

SIXTH & THOMAS APARTMENTS





PROJECT INFORMATION

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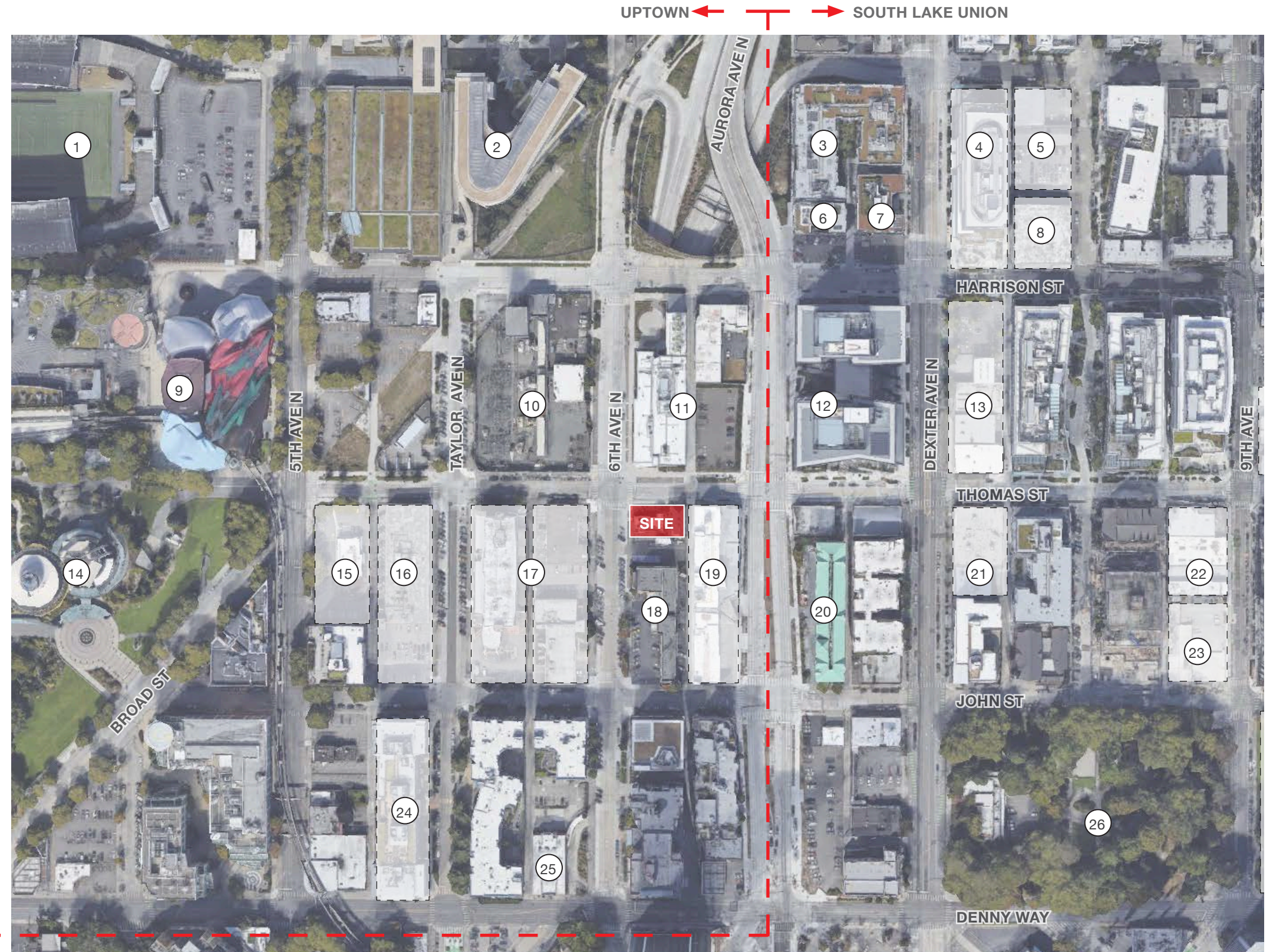
3.0 PROPOSAL

NEIGHBORHOOD CONTEXT

1. Memorial Stadium
2. Bill and Melinda Gates Foundation
3. Moderna South Lake Union (Multifamily)
4. 400 Dexter Ave N (12-Story Apple Office)
5. 433 8th Ave N (8-Story Multifamily)
6. Clark Apartments (Multifamily)
7. Tellus on Dexter (Multifamily)
8. Block 56S - Tower (28-Story Multifamily)
9. Museum of Pop Culture
10. Broad Street Substation
11. Tunnel Maintenance Facility
12. 333 Dexter Ave N (Two 12-Story Retail/Apple)
13. Block 57 West (11-Story Commercial)
14. Space Needle
15. 222 5th Ave (9-Story Office/Retail)
16. 223 Taylor Ave N (8-Story Residential/Retail/Office)
17. 200 Taylor Ave N (Two 8-Story Office/Lab)
18. Travelodge by Wyndham Seattle
19. 618 John St (9-Story Office/Retail)
20. Fairfield Inn & Suites by Marriott
21. 222 Dexter Ave N (28-Story Residential/Retail)
22. 235 9th Ave N (7-Story Office/Retail)
23. 820 John St (28-Story Residential/Retail)
24. 520 Denny Way (Medical Service Adaptive Reuse)
25. Walgreens

LEGEND

In Permitting or Under Construction



4.0 SUMMARY CONTEXT ANALYSIS


The surrounding neighborhood is undergoing a tremendous amount of change. Many large office, apartment and mixed-use buildings are in the midst of the city Design Review process and are planned to be built nearby. These planned projects will change the fabric of the neighborhood from that of primarily low-rise commercial buildings and hotels that occupy no more than a quarter of a block, to a much denser yet larger-grain neighborhood, with half- and full-block structures that are 8-12 stories tall. Many of the proposed projects have residential components which will increase the pedestrian presence. We expect the planned Green Street on Thomas Street will quickly become a primary pedestrian route between SLU and Seattle Center.




NEIGHBORHOOD CONTEXT

- 2. Bill and Melinda Gates Foundation
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LEGEND

 In Permitting or Under Construction

 N

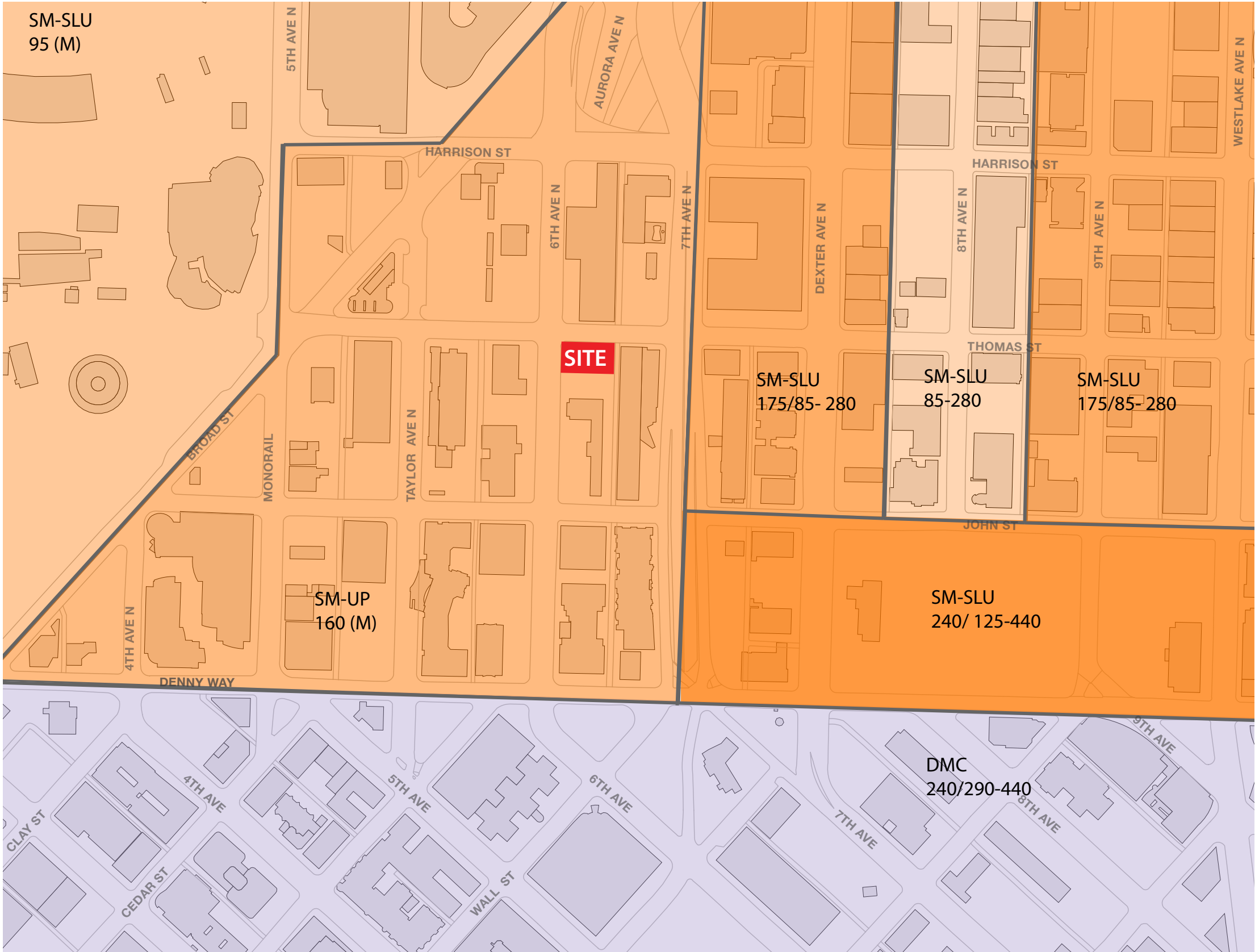
4.0 SUMMARY CONTEXT ANALYSIS

CURRENT USES

- Single Family
- Multi Family
- Hotel
- Mixed-Use
- Office
- Retail
- School/Institutional
- Religious
- Utility
- Parks/Open Space
- Site



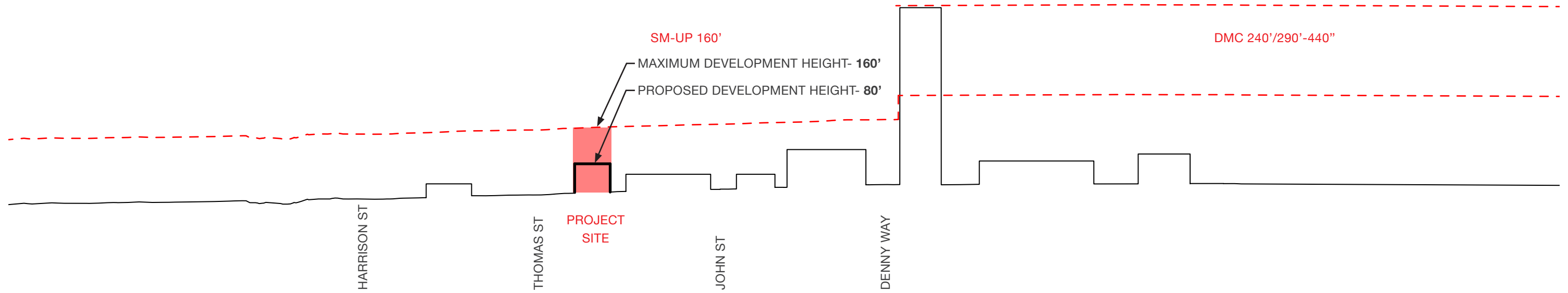
4.0 SUMMARY CONTEXT ANALYSIS



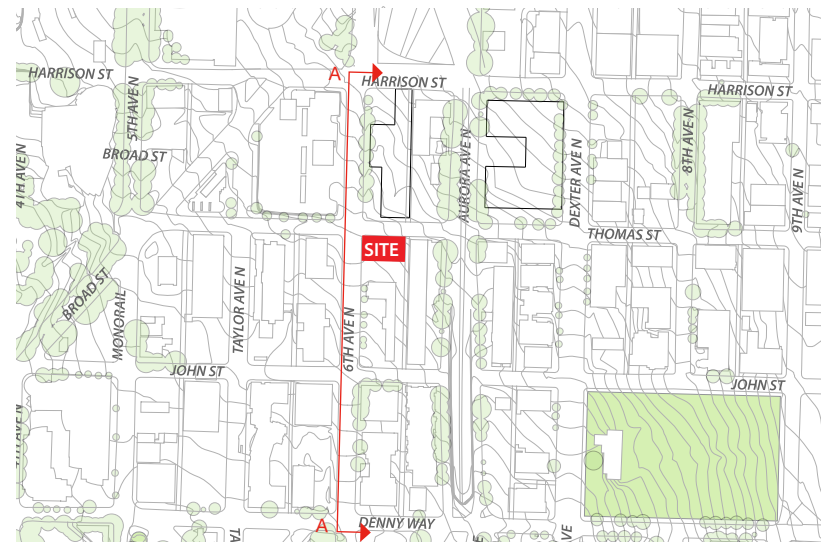
CURRENT ZONING

- SM-SLU 85-280
- SM-SLU 95 (M)
- SM-UP 160 (M)
- SM-SLU 175/ 85-280
- SM-SLU 240/ 125-440
- DMC 240/290-440
- Zone Boundaries

5.0 EXISTING SITE CONDITIONS



A | NORTH-SOUTH SECTION - Looking East



5.0 EXISTING SITE CONDITIONS



B | EAST-WEST SECTION - Looking South

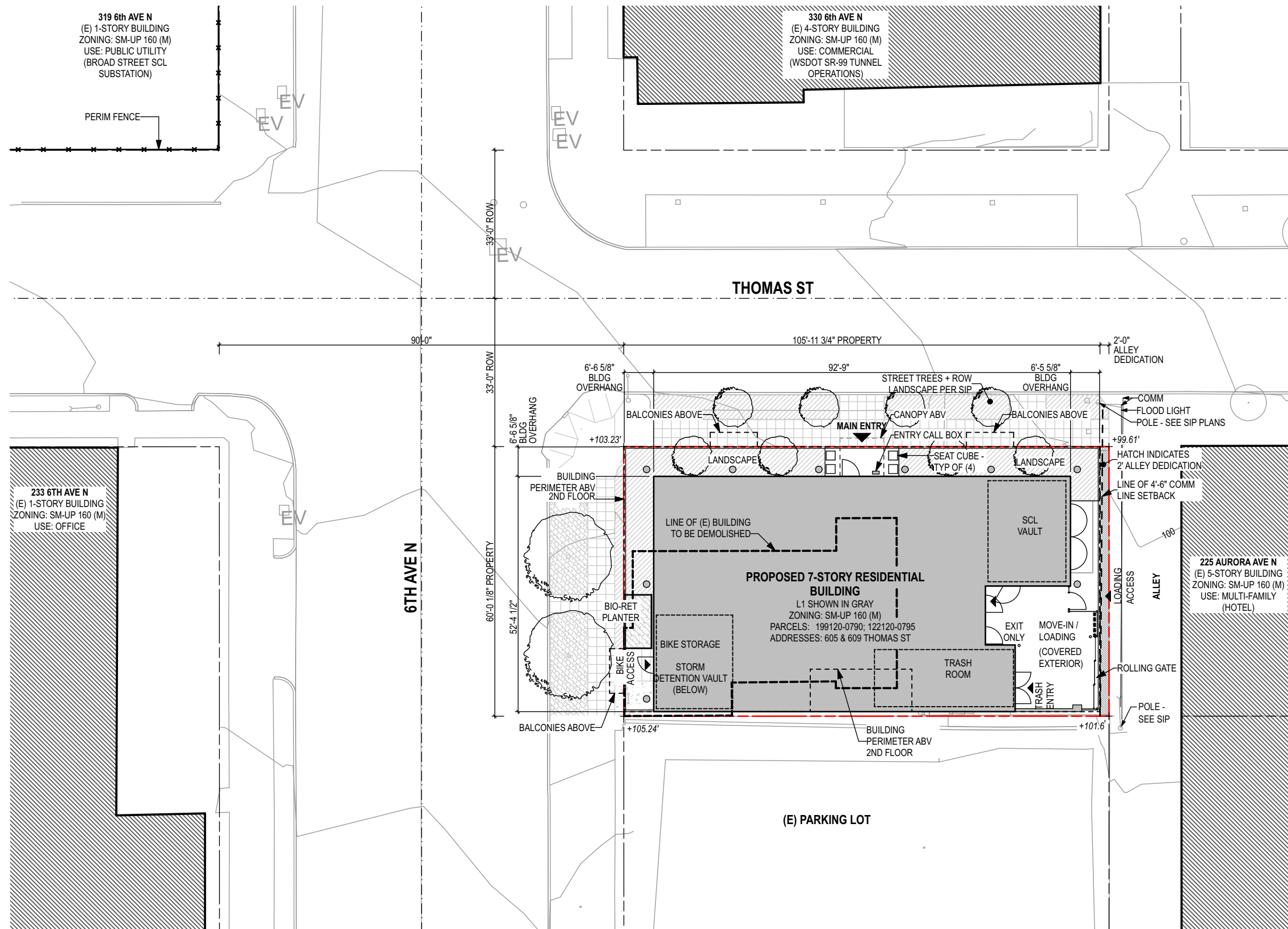


6.0 ZONING DATA

SEATTLE LAND USE CODE SUMMARY

Parcel Nos	199120-0790; 199120-0795	
Lot Area	6,479-sf (±0.15-acres)	
Zoning	SM-UP 160 (M)	
Overlay	Uptown Urban Center Village, Parking Flexibility Area, Airport Height Overlay Outer Transitional Surface	
Permitted Uses	Residential uses permitted outright.	Will comply
Street Level Uses	Specific uses required at street-level / facing façades along Class 1 and 2 streets	Does not apply
Street Level Standards	<p>Street level frontage to comply with transparency and blank façade provisions except for portions of structure in residential use:</p> <ul style="list-style-type: none"> - Minimum 60% of street-facing façade 2-ft to 8-ft above sidewalk to be transparent - Blank façades limited to 15-ft lengths and not to exceed 40% of façade width <p>Street facing façades must be built to the lot line except Class 3 Pedestrian Streets and Neighborhood Green Streets may be set back up to 12-ft</p> <ul style="list-style-type: none"> - Setbacks are to be landscaped - Required outdoor amenity area or open space are not considered part of setback area and may extend beyond setback limits 	<p>Will comply</p> <p>Will comply</p>
Structure Height	<p>Maximum structure height as zoned: 160-ft</p> <p>Rooftop features:</p> <ul style="list-style-type: none"> - Open railings, planters, skylights, clerestories, greenhouses, parapets and firewalls permitted to exceed maximum height limit up to 4-ft - Solar collectors, stair penthouses, and mechanical equipment may extend 15-ft above maximum height limit provided roof coverage does not exceed 25% - Roof coverage of features in 23.48.025.C.4 increased to 65% provided all mechanical equipment is screened and no feature located closer than 10-ft to roof edge - Mechanical equipment and elevator penthouses to be screened 	<p>Will comply</p> <p>Will comply</p>
FAR	<p>Floor Area Ratio:</p> <ul style="list-style-type: none"> - Base FAR limit: 5.0 - Maximum FAR for structures with residential uses: 7.0 <p>Floor area exemptions:</p> <ul style="list-style-type: none"> - All underground stories or portions of stories - Portions of a story less than 4-ft above existing or finished grade - For structures 65-ft or higher, 3.5% of floor area is exempt as an allowance for mechanical equipment 	<p>Base area limit: 32,395-sf</p> <p>Maximum area limit: 45,353-sf</p>
Setbacks	No required setbacks	
Landscaping And Screening	<p>Green Factor of ≥0.30 required</p> <p>Street trees required with any development proposal. Existing street trees to be retained</p> <p>Standards for landscaping and screening where required for certain uses to consist of fences, walls, or landscaped areas including bio-retention facilities</p>	Will comply
Light and Glare	Exterior lighting to be shielded and directed away from adjacent uses	Will comply
Parking	<p>No parking required for residential in urban centers</p> <p>Bicycle parking required for multi-family structures as follows:</p> <ul style="list-style-type: none"> - 1 space per DU long-term - 1 space per 20 DUs short-term - For residential uses, after first 50 parking spaces provided rate is reduced to 3/4 the ratio specified 	<p>No parking required</p> <p>Will comply: 49 bike spaces required</p>

7.0 COMPOSITE SITE PLAN



SITE ADJACENCIES

The site is located on the corner of Thomas Street and 6th Avenue N, with Thomas, the more primary street, as an important neighborhood connector linking South Lake Union and Uptown, and a designated Green Street, flanking its longer north edge. The Thomas Green Street Concept plan (see Appendix) concentrates the design and amenities on the sunnier north side of Thomas, which also has a wider sidewalk.

The existing sidewalk along the site's north frontage, the south side of Thomas, is very narrow, only 12 feet wide. Because of this, the northwest corner of the property extends quite close to the curb ramps. New projecting curb ramps that have been installed since EDG, have expanded the sidewalk at the corner, helping to alleviate the pinched corner, but the back of the north ramp is less than 7 feet from the property corner. Utilities in this street also limit the size and quantity of street trees.

The shorter west edge of the site fronts on 6th Avenue N, a Class III Pedestrian Street. The existing sidewalk on this site frontage is wider, offering more opportunity for larger street trees and landscape in the right-of-way.

The east property line of the site abuts an alley which requires a 2-foot dedication; across the alley, a large new commercial office development is proposed (see Appendix). The south shared property line abuts a surface parking lot serving the neighboring low-rise hotel.

SITE ORGANIZATION

The site is organized with the primary facade of the building and main entry on Thomas, the primary street. A bike room is provided off of 6th Avenue, without an interior connection to the rest of the building to improve security concerns. Move-in loading, utility and trash service access is provided from the alley.

8.0 ITEMIZED RESPONSE TO EDG

APPROVED EDG MASSING

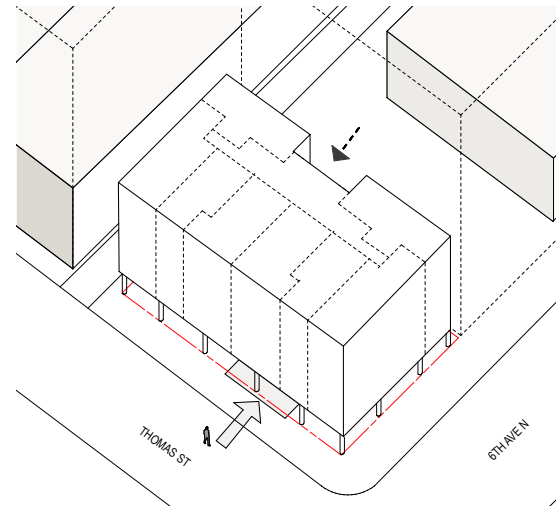
1a

The Board expressed concern that the three massing options presented were almost identical. The massing options lack a strong design concept, making it difficult to understand ways to drive massing differentiation. The Board noted, however, that on a small site, large massing moves may not be practical. The Board ultimately supported Option 3, the preferred option. The Option 3 massing setback at the ground level appears to allow a more gracious pedestrian realm with the main entry facing Thomas St, which is the more important pedestrian thoroughfare. This option also appeared to have more of a detail emphasis on the corner, responding to both City and Uptown Design Guidelines for corner sites. The Board prioritized **CS2-C-1. Corner Sites** and **CS2-3-a. Address the Corner**.

Response:

The Board agreed with the design team that further modulation on such a small site was not practical or necessary. Further modulation of the upper building mass along the street frontages would put additional dimensional constraint on this already constrained site, at the expense of unit and project viability. Instead, bolt-on balconies overhanging the right-of-way are proposed to provide additional modulation to the façade.

The neighborhood context, which is quickly evolving even during the period between EDG and Design Recommendation meetings for this project, also supports the straight-forward massing. This very small building, in its upper mass, is of similar size to a single massing move in the large neighboring commercial and institutional developments. The size of this building itself will provide variety and interest amount its future larger neighbors. To fit the grain of this new large-scale context, a small fabric building should not be highly articulated in its massing.



APPROVED EDG MASSING - Axon



APPROVED EDG MASSING - View from Northwest (with future development context)



AERIAL VIEW - View from Northeast (with future development context)

DESIGN RESPONSE SUMMARY

The Board's critical response at EDG was focused around three general topics: the conceptual cohesion of the overall design, the street level design, and the materiality and detail of secondary elements.

DESIGN CONCEPT + LOGIC

The Board felt the ground floor design was not conceptually consistent with the upper mass, and were not clear what the design concept was and how that concept was supported by the street level.

- ① The main entry has been moved to the center of the Thomas Street facade to conform to the static symmetrical organization of the upper facade. More on the design concept and development is discussed in the following pages. **See responses to comments 1b-1c**

STREET LEVEL DESIGN

The Board was critical of the colonnade and questioned its viability as usable open space given its narrowness and the awkward grade condition at the corner and along 6th Avenue.

- ② The colonnade has been removed and replaced with landscape. **See responses to comments 3c-3d**
- ③ The bioretention planter has been moved and landscape design revised to better support the overall design concept and identify the main entry. **See responses to comments 3c-3**

MATERIALITY AND DETAILS

- ④ The Board felt that in the absence of large massing moves, the success of the design hinged upon the expression through smaller secondary elements and details. Further explorations in the development of these design elements are provided in this packet. **See responses to comments 1d, 1f and 2a**



8.0 ITEMIZED RESPONSE TO EDG

DESIGN CONCEPT + LOGIC

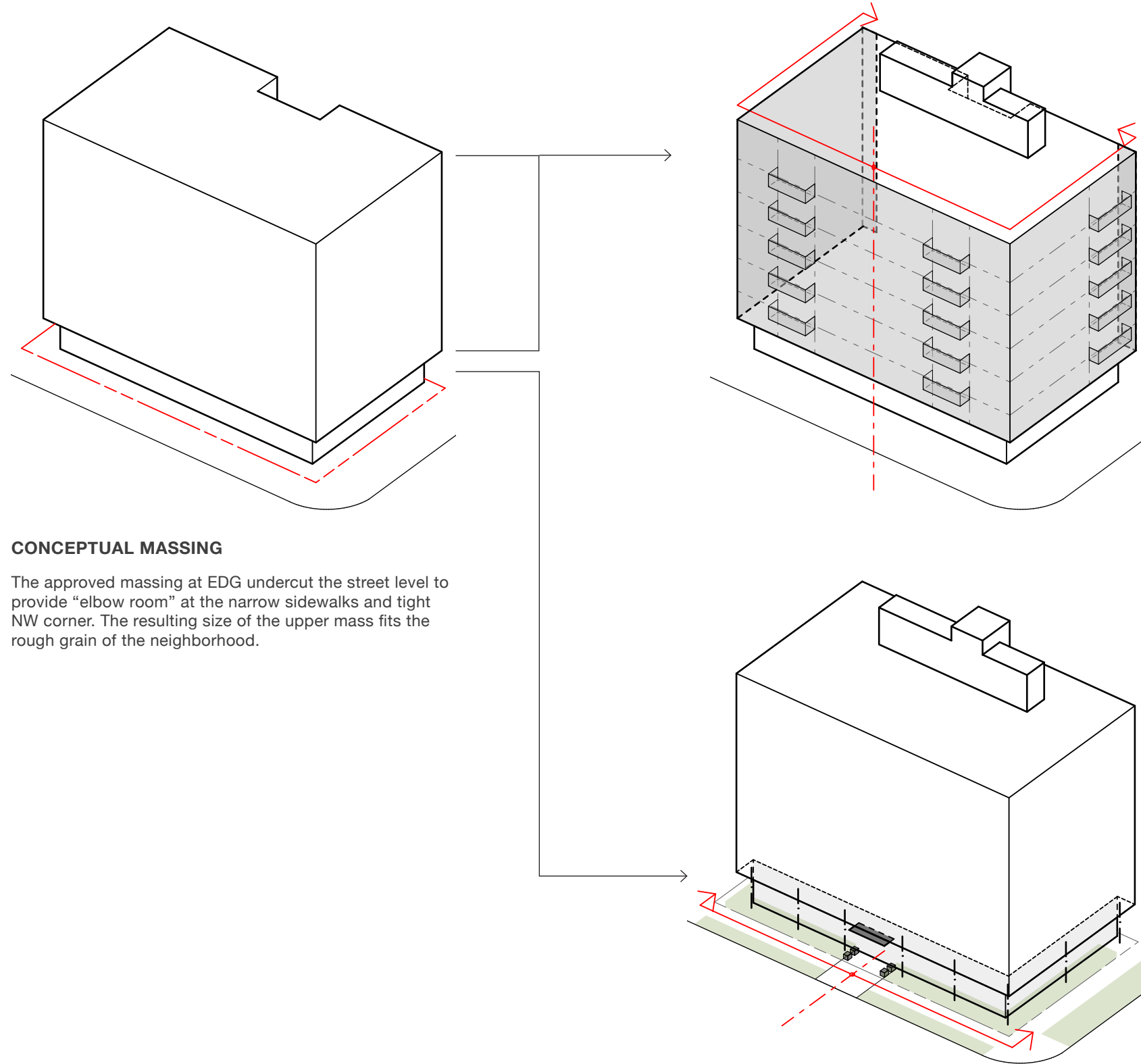
1b

The Board noted that the upper story massing may be strong, but had concerns that the secondary elements, like balconies, windows, etc., similar in each scheme, are not necessarily supportive of any design concept. It is also unclear from the package what other design options were explored. The Board prioritized **DC2-3 Secondary Architectural Features**. To demonstrate this information at the Recommendation phase, provide the following:

- i. Design process studies, including development and clarification of a strong overall architectural design concept that is in support of the City-wide and Uptown Neighborhood Design Guidelines.
- ii. Supporting illustrations of the evolution of design thinking in relation secondary detailing that supports the architectural concept
- iii. Specific design studies that address fenestration (including rationalization for locations and pattern, as well as detailing showing depth of windows) and balconies (including rationalization of locations and patterns).

Response:

The overall design concept for the building is that it is a small, fabric building. A successful “fabric building” is one whose exterior is modestly composed using tools such as relief, rhythm, proportion, texture and color, and weaves these subjective compositional parameters of the facade design with the technical requirements resulting from the program and construction type. The result is a textural pattern that is simply a pleasing and understated design. As an all-residential building, the unit demising and windows create a grain of divisions and establish a basic framework, within which the finer pattern of the primary fabric of the upper facade may be composed and coordinated. The street level is the neutral “base layer” that compliments the richly patterned fabric above while reflecting the outward-in forces on the building.



CONCEPTUAL MASSING

The approved massing at EDG undercut the street level to provide “elbow room” at the narrow sidewalks and tight NW corner. The resulting size of the upper mass fits the rough grain of the neighborhood.

TEXTURED WRAP

The residential upper mass is wrapped around all four exposed corners by a symmetrical fabric pattern. The two southern corners are solid, acknowledging a potential party-line neighbor in the future, whereas the north corners of the wrap are open, acknowledging the street.

Working within the underlying structural grid, symmetrical elements are woven into a plaid pattern that is timeless and appropriately scaled to the building and its context:

- Floor bands, opaque walls and window openings: primary grid
- Balconies: overlaid rectangular pattern with deep relief
- Balcony railings: secondary pattern within overlay
- Opening infills, mullions: secondary pattern within grid
- Unit vents: tertiary interspersed pattern (top-stitch)

NEUTRAL BASE

The street level is the base that supports and compliments the textured wrap. It is aligned with its basic symmetry but addresses the unique function of street-level to interface with the public realm. As this building does not include any retail space, a neutral base layer of basic elements provide a calm poise to the public face that is comfortable to be near and welcoming where appropriate. These basic elements include:

- Landscape
- Columns
- Entry
- Transparency and opacity

PRIMARY GRID STUDIES

The hierarchy of elements was explored vertically and horizontally in determining the primary grid for patterning. The building structure (walls that intersect the exterior wall, floors and roof) as well as the desired light and views from specific interior spaces, set the basic parameters for these elements.

The next step in establishing the basic grid was to space and size windows to balance the proportions of opaque wall area between them across the facades. Windows were pushed towards the northeast and northwest corners to lighten the mass at the double-undercut corners and put emphasis on the corner with the lantern effect. *Uptown Supplemental Guidelines DC2-3 Secondary Architectural Features, CS2-3-a. Address the Corner*

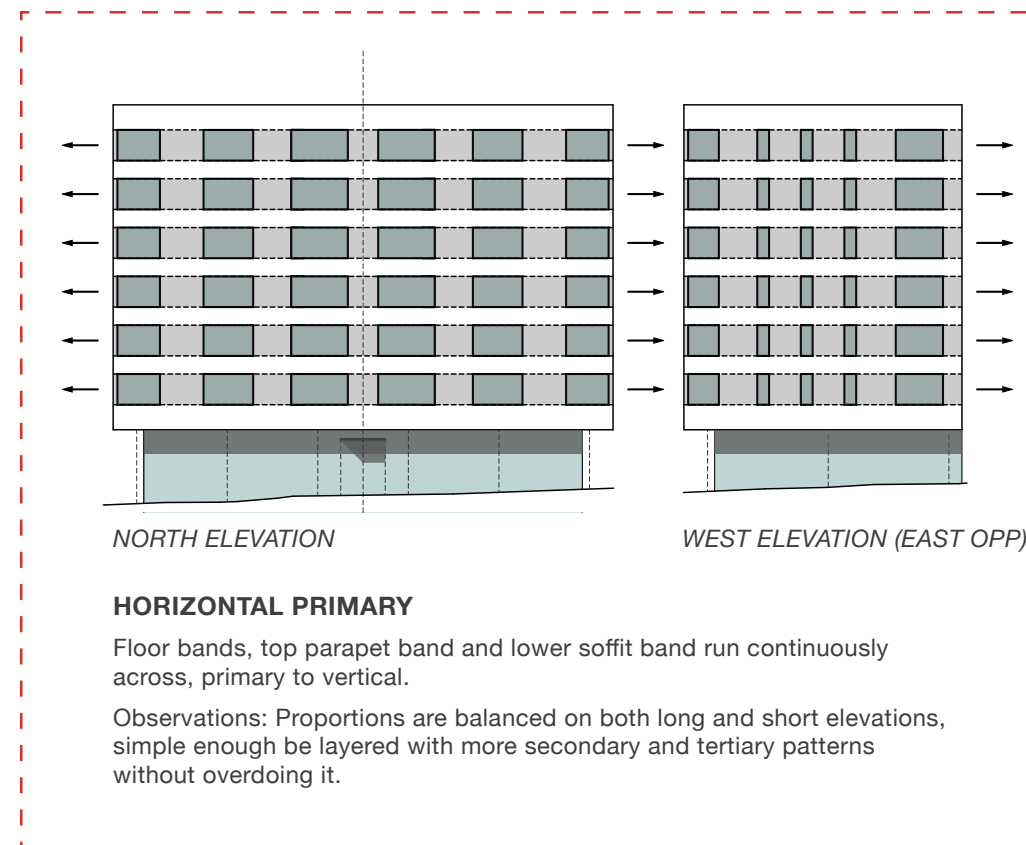
Emphasis on each of the three main grid components - horizontal, vertical and the void - was explored to evaluate their effect on the facades of the building given the distinctly different proportions of the long and the short facades. *Seattle Design Guideline DC2-B-1 Facade Composition*



PUNCHED OPENING GRID

Grid of windows spaced and sized to balance interior desires with exterior proportions of solid and void.

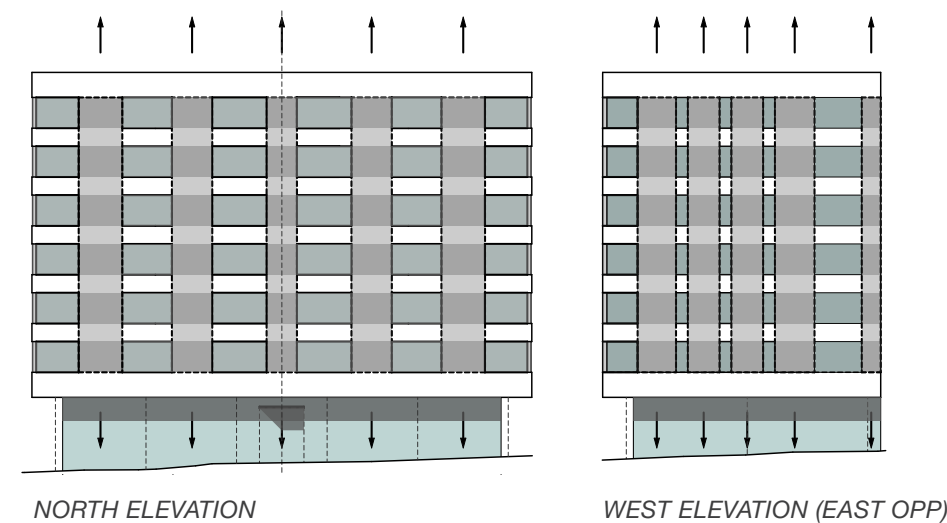
Observations: A monolithic material would need to have its own significant depth, finer scale and texture for this to not be too flat. Not very nuanced.



HORIZONTAL PRIMARY

Floor bands, top parapet band and lower soffit band run continuously across, primary to vertical.

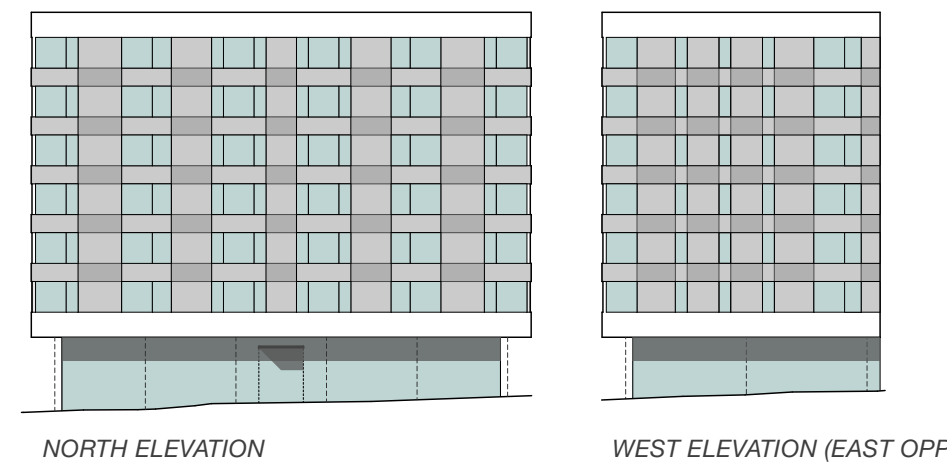
Observations: Proportions are balanced on both long and short elevations, simple enough be layered with more secondary and tertiary patterns without overdoing it.



VERTICAL PRIMARY

Piers between windows run continuously top to bottom, primary to horizontal.

Observations: Creates awkward proportions and frenetic "stripey" look on narrower facade. Top and bottom bands should remain unbroken to maintain read of the whole mass as one.



CHECKERBOARD

Horizontal and vertical elements are inter-woven such that neither horizontal nor vertical dominate.

Observations: Too busy and overwrought for a first-order pattern upon which more will be layered. Not nuanced, will get old fast.

8.0 ITEMIZED RESPONSE TO EDG

BALCONIES: PATTERN OVERLAY STUDIES

Stacked balconies provide an overlaid pattern in 3 directions: vertical stacking, elongated horizontal rectangles, projecting from the primary mass.

Locations for balconies were studied in three locations on the north and west elevations. Balconies are not proposed on the east elevation, as they would not be allowed to overhang the alley and offer little benefit on that side. This break from strict symmetry with the west facade is preferable to eliminating the west balconies, where they provide an opportunity for engagement with the public realm, as well as relief and visual interest to a street facing facade. *Uptown Supplemental Guidelines DC2-1 Architectural Context, DC2-3 Secondary Architectural Features.*



BALCONIES AT CORNER UNITS

North facade observations: Distance between balconies too great, makes corners feel heavy instead of light and open.

West facade observations: Not enough visual interest for a street facing facade. Balcony-side "outies" on the north edge are inconsistent with the undercut massing, which symmetrically turns the corner.

NO BALCONY



BALCONIES AT CENTER UNITS

North facade observations: Too close together, looks pinched and not ideal for privacy between units.

West facade observations: Balconies are not large enough proportionally to the overall facade. Also not accessed off a living room, so less likely to be actually used.

NARROW BALCONY



BALCONIES AT 1-FROM-CENTER UNITS

North facade observations: Balanced across north facade.

West facade observations: Proportion of balcony projection is balanced with overall facade width. The added visual weight of the stack at the south end helps to anchor the south edge of the facade, which moves from opacity at the south party-line condition to more transparency at the north street corner condition.

END BALCONY

WEAVING STUDIES

Multiple variations of fabric weaving the horizontal primary grid with the balcony overlay pattern were studied. Below are three among many studied, and the final direction selected. *Seattle Design Guideline DC2-C-1 Visual Depth and Interest*



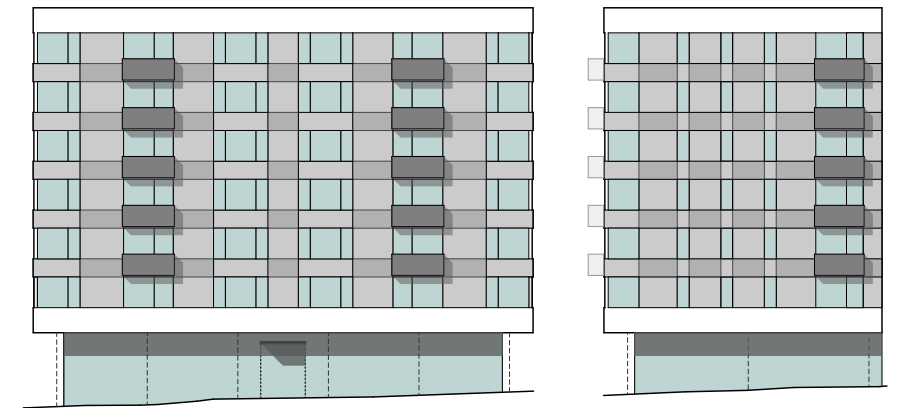
ALTERNATING WEAVE

Flat panel floor bands interweave with profiled panels at opaque walls. Determined to be a pleasing pattern but too literal in the application of the “fabric” concept to be timeless.



HORIZONTAL + VERTICAL PLAID

Vertically oriented cladding at piers, horizontally oriented cladding at continuous floor bands. Determined to be too busy with the small size of the pattern grid..



GINGHAM

Alternating two materials between piers and floor bands utilizing checkerboard grid hierarchy. Noted that the balcony pattern overlay gets lost in the alternating check pattern; overall determined to be too busy and overwrought, and not timeless.



FINAL DIRECTION:

SUBTLE HORIZONTAL PLAID

The design team ultimately settled on a more subtle “plaid” where the cladding runs horizontally in two textures of the same family, but different scales. Vertical stacks of the balconies interrupt the floor bands and provide a second-order vertical and horizontal linear texture at the wraps.

8.0 ITEMIZED RESPONSE TO EDG

PRECEDENT IMAGES

1

GRID OF OPENINGS

A series of regularized fenestration creates a simple pattern across the facade. A combination of rationally located trim pieces, color and material changes, emphasized with varying degrees of contrast, create relief and finer grain texture within the underlying grid.

2

BUILDING UNDERCUT

The undercut disassociates the upper level massing from the street level, and street level is treated simply with elemental storefront to provide maximum transparency. A rhythm of columns grounds the building mass and frames the pedestrian experience at the sidewalk, between the column line and the street.

3

CORNER WINDOWS

The window wraps around the building corner, creating an open lantern effect above the double-undercut and lightening the mass.

4

PATTERN WEAVING

The patterning of each facade emphasizes horizontal or vertical weaving with either distinct or subtle treatments of building material transitions. While the Mio creates this weaving with distinct changes in material color and patterning intersected by projecting bays, the 72 Foster project applies a more consistent material to a single volume, weaving horizontal and vertical with accentuated seam lines between panels.



Mio- Weinstein A+U



72 Foster-Holst

DESIGN CONCEPT + LOGIC

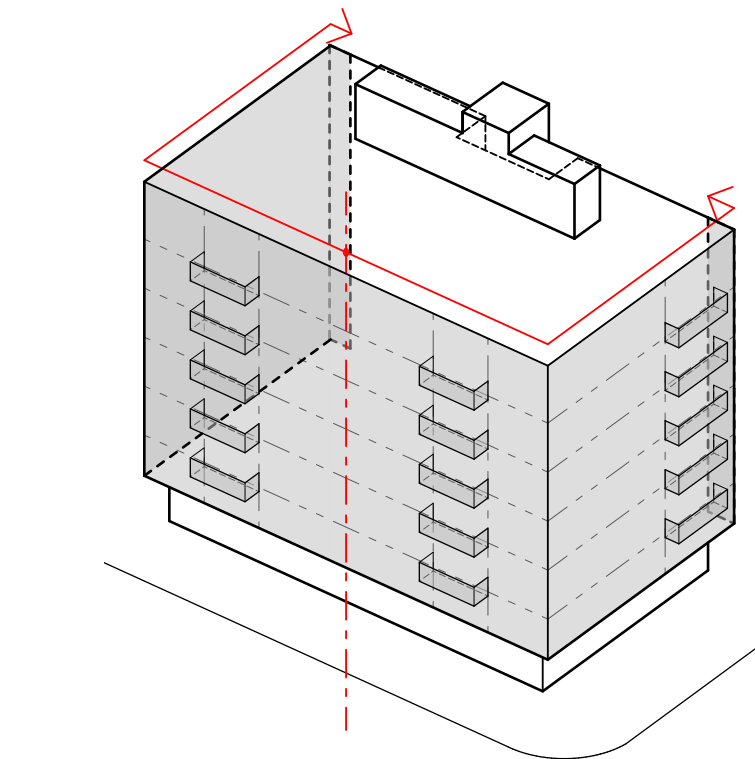
1c *The Board had questions about the ground level design, especially as to how the architectural expression supports the upper level massing concept. The Board noted that it was difficult to provide comment without a clear architectural concept for guidance. The Board directed the applicant to clarify how the ground floor architectural expression supports the upper level massing as part of the overall architectural concept (in the requested design studies from 1.b. above) at the Recommendation phase of review. The Board prioritized **DC2-1 Architectural Context**.*

Response:

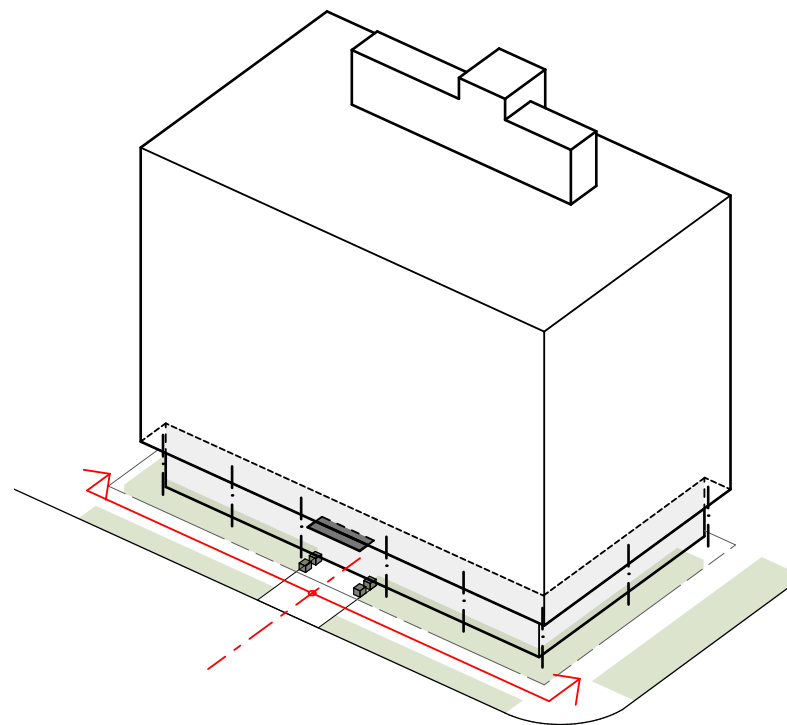
As a fabric building, the patterning of the upper mass reflects the unit arrangement, which is symmetrical about the center of the long facade. The entry biased towards the corner as it was shown at EDG created tension between this dynamic asymmetry at street level, and the static symmetry above. The main entry has been moved to the center of the Thomas Street facade to conform with and support the symmetrical organization of the upper mass. Likewise, the landscape design has been updated to more closely follow the symmetry and rhythm of the building at the street level.

The neutral base to the patterned fabric wrap, the street level is very elemental. The visible enclosure is comprised of only two materials – concrete and storefront glazing – which take a back seat to the columns and landscape, and the entry canopy, which projects out to the sidewalk. Select cross-referencing in pattern and color unify the plaid top with the neutral base.

The enclosure is secondary behind the landscape and column line, and varies from symmetry as needed to address site-specific program needs: bike storage from the sidewalk, and service/utility access from the alley.



Symmetry of upper mass wraps from center of north facade.



Uniformly-spaced concrete columns create a regular rhythm along the deep landscape "carpet".

Pairs of seat cubes and an entry canopy project out between columns to identify and provide a welcoming entry.

PRIMARY SYMMETRY



Surface patterns and colors at the street level pick up on the linear patterns in the upper fabric.

COLOR + PATTERN REFERENCE

8.0 ITEMIZED RESPONSE TO EDG

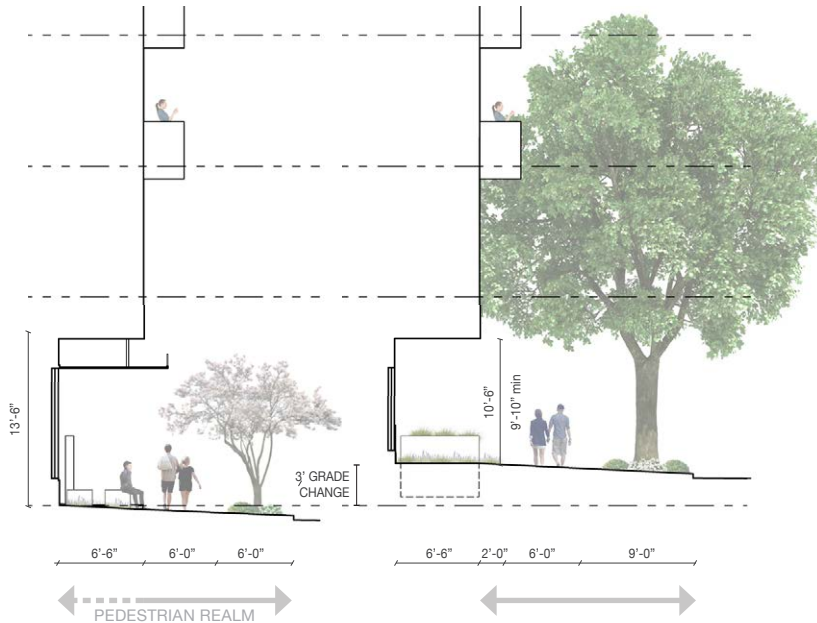
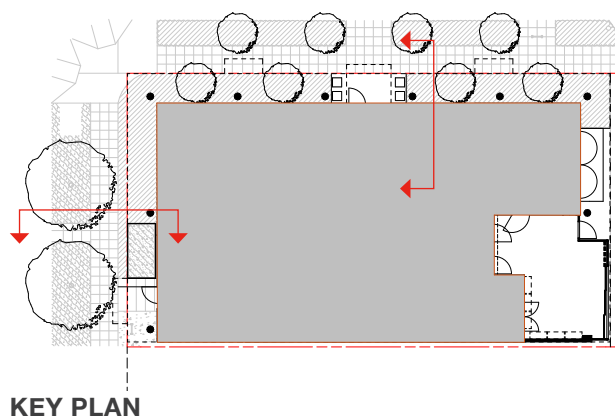
1d The Board generally supported the ground level setback shown in Option 2 and the preferred Option 3. The height of overhang ranges from 10'-16' foot height which prevents 'pinch points' along the sidewalk. The Board noted the horizontal space at the building setback is not necessarily functional space and is separated from the 6 foot width sidewalk. The Board requested that studies should be done to show what that space feels like, as it does not appear that the space is not a necessarily an addition to public space. Studies should include cross-sectional studies of the overhang/colonnade area looking at the intentional depth of the ground level setback/overhang, relationship of the setback to the pedestrian realm (including the streetscape/right-of-way) and how the streetscape and ground level space is affected by use of columns. The Board prioritized **DC3 Open Space Concept** and **PL1-B-2. Pedestrian Volumes**.

Response: Further study resulted in the design team agreeing with the Board that the space behind/between columns was not enough to develop accessible or functional open space for either the public or residents, and so re-conceived the interface between residential interior and street edge as entirely landscape. The undercut provides additional volume to the pedestrian realm, while lush landscaping provides a gracious edge for pedestrians, and depth to mediate between public and private spaces. The team explored five locations for the columns relative to the property line, illustrated on this spread.

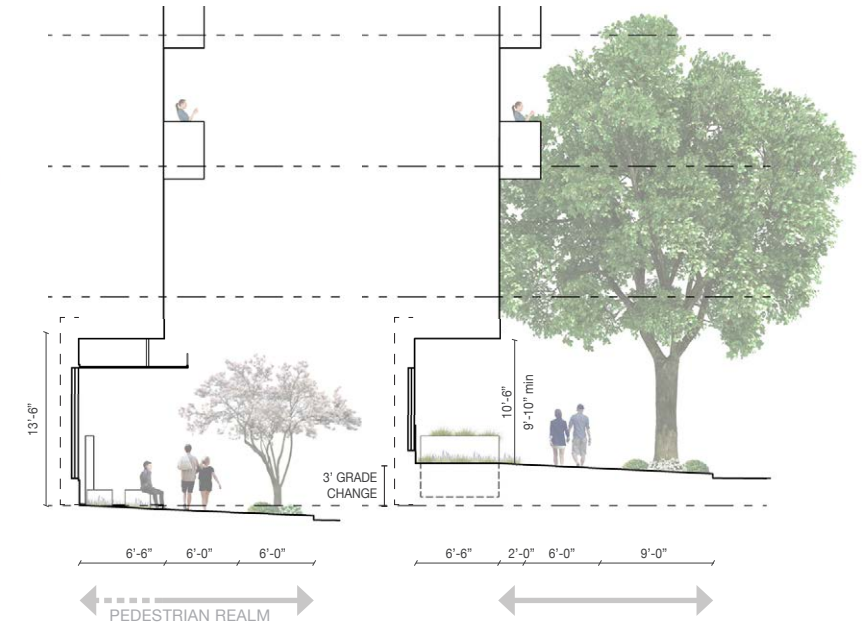
Pulling the columns back from the face of the building mass lessens the relationship between the columns and the building above and softens the boundary between public and private property, resulting in the public realm feeling more expansive. **PL1-B-2 Pedestrian Volumes, PL3-B-1 Security and Privacy.**

1e The Board raised questions concerning the introduction of the colonnade in Option 3. The applicant noted that the colonnade is not structurally necessary but was added to help define the private space along the street facades. The Board questioned the introduction of this element and its impact and effectiveness on the streetscape design. The Board directed the applicant to study intentionality of the placement, size, and materiality of the columns, including how the columns relate to the upper level massing, illustrating a clear design evolution of why/how the columns are needed to support the architectural concept. **(DC2-1 Architectural Context, DC2-4 Dual Purpose Elements)**

Response: See response to 1.c and 1.d



SIDEWALK SECTIONS:
THOMAS STREET 6TH AVENUE N



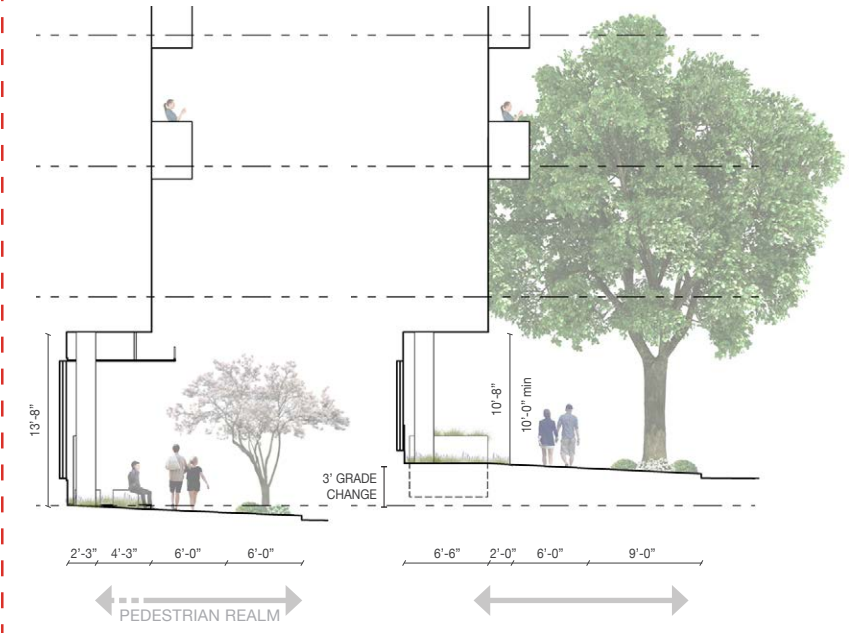
SIDEWALK SECTION:
THOMAS STREET 6TH AVENUE N



1 COLUMNS FULLY INBOARD
Columns are located fully behind glazing line. Upper mass appears top-heavy, feels uneasy. Cantilever requires deeper structure, lowering soffit to below 10 ft above grade at high point (SW corner).



2 COLUMNS AT ENCLOSURE LINE
Columns are located in line with storefront. Does not alleviate top-heavy appearance and "uneasiness". Soffit height at SW corner still a bit low.



SIDEWALK SECTION:
THOMAS STREET

6TH AVENUE N

SIDEWALK SECTION:
THOMAS STREET

6TH AVENUE N

SIDEWALK SECTIONS:
THOMAS STREET

6TH AVENUE N



3 COLUMNS AT OUTER EDGE (PER EDG MASSING)

Columns are located at outer edge of mass, at property line. Full visual support of upper mass, however, narrowness of sidewalk on Thomas is felt at columns. Undercut zone feels more part of private zone, not enough transitional space between sidewalk and interior.



4 COLUMNS CENTERED IN SOFFIT

Columns are located in the center of soffit between the storefront and the property line. Provides visual support of mass, more elbow room and some transition depth between private and public at sidewalk, although not as much as it could.



5 COLUMNS JUST OUTBOARD (PROPOSED)

Columns are located just onboard of storefront. Fully expressed columns still visually support the upper mass while maximizing the elbow room at sidewalk edge. Provides greatest perceived depth of public-private transition without compromising on soffit height.

8.0 ITEMIZED RESPONSE TO EDG

STREET LEVEL DESIGN

3a The Board questioned how the streetscape design was enhancing the public realm, especially in relation to how the space along the rights-of-way under the building overhang were spatially creating a better streetscape environment. They noted that although a robust pedestrian realm was discussed by the applicant, it was not clear how that was being achieved on the plans, especially along the Thomas Street Green Street frontage. The Board prioritized **PL1-B-2. Pedestrian Volumes and PL1-B-3. Pedestrian Amenities. (PL1-3-a. Volume & Flow, PL1-3-c. Pedestrian Uses, DC3-C-1. Reinforce Existing Open Space)**

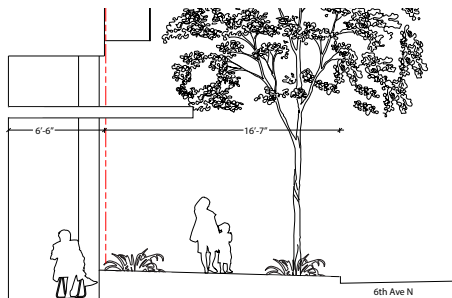
Response:

See also responses to 1.c, 1.d and 1.e. The landscaped undercut enhances the streetscape by providing additional “breathing room” to the public realm, especially at the narrower north sidewalk and tight corner, a softer edge for the pedestrian, and deeper transition zone between public and private realms. Each edge addresses its adjacent context and linkages, while maintaining the essential concept of the street level as the neutral base layer of simple elements that compliment and support the fabric of the overall building.

3b The Board also discussed the grade-separated exterior open space near the corner. The Board questioned whether this was usable space and how that area related to the public realm. The Board specifically prioritized **DC3 Open Space Concept and DC1-A Arrangement of Interior Uses. (DC3-B-1. Meeting User Needs)**

Response:

This space has been removed.



EXTERIOR SPACE AT EDG
(REMOVED FROM PROPOSAL)



SIDEWALK VIEW: THOMAS STREET LOOKING WEST

This page: The north edge has a soft residential continuity that carries you from corner to corner of the site, with the welcoming interruption of seat cubes at the entry.

- ① Seat cubes announce the main entry while providing a place for pedestrians and residents alike to sit, converse and wait for rides or meet-ups.
- ② Trees flanking both sides of the walk reinforce the regular rhythm of the columns while providing a soft canopy over the walk.
- ③ A continuous grassy carpet flows with grade, mediating the delta between the sidewalk grade and interior floor elevation.
- ④ Taller plantings in the right-of-way buffer the pedestrian against the dirt and traffic in the street.

See Appendix for more information on the Thomas Street Green Street Concept Design.

Facing page: The west edge speaks to a transition of scale and use, from residential to research.

- ⑤ On the private side of walk, the grassy carpet wraps around from the north side of the side, following grade and the conceptual wrap of the fabric around the corners.
- ⑥ A partly- raised bio-retention planter located as the enclosure turns opaque and more solid at the south corner, serves both to bump up the scale of the landscape and to form the edge of a bike “mini porch” outside the bike room.
- ⑦ On the public side of walk, a larger streetscape (larger trees, bigger planter strip, deeper angled parking, etc.), transitions the scale to respond to the large biotech development across 6th Avenue (currently in design and entitlements).

See Appendix for referenced development in design.

STREET LEVEL DESIGN



SIDEWALK VIEW: 6TH AVENUE N LOOKING NORTH

3c The Board noted that planter locations should be integral to forming outdoor spaces, including aiding in clarifying the entry sequence. The Board prioritized **PL2 Walkability, PL3-1-c. Design Features and DC3 Open Space Concept. (PL2-D-1. Design as Wayfinding, PL3-1-a. Pedestrian Orientation)**

Response:
The landscape forms the edge of the pedestrian realm continuously along the sidewalk and breaks only at entries. The primary entry is marked by the canopy projecting through the columns and the seat cubes marking the edges of the entry court. See image on opposite page.

3d The Board had questions about the bioretention planter along the Thomas Street frontage as it was not included in the renderings. The applicant noted that the new Storm-water Code is being issued soon so the height of the planter is not yet confirmed. The Board noted that all planters should be included in future renderings to show how the streetscape elements relate to form space. **(PL1-B-2. Pedestrian Volumes, PL1-B-3. Pedestrian Amenities)**

Response:
The bioretention planter was moved to the 6th Avenue frontage where walls could be partly buried below grade, and to serve multiple other design purposes such as forming the edge of the bike room entry and helping to transition the scale of landscape elements from a low carpeted residential plane, to the larger scale of the proposed new development across the street.

Moving the planter was also necessary to coordinate with the location for a stormwater detention vault to which the planter would drain, a new code requirement applicable to the project since the time of EDG. This vault has been located below the bike room, avoiding an interruption in the on-grade landscape below the undercut.

8.0 ITEMIZED RESPONSE TO EDG

MATERIALITY AND DETAILS

1f

The Board discussed the entry canopy as an important element to add pedestrian scale as well as for orientation to the main entry. The Board was concerned that there was not a clear design connection of the canopy to the rest of the architectural concept, making it difficult to discern whether the element was enhancing or supporting an architectural concept. The Board requested further study of the element showing design process thinking at the Recommendation phase. The Board prioritized **PL3-A Entries (PL2-D-1. Design as Wayfinding, PL3-1-a. Pedestrian Orientation)**. The studies should include

- i. Rationalization for location of the canopy (both horizontally and vertically);
- ii. Materiality;
- iii. Associated studies of where the main entry is located for maximum visibility; and
- iv. How the entry canopy relates and supports the overall architectural concept.

Response:

The entry has been moved to the center of the Thomas Street frontage, and is identified by a planar canopy that “floats” out between the center columns and below the upper mass.

The team explored various entry strategies, including a projecting “portal” and different canopy options, shown on this page.

The projecting portal options were discarded because they did not provide adequate depth of transition from the sidewalk and were not consistent with the concept in disrupting the quiet, neutral plane of enclosure behind the column lines.

Being already below the cover of the building, a thick canopy is unnecessary and seemed too heavy for the space it occupies.

The final option – a simple steel plate – was selected because it was most elemental, consistent with the “neutral base” concept. Its thinness and LED-lighting strips pick up on the thin linear pattern of the concrete reveals and balcony punched metal wrap, and its color pop matches the accent color in the fabric above.



PROJECTING PORTALS



RECESSED ENTRY, THICK CANOPY



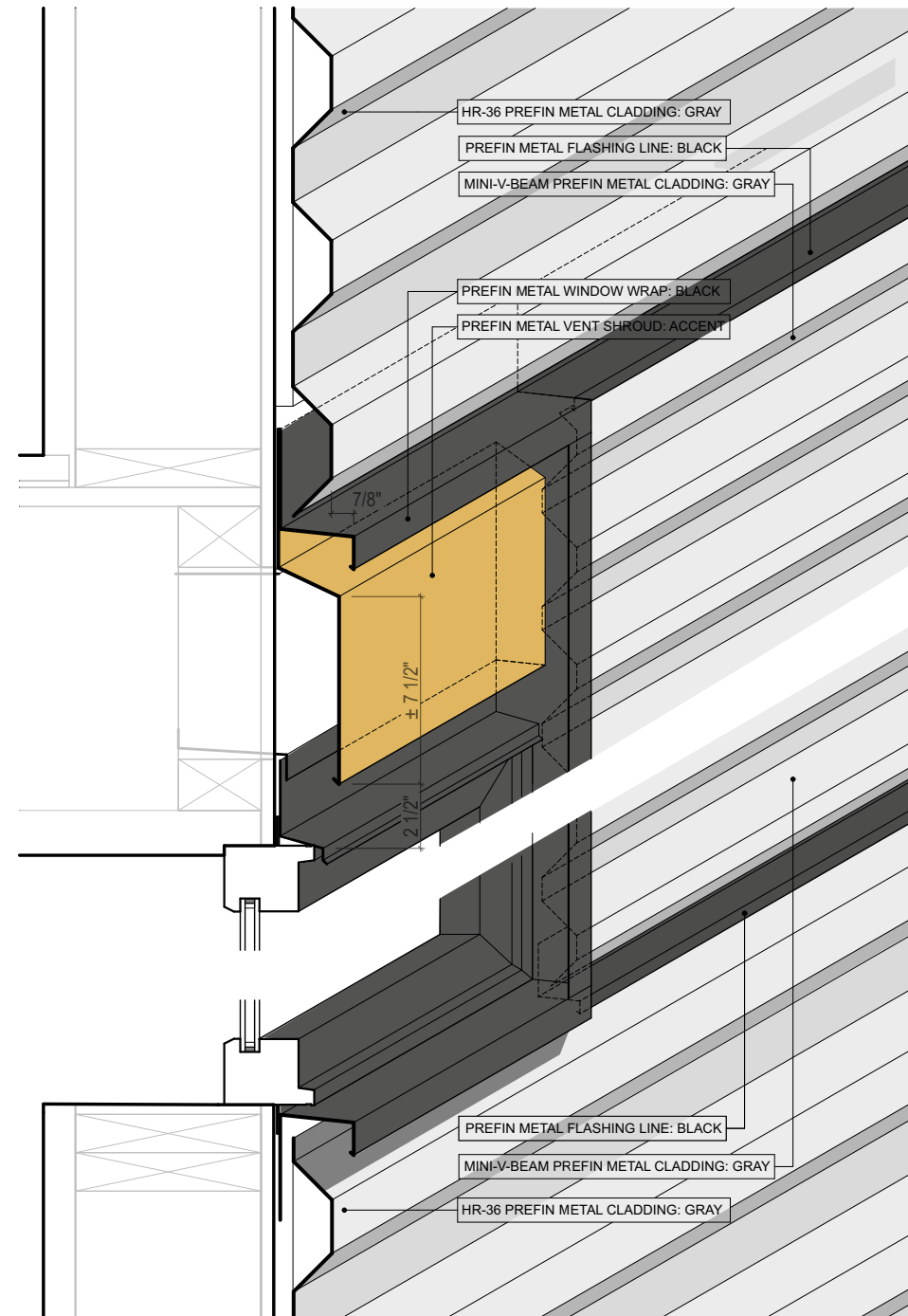
RECESSED ENTRY, THIN CANOPY
(PROPOSED)

MATERIALITY AND DETAILS



PLAID WITH INHERENT LINES + FIELDS

The subtly different depths of the HR-36 and Mini-V-Beam profiles create a natural pronounced seam between the two with flashing lines at top and bottom of the floor bands. Windows extending vertically between these two lines naturally provide vertical lines between the fields of thinner, finer Mini-V-Beam profile.



WINDOW WRAPS + VENTS

Large punched openings - the primary unit windows ganged together with a continuous linear vent shroud across the top of window - are expressed as a whole unit with projecting trim. The wrapping trim aligns with the seam lines of the plaid. The long and thin proportions of the vent shroud are accented, establishing a tertiary level of pattern in the plaid.

2a The Board noted that the simple massing concept as presented at EDG will rely on the strength of materiality and detailing to ensure a successful execution. As such, clarification of material choices, as well as descriptions of detailing at windows, balconies, and other façade elements, become important in confirming the quality of the execution of the projects. The Board directed the applicant to present studies of design thinking related to material choices at the Recommendation meeting. The clear evolution of design thinking should include the intentionality of material selection that supports an architectural concept. The studies should also include tectonic detailing that provide depth, texture and scale as represented in the architectural precedents. Include all accessory materials, such as lighting, signage, etc., in the materials studies. The Board specifically prioritized **DC4 Exterior Elements and Finishes, DC2-3 Secondary Architectural Features, and DC2-4 Dual Purpose Elements. (DC4-1 Building Materials, DC4-1-b. Quality Materials)**

Response:

The primary cladding material proposed are two similar, but different, profiled metal panels, both oriented horizontally, to provide a finely grained horizontal yet subtly plaid texture to the upper mass. The choice of corrugated metal panel, as opposed to wood or other similarly grained material, references the neighborhood's industrial past. Windows are ganged with adjacent trims and vent panels, to express a larger opening. A linear vent shroud integrated into the window expression is an accent color, conceptually the final "top stitch" detail of the fabric.

8.0 ITEMIZED RESPONSE TO EDG

MATERIALITY AND DETAILS

MACRO-PATTERN: BALCONY ELEMENTS

The balconies provide a macro-scale pattern overlay in their vertical intersection with the plaid, as well as a micro-scale textural variation within this overlay. The different texture and scale of texture - a smooth metal panel with some transparency through a punched horizontal linear pattern - provides contrast with harmony.

The design team studied various proportions and alignments of the macro pattern with the background plaid in elevation, shown on the right, and varying degrees of micro-scale textural contrast and grain, shown on the next page.

1 SUPERIMPOSED GRID

The balcony guardrail heights are necessarily taller than the spandrel heights established by the window heads and sills. One option studied for overlaying the balcony pattern was to treat it as its own grid superimposed over the window grid. However, this option was rejected, preferring options that were woven into the background plaid pattern.

2 BOUND BY HORIZONTAL DATUMS

An opaque balcony guardrail weaves into the horizontal spandrel line, with the upper part of guardrail completed with a transparent infill (fine mesh or cable). The pattern is better integrated into the background pattern than Option 1, however, the proportion of the opaque guardrail too strongly reinforced the horizontality of the background plaid. The design team also recognized that this expression would be impossible to execute purely since the floor structure of the balcony would inevitably break plane with the lower of the two datums.

3 BOUND BY VERTICAL DATUMS

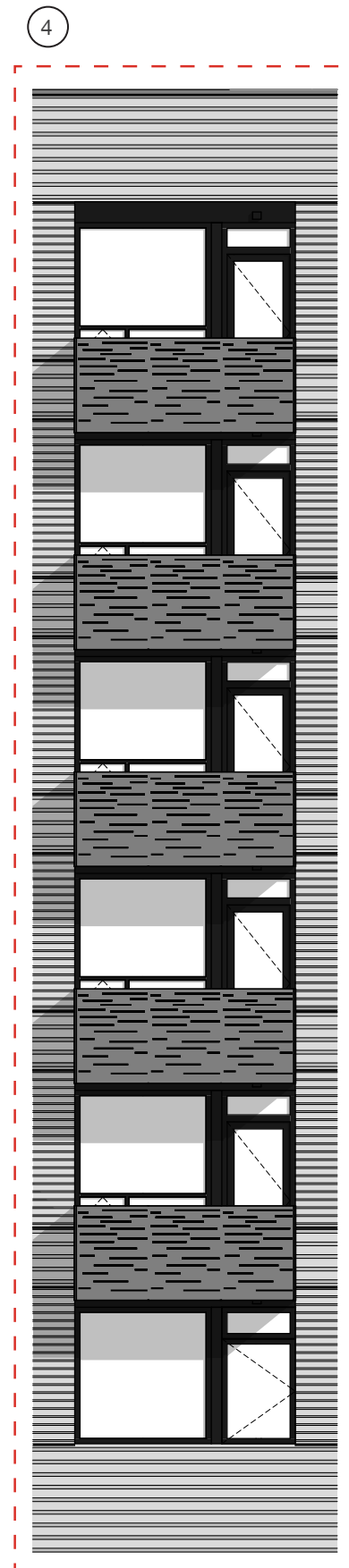
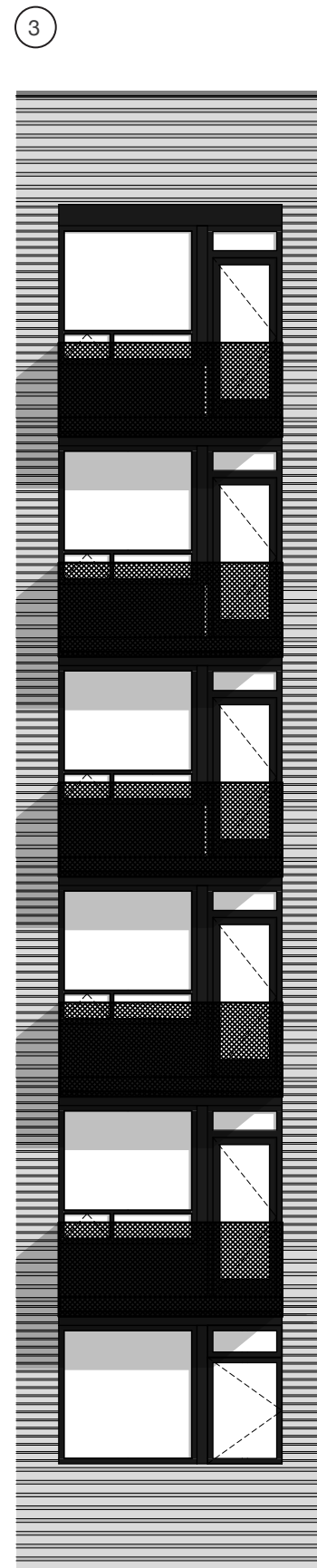
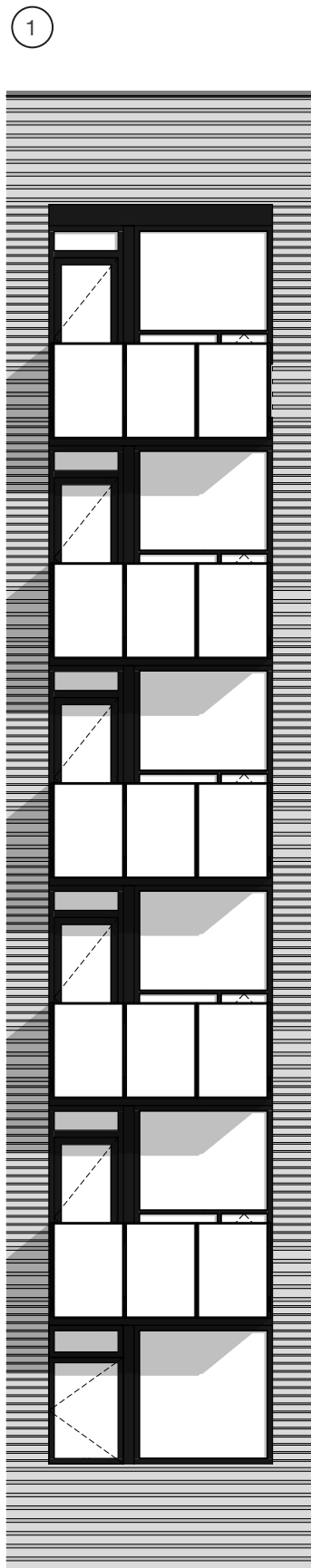
Balconies are contained within the vertical bounds of the background grid (the window stacks), but interrupt the window head and sill datums, providing relief from the relentless horizontality, and balancing the plaid by corralling the stacked balconies into a stronger vertical element.



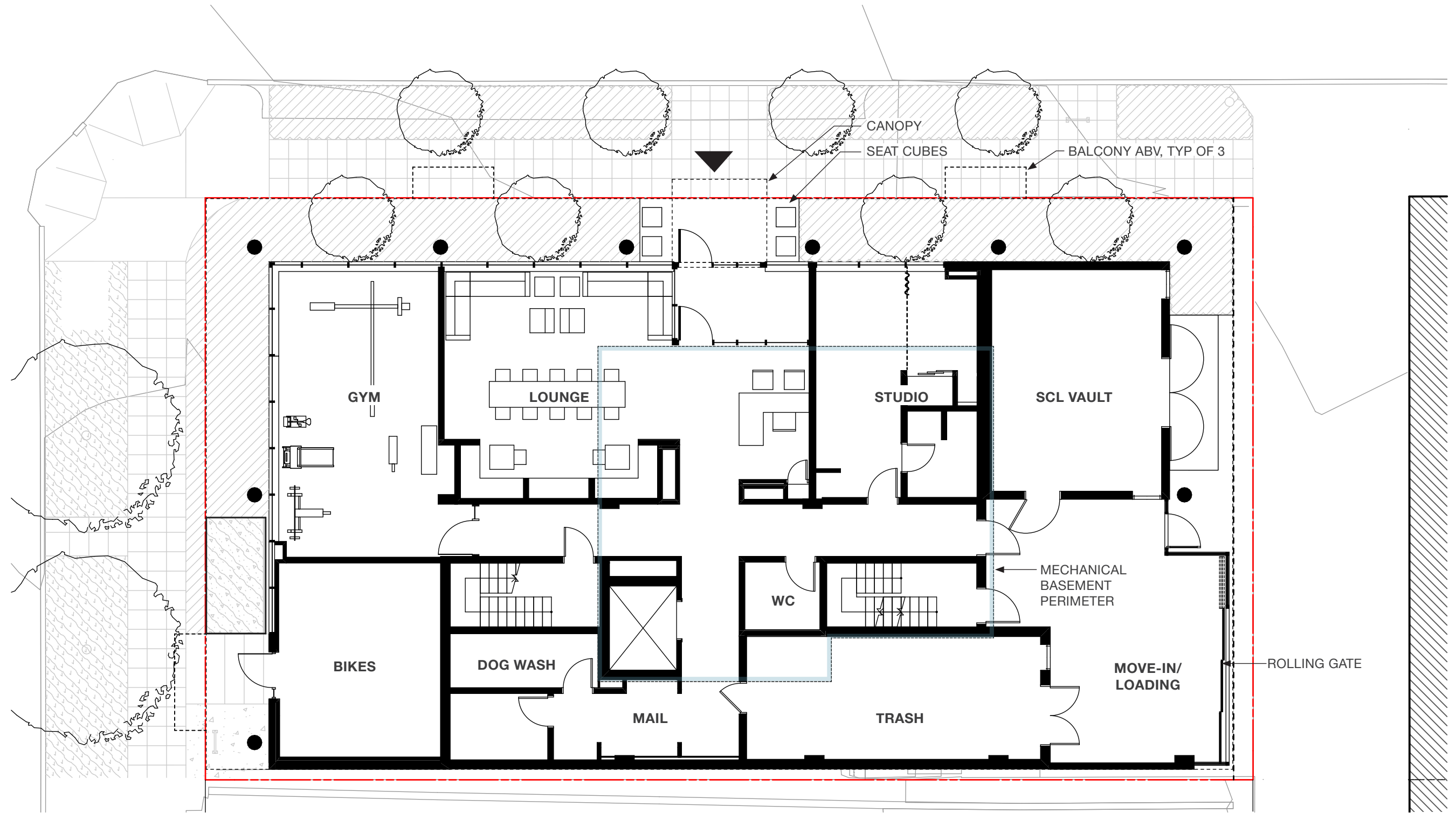
MATERIALITY AND DETAILS

MICRO-PATTERN: BALCONY MATERIALS

- ① **GLASS**
Transparent glass did not provide any additional layer of patterning; more opaque glass did not provide any depth of texture to enrich the overall pattern.
- ② **VERTICAL PICKET**
Vertical bars reinforced the verticality of the stacked balcony element of the macro-pattern, however the team was aiming for a higher degree of privacy and opacity for the user.
- ③ **METAL MESHES**
Various iterations of expanded metal mesh and woven wire mesh were explored as similarly industrial materials but variable degrees of opacity, however the meshes (one diagrammed here) were deemed too different in character and texture from the background cladding texture.
- ④ **PUNCHED METAL PLATE**
Thin-slot punched metal plate provides a textural and pattern variation that compliments the linearity of the corrugated cladding, and provides the degree of opacity desired for privacy.



9.0 FLOOR PLANS



LEVEL 1 FLOOR PLAN

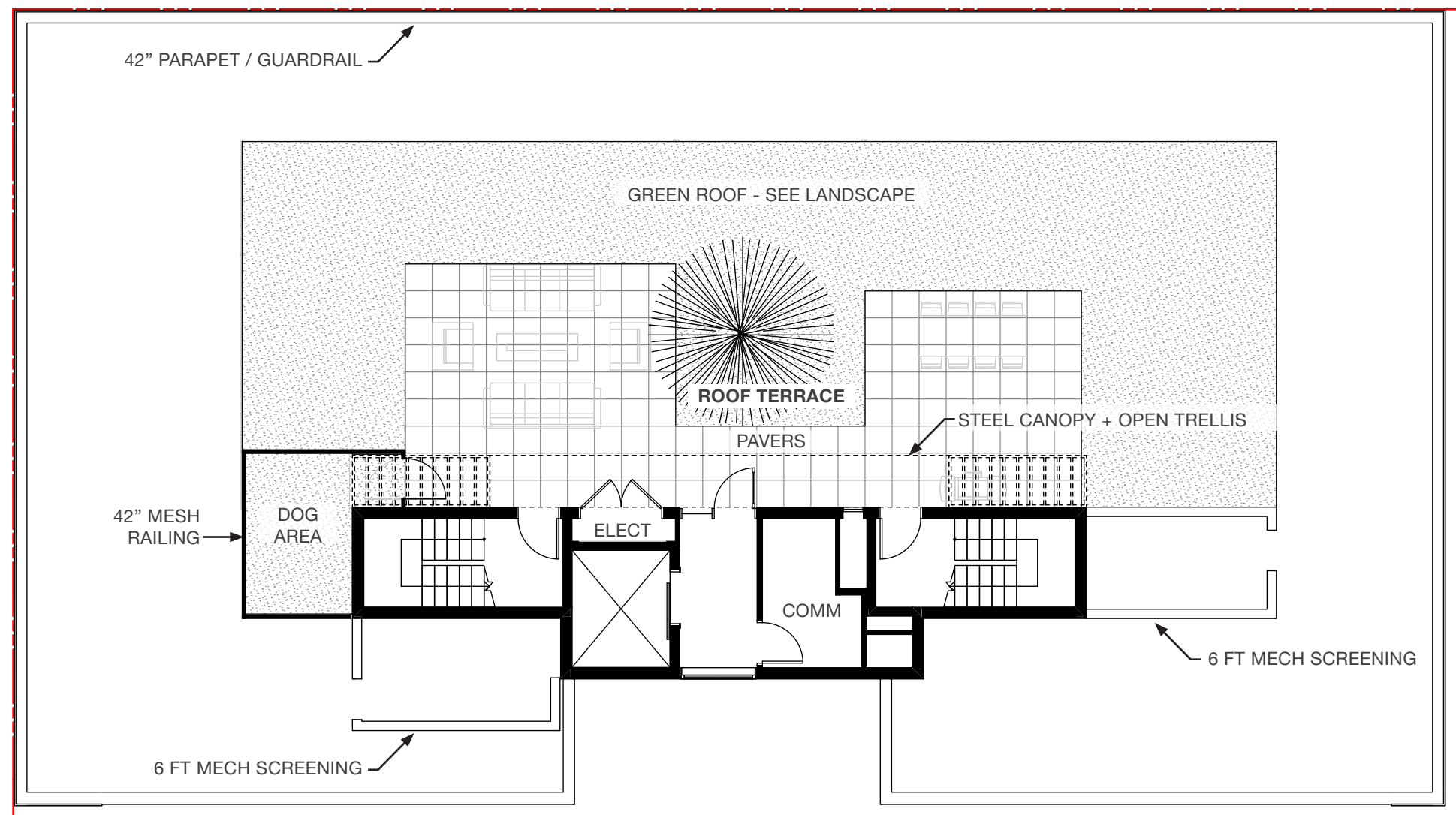




LEVEL 2-7 TYPICAL FLOOR PLAN



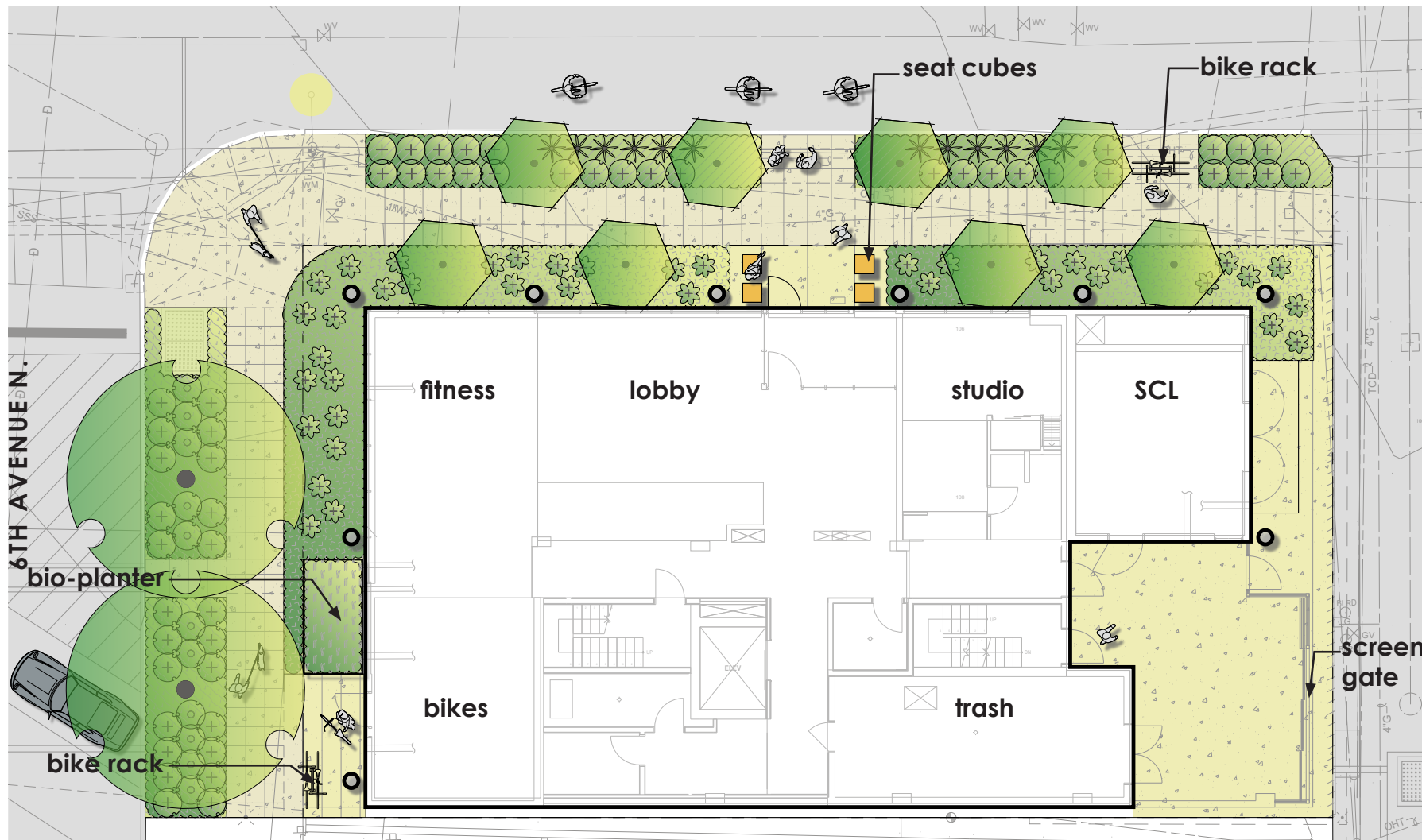
9.0 FLOOR PLANS







ROOF PLAN



10.0 COMPOSITE LANDSCAPE / HARDSCAPE PLAN



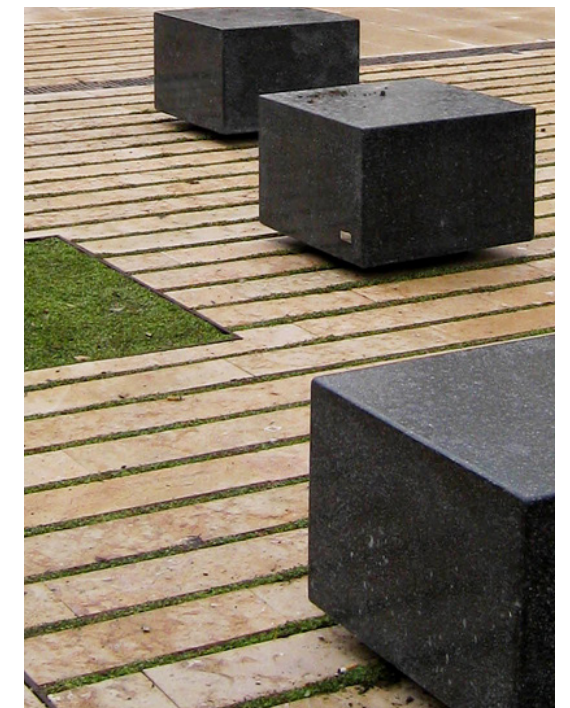
-  SCORING PER PLAN W/ SAWCUT JTS. THROUGH JOINT (TJ)
-  BIKE RACK TOFINO CANE-DETECTABLE NO SCRATCH SURFACE MOUNT RACK, BY SPORTWORKS, INSTALL PER MFG. RECOMMENDATIONS
-  SEAT CUBE 24" L X 24" W, 18" HT., SOCRATES BACKLESS STONE BENCH, BY LANDSCAPE FORMS, 800.521.2546, INSTALL PER MFG. RECOMMENDATIONS
-  ALIGN

STREET LEVEL

0 16 32 N



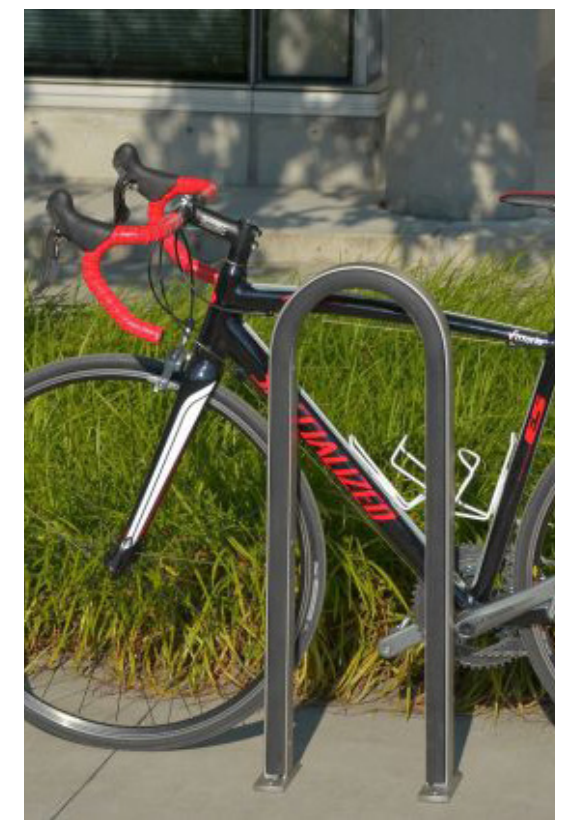
generous landscape both sides



seat cubes

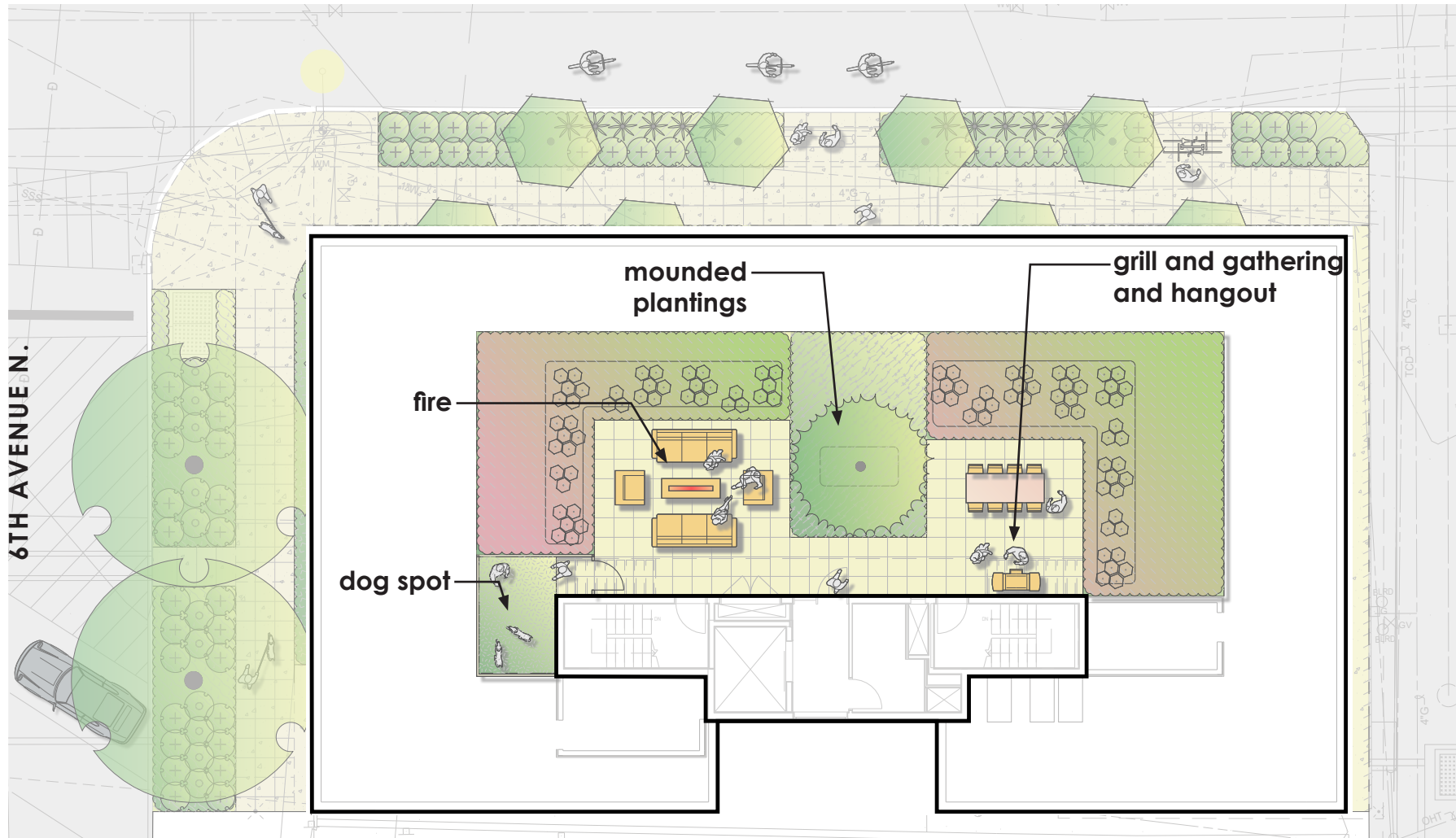


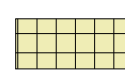
streetside biplanter



Tofino - better bike rack


10.0 COMPOSITE LANDSCAPE / HARDSCAPE PLAN



 2' X 2' PRECAST PAVERS ON PEDESTALS
 ABBOTSFORD CONCRETE PRODUCTS 800.663.4091, PAVES
 COLOR/FINISH: TEXADA-NATURAL, PEDESTAL SYSTEM:
 APPIAN WAY BY ABBOTSFORD

ALT #1
 23-1/2" X 23-1/2" X 3/4" THICK PORCELAIN PAVERS ON
 PEDESTALS. ARISTOKRAT HYDRAPRESSED SLABS,
 COLOR: ONYX, AVAILABLE FROM ABBOTSFORD
 CONCRETE PRODUCTS, 800.663.4091.

ALT #2
 2'X2' DECK TILES, MATERIAL: FSC MASSARANDUBA, RIBBED.
 AVAILABLE FROM PRESTON WOODCRAFT, 1-425-998-6166

 **GREEN ROOF**
 COLUMBIA GREEN EXTENSIVE LAYERED SYSTEM WITH
 GROWING MEDIA AND PREGROWN SEDUM MATS,
 503-327-8723, 4" DEPTH MIN., SEE PLAN FOR AREAS OF ADDL.
 MOUNDING

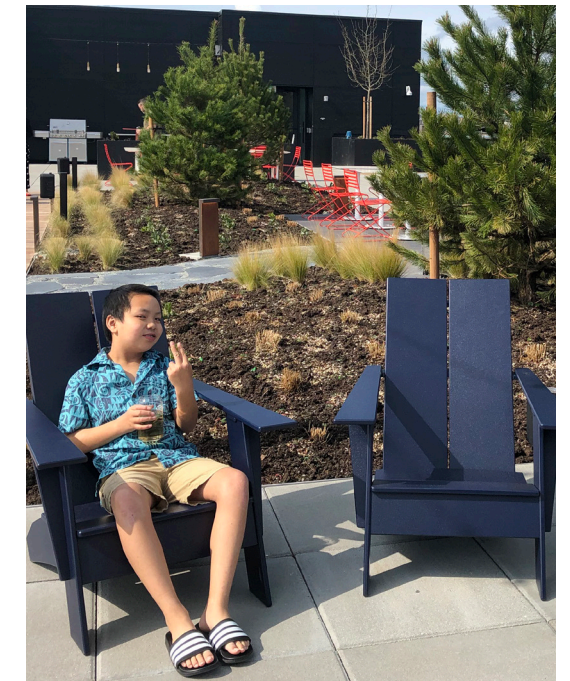
 **PET AREA**
 SYNTHETIC TURF: K9 GRASS (CLASSIC) BY FOREVERLAWN
 866.992.7876

ROOF

1 0 1 16 1 32 A N



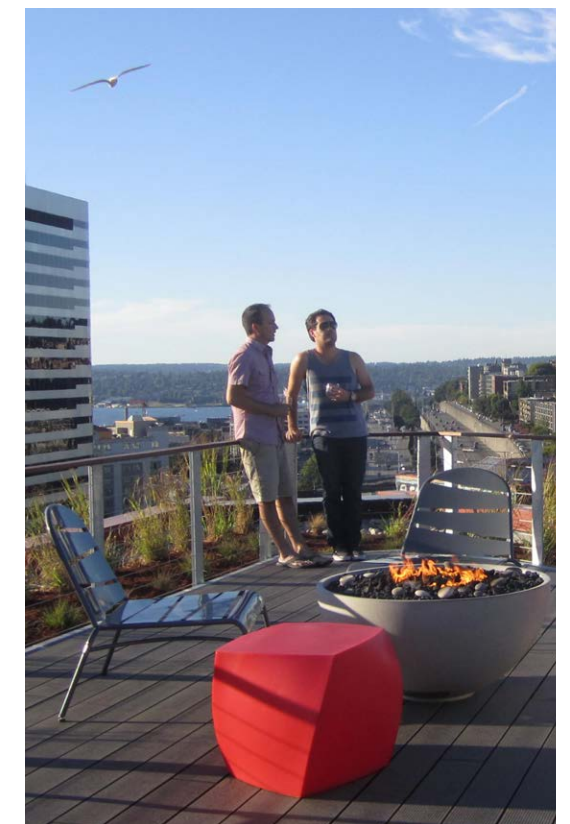
grills for gathering



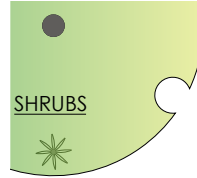
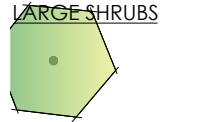

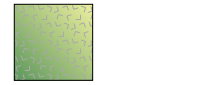
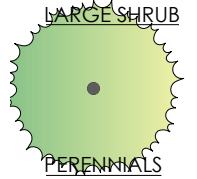

mounded plantings



hangout



fire and killer view

 <p>SHRUBS</p>	URBAN FORESTRY PERMIT NEEDS TO BE ISSUED PRIOR TO PLANTING.	
	<u>BOTANICAL NAME</u>	<u>COMMON NAME</u>
	ULMUS DAVIDIANA `JFS KW2UD`	GREENSTONE ELM
	WELL BRANCHED	
 <p>LARGE SHRUBS</p>	<u>BOTANICAL NAME</u>	<u>COMMON NAME</u>
	MAGNOLIA STELLATA	STAR MAGNOLIA
	FOR RIGHT OF WAY, SUBMITTED TO SDOT URBAN FORESTRY VIA SDOT STREET URBAN FORESTRY PERMIT NEEDS TO BE ISSUED PRIOR TO PLANTING.	
 <p>PERENNIALS</p>	<u>BOTANICAL NAME</u>	<u>COMMON NAME</u>
	POLYSTICHUM MUNITUM *	WESTERN SWORD FERN
 <p>GROUND COVERS</p>	<u>BOTANICAL NAME</u>	<u>COMMON NAME</u>
	LOW MIX ASTILBE X `PEACH BLOSSOM` LIRIOPE SPICATA	PEACH BLOSSOM ASTILBE CREEPING LILYTURF
 <p>LARGE SHRUB</p>	<u>BOTANICAL NAME</u>	<u>COMMON NAME</u>
	ARBUTUS UNEDO	ARBUTUS UNEDO
	<u>BOTANICAL NAME</u>	<u>COMMON NAME</u>
	SEDUM X `AUTUMN JOY` *	AUTUMN JOY SEDUM
 <p>PERENNIALS/GRASSES/GROUNDCOVERS</p>	SEDUM TILE: BY ETERA `COLORMAX` +ACCENTS THROUGHOUT: PLUGS @ 12" O.C. CAREX TESTACEA *	

PLANTS



Ulmus davidiana jfs kw2ud
Greenstone Elm



Magnolia stellata
Star Magnolia



Ilex crenata `Convexa`
Compact Japanese Holly



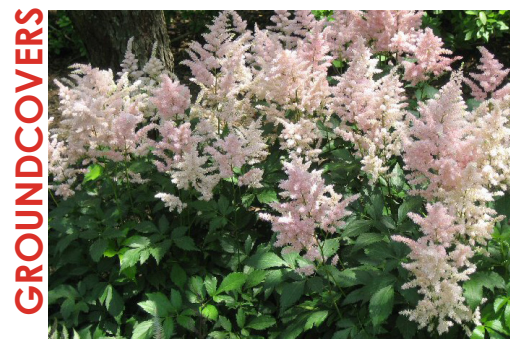
Hydrangea paniculata `Bobo`
`Bobo` Hydrangea



Rosa `Noaschnee`
`White Flower Carpet` Rose



Viburnum davidii
David's Viburnum



Astilbe x arendsii `Peach Blossom`
`Peach Blossom` Astilbe



Liriope spicata
Creeping Lilyturf



Carex obnupta
Slough Sedge



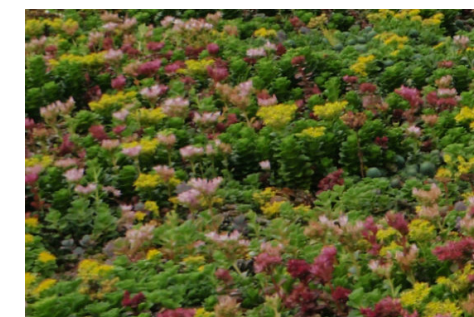
Iris tenax
Oregon Iris



Arbutus unedo
Strawberry Tree



Sedum `Autumn Joy`
`Autumn Joy` Sedum



Sedum Tile `Color Max`
`Color Max Sedum Tile`



Carex testacea
Orange Sedge

11.0 ELEVATIONS

- 1a Siding at floor bands: HR-36 profile prefinished metal panel, horizontal orientation. Color: Old Town Gray
- 1b Siding at walls: Mini-V-Bean profile prefinished metal panel, horizontal orientation. Color: Old Town Gray
- 2 Projecting Window Wrap: Prefinished metal. Color: Black
- 3 Vent Shroud: Prefinished metal. Accent Color: SW 443Z425 Mustard (Prefinished)
- 4 Vinyl Residential Windows and Balcony Doors. Color: Black, typ
- 5 Bolt-on Balconies: Painted metal panel with linear cut-out pattern. Color: black
- 6 Vinyl window and painted metal grille: black
- 7 Coping: Prefinished metal to match siding
- 8 Flashing: Prefinished metal to mach siding. Color: Black
- 9 Siding corner trims: Prefinished metal to match siding
- 10 Window corner trims: Prefinished metal to match windows
- 11 Soffit: Skim coated exterior gyp, painted. Color: White
- 12 Exposed concrete with linear reveals. Color: natural, clear graffiti coating
- 13 Black aluminum storefront, transom louvers to match
- 14 Steel plate canopy with cut-out address signage, painted. Accent Color: SW 6691 Glitzy Gold (Field Paint)
- 15 Penthouse cladding: Painted fiber cement panel, color to match light well (see South elevation). Painted metal copings to match siding color.

Penthouse canopy: painted steel (dark gray), painted exterior gyp soffit (match cladding)

NORTH ELEVATION



11.0 ELEVATIONS

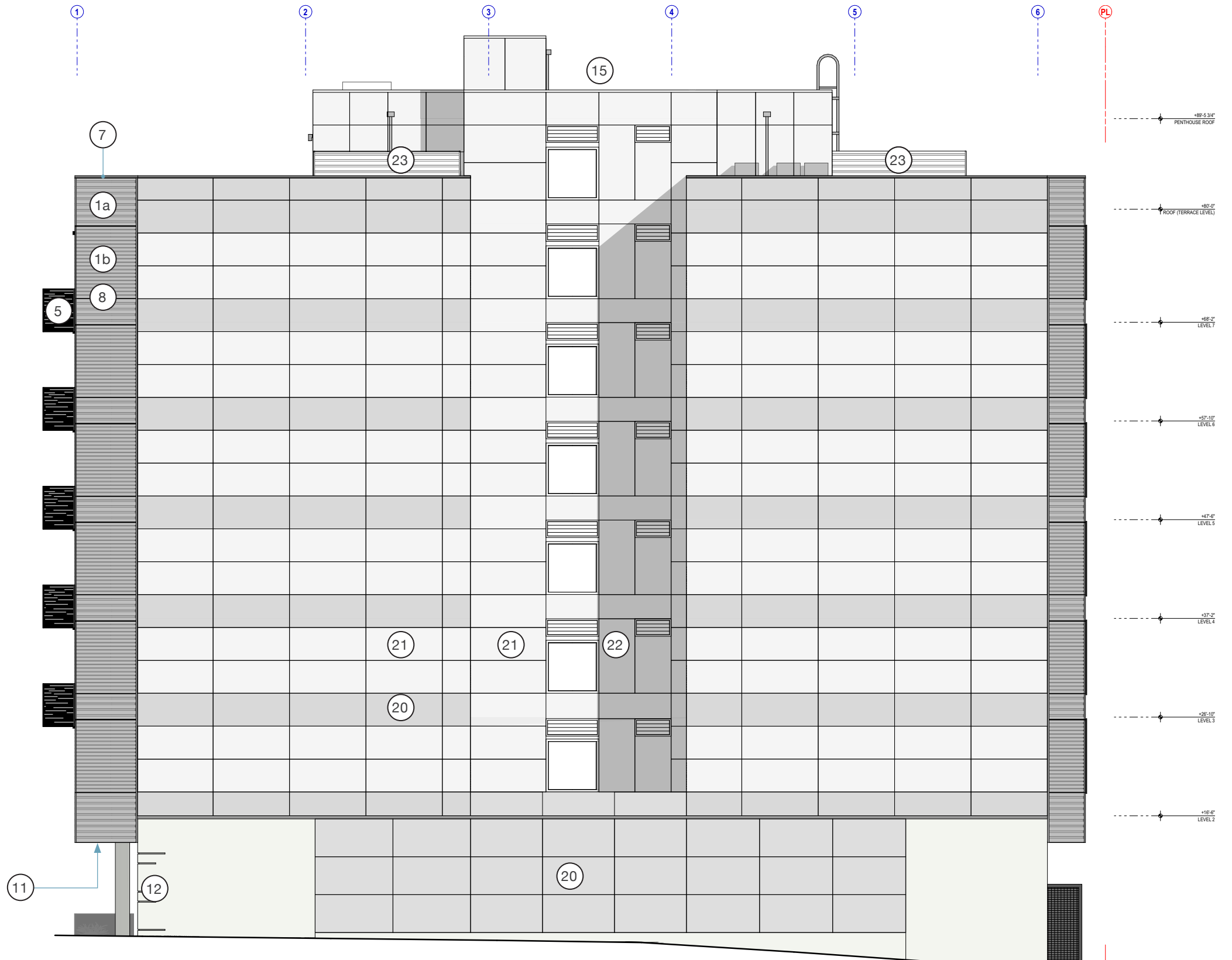


- 1a Siding at floor bands: HR-36 profile prefinished metal panel, horizontal orientation. Color: Old Town Gray
- 1b Siding at walls: Mini-V-Bean profile prefinished metal panel, horizontal orientation. Color: Old Town Gray
- 2 Projecting Window Wrap: Prefinished metal. Color: Black
- 3 Vent Shroud: Prefinished metal. Accent Color: SW 443Z425 Mustard (Prefinished)
- 4 Vinyl Residential Windows and Balcony Doors. Color: Black, typ
- 5 Bolt-on Balconies: Painted metal panel with linear cut-out pattern. Color: Black
- 7 Coping: Prefinished metal to match siding
- 8 Flashing: Prefinished metal to mach siding (vfy) Color: Black
- 9 Siding corner trims: Prefinished metal to match siding
- 10 Window corner trims: Prefinished metal to match windows
- 11 Soffit: Skim coated exterior gyp, painted. Color: White
- 12 Exposed concrete with linear reveals. Color: natural, clear graffiti coating
- 13 Black aluminum storefront, transom louvers to match
- 15 Penthouse cladding: Painted fiber cement panel, color to match light well (see South elevation). Painted metal copings to match siding color.
Penthouse canopy: painted steel (dark gray), painted exterior gyp soffit (match cladding)
- 16 Painted metal grille. Color: Black
- 17 Prefinished metal panel. Color: Black
- 18 Painted steel door with clear sidelite: Black
- 19 Translucent glass: acid etched



11.0 ELEVATIONS

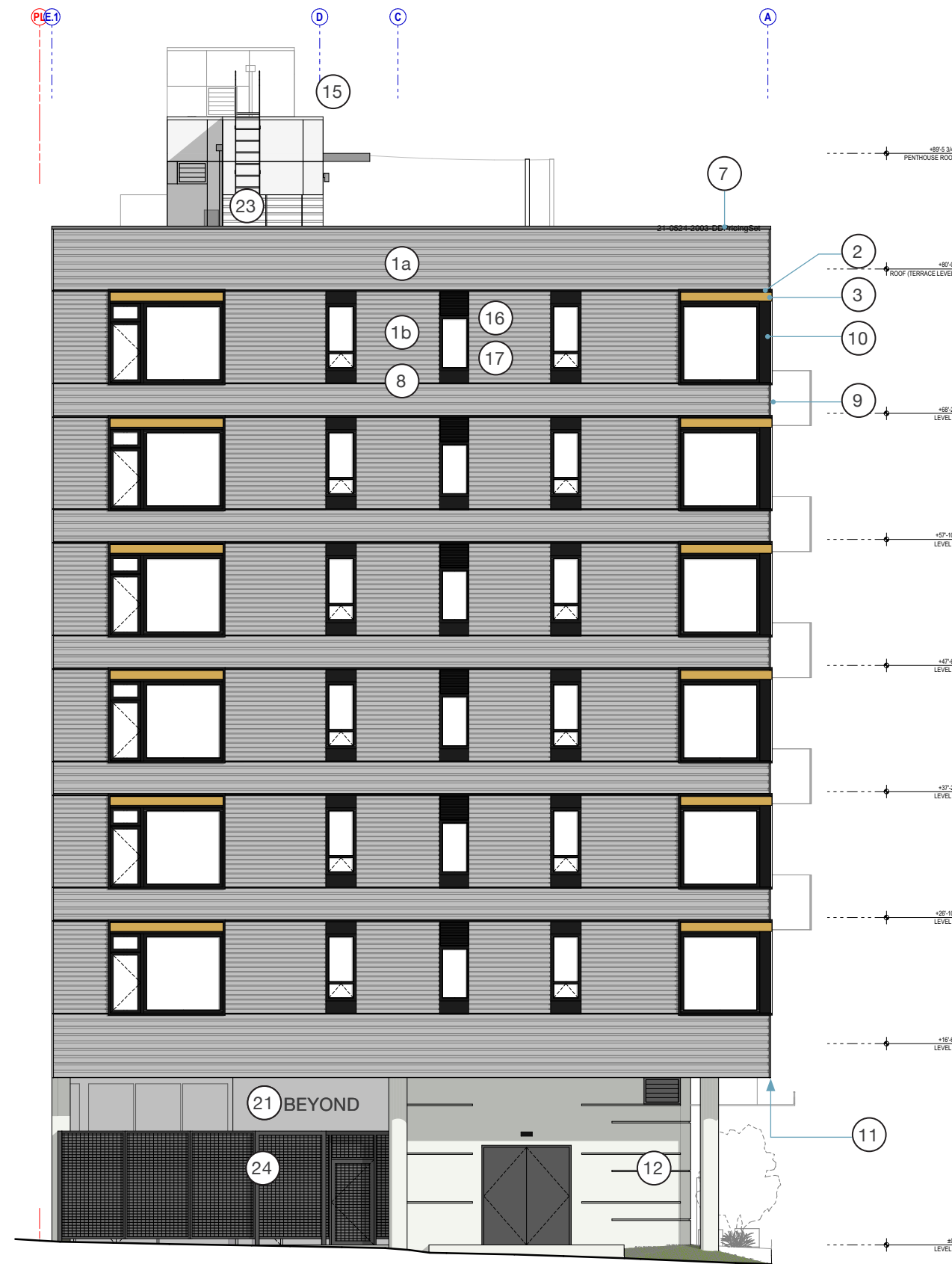
- 1a Siding at floor bands: HR-36 profile prefinished metal panel, horizontal orientation. Color: Old Town Gray
- 1b Siding at walls: Mini-V-Bean profile prefinished metal panel, horizontal orientation. Color: Old Town Gray
- 5 Bolt-on Balconies: Painted metal panel with linear cut-out pattern. Color: black
- 7 Coping: Prefinished metal to match siding
- 11 Soffit: Skim coated exterior gyp, painted. Color: White
- 12 Exposed concrete with linear reveals. Color: natural, clear graffiti coating
- 15 Penthouse cladding: Painted fiber cement panel, color to match light well (see South elevation). Painted metal copings to match siding color.
Penthouse canopy: painted steel (dark gray), painted exterior gyp soffit (match cladding)
- 20 Siding: Painted fiber cement panel. Color: SW 6225 Morning Fog
- 21 Siding: Painted fiber cement panel. Color: SW 6254 Lazy Gray
- 22 Vinyl windows and painted metal louvers. Color: White
- 23 Mechanical screen: Perforated metal panel, color and profile to match metal siding



SOUTH ELEVATION



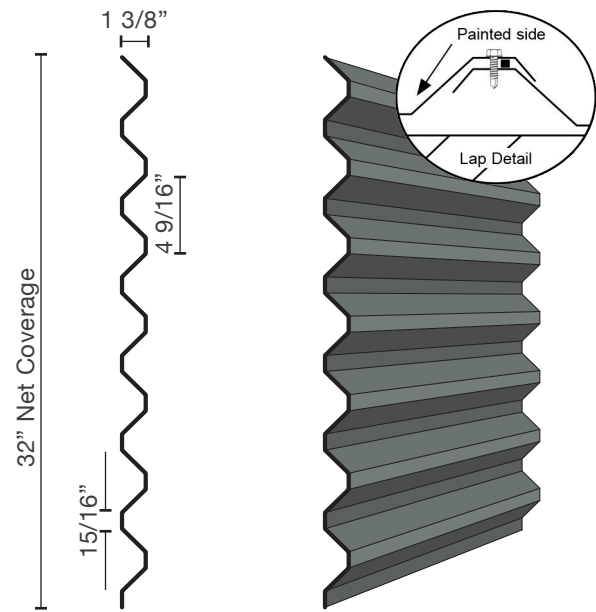
11.0 ELEVATIONS



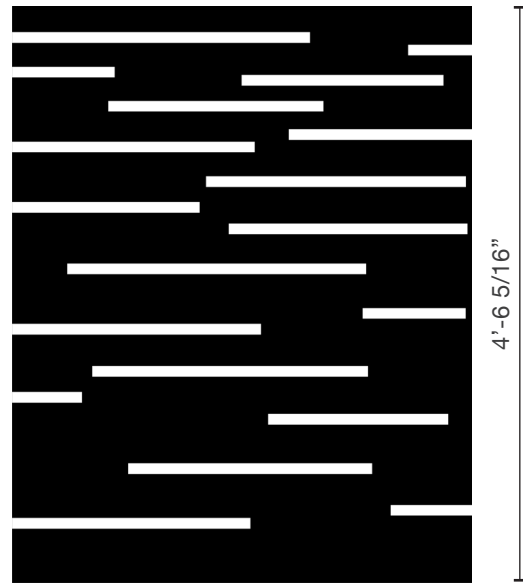
- 1a Siding at floor bands: HR-36 profile prefinished metal panel, horizontal orientation. Color: Old Town Gray
- 1b Siding at walls: Mini-V-Bean profile prefinished metal panel, horizontal orientation. Color: Old Town Gray
- 2 Projecting Window Wrap: Prefinished metal. Color: Black
- 3 Vent Shroud: Prefinished metal. Accent Color: SW 443Z425 Mustard
- 7 Coping: Prefinished metal to match siding
- 8 Flashing: Prefinished metal to mach siding. Color: Black
- 9 Siding corner trims: Prefinished metal to match siding
- 10 Window corner trims: Prefinished metal to match windows
- 11 Soffit: Skim coated exterior gyp, painted. Color: White
- 12 Exposed concrete with linear reveals. Color: natural, clear graffiti coating
- 15 Penthouse cladding: Painted fiber cement panel, color to match light well (see South elevation). Painted metal copings to match siding color.
Penthouse canopy: painted steel (dark gray), painted exterior gyp soffit (match cladding)
- 16 Painted metal grille. Color: Black
- 17 Prefinished metal panel. Color: Black
- 24 Loading area enclosure: Painted steel framing with rectangular perf metal or mesh infill panel. Color: Black



12.0 MATERIAL AND COLOR PALETTE



1 MINI V-BEAM PROFILED METAL PANEL
 Prefinished: Old Town Gray



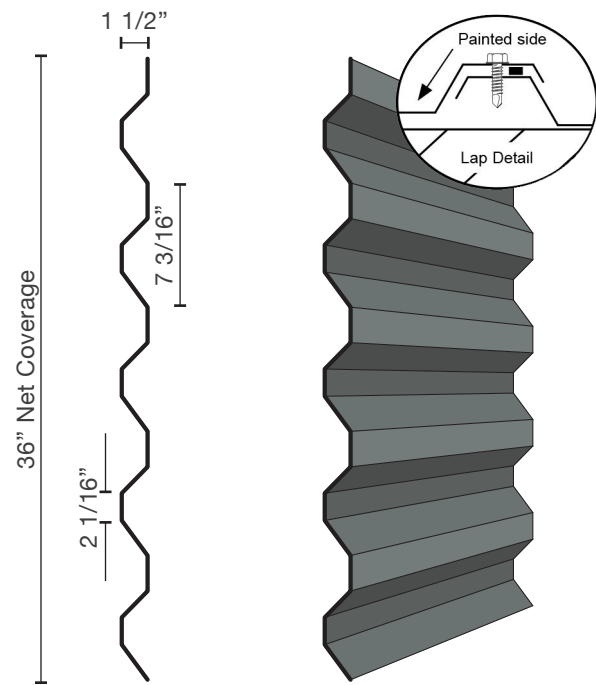
3 PUNCHED METAL PLATE
 Powdercoat: Black



5 ACCENT PAINT COLOR
 SW 6691 Glitzy Gold (Field Paint)
 SW 443Z425 Mustard (Prefinished)



6 ALUMINUM STOREFRONT
 Black



2 HR-36 PROFILED METAL PANEL
 Prefinished: Old Town Gray



4 CONCRETE WITH REVEAL
 Natural



PAINTED HARDIE PANEL
 SW 6254 Lazy Gray

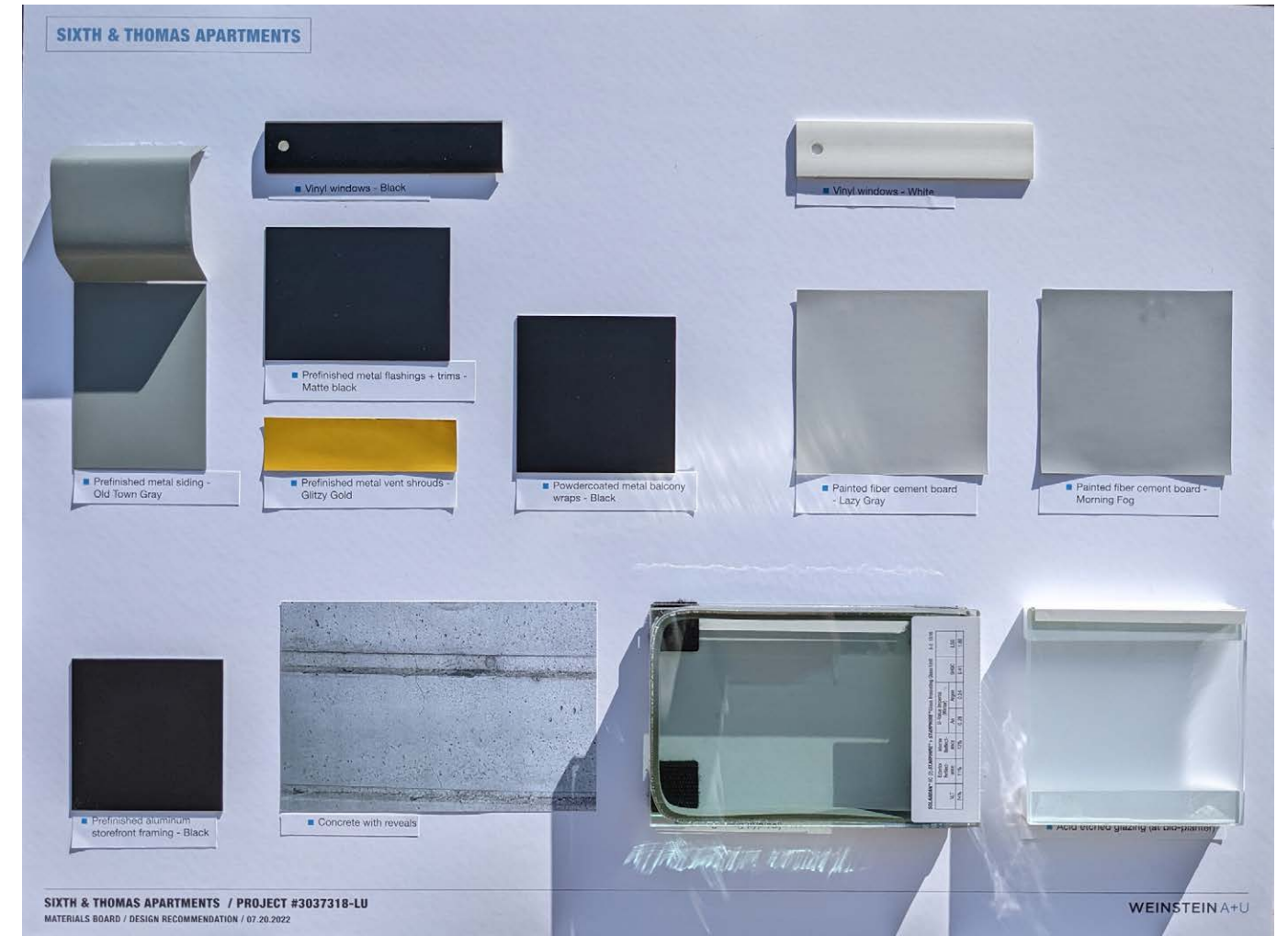


PAINTED HARDIE PANEL
 SW 6225 Morning Fog





MATERIALS BOARD - FACING AWAY FROM SUN



MATERIALS BOARD - FACING SUN

13.0 RENDERINGS



PERSPECTIVE FROM ACROSS INTERSECTION THOMAS ST AND 6TH AVE N



PERSPECTIVE LOOKING WEST ON THOMAS ST

13.0 RENDERINGS



PERSPECTIVE LOOKING NE ON 6TH AVE N



PERSPECTIVE LOOKING AT ENTRY FROM SIDEWALK

14.0 EXTERIOR LIGHTING PLAN

LIGHTING FIXTURES

1 RECESSED DOWN LIGHT



Size: 6" Ø

2 RECESSED LINEAR CANOPY LIGHT



Size: 1 1/4" W x 4' L

3a SURFACE CAN LIGHT



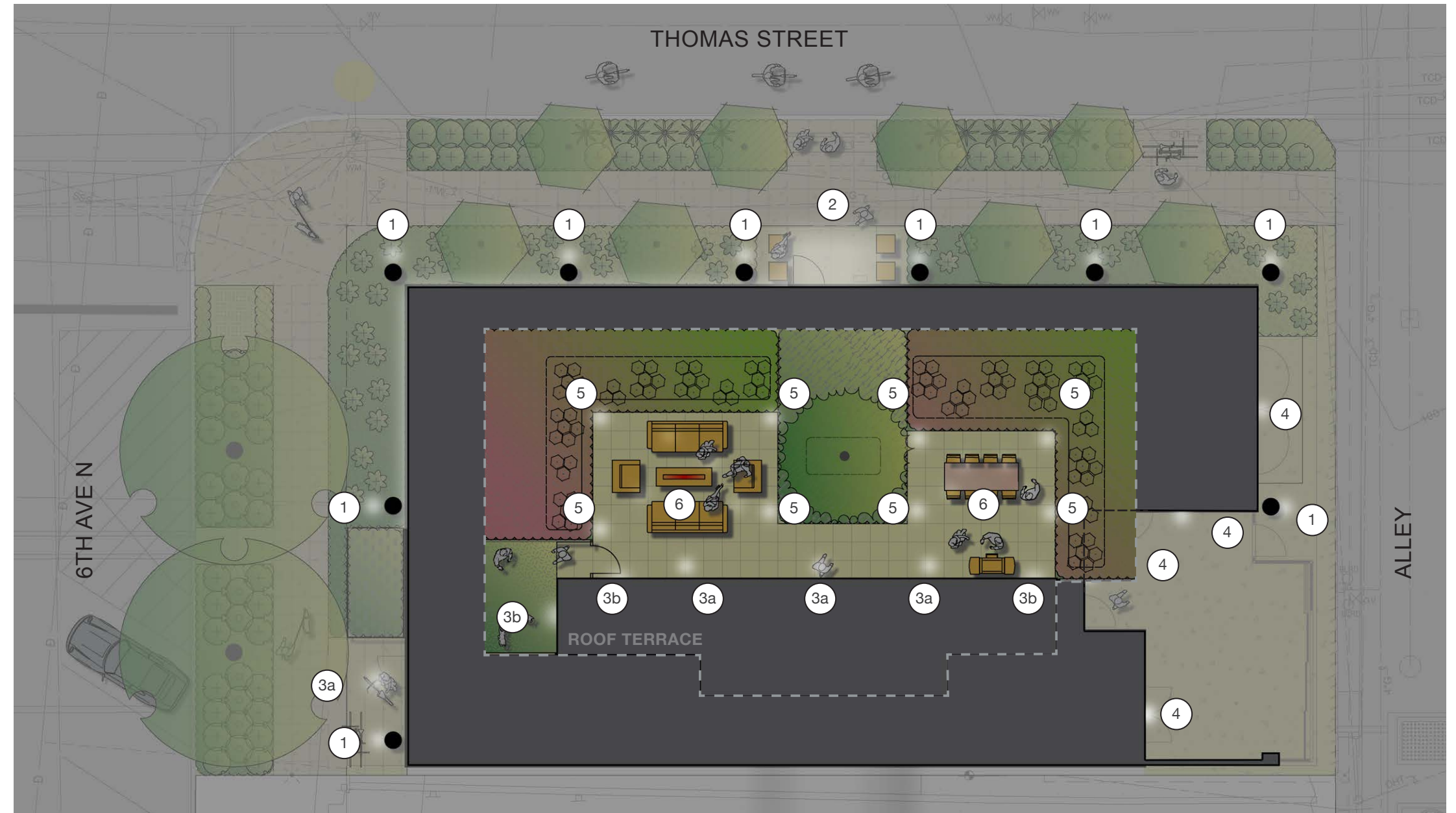
Size:
4-1/4" Ø x 4-3/4" H
Finish color: Black

3b CYLINDER WALL MOUNT LIGHT



Size:
7" Ø x 8" H x 4-1/4" W
Finish color: Black

LIGHTING CONCEPT PLAN

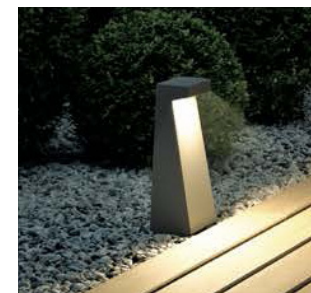


4 WALL PACK



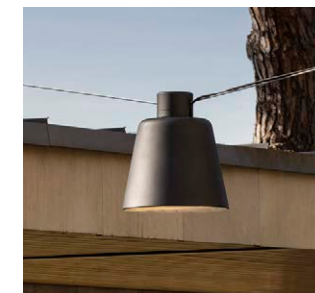
Size: 11.1" W x 8.1" H x 3.2" D
Finish color: Black

5 PATH LIGHT



Size: 2 7/8" w x 10" H x 3 1/2" L
Finish color: Black

6 CATENARY LIGHTS



Size:
10" H x 11 3/4" Ø
Finish color: Black

1 MAIN ENTRY SIGNAGE

The building address is incorporated into the entry-marking element of the steel plate canopy, with the address numbers and letters cut from the same plate and finished together to appear seamless, as if the plate simply turned up and formed the characters. Accent color paint provides the contrast with the surround materials necessary for legibility from a distance.



LARGER PRECEDENT – 520 PIKE

Architect: Olson Kundig Architects

Photo: Architectural Elements

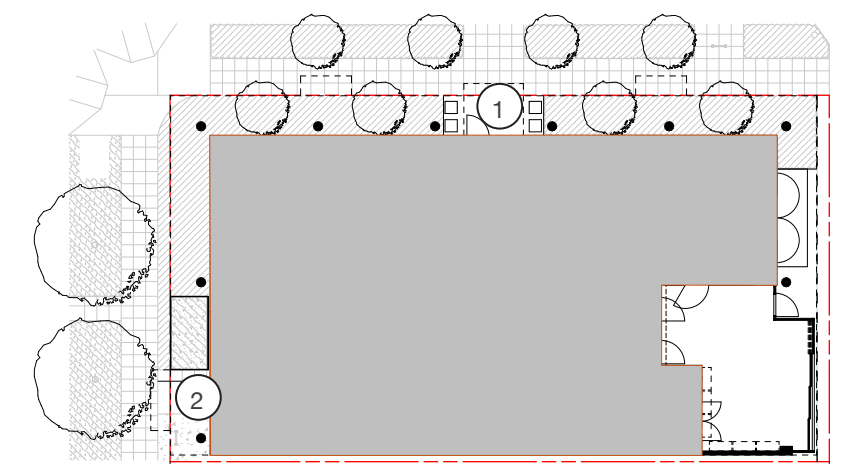
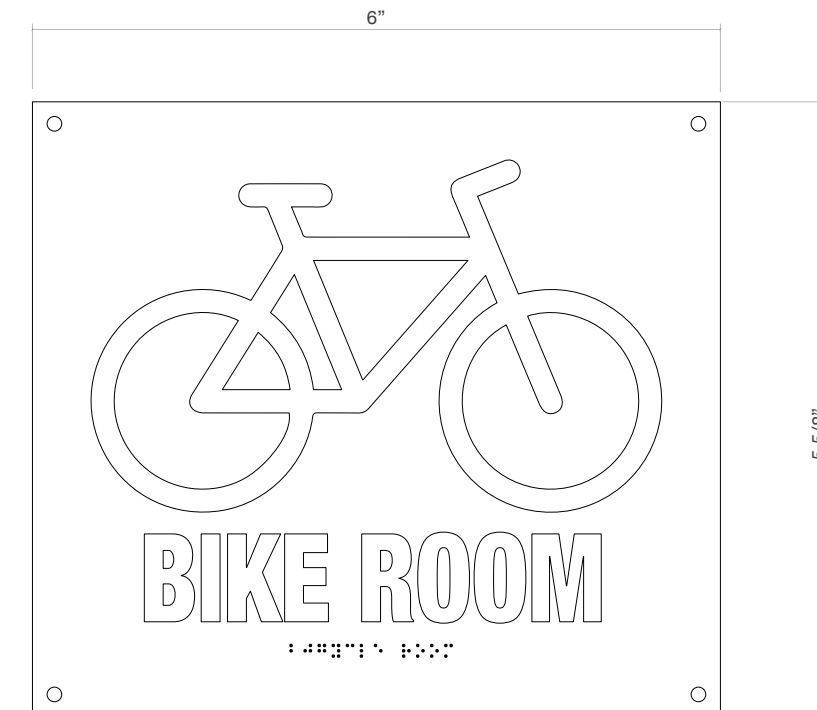


SMALLER PRECEDENT – 2200 WESTERN

Architect + Photo: Weinstein A+U

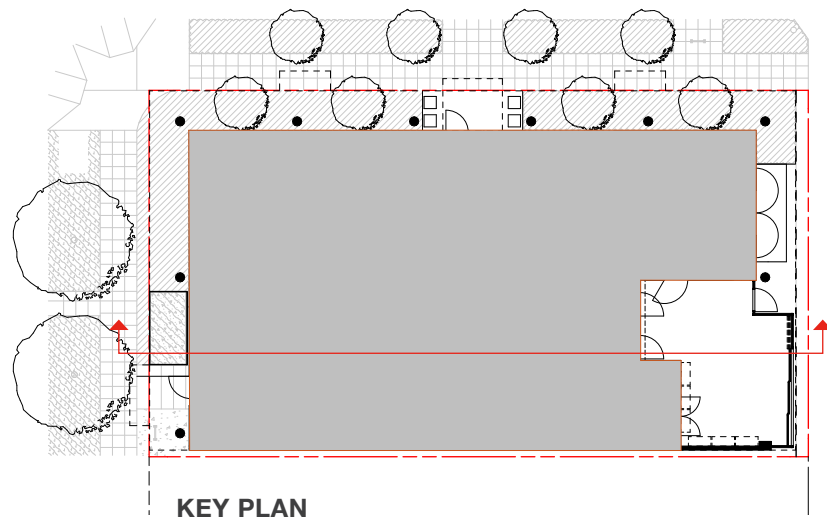
2 BIKE ROOM SIGNAGE

The bike room signage is proposed as a stainless steel plate mounted to the concrete wall adjacent to the door. The sign will include a bike symbol and code-required tactile lettering. The character style will be designed to match the interior building signage.

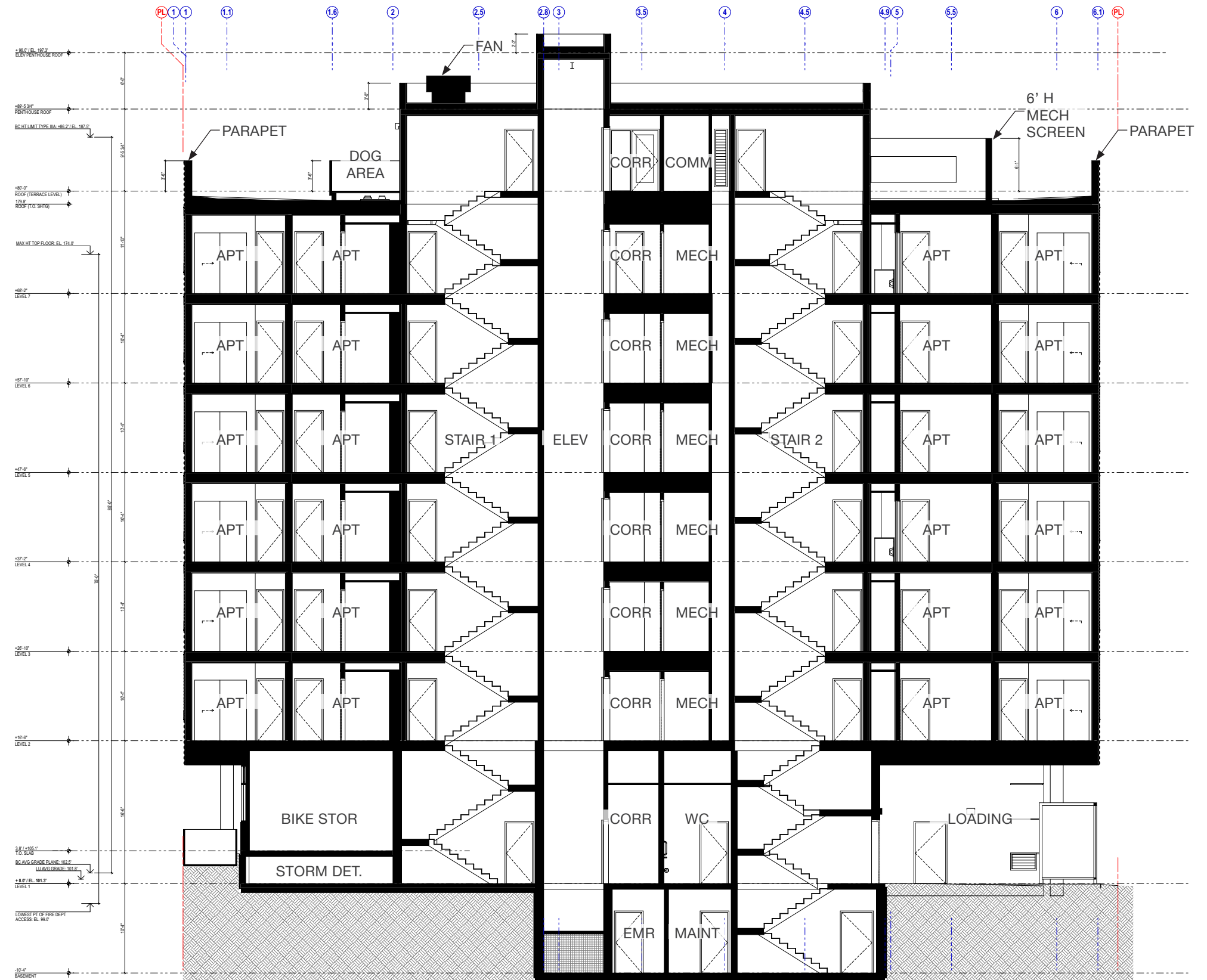


KEY PLAN

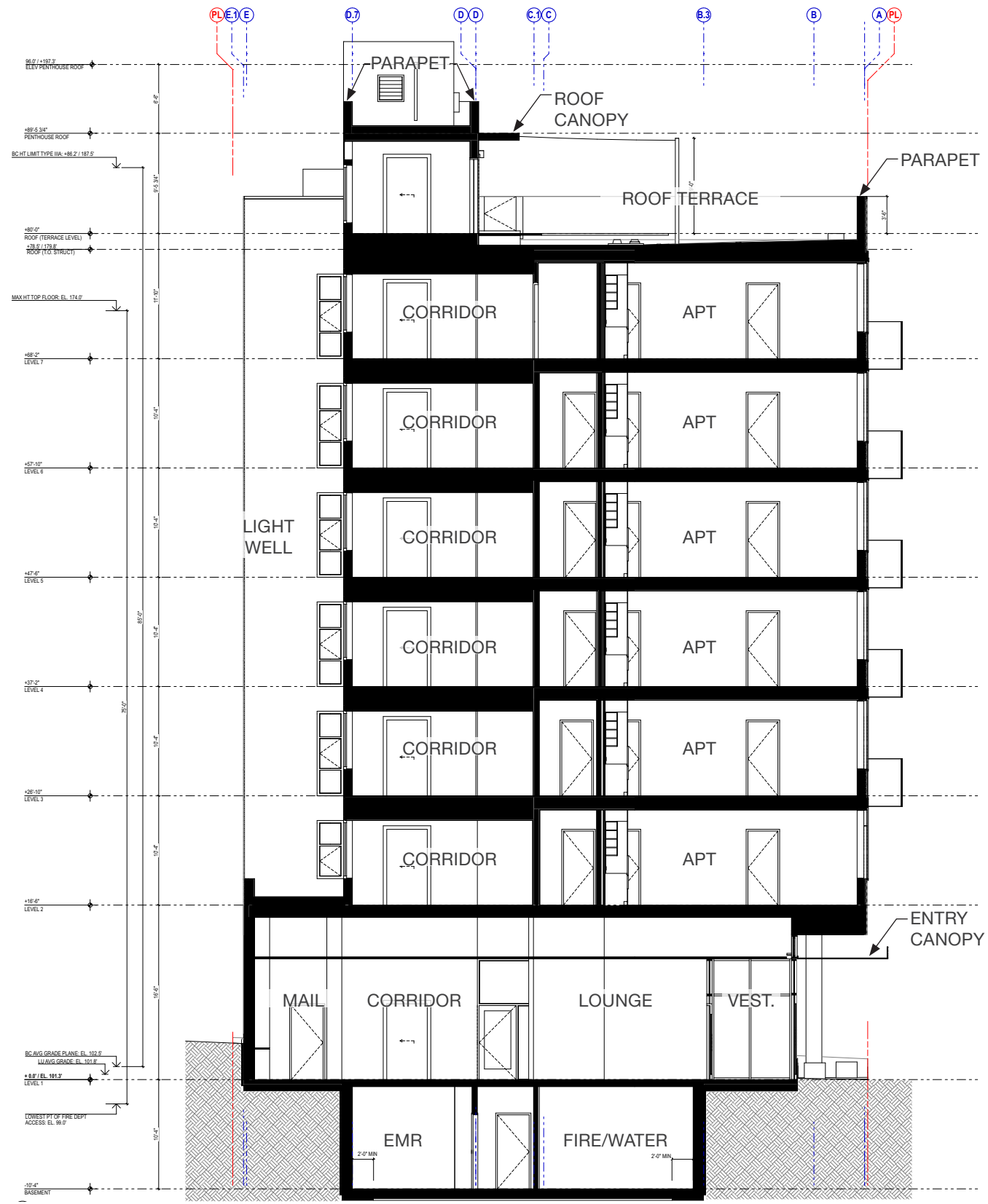
16.0 BUILDING SECTIONS



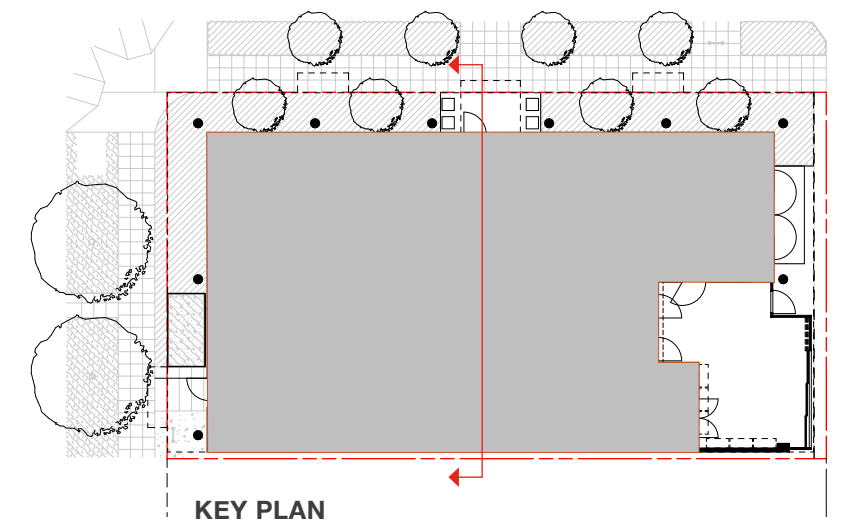
KEY PLAN



EAST-WEST BUILDING SECTION



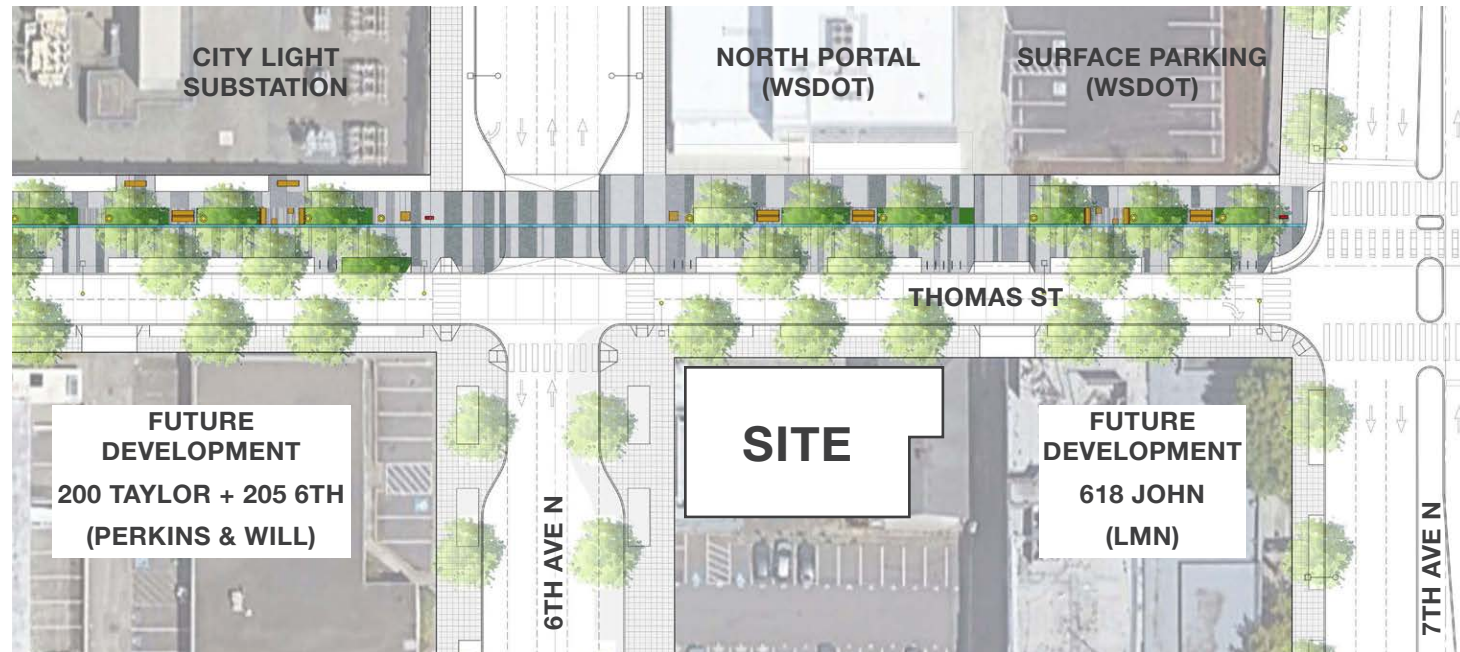
NORTH-SOUTH BUILDING SECTION



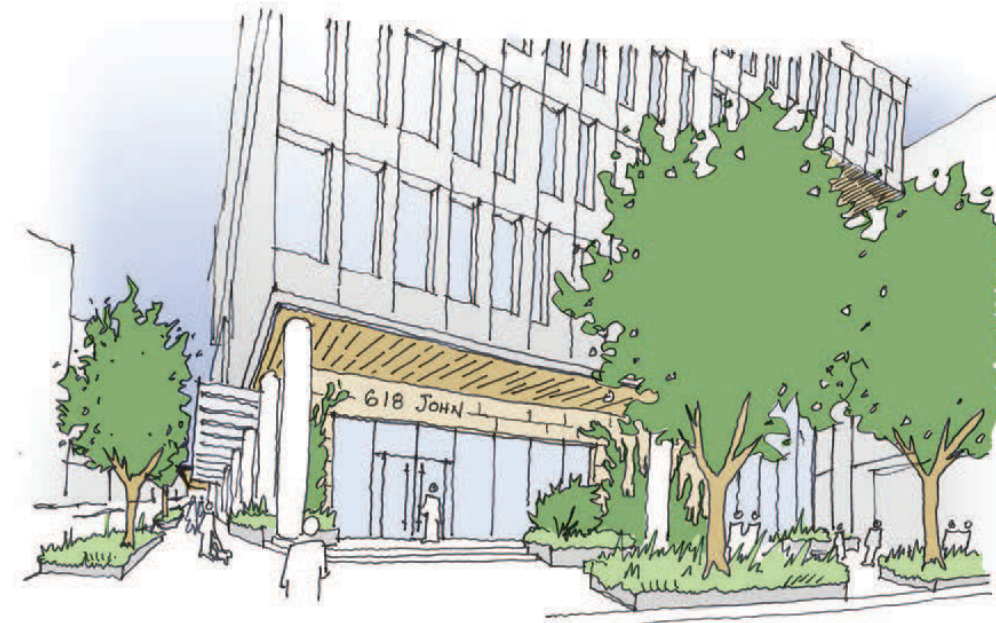
KEY PLAN

19.0 APPENDIX

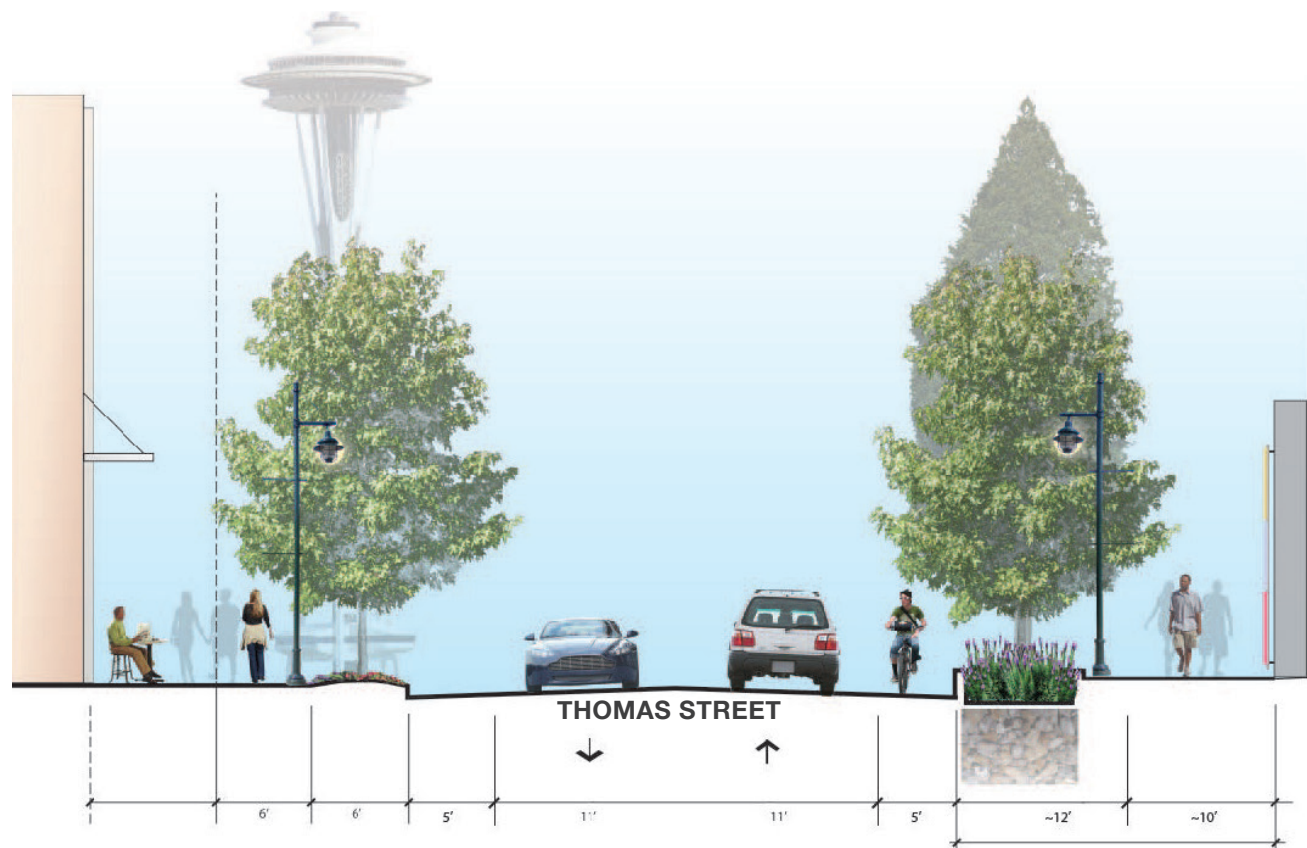
ADJACENT DEVELOPMENTS



THOMAS STREET GREEN STREET CONCEPT PLAN: CROPPED TO SITE VICINITY



FUTURE DEVELOPMENT - 618 JOHN - NORTH PLAZA AT EDG (LMN)



THOMAS STREET GREEN STREET CONCEPT PLAN: STREET SECTION IN SITE VICINITY



FUTURE DEVELOPMENT - 205 6TH - NORTHEAST RENDERING AT EDG (PERKINS AND WILL)

INTENTIONALLY LEFT BLANK

