



# Pike / Pine

## Neighborhood Design Guidelines



*Revised 2013, 2017*  
Adopted 2010





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# Introduction

## ***What are Neighborhood Design Guidelines?***

Design guidelines are the primary tool used by Design Review Boards. Guidelines define the qualities of architecture, urban design, and public space that make for successful projects and communities. There are two types of guidelines used in the Design Review Program:

- Seattle Design Guidelines—applying to all areas of the city except for downtown; and
- Neighborhood design guidelines—applying to a specific geographically-defined area, usually within a neighborhood urban village or center.

The Pike/Pine Design Guidelines apply to development that is subject to design review as set forth at SMC subsection 23.41.004 if it is located in the Pike/Pine urban neighborhood as reflected in Map 1 (page 3).

Once a set of neighborhood guidelines is adopted by City Council, they are used in tandem with citywide guidelines for the review of all projects within that neighborhood that fall within the scope of the Seattle Municipal Code (SMC) subsection 23.41.004. Not all neighborhoods within the city have neighborhood-specific guidelines, but for those that do, both sets of guidelines—citywide and neighborhood—are consulted by the Boards, with the neighborhood guidelines superseding the citywide ones in the event of a conflict between the two. Neighborhood guidelines are very helpful to all involved in the design review process for the guidance they offer that is specific to the features and character of a specific neighborhood.

As of March 2016, there were 21 sets of neighborhood design guidelines, each following the same organization and numbering system of the City's original citywide guidelines entitled Design Review: Guidelines for Multi-family and Commercial Development that were adopted in 1993.

The Pike/Pine Design Guidelines reveal the character of Pike/Pine as known to its residents and business owners. The guidelines help to reinforce existing character and protect the qualities that the neighborhood values most in the face of change. Thus, a neighborhood's guidelines, in conjunction with the Seattle Design Guidelines, can increase overall awareness of design priorities and encourage involvement in the design review process.

## ***Revised Neighborhood Design Guidelines***

The Pike/Pine Design Guidelines were developed by community members and design consultants, and adopted in 2010. In 2013, the City adopted new, updated guidelines entitled Seattle Design Guidelines to replace the citywide guidelines that had been in effect since the inception of the Design Review Program in 1993.

In 2014, the City Council amended the provisions of the Pike/Pine Conservation Overlay District to respond to issues raised by development occurring in the area. An update of the Pike/Pine Neighborhood Design Guidelines followed in 2016-2017 to provide additional guidance and clarity for reviewing development under the amended overlay provisions.

# Guidelines at a Glance

The list below correlates the guidelines by subject matter and shows which [Seattle Design Guidelines](#) are augmented by [Pike/Pine Design Guidelines](#). A “yes” indicates supplemental guidance is provided; a “no” indicates that the citywide guideline is sufficient. Throughout the document, bold text indicates a Seattle Design Guideline or Pike/Pine Design Guideline. Regular text provides examples or explanations related to the Guidelines.

## Context and Site

- CS1. Natural Systems and Site Features** .....yes  
 Topography
- CS2. Urban Pattern and Form** .....yes  
 Location in the City and Neighborhood  
 Adjacent Sites, Streets, and Open Spaces  
 Relationship to the Block:  
     Corner Lots  
     Small Site Development  
     Large Through-Block Sites  
     Height, Bulk, and Scale Compatibility and Pike/Pine Scale and Proportion
- CS3. Architectural Context and Character** .....yes  
 Existing Architectural Context  
 Architectural Compatability

## Public Life

- PL1. Connectivity** .....no  
 Network of Open Spaces  
 Walkways and connections
- PL2. Walkability** .....yes  
 Personal Safety and Security  
 Pedestrian Amenities
- PL3. Street-Level Interaction** .....yes  
 Residential Entries  
 Residential Edges  
 Live/Work Uses  
 Retail Edges
- PL4. Active Transportation** .....no

## Design Concept

<b>DC1. Project Uses and Activities</b> .....	<b>yes</b>
Arrangement of Interior Uses	
Vehicular Access and Circulation	
<b>DC2. Architectural Concept</b> .....	<b>yes</b>
Concept	
Character Structures	
Departures from Standards for Character Structures	
<b>DC3. Open Space Concept</b> .....	<b>yes</b>
Residential Open Space	
Street Level Landscaping	
<b>DC4. Exterior Elements and Finishes</b> .....	<b>yes</b>
Exterior Finish Materials	
Signs	

# Context and Priority Issues: Pike/Pine

The overriding objective of the citywide design guidelines is to encourage new development to fit in with its surroundings. Neighborhood guidelines share this objective. Whereas citywide guidelines are meant to apply throughout the city, neighborhood guidelines provide a more focused opportunity to recognize local concerns and design issues. They may give more specific direction as to the design character, site conditions or community objectives that new development should respond to.

The Pike/Pine neighborhood is located in one of six designated urban centers in Seattle. Urban centers are targeted as the densest areas in terms of housing and employment, yet are intended to be pedestrian-oriented communities with direct access to regional high-capacity transit. Pike/Pine provides these 'urban center' amenities while also maintaining a distinct historical legacy as Seattle's original auto row.

A high neighborhood priority is to preserve the physical and social character of the corridor. Inventive preservation of the existing community attributes is the main criterion for all proposed new developments. While adaptive re-use of existing buildings is generally preferred, new structures that complement the character and the architectural legacy of the neighborhood are also encouraged.

The older buildings in the neighborhood are primarily warehouse-style, fairly plain "working" buildings from the auto row era. There are also brick or frame apartments that are residential-only or mixed use with retail at ground level. The commercial buildings have large window bays at both the street level and the upper stories. These buildings have been successful over time due to the flexibility of use created by the tall ceilings and large windows. The large windows also connect the buildings with the neighborhood residents and street activity. The predominant feature of all these buildings, whether residential or commercial, is their scale – not their height, but their width along the street. A granular mix of several buildings on a block has contributed to Pike/Pine's combination of vibrant character and commercial success. The absence of alleys in the area and recent development pressure have contributed to large lot assembly that poses one of the biggest challenges to retaining these vital characteristics.

In recognition of the area's unique design character and important role in the city's development history, the Pike/Pine Conservation Overlay District was established in 2009. The expanded overlay district (shown on Map 1, page 3) now applies to all commercially zoned portions of the neighborhood, and emphasizes important aspects of the area's development character and function. The overlay code provisions promote appropriately-scaled development, and incentives encourage new projects to retain existing, older structures defined as character structures; buildings that have been in existence prior to 1940. Protecting this resource of existing structures is important to the community for a variety of reasons. In addition to their architectural and historic value, they support a rich diversity of businesses and arts organizations that help define the neighborhood's identity. Their continued presence is critical to the area's economic success because it is this unique identity that has helped local businesses to succeed and made the neighborhood attractive for new development.

New structures that accommodate different functions than their predecessors must respond to different design concerns, but need to do so in a manner that reflects this area's unique character. The additional guidelines provided here will assist new development in achieving the Conservation Overlay District's goal for conserving neighborhood character by promoting development that is compatible with the existing context and that contributes to a high-density, mixed-use/residential neighborhood with a unique design character.

## Site Planning

**Neighborhood Priority:** Perpetuate the unique and thriving character of the Pike/Pine neighborhood, especially its active commercial street life, both day and night. This energy is especially important for small businesses that thrive on foot traffic. Important aspects of the neighborhood include changes in the street grid, the size, character, and density of the existing, fine grained buildings, the attractiveness of the neighborhood for cultural uses and social gatherings, and the proximity to mass transit. These attributes should be considered and celebrated in new development.



Streetscape reflecting established height, bulk and scale conditions.

## Height, Bulk and Scale

**Neighborhood Priority:** Maintain the gradual transition in activities from the denser west end (the area between Downtown and Broadway) and the lower-density neighborhoods to the east. Preserve the fragile balance of high-density residential and commercial use with small scale, pedestrian-oriented projects that lend to a vibrant street life.

While Design Review applies to new developments that meet Design Review thresholds, these Guidelines also encourage adaptive re-use and additions to garages, warehouses, and lofts to retain the flavor of the neighborhood. These guidelines can be used to positively and creatively inform all types of new developments.

## Architectural Elements and Materials

**Neighborhood Priority:** Preserve and enhance existing neighborhood character and the architectural legacy of the loft building typology known as auto row. This typology is characterized by its use of exterior materials and design elements such as masonry (especially brick) and timber structures; multi-use loft spaces; very high, fully glazed storefront windows; and decorative details such as cornices, emblems and embossed building names. New buildings should honor the historic architectural context through the use of complementary design strategies and materials, while also exemplifying high-quality architecture that is appropriate to its own time.

Integrating artistic excellence and creativity in both the design of buildings and the types of businesses within them is an important way to preserve the neighborhood's built character.

Maintaining a strong sense of compatibility with the architectural scale, rhythm, and patterns of nearby structures in the Pike/Pine neighborhood is encouraged. Architectural elements that dominate the desirable streetscapes include:

- high floor-to-ceiling heights that echo the auto row architecture;
- treatments that emphasize the main entrances of buildings;
- ground-floor storefronts with design attributes such as sidewalk-to-ceiling glazing; and
- detailing of the building facade.



Evolving streetscape maintaining compatible height, bulk and scale relationships.



Other desired architectural elements include:

- use of brick or other high quality exterior materials that complement historic buildings;
- finely detailed window mullions; and
- street landscaping wherever possible.



Pike/Pine signature buildings: light industrial, solid fireproof structures of concrete, brick or other masonry, often two to four stories with strongly expressed columns and spandrels on the building's facade and decorative trim. The repeating bay, marked by strong vertical and horizontal elements, is a characteristic method of building modulation.



Desired architectural elements: high, transparent ground-floor storefronts and distinguished entrances.

Pike/Pine  
**Design Guidelines**  
2017

# CS1

## Natural Systems and Site Features

### *Citywide Guideline:*

Use natural systems and features of the site and its surroundings as a starting point for project design.

### ***Pike/Pine Supplemental Guidance***

#### **I. Topography**

Design the massing of larger structures to respond to the sloping terrain.

- i. **Step the elevation of ground floors so that building entrances and ground floors roughly match the street grade.**
- ii. **Design the building massing to step with grade using techniques such as changes in the levels of upper floors, breaks in the roofline, and vertical and horizontal modulation.**
- iii. **Use existing grade changes to minimize service and access impacts on the Avenues in through-block developments.**

Grade changes on through-block sites present opportunities for consolidating access points and “tucking” certain functions into the slope where they are less visible from the street and less likely to encroach on space desired for street-level uses. Through-block developments should be designed to take advantage of these opportunities by including vehicle drop-off, parking, and service and delivery areas within the development in a manner that efficiently accommodates these functions and minimizes conflicts with pedestrian activity along block perimeters.



This building façade does not feature storefront entrances at different levels and so is perceived as one continuous façade that does not respond to the topography.



The storefronts on different levels accentuate the differences between the two building façades and appear to “step up” with the topography.

# CS2

## Urban Pattern and Form

### *Citywide Guideline:*

Strengthen the most desirable forms, characteristics, and patterns of the streets, block faces, and open spaces in the surrounding area.

### ***Pike/Pine Supplemental Guidance***

#### **I. Location in the City and Neighborhood**

- i. Architectural presence: Retain as much of the existing physical context as possible with new development.**

Redevelopment that is responsive to the existing context may include repurpose and reuse of existing structures, as well as reinterpreting common aspects of historic buildings in new projects, such as the use of durable materials, transparent street fronts, inviting, high-ceilinged ground floors, and straightforward structural design.

#### **II. Adjacent Sites, Streets, and Open Spaces**

- i. Site Characteristics: Massing and articulation should respond to the established Pike Pine development pattern of street facing façade widths and mid-block depth.**

The original platting has generally dictated a development pattern that is characterized by structures built on one lot with a width of 50 or 60 feet, or on two combined lots with a width of 100 or 120 feet. These older structures are typically limited to a half-block in depth, or 100 to 128 feet. The scale of larger buildings is typically reduced through a rhythm of bays that relates to the scale of smaller structures.

- ii. Connection to the Street: Integrate new development with existing street patterns to maintain a cohesive streetscape:**

- a. Orient active street-level uses on Pike and Pine Streets, Broadway, and on streets requiring street-level uses east of Broadway.**
- b. Maintain the strong 2 to 4 story street wall along street lot lines established by existing development, while allowing for upper story step backs.**
- c. Design street frontages with a quieter, more residential character on north-south Avenues west of Broadway.**
- d. Design all street fronts for activation, visual interest, and variety.**



Neighborhood icon building.



Recent development.



Map 1: Area where guidelines apply

- Legend**
- Area where guidelines apply
  - Pike/Pine Conservation Overlay District
  - Gateways
  - Parks



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Note: Design Review does not apply to all zones. See the Seattle Municipal Code, section 23.41.004 for more details.



- Area where guidelines apply
- Park
- Oblique Intersection
- Bowtie Intersection
- Crossroad Intersection
- Pike and Pine Streets
- North-South Streets, East of Broadway
- Broadway
- North-South Streets, West of Broadway

**Map 2: Pike/Pine Public Realm Framework**



Neighborhood icon building



“Oblique” street intersections are shown at the boundary of First Hill and Capitol Hill.



The “bowtie”-style intersection is shown at the intersection of Madison Street and Seneca Street.

e. Design any setbacks from the street as pedestrian-oriented spaces enhanced with landscaping, street-furnishings, and high quality, well-detailed pavements between the sidewalk and the building.

iii. **Open Space:** Consider providing additional open space and landscaped areas at key locations, including frontages at “gateway” intersections shown on Map 1 on page 3 and “bow tie” and “crossroad” intersections shown on Map 2 on page 4, where it may be possible to integrate such spaces with abutting right-of-way areas to create larger, functional spaces.

### III. Relationship to the Block

i. **Corner Sites:**

a. **Design new development to address corners by taking cues from historic buildings.**

Historic buildings in Pike/Pine seldom incorporate unique or specially significant corner features, but rather “bend” the more standard elements of the building frame around the corner. This strategy responds to the corner, but in a subtle way that includes an element that is repeated elsewhere in the structure.

b. **On corner sites at “bow tie” “crossroads” and “gateway” intersections shown on Maps 1 and 2 on pages 3 and 4, incorporate special architectural features, landscaping, or site elements that reflect the angle, orientation, and high visibility of the design at those intersections.**



Accommodating vehicle access on a small site while maintaining the quality of the street-level environment.



Successful small lot development on Pike Street.

## ii. Small Site Development:

### a. Design new development on small lots to enhance the pedestrian environment and minimize parking and service uses along the street frontage.

- Site driveways and design garage entrances so that they do not dominate the street front;
- Share driveways with adjacent development where possible;
- Orient active street level uses and building entrances to the street front; and
- Locate service areas away from the street front.

### b. Maintain a continuous street wall and discourage front setbacks.

To maintain a continuous street wall, setbacks from shared lot lines on the interior of the lot are preferred over setbacks of upper floors fronting the street. Street front setbacks may be appropriate in some situations:

- Ground level front setbacks may be appropriate in limited circumstances to enhance the pedestrian environment by providing such features as wider sidewalks, space for building entries, or other amenities that enhance the pedestrian environment.
- An upper level front setback may be appropriate to create a height transition to lower adjacent character structures.

### c. Provide rear and side setbacks to maximize access to light, air, and usable space between structures, minimize exposed blank walls, create usable open space, or separate parking from the street front.

To maximize the benefit of setbacks from side or rear lot lines, new development should:

- Avoid blank walls on the sides of structures that abut neighboring lots, while recognizing the potential for abutting development in the future.
- Use the rear of the lot for open space or parking (when proposed at grade). Rear setbacks may be used to create light courts, seating areas, or courtyards.

### d. Consider opportunities for unique design treatments on small sites.

Sculptural or stand-alone buildings can add variety and visual interest to the neighborhood's building stock, in keeping with the dynamic spirit of the neighborhood, but such designs require a superior design quality and level of construction, and may be best limited to situations where they accommodate special functions or accentuate a significant location, such as the "bow-tie" intersections along Madison Street.



In appropriate circumstances, a through-block corridor can contribute to a more compatible sale of development while creating opportunities to expand the pedestrian network.

### iii. Large Through-Block Sites:

**Incorporate through-block connections on large through-block sites bounded by designated principal pedestrian streets.**

Through-block connections should:

- Increase the permeability of large blocks by linking both sides of the block face and extending a fine-grained pedestrian environment into the interior of the block;
- Contribute to street-level activity, both along street frontages and within the interior of the block;
- Extend the public realm while creating a transition between public and private spaces; and
- Attract public use by being well designed and interesting spaces that are well integrated with the street environment.

See Guideline PL1.II for additional guidance on through block connections.

#### a. Design large through-block developments to respond to opportunities to achieve key community development objectives.

Large sites can provide unique opportunities for desired community amenities, including:

- Retaining intact on-site character structures that the overlay seeks to protect;
- Designing spaces for uses supporting the neighborhood's role as an arts and culture district;
- Providing open spaces that reinforce connectivity in the pedestrian network; or
- Providing spaces for small, local businesses.

Departures from development standards, such as bulk limits, may be considered if the design results in achieving these identified community amenities.

## IV. Height, Bulk, and Scale Compatibility; Pike/Pine Scale and Proportion

### i. Scale and Form: Design new structures to be compatible in scale and form with surrounding context.

#### a. Design facade widths to respond to the historic Pike/Pine context and scale.

Possible design strategies for achieving a more compatible scale include:

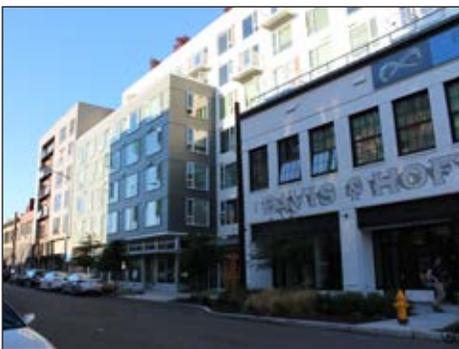
- Vertical modulation or articulation that visually divides the building into smaller units matching the more standard widths of surrounding structures, maintaining a similar "side-by-side" pattern along the block front. This articulation should be substantive and not merely a surface treatment;



While taller than its neighbor, because of its fenestration, width and depth, the new structure is consistent with the rhythm of other development on the block and is compatible in scale with its neighbors.



Setbacks, modulation and changes in material all contribute to making the scale of this large structure compatible with the established development context.



Upper level setbacks reducing overall bulk of structure.

- Emphasizing structural or architectural elements that visibly reflect the pattern and rhythm of surrounding development; and
- Considering the use of a street-facing landscaped courtyard to maintain a compatible block rhythm on streets where a more residential character is appropriate.

See Guideline CS2-II.i for more information about neighborhood scale and massing.

**b. Design larger new structures to maintain established street-scale proportions.**

Consider full or partial setbacks of upper stories in larger structures. Given the greater width and height possible for new structures, a more compatible massing may be achieved if portions of the upper floors set back from the street, with other portions extending to the street lot line, creating setbacks at intervals that reflect the typical facade widths of existing structures.

**c. Introduce architectural variety to achieve desired bulk and scale relationships.**

Examples of techniques that can add architectural variety to building scale include:

- Varying the color and materials to emphasize modulation and articulation;
- Employing different building elements such as canopies, window patterns, balconies, and other design details from one section to another;
- Varying street-level treatments for sidewalks, ground floor facade and storefront design, landscaping and tree spacing;
- Varying upper floor elevations;
- Dividing the structure into smaller masses that correspond to its internal function and organization; and
- Varying the roof elevation or roof treatments to reduce the appearance of bulk.

**d. For new development that is taller than the nearby context, design upper stories to reduce the appearance of bulk, including upper level setbacks.**

Consider the character of the existing block face when determining the appearance of the upper story elements. On a block face with a consistent height, new, taller development may require upper level step backs or special treatment of the upper floors. On a block face with varied heights, an uninterrupted street facade for the full height of the structure may be appropriate.

Upper level setbacks should be at least 15 feet from the street front facade to reduce the perceived height. Allowing the upper floors or special architectural features to encroach into portions of the upper level setback area may add variety and visual interest to the setback area.



Large development site with massing that creates the appearance of a grouping of smaller structures.



Upper story setbacks maintain street level proportions.



Through the use of setbacks, courtyards or other interruptions in the street-facing facade, wider structures can relate better to established scale conditions.

**ii. Large development sites: Design structures on large sites with massing and articulation that responds to nearby scale and historic patterns.**

Increasing the size of development sites through lot assembly can introduce uncharacteristically large projects—projects extending more than 120 feet along the street frontage—into the area. These larger projects should be architecturally treated to reflect historic patterns.

**a. Design structures on large sites to achieve a cohesive design composition and avoid a large-scale, bulky, or monolithic appearance.**

It may be desirable for the project to appear as a cohesive collection of smaller buildings, or to be divided into parts that are unified by a common element, such as a through block connector or open space.

# CS3

## Architectural Context and Character

### *Citywide Guideline:*

Contribute to the architectural character of the neighborhood.

### ***Pike/Pine Supplemental Guidance***

#### **I. Existing Architectural Context**

- i. **New buildings should respond to the architectural tradition of nearby buildings. Architectural styles and materials that complement the historic “auto-row” light-industrial vernacular are encouraged.**

Examples of preferred elements include:

- a. Building articulation at the ground level;
- b. Building scale, massing and proportions; and
- c. Building details and fenestration patterns that are similar to the “auto row” vernacular.

New development is encouraged to take architectural cues from the following development that reflects key elements of the auto row vernacular:



Elysian Brewery. Context—light industrial signage and building design; tall windows.



Pike Lofts. New construction—large windows, balconies provide visual modulation.



Sunset Electric



1100 Union



1310 Union Lofts



Agnes Lofts

**Examples of Structures that Reflect the Auto-Row Vernacular**

- a. Villa Apartments (NE Pike/Boren)
- b. Wintonia (SW Pike/Minor)
- c. NW Boylston/Pine
- d. Pike Lofts (SW Pike/Bellevue)
- e. Schuyler (SW Pike/Boylston)
- f. 615 E Pike Condominiums (SW Pike/Boylston)
- g. Monique Lofts (NW Pike/11th)
- h. 1101 E Pike Street (SE Pike/11th)
- i. Agnes Lofts (SW Pike/13th)
- j. Elysian Brewery (SE Pike/13th)
- k. Oddfellows (SE Pine/10th)
- l. Trace Lofts (12th/between Pike and Madison)
- m. 1100 Union
- n. Sunset Electric (1520 11th Ave)
- o. 1310 E. Union Lofts



Wintonia



Trace Lofts



Villa Apartments



In areas lacking well-defined character, new development should extend established Pike/Pine neighborhood character.

**ii. Areas lacking a well-defined character: Where no clear pattern is evident, new development should help define and unify the existing visual context and Pike/Pine neighborhood character with a varied and well-detailed pedestrian environment.**

- Projects should enhance pedestrian and visual connectivity between Pike/Pine and nearby areas, including across Madison Street to the southeast.
- New development should extend the tall ground floor ceilings and highly-glazed street facades that are a signature characteristic of Pike/Pine character structures in these areas. Floor-to-ceiling heights of at least 15 feet are encouraged.

**a. New development should design underused public rights-of-way to enhance pedestrian circulation, provide pedestrian gathering areas, additional landscaping, or other streetscape improvements.**

The diagonal crossing of Madison Street has created irregularly shaped blocks and underused street right-of-way areas. These “bow tie” intersections (see map 2 on page 4) provide opportunities for greater use as amenity areas.

**b. Streetscape treatments on Avenues should retain the informal character of those streets, such as shared pedestrian and vehicle loading areas, lower curb heights and varied curb lines, and textured paving materials.**

## II. Architectural Compatibility

- i. **Design new development that references architectural features and elements of existing structures on the block face to maintain block face rhythm and continuity.**

Possible design strategies include:

- Align architectural features, forms, and proportions with patterns established by the vernacular architecture of neighborhood structures to create visual continuity.
- Use building components that are similar in size and shape to those found in structures along the street from the auto row period.
- Visually reinforce the proportions of window and door openings similar to those of existing character structures on the block or in the neighborhood.
- Provide tall floor-to-ceiling heights on the ground floor with a high degree of transparency along street-facing facades.



The rhythm established by the neighborhood's original platting and early development provides the basis for determining an appropriate scale relationship between new and old. These illustrations show how the vertical and horizontal treatment of the facades in both an older and more recent building express the prevailing width and height patterns in larger structures.



Renovated character structures that have retained character-defining elements.



Ground level with tall floor-to-ceiling heights and high degree of transparency. Transparent windows and retail modules with Individual entrances lend to human-scaled streetscapes.

- Use windows that are compatible in proportion, size, and orientation to those found in character structures in the surrounding area.

Encourage facades with a high degree of transparency that both reflect the existing warehouse and commercial architectural character and offset the perception of bulk in larger structures.

**ii. Design new structures for compatibility with existing context while allowing for creative expression, response to unique conditions, and adaptability to the changing function of the area.**

- a. Carefully design building details and proportions, and use of high quality materials consistent with the neighborhood's signature buildings.
- b. Design new structures with a strong overall composition and design concept.
- c. Design buildings to be flexible and adaptable to different uses over time.

While using different architectural facade elements to break down a larger building's mass is an acceptable design approach, well executed designs are favored over ornate and unnecessarily complex facades. Designs that contrast with the established context may have the value of highlighting that context, and are preferable to poorly executed designs that mimic architectural styles.

Buildings may be entirely contemporary in character, provided that they thoughtfully respond to the characteristics that define the neighborhood's unique design identity.

# PL1 Connectivity

## *Citywide Guideline:*

Complement and contribute to the network of open spaces around the site and the connections among them.

## ***Pike/Pine Supplemental Guidance***

### **I. Network of Open Spaces**

Design open space in new development to be consistent with the street character and function desired at a given location.

- i. **Pike and Pine Streets, east of Broadway:** Any open space and pedestrian areas on these active commercial streets should support street-level commercial activity. Spaces that are smaller in scale, designed into the building façade, and adjacent to the streetscape, are most appropriate.
- ii. **Large sites:** On large sites, mid-block passageways should be considered as an opportunity to provide open space located in the interior of the block, where it would not disrupt the continuity of retail street frontages and would support the desired intensity of commercial activity in the area.
- iii. **North-south Avenues, west of Broadway:** Street frontages in these areas where a greater residential emphasis is appropriate should include landscaped open space or other pedestrian amenities that “soften” the street edge. A large variety of open spaces are desirable on these streets, including courts, gardens, landscaped setbacks, plazas and pedestrian pocket spaces.
- iv. **Right-of-way greening:** Enhance the public realm of the street to provide a connecting open space network.

Creating small gardens and installing art within the abutting street right-of-way is encouraged to enhance and energize the pedestrian experience. Street landscaping should be integrated with the landscaping and open space features of abutting development and contribute to continuity in the streetscape. The nature of this landscaping should reinforce the special character and function of different sub-areas within Pike/Pine.



Pike and Pine streets are enhanced by smaller, urban scaled spaces set into the street wall that provide seating and gathering opportunities.



The north south avenues west of Broadway feature greater variety and therefore would benefit from a wider range of open space and landscape treatments.



A good example of a through-block connection that includes open space as part of the pedestrian passageway.



Through-block connection on large lot redevelopment.



Entry to through-block connection.

## II. Walkways and Connections

Consider through-block pedestrian connections in large lot developments in active areas, in order to better integrate these projects with the street environment and to improve circulation and amenities for pedestrians.

- i. **Design through-block connections to be safe and comfortable for pedestrians. Promote visual interest and safety with pedestrian lighting, landscaping, art, neighborhood signage, and human-scaled pedestrian-oriented architectural features and details.**
- ii. **Create focal points to draw in pedestrians, and consider opportunities for open space and other amenities such as gardens, courtyards, fountains, lighting and seating to unite different uses in the interior of the block.**
- iii. **Design and locate entrances to be highly visible, with logically aligned connections to two or more public streets.**
- iv. **Design through-block connections to be inviting for public use and include space for gathering, relaxing, and other attractions and amenities.**
- v. **Provide pathways wide enough to accommodate both active pedestrian movement and the attractions and amenities noted above (typically at least 12 feet).**
- vi. **Any network of through-block connections should complement, not supplant, an active public street environment.**

Maintaining active street frontages is a high priority for development in Pike/Pine. However, the intensity of activity in some locations may present opportunities on larger sites to expand the pedestrian network by including through-block connections in new developments. Not only can these features contribute to more permeable blocks with a finer grained pedestrian network, but, by increasing street-level frontages along the connecting corridors, they can also create additional opportunities for locating spaces for small, local businesses within the interior of the block, where rents may be more affordable.

# PL2

## Walkability

### *Citywide Guideline:*

Create a safe and comfortable walking environment that is easy to navigate and well-connected to existing pedestrian walkways and features.

### ***Pike/Pine Supplemental Guidance***

#### **I. Personal Safety and Security**

- i. Design new development to emphasize an active street environment and locate activities to promote “eyes on the street” as the best approach for achieving a secure environment.
- ii. Design for public safety, but minimize the visual impact of security features such as gates and barriers. Design these features to complement the design concept of the project and enhance the pedestrian environment.
  - a. Design security features such as gates and lights to be of a fine grain scale. The appearance of any security cameras should be minimized. Bars on lower window are not be permitted.
  - b. Shield light fixtures and direct lighting to emphasize pedestrian areas and entrances.

While security is an important design consideration, measures to address public safety should not “send the message” that the larger public realm is unsafe.

#### **II. Pedestrian Amenities**

- i. Design new development with pedestrian amenities such as street trees, pedestrian lighting, overhead weather protection, benches, newspaper racks, public art, and bike racks. Creative and whimsically designed streetscape details should emphasize the area’s unique identity and history.
- ii. Design landscaping and streetscape treatments to accommodate the active use of sidewalk space along Pike/Pine commercial streets, responding to high pedestrian volumes during daytime and evening hours.



Security gate that reflects warehouse character and allows visibility.

# PL3

## Street-Level Interaction

### *Citywide Guideline:*

Encourage human interaction and activity at the street-level with clear connections



Traditional and new residential entrances.

to building entries and edges.

### *Pike/Pine Supplemental Guidance*

#### **I. Residential Entries**

Design primary entries to provide visually prominent pedestrian access, weather protection, and to enhance the overall design concept.

- i. Design entries for residential buildings and residents' entries to mixed-use buildings to be visually prominent and feature weather protection, special lighting and architectural enhancements.
- ii. Residential entryways that feature heavy or contrasting trim, distinctive materials and a link to the surrounding streetscape are encouraged.

In existing older residential structures, entries are either recessed or include an additional exterior expression to differentiate from other ground-level uses. While the area devoted to an entry in an older mixed use building may be limited to maximize space for street-level uses, the principal residential entry may nonetheless be designed to be a prominent feature of the streetscape. New buildings should also accentuate residential entrances with either weather protected recessed areas or special architectural features.

#### **II. Residential Edges**

Street level residences should be designed with physical and visual transitions for resident livability and privacy.

- i. Ground floor residences facing the street are generally limited to the north-south side streets west of Broadway, in response to neighborhood context.
- ii. Design ground floor residences for security and privacy by setting the units back from the street, raising the units above the sidewalk grade sufficiently to prevent direct eye contact



North-south streets west of Broadway with residential emphasis connecting First Hill and Capitol Hill.

**between pedestrians and residents in interior spaces, or a combination of the two. Raised stoops with direct entries to the street are preferred, with usable open space adjacent to the entry and landscaping for privacy.**

Where ground level residential units are proposed, the following design elements and techniques can be used to create a layered transition from the privacy of the home to the public space of the street and sidewalk. (Note that the quantified relationships are for guidance only.)

- Provide a direct entry into the unit from the street, with sufficient weather protection.
- Provide a physical “threshold” feature on private property, such as a hedge, retaining wall, rockery, stair, gate, railing or a combination of such elements, that defines and bridges the boundary between public right-of-way and private deck or patio. Thresholds should screen but not block views to and from the street, and should help define individual units. Retaining walls should generally not exceed 4 feet. If additional height is required to accommodate grade conditions, then terracing can be employed.
- Outdoor spaces, such as a porch or patio should be large enough to accommodate seating for at least two people; (at least 6 feet in depth and 6 feet wide—36 square foot minimum). This space should be at the same level as the interior of the unit where feasible and should also be designed for privacy from adjacent units.
- Design the front door and entry area to enhance the privacy transition. Provide operable windows for ground-level units. Windows should also be located so that pedestrians on the sidewalk cannot see directly into the lower half of the ground floor. (The bottom of the ground floor windows facing the street should be at least 6 feet above sidewalk grade.)
- Generally, to accommodate the above elements, ground floor residences should be at least 10 feet from the sidewalk edge. Right-of-way treatments that contribute to the transition between public and private space should be considered, and may allow for a reduced setback.

### III. Live/Work Units

In Pike/Pine, live-work units are not generally encouraged; it is preferable to design for a ground floor residence with adequate privacy and transition or for ground floor commercial space with transparency and access, rather than to try to design for both. However, guidelines are provided below to encourage flexible space that can successfully accommodate different uses over time.

- i. **Design the ground floor interior spaces of live/work units facing the street to accommodate non-residential uses.**

Design strategies include:

- Large transparent windows or doors over the majority of the



Ground floor treatments enhancing street-level activity and interaction.



Design and use of ground floor space to encourage interaction between new development and the public street environment.

ground floor façade;

- Maintain the higher ground floor heights characteristic of commercial spaces in the area, with a minimum floor-to-ceiling height of 15 feet for commercial spaces;
- Provide for universal access to the ground floor; and
- Include a large interior ground floor space (at least 250 square feet) or a floor plan conducive to non-residential activities (e.g. professional offices). The ground floor should also be adaptable to a variety of non-residential activities over time.

#### ii. Design live/work units to accommodate livable residential space.

- Locate the primary cooking, eating, and bathroom of the unit on a separate level from the ground floor commercial space; and
- Separate private residential amenity areas from the primary access to the commercial space, by locating such features onto an interior courtyard or as balconies above street-level.

#### iii. Design live/work units to be adaptable to different uses over time.

Design live-work units to allow for potential conversion from residential to non-residential uses while retaining livable conditions for residents and functionality for businesses by:

- Setting the street-level street facade back from the street lot line to allow space for residential amenity area for residential uses, and larger sidewalk area for commercial uses;
- Including exterior screening that can be easily modified to allow privacy for residential uses or clear sight lines for commercial uses, such as moveable planters and temporary screen walls;
- Designing street level facades with large glazed areas, sufficiently sized entries, canopies, and opportunities for signage;
- Providing spaces with large enough dimensions, including floor-to-ceiling heights, to be adaptable to both residential and commercial uses; and
- Ensuring that direct access is possible from the street to support future commercial use of the space.

## IV. Retail Edges

#### i. Design the ground floor retail edge of new developments to enhance street-level activity and maintain a small-scale, pedestrian-oriented character.

- a. Provide the high floor-to-ceiling heights and transparent street facades characteristic of older commercial buildings;
- b. Incorporate elements commonly found in street-level facades, such as clearly defined primary entrances and large display windows, and consider features such as shallow recesses at entries or arcades to add variety;
- c. Provide weather protection and architectural emphasis for

entrances to street-level commercial uses;

- d. Promote social mixing through street-level design that encourages interaction between activities in interior spaces and the outdoor, public street environment; and
- e. Provide flexible ground-level space that is adaptable to a wide variety of uses, ranging in size to accommodate a variety of businesses, especially spaces suitable for small, local businesses.

Adaptable ground floor space that can be divided to accommodate small commercial spaces (less than 2,000 square feet) is encouraged. Small spaces may be located either facing the street or situated around a common courtyard or internal space, where more affordable rents may be possible.

# DC1

## Project Uses and Activities

### *Citywide Guideline:*

Optimize the arrangement of uses and activities on site.

### ***Pike/Pine Supplemental Guidance***

#### **I. Arrangement of Interior Uses**

**Design flexible interior spaces that can be adapted to support both commercial and residential activities as the building's use evolves over time.**

One of the characteristics of Pike/Pine's historic building stock is the very adaptable large interior spaces that originally accommodated commercial uses such as light manufacturing, offices, garages, and auto show rooms. Because the district is very attractive for both commercial and residential uses, it may be advantageous for new buildings to also feature interior spaces that can be changed from residential to various non-residential uses and vice versa. This can be accomplished by providing utility chases and designing the structural system to facilitate building renovations that can accommodate a variety of different uses over time.

Other aspects that make the Pike/Pine buildings function well for a variety of uses include very tall ceiling heights, interesting structural beams on the interior, mezzanines, and large glazed storefronts. While large, uninterrupted spaces on the ground floor are common in many character structures with new development, smaller retail spaces are also desirable.

#### **II. Vehicular Access and Circulation**

**Minimize negative visual impacts of vehicle access.**

- i. **Design garage entryways facing the street to be compatible with the pedestrian entry to avoid a blank facade. Steel mesh or decorative metal work are preferred alternatives to solid doors.**
- ii. **For projects that include character structures, use original vehicular access façade openings to accommodate loading and vehicular access where possible.**



Minimize visual impacts of garage entrances on streetscape.

- iii. **Access to parking and service areas:** To minimize curbcut interruptions along street frontages, consider opportunities for sharing parking and service access with abutting development.
- iv. **Screening parking areas:** Locating parking below grade or separating parking areas from the street by other uses as much as possible is preferred. However, for parking areas that may only be required to be screened from the street, the design and details of the screening should be derived from historical precedents, and the screening should make the parking area appear to be enclosed within the structure and, as much as possible, indistinguishable from other uses in the building.

# DC2

## Architectural Concept

### *Citywide Guideline:*

Develop an architectural concept that will result in a unified and functional design that fits well on the site and within its surroundings.

### ***Pike/Pine Supplemental Guidance***

The Pike/Pine architectural context is composed of buildings that represent three predominant design approaches:

1. Structural Grid or Warehouse Expression approach;
2. Modulated Façade approach; and
3. Traditional Residential approach.

The design of new buildings should be based on the concept that focuses on a few well-articulated objectives rather than a less coherent variety of elements. While a straightforward, clear design approach is preferred, mixing approaches is acceptable if it achieves a better response to a particular context or special conditions. See Appendix A-1 for further explanation and examples of these three design approaches.



Contrast: Example of recent development using the contrast approach to the character structure.

### **I. Concept**

**Design new buildings that reference the predominant design approaches to reinforce the existing architectural context.**

- i. **Design concepts should emphasize relatively simple facade character with high quality materials, modulation, and refined details to reflect the neighborhood's architectural heritage.**
- ii. **Design concepts for projects that include character structures should emphasize the character structure. A clear design concept should guide the project's response to the character structure.**

Potential design concepts include:

- **Contrast:** Emphasize the character structure by distinguishing the new and old portions of the project. For example, if the character structure provides a solid, sturdy base, the upper floors of the new structure could provide contrast with a high degree of transparency and glazing to give appearance of lightness.
- **Transition:** Provide a transition in form and character between



Extension: The project above skillfully blends original and new portions



Transition: Elements of historic character structure reflected in a subtle way in the transition from the original building to the new structures above.



Background: The photo above shows a building where the new construction serves as a background to the character structure.

the new and old portions of the project. The project's composition could present the character structure as one element, with part of the new structure accommodating a design transition between the character structure and other portions of the new structure that have a distinct design identity.

- **Background:** Design new portions of the project as a backdrop to the character structure to minimize the impact on the character structure and emphasize its presence as an established element of the streetscape.
- **Extension:** Design the new portion of the project as an extension of the original character structure. Older structures often were constructed in a manner that anticipated future expansions. A successful blending of the original and new portions of the project may be achieved through a skillful use of architectural elements and materials inspired by the original design and function of the character structure. Avoid imitating the design of the character structure, while responding to the essential elements of scale and character.

## II. Character Structures

The intent of the Pike/Pine Conservation Overlay District is to accommodate new development while protecting and enhancing the unique character of the Pike/Pine neighborhood. A high priority for achieving this objective is the conservation and reuse of existing character structures, which are defined as structures built prior to 1940. See Appendix A-2 for Character Structure Typology.

- i. **Maintain the architectural integrity of character structures on site. Design additions to:**
  - a. **Avoid all but minor changes to the primary elevation(s) of the character structure;**
  - b. **Make a visual distinction between old and new - new construction should be distinguishable from the character structure and compatible in form, scale, massing, and proportion;**
  - c. **Emphasize the form and detailing of those architectural materials and features that are important in defining the structure's character;**
  - d. **Encourage designs that make the ground floor of character structures more usable, while retaining key interior elements that are visible from the street;**
  - e. **Remove elements that have been added to the original building if they are inconsistent with the building's original character, such as metal siding or other façade covering, false shutters, etc.; and**
  - f. **Retain, repair, rehabilitate, or replace character-defining elements of the character structure, using generally accepted historic preservation and restoration methods.**



Examples of design approach using setbacks to distinguish character structures from new development.



A successful example of an addition that was set back less than 15'. The contrast between the character structure and the new addition was achieved through materials, subdued colors, simple fenestration and changing the original vertical grid orientation to a horizontal emphasis.

Character-defining elements may include one or more of the following:

- Form and detailing of exterior materials, such as masonry, wood, and metal;
- Exterior features, such as: entrances, fully-glazed storefront windows and expansive glazing, parapets, cornices, roof shape, and windows,
- Structural systems and structural characteristics, including expressions of interior space on the building facade and structural elements defining organization, architectural composition, rhythm, and massing;
- Building form, height, massing, proportion, and scale, including building scale at the street;
- Rhythm or repetitive pattern of the character structure's façade elements, both horizontal and vertical lines that help define the rhythm of the character structure, often by marking a repeating bay that is reflected in neighboring structures; and
- Details and ornamentation (such as terra cotta cladding), signage (including emblems and embossed building names), and color.

**ii. Allow additions that increase the viability of the character structure while maintaining its architectural integrity.**

- a. Avoid adding materials or features to the character structure that were not historically used in character structures.**
- b. Use materials and color to distinguish additions from the character structure.**
- c. Design the new addition in a manner that provides differentiation in materials, color, ornamentation, and detailing so that the new work addition does not appear to be part of the original character building.**
- d. Encourage a high degree of transparency and glazing in additional upper stories to give an appearance of lightness and avoid dominating or overpowering the character structure.**
- e. Design new additions to complement any character structures on site and other structures on the block.**

Some ways to accomplish this are:

- Configuring the footprint geometry of upper additions to be different from the base building;
- Minimizing elements that may attract attention to the addition and overwhelm the originals structure, such as the use of vibrant, contrasting accent colors, unique balconies, highly visible cross bracing, etc.; while instead, designing the addition to direct attention to special elements of the character structure; and
- Employing relatively simple façade geometry, such as a grid or simply clustered window patterns.

Many character structures have been altered over time as they have been repurposed. Acknowledging this evolution is preferable to artificially embellishing what remains of an essentially basic structure. Cre-



This addition is placed to the rear of the character structure and set well back from the street front, retaining the original proportions, scale and character of the main facade.



From this vantage point on the sidewalk, the upper story addition is not visible from the street, due to its setback.



In this successful example, structures to the left, right, and above the center structure are additions.

ative adaptations, including some non-historical improvements, may be acceptable (such as painting brick) in order to protect the original materials or to return the façade to an appearance that more accurately reflects conditions during a period of historical significance.

### III. New Projects that Include Character Structures

- i. **Design projects that include character structures to be compatible with character structures on the site and elsewhere on the block.**
  - a. **Use siting, setbacks, structure orientation, massing, and rhythm, both at the street level and on floors above, to maintain a strong presence of the character structure in the streetscape.**
  - b. **Design new portions of the structure to respect the scale and integrity of the existing character structure and avoid new construction that appears to be an oversized expansion of the original design.**
  - c. **Design forms and details to be simple and straight-forward, rather than complex or fussy.**
- ii. **Emphasize the streetscape and the street level portion of the character structure to maintain a sense of continuity between the character structure and the new project.**
  - a. **Give priority to maintaining the original floor-to-ceiling height of the character structure's ground floor, especially for interior spaces visible from the street, and extend this condition to the new structure.**
  - b. **Maintain the original aspects of the character structure's street level design and function as much as possible.**
  - c. **Adapt elements of the character structure's original design to the functions of the new structure, such as major entries to the structure, public areas and internal circulation, service access, and ground floor uses that are oriented primarily to the street.**
  - d. **Maintain the transparency provided by the doors, windows, and other openings in the original street facing facades.**
    - The street-facing facades are the most visible element of the character structure, defining the structure's place in the streetscape. The façade openings provide the transparency and access that allows the public to experience the interior volume of the structure from the sidewalk and to engage with street level uses. It is critical to retain the original facade transparency to the fullest extent possible. Changes that reduce this level of transparency, including the placement of interior features and fixtures, are strongly discouraged.
- iii. **Align architectural elements and features of the character structure with those of the new portions of the project to create visual continuity between the character structure and the new addition.**

# DC3

## Open Space Concept

### *Citywide Guideline:*

Integrate open space design with the design of the building so that each complements the other.

### ***Pike/Pine Supplemental Guidance***

#### **I. Residential Open Space**

Design project open space to be compatible with established development patterns and to enhance street-level activity.

- i. **Locate balconies to respond to neighborhood context and enhance livability for residents.**
  - a. **Upper level balconies should be designed to provide usable open space and articulation and are most appropriate on streets where a residential emphasis is desired.**
  - b. **On active commercial streets, balconies should be provided at the rear or sides of the building, or interior courtyard, instead of the street frontage.**

While not characteristic of the historic warehouse, commercial, or apartment development in the area, usable balconies may be appropriate on streets where a more residential character is intended, to provide both open space and visual relief on building facades. In other areas, if balconies are provided, locate them on facades facing the side or rear of the lot, or internal courtyards, instead of street frontages.

#### **II. Street Landscaping**

**Locate and design street level landscaping to complement open space areas on the development site and to soften street edges.**

Various landscaping treatments are especially desirable to reinforce the residential character on the north/south avenues west of Broadway (shown on Map 2 on page 4) and in “edge” areas abutting multifamily zones, where a more residential emphasis is desired. Street front landscaping may feature publicly visible landscaped setbacks, vertical landscaping on walls and trellises, street trees with landscaped planting strips, open spaces or courtyards, and, street-accessible or raised residential units with small gardens, window boxes, and other forms of landscaping. Extending the landscaped area into the street right-of-way area may also reinforce on-site open space, providing more green area and opportunities for public art.



The courtyard of Press Condominiums provides a residential open space amenity on Belmont Avenue E.



Usable balconies provide visual relief in addition to private open space. In this example, the balconies face the rear of the lot.



Landscaping at a residential building entrance on Nagle Place.

# DC4

## Exterior Elements and Finishes

### *Citywide Guideline:*

Use appropriate and high quality elements and finishes for the building and its open spaces.

### ***Pike/Pine Supplemental Guidance***

#### **I. Exterior Finish Materials**

New development should complement the neighborhood's auto-row and light-industrial vernacular through type and arrangement of exterior building materials. Preferred materials and approaches include:

- i. **Brick, masonry, textured or patterned concrete, true stucco (Dry-vit is discouraged), with wood and metal as secondary or accent materials;**
- ii. **Other integral color high quality materials that work well with the historic materials and style of neighboring buildings;**
- iii. **Exterior features and details such as: entrances, fully-glazed storefront windows and expansive glazing, parapets, cornices, roofs, windows, ornamentation (such as terra cotta cladding), signage (including emblems and embossed building names) and color;**
- iv. **Limited number of exterior finish materials per building;**
- v. **High quality glazing and trim as a vital component of exterior finish; and**
- vi. **Materials and treatments that are consistent with a specific design approach (See DC2.1 and Appendix A-1).**

The community's architectural heritage is typified by buildings with simple, straightforward designs but with high quality materials and façade details. New buildings in the neighborhood typically feature large unbroken facades. Because of these two factors, the quality and durability of design details and building materials is of utmost importance. A simple, well executed design is preferable to a complicated façade with poor quality materials and unrefined details.



Window trim detailing.



Ornamental detailing, decorative trim, parapet, traditional materials, transparency.



Use of modern materials



A simple, straightforward sign compatible with the structure's design.



The best examples of signs appropriate for the Pike/Pine neighborhood are those for small, independent retail shops or restaurants. These reveal creativity and individual expression, and along a block, can be part of the rhythm that attracts the pedestrian to walk there.

## II. Signs

**Design signs to respond to neighborhood context and enhance the pedestrian environment.**

- i. **Design areas on the building façade for individual business signs that are generally no more than 20 feet above grade and integrated with the design concept and architectural details.**
- ii. **Design building identification signs to be integrated with the building's architectural elements.**
  - These signs may be larger than individual business signs and mounted higher than 20 feet above grade.
- iii. **Incorporate unique, hand-crafted and well-made signs to add visual interest to the simple building form.**

Signage design and placement should be well integrated with the design and style of the structure, especially when attached to a character structure.

Signs should not appear mass-produced. Backlit signs are generally inconsistent with the special character of the neighborhood, particularly when they are a standardized design that creates a generic look.

- iv. **Use signs to reinforce the identity of different areas and the presence of different activities within Pike/Pine.**

Consider signage that celebrates the area's active night life, the concentration of small, local businesses and art and cultural activities, and the cohesive collection of early twentieth century commercial buildings with distinctive architectural characteristics.

# Appendix A-1: Supporting Information for the Design Concept Section of the Pike/Pine Neighborhood Design Guidelines

## New Building Design

Appendix A-1 provides additional context for reviewing project proposals with respect to guidelines in Section DC2 Architectural Concept. These guidelines encourage new construction that relates to the neighborhood's local architectural character and history. Project proponents are expected to demonstrate how their designs reflect or complement this architectural legacy. This may be done by interpreting the traditional building types and design approaches in a contemporary manner or by incorporating some of the architectural concepts and characteristics found in existing buildings.

This appendix provides additional background information related to the types of buildings characteristic of development in the Pike/Pine area, including the key design treatments associated with the design approach for each building type. Contemporary buildings and additions generally fall into one of three categories that roughly correspond to one of the following three categories of multi-story building types:

1. **“Structural Grid”** emphasis, sometimes referred to as “warehouse expression” which, like historic multi-story commercial buildings, features a strong grid with large windows and relatively flat facades.

General design objectives for Structural Grid designs include:

- Express the building's structural elements in a simplified manner, using the structural grid to reflect the proportions of surrounding development;
  - Emphasize refinement of detailing and proportion in the facade grid framework and secondary architectural elements;
  - Incorporate fenestration and round floor detailing to add scale and texture; and
  - Take advantage of the potential inherent in this type of design for the building to accommodate multiple functions over time.
2. **“Modulated Facade”** designs which somewhat mirror the older wooden buildings but at a larger scale with contemporary materials and stylistic features.

General design objectives for Modulated Facade designs include:

- Incorporate modulation that is consistent with the original lot dimensions;
  - Vary modulation to create an interesting assemblage of forms that also reflect the existing development patterns and building functions;
  - Incorporate a variety of secondary architectural features and elements, as appropriate, to add interest, special emphasis, or to help unify the overall building composition; and
3. **“Traditional Residential”** designs which, like their predecessors, feature facades articulated by window patterns and classical or eclectic details.

General design objectives for Traditional Residential designs include:

- Incorporate modulation or articulation to visually break up facades into sections that are no more than 120 feet in width;
- Feature massing that includes a vertical stacking of a “top,” “middle,” and “bottom” component;
- Vary the modulation to create an interesting assemblage of forms;

- Include high quality, appropriately scaled windows and secondary architectural features that are proportional to the facade and massing;
- Avoid large expanses of obviously contemporary materials, such as panel systems; and
- Feature a prominent and articulated primary entrance.

Additional discussion of the key design elements of each of the three primary building types is provided on the following pages.

## Design Approach: Structural Grid Emphasis

### General Notes

This is a frequently used design approach that mirrors, or extends, the tradition of the neighborhood's early commercial buildings. Contemporary building materials, construction techniques and architectural treatments can be applied appropriately to this architectural type.

### Massing

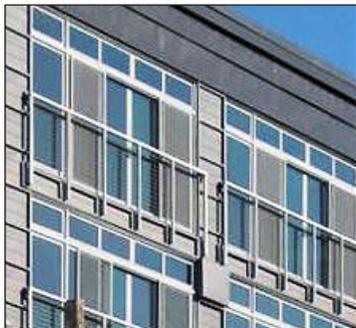
Structural Grid designs are characterized by the uniformity and unarticulated nature of the façade treatment and should not extend uninterrupted over long street fronts. Generally, facades emphasizing structural grids should be substantially modulated or altered at least every 120 feet along the building front.

### Architectural Façade Composition

Facades composed of a simple grid without ornamentation or articulated roof lines are appropriate. The grid may be extended to the ground plane without extensive transition between upper and ground stories, although design objectives for pedestrian orientation, such as weather protection and transparent facades, are important.

### Secondary Architectural Features

Refinement of proportions and detailing is more important than ancillary architectural features. Although they are not typical of historical precedents, some new buildings emphasizing a structural grid may also have balconies and other features. In this case, the secondary features should reflect the general character of the façade's main structural elements. Corners may be articulated but it is not typical of this architectural type. Residential entries should be articulated but not overly ornamented.



The scale and quality of buildings with simple grid oriented façades depend on refined details and quality materials.

### Scale and Texture

Detailing of material connections, fenestration and ground floor storefronts are appropriate ways of adding scale and texture.

### Form and Function

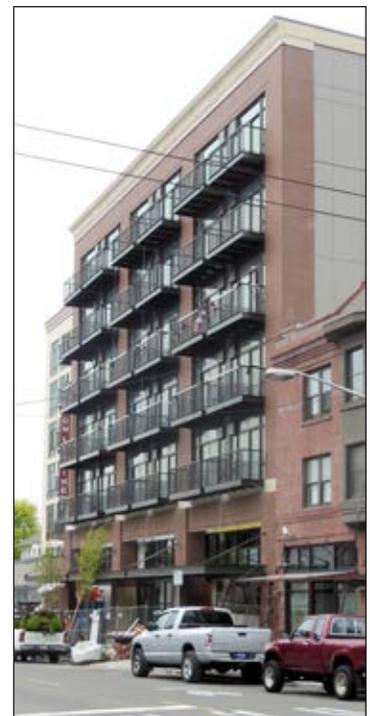
The structural grid building envelop generally does not suggest a particular function but implies multi-functional spaces. Because this is a traditional building type in Pike/Pine, the non-specific nature of the undifferentiated facade is acceptable and supports the desire to create buildings that can be adapted to different uses over time.

### Exterior Elements and Finishes

A variety of materials are appropriate for this architectural type provided they are durable, provide visual interest and texture, and relate to historical context.



The modulation or division of this building into two sections with a recessed middle portion helps to keep it in scale with the neighborhood.



Contemporary buildings emphasizing a grid structure may also feature elements such as balconies and cornices. Note how the masonry grid is extended to the ground floor in a straight forward manner.

# Characteristics of Contemporary Buildings in Pike-Pine: Structural Grid Emphasis

Guideline		Building Characteristics
<b>1</b>	<b>Massing</b>	Generally 200-400' wide.
	a. Size	Grid with little articulation sometimes large buildings are modulated into two or three sections.
	b. Rhythm	Fenestration and building panels are sometimes divided into smaller sections to add detail and reduce scale.
<b>2</b>	<b>Architectural Façade Composition</b>	Roofline generally simple.
	a. Top-Middle-Bottom	Generally uniform grid top to bottom.
	b. Vertical vs. Horizontal Emphasis	Varies: could be either vertical, horizontal, or neither.
	c. Ground Floor/Upper Floors Transition	Usually articulated with taller ground floor and canopies.
	d. Ground Floor Character	Ground floor is often more transparent and sometimes the upper stories seem to be hovering over an insubstantial base.
<b>3</b>	e. Structural Grid vs. Internal Organization	Emphasis on structural grid, often with bays that reflect the width of residential units.
	<b>Secondary Architectural Features</b>	
	a. Roof	Generally not articulated.
	b. Fenestration	Groups of windows to form "panels" of multi-paned windows. Fenestration is generally large scaled.
<b>4</b>	c. Corners	Corners are seldom articulated.
	d. Entries	Entries sometimes but not always articulated.
<b>5</b>	<b>Scale and Texture</b>	Human scale achieved window details and at ground floor through pedestrian scaled architectural features. Materials are often panelized and seldom add much texture.
<b>6</b>	<b>Form and Function</b>	Grid in commercial buildings expresses flexible multipurpose spaces and in residential buildings it conforms to unit width.
<b>Building Materials</b>		Panels and metal siding predominate.
	a. Ornamentation or Special Emphasis	Very little.



## Design Approach: Modulated Facades

### General Notes

“Modulated Facade” buildings are characterized by facades that are interrupted by indented or extended bays, step-backs, varied roof forms, and recesses and extensions related to residential unit function. Although some older wooden buildings did feature modulation, this architectural approach does not have a direct historical antecedent in Pike/Pine. Heavily modulated contemporary buildings have a distinct character in the existing Pike/Pine context. They contrast with buildings emphasizing a uniform structural grid and can add variety and texture to the streetscape. Buildings in this category can also feature a strong grid pattern interrupted by modulating elements, combining the modulated facade and structure grid approaches, and when skillfully executed, such “hybrids” may be entirely appropriate.



The uniform modulation of the building on the left does little to reduce its apparent mass, while the building on the right, with less uniform modulation and the upper story setback, appears less massive.

### Massing

To help integrate new buildings into an established development context, facade modulation can be used to break down the mass of big buildings on large sites of a half-block or more. To ensure compatibility, the modulation in new structures should acknowledge the historic development pattern, which in Pike/Pine is established by structures built on lots that are roughly between 60 to 120 feet wide.

### Architectural Façade Composition

Modulated Facade buildings should be designed to use modulation, articulation, color, and materials to create a cohesive composition. Varying the location, color, materials, and size of different modulated elements can create patterns that reflect a building’s internal spaces and uses, accommodate different conditions, reduce scale, respond to historic precedents, and provide visually interesting effects. However, uniform, repetitive modulation with an exclusively strong vertical or horizontal orientation is less effective in achieving a positive outcome.

Modulated facades can also help integrate the ground floor, or elements of the ground floor’s character, with the upper stories of a structure. This distinction between the upper and lower stories of the structure can be used to imprint the “profile” of adjacent, older structures, typically one or two stories in height, into the larger new structure.

### Secondary Architectural Features

Modulated Facade building types may incorporate a wide variety of building elements and architectural features that complement the modulation of the facades. Roof overhangs, balconies, trellises, canopies, special corner treatments, and other features are common in this building type.

### Scale and Texture

While the modulation of facades in itself can address scale and add texture, a variety of other building elements and architectural features may also be incorporated.

### Exterior Elements and Finishes

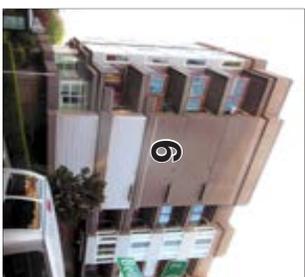
Modulated Facade building types may incorporate a wide variety of materials and finishes, including panelized systems, provided that the material used are high quality and durable, and large expanses of a single material are avoided.



The variety of architectural elements and interlocking geometries in this building accomplish a number of functional and visual objectives. The building also illustrates that different approaches to the transition from upper stories to the ground floor can be effective.

## Characteristics of Contemporary Buildings in Pike-Pine: Modulated Facades

Guideline	Building Characteristics
<p><b>1</b> Massing</p> <p>a. Size</p> <p>b. Rhythm</p> <p>c. Other</p>	<p>Building massing broken down by modulation, setbacks and building elements such as balconies and cornices. Generally used for residential buildings.</p> <p>Generally 100-400' wide but sometimes the façade is sometimes broken down into different sections that give the perception of separate buildings.</p> <p>Scale of fenestration is often greater at ground level.</p>
<p><b>2</b> Architectural Façade Composition</p> <p>a. Top-Middle-Bottom</p> <p>b. Vertical vs. Horizontal Emphasis</p> <p>c. Ground Floor/Upper Floors Transition</p> <p>d. Ground Floor Character</p> <p>e. Structural Grid vs. Internal Organization</p>	<p>Roofline sometimes articulated or varied.</p> <p>Often features top (with canopy or overhang), middle (with groups of windows and balconies), and bottom (with transparent store fronts and canopies.)</p> <p>Varies; could be either vertical, horizontal, or neither.</p> <p>Often expressed as part of overall façade composition. Facades are sometimes treated as a collage of elements.</p> <p>Ground floor is sometimes also broken down into modulated units.</p> <p>Emphasis on expressing internal organization.</p>
<p><b>3</b> Secondary Architectural Features</p> <p>a. Roof</p> <p>b. Fenestration</p> <p>c. Corners</p> <p>d. Entries</p>	<p>Sometimes with cornices or overhangs.</p> <p>Fenestration is often sized according to internal use and accentuated by the modulation.</p> <p>Sometimes articulated with setbacks or balconies.</p> <p>Entries treated as an element in the overall façade composition.</p>
<p><b>4</b> Scale and Texture</p> <p><b>5</b> Form and Function</p>	<p>Human scale is achieved through building elements such as balconies and windows.</p> <p>Exterior design often denotes interior layout.</p>
<p><b>6</b> Building Materials</p> <p>a. Ornamentation or Special Emphasis</p>	<p>Often a mix of materials to accentuate the modulation. Panel systems and metal siding are common.</p> <p>Little ornamentation or embellishment except for the modulation of the larger building elements.</p>



## Design Approach: Traditional Residential

### General Notes

The “Traditional Residential” approach emphasizes building forms, materials, architectural features, and stylistic elements found in Pike/Pine’s early 20th Century residential buildings. Successful new buildings of this type interpret the character of earlier buildings in a contemporary manner, employing some new materials and features consistent with their historic precedents, while also accommodating amenities that enhance livability for residents.

For large buildings, the Structural Grid building type common in older commercial buildings and the Traditional Residential building type may be combined successfully if the two characters are used to distinguish different sections of the project. The rhythmic groupings of smaller windows associated with residential building facades and the large rectilinear grids typical of earlier commercial building facades are compatible with both residential and non-residential uses, and projects that combine both building types may be adapted to different uses over time. The key to successful design under this approach is to ensure that historical elements are appropriately employed and scaled relative to the building’s overall massing, and that contemporary elements are not jarringly inconsistent with the building’s historic character.

### Massing

Traditional Residential building types should incorporate some form of modulation, upper story step-back, or other architectural treatments to reduce the perceived scale of larger buildings on lots of up to a half-block or more in size. The rhythmic pattern of residential windows, balconies, set-backs, bay windows, and similar features is typical of early residential buildings and can add interest and scale to new buildings.

Dimensions of modulation/articulation should respond to the rhythmic patterns of the nearby 20th Century Pike/Pine residential context. Pike/Pine’s original residential buildings tended to be three to four stories in height and were typically built on single lots, or lots that combined two platted lots with a width ranging between 100 to 120 feet. Given that newer buildings are much larger, expressing this rhythm through various means is important to ensuring compatible scale.



The building on the left features modulation and different materials to reduce its perceived mass, although the street trees are perhaps the most effective feature for achieving a more appropriate scale. The building on the right is divided into three distinct sections to make it appear more like three different buildings. This division is further reinforced by the pattern of individual windows in the middle section, contrasting with the grid-like fenestration of the “book end” sections and asserting a more residential feel.

### Architectural Façade Composition

Traditional Residential building types should feature a defined top, middle, and base, with a strong architectural contrast between the ground floor and upper stories. The “top” is typically a simple cornice or other roof feature; the “middle” a rhythmic pattern or clusters of individual windows; and the “base” a more transparent commercial ground floor or an articulated residential ground floor with setback and landscaping.

### Secondary Architectural Features

Traditional Residential building types should include high quality, well detailed windows, appropriately scaled to the building massing and facade. For this building type in particular, windows and groups of windows provide the facade's rhythm and articulation. Generally, vertical windows that resemble traditional double-hung windows are preferred, although variations may be appropriate if they include sufficient molding, head, and jamb detailing.

Prominent and detailed residential entries should also be incorporated in this design approach. Seldom a feature of contemporary buildings, the embellished entries of early Pike/Pine residential structures are one of the most typical uses of ornamentation and architectural refinement in the neighborhood. While not characteristic of older masonry residential buildings, corner elements and corner entries can be appropriate in new buildings, especially if they provide opportunities for pedestrian activity.

The inappropriate use of "historical" features or references to inappropriate architectural styles should be avoided. Unless appropriately scaled, located, and detailed, elements such as false gables, balconies, porches, and bay windows can detract from a building's character.



#### Scale and Texture

Scale and texture should be achieved through the use of enhanced building entrances, carefully composed window patterns, detailing of ground floor architectural elements, and high quality building materials, such as brick masonry.

#### Exterior Elements and Finishes

Minimize areas of contemporary materials, such as panel systems, and use materials that relate to the nearby residential context.

The false gable and inconsistently detailed balconies of this example detract from the building's visual qualities, partly because they are applied in a simplistic way and partly because the contemporary elements and large building bulk clash with the design's intended historicism.



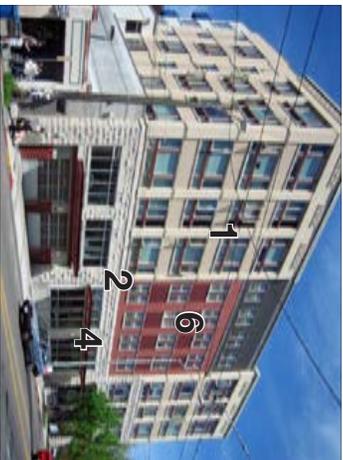
The use of what looks like wood siding over large areas can appear incongruous and false.

# Characteristics of Contemporary Buildings in Pike-Pine: Traditional Residential

## Guideline

## Building Characteristics

<p><b>1</b></p> <p><b>Massing</b></p> <p><b>a.</b> Size</p> <p><b>b.</b> Rhythm</p> <p><b>c.</b> Other</p>	<p>Where there is no ground floor commercial activities the buildings are sometimes set back from sidewalk with small planting strip and raised 3' from sidewalk.</p> <p>Varies, some are full block but are divided into different façade segments to look like an assemblage of smaller buildings.</p> <p>Bay windows and balconies are a characteristic method of building modulation.</p>
<p><b>2</b></p> <p><b>Architectural Façade Composition</b></p> <p><b>a.</b> Top-Middle-Bottom</p> <p><b>b.</b> Vertical vs. Horizontal Emphasis</p> <p><b>c.</b> Ground Floor/Upper Floors Transition</p> <p><b>d.</b> Ground Floor Character</p> <p><b>e.</b> Structural Grid vs. Internal Organization</p>	<p>Roofline sometimes articulated or varied, but not often.</p> <p>Buildings often feature a cornice or unique upper story at top, a block of residential buildings in the middle and ground floor commercial store fronts at the bottom.</p> <p>Varies. Modulation is generally vertical and window patterns horizontal.</p> <p>Residential block is sometimes articulated strongly by varying materials and geometry of the ground floor. Sometimes the patterns and materials of upper floors are extended to ground floor.</p> <p>Often traditionally detailed store fronts.</p> <p>Emphasis on expressing internal organization through fenestration patterns but sometimes also exhibit a strong grid.</p>
<p><b>3</b></p> <p><b>Secondary Architectural Features</b></p> <p><b>a.</b> Roof</p> <p><b>b.</b> Fenestration</p> <p><b>c.</b> Corners</p> <p><b>d.</b> Entries</p>	<p>Sometimes with cornices.</p> <p>Windows are often sized according to internal use and are slightly recessed to add depth. Windows often mimic traditional patterns and details.</p> <p>Sometimes articulated.</p> <p>Quality of residential entries varies.</p>
<p><b>4</b></p> <p><b>Scale and Texture</b></p>	<p>Human scale is achieved through detailing of trim elements.</p>
<p><b>5</b></p> <p><b>Form and Function</b></p>	<p>Exterior design often denotes interior program.</p>
<p><b>6</b></p> <p><b>Building Materials</b></p> <p><b>a.</b> Ornamentation or Special Emphasis</p>	<p>Often includes a mix of traditional and contemporary material including brick, cast stone, concrete, metal siding and stucco like panels.</p> <p>Sometimes includes modest ornamentation on specific elements such as canopies.</p>



## Appendix A-2: Character Structure Typology

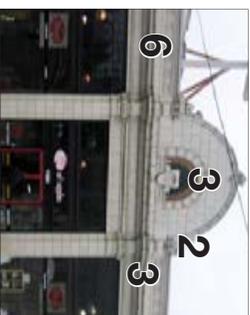
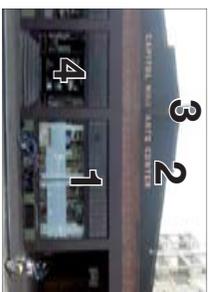
“Character structures” in Pike/Pine are defined as buildings constructed in the area prior to 1940. The label “character structure” encompasses a broad range of building types found in Pike/Pine, including what is described as the Pike/Pine “vernacular” architecture characterized by the historic auto row and warehouse industrial buildings. These structures have been surveyed and grouped into the following four general categories based on their defining characteristics to highlight the special features that distinguish them and common elements that they share:

- Single story commercial buildings which were often automobile showrooms and feature a heavily embellished structural grid.
- Multi-story commercial buildings which feature a strong uniform grid of structural members, usually associated with the area’s early “auto row” history.
- Multi-story masonry residential and mixed-use buildings which usually exhibit a blocky massing enhanced by rhythmic window patterns and enhanced entries.
- Wood frame residential and mixed use buildings which include porches, bay windows and other features that add interest to the facades.

This analysis is intended to more clearly define the existing development context of the area, so that discussions about maintaining compatibility between new development and existing conditions are better informed. More importantly, it is intended to assist in recognizing the special qualities of these buildings so that, as the area redevelops, the original integrity of these structures survives, whether a structure is restored intact and put to new use, modified with substantial new additions, or incorporated as a component of a major new development.

## Characteristics of Single-Story Commercial Buildings in Pike/Pine

Guideline		Building Characteristics
<b>1</b>		
<b>Massing</b>		
a. Size		Generally 50-120' wide.
b. Rhythm		Grid with little articulation or modulation.
c. Other		Multi-paned fenestration typically adds some scale.
<b>2</b>		
<b>Architectural Façade Composition</b>		
a. Top-Middle-Bottom		Roofline often articulated or varied. Because many of these buildings were auto showrooms or garages, their façades are more distinctive.
b. Vertical vs. Horizontal Emphasis		Generally horizontal.
c. Ground Floor/Upper Floors Transition		N/A
d. Ground Floor Character		Floor-to-ceiling glazing is typical.
e. Structural Grid vs. Internal Organization		Often single story grid.
<b>3</b>		
<b>Secondary Architectural Features</b>		
a. Roof		Often with cornices or false gables.
b. Fenestration		Large, recessed ground-level fenestration, sometimes with windows that open to the sidewalk at ground level. Windows are usually multi-paned. Skylights are often used.
c. Corners		Corners articulated in a few instances
d. Entries		Entries articulated with larger fenestration and ornamentation (trim elements and/or awnings). Garage doors often used
<b>4</b>		
<b>Scale and Texture</b>		
		Human scale achieved through ample, recessed fenestration, and materials such as brick or tile.
<b>5</b>		
<b>Form and Function</b>		
		Often old auto showrooms.
<b>6</b>		
<b>Building Materials</b>		
		Brick, terracotta, glazed tile, concrete.
<b>a. Ornamentation or Special Emphasis</b>		
		Repetitive patterns often employed, in addition to horizontal trim elements. Buildings sometimes feature extensive glazed tile ornamentation.



# Characteristics of Multi-Story Commercial Buildings in Pike-Pine

## Guideline

## Building Characteristics

### 1 Massing

a. Size	Generally 50 - 120' wide.
b. Rhythm	Grid with little articulation and simple rectilinear forms. Shear walls and very little articulation.
c. Other	Multi-paned fenestration typically adds some scale.

### 2 Architectural Façade Composition

a. Top-Middle-Bottom	Flat, symmetric grid, generally uniform from top to bottom. Roofline sometimes articulated or varied.
b. Vertical vs. Horizontal Emphasis	Varies; could be either vertical, horizontal, or neither.
c. Ground Floor/Upper Floors Transition	Usually not articulated. Grid extends to ground. All of the ground floors area often taller with different fenestration.
d. Ground Floor Character	Often repeats upper story character, floor-to-ceiling glazing.
e. Structural Grid vs. Internal Organization	Emphasis on structural grid. 25' bays are typical. Very little modulation - mostly shear walls and simple rectangular forms.

### 3 Secondary Architectural Features

a. Roof	Sometimes with cornices or false gables, often not.
b. Fenestration	Groups of windows to form "panels" of multi-paned windows.
c. Corners	Corners articulated in a few instances.
d. Entries	Entries sometimes but not often articulated.

### 4 Scale and Texture

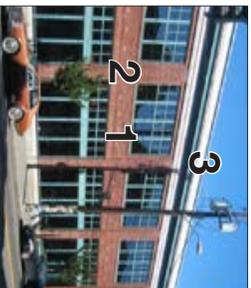
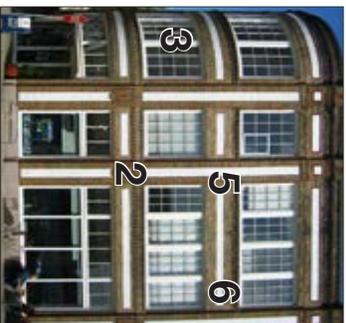
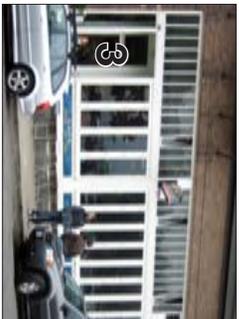
	Human scale achieved window details and sometimes materials such as brick or tile. Texture varies from cast concrete to utilitarian brick.
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### 5 Form and Function

	Grid expresses flexible multipurpose spaces within.
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### 6 Building Materials

a. Ornamentation or Special Emphasis	Brick, terracotta, glazed tile, concrete. Repetitive patterns sometimes employed. Medallions at grid interstices or other features sometimes reinforce grid pattern.
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# Characteristics of Multi-Story Residential Buildings in Pike/Pine

## Guideline

## Building Characteristics

### 1 Massing

a. Size	Buildings without ground floor commercial are sometimes set back from sidewalk with small planting strip - raised 3ft from sidewalk. Generally 50'-120' wide, 3-6 stories.
b. Rhythm	The repeating windows and stairwell features are example building modulation features.
c. Other	Where commercial is on the ground floor, scale of fenestration is often greater at ground level.

### 2 Architectural Façade Composition

a. Top-Middle-Bottom	Often, cornice residential block above commercial or ground floor with different character.
b. Vertical vs. Horizontal Emphasis	Varies; could be either vertical, horizontal.
c. Ground Floor/Upper Floors Transition	Usually not articulated grid, extends to ground
d. Ground Floor Character	Often raised 3 feet from sidewalk.
e. Structural Grid vs. Internal Organization	Emphasis on expressing internal organization through fenestration and sometimes trim elements. <b>1</b>

### 3 Secondary Architectural Features

a. Roof	Sometimes with cornices.
b. Fenestration	Windows are often sized according to internal use (i.e. stairwells, apartments, ground-level commercial), and are slightly recessed to add depth (an important characteristic.) Windows are typically smaller than those used in commercial buildings.
c. Corners	Not often articulated.
d. Entries	Central entries often recessed with steps, and additional ornamentation. Internal staircase is sometimes expressed with recessed windows or Juliet balconies. Signage with building name and/or address is often displayed.

### 4 Scale and Texture

Human scale is achieved through detailing of trim elements and small planting strips.
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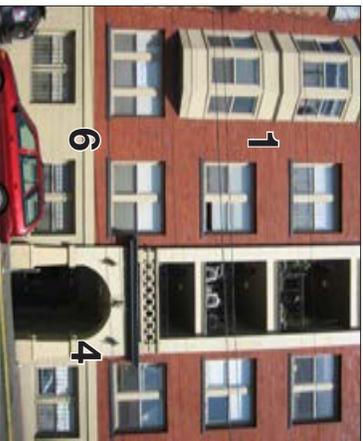
### 5 Form and Function

Exterior design often indicates unit layout.
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### 6 Building Materials

Brick, stucco. Ground floor material often different.
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Trim elements around entries, windows, and roofs. Outdoor lighting features are included at primary entrances.
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# Characteristics of Wood Frame Buildings in Pike/Pine

Guideline	Building Characteristics
<b>1</b> Massing	a. Size Often set back from sidewalk with small planting strip, raised from sidewalk, and sometimes includes front porch/stoop.
	b. Rhythm Bay windows and window patterns are characteristics of building modulation and articulation.
	c. Other A great variety of forms.
<b>2</b> Architectural Façade Composition	a. Top-Middle-Bottom Roofline sometimes articulated or varied. Cornice or gable, upper floors, porch or commercial on ground floor.
	b. Vertical vs. Horizontal Emphasis Horizontal window patterns, vertical bay window articulation.
	c. Ground Floor/Upper Floors Transition Varies widely.
	d. Ground Floor Character Porch or ground floor commercial common.
	e. Structural Grid vs. Internal Organization Emphasis on expressing internal organization through fenestration and sometimes trim elements.
<b>3</b> Secondary Architectural Features	a. Roof Often with cornices or gables.
	b. Fenestration Fenestration is often sized according to internal use. Windows are typically smaller than those used in commercial buildings.
	c. Corners Not often articulated.
	d. Entries Entries often recessed, and sometimes includes porches.
<b>4</b> Scale and Texture	Human scale is achieved through detailing of wood trim elements, wood siding or shingles, and/or setback with small planting strip.
<b>5</b> Form and Function	Exterior design often indicates unit layout.
	<b>6</b> Building Materials Wood.
<b>6</b> Ornamentation or Special Emphasis	Trim elements around entries, windows, and roofs.

