



City of Seattle

Gregory J. Nickels, Mayor

Department of Planning and Development

Diane M. Sugimura, Director

**CITY OF SEATTLE
ANALYSIS AND DECISION OF THE DIRECTOR
OF THE DEPARTMENT OF PLANNING AND DEVELOPMENT**

Application Number: 3005741
Applicant Name: Stephen Quinn for One Reel, Teatro Zinzanni
Address of Proposal: 225 Roy St

SUMMARY OF PROPOSED ACTIONS

Land Use Application to allow a two story, 29,000 sq. ft. performing arts theater. Review includes demolition of 72 existing surface parking spaces. No new parking is proposed.

The following approvals are required:

Design Review – SMC Chapter [23.41](#)

SEPA - Environmental Determination – SMC Chapter [25.05](#).

SEPA DETERMINATION: Exempt DNS¹ MDNS EIS

 DNS with conditions

 DNS involving non-exempt grading, or demolition, or involving another agency with jurisdiction.

¹ Early DNS published March 1, 2007.

BACKGROUND INFORMATION

Project Description

The applicant proposes a performing arts theater of approximately 29,000 sq. ft. The proposed structure is to serve as the venue for [Teatro Zinzanni](#). No on-site parking is proposed.

Vicinity and Site

The site is located in Queen Anne's uptown neighborhood, at the southwest corner of 3rd Ave N and Roy St. The site extends nearly to Mercer St to the south, except for an intervening 40'-wide public pocket park. Roy Street is a principal arterial serving westbound traffic, Mercer Street is a principal arterial serving eastbound traffic, and 3rd Ave is a nonarterial. South of Roy St, the vicinity slopes gradually to the south and east; to the north of Roy, the area slopes up quite steeply to the northwest. The property located in the Queen Anne/Uptown Urban Center.

The site is zoned Neighborhood Commercial 3 with a 40-foot base height limit (NC3-40, see Figure 3). Properties along Roy Street and to the north of Mercer St are also zoned NC3-40. Across Mercer St to the south, the land is zoned NC3 with an 85' height limit. Further to the north across Roy, zoning transitions to residential Lowrise 3 (L3).

Development in the vicinity reflects its zoning, though most does not approach full zoning potential, suggesting that the area could experience substantial future redevelopment. Mercer St defines Seattle Center's northern edge, and near the site its south side is largely characterized by the district's performing arts venues, including [Seattle Repertory Theater](#), [Intiman Theater](#), [Pacific Northwest Ballet](#), McCaw Hall, the Mercer Arts Arena.

Immediately to the south and southeast of the site, Seattle Center has created a pocket park with a mix of low native plantings, geometrically arranged hardscape, and cherry trees planted to commemorate



Figure 1. Local topography



Figure 2. Aerial View



Figure 3. Vicinity Zoning

the 50th Anniversary of the Second World War's end. To the northwest of the site is a paved surface parking lot. A four-story mixed use building is located to the north of the site across Roy St, occupied by a restaurant (McMenamins) and several small businesses at sidewalk level. To the east of the site across 3rd Ave N is the 3-story concrete façade of the Seattle Center Parking structure, which occupies a "superblock" created during the World's Fair era. The subject site and the adjacent parking lot are property of the Seattle Opera.

The site measures 156' along its southern edge, 202' along 3rd Ave (east side), and 128' along Roy St (north side). The west line is irregular. The site measures approximately 28,060 sq.ft. The site slopes gradually down to the south, about ten feet in all (See Figure 1). At the site's north end, existing grade matches sidewalk grade. Toward its south end, grade rises relative to the sidewalk, about 5'. No portion of the site is designated as an Environmentally Critical Area on City maps. The site is currently occupied by a paved surface parking lot surrounded by a fringe of low plantings. Existing street trees along Roy Street are Sweetgums. Along 3rd Ave NE are London Planes and Kwanzan Flowering Cherries. London Planes also line Mercer St, though the site does not technically front on Mercer St. There are existing curbs and sidewalk, and sufficient width to accommodate full sidewalk improvements.

Much of the area to the north of the site is within a Residential Parking Zone ([RPZ](#)). The site is served by public transit. Metro routes 2, 13, 45, and 74 pass nearby.

ANALYSIS – DESIGN REVIEW

The Early Design Guidance (EDG) meeting took place on December 6, 2006, in Room 1 of the Queen Anne Community Center. The initial Design Recommendations meeting took place on February 7, 2007, in the Uptown Neighborhood Service Center. A second Design Recommendations meeting took place on June 20, 2007. At all three meetings, the applicant submitted design packets, which provide a site and vicinity analysis and design materials that inform this report. The packets are available for public review at the Department of Planning and Development (DPD) Public Resource Center, located on the 20th floor of Seattle Municipal Tower, 700 5th Avenue.

12/6/2006 EDG: Architect's Presentation

Steve Quinn presented the project and described the site and vicinity, referring to much of the information presented above. Teatro Zinzanni is a cabaret dinner theater composed of thirteen local and international cast members, and featuring a five-course menu. The show takes place in an antique Belgian "Spiegeltent", which Zinzanni rents from the family who originally owned and operated the tents.

In 1998, the show debuted on this site for a two-year run. The show has subsequently moved to San Francisco and then to its current location in the Denny Triangle. The move back to uptown is prompted by proposed highrise development on their current site. On the subject site, the applicant has secured at least a five-year lease, with intentions to extend. Zinzanni currently plays in Seattle and San Francisco. Mr Quinn noted that a few of the cast members are already tenants in the apartments across Roy St, and the show has continued to sign leases as apartments become available.

Mr. Quinn showed a diagram of a generalized massing representing the site's zoned potential. He then explained the fundamental components of the Zinzanni production: the lobby, the tent, the kitchen, and space for staff, cast, and props. "The closer these elements are, the better."

Mr Quinn presented three design concepts, all of which appear to be two-story structures with pitched roofs, and which occupy the full length of the site, N-S.

- Concept 1 recesses the principal entry and locates it at the southeast corner, adjacent to 3rd Avenue N and the pocket park. A service entry and loading bay is located along 3rd Ave N.
- Concept 2 also locates the principal entry toward the southeast corner, except that it is flush with the south façade. In this concept the service bay is located on the north side, adjacent to Roy St.
- Concept 3 locates the lobby and public areas to the north (on Roy St), and provides for a service drive on the south side, adjacent to the pocket park.

The applicants' preferred concept is to orient the design toward Mercer St, considering the synergy of the surrounding performing arts venues. They also consider the existing pocket park to be a potentially gracious open space and entry experience, and have obtained preliminary permission from Seattle Center and a Veterans' organization to move an existing cherry tree and to further improve the space with walkways, lighting, and landscaping. Concept 1 involves some grading in order to bring the main entry closer to the sidewalk level. There would also be a setback from the south property line, to allow for congregation before shows. This option envisions a small kiosk at the sidewalk to announce shows.

The design intent is to appropriately address Roy St, so a service bay on the site's north side is not a likely choice. However, Concept 2 does provide for more efficient loading, involving less maneuvering. The second option also provides little space for modulation and façade treatment along 3rd Ave.

Mr Quinn stated that Concept 3 had once been his first choice, but Zinzanni's Director prioritized engaging the space along Mercer and the surrounding performing arts venues, for reasons discussed above.

12/6/2006 EDG: Clarifying questions by the Board

How permanent will this facility be? We think this is a permanent building. Our initial goal is for at least 10 years. Our intention is to be here for as long as possible. Seattle Center and the Opera own the block. In earlier Zinzanni incarnations [on this site and in Belltown] there was some difficulty in achieving the required energy efficiency and integrity. The intent here is to build a structure that's large enough to fit the tent inside.

Do you think this structure will be adaptable? Will it need to come down if Zinzanni goes? If the business supports it, we plan to be here in 15 years. We can't predict that far ahead.

How is One Reel associated with Zinzanni? One Reel is the company that runs Teatro Zinzanni. We also are the organization behind Bumbershoot and Nights at the Pier.

Why not codevelop this block and addressing it as a whole with some other tenant? The Seattle Opera has longer-range plans for the site, part of a lengthy process. We intend to lease the site, and it's not Zinzanni's prerogative to plan for the block.

Do you see the pocket park as an asset or as a challenge? We're trying to design so that it becomes an asset. In our preferred alternative, we're talking about a wide staircase that runs through the park. Our relationship with Seattle Center provides for some latitude in that regard. In some ways we see the setback as an advantage – all the other venues on the south side of Mercer are set back from the right of way. If Zinzanni is also set back, it could provide for a gracious bowl, an entry experience.

Is parking proposed? We'll likely work with Seattle Center to arrange for appropriate parking. [Staff comment: recently adopted Land Use Code minimum standards require no parking for this project]. Compared with the Sonics, our maximum 285 patrons would have a relatively minor effect.

What are the design's goals for Roy Street? We won't turn our back on Roy St. We'll likely treat it with artwork – imagine our “Ribbon Girl”. We might break the façade up into levels, provide landscaping.

Is it possible to incorporate a tenant space on the north side of the building? Our organization of lobby, tent, and restaurant is relatively linear, and it doesn't allow for a separate intervening space along Roy. There's barely enough length for that linear relationship.

Is it possible to work the kitchen so that passersby can look in? We won't be able to have a tenant space there, but there are additional things we can do to enliven the sidewalk.

What are the plans for the second floor? There will be a rehearsal area, a wardrobe department, and a place for sponsors to meet – that will be a place where major sponsors can meet with their people before a show. The space will float around the void created by the conical tent roof, 9 meters tall.

Why not express a cylinder telling me there's a tent inside? This is a container for our show that suits our needs in many ways. We're lots of fun, so the question is how to get that outside and push it through the walls in an evocative and provocative way.

In the preferred Concept 1, how close is the second level to sidewalk grade? The first floor will be 2' below sidewalk at the corner of Roy and 3rd, and 4' below grade midblock along Roy.

Describe how the service area is likely to be used. We'll treat this area sensitively. We plan to bring the roof down over the cut-out area along 3rd and screen it. This is our backstage door. Garbage won't be collected every day. There will be pedestrian scaled elements. Most delivery vehicles are vans, mostly food and liquor. The biggest is the Rosella's Produce truck, which comes twice a week.

12/6/2006 EDG: Public Comment

About five members of the public attended the Early Design Guidance meeting on December 6, 2006, though no one signed in. Comments from the meeting focused almost entirely on design considerations under the Board's purview, and included the following:

- I suggest incorporating more glass. Make it fun. Bring the inside to the outside of the building.
- I like the idea of having the main access off Mercer. The idea of the "bowl" seems right. Mercer needs to be enlivened.
- Don't cut down any street trees.
- I like the idea of kitchen windows on Roy. There needs to be eyes on Roy St. Bring some of the theater activity to the outside.
- Consider providing sculpture, things we can touch, or a setback/park area.

DPD received no letters from the community

2/7/2007 Recommendations: Architect's Presentation

Steve Quinn, Zinzanni Site Development Manager, presented the project and gave a brief recap of the site, the vicinity, and the Teatro Zinzanni experience. He introduced Dave Rutherford of ARC Architects, Kenichi Nakano of Nakano Associates, Karen Gates Hildt of the One Reel Board of Directors, Annie Jamison, Louise DiLenge, and Libby Dover, One Reel/Zinzanni executives and staff.

Mr Quinn explained, as Zinzanni has transitioned through the years, it has adapted otherwise mundane sites and structures to "make them interesting and ours". Zinzanni's current venue is a former car dealership in the Denny Triangle area. The goal for this design is to "take a very economical steel building and make it ours again."

Karen Gates Hildt of the One Reel board discussed the nonprofit's programmatic constraints. "As an arts organization, we don't always get to control our own destiny". The Opera is planning for the next two decades, she said, and Zinzanni has a part in that plan. "We're hopeful we can continue to be here." Considering the site's relatively tentative status, "we look at this structure as quasi-permanent, quasi-temporary." Referring to a Board member's comments in Early Design Guidance regarding installation of a separate retail tenant, she stated that the nonprofit must stay within the scope of its mission, and that development of such a space is out of the question.

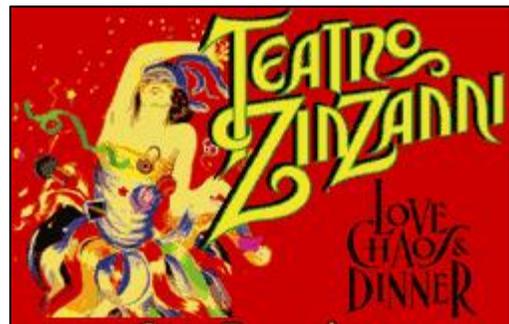
Dave Rutherford showed drawings of the updated design in its context. He noted traffic patterns and nearby pedestrian crosswalks along the west sides of 2nd and 3rd Avenues as they cross the busy Mercer Street arterial. He also showed that the 40' landscaped "setback" owned by Seattle Center, coupled with a paved pedestrian plaza/walkway, reflect similarly scaled setbacks on the south side of Mercer, creating a "sense of openness" enhanced by the existing landscaping.

The updated design is significantly smaller than originally presented in EDG, as capital cost constraints reduced the footprint by about 30%. As a result, the design steps back from 3rd Avenue about 14' and from Roy about 40'. “We tightened it up so we can use [the remaining space] as a Phase II expansion or as a future retail development”. Mr Rutherford acknowledged a shift from the “inviolable linear relationship” presented at EDG of lobby, tent, and kitchen. While the updated design is more snug, it does provide for the key proximities to allow cast members and wait staff to have immediate access to the tent. Upstairs is occupied mostly by the “prop shop” and offices.

Regarding the activation of the existing pocket park to the site’s southwest, Mr. Rutherford noted several constraints. The park is owned by Seattle Center, and its existing configuration provides no clear path to a southwest-facing front door on the subject site. A second entrance would undermine Zinzanni’s control of the entry experience and its greeting of patrons. In any case, to provide such a door would involve reorganizing the design’s internal uses (ticket booths, lobby, bathrooms, offices, and so forth), and it would diminish Zinzanni’s key exposure on the 2nd and Mercer corner. “Our audience walks past Mercer & Third, from the ballet, through the crosswalk, out of the garage.”

The tent is entirely enclosed within the structure. A portion of the design features a conical roof painted like the tent, as though it were protruding through the top. However, the perspective from adjoining sidewalks limits any views of this feature, which is only visible further along Mercer or further up the hill. The cone is accented by a flagpole strung with lights, which at night will likely be visible to passersby. Facing Mercer street, an glassy bay extends in a wide arc, also evoking the idea of the tent, and providing transparency into the lobby area. The bay is capped with signage that evokes Zinzanni, using saturated colors, neon, and applied artwork. Backlit stars are distributed across the south elevation, and will change hue against an iridescent material.

On the second level, vision-glazed windows are provided on all façades. On the ground level, blank walls are treated primarily with showboxes, which will likely contain lighted posters, banners, costumes, or other Zinzanni paraphernalia. Toward Roy Street, the design provides for two service entrances on either side of a glazed curtain wall composed of spandrel and vision glass. At the center of the glass, the design provides for an iconic graphic – Zinzanni’s “ribbon girl”. The idea is that supply trucks will park in the driveway along 3rd Avenue and cart their materials through the back doors.



As designed, the structure is higher at the front (south end) than at the back, and has been massed to resemble two structures. The higher parapet toward the south side screens rooftop mechanical equipment.

Figure 4. Zinzanni “ribbon girl”

Finish materials are primarily steel cladding of various patterns and textures presented in a color board. Colors include saturated blues and yellows, and metallic shades resembling gold and bronze. Mr. Quinn presented a color and materials board, but qualified that actual colors are subject to further refinement.

Kenichi Nakano presented the landscape design, and he noted two principal site constraints. First, while the site appears to be flat, it actually drops 10' from north to south. Second, while trees on the site's outside edges provide for a good scale, they do create some shade on the site. The appropriate response is to keep the landscaping simple, to blend it with the existing park, and to appropriately activate the Roy Street side.

As the proposed façades are playful and colorful, the landscape design drops that geometry down on the ground plane as diamond-shaped colored concrete squares that extend around much of the proposed structure's periphery. On the south side facing Mercer, the intent is to respect the Seattle Center plantings and to blend in with simple plant materials such as grasses.

Site grading results in a 6' drop between the Roy Street sidewalk and the building's northeast corner, a grade difference that tapers to nothing at the site's northeast corner. Rather than a sheer retaining wall with a railing along the edge of the sidewalk, the design calls for a triangular "prow" along that sidewalk extending into the space. Terracing and planted bamboos help to complete the transition. As patrons walk from the remaining surface parking lot at the block's northwest corner, down the stairs and around the structure's southwest corner, the goal is to provide a pleasant transition toward the front door through an gateway feature, which Mr. Nakano left undefined.

Mr Quinn explained, "Part of our whole concept relies on a sense of arrival". The entry experience toward the site's southeast corner involves a set of steps, a landing, and another set of steps: "You're entering the world of Teatro Zinzanni, which is in no way, shape or form the real world".

Near the corner of 3rd and Mercer, Zinzanni intends to install a kiosk, "a kind of exclamation point about the project" similar to Seattle Center's artistic kiosks and announcement boards.

2/7/2007 Recommendations: Clarifying questions by the Board

Do you plan to replant the landscaping on Mercer, configuring it around an accessible ramp?
Any landscaping in this area must be reviewed by Seattle Center staff. We plan to use the existing ramp alignment and install an improved surface.

Are you comfortable with the proposed width of the staircase, given a pulse of 285 people after the show? Considering the surface parking [at the site's northwest corner], there are two ways to go. The exit might be tight.

Will this building feel permanent? It's going to last as long as the show, and as long as it's available to us. We're striving for a sense of the ephemeral, but the structure won't be finished in a roughshod or temporary fashion. It'll look a little like a tent.

What materials will be used for the detailing, primarily around the lobby? Much of the detailing will be sheet metal cutouts, embossed, to give it a three-dimensional quality. There will be braiding around the top of the canopy, with plastic jewels, and "Teatro Zinzanni" wording in neon.

Tell us more about your choice to set back from Roy Street. This project doesn't have two fronts: there's a front and a back. We're trying to relieve Roy from that and allow for 40' of setback. If this ends up being a longer term commitment, then there's an opportunity to find a retail partner or to expand into that space. It keeps our options open for Zinzanni and for the Opera.

Is there any advantage to pushing the building further south or further west to gain extra open space? We consider this position to best suit our siting decisions.

How will you prevent the sunken service area from becoming trash strewn? We have a day shift that starts at 7, then the kitchen starts up, then we're on until 3 AM. There are business people on site during the day, the doors will be open, and the space will be well lit. The space involves a 6' drop at the northwest corner, uncovered, with a rail.

2/7/2007 Recommendations: Public Comment

Two members of the public attended the design Recommendations meeting on February 7, 2007. Comments from the meeting included the following:

- I commend the design team.
- Be playful with the window bay.
- The north yard should be an opportunity to take a look and understand what's going on inside.

DPD received no letters from the community.

6/20/2007 Recommendations: Architect's Presentation

Karen Gates Hildt of the One Reel Board summarized the organization's programmatic need to relocate the theater, and she outlined the organization's current agreement with the Seattle Opera. She said that construction bids had come in much higher than anticipated, causing the One Reel Board to reexamine the project scope in the interest of cost savings.

Steve Quinn, Zinzanni Site Development Manager, presented the project. Budget constraints have reduced the overall scale from a largely two-story design to a predominantly one-story design clustered around the original tent. The footprint is modified slightly from the most recent design iteration: 167' long N-S, compared to 151' originally, 5' closer to Mercer, and as wide as

previously shown. The floorplate is somewhat higher, in the interest of minimizing grading costs and facilitating the site's reconveyance at the end of the lease period. A portion of the updated design continues to feature two stories, oriented along Roy St.

Programmatically, the internal organization is the same as previously shown. Major prop-building is now to occur off-site, with a secondary shop located at the northeast corner. Entry, lobby, kitchen and dressing rooms are organized around the central spiegelent.

The one-story height of the surrounding structures provides an opportunity to express the form of the actual tent, so that pedestrians and nearby residents will have a partial view of it. The tent is to be enclosed in a protective aluminum structure and covered by a PVC roof. While this necessarily limits visual access to the tent's texture, it will be possible to light the form attractively and discreetly. The existing tent cover will be thoroughly cleaned.

Along 3rd, the design no longer features a N-S oriented service drive, which now allows for more landscaping. On Roy Street, there is no longer any recessed service area, so grade and the associated landscaping are more closely aligned with the adjoining sidewalk. Along Roy, adjacent to the dressing rooms, window spaces are instead filled with light boxes. All other windows are likely to be sliders, framed in metallic gold-colored trim.

6/20/2007 Recommendations: Clarifying questions by the Board

Does the tent show a clerestory window? As a practical matter, we usually cover that, because we need a dark interior while it's still light outside.

Please clarify what is represented in the west elevation. Portions of the view from the west are obstructed by an existing concrete wall on the adjacent site, and by a shift in grade down to this site.

Will HVAC systems be exposed? We're aware that the mechanical isn't attractive. We feature the same units that currently feed the tent, but they'll be screened by the second story on the north side. The concrete wall on the west side will also effectively hide one unit. These will be visible from the adjacent parking lot but they'll be hidden better.

Does the design feature overhead coverage at the ticket window? Louise [DiLenge – ZinZanni designer] has mentioned it to me... a couple of times. There will be a 3' deep One Reel medallion marquee.

The expression of the main entry has changed. Before it felt like you were entering into a carousel. Now it reminds me of a [cardboard] crown. The crown is part of the One Reel image. It sounds like we need to be careful about how we treat it. It's the same marquee as originally proposed, just no faux tent above the crown. The piece itself has arched fleur de lis that extend out – they're not flat. There's a neon "TZ" on the front. It's a faceted element, silkscreened and made to look three-dimensional.

In the previous version, there were windows that wrapped from the north around to the west side. Was it a building issue that caused them to go away? Yes.

6/20/2007 Recommendations: Public Comment

No members of the public attended the design Recommendations meeting on June 20, 2007.

Guidelines

After visiting the site, considering the analysis of the site and context provided by the proponents and hearing public comment, the Design Review Board members provided the siting and design guidance described below and identified by letter and number those siting and design guidelines of highest priority to this project, found in the City of Seattle's [*Design Review: Guidelines for Multifamily and Commercial Buildings*](#).

A. Site Planning

A-1 Responding to Site Characteristics

The siting of buildings should respond to specific site conditions and opportunities such as non-rectangular lots, location on prominent intersections, unusual topography, significant vegetation and views or other natural features.

A-2 Streetscape Compatibility

The siting of buildings should acknowledge and reinforce the existing desirable spatial characteristics of the right-of-way.

A-3 Entrances Visible from the Street

Entries should be clearly identifiable and visible from the street.

A-4 Human Activity

New development should be sited and designed to encourage human activity on the street.

A-10 Corner Lots

*Buildings on corner lots should be oriented to the corner and public street fronts.
Parking and automobile access should be located away from corners.*

12/6/2006 Guidance – Site Planning

The Board understood the design team’s siting considerations, though their initial discussion appeared to question the extent and limits of the site itself. Could the site be shifted toward Mercer? Could it include the adjacent parking area to the northwest? One Board member voiced strong objection to “any configuration that turns its back on Roy”. He stated that there should be some compromise that plans for the entire block, and which locates a pedestrian-oriented use along Roy St. Another Board member felt that a wide setback from Mercer might be counterproductive, as it would not effectively engage the sidewalk.

Sensitive activation of the existing pocket park is important.

Board members asked why the main entry shouldn’t face southwest, across the pocket park and toward its larger plaza-like area. The design team should consider this orientation.

Service areas should be located away from corners – on 3rd Avenue is appropriate, as proposed.

2/7/2007 Recommendations – Site Planning

The Board supported the design team’s decision to provide for a generous setback on the site’s north side, recognizing it as an opportunity for future expansion.

6/20/2007 Recommendations – Site Planning

The Board offered no further recommendation in this regard.

B. Height, Bulk & Scale

B-1 Height, Bulk and Scale Compatibility

Projects 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 near-by, less-intensive zones. Projects on zone edges should be developed in a manner that creates a step in perceived height, bulk and scale between the anticipated development potential of the adjacent zones.

12/6/2006 Guidance – Height, Bulk & Scale

The Board recognized that the standardized diagrams shown in the design packet might not represent the massing that will ultimately proposed. They suggested that the updated massing should evoke more clearly Zinzanni’s character and purpose. “This should be a good two-story building, not just a wrapping for what’s stored inside”.

2/7/2007 Recommendations – Height, Bulk & Scale

The Board offered no recommendations in this regard.

6/20/2007 Recommendations – Height, Bulk & Scale

The Board recommended that the Mercer St [south] elevation should feel as substantial as possible. “Build the parapet up as high as you can afford”.

C. Architectural Elements and Materials

C-1 Architectural Context

New buildings proposed for existing neighborhoods with a well-defined and desirable character should be compatible with or complement the architectural character and siting pattern of neighboring buildings.

C-2 Architectural Concept and Consistency

Building design elements, details and massing should create a well-proportioned and unified building form and exhibit an overall architectural concept.

Buildings should exhibit form and features identifying the functions within the building.

In general, the roofline or top of the structure should be clearly distinguished from its façade walls.

C-3 Human Scale

The design of new buildings should incorporate architectural features, elements and details to achieve a good human scale.

C-4 Exterior Finish Materials

Building exteriors should be constructed of durable and maintainable materials that are attractive even when viewed up close. Materials that have texture, pattern, or lend themselves to a high quality of detailing are encouraged.

12/6/2006 Guidance – Architectural Elements and Materials

The Board encouraged the design team to embrace an architectural concept that communicates Zinzanni’s style. “This is theater, it should be fun. You have a lot more latitude.”

2/7/2007 Recommendations – Architectural Elements and Materials

A Board member appreciated the design’s playfulness and its outward expression of what happens inside.

Board members felt the design’s southeast corner is clearly its primary focus, and they recommended that the front entry should be designed to be richer and more textural. As currently shown, the northeast corner “looks more mundane”, and the Board recommended that the design team consider further refinement of this corner

Board members recognized that large and flashy signage is appropriate for this site. Should it be necessary, the Board lent its support to reasonable departures from Seattle’s [Sign Code](#).

6/20/2007 Recommendations – Architectural Elements and Materials

Board members generally agreed that the last design iteration showed an entry that was more successfully integrated into its blue backdrop. They recommended further refinement of the entry design, and if possible, a more substantial façade to frame it.

One Board member stated that the current expression “sets up a vertical language on a horizontal building”, and that the windows should also reflect that vertical pattern. The Board suggested – but refrained from recommending – that the architect consider paired double-hung windows to reinforce the vertical expression.

D. Pedestrian Environment

D-1 Pedestrian Open Spaces and Entrances

Convenient and attractive access to the building’s entry should be provided. To ensure comfort and security, paths and entry areas should be sufficiently lighted and entry areas should be protected from the weather. Opportunities for creating lively, pedestrian-oriented open space should be considered.

D-2 Blank Walls

Buildings should avoid large blank walls facing the street, especially near sidewalks. Where blank walls are unavoidable, they should receive design treatment to increase pedestrian comfort and interest.

D-6 Screening of Dumpsters, Utilities and Service Areas

Building sites should locate service elements like trash dumpsters, loading docks and mechanical equipment away from the street front where possible. When elements such as dumpsters, utility meters, mechanical units and service areas cannot be located away from the street front, they should be situated and screened from view and should not be located in the pedestrian right-of-way.

12/6/2006 Guidance – Pedestrian Environment

Board members focused on appropriate strategies for enlivening the pedestrian realm along Roy St. They strongly encouraged active uses as close to grade as possible, transparency and/or some engaging graphics on this side. Second-story windows should also address Roy. Any blank walls along Roy or 3rd should not rely solely on landscape treatments. Designing for streetscape compatibility is a high priority.

The Board asked for graphics showing screening or other appropriate treatment of the service areas.

2/7/2007 Recommendations – Pedestrian Environment

The Board recommended that glazing on the design's north side should be organized to provide views into the structure.

6/20/2007 Recommendations – Pedestrian Environment

The Board offered no further recommendation in this regard.

E. Landscaping

E-1 Landscaping to Reinforce Design Continuity with Adjacent Sites

Where possible, and where there is not another overriding concern, landscaping should reinforce the character of neighboring properties and abutting streetscape.

E-2 Landscaping to Enhance the Building and/or Site

Landscaping including living plant material, special pavements, trellises, screen walls, planters, site furniture and similar features should be appropriately incorporated into the design to enhance the project.

12/6/2006 Guidance – Landscaping

At the recommendations meeting, the design team should present a colored landscape plan and appropriate sketches to illustrate the proposed landscape design concept.

2/7/2007 Recommendations – Landscaping

The Board recommended that the north yard be visible from the sidewalk and that landscaping should be appropriately selected to maintain this visibility.

6/20/2007 Recommendations – Landscaping

The Board offered no further recommendation in this regard.

Departure from Development Standards

The applicant requested no departures from Land Use Code development standards.

DECISION – DESIGN REVIEW

The Director concurs with the recommendations of the Northeast Seattle Design Review Board, delivered June 20, 2007.

This decision incorporates the Board's recommendations as conditions. See Condition #1. DPD therefore **CONDITIONALLY APPROVES** the project's Design Review component subject to the conditions listed at the end of this report.

ANALYSIS – SEPA

The applicant provided the initial disclosure of this development's potential impacts in an environmental checklist signed and dated on January 10, 2007. The applicant also provided a traffic and parking impact analysis prepared by the Transpo Group and dated December 20, 2006. The file contains three letters from the public related to the SEPA review. All comments related to loss of existing parking and increased parking demand associated with the proposed theater. These comments, the checklist and the experience of the lead agency in similar situations form the basis for this analysis and decision. This report anticipates short and long-term adverse impacts from the proposal.

The SEPA Overview Policy (SMC [25.05.665 D](#)) states “where City regulations have been adopted to address an environmental impact, it shall be presumed that such regulations are adequate to achieve sufficient mitigation”, subject to limitations. Several adopted City codes and/or ordinances provide mitigation for some of the identified impacts. Specifically these are: the Stormwater, Drainage, and Erosion Control Code (grading, site excavation and soil erosion); Street Use Ordinance (watering streets to suppress dust, obstruction of the rights-of-way during construction, construction along the street right-of-way, and sidewalk repair); Building Code (construction standards); and Noise Ordinance (construction noise). Compliance with these codes and ordinances will be adequate to achieve sufficient mitigation of potential adverse impacts. More detailed discussion of some short and long term impacts is appropriate.

Short-term Impacts

The following temporary or construction-related impacts are expected: decreased air quality due to increased dust and other suspended air particulates during construction and demolition; potential soil erosion during grading, excavation and general site work; tracking of mud onto adjacent streets by construction vehicles; increased demand on traffic and parking from construction equipment and personnel; conflict with normal pedestrian and vehicular movement adjacent to the site; increased noise; and consumption of renewable and non-renewable resources. Due to the temporary nature and limited scope of these impacts, they are not considered significant (SMC Section [25.05.794](#)). These impacts are not significant, and most are not sufficiently adverse to warrant further mitigation.

The following temporary impacts warrant further discussion.

Construction Noise. Due to the close proximity of residential uses, the limitations of the Noise Ordinance are likely to be inadequate to mitigate potential noise impacts. Pursuant to SEPA policies in SMC Section [25.05.675 B](#), the hours of all work not conducted entirely within an enclosed structure (e.g. excavation, foundation installation, framing and roofing activity) shall be limited to between 7:00 a.m. and 6:00 p.m. on non-holiday weekdays and Saturdays to mitigate noise impacts. Limited work on weekdays between 6:00 p.m. and 8:00 p.m. may be allowed if prior approval is secured from the undersigned Land Use Planner (or his successor). Such after-hours work is limited to emergency construction necessitated by safety concerns, work of low noise impact; landscaping activity which does not require use of heavy equipment (e.g., planting), or work which would substantially shorten the overall construction timeframe. Such limited after-hours work will be strictly conditioned upon whether the owner(s) and/or responsible party(ies) provide three (3) days' prior notice to allow DPD to evaluate the request. See Table 1 and Condition #5, below.

Parking. Short-term parking impacts involve additional parking demand generated by construction personnel and equipment. The applicant has provided limited information related to short-term construction related parking impacts on the vicinity. Construction activity is likely to be of short duration. Considering that vicinity parking is generally time-limited, and nearby residential areas are generally within a Residential Parking Zone (RPZ), workers are likely to park in nearby pay-parking lots. DPD therefore determines that construction-related parking does not constitute an impact warranting mitigation.

Long-term Impacts

Long-term or use-related impacts are also anticipated from the proposal: increased bulk and scale on the site; increased traffic and parking demand by employees and patrons; minor increase in airborne emissions resulting from additional traffic; minor increase in ambient noise due to increased human activity; increased demand on public services and utilities; increased light and glare; and increased energy consumption.

The expected long-term impacts are within the norm for commercial development in the vicinity, and are expected to be mitigated by the City's adopted codes and/or ordinances (together with fulfillment of Seattle Department of Transportation requirements). Specifically these are: the Stormwater, Drainage, and Erosion Control Code (stormwater runoff and site dewatering); the Land Use Code (aesthetic impacts, light and glare, height, setbacks, parking); and the Seattle Energy Code (long-term energy consumption).

Parking. The Seattle SEPA policy for parking impacts (SMC [25.05.675 M](#)) provides authority to mitigate parking impacts in this neighborhood, particularly when on-street parking is at capacity as defined by the Seattle Transportation Department or where the development itself would cause on-street parking to reach capacity as so defined.

The proposed project replaces 72 existing surface parking spaces in a pay lot. The theater will also generate its own demand for parking by staff and patrons. DPD has reviewed the traffic and parking analysis prepared by the Transpo Group (December 2006) and has conducted periodic site visits to assess current parking conditions in the vicinity. A Residential Parking Zone (RPZ) covers most of the residential area within three blocks and uphill from the site and limits hours for vehicles without permits. Considering Zinzanni's show time of over 3 hours, it's unlikely that patrons will park in surrounding residential areas.

Parking in the immediate vicinity is plainly saturated during evening hours, a condition that will likely persist irrespective of whether Zinzanni relocates to the site. Paid off-street parking is generally available in abundance, particularly in the Seattle Center garage across 3rd Avenue N from the site. As street parking is generally cheaper than off-street parking, it's reasonable to assume that unrestricted street parking will always be preferred, and that drivers will generally use off-street parking only after street parking is saturated. Off-street parking is generally not fully utilized, except during certain major events.

Zinzanni patrons arrive near the scheduled start of the show and are less likely to cycle through the neighborhood in search of scarce on-street parking. Zinzanni's website will continue to provide information about off-street parking options.

Considering all these factors, DPD determines that available off-street parking is adequate for the project's operations, and no further mitigation is warranted.

Traffic. The applicant submitted a traffic study prepared by the Transpo Group (December 2006). The traffic analysis anticipates the overall traffic generated by the project, considered in the context of the existing surface parking lot and current vicinity development. The report concludes that a project of this scope is likely to have a negligible effect on traffic volumes and traffic safety in vicinity intersections. DPD therefore determines that the project is likely to have no adverse effect on traffic, and no mitigation is therefore warranted.

Other Impacts. The other impacts not noted here as mitigated by codes, ordinances, or conditions (increased ambient noise; increased pedestrian traffic, increased demand on public services and utilities) are not sufficiently adverse to warrant further mitigation by conditions.

DECISION – SEPA

This decision was made after review by the responsible official on behalf of the lead agency of a completed environmental checklist and other information on file with the responsible department. This constitutes the Threshold Determination and form. The intent of this declaration is to satisfy the requirement of the State Environmental Policy Act (RCW [43.21C](#)), including the requirement to inform the public of agency decisions pursuant to SEPA.

- [X] Determination of Non-Significance. DPD has determined that this proposal does not have a significant adverse impact upon the environment. An EIS is not required under RCW [43.21C.030\(2\)\(C\)](#).

- [] Determination of Significance. This proposal has or may have a significant adverse impact upon the environment. An EIS is required under RCW [43.21C.030\(2\)\(C\)](#).

DESIGN REVIEW CONDITIONS

The following Design Review conditions 2, 3, and 4 are not subject to appeal.

Prior to Issuance of the Master Use Permit

1. **Design Review recommendations.** The Board recommended further refinement of the entry design, and if possible, a more substantial façade to frame it. The applicant shall provide updated drawings to detail the entry experience and demonstrate attention the Board's final recommendation. Drawings must include at least one alternative that increases the height of the south façade.
2. **Update plans and provide color drawings.** The applicant shall update the Master Use Permit plans to reflect the recommendations and conditions of this decision. The applicant shall embed conditions and colored landscape and elevation drawings into updated Master Use Permit and all building permit sets.

Prior to and/or During Construction

3. **Design changes.** Any changes to the exterior façades of the building, signage, and landscaping shown in the building permit must involve the express approval of the DPD Planner prior to construction.

Prior to Issuance of the Certificate of Occupancy

4. **Design review inspection.** Compliance with the approved design features and elements, including exterior materials, roof pitches, façade colors, landscaping and right of way improvements, shall be verified by the DPD planner assigned to this project (Scott Ringgold, 233-3856) or by the Design Review Manager. The applicant(s) and/or responsible party(ies) must arrange an appointment with the Land Use Planner at least three (3) working days prior to the required inspection.

CONDITIONS – SEPA

Prior to Issuance of the Master Use Permit

None.

During Construction

The following condition to be enforced during construction shall be posted at the site in a location on the property line that is visible and accessible to the public and to construction personnel from the street right-of-way. The conditions will be affixed to placards prepared by DPD. The placards will be issued along with the building permit set of plans. The placards shall be laminated with clear plastic or other weatherproofing material and shall remain in place for the duration of construction.

5. **Noise.** All construction activities are subject to the limitations of the Noise Ordinance. Construction activities (including but not limited to demolition, grading, deliveries, framing, roofing, and painting) shall be limited to non-holiday weekdays² from 7am to 6pm. Interior work that involves mechanical equipment, including compressors and generators, may be allowed on Saturdays between 9am and 6pm once the shell of the structure is completely enclosed, provided windows and doors remain closed. Non-noisy activities, such as site security, monitoring, weather protection shall not be limited by this condition

Construction activities outside the above-stated restrictions may be authorized by the Land Use Planner when necessitated by unforeseen construction, safety, or street-use related situations. Requests for extended construction hours or weekend days must be submitted to the Land Use Planner at least three (3) days in advance of the requested dates in order to allow DPD to evaluate the request.

NON-HOLIDAY WORK HOURS							
	Sun	Mon	Tues	Wed	Thurs	Fri	Sat
7:00 am							
8:00							
9:00							
10:00							
11:00							
12:00 pm							
1:00							
2:00							
3:00							
4:00							
5:00							
6:00							
7:00							
8:00							

Table 1, Non-holiday work hours. Unshaded work hours shown above are permitted outright. For certain work, it is possible to request DPD approval for additional hours shaded in gray.

Signature: (signature on file)
Scott A. Ringgold, Land Use Planner
Department of Planning and Development

Date: July 9, 2007

² Holidays recognized by the City of Seattle are listed on the City website, <http://www.seattle.gov/personnel/services/holidays.asp>

Appendix A: Departure from Development Standards:

The applicant requested no departures from Land Use Code development standards.

Requirement	Proposed	Comments	Action by Board
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