of its edges?"

B-2 Create a transition in height, bulk, and scale

"Compose the massing of the building to create a transition to the height, bulk, and scale of development in nearby less-intensive zones. Height limits and upper level setback requirements were established downtown to create large-scale transitions in height, bulk, and scale. More refined transitions in bulk and scale must also be considered. Buildings should be compatible with the scale of development anticipated by the applicable Land Use Policies for the surrounding area and should be sited and designed to provide a sensitive transition to nearby, less-intensive zones. Buildings on zone edges should be developed in a manner that creates a step in perceived height, bulk, and scale between the development potential of the adjacent zones."

The project situated at the northeastern edge of the 125' height limit zone, adjacent to the 65' height limit zone (reference pages 20,21). Of the buildable sites surrounding the park, about half are within the 125' zone, some of which have existing developments to the height limit; others one can reasonably anticipate will someday be developed to their full height potential. In interpreting the intent and application of this guideline, it clearly should not be misconstrued as suggesting that developments must forfeit allowable height to accomplish the goal of transition, indeed, the guidelines state:

"Design review should not result in significant reductions in a project's development potential unless necessary to comply with this guideline."

One of the significant means of complying with this guideline - the voluntary setting back of the development 15' from the southern edge at the park is a substantial reduction of the bulk and scale of the project, particularly to the east and west facades, which take on an unprecedented thinness, resulting in a commensurate reduction of the development potential by 24% (reference page 23) Relative to the issue of height, in order to better understand the neighborhood context, and precedents for the application of the guideline, we identified projects built to the height limit at the zone edges in the neighborhood (reference pages 20,21).

The clear development pattern in the neighborhood and zone is that developments are built to their maximum height limits, and, other than mandatory setbacks, accomplished zone edge transitions either through alternative strategies or not at all. We believe that our design proposal effectively accomplishes the transition, as provided for by the design guidelines, employing various strategies while building to its allowable height. In determining the particular project design response to this guideline, we considered relevant factors as set forth within the guideline, as follows:

B-2(a) Topographic relationships: The steep slope and elevation differential between Western Avenue and Elliott Avenue of 34' (reference page 19) creates a natural and dramatic step within the building form, terracing down toward the west, consistent with the City's larger urban form concept of stepping down toward the water, resulting in a building mass that diminishes to 91' of height from grade along its westerly portion.

B-2(b) Distance from a less intensive zone edge: The project site is separated from the lower height zones by 66' of public right of way, in which the 60' of height change effectively transitions along a 45 degree sloping plane, as compared with conditions within the neighborhood and city which exhibit a much more pronounced and abrupt transition, either by virtue of a more compressed horizontal separation (across an alley), or by virtue of a greater height difference than 60'. As a result of this generous dimension horizontal (66') and modest height differential (60'), a transition in height is effectively accomplished within the airspace of the public right of way, allowing the eye to resolve the height differential as a dynamic interplay of urban forms, facilitating a gentle transition between zones along the sloping plane (reference page 29).

B-2(c) Differences in development standards between abutting zones (allowable building height, width, lot coverage, etc.): With respect to development standards, the project zone differs primarily in height from its neighbors. It is notable that the general development pattern of lower scale adjacent residential developments to the east (The Alexandria for example) build on 100% of the allowable site, resulting in developments that are 120' wide and wider, while taller residential developments in the neighborhood and zone (The Concord for example) take the form of more small footprint towers built to the higher height limit (reference pages 20,21).

B-2(d) Effect of site size and shape:
B-2(e) Height, bulk, and scale relationships resulting from lot orientation:
The site size is quite small relative to adjacent development sites, and is narrow (66'), conditions which, coupled with the 15' setback result in an extremely slender building, with façade widths to the east and west that are a small fraction of the width of the neighbors, and the bulk of the project is far less than any of its neighbors by virtue of the fact that it will be the thinnest stand alone residential building in the neighborhood, and the City. Furthermore, the tallest portion of the project has an extraordinarily small footprint of 4,600 SF, smaller by half than any tower of comparable height in the neighborhood (reference page 23).

B-2(f) Type and amount of separation between lots in the different zones (e.g. separation by only a property line, by an alley or street, or by other physical features such as grade changes): See response to "B-2(b)" above (reference page 29).

B-2(g) Street grid or platting orientations: Not applicable.

"In some cases, careful siting and design treatment may be sufficient to achieve reasonable transition and mitigation of height, bulk, and scale impacts. Some techniques for achieving compatibility are as follows:"

B-2(h) Use of architectural style, details (such as roof lines, belt courses, cornices, or fenestration), color, or materials that derive from the less intensive zone: The most relevant aspect of precedents within the neighborhood is related to the fenestration of multifamily residential buildings which are composed such that the individual dwelling scale is legible, and the human scale is expressed through the composition and scale of windows and balconies. These design strategies are extensively employed in the proposed design to provide scale and minimize bulk.

B-2(i) Architectural massing of building components: See response to "B-2(a)" above.

B-2(j) Respond to topographic conditions in ways that minimize impacts on neighboring development, such as by stepping a project down the hillside: See response to "B-2(a)" (reference page 19).

B-2(k) Articulate the building's facades vertically or horizontally in intervals that reflect to existing structures or platting pattern: Not applicable.

B-2(l) Increase building setbacks from the zone edge at ground level: The project has been set back on three sides: 2' along Western Avenue (grows to 9' at south interface with park), 4' along Elliott, and 15' along the Olympic Sculpture Park.

B-2(m) Reduce the bulk of the building's upper floors: The upper 3 floors of the project are extremely small in comparison with any structure in the city, having an area of merely 4,600 square feet, and are reduced from the already small area of the project typical floor. The project has been substantially setback from the south, and steps from the west. The rooftop mechanical enclosure wall is setback 16'-6" from the south façade, equivalent to 31'-6" from the OSP property line (reference pages 23,28,35,45).

B-2(n) Limit the length of, or otherwise modify, facades: The east and west facades are skinnier than any freestanding residential high rise in Seattle, and are carefully composed with expressions of bay windows, balconies, and modular stone panels to provide scale and detail. The north and south facades are shorter in length than many of those found in the adjacent neighborhood (Trio, for example), and are broken by the step down in height, and carefully composed with many details to provide scale and mitigate bulk, as described under guideline C-3 (reference pages 22,34,35).

B-3 Reinforce positive urban form and attributes of the immediate area

The project forms a spatial backdrop to the park, effectively completing the outdoor room of the park by providing a constructed edge to park space (reference pages 31,32).

The project builds on the park's influence by establishing additional landscape and art within the Bay Street corridor through a reconfiguration of the urban space to create a quarter acre park (reference page 33).

The project connects the neighborhood to the waterfront via the new Bay Street experience, enhancing new pedestrian links within the area (reference page 30).

B-4 Design a well proportioned and unified building

The building is composed and expressive of only the "essential" elements of its program and technical assembly, with additional formal or material details delicately overlaid where appropriate to create deliberate effects (living wall, light mural, glass fins, channel glass)

The building proportions are based on aggregating the dwelling module, lending a human scale and proportion to the building, while the slenderness of the tower is a dramatic proportioning element.

The building is subtly articulated through many elements and details to create a quietly playful interplay of solid and void, frame and infill, light and heavy, rough and smooth, warm and cool, heavy and light.

Each façade is carefully considered as an overlay of compositional grids to create a complex, yet unified weave of textures and materials that is nuanced and rich while appearing simple.

A simple palette of high quality and durable materials unifies the building.

C-1 The Streetscape: Promote pedestrian interaction

The reinvention of Bay Street is a profound gesture towards pedestrian interaction, providing art, landscape, benches, and connections through the neighborhood (reference page 33).

Entries at Western and Bay Street enliven the east and north pedestrian zones (reference 33,35).

The double height fully glazed lobby and the windows into the management provide visual connections and interest for pedestrians (reference pages 58-61).

The two story town homes on Elliott provide visual interest and 'eyes on the street' (reference pages 62-65).

Glass channel and specialty lighting on Elliott Avenue provide pedestrian interest in the evening (reference pages 62-65).

C-3 The Streetscape: Provide active not blank facades

General façade concepts:

The building has no back or “service” façade – all facades are treated with equivalent thoughtfulness while responding uniquely to their context to be activated through program, inhabitation, composition, material richness, and the play of light and shadow.

The project is composed with a clear concept: a heavy side clad in stone (north) from which is revealed a light side, composed of a ‘tapestry of glass’ (south). The intent of the design of each façade is to make the most of natural phenomenon - light and shadow, reflection and refraction, in order to activate a tightly controlled geometric composition with the movement of the sun and the effects of light.

The facades are composed to create deliberate and active juxtapositions of texture, material, color, and detail – providing counterpoints of rough to smooth, warm to cool, heavy to light, rustic to technical.

Each façade has a carefully considered overlay of regulating grids derived either from the functional program, or developed to create an effect of scale or dynamism.

High quality materials which endure for generations are used throughout the project. A great deal of depth is developed in the balconies, glass tracery, and deep offsets within the cladding systems.

Park (South) façade: (reference pages 50-57)

The park façade is conceived as a ‘tapestry of glass’, providing a simple yet sophisticated and highly regulated backdrop for the park composed of planes and layers of various colors and densities of glass. Glass is an extraordinary material in that it creates a wonderful animated series of effects through refraction, reflection, and transmission of light – ever changing, depending on the position and intensity of the sun, the atmosphere, time of day and season. Glass, when used as proposed, has a unique ability to visually fragment forms through these effects, and to thereby dematerialize or ‘dissolve’ forms visually.

The deep balconies’ role is manifold – to provide a space for outdoor enjoyment for residents, to create a spatial buffer that mediates visually between public and private, to provide significant solar shading on the southern exposure, and to establish a matrix of glossy surfaces that establish a cloud like boundary zone which help soften the transition to the building face by providing a ‘porous virtual surface’, or ‘mask’ (reference page 26).

The south façade is highly technical and expressive in its assembly, clearly articulating and revealing the logic of its construction, expressing the parts that make up the whole and lending a fineness that humanizes the machine like qualities of the facade by illustrating the craft of construction.

Over time, a live façade creates a new and organic layer to soften and blend the structure into the landscape of the park, demonstrating the passage of time through its growth and changing colors with the seasons.

Western Avenue (East) façade: (reference pages 58-61)

The address and main entry of the building is signified by the two story glazing of the double height lobby inset under a tall bay window formed by the south façade turning the corner. The visual connection to the lobby provides an active relationship between the street and the project interior program.

A glass canopy at the front door provides human scale, detail, and weather protection, while windows into the management office further animate the façade at the pedestrian scale and provide an active presence.

The tall slender silhouette of the façade is composed of vertical bands expressing stacked dwelling units to accentuate its thin profile, and resolves the transition from the heavier north façade to the lighter south façade as the stone turns in to form the undercut space at the lobby, and continues above the low south cornice to bracket the mechanical screen wall.

The facade is activated by a dynamic interplay of sculptural elements which create compositional variety created by balconies, the bay window, the ‘jewel’ of the lobby, and deep set windows within the stone wall. The stone coursing is organized in vertical bands of constant width with a modulated vertical dimension. This composition creates a sense of vertical movement and lightness as the textured warm color stone plays against the sleek and taut planes of glass.

Elliott Avenue (West) façade: (reference pages 62-65)

The Elliott façade is activated by three two story town homes with balconies about 12’ above the sidewalk. The town homes have exterior horizontal sun louvers to temper the afternoon light and provide scale and detail, emphasizing the two story volume within.

The steep site and limited access points results in building systems infrastructure being located at an accessible area along the Elliott Avenue frontage. Within this zone, channel glass forms a porous visual screen to provide ventilation with a play of light, incorporating colored lighting at night to help activate this zone.

The façade is a dynamic composition of a taut bay window juxtaposed with projecting balconies that provides an overall balance of scale and texture.

Bay Street (North) facade: (reference pages 66,67)

The narrow site, made narrower by a voluntary fifteen foot setback, requires the building plan to be single-loaded, which results in mechanical uses, vertical conveyance, exit stairs, and structural shear walls being located along the north façade by necessity.

Residential units extend east and west along the façade as far as possible given the structural and vertical service requirements of the structure, and are set within the stone forms that comprise the western and eastern volumes of the project as it steps down the hill. Balconies extend partially within the larger scale expression of the gathered windows, to register another scale within the larger gesture and create an active composition.

The code required height step down is resolved through a formal device that acts as a visual 'zipper' to allow the visually heavier stone forms to read as a pairing of halves.

The heavily textured warm colored stone coursing is organized in vertical bands of constant width with a modulated vertical dimension. This composition creates a sense of vertical movement.

The portions of the stone form which cannot have windows due to the services within the building are treated as a surface for an artistic installation at the scale of the city - a "light mural" comprised of a shifting grid of dichroic glass fins which project perpendicular to the exterior wall and cast ever changing bands of colored light onto this façade as the sun tracks across the façade at low angles through early morning and late afternoon. The dynamic and ever changing effects of play of color and light across the façade should offer a beautiful experience that subtly registers the presence of art within the City.

A glazed entry with canopy provides access between the lobby and Bay Street to further activate the space with human activity.

C-5 The Streetscape: Encourage overhead weather protection

A luminous glass canopy is provided at the building entry. Where canopies are not needed, additional building setbacks are provided instead to create landscape buffer zones that enhance the pedestrian experience.

D-1 Public Amenities: Provide Inviting and Usable Open Space

Bay Street provides a quarter acre of inviting and usable public open space in the form of both hardscape and landscape spaces which incorporate art, benches, lighting, view terraces, and a generous open stair connection between Elliott and Western. The maximum possible width (2/3) of the privately owned street width where it meets Elliott and Western is designated for pedestrians and plantings by minimizing the vehicle access dimensions (reference page 33).

At the southeast corner of the building, the structure steps back significantly to create an inviting and usable open space transition to the park (reference 61).

D-2 Public Amenities: Enhance the building with landscaping

All landscape design and plant selections have been provided by Charles Anderson, landscape architect for the Olympic Sculpture Park, with the intent to enhance the building, the public realm, and to effectively create a transition to the park.

Bay Street is conceived as an extension of the park in function, spirit, and detail, providing a quarter acre of publicly accessible landscape to connect Elliott Avenue with Western Avenue (reference page 33).

Park facing residential terraces - a raised planting area is provided continuously along the park edge to clearly delineate and soften the transition between the building and the park with a zone of planting (reference pages 33,46,56,61)

Park facing residential terraces – additional raised planting areas are provided between terrace level residential units to provide a natural definition of individual dwelling spaces. Plantings include deciduous trees to give vertical scale to this zone, and to further screen the first story of the building, softening the transition to the structure (reference page 33)

Park facing façade: the park facing façade is designed with an integral armature detail to create a "living wall", which allows vines to grow within the vertical glass bands of the structure between dwelling units› The vines exhibit seasonal color, and are selected for their hardiness, and ability to grow to the heights indicated in the drawings (reference pages 54,55)

The shared residential roof terrace provides additional landscape for the enjoyment of the residents, as well as a "specimen tree" selected by Charles Anderson, to be visible from the park (reference pages 33,47)

Western Avenue: a planting zone is established along Western Avenue in front of the building, widening as it turns the corner to the park, to enhance the pedestrian experience and to visually soften the transition to the park (reference page 61)

Elliott Avenue: a planting zone is established along Elliott Avenue in front of the building, widening as it turns the corner to the park, to enhance the pedestrian experience and to visually soften the transition to the park (reference page 65)

The south slope facing Richard Serra's "Wake" is densely planted with trees that will reach a height of 30-35 feet within the next ten years, creating a visual buffer which mediates between the park and the project (reference page 55)

D-6 Public Amenities: Design for personal Safety and Security

The space of Bay Street will be vastly improved with respect to personal safety and security, providing an inviting pedestrian landscaped space to encourage human activity, offering an open stair with a gentle step ratio, and by separating vehicle and pedestrian traffic.

Exterior pedestrian and landscape lighting is provided throughout to enhance the safety security of the project at night (reference page 70).

Along the OSP, the proposed design creates a clear distinction and separation between private and public uses by providing a buffer zone of planting and open space.

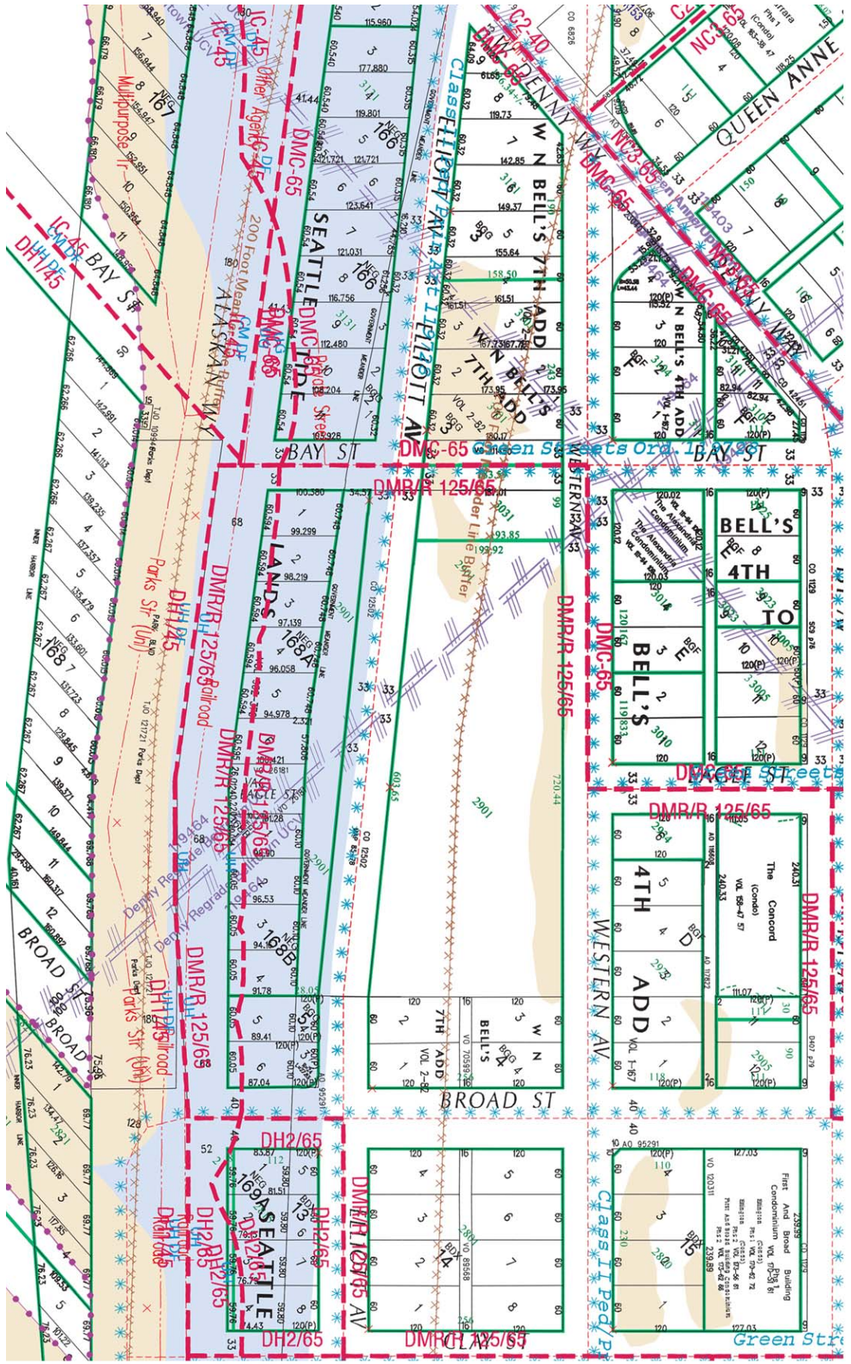
The establishment of additional residences in the neighborhood which face all four compass directions reinforces the desirable urban of condition of placing "eyes on the street", and enhances a sense of ownership of a 24/7 neighborhood.

A sidewalk "bulb" is proposed along Western as a traffic calming measure, and to shorten the pedestrian crosswalk at Bay Street, in order to make pedestrian crossings safer.

E-2 Vehicular Access and Parking: Integrate Parking Facilities

All parking is integrated within the structure below grade and is not visible from public streets or sidewalks. Vehicle access points are integrated below the structured landscape lid at Bay Street and designed to be as inconspicuous as possible by being treated as openings within landscape walls.

The zoning boundary between DMR/R 125/65 and DMC 65 occurs along Western Avenue and Bay Street. All zoning standards have been effectively interpreted and conformed with, therefore no departures are needed or requested.



ZONING


1


2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4


5


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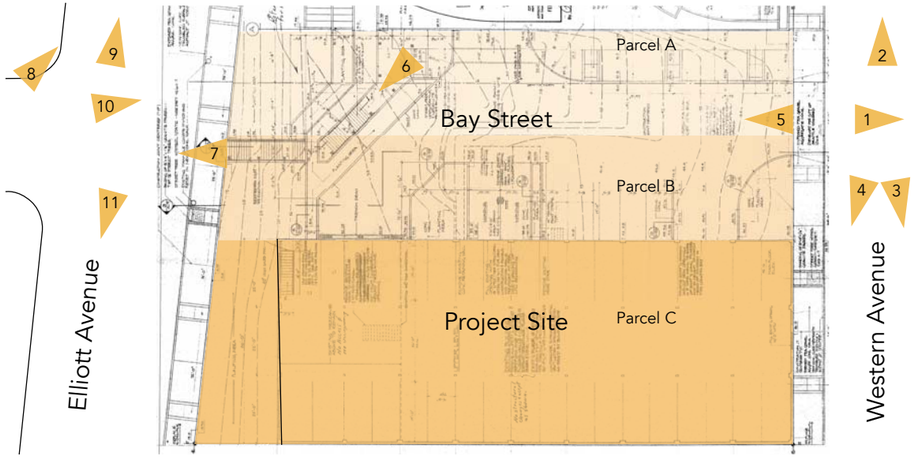
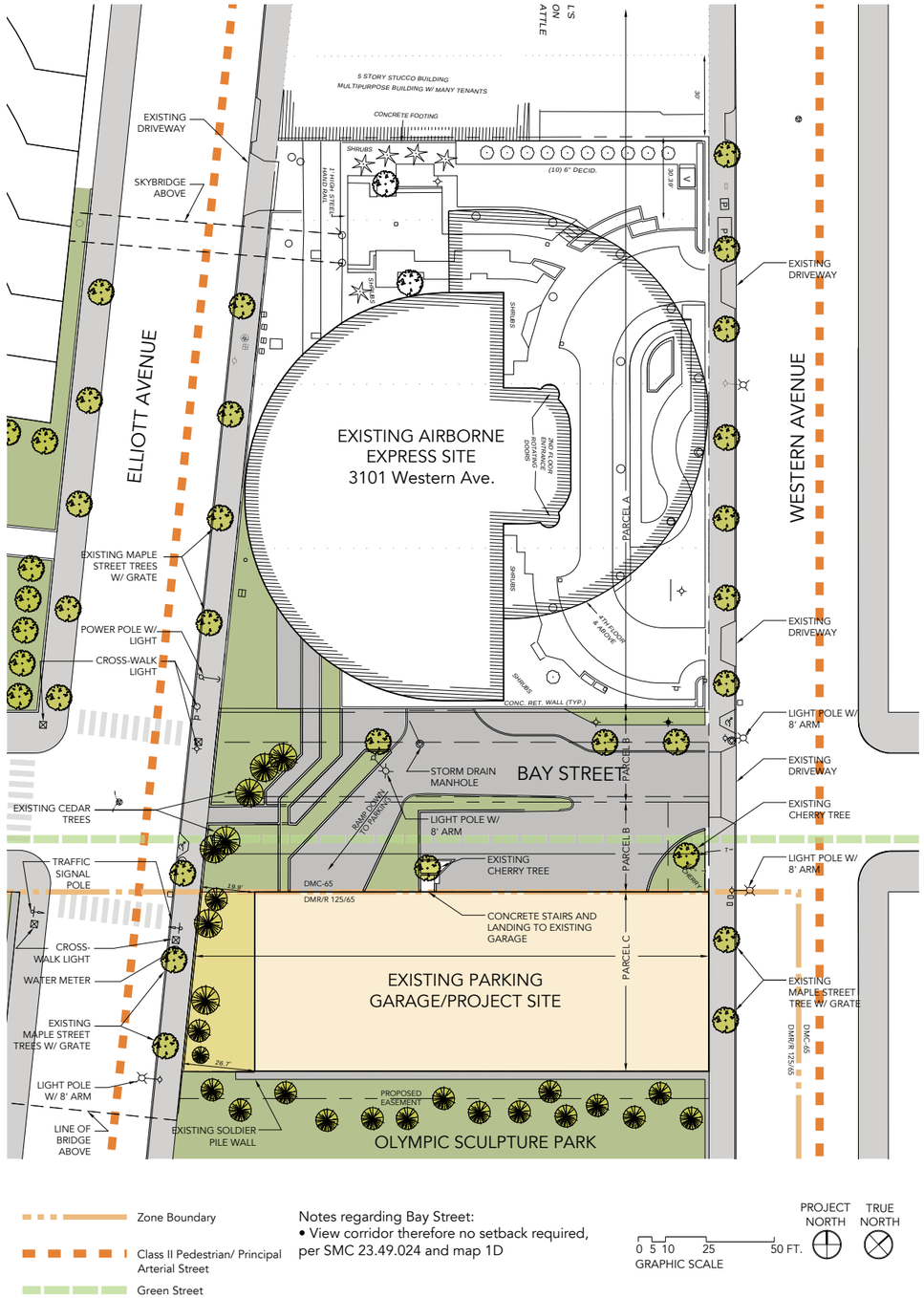
10


11





Existing site conditions are illustrated in the adjacent diagrams and photos, for reference with the proposed design transformation of Bay Street, and the project site. Note that Bay Street is privately owned, subject to a Property Use and Development Agreement (PUDA) with the city.

EXISTING CONDITIONS

The neighborhood immediately surrounding the Olympic Sculpture Park is undergoing a transformation and “re-branding” in response to the Sculpture Park. As a result, the neighborhood within the triangle indicated on the map is emerging with an identity increasingly defined by the Park, while retaining influences from and connections to well established adjacent neighborhoods.

The project site is surrounded by a mix of residential, commercial, and office uses. The site is bounded on three sides by street rights of way, and on the south side by the Olympic Sculpture Park. Elliott and Western are primary vehicle arterials with minimal pedestrian activity and few pedestrian oriented uses fronting the sidewalk, other than the recently completed Park edge. The existing pattern of street level development along Western is a vestige of the derelict UNOCAL site era, and is characterized by blank walls, loading docks, and parking garages.

With the completion of the Park new developments such as the Trio Condos have effectively established street level pedestrian retail and residential uses. This is a pattern of development that will undoubtedly continue over the coming years as other sites along Western are transformed to achieve the highest and best use of the site.

The Bay Street right of way has been vacated and is privately owned, subject to a Property Use and Development Agreement (PUDA), referenced in the MUP submittal documents. Bay Street is not a through street for traffic, but must maintain pedestrian access from Western to Elliott.

NEIGHBORHOOD IDENTITY & SURROUNDING USES

The Olympic Sculpture Park has transformed a nine-acre industrial site into open and vibrant green space for art. This waterfront park gives Seattle residents and visitors the opportunity to experience a variety of sculpture in an outdoor setting, while enjoying the incredible views and beauty of the Olympic Mountains and Puget Sound.

1910 : Union Oil Company of California establishes a petroleum facility on the site.

1975–199 : UNOCAL ceases petroleum operations at the site, closes and spends 10 years on cleanup efforts.

1999 : SAM, in collaboration with the Trust for Public Land, raises private funding for the purchase of the UNOCAL site.

2001 : Weiss/Manfredi unveil the park's design and model on May 14.

2005 : In the summer, construction of the Olympic Sculpture Park begins.

2006 : Park construction and art installation are substantially completed.

2007 : The Olympic Sculpture Park opens to the public on Jan. 20.

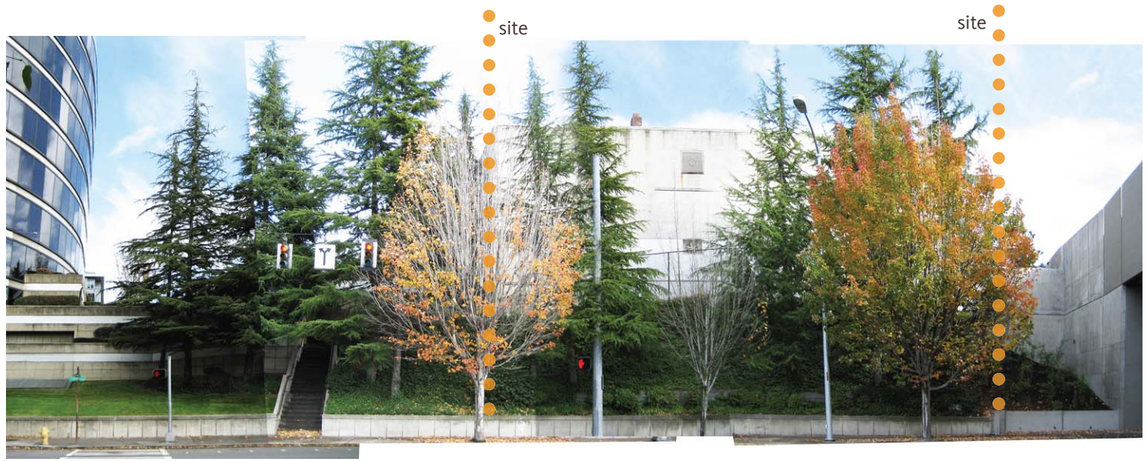
PARK HISTORY

Along the Sculpture Park edge, the site is defined by the top of a planted hill descending to the valley floor. Dense plantings occupy the hill, and over time, will form a natural backdrop to the park, and mediate between the park space and the proposed structure.

Olympic Sculpture Park edge looking south

Olympic Sculpture Park edge looking north

Along the Elliott Avenue edge, the existing pedestrian stair is a narrow and steep climb to the upper portion of Bay Street. The bridge abutment of the Park's connection across Elliott creates a hard edge to the west of an existing retaining wall in the Park. Across Elliott is a wonderful landscape space with art, trees, and fountains at the terminus of Bay Street, and just north of the Park.



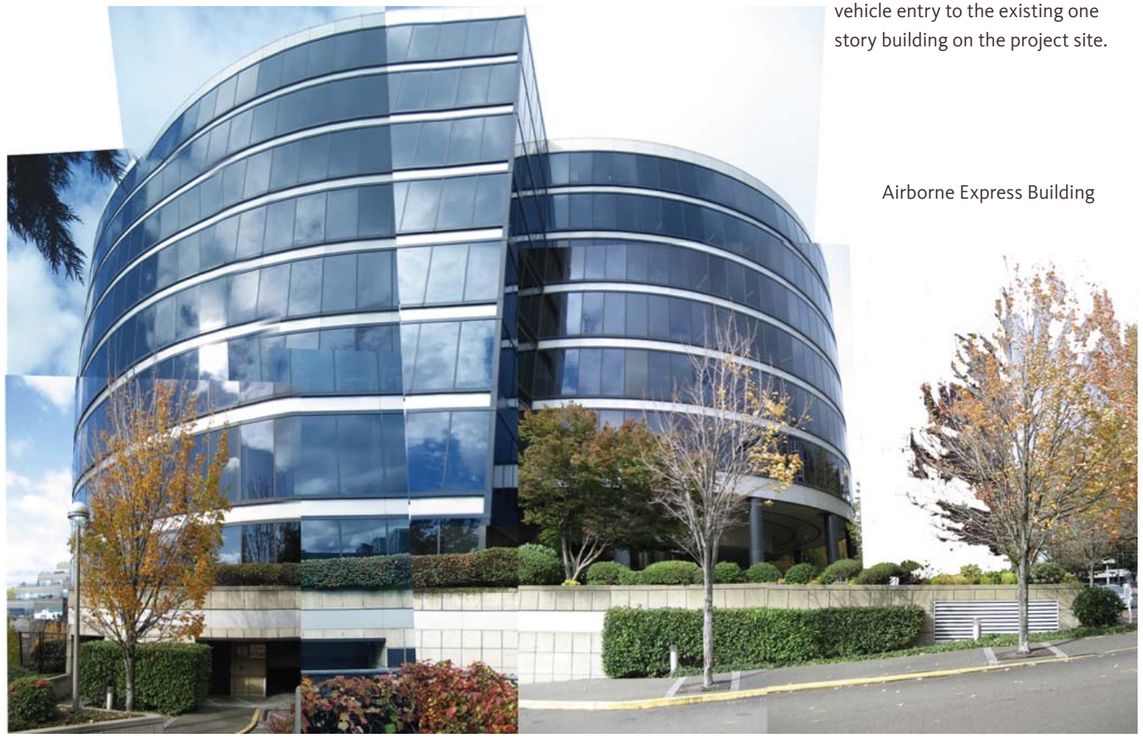
Elliott Avenue looking east

Elliott Avenue looking west

EXISTING EDGES

Along the Bay Street edge, the Airborne Express building presents landscaping and retaining walls to the pedestrian, across from the vehicle entry to the existing one story building on the project site.

Airborne Express Building

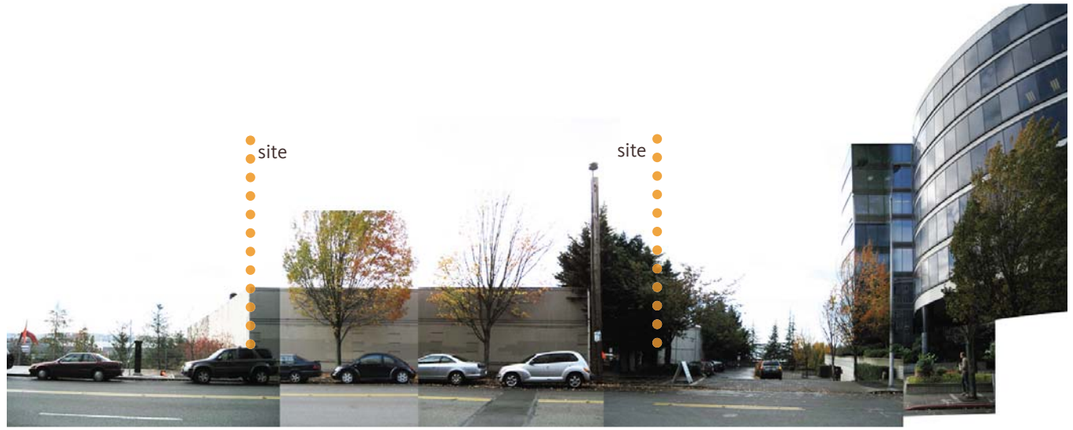


Bay Street looking north

Bay Street looking south

Along the Western Avenue edge, the site is defined by the transition from the porte cochere of the Airborne Express building to the open space of the Park, while across the street, the 5 and 6 story condominiums front the site directly, with a combination of retail, residential, and parking at grade.

Airborne Express Building



Western Avenue looking west

Trio Condos

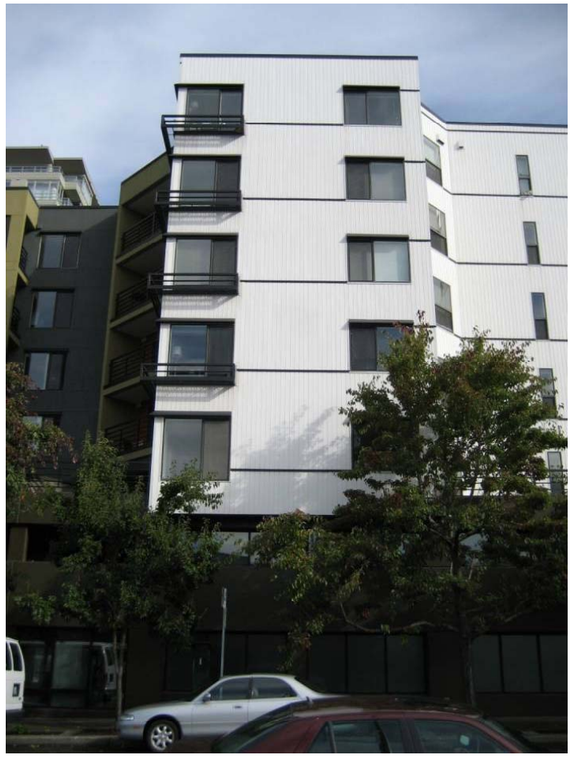
Alexandria Condos

Western Avenue looking east

EXISTING EDGES

The pedestrian realm along Elliott Avenue for the majority of the frontage along the Park is characterized by a very tall concrete retaining wall which contains the elevated ground of the Park. The retaining walls culminate in the bridge abutment and retaining wall adjacent to the project site at the termination of Bay Street, where a transition to a more landscaped and soft edge occurs along primarily commercial and office ground floor frontage. This is a major vehicle arterial, and pedestrians are few and far between, opting for a route either through the Park, or along the waterfront.

NEIGHBORING PEDESTRIAN REALM



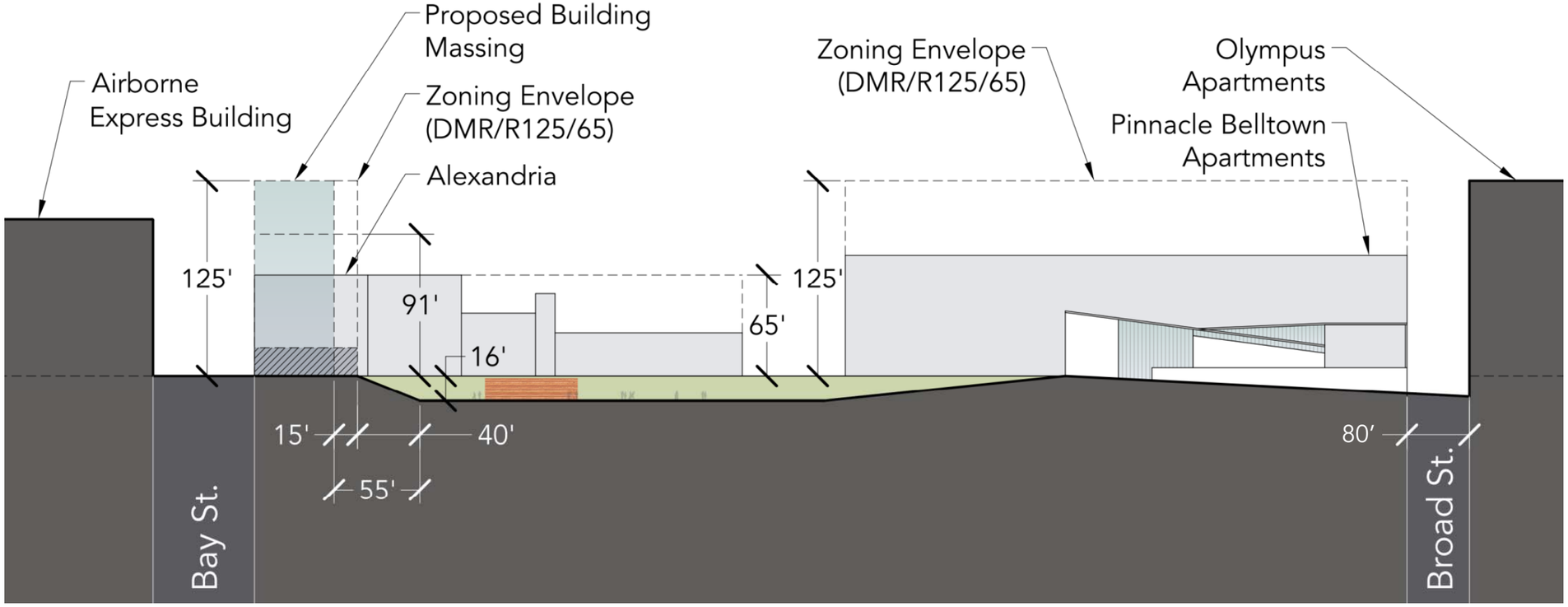
The pedestrian realm along Western Avenue for the majority of the Park frontage is a vestige of the site's former derelict state as the UNOCAL cleanup site. Blank facades, vehicle entries, parking uses, loading docks, and similar service functions comprise the majority of this frontage, elevating most of the architectural and human interest to a zone above the pedestrian. However, the Park development has created a catalyst for the reinterpretation of this realm, and we expect that new developments will effectively create a pedestrian space that takes advantage of the transformation. Western Avenue is a vehicle arterial and pedestrians are naturally inclined to walk along the Park side of the street if traversing the neighborhood north tp south.

NEIGHBORING PEDESTRIAN REALM

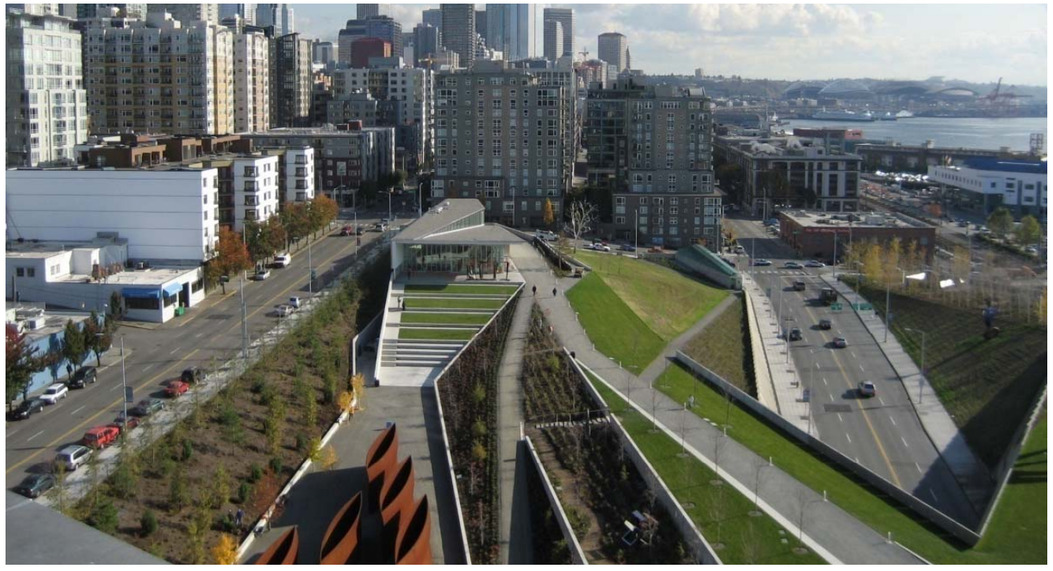
An urban site section through the Sculpture Park illustrates the relationship between the proposed building massing and the Park, and indicates the height and bulk of existing and future surrounding developments.

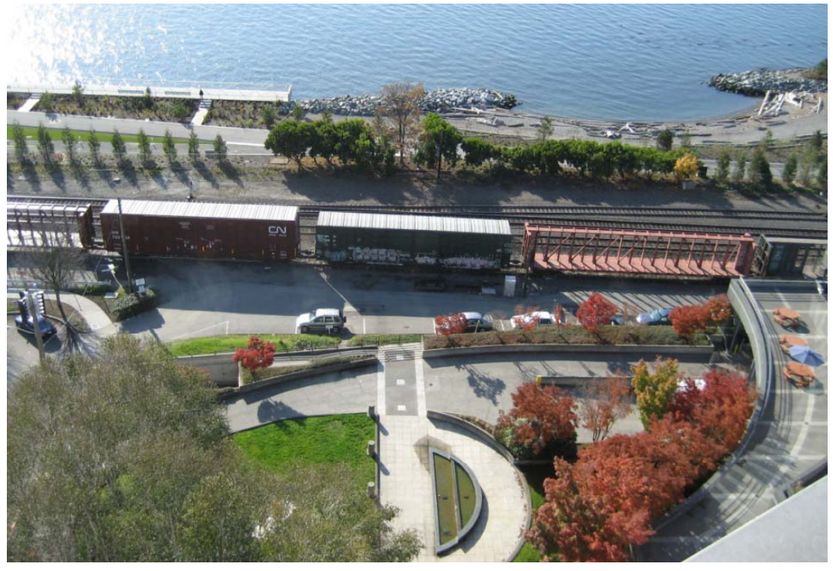
The proposed building mass steps back from the Sculpture Park property line 15' to establish a buffer of light and air, with a landscaped edge.

The proposed building mass is situated 55' from the northernmost occupiable portion of the Park, a spatial relationship comparable to adjacent building masses across the 66' right of way of Western Avenue.



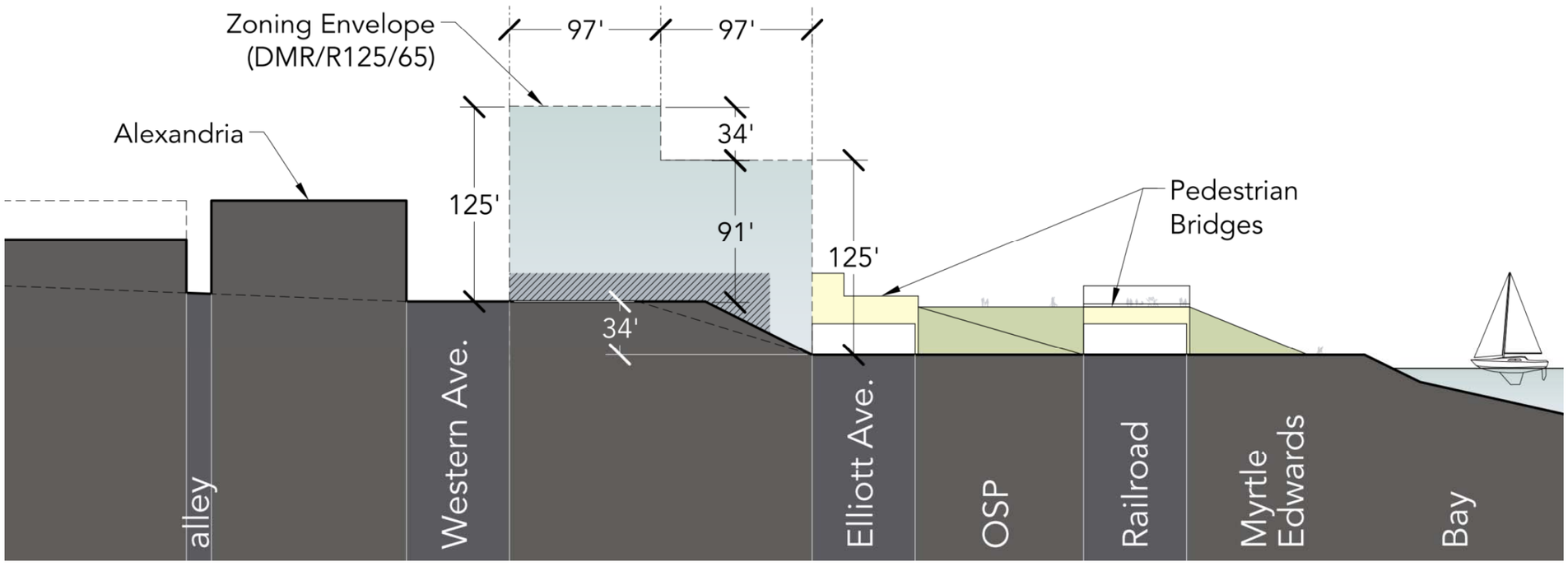
URBAN SITE SECTIONS



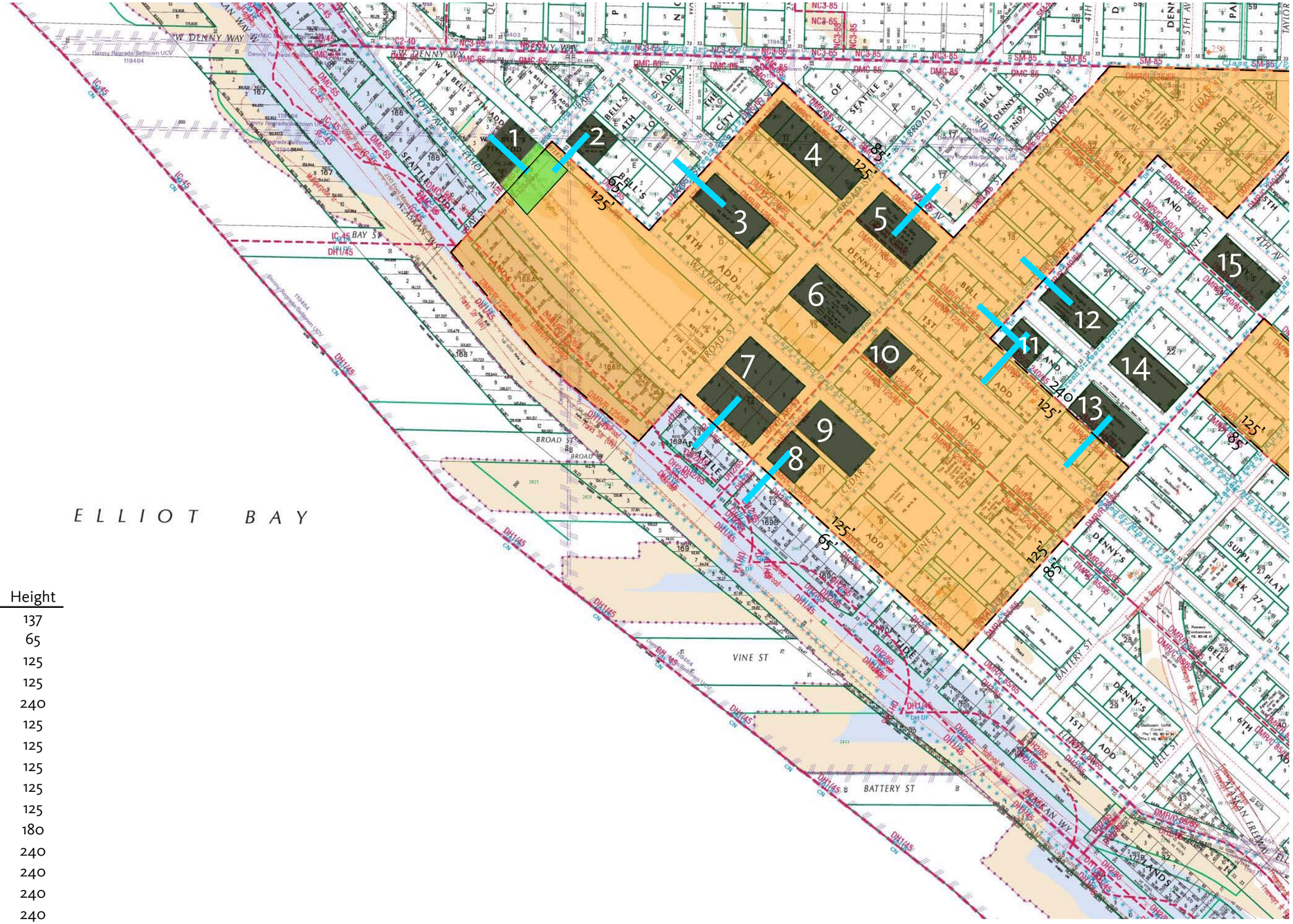


An urban site section through Bay Street illustrates the dramatic elevation differential between Western Avenue and Elliott Avenue, and alludes the potential for an significant pedestrian connection to link the adjacent neighborhood to the OSP, Myrtle Edwards, and Elliott Bay.

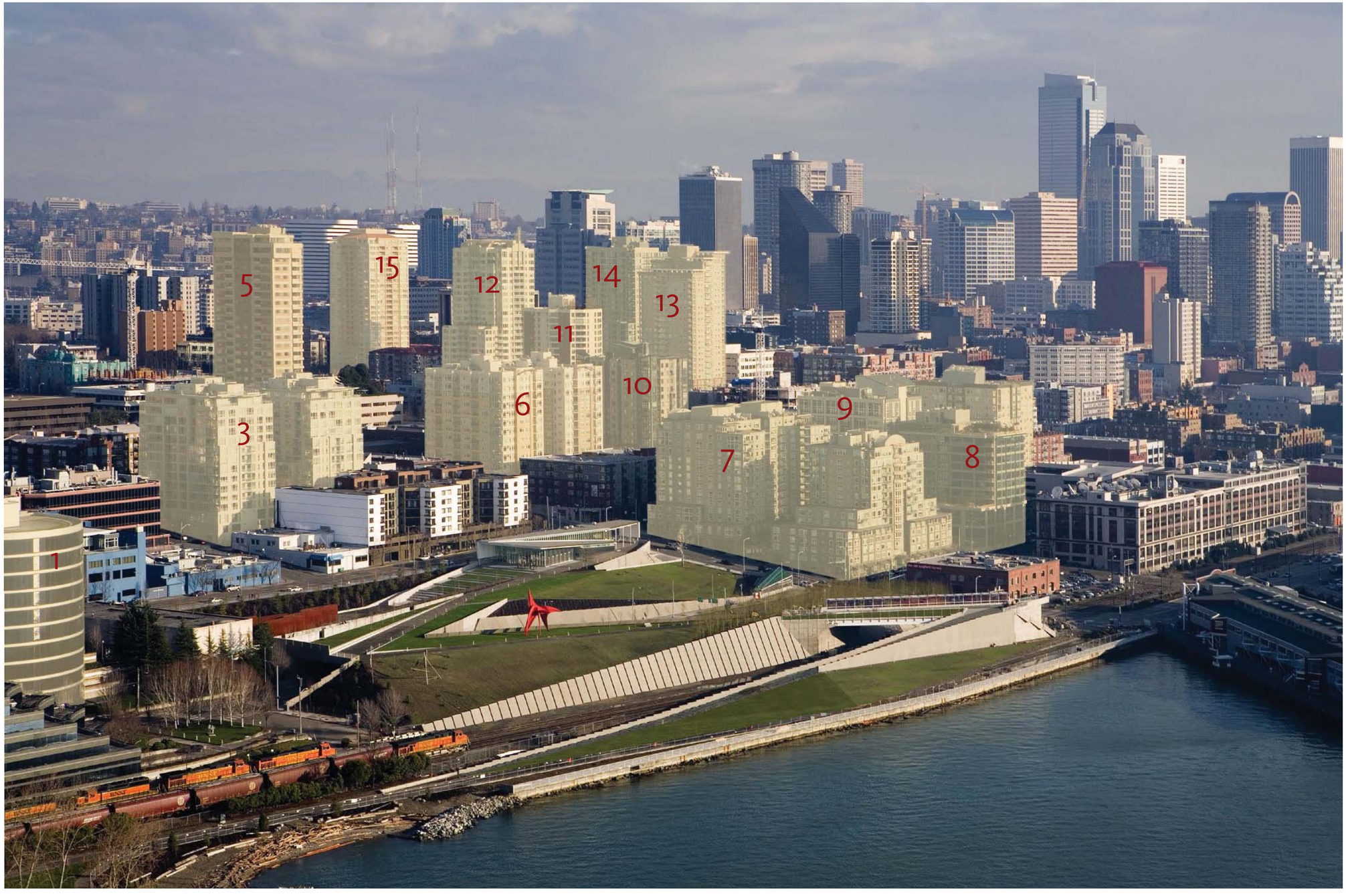
The zoning height envelope steps mid-block, as shown, resulting in a building mass that is effectively only 91' high from grade at the OSP edge for a full 50% of the shared frontage.



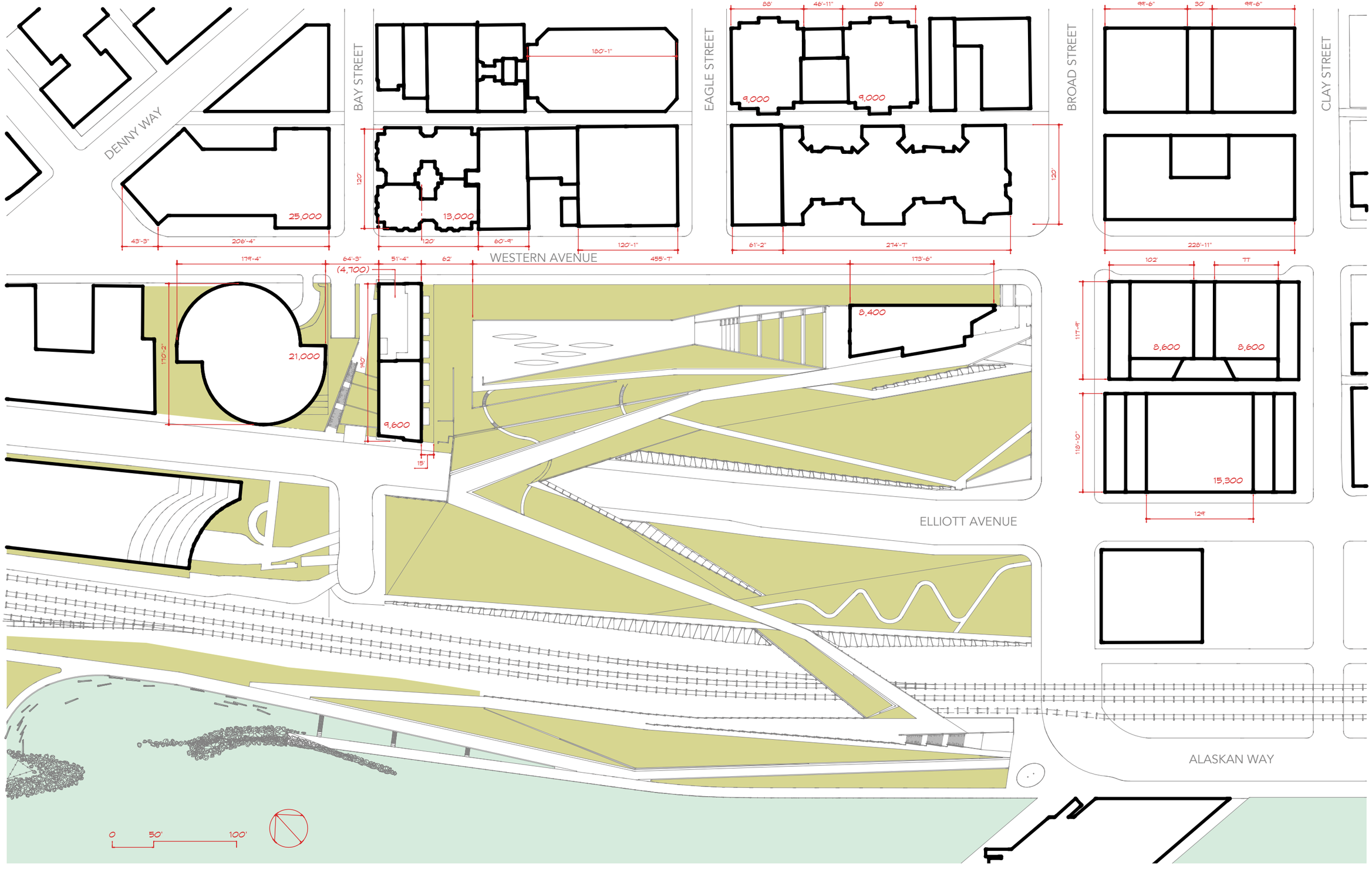
URBAN SITE SECTIONS

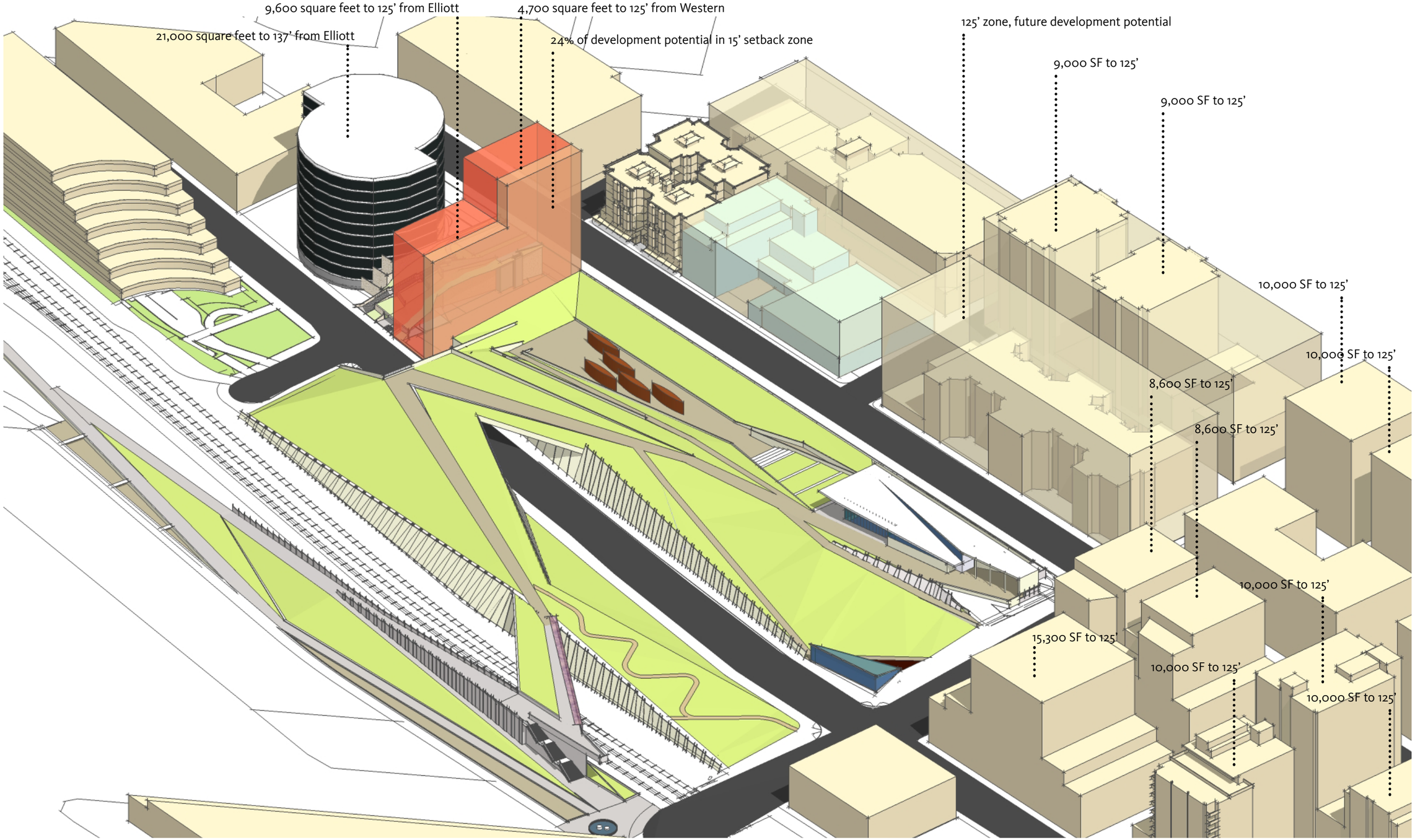


	Development	Height
1	Airborne Express Building	137
2	The Alexandria Condominiums	65
3	Concord Condominiums	125
4	The Broad Gallery Condominiums	125
5	Bay Vista Tower	240
6	Fleet and Broad	125
7	The Olympus	125
8	Bellora Condominiums	125
9	The Klee Condominiums	125
10	Avenue One Condominiums	125
11	Harbor Heights Condominium	180
12	Seattle Heights Condominium	240
13	Arbor Place Condominiums	240
14	The McGuire Condominiums	240
15	The Centennial Plaza	240



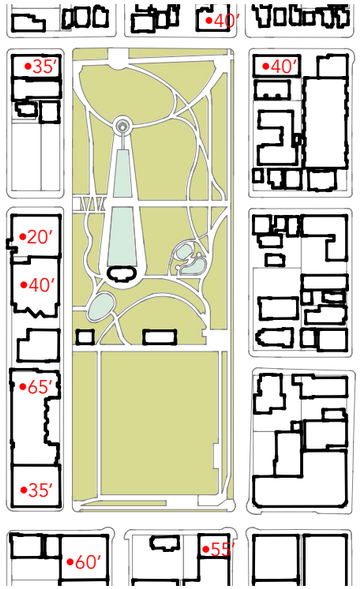
DEVELOPMENT PRECEDENTS WITHIN ZONE


DENNY WAY
BAY STREET
EAGLE STREET
BROAD STREET
CLAY STREET
WESTERN AVENUE
ELLIOTT AVENUE
ALASKAN WAY
25,000
13,000
9,000
9,000
21,000
9,600
8,400
8,600
8,600
15,300
(4,700)
0
50'
100'



NEIGHBORHOOD SCALE

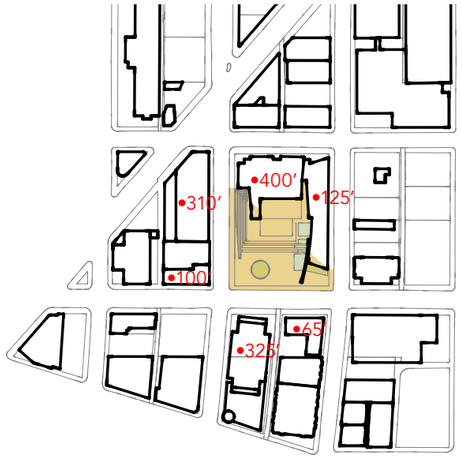
Cal Anderson Park 430′ x 1,235′



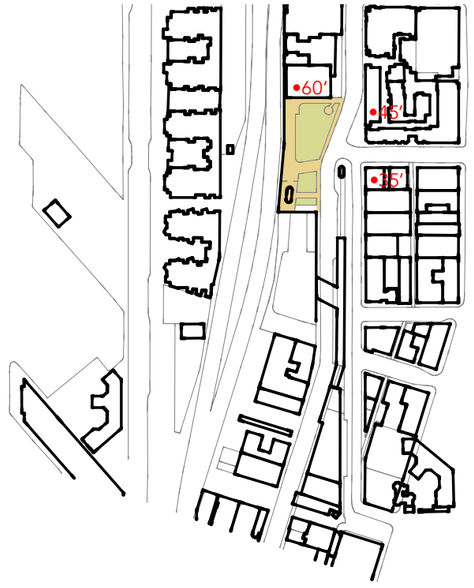
Westlake Plaza, 225′ x 500′

Occidental Park, 195′ x 240′
Occidental Mall, 85′ x 265′

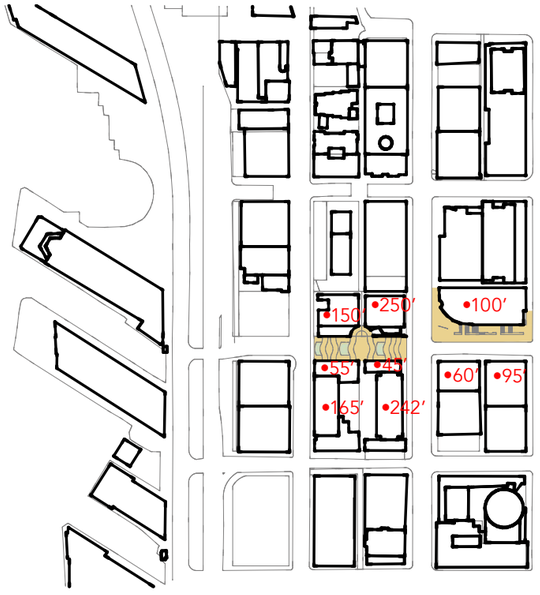
5th and Madison Plaza, 220′ x 70′
Seattle Courthouse Park, 120′ x 230′
4th and Madison Plaza, 115′ x 105′



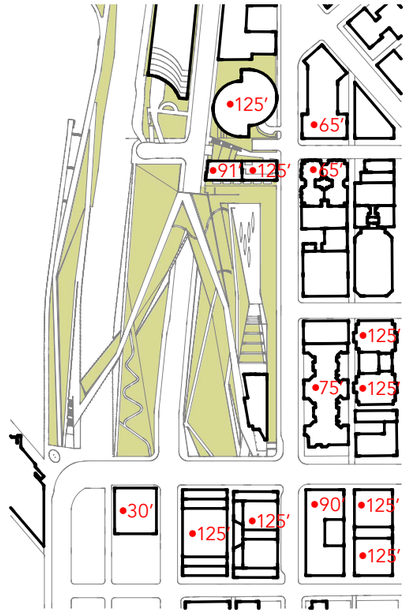
Seattle Federal Courthouse Plaza, 205′ x 180′



Victor Steinbrueck Park, 305′ x 102′



Harbor Steps Plaza, 250′ x 65′
Seattle Art Museum Plaza, 250′ x 25′

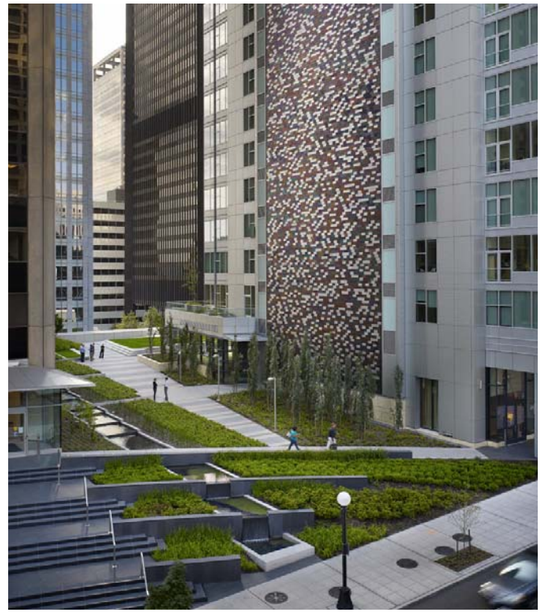


Olympic Sculpture Park, 605′ x 720′

Cal Anderson Park

Westlake Plaza

Harbor Steps Plaza

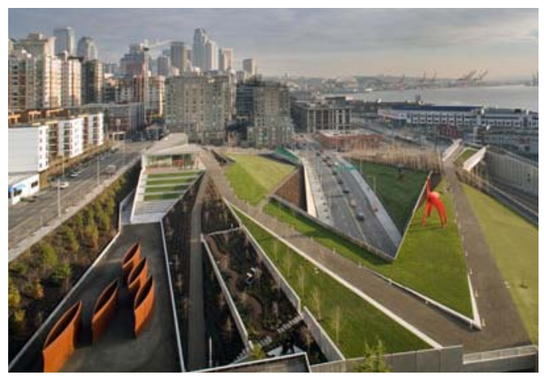


5th and Madison Plaza

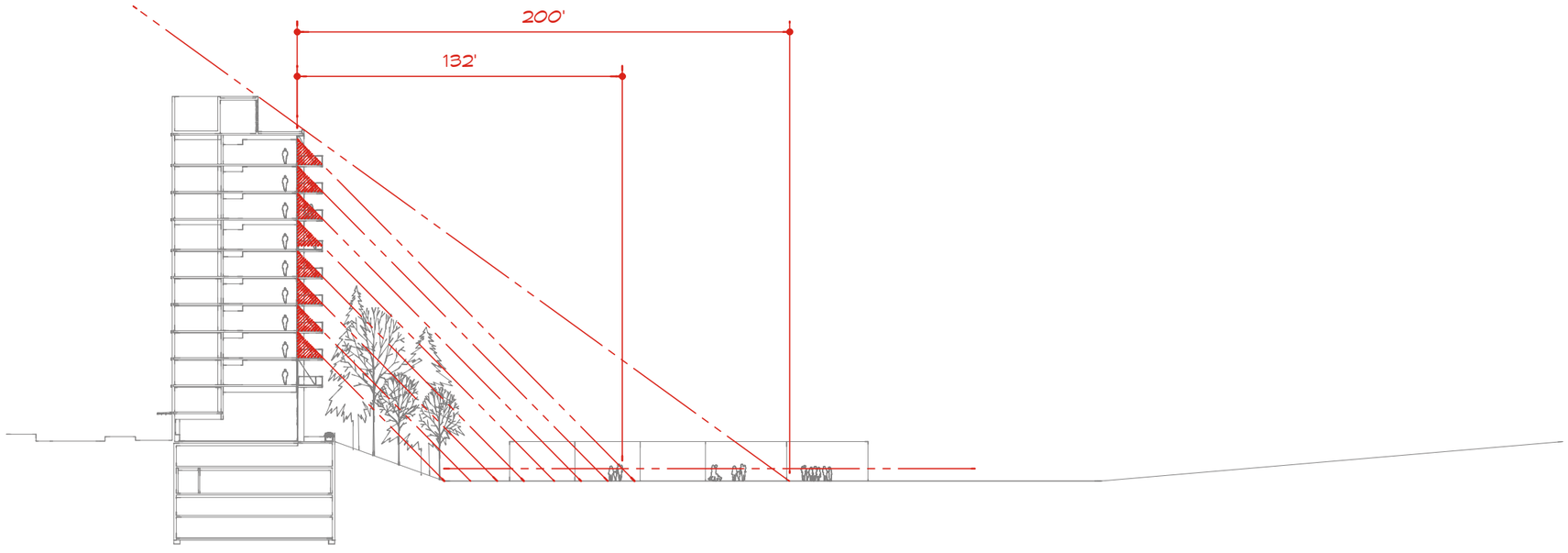
Seattle Federal Courthouse Plaza

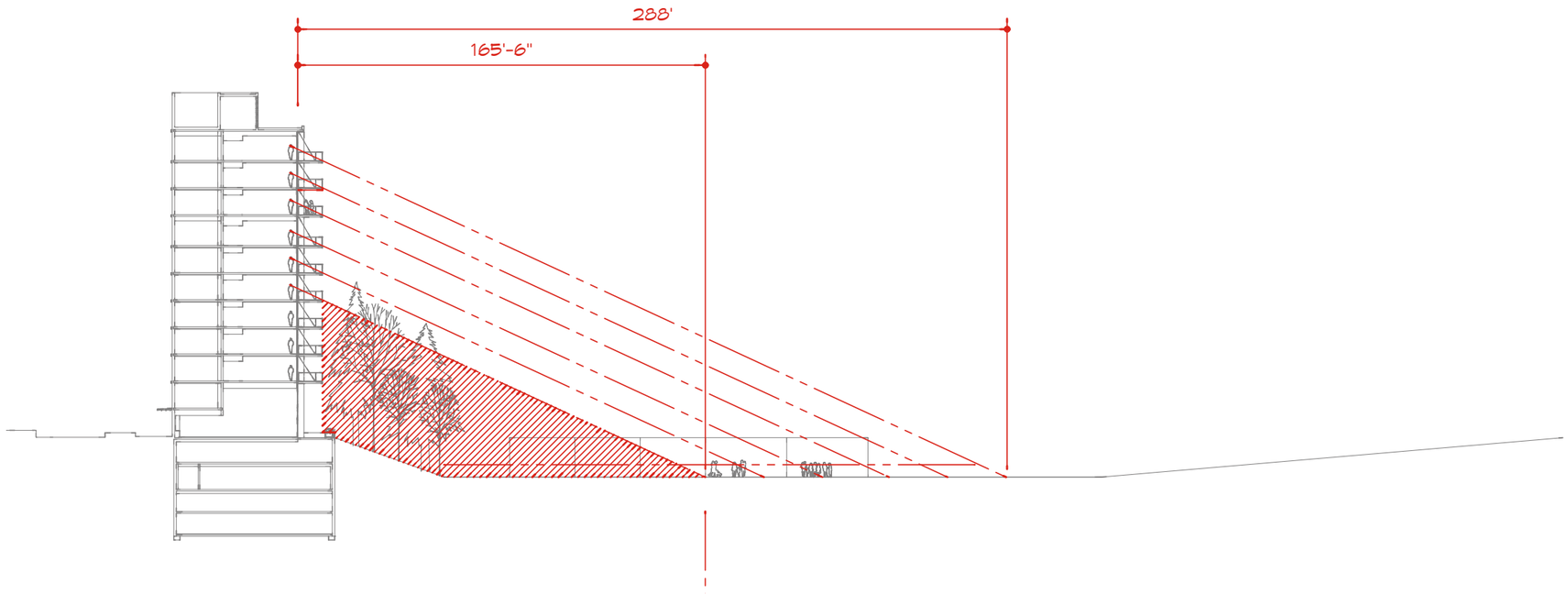
Victor Steinbrueck Park

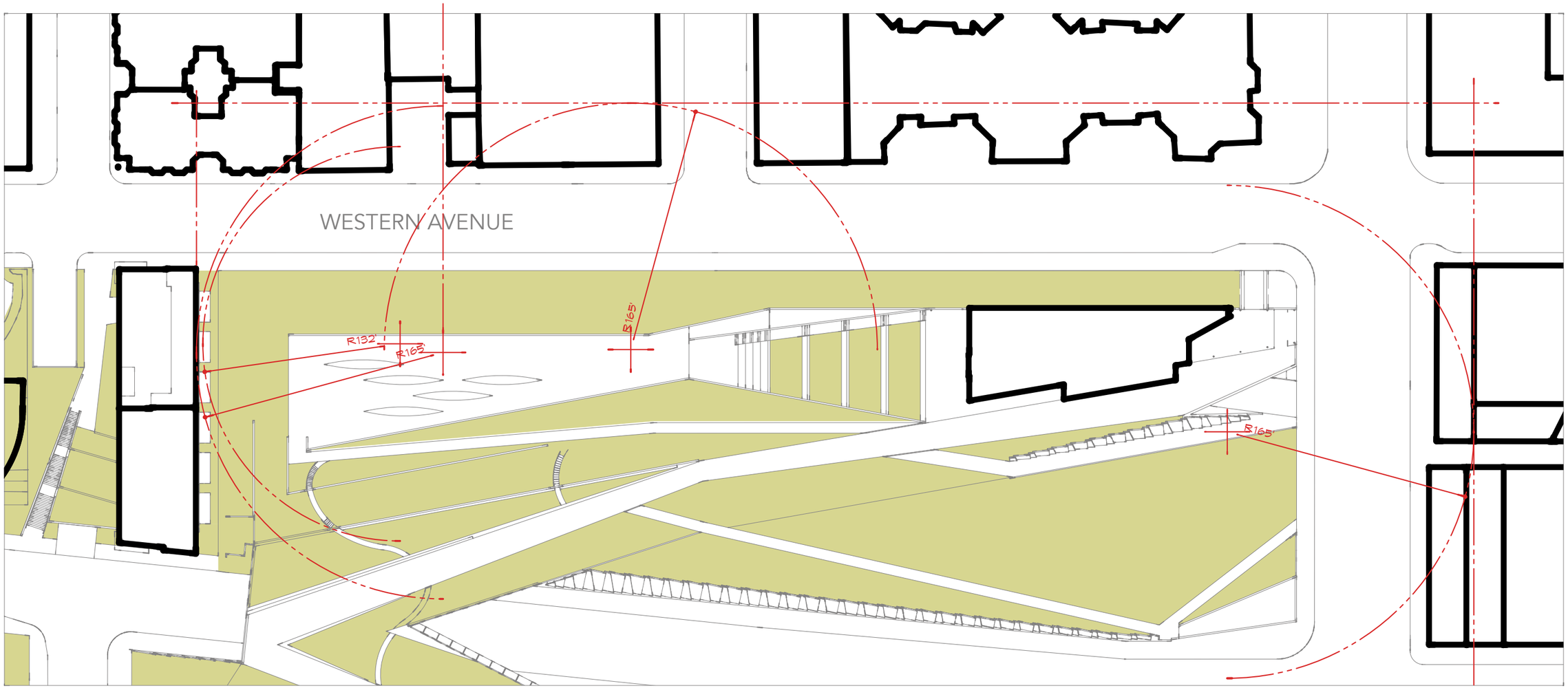
Occidental Park

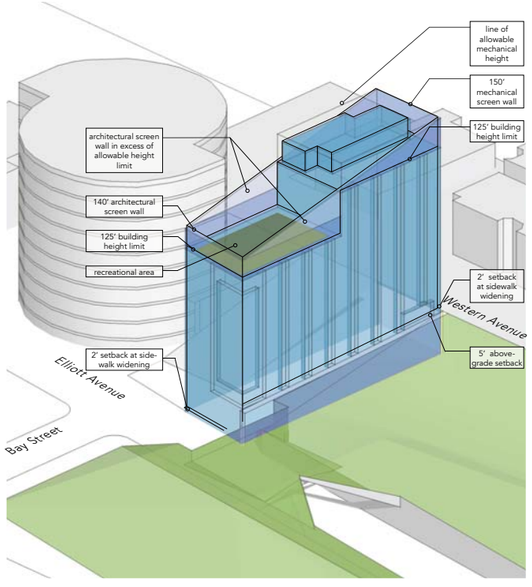


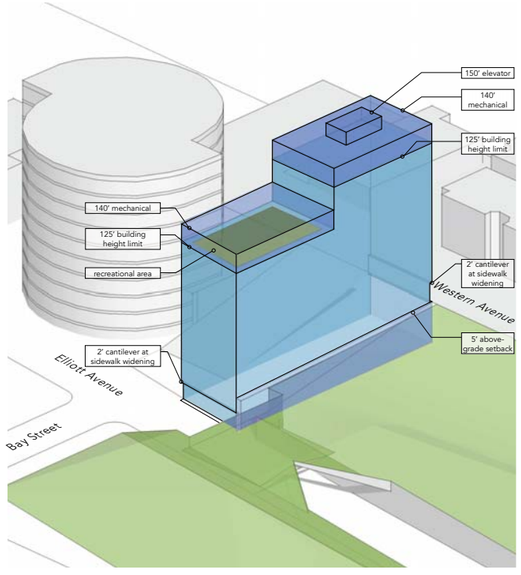
Olympic Sculpture Park

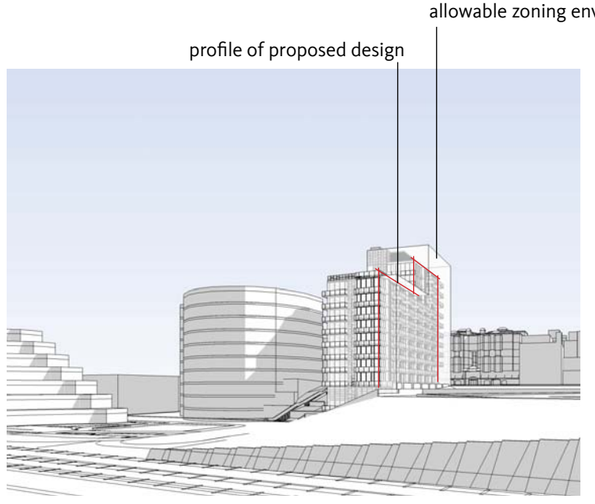

200'
132'

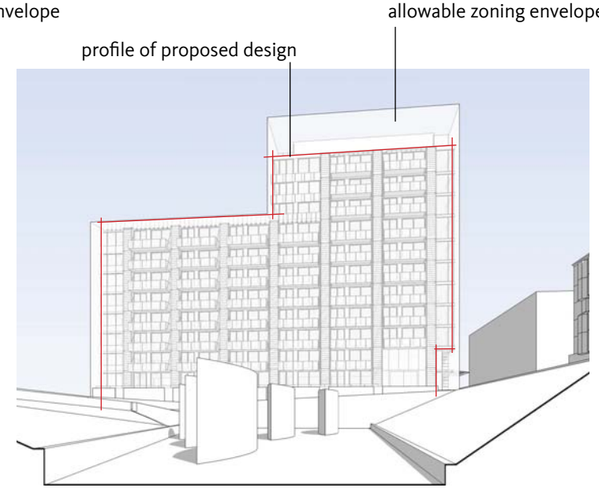

288'
165'-6"

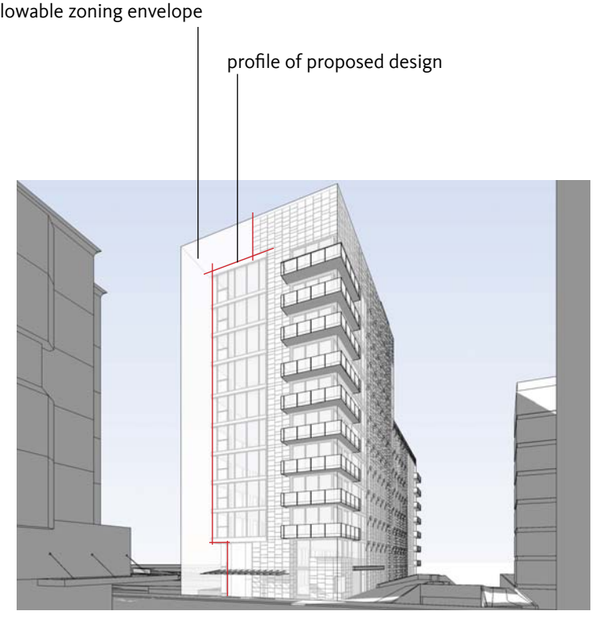

WESTERN AVENUE
R132'
R165'
R165'
R165'

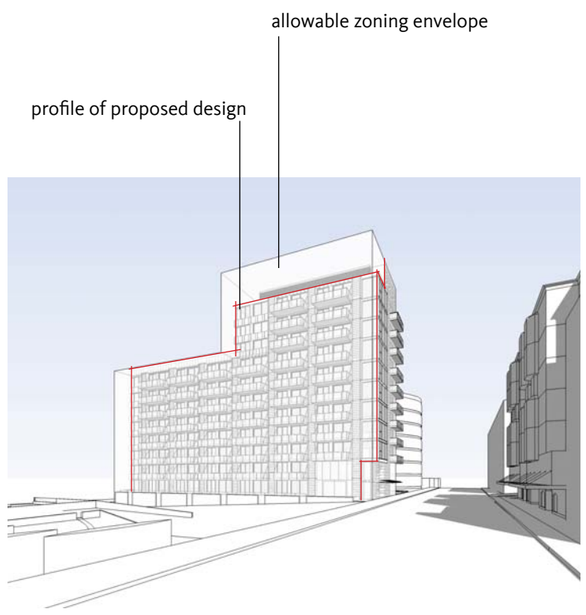

line of allowable mechanical height
150' mechanical screen wall
125' building height limit
architectural screen wall in excess of allowable height limit
140' architectural screen wall
125' building height limit
recreational area
2' setback at sidewalk widening
5' above-grade setback
2' setback at sidewalk widening
Western Avenue
Elliott Avenue
Bay Street

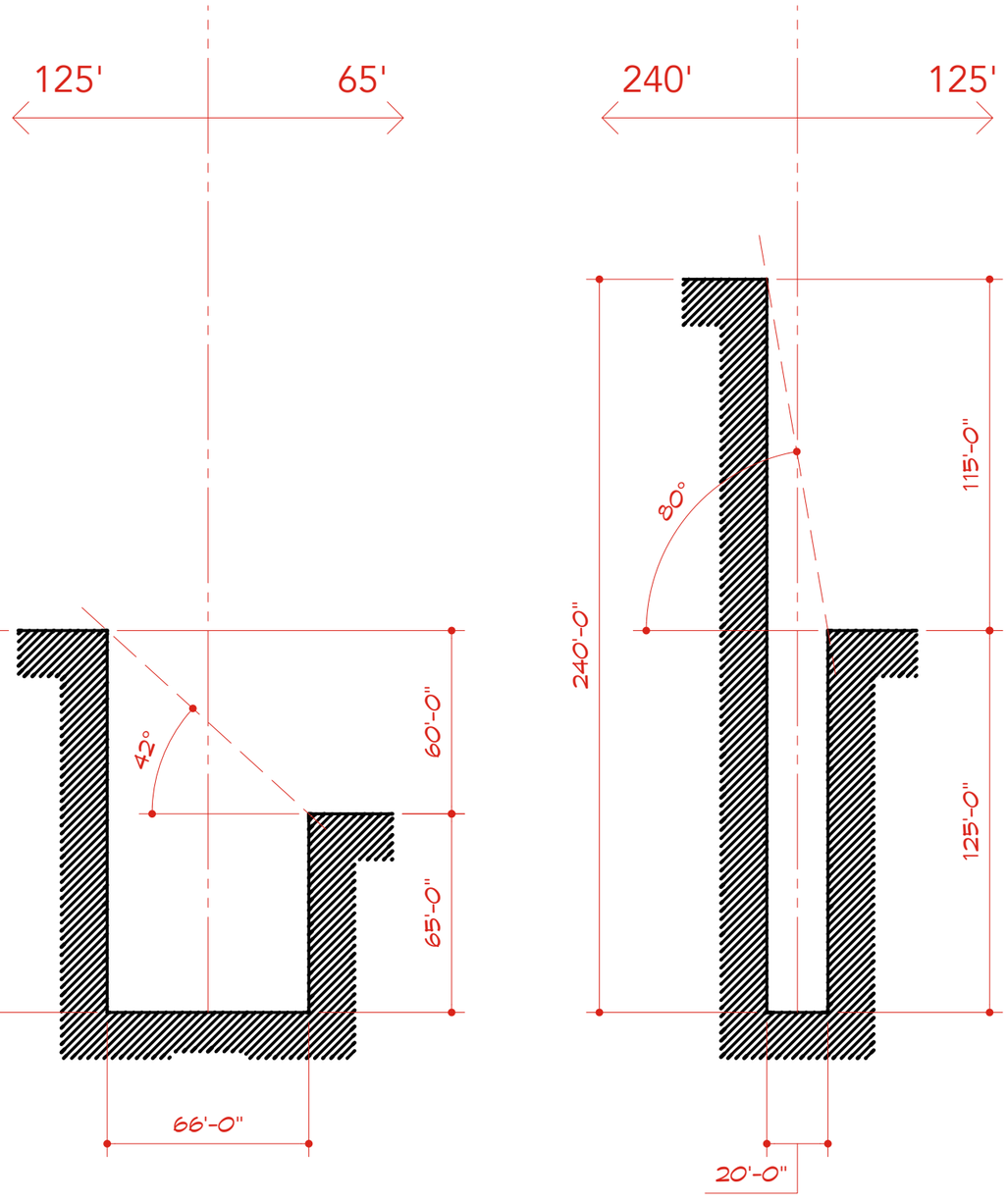

150' elevator
140' mechanical
125' building height limit
140' mechanical
125' building height limit
recreational area
2' cantilever at sidewalk widening
5' above-grade setback
2' cantilever at sidewalk widening
Western Avenue
Elliott Avenue
Bay Street

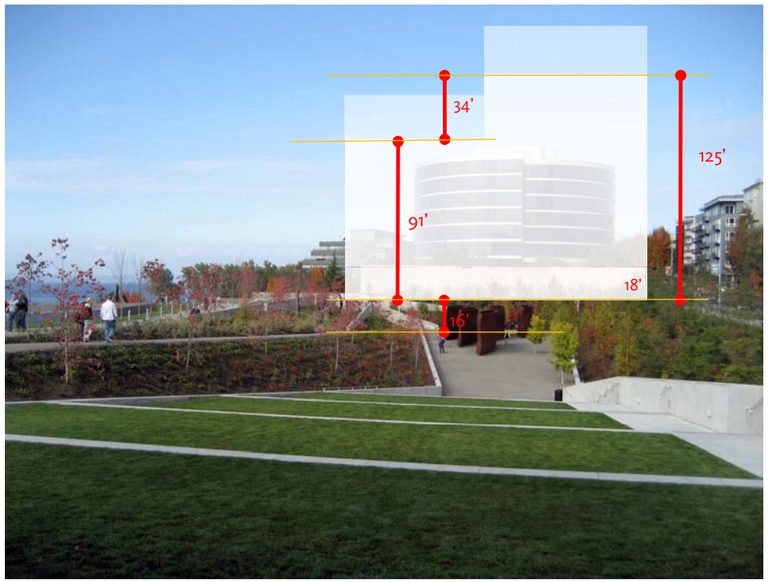

allowable zoning envelope
profile of proposed design


allowable zoning envelope
profile of proposed design


allowable zoning envelope
profile of proposed design


allowable zoning envelope
profile of proposed design





The profile of the zoning envelope and height limit is illustrated in the adjacent diagram. The existing one story masonry structure and Airborne Express buildings are ghosted behind for reference. The 125' height limit as measured from Western Avenue begins at the top of the north valley slope that forms a 40' buffer to the property line. At mid-block between Western and Elliott, the height limit steps down 34' such that the 125' height limit from Elliott is 91' from the top of the valley slope. The lighter tone above the height limit profile indicates the maximum allowable additional height for mechanical screen walls, elevator overruns, and other rooftop appurtenances.

HEIGHTS, IN CONTEXT

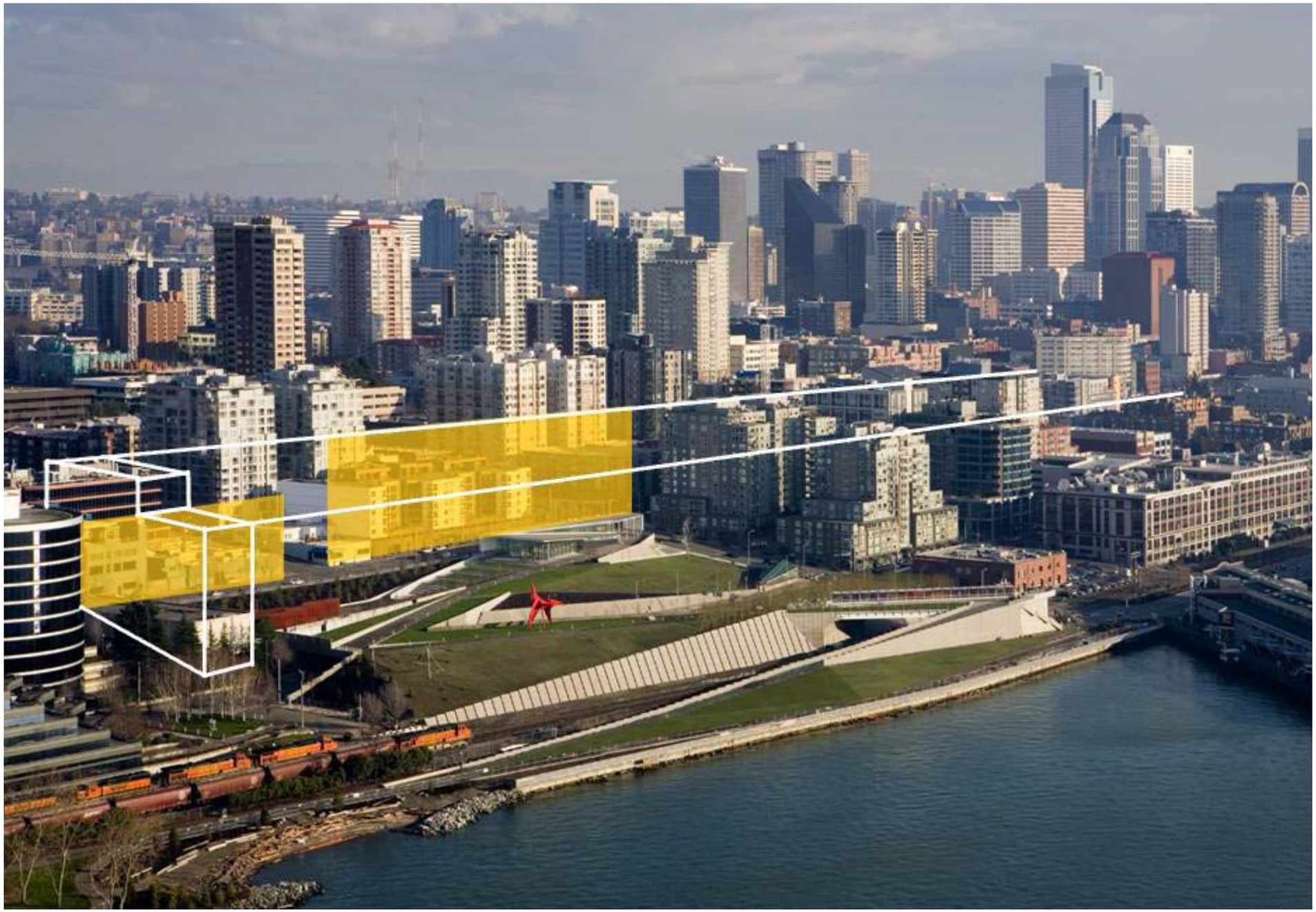
An essential component to the overall design concept is the transformation of Bay Street into a significant “green pedestrian link” that connects the surrounding neighborhoods to the Sculpture Park, the waterfront, Myrtle Edwards Park, and the existing landscape space along Elliott.

Green Streets are street rights-of-way that are enhanced for pedestrian circulation and activity with a variety of pedestrian-oriented features, such as sidewalk widening, landscaping, artwork, and traffic calming. Interesting street-level uses and pedestrian amenities enliven the Green Street and lend special identity to the surrounding area.

Emerging Multi-Use Connector Streets: Western Avenue, Elliott Avenue. These streets offer good connection between Pike Place Market and the Olympic Sculpture Park. The area is experiencing a fair amount of residential growth . These streets are receiving eclectic public art and varied facades, and ultimately will both become promenade-type streets.

Street Edge/Furnishings: Concentrate pedestrian improvements at intersections with Green Streets (Bay Street) Pedestrian crossings should be “exaggerated”, that is they should be marked and illuminated in a manner where they will be quickly and clearly seen by motorists

BAY STREET LINK CONCEPT



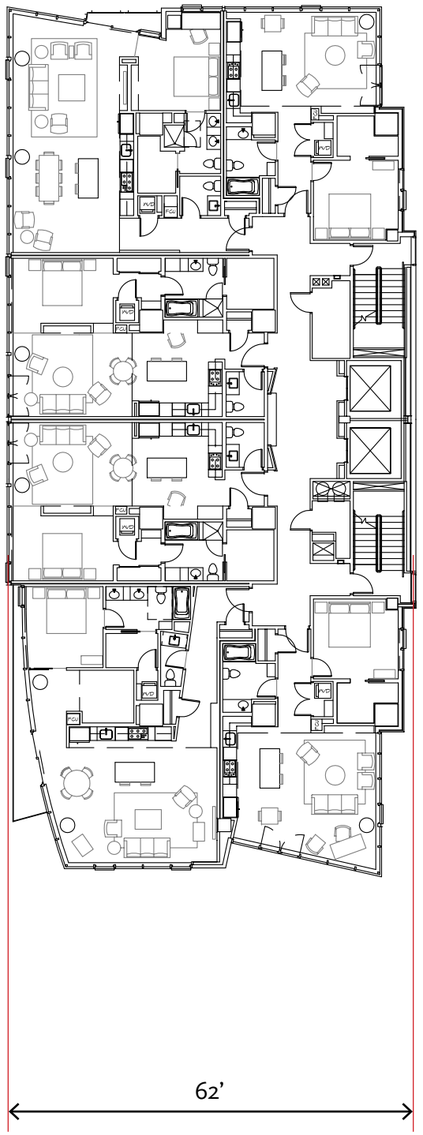
To create a development and locate a structure on this sensitive site brings change to a newly established and cherished place. While such an intervention cannot be undertaken with no impact, the design team is committed to the notion that it can be done in a manner that creates a positive impact on the space, in the tradition of other cities with substantial public open spaces that are “outdoor rooms” whose spatial definition is the result of urban and density and a geometry that creates a sense of openness, place, and space. Over the past few years as the design concepts have evolved, in dialogue with the parks designers and landscape architects, they have repeatedly embraced this notion. Our goal is to create a simple and elegant backdrop to the wonderful space that they have created.

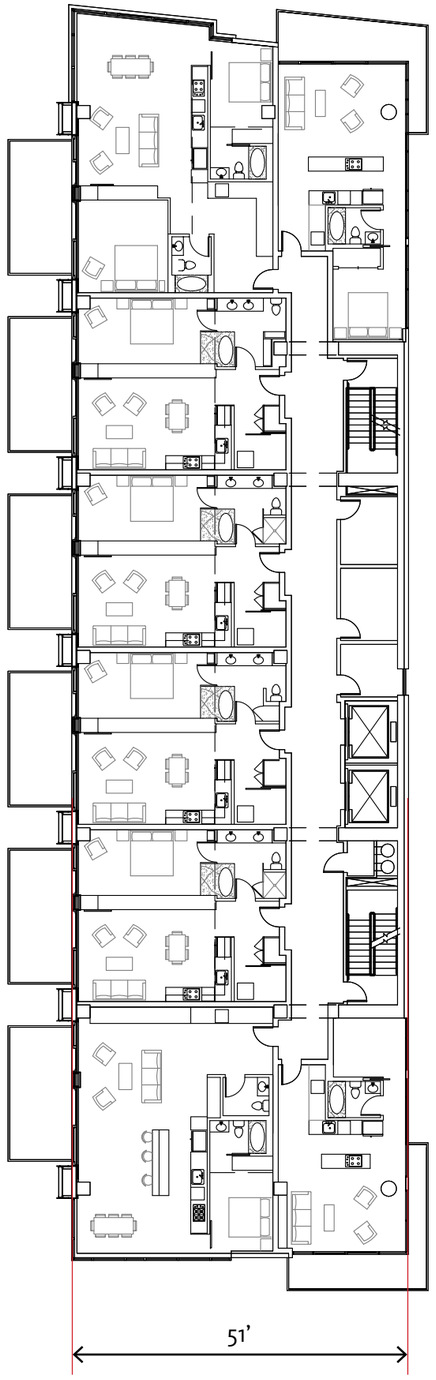
B-3
Reinforce the positive urban form & architectural attributes of the immediate area-

Consider the predominate attributes of the immediate neighborhood and reinforce desirable siting patterns, massing arrangements, and streetscape characteristics of nearby development.

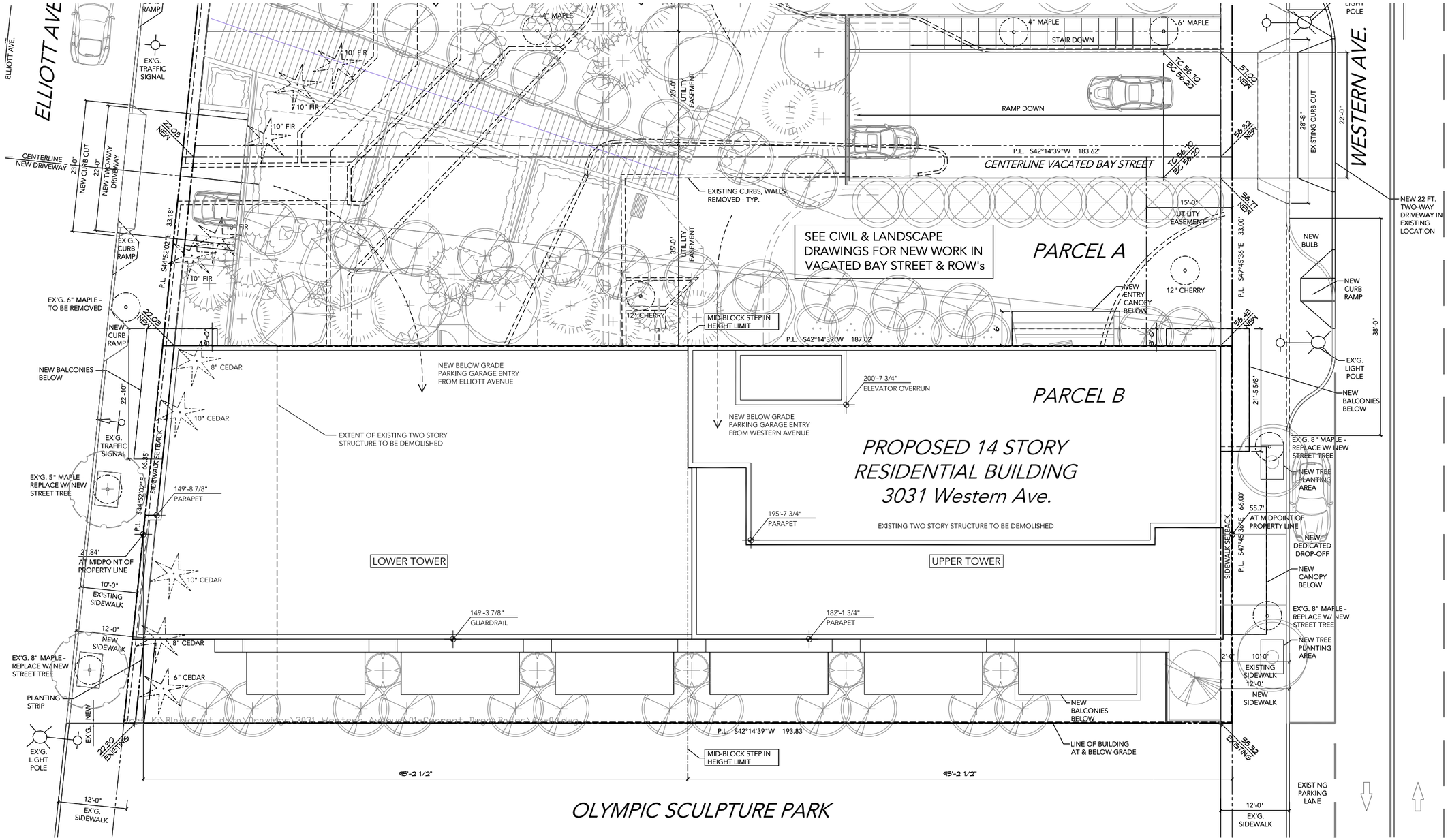
OUTDOOR ROOM CONCEPT

LANDSCAPE CONCEPT

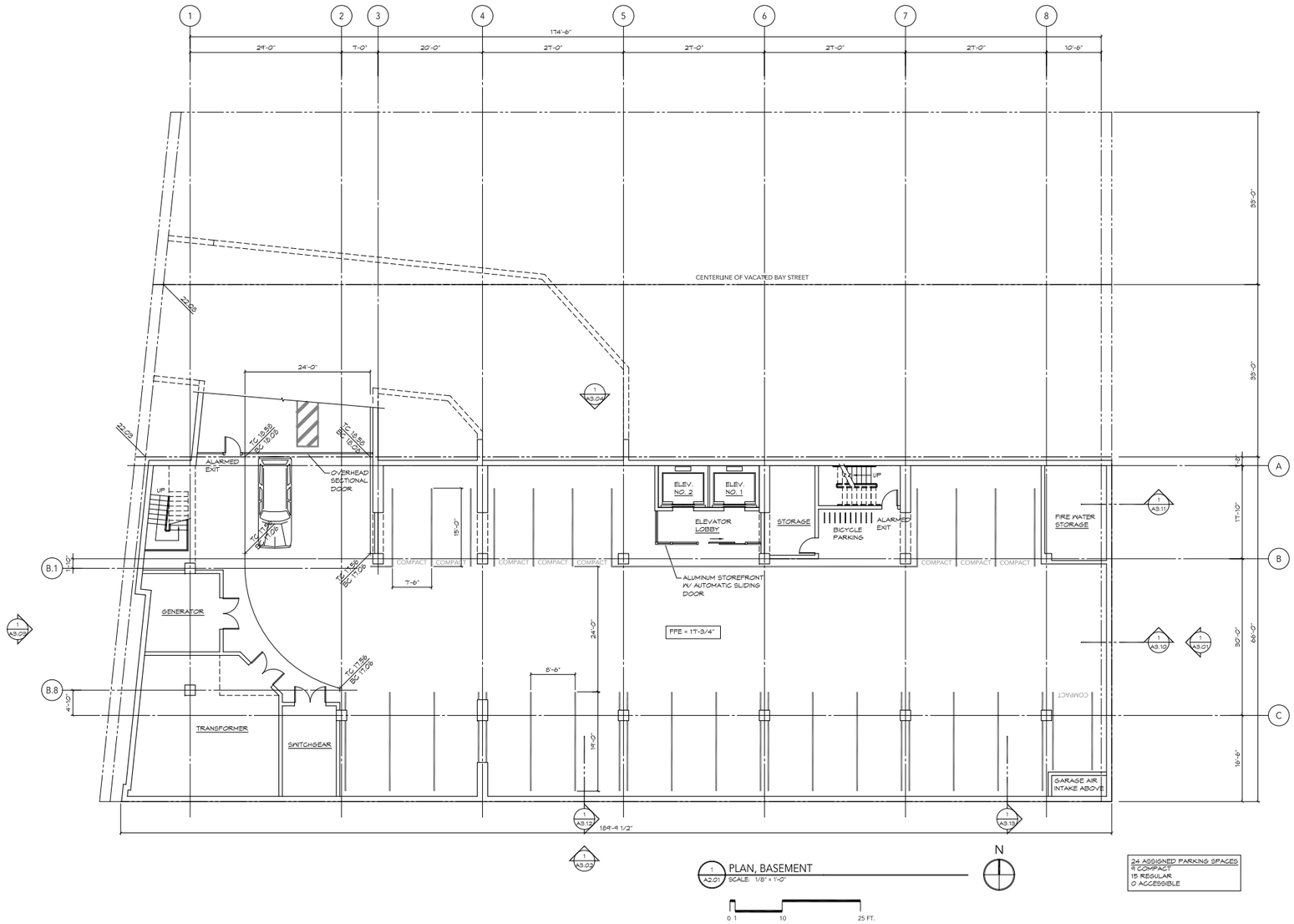

62’


51’

This composite plan illustrates the relationships of the proposed design to the existing conditions at grade along all edges.



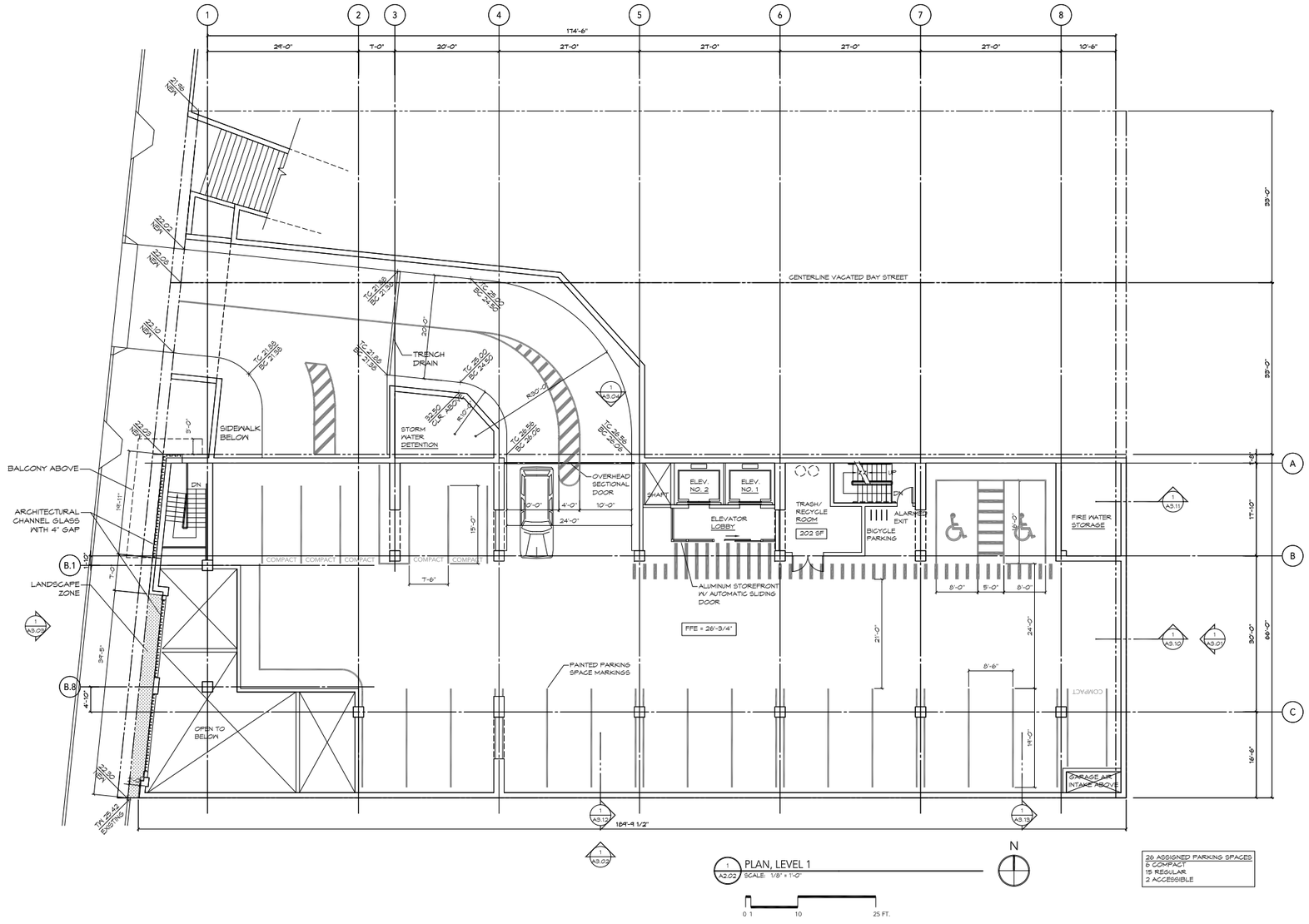
SITE PLAN



GROSS FLOOR AREA = 12,214 sq. ft.

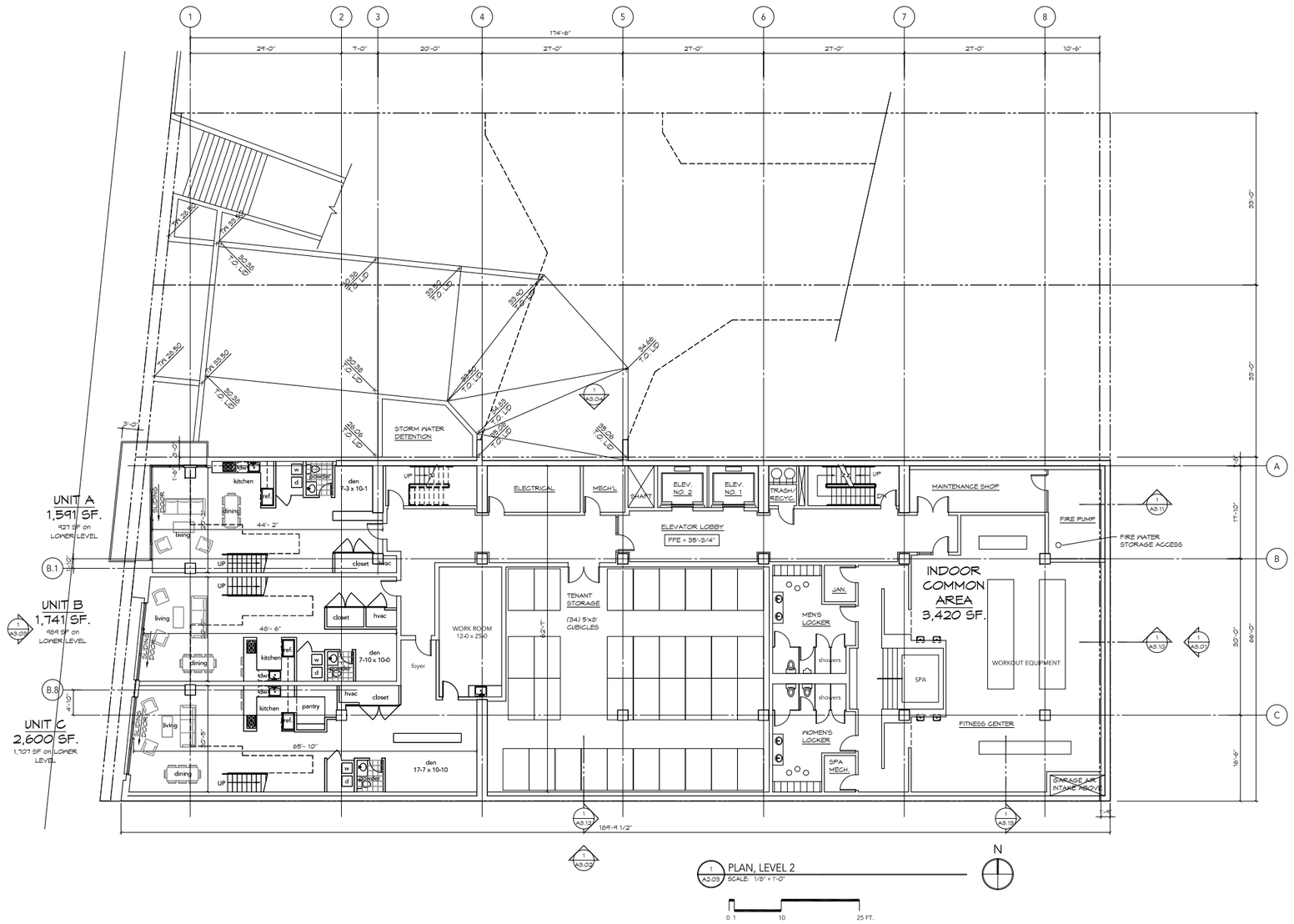
The basement parking plan is several feet below the elevation of Elliott Avenue, and accommodates the code required generator, transformer vault, and switch gear rooms. Due to the proposed Bay Street improvements and the front door location on Western Avenue, this is the only viable location for these services, based on their technical requirements. Also note that the parking levels are not interconnected, but are individually served by a split ramp from Elliott Avenue that is underneath the landscape lid above.

BASEMENT PLAN


1
2
3
4
5
6
7
8
174'-6"
24'-0"
7'-0"
20'-0"
27'-0"
27'-0"
27'-0"
27'-0"
10'-6"
A
B
C
B.1
B.8
99'-0"
66'-0"
CENTERLINE VACATED BAY STREET
TRENCH DRAIN
STORM WATER DETENTION
SIDEWALK BELOW
BALCONY ABOVE
ARCHITECTURAL CHANNEL GLASS WITH 4" GAP
LANDSCAPE ZONE
OPEN TO BELOW
OVERHEAD SECTIONAL DOOR
SHAFT
ELEV. NO. 2
ELEV. NO. 1
ELEVATOR LOBBY
TRASH/ RECYCLE ROOM
202 SF
UP
DN
ALARMED EXIT
BICYCLE PARKING
FIRE WATER STORAGE
ALUMINUM STOREFRONT W/ AUTOMATIC SLIDING DOOR
FFE = 26'-3/4"
PAINTED PARKING SPACE MARKINGS
COMPACT
GARAGE AIR INTAKE ABOVE
TX 28.42 EXISTING
184'-9 1/2"
PLAN, LEVEL 1
SCALE: 1/8" = 1'-0"
N
0 1 10 25 FT.
26 ASSIGNED PARKING SPACES
6 COMPACT
15 REGULAR
2 ACCESSIBLE

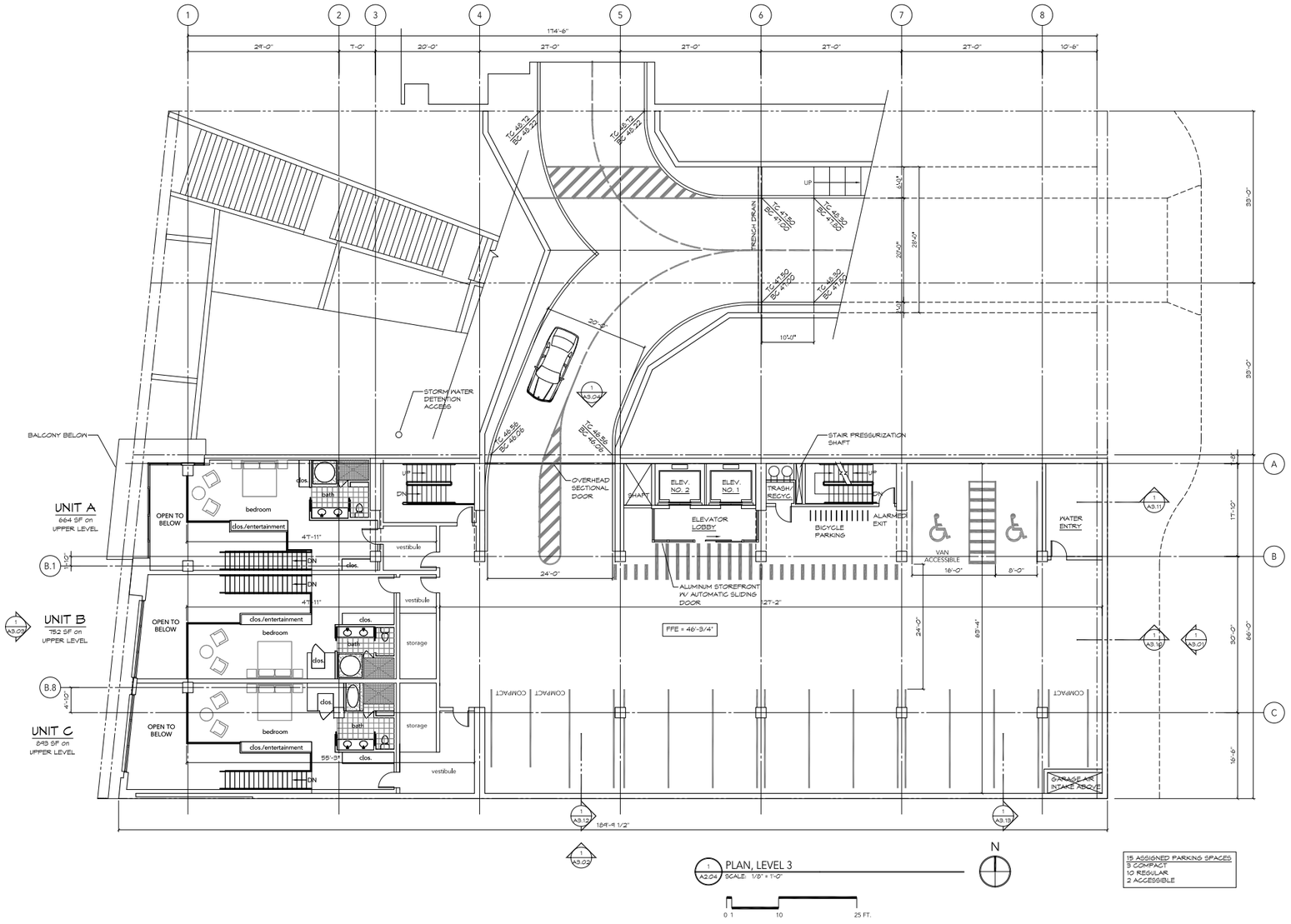
LEVEL 1 PLAN

The level 2 plan accommodates the ground floor of the 2-story apartment units fronting Elliott Avenue, as well as building common amenities.

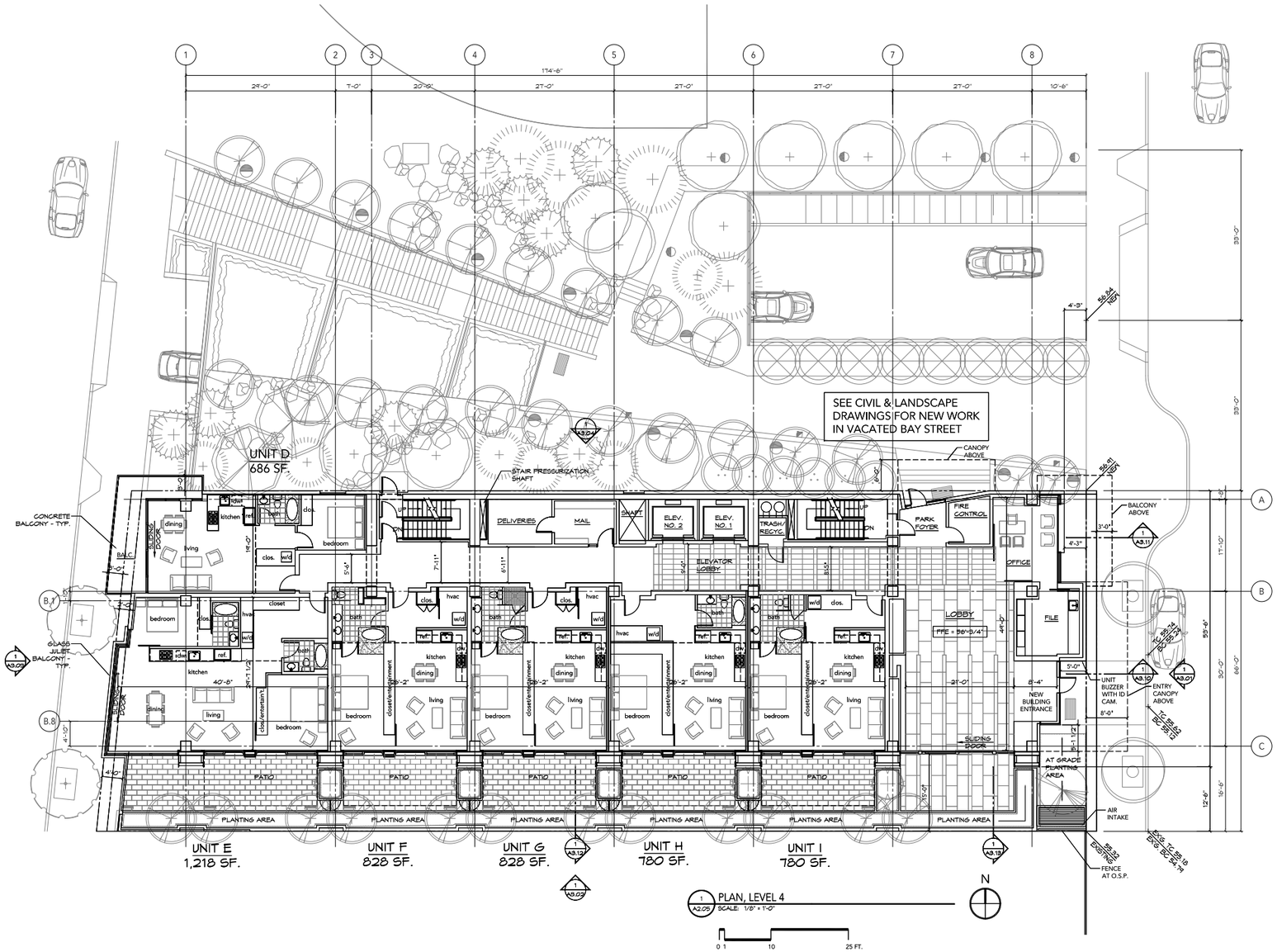


LEVEL 2 PLAN

This plan level accommodates the upper floor of the 2-story apartments fronting Elliott Avenue, as well as additional parking which is accessed via a shared ramp below the landscape lid that also serves the adjacent Airborne Express building.



LEVEL 3 PLAN



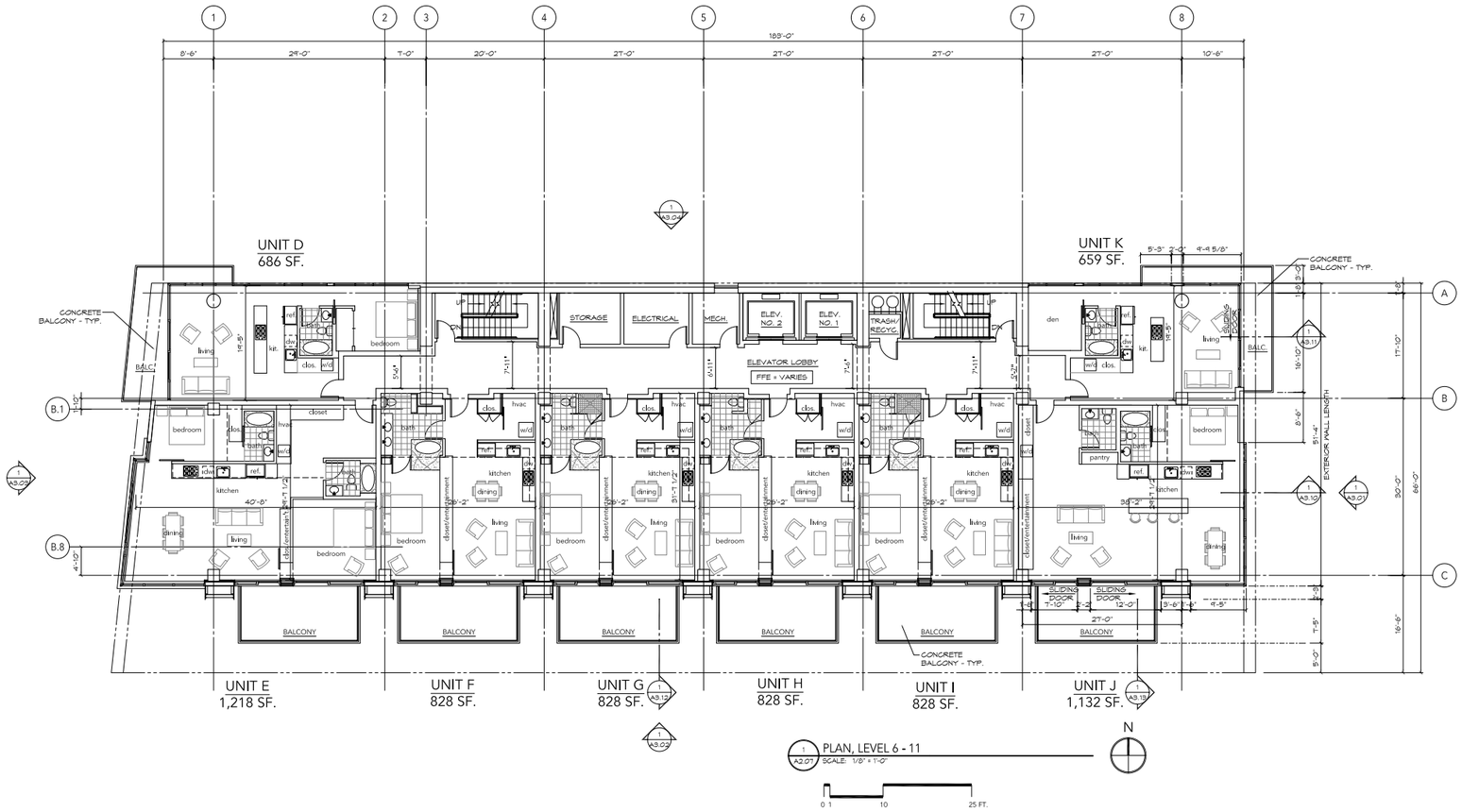
The entry Level plan accommodates a 2-story lobby fronting Western avenue and building access to the Bay Street plaza and landscape. At this level, the park-facing units enjoy a patio terrace several feet above the top of the highest point of the valley slope. A continuous raised planting zone buffers the private spaces from the public space of the Park, and raised planters define private spaces from one neighbor to another.

At the southeast corner the building steps back dramatically from Western Avenue for the first 2 stories to create more open sight lines to the Park for pedestrians. An at-grade planting area creates a green buffer for clear separation of the sidewalk and the private spaces of the patio terraces, while also screening an at-grade grille for fresh air intake into the garage.

LEVEL 4 PLAN

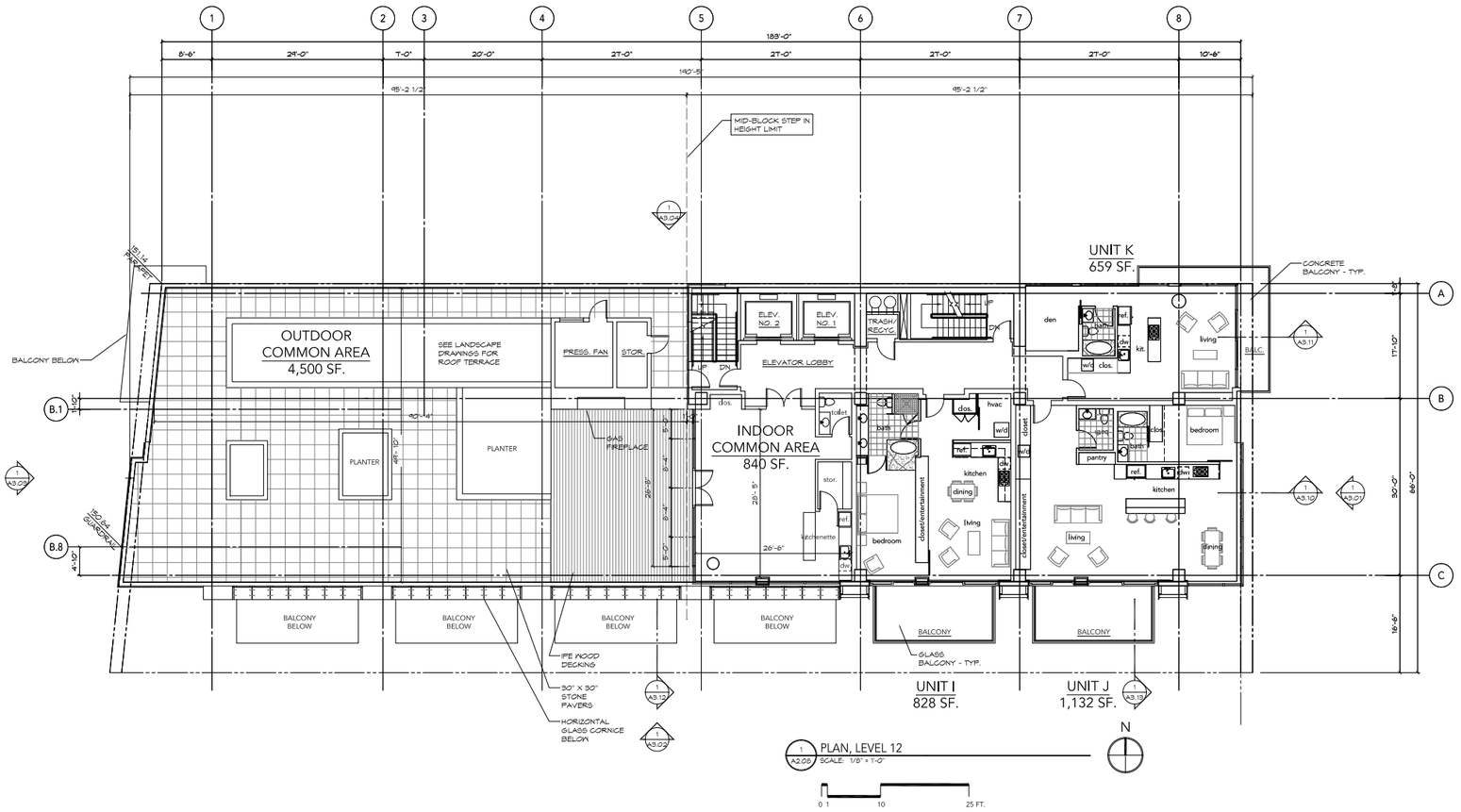
Due to the narrow site and the 15' setback from the Park, the building plan is single loaded to maximize the number of units facing the Park, and most effectively use the buildable footprint. In order to accommodate unit planning while resisting lateral forces, the long narrow structure requires a substantial shear wall along grid A coupled with orthogonal shear walls on grids 3,4,6,7 and coupler beams to the columns along grid B.

The unit planning for the north units has been revised to take advantage of the opportunity for views and daylight along the northern exposure, and the glazing line now extends to it's maximum possible length on either site of the shear wall configuration.



GROSS FLOOR AREA = 9,525 sq. ft.

TYPICAL RESIDENTIAL PLAN

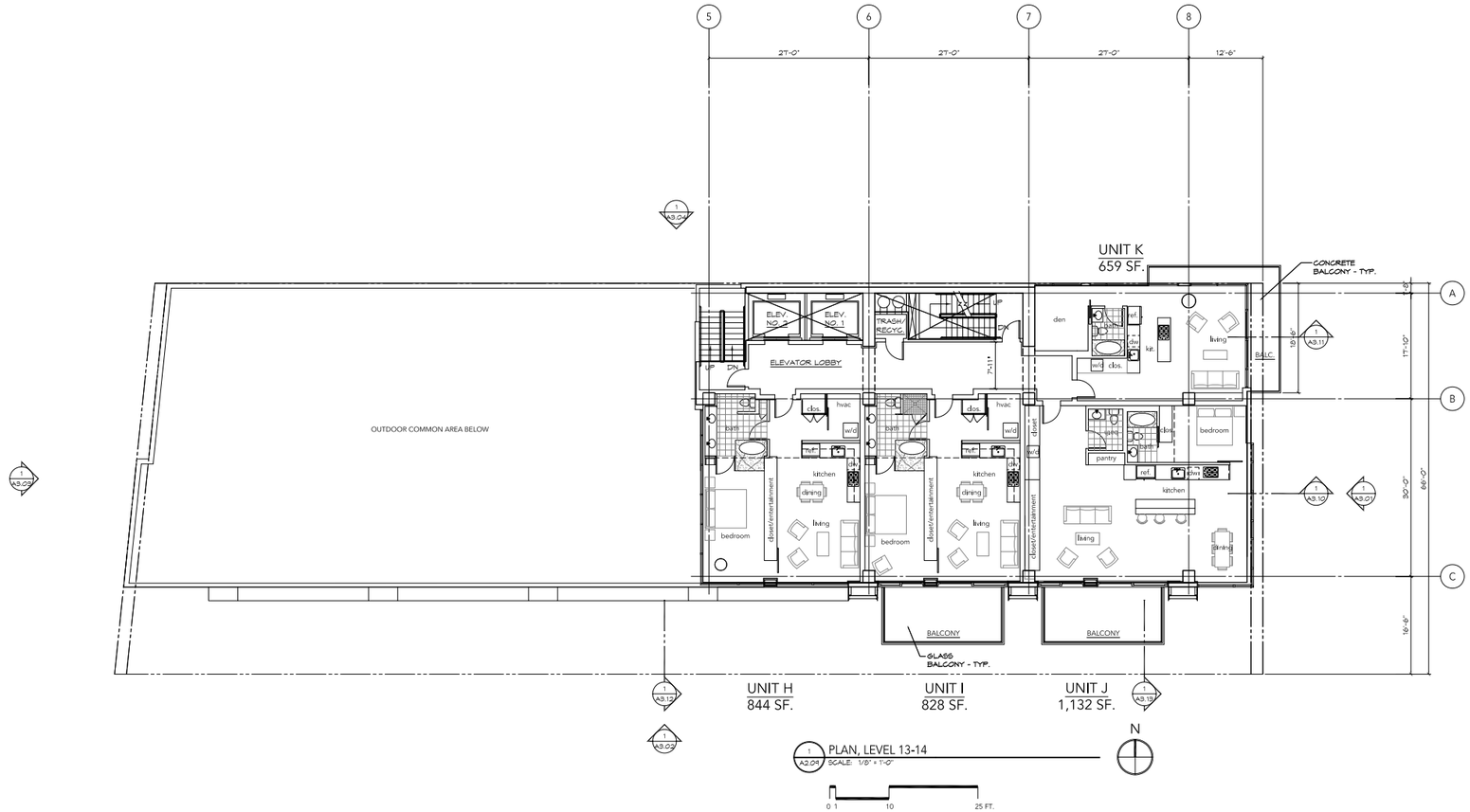


GROSS FLOOR AREA = 4,783 sq. ft.

This plan is where the zoning generated step in the height limit occurs, and the western portion of the structure tops out at 125' above Elliott Avenue while the eastern portion extends to 125' above Western Avenue. A building common room is located at this level, adjacent to the shared outdoor common area, which provides space for gathering and recreation among landscape planting, decks, artwork, a fireplace, bar be que area, and of course, view to the Park below.

LEVEL 12 PLAN

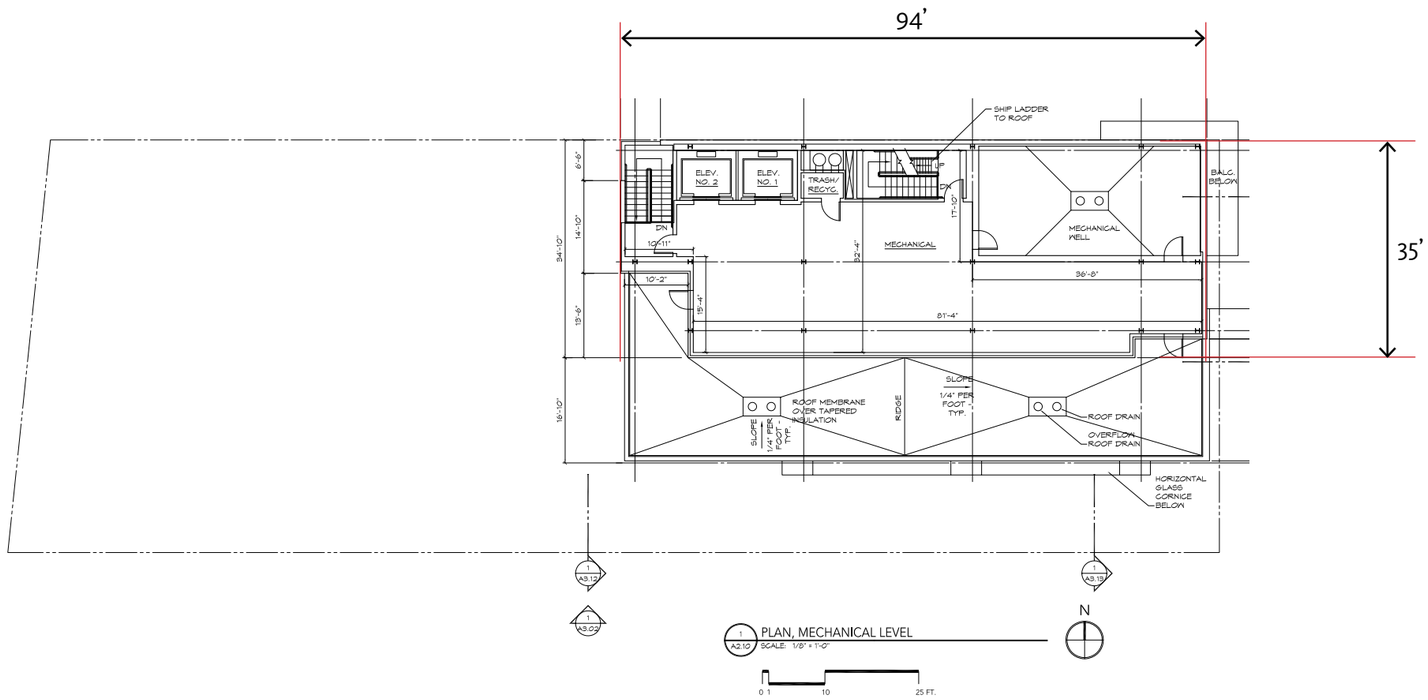
This smaller footprint plan occurs in the 'tower' portion of the building that extends to 125' above Western Avenue, accommodating 4 residential units, and a compacted core area. The egress stair at the northeast corner transfers at level 11 to its more typical location.



GROSS FLOOR AREA = 4,783 sq. ft.

LEVEL 13 & 14 PLAN

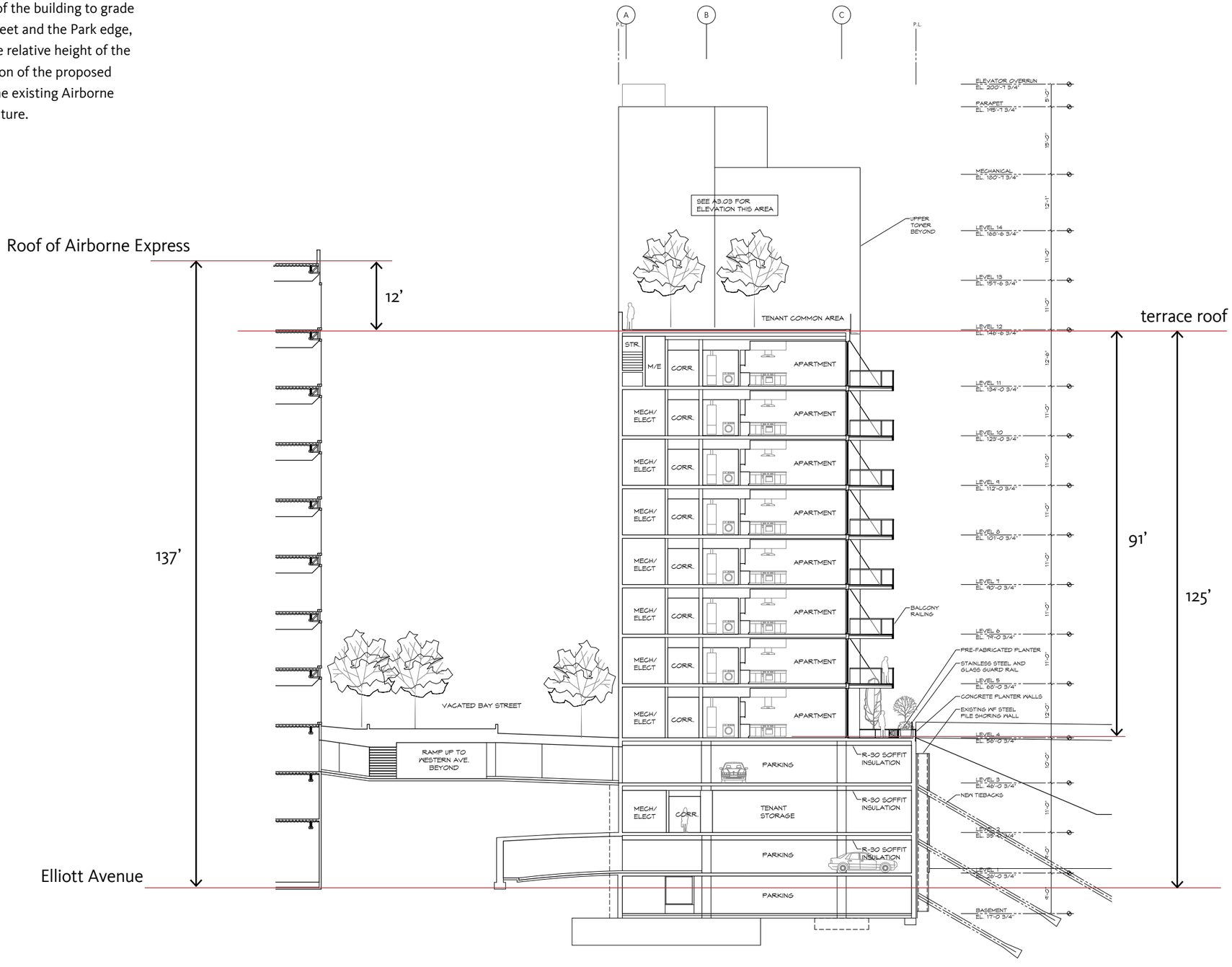
The rooftop mechanical space establishes a minimal footprint required to accommodate the anticipated equipment sizes for chillers, boilers, fans, and other systems. The plan is set back substantially from the Park facing edge, to minimize the apparent height ot the Park.



GROSS FLOOR AREA = 3,089 sq. ft.

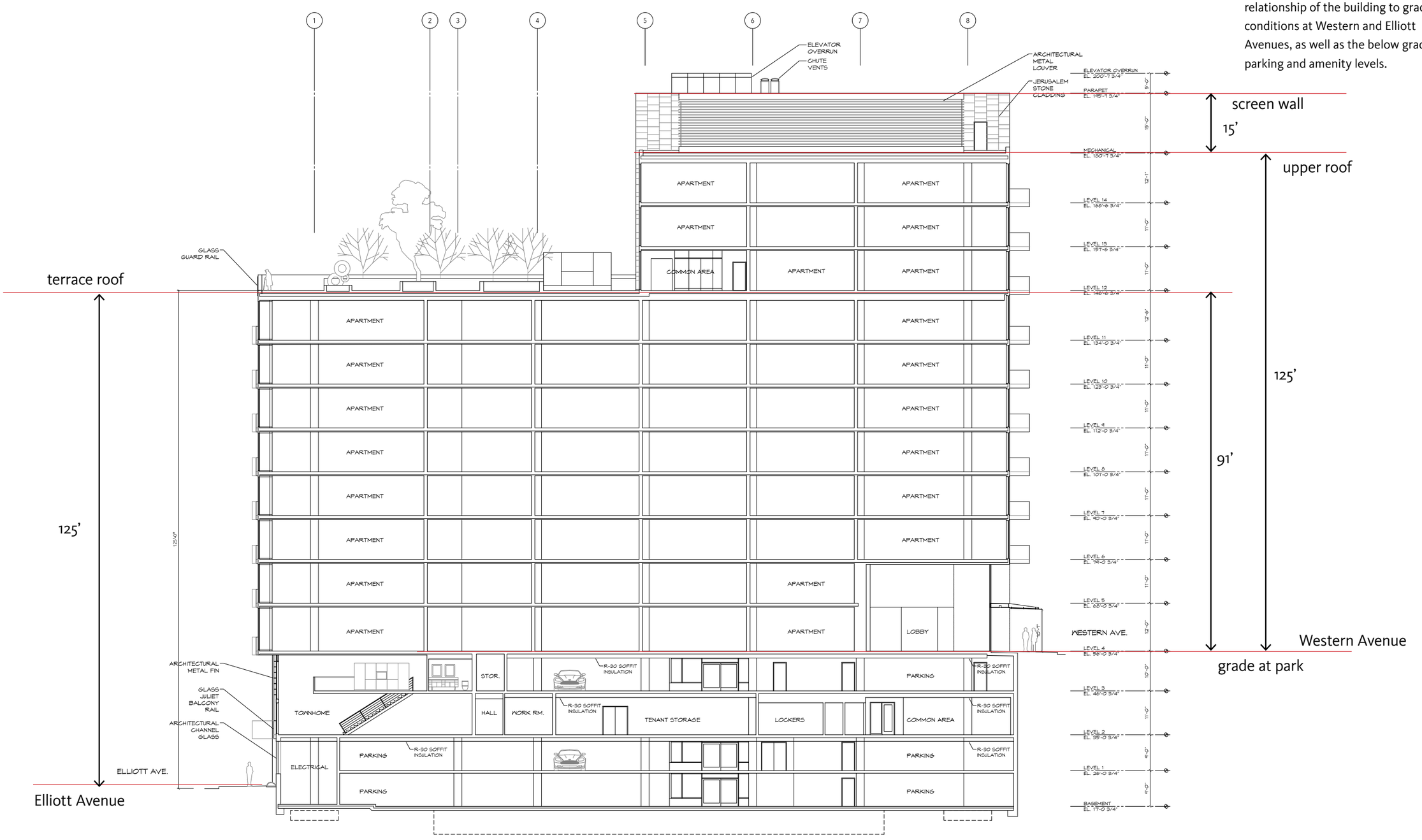
ROOFTOP MECHANICAL PLAN

The transverse section reveals the relationship of the building to grade along Bay Street and the Park edge, indicating the relative height of the eastern portion of the proposed massing to the existing Airborne Express structure.



TRANSVERSE SECTION

The longitudinal section reveals the relationship of the building to grade conditions at Western and Elliott Avenues, as well as the below grade parking and amenity levels.

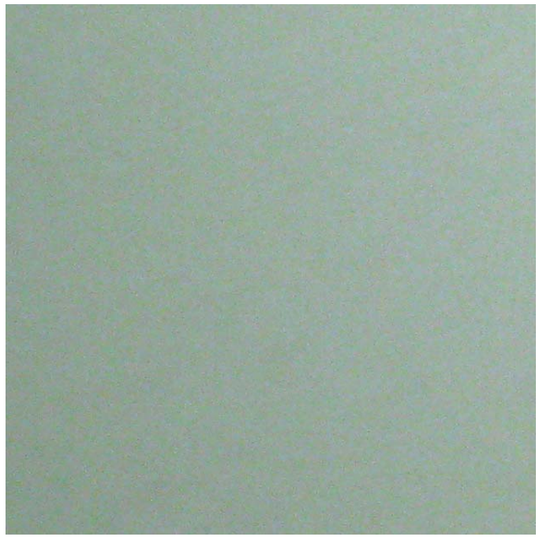


LONGITUDINAL SECTION

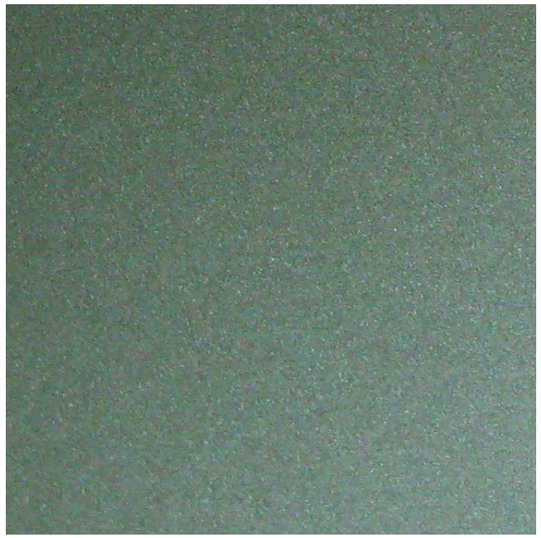
attachment hardware

stainless steel rail

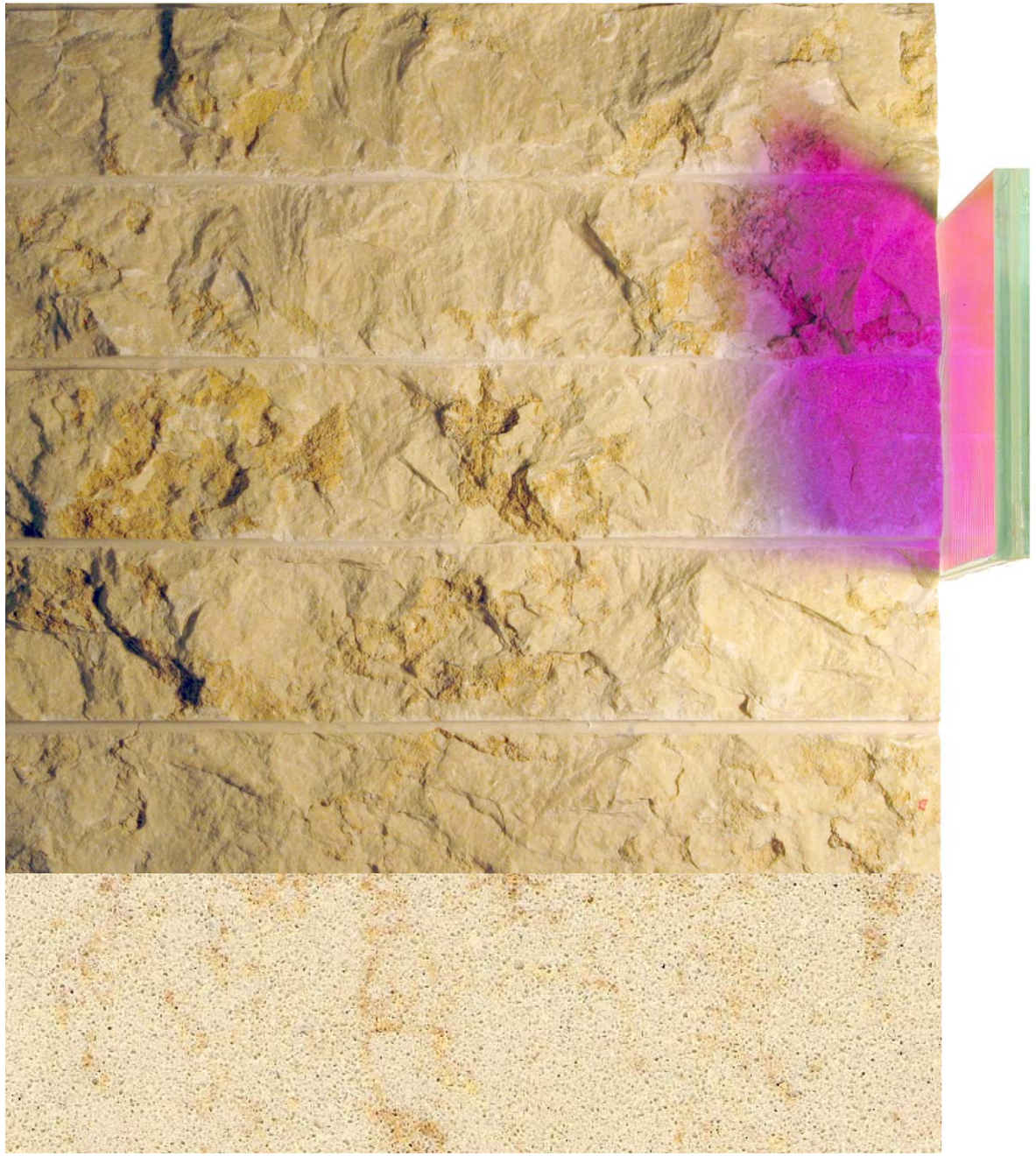
channel glass plank



vision glass

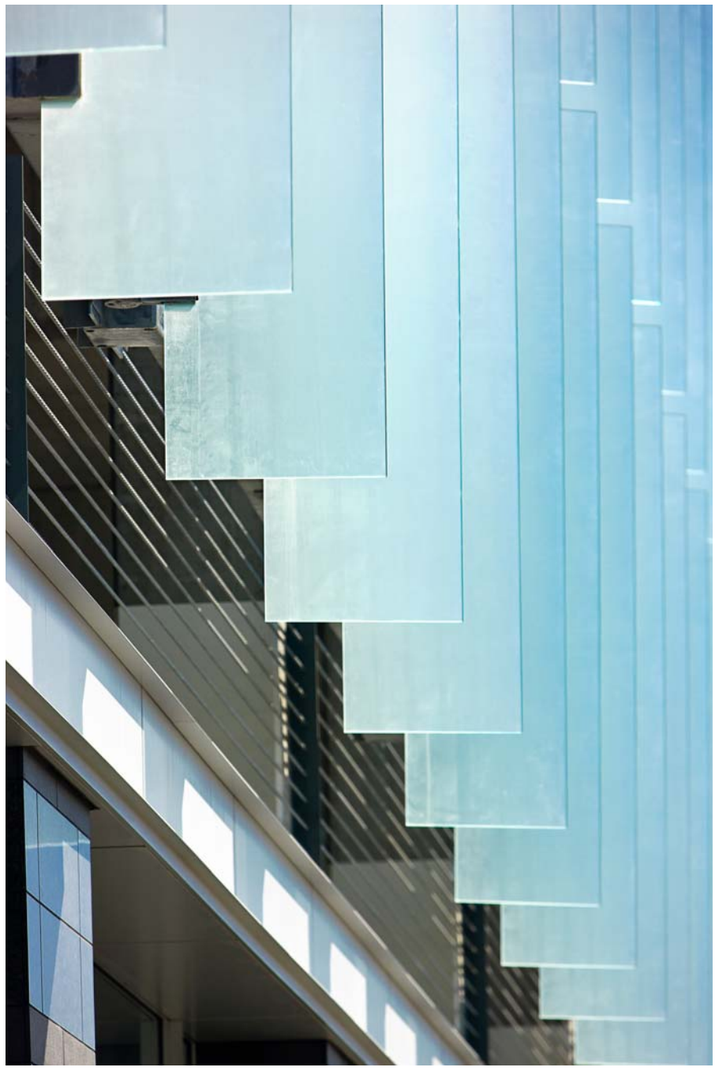


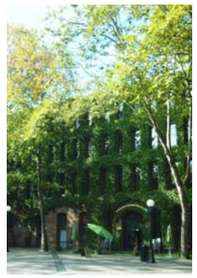
spandrel glass - metallic



Jerusalem stone, smooth and textured, with dichroic fin detail

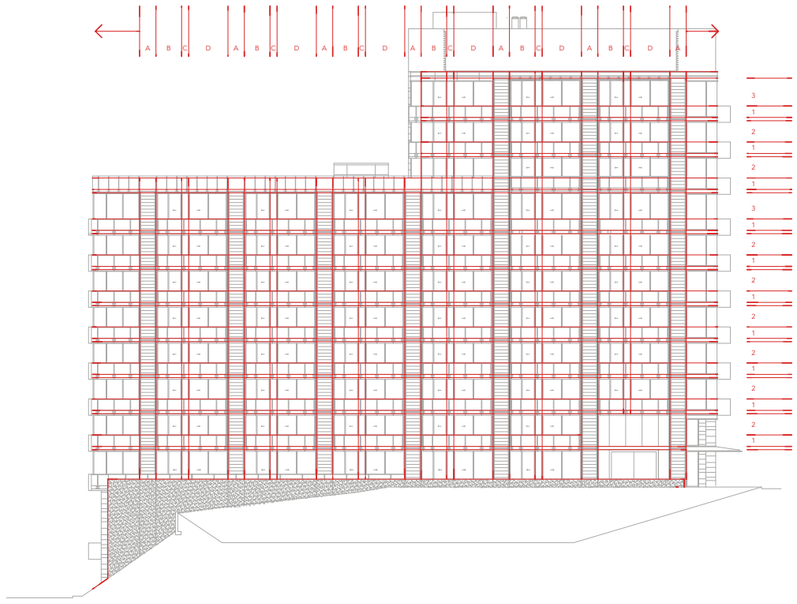
MATERIALS PALETTE





The exterior enclosure concept seeks to respond effectively to a unique context by proposing a distinctly different material palette and expression on Bay Street and the Park face, with the east and west facade mediating between the two. Simplicity with nuanced expression and precise details are guiding design principles for the exterior enclosure. Great care has been taken to compose not only forms, surfaces, regulating lines, proportions, and systems, but also to create deliberate effects of shade, shadow, texture, cast light, and reflection, in order to create a building that is not static or singular in its reading, but takes on many and varied readings depending on conditions of the light. A combination of warm stone, precise technical elements in stainless steel, and various types of glass form the basic palette, whose deployment on the facades is elaborated in the elevations and view to follow.

EXTERIOR ENCLOSURE CONCEPT


A B C D A B C D A B C D A B C D A B C D A B C D
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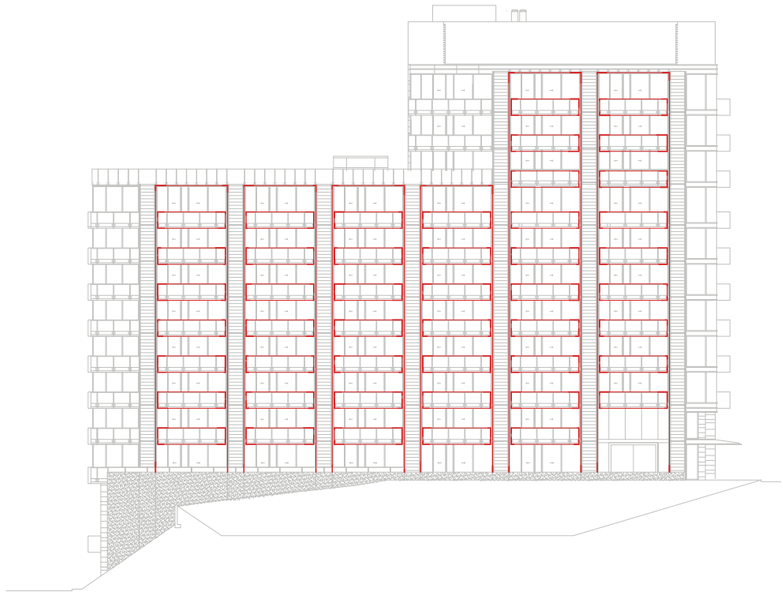
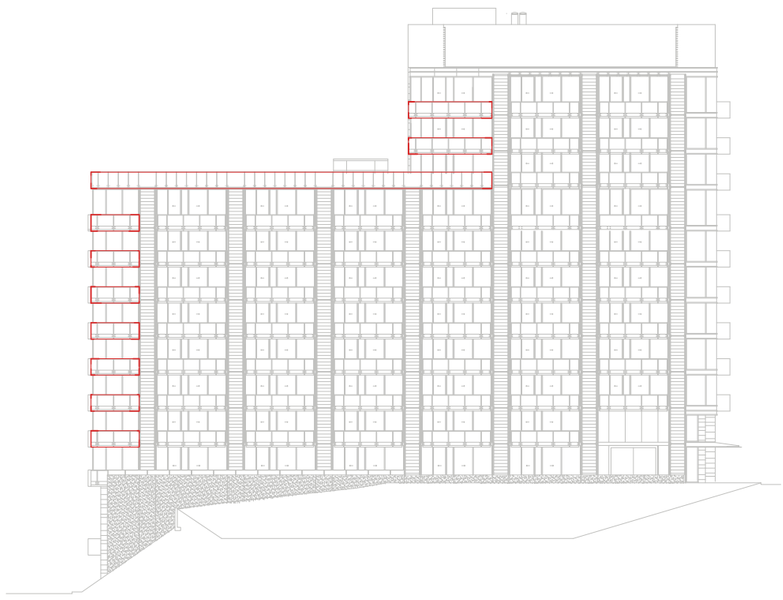




A three dimensional “tapestry of glass” addresses the Olympic Sculpture Park. A highly disciplined and simple compositional system creates a uniform and “background” expression within the profile established by the zoning envelope. Every surface from this view is clad with glass, projecting various dimensions from the reference plane of the exterior wall which is set back 15’ from the top of the valley slope. The structural frame and dwelling demising walls are expressed by a “glass column assembly” which creates shadow, reflected light, and geometric modulation to the simple facade. These “glass columns” are connected at each bay with a thin glass “eyebrow cornice” to gather the composition as a series of bays. The intent of this facade is to exploit the southern exposure by using light, shade, shadow, and reflection to animate the various glass planes and forms throughout the day and the seasons, forming an ever changing and more “ephemeral edge” to the Park space.

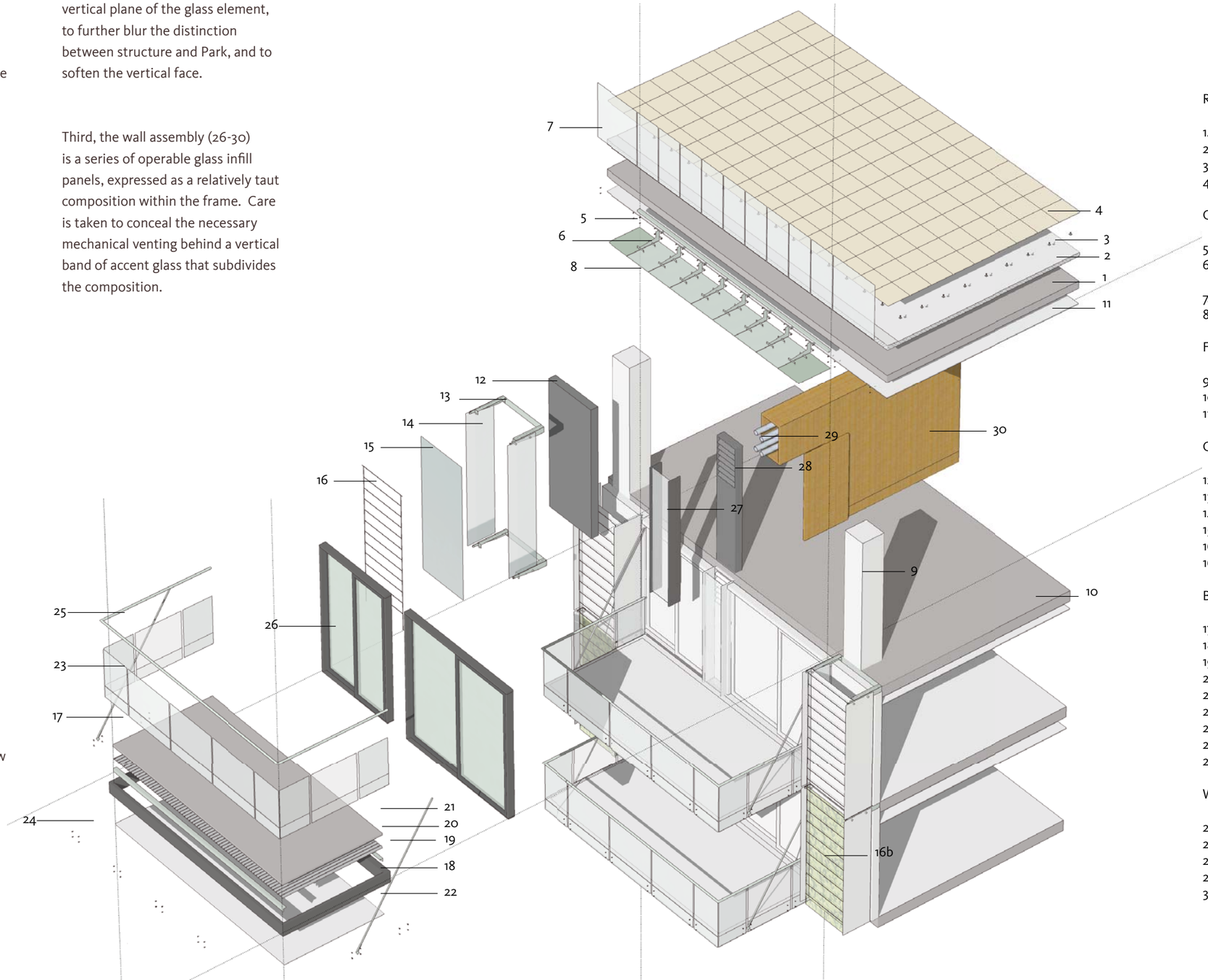
SOUTH ELEVATION

The Park facing facade materials and assembly are illustrated in the adjacent diagram. This facade is conceived as a 'tapestry of glass', the intent of which is to dematerialize the structure from the Park observers perspective, rendering a softer and indeterminate boundary to the building created by the interplay of color, reflection, light, and shadow. Layers of glass planes and forms create three distinct geometric elements that lend compositional order to the facade:

First, the balconies (17-25), are assembled as a pre-fabricated steel frame attached by a visually light stainless steel rod. The railing glass extends in front of the steel frame with a frit band to mask the structure behind and enhance the reading of a "glass box". The underside of the deck is sheathed with a painted perforated steel sheet to provide a smooth plane visible from below.

Second, a "frame" of glass columns and cornice that organizes the facade into vertical bays in cadence with the structure and dwelling partitions (12-16, 5-8). This element creates a sense of privacy and separation between residences while producing a shade and shadow to modulate the facade and temper the light. The planar and three dimensional assemblage of these components will produce many variations of effects with light and shadow throughout the day and as the seasons change. The facade is further enhanced and softened by the growing of vines along the vertical plane of the glass element, to further blur the distinction between structure and Park, and to soften the vertical face.

Third, the wall assembly (26-30) is a series of operable glass infill panels, expressed as a relatively taut composition within the frame. Care is taken to conceal the necessary mechanical venting behind a vertical band of accent glass that subdivides the composition.



Roof Assembly

1. 9" Concrete Slab
2. Rigid Insulation
3. Paver Pedestal
4. 2' x 2' Paver

Glass Canopy and Railing Assembly

5. Steel Tube
6. Stainless Steel Spider and Angle Connection
7. Fritted Glass Railing
8. Laminated Glass Panels

Floor Assembly

9. Structural Column
10. 9" Concrete Slab
11. Furred Ceiling

Glass Column Assembly

12. Metal Back Panel
13. Stainless Steel Angle Connection
14. Translucent Glass Fin
15. Glass Panel
16. Stainless Steel Wire Lattice
16b. Virginia Creeper Vine

Balcony Assembly

17. Diagonal Struts
18. Steel Tube Frame
19. Steel Angle
20. Steel Decking
21. Concrete Slab
22. Metal Panel Soffit
23. Fritted Glass Railing
24. Steel Button Fasteners
25. Stainless Steel Hand Rail

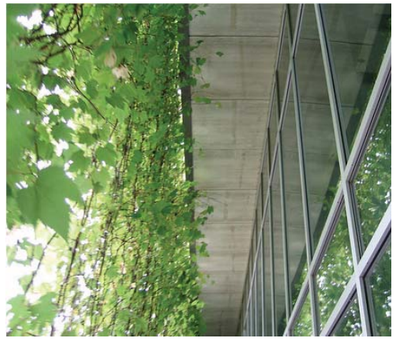
Wall Assembly

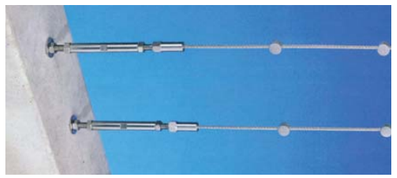
26. Sliding Window Assembly
27. Spandrel Glass
28. Metal Panel with Exhaust Vent
29. Exhaust Ducts
30. Cabinetry Partition Wall

SOUTH EXTERIOR ASSEMBLY

VIEW ALONG WESTERN

An additional layer in the Park facing exterior assembly is system for allowing vines to be integrated with the “glass columns”, allowing for a softening of the facade, and an acknowledgment of the Park, through the inclusion of natural plant material in the vertical surface of the building. The species is carefully selected to be appropriate to the exposure, anticipated height, and maintenance issues associated with building integrated planting. This green layer will add another element to the design that changes over time as the vines gore, and as seasons change.

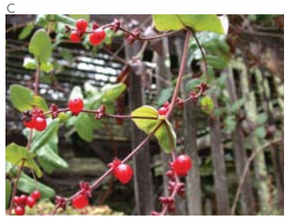




A

B

C

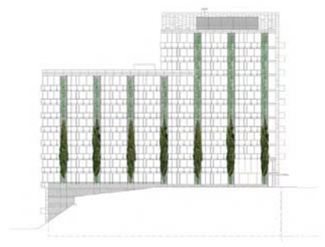


D

E

F

A. Virginia Creeper - *Parthenocissus quinquefolia*
B. Climbing Hydrangea - *Hydrangea anomala petiolaris*
C. Orange Honeysuckle - *Lonicera ciliosa*
D. Pink Honeysuckle - *Lonicera hispidula*
E. Evergreen Clematis - *Clematis armandii*
F. Wild Clematis - *Clematis vitalba*



Park Elevation: SEASONS

Park Elevation: YEAR FIVE

Park Elevation: YEAR TEN

GREEN SCREEN CONCEPT

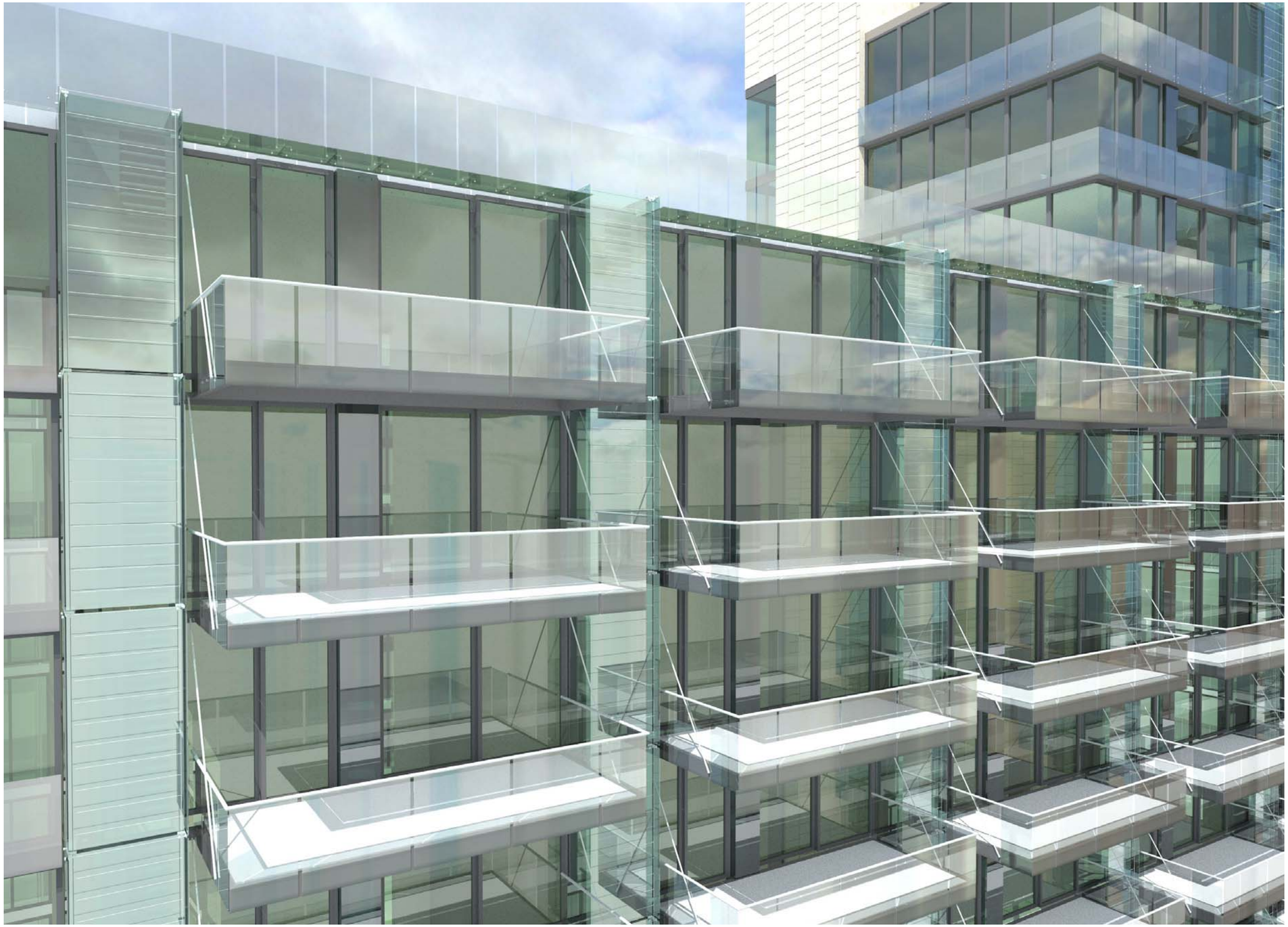
3031 WESTERN AVE.: GREEN WALL

Charles Anderson Landscape Architecture | January 19, 2009

GREEN SCREEN CONCEPT FROM PARK

The Design employs a number of methods to ensure an appropriate transition between the public realm of the park and the private residences. At its north edge, the park includes a landscaped berm that will include mature trees. The Design will augment this existing landscape buffer with planters at the south property line. The south facade exterior enclosure, as previously described, will incorporate cables for vertical creeping vines. These landscape features, in addition to the depth created by the glass detailing at the south facade, will provide privacy and security for the residents while promoting a strong public pedestrian experience within the Park.

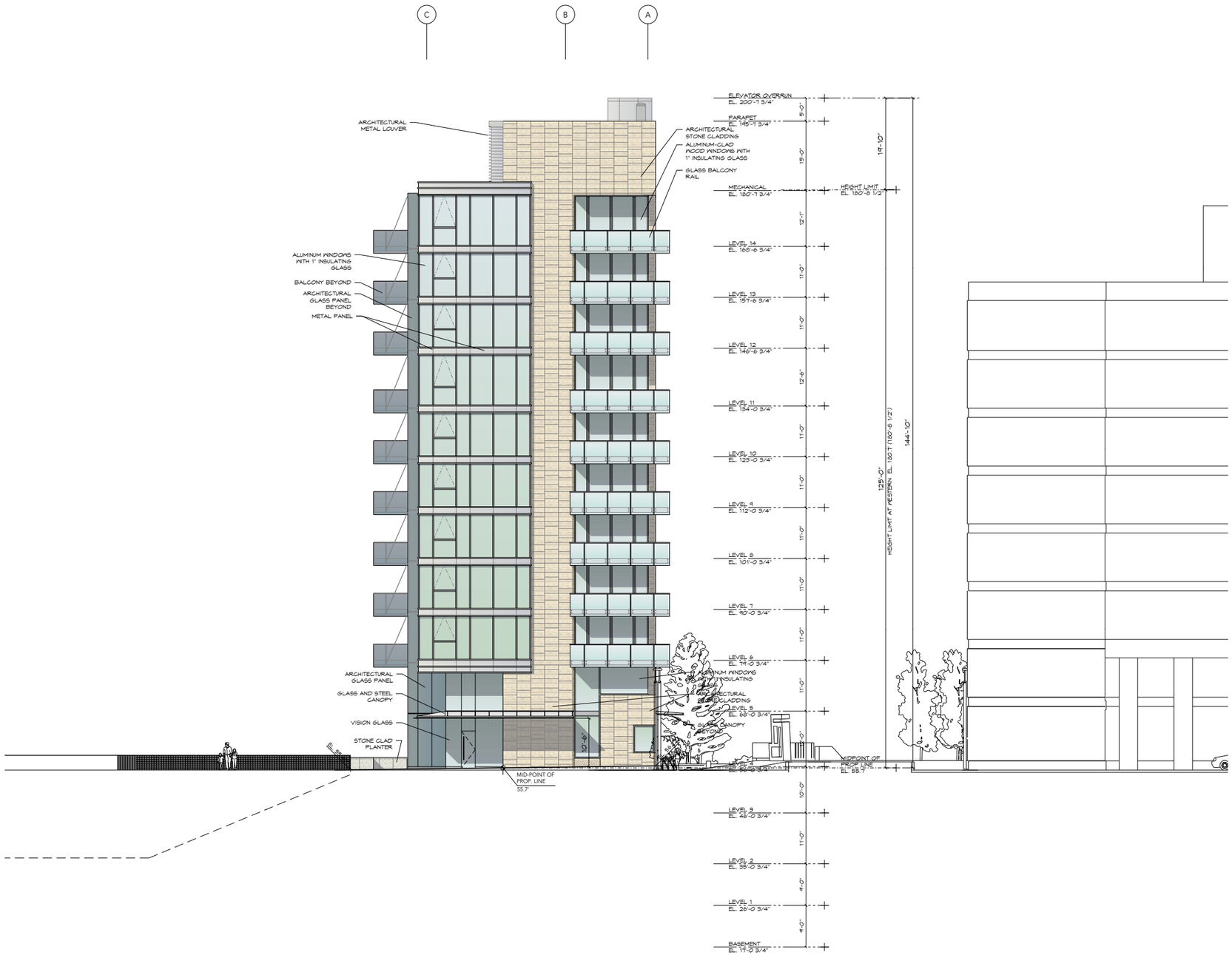
VIEW FROM VALLEY



Every surface at the south facade is clad with glass, projecting various dimensions from the building exterior. The design exploits the southern exposure by using light, shade, shadow, and reflection to animate the facade, forming a dynamic and ephemeral urban edge at the Park.

LIGHT AND REFLECTIVITY

VIEW APPROACHING WESTERN



1 / A3.01 ELEVATION, BUILDING - WESTERN AVE.
SCALE: 1/8" = 1'-0"

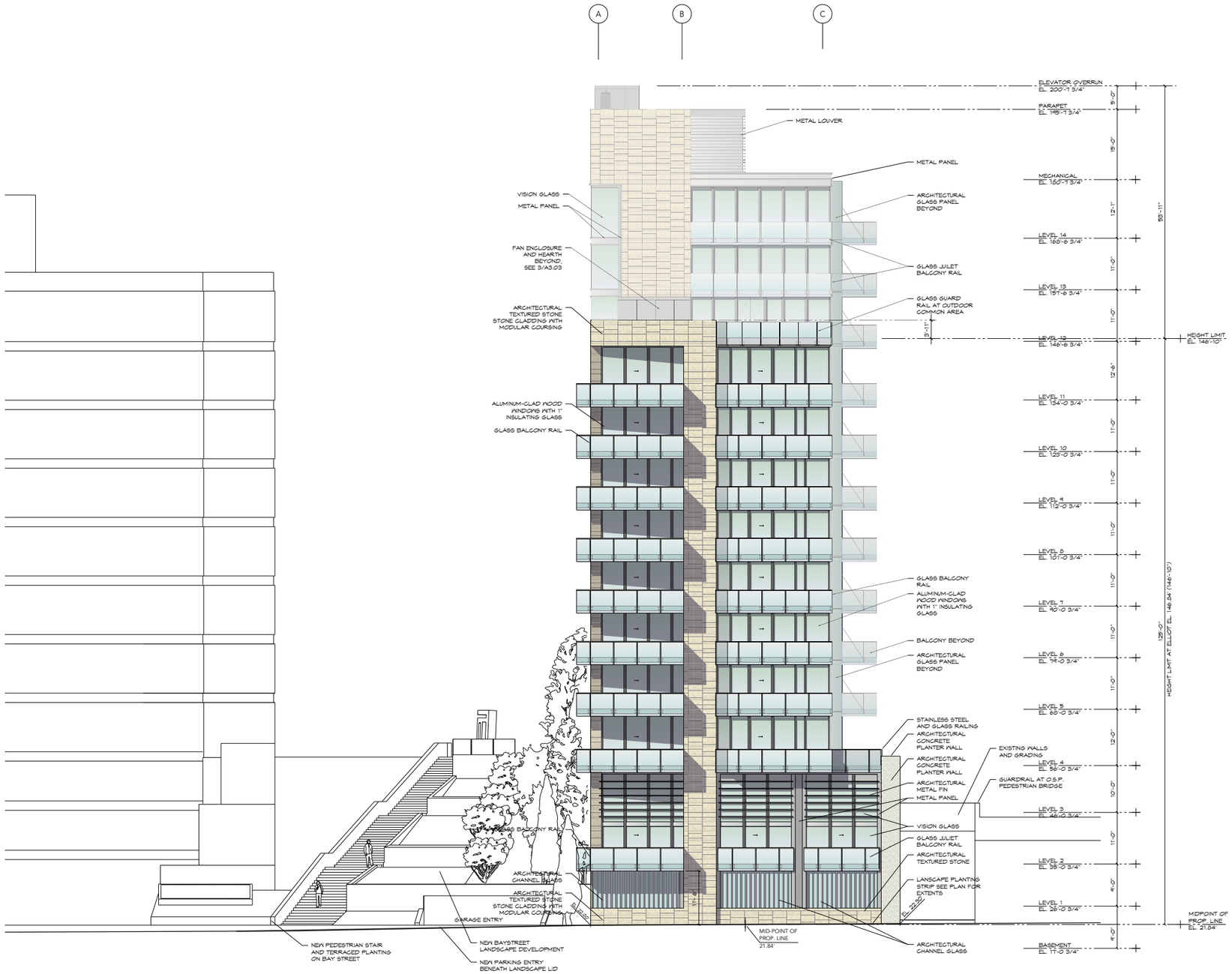
EAST ELEVATION

The front door and two story lobby occupy the Western Avenue frontage. The structure is setback to allow for sidewalk widening, and for additional planting between the building and the widened sidewalk. A generous and streamlined glass canopy is provided at the front door. The building mass is set back significantly at the southeast corner to open up sight lines to the Park for pedestrians walking along Western, and to create a landscape buffer space that introduces the Park while establishing the private space of the projects ground floor terraces. The existing fence defining the Park edge is returned along the shared property line until it meets the low planter wall of the patio terrace, to create a clear and secure boundary between public and private. The two story lobby is fully glazed facing the street and the Park, to strong visual connections. A curb bump out is proposed as a traffic mitigation and to shorten the street crosswalk length at Bay Street and encourage pedestrian use of the proposed Bay Street plaza and stair. The northeast corner of the structure at grade steps back to ease the transition to and create sight lines to the Bay Street promenade beyond.

PEDESTRIAN VIEW AT WESTERN

ENLARGED PLAN AND ELEVATION AT WESTERN

VIEW ALONG ELLIOTT



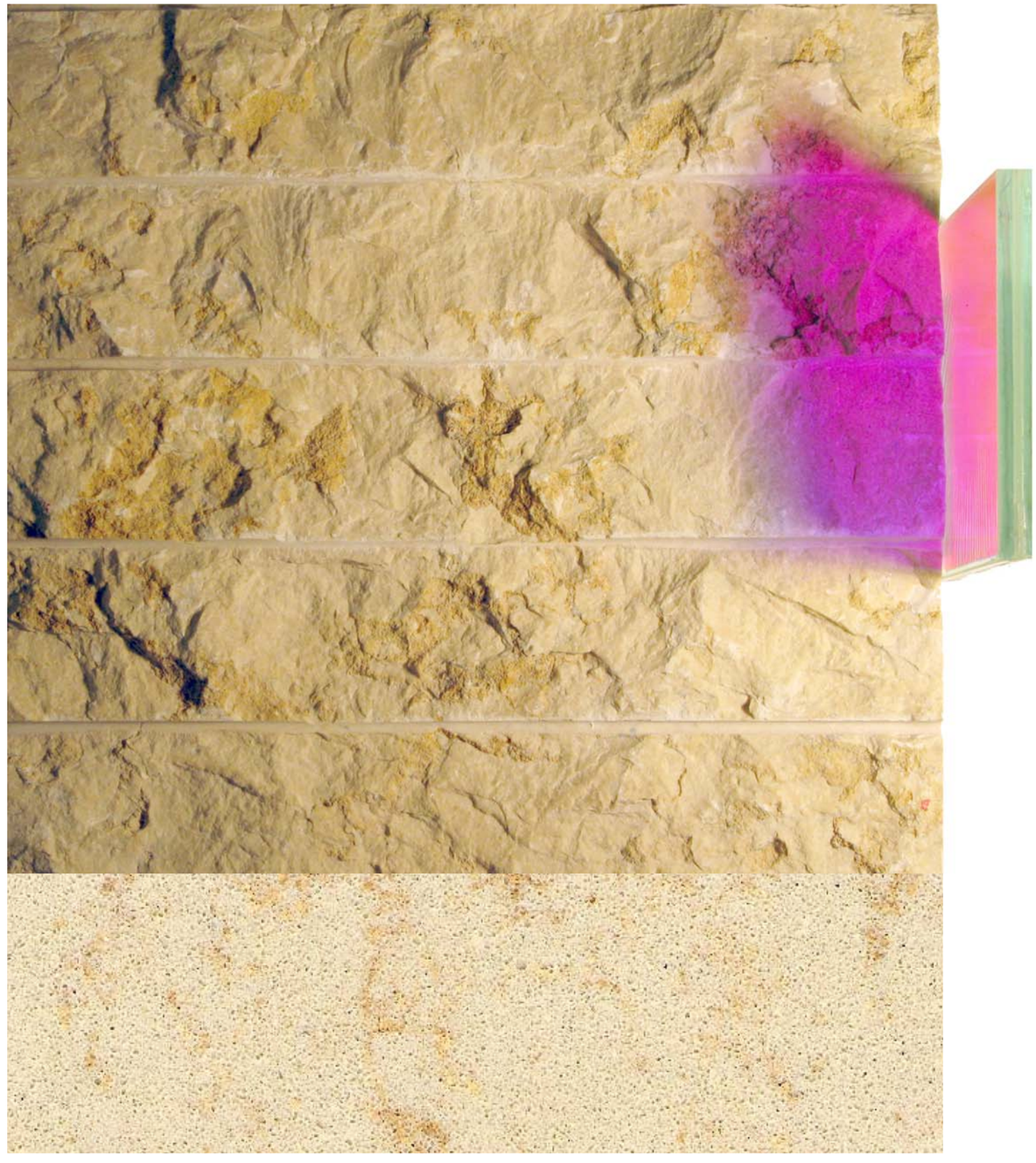
Along Elliott, the proposed design provides for a significantly improved pedestrian experience from what exists today. The Bay Street stair and promenade provide a gracious means to connect Elliott with Western, in a pedestrian experience defined by a terraced and natural feeling landscape with opportunities for pause, and viewing art. The vehicle entries from Elliott are concealed beneath the landscape lid. The building is setback to allow for sidewalk widening and is setback additionally to allow for landscaping at the sidewalk edge. Two story residential units overlook Elliott from a story above the sidewalk. The sidewalk level building systems rooms and stair are defined by an “open air” installation of channel glass planks.

WEST ELEVATION

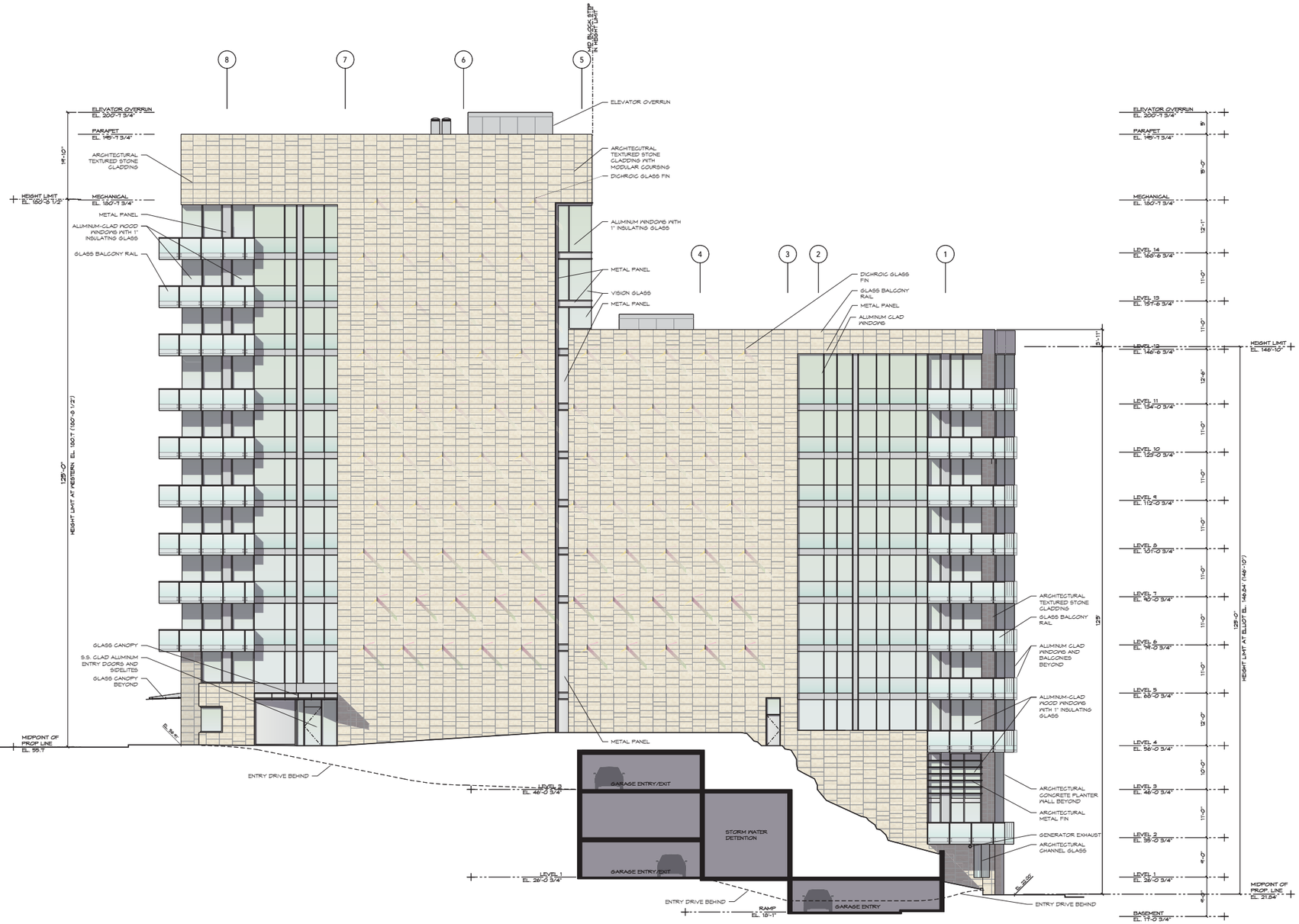
The Bay Street landscape, stair, and art improvements provide an inviting, convenient, and safe means of connecting the waterfront to Western avenue. Care has been taken to separate pedestrian and vehicle activity, while providing a place that is defined by nature, art, and opportunities for rest and reflection. Over time, the proposed plantings will create a unique and memorable place that is appropriate in its context.

PEDESTRIAN VIEW ALONG ELLIOTT

ENLARGED PLAN AND ELEVATION ALONG ELLIOTT



VIEW AND DETAILS ALONG BAY STREET

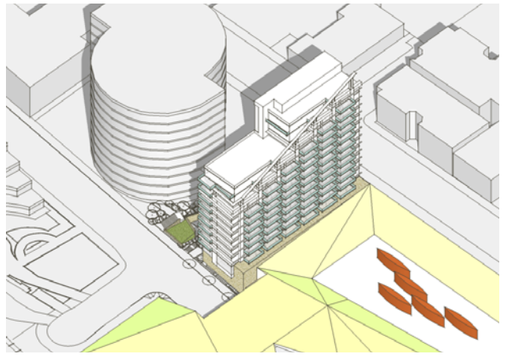


The Bay Street exterior is conceived as a “light mural”, in which the opaque portions of the facade form a textured surface for the play of light and color produced by a pattern of integrated dichroic glass fins. The orientation of the urban grid at the site means that the north facade will enjoy substantial afternoon light throughout the year, and morning and afternoon light in the summer. These low angles of strong light will create an ever changing mural of light in which colored “banners” of transmitted and reflected colored light move across the textured stone surface in an ever changing series of patterns.

Additionally, the residential units have been planned such that a maximum of vision glass is oriented toward the Bay Street landscape, limited only by the required shear wall between grids 7 and 3. The textured Jerusalem stone is carefully composed with a consistent vertical joint that regulates a looser composition of vertical dimensional formats. Threaded through this composition are belt courses that express the floor locations, and articulate another scale within the overall composition.

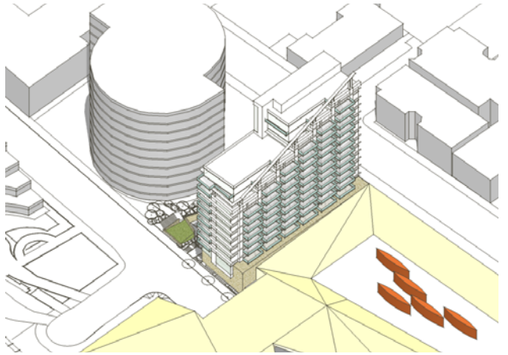
NORTH ELEVATION

9am

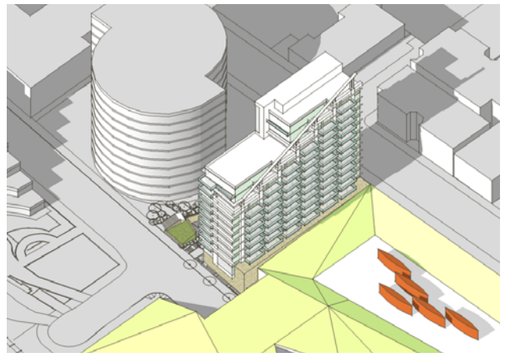


12pm

9am

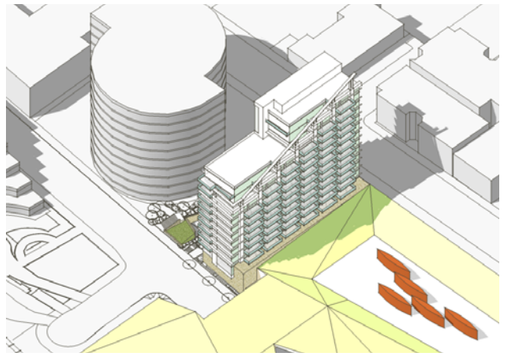


12pm



3pm

6pm



3pm

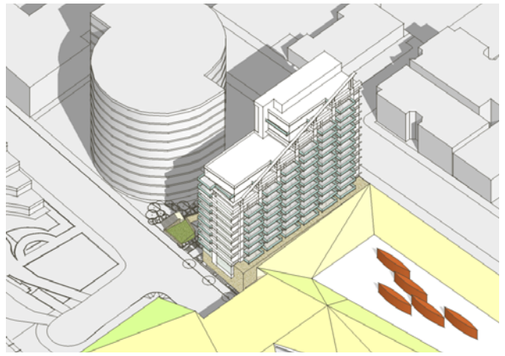
6pm

Shadow Study - March 21

Shadow Study - June 21

The Design Team has carefully considered the movement of light around the building site in determining form, materials, and the proposal's contextual relationships. These shadow studies examine the dynamic light conditions at annual equinoxes and solstices. The proposal is setback 15' from the south property line, reducing the impact on the neighboring park. The park valley and Serra *Wake* sculpture are able to maintain direct light access during the majority of normal park hours.

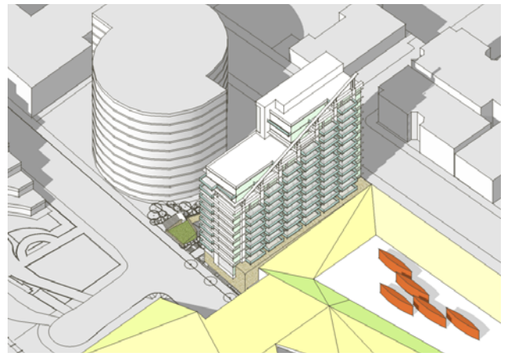
9am



12pm

9am

12pm



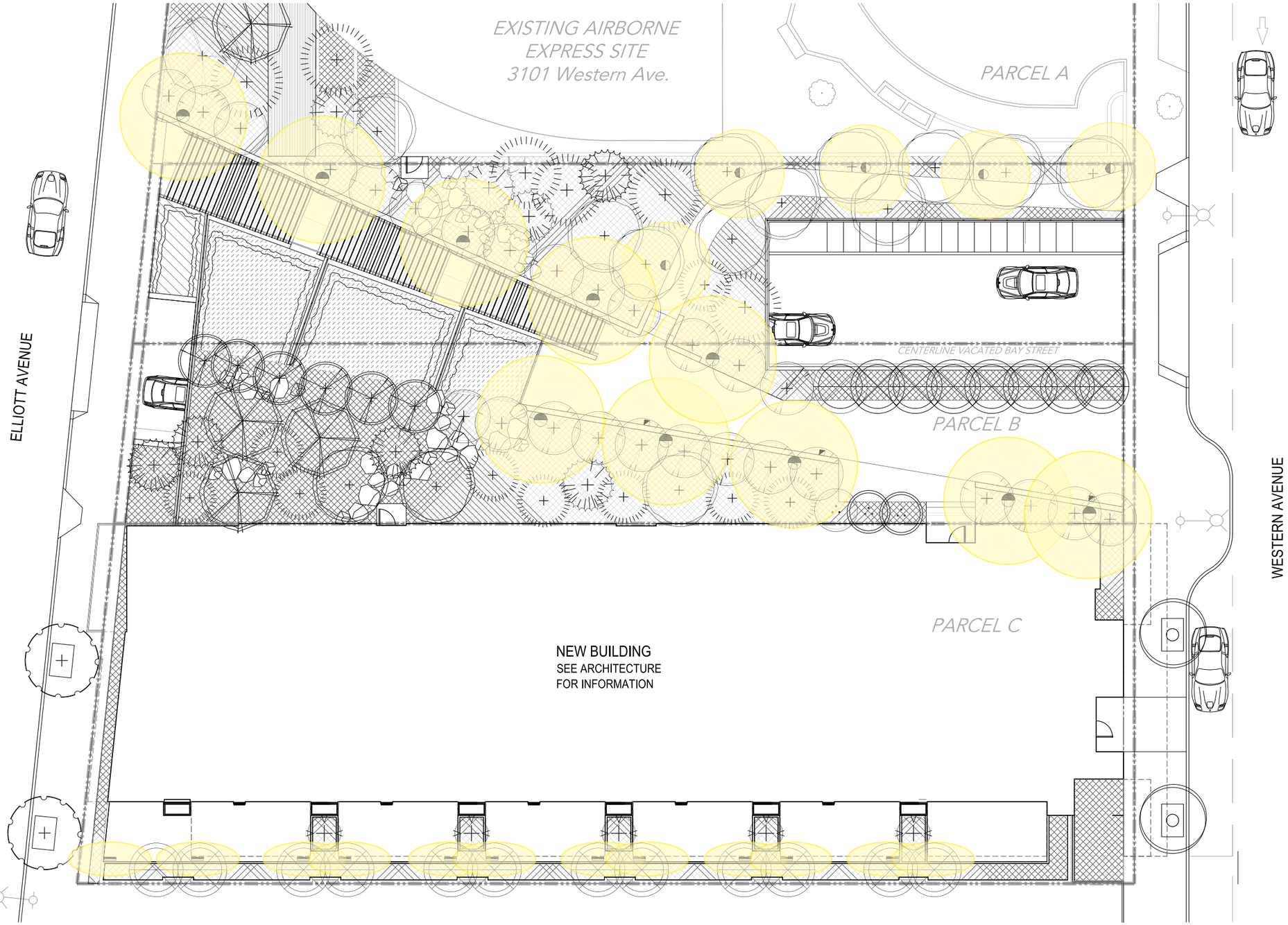
3pm

6pm

3pm

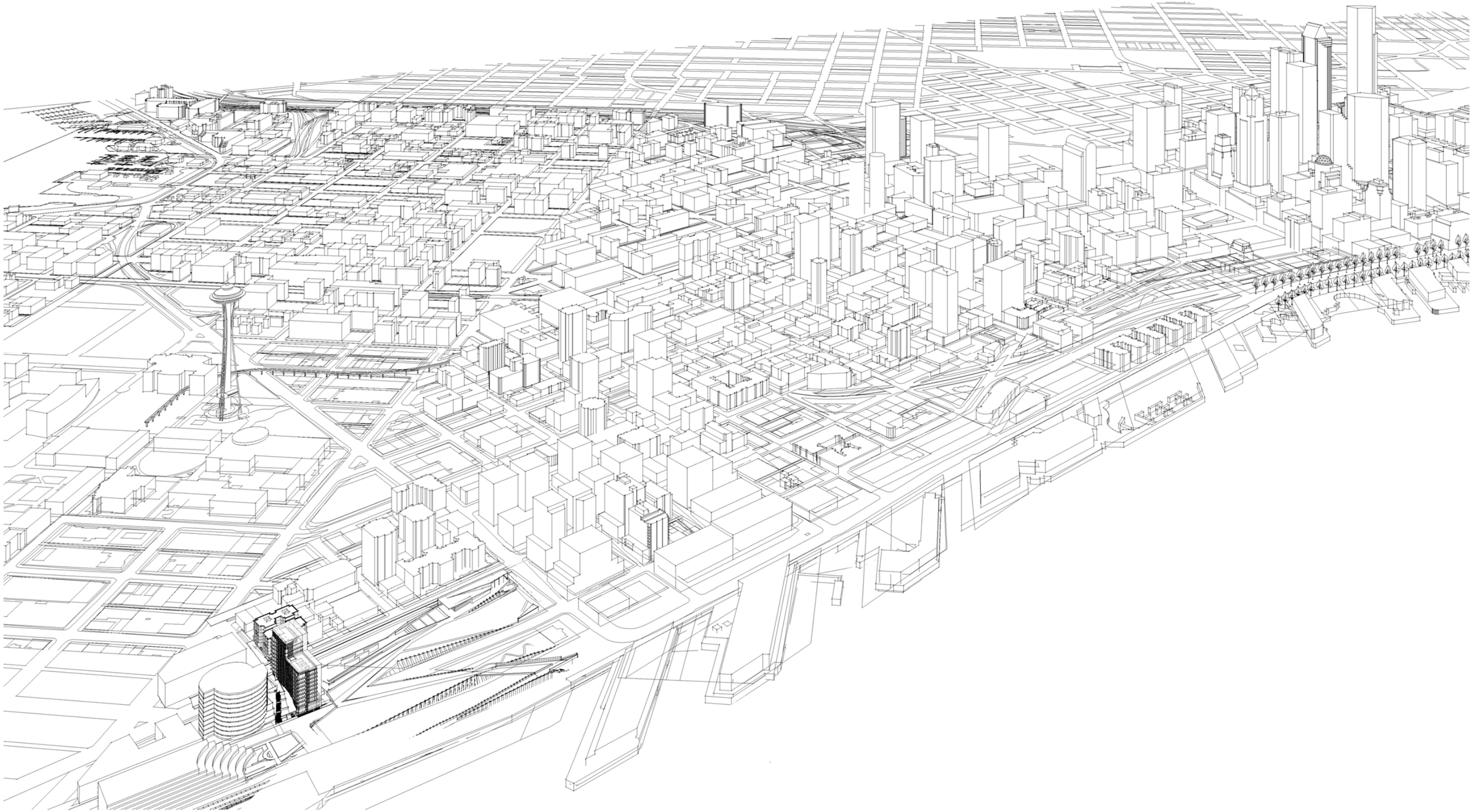
Shadow Study - September 21

Shadow Study - December 21



Building and site lighting fixtures and locations are carefully composed to ensure a safe pedestrian experience without negatively impacting neighboring properties. Pedestrian-level fixtures are provided at the north plaza and stair. These fixtures will be fully shielded to direct light toward the pedestrian paths and away from adjacent sites.

NIGHT-TIME ILLUMINATION



CITY CONTEXT MODEL PREVIEW