
Section C PROJECT DESIGN

C 1 ENHANCE VIEW OPPORTUNITIES

BACKGROUND

Significant existing public views of both the natural and built environments are preserved in the Central City through building height limitations and other mechanisms adopted as a part of the city's *Scenic Resources Plan*. The protection and enhancement of these views, as well as the creation of new views from public open spaces and/or buildings, helps to orient pedestrians moving through the Central City. New views can be created or enhanced through the placement of windows, balconies or terraces of new buildings. In addition, small-scale views can be developed from the pedestrian environment into the interior public spaces of buildings, such as entry halls, lobbies, or other active use areas.

Where buildings are highly visible from public areas, articulating the building facades creates visual interest and enhances views from the adjacent public area. In addition to developing different sidewalk-level treatments, visual interest on building facades can be created by developing rhythms of recessed window openings. Elements at higher building elevations that add to visual interest for the pedestrian include, but are not limited to, belt-courses, cornice lines, and roof forms.



View looking north from the U.S. Bancorp Tower

It is recognized that as the Central City evolves, views can also be positively altered and additional views can be created. New buildings alter existing views only to the extent allowed by the city's development standards. New viewpoints are created when windows, balconies, and outdoor terraces are oriented toward important points of interest such as public open spaces, the Willamette River, Mt. Hood, or the West Hills. Taking advantage of the surrounding view opportunities increases the desirability of living, visiting, and working in the Central City. In addition, developing new, small-scale views into the active-use spaces of buildings strengthens the physical and visual connections between these buildings and the adjacent sidewalk.



View looking east over the Pioneer Courthouse

GUIDELINE

Orient windows, entrances, balconies, and other building elements to surrounding points of interest and activity.

Size and place new buildings to protect existing views and view corridors.

Develop building facades that create visual connections to adjacent public spaces.

This guideline may be accomplished by:

1. Creating retail view opportunities. This coffee shop in the Lloyd District at NE 15th Avenue and Broadway has large garage-door-style openings that allow pedestrians passing by to see easily into the cafe. The openings also give the patrons on the inside an easy connection with the sidewalk.



This guideline may be accomplished by:

2. Taking advantage of locations that front onto public spaces for new view opportunities. This is a view from outdoor seating at Starbucks's coffee house on Pioneer Courthouse Square. This view capitalizes on the activity of the nearby open space by providing additional viewing opportunities for the coffee house's patrons.



3. Developing buildings to incorporate visual connections with adjacent public spaces. The Village at Lovejoy Fountain apartment complex located in the South Auditorium District has many window openings and balconies on its facade, as well as a corner entrance. Users of the park in this mixed-use area benefit from the passive surveillance offered by these visual connections from the building to the park.



This guideline may be accomplished by:

4. Creating new small-scale views into building lobby spaces or entries. The Public Services Building on SW 6th Avenue has large sidewalk-level windows that provide pedestrians on adjacent sidewalks with easy views into the building's lobby space.



5. Enhancing views to significant features. This view, looking west, shows the change in grade along SW Jefferson Street and the development at Collins Circle that frame and guide views to the Vista Bridge.



C 2 PROMOTE QUALITY AND PERMANENCE IN DEVELOPMENT

BACKGROUND

The quality of building design and the permanence of the materials used in their construction define the Central City's built environment. Portland's Central City is fortunate to be graced with many historic buildings that have lasted through inclement weather and multiple renovations. The longevity of these buildings (many are over one hundred years old) is a testament to the quality and flexibility of their designs, as well as the durability of their construction. Together, these buildings contribute to the Central City's urban atmosphere of quality and permanence. This tradition of design quality and permanent construction is the legacy of Portland's fine architects and craftsmen.

Building designs that successfully incorporate permanent building materials and specify quality construction techniques are appropriate for the Central City's urban setting and complement the context of existing buildings. Permanent structural systems for buildings in the Central City have included load-bearing masonry, heavy timber, and cast-iron or steel frames. These structural systems have been augmented with exterior-cladding materials such as bricks, metal, or stone.



Engaged column at the U.S. National Bank Building

In parts of the Central City, several buildings have used the same high-quality exterior materials that are expressive of specific architectural styles from different time periods. For example, glazed terra cotta tiles were used as an exterior-finish material on several large downtown buildings, such as the American Bank Building and the Meier and Frank Building. The use of these tiles on several buildings is representative of a different time in the history of American building development. The exceptional design and craftsmanship expressed in other downtown buildings, such as the Dekum Building, the University Club, the Equitable Building (originally the Commonwealth Building), and Portland State University's Urban Center continue the Central City's commitment to development quality.



Ornately-carved facade of the Charles F. Berg Building on SW Broadway

GUIDELINE

Use design principles and building materials that promote quality and permanence.

This guideline may be accomplished by:

1. Designing remodels or renovations to incorporate permanent construction materials. These columns, supporting the loggia facing the South Park Blocks at the First Congregational Church, were replaced as part of a structural upgrade. The new columns incorporated carved capitals and marble cladding that reflected the heavy masonry construction and attention to detail of the original church building's design.



This guideline may be accomplished by:

2. Developing buildings using methods and materials that promote permanence and express skilled craftsmanship. The use of high-quality, modular construction materials on Central City buildings creates a human-scale layer of texture that can be experienced by pedestrians at the ground level of buildings as well as by those observing from other vantage points.

The following three sets of captions and images illustrate the emphasis on quality and permanence in Central City development over time.

2a. Meier and Frank Building, SW Morrison and 6th, 1909

The extensive use of glazed terra-cotta tiles on the exterior of this building has created a high level of textural detail that can be appreciated from a variety of distances.



2b. PacWest Center, SW 5th and Madison, 1986

The metal and glass panel system used to clad this downtown office tower reduces its scale at the ground level and incorporates recessed windows, outdoor seating opportunities, and a marble base.



2c. Portland State University Urban Center, SW 5th and Mill, 2000

The Urban Center complex uses a variety of exterior materials including brick, stone, concrete, metal, and glass to create building facades that provide a range of visual experiences and promote a sense of permanence.



C 3 RESPECT ARCHITECTURAL INTEGRITY

BACKGROUND

Central City development often involves the rehabilitation and/or remodeling of existing structures, as well as the construction of new building additions. During the design phases of a rehabilitation or remodel proposal, it is important to recognize and respect the architectural integrity of existing buildings as products of their own time. Designing compatible additions to existing older buildings enhances the Central City's evolving urban fabric and connects different periods of Portland's history. Development proposals involving historic landmarks or located in historic districts require increased levels of design sensitivity.

A building's distinguishing qualities are important aspects of its character and should be maintained as a part of rehabilitation and remodel work. Vertical lines of columns and piers, as well as the horizontal banding of spandrels and cornices, are examples of facade elements that are expressive of a building's original structural system. When a building has been neglected, or previous alterations have obscured them, these design elements should be redefined.



Addition to the Historic Firehouse Museum in Old Town

Developing new building additions that are compatible with the architecture of the original structure enriches the overall proposal's character. New building additions that include distinctive stylistic features or examples of skilled craftsmanship, both characteristic of older structures, strengthen relationships with the existing building. New additions to older buildings are compatible when they respect the older building's use of scale, proportion, and construction materials.



Remodel to include sidewalk-level retail at the corner of SW Morrison and 9th

GUIDELINE

Respect the original character of an existing building when modifying its exterior.

Develop vertical and horizontal additions, that are compatible with the existing building, to enhance the overall proposal's architectural integrity.

This guideline may be accomplished by:

1. Incorporating additions that echo the original building's design. The Commonwealth Building at SW 6th and Washington had two stories added to the top that reflected the design of the existing structure.



This guideline may be accomplished by:

2. Integrating new additions that contrast stylistically with the original building. The distinctly modern penthouse level of the Weiden and Kennedy Headquarters in the River District contrasts with the historic character of the original warehouse building. However, the addition has been set back from the building edge, has been modestly articulated, and left unpainted so that the construction materials themselves provide the exterior color.



3. Distinguishing between old and new portions of the development while maintaining a similar scale, proportion, and quality of construction. The new addition to Millar Library on the Portland State University campus, in the foreground, is stylistically distinct from the original library building in the background.



This guideline may be accomplished by:

4. Preserving the character of the original building. The building that is now the Honeyman Hardware Lofts, at NW Park and Hoyt in the River District, changed its use from industrial to residential, and in doing so, added an upper level. The upper level has been set back from the building edge and is painted to maintain the dark red color of the brickwork on the building's exterior.



5. Respecting the architecture of the existing building. On the left is an image of the Mann Building at SW 2nd and Yamhill prior to its renovation. The image on the right shows the Mann Building after its renovation in 1980. The renovation added a new upper level that incorporated condominiums and a rooftop terrace. The new level has been designed to reflect the window styles, structural expressions, and overall proportions of the original building.



C 4 COMPLEMENT THE CONTEXT OF EXISTING BUILDINGS

BACKGROUND

A consideration in the design of a new building is to complement the local context of existing buildings. Portland's Central City is made up of a diverse set of buildings characterized by the architecture of different periods. Together, existing buildings contribute to the built context in which new buildings are developed.

Within the Central City, there are localized groups of buildings that share similar design characteristics. In some instances, these areas have been recognized as historic districts. These areas often exhibit a common expression of design themes and/or details that distinguish the local architecture from that found in other parts of the Central City. This common expression of design themes and/or details can be referred to as a "design vocabulary".

The design vocabulary of existing contextual buildings offers developers and designers a set of design characteristics to build upon. Design characteristics reflected in an area's design vocabulary include building proportion, scale, rhythm, and construction materials, as well as smaller-scale elements, such as window and/or door styles, color, and roof shape(s). Designers can complement existing buildings through the innovative use of the local design vocabulary.



Historic buildings in the Central Eastside Industrial District

However, the design of a new building need not mimic or imitate the context of existing buildings to be complementary. Steel-framed buildings with large expanses of glass can complement an existing context of masonry-walled buildings with smaller window openings by recognizing and building on the proportion, scale, and orientation of nearby buildings. Designers and developers who propose significantly different building styles and/or materials must be able to prove that the new design builds on and complements the existing design vocabulary, without dominating or retreating from it. The successful incorporation of new qualities into an existing design vocabulary adds to the palette of design characteristics available to future designers and developers.



Pioneer Place shopping center with the Pioneer Courthouse in the background

GUIDELINE

Complement the context of existing buildings by using and adding to the local design vocabulary.

This guideline may be accomplished by:

1. Integrating new construction with the existing fabric. The Portland Center for the Performing Arts, located at SW Main and Broadway, uses similar proportions, roof shapes, exterior styles and materials to complement without dominating the First Congregational Church on the adjacent site.



This guideline may be accomplished by:

2. Using design elements that are common to the area's design vocabulary. West Park Place (in the center) is flanked by two older apartment buildings on the South Park Blocks, the Cumberland Apartments (in the foreground) and Jeanne Manor (in the background). Design elements in common with the two older buildings include the roof parapet, projecting balconies, and the use of brick exterior cladding.



3. Using materials that are common to the area's historic construction methods. The two columns in the foreground are part of the colonnade that runs along the north side of Pioneer Courthouse Square. The columns have been clad in glazed terra cotta tiles, a material used extensively on many buildings in the area, including the one in the background, the American Bank Building.



This guideline may be accomplished by:

4. Using new buildings to strengthen existing buildings. The newer parking structure (on the right) has been built with permanent construction materials, has incorporated large window openings at the sidewalk and mezzanine levels, and has lined up its second floor with the Electric Building on the left.



5. Unifying related buildings with a similar design vocabulary. The Mallory Hotel's parking structure (images on the left) and the Mallory Hotel itself (images on the right) use a similar design vocabulary that includes the brickwork, decorative brackets, and paint scheme. The parking structure is a new building located directly across SW Yamhill from the hotel structure, which has been renovated and rehabilitated.



C 5 DESIGN FOR COHERENCY

BACKGROUND

Buildings in Portland's Central City accommodate residential, commercial, institutional, and industrial uses. These buildings are typically multistory, mixed use developments. The many different and often conflicting programmatic considerations present challenges to the designer or developer that must be integrated together to achieve a coherent design. The mixture of proposed uses for a building can affect decisions regarding the different systems of design components that stem from the building's overall design concept.

Examples of typical components in a building design proposal include, but are not limited to, building structural systems, exterior cladding materials, roof systems, window and door materials and their placement, and smaller-scale elements such as ground-level exterior lighting fixtures or signs. Buildings that have balanced all of the competing design considerations create coherent compositions. This design coherency can be experienced and appreciated by pedestrians at the sidewalk-level, users of the building, and those viewing the development from afar.



Johnson Street Townhomes in the Pearl District

GUIDELINE

Integrate the different building and design elements including, but not limited to, construction materials, roofs, entrances, as well as window, door, sign, and lighting systems, to achieve a coherent composition.

This guideline may be accomplished by:

1. Developing coherent compositions. The Liberty Centre in the Lloyd District uses an integrated system of building materials that include brick panels, aluminum window frames, and tinted glazing. These elements are used not only on the office tower, but also in the courtyard, the parking structure, and as part of the exterior sign and lighting systems.



Central City Fundamental Design Guidelines

2. Integrating existing buildings in new building compositions. The Metro Regional Center in the Lloyd District has built upon the old Sears retail building by incorporating a mixture of new and old building elements. The building uses aluminum curtain wall systems in conjunction with the original building's masonry walls, clad in glazed white bricks.



This guideline may be accomplished by:

3. Developing an integrated strategy at the sidewalk-level of the project. Pacwest Center in the downtown is a high-rise office tower with rounded corners that is clad in metal panels and dark horizontal bands of window glazing. These elements are augmented at the sidewalk level with a smooth marble base, a rounded awning system, and large, inset windows.



4. Incorporating unifying elements. The Mackenzie Lofts condominium building in the River District uses multi-paned windows, balconies, brick exterior cladding, and other details to create a coherent composition that evokes the industrial character of the River District.



This guideline may be accomplished by:

5. Integrating different building volumes with similar materials. The Federal Courthouse, at SW 3rd and Salmon, has two distinct volumes: a nine-story lower wing and a sixteen-story tower. Both components of the project use a combination of limestone panels, blue-tinted windows, and stainless steel.



Central City Fundamental Design Guidelines

6. Using a common system of building forms. The Fox Tower, at SW Broadway and Yamhill, has combined rectilinear and curvilinear building forms at both the lower and upper levels of the building. A large portion of the tower component uses a curving volume on its eastern facade, while the roof of the lower part of the building uses a similar vaulted form.



C 6 DEVELOP TRANSITIONS BETWEEN BUILDINGS AND PUBLIC SPACES

BACKGROUND

It is important for public spaces to remain public in character. Buildings should develop transitions from private spaces to public spaces to strengthen the character of the Central City's urban environment. Buildings form successful transitions with public spaces by incorporating physical and visual connections to the public space from the different levels of buildings. Often, building elements that contribute to the distinction between private and public spaces include arcades, large window openings, building forms that step back, changes in grade, landscaping, and spaces for active retail use.

Typically, buildings develop three types of transitions with the different public open spaces of the Central City. First, most buildings are directly adjacent to the sidewalk segment of a public right-of-way. In this situation, the building frontage zone functions as the transition zone. Graceful transitions can be accomplished through the use of recessed entries and the articulation of the building facade fronting the public-right-of-way. Second, a different type of transition occurs when a building is pulled back from the property line creating a transition zone in the form of a privately-owned open space that is accessible to the public. In these situations, the open space complements the building components of the development and typically shares the same design vocabulary and/or concept.



Entry to the Belinki and DuPrey art gallery on SW Broadway

And third, a less frequent yet equally significant transition space is necessary where private development directly abuts a publicly-owned open space without a public right-of-way separating the two. In these situations, it is critical that the open space remains public in character. This is often accomplished by the development of small gathering areas, movement zones, landscaping, and/or seating that function together as a buffer between the public and private spaces.



Fountain at the entry to the South Park Apartments

GUIDELINE

Develop transitions between private development and public open space.

Use site design features such as movement zones, landscape elements, gathering places, and seating opportunities to develop transition areas where private development directly abuts a dedicated public open space.

This guideline may be accomplished by:

1. Using gathering areas and/or landscaping to define transition areas. McCall's Restaurant, in the foreground, directly abuts the open space of the Willamette River Greenway. The outdoor seating, landscaping, and trellis incorporated in the building's design define the transition space between the building and the greenway.



This guideline may be accomplished by:

2. Incorporating recessed entries along sidewalks. The main entries to these downtown buildings (the Director Building on the left, and the Auditorium Building on the right) are set back from the edge of the sidewalk. The setback creates a semi-public/semi-private transition area, a shelter from the weather, and an opportunity for seating and/or landscaping.



3. Developing open spaces that serve as transition spaces to the building. The design of the Cornerstone Apartments building, in the Lloyd District, has incorporated a courtyard that is not physically separated from the sidewalk. The courtyard serves as the semi-public transition from the public space of the sidewalk to the private space of the building.



This guideline may be accomplished by:

4. Developing a sequence of transition spaces to the building. Between its 4th Avenue doorway and the sidewalk, City Hall has developed a sequence of transition spaces from the sidewalk that includes a public open space defined by low walls, and a covered loggia underneath the curving Council Chambers.



5. Incorporating private outdoor spaces as transitions to public space. The planted private courtyard of the University Apartments complex, on the left, provides a transition for residents from the adjacent South Park Blocks. The symmetrical entrance to the Fountain Plaza Condominiums at the Koin Center utilizes a formal fountain as part of its entry sequence and transition from the sidewalk on SW 3rd Avenue.



This guideline may be accomplished by:

6. Using the scale of the building to emphasize the transition. The west facade of the 1900 SW Fourth Building directly abuts Lovejoy Fountain in the South Auditorium District. This side of the building has developed a transition zone between it and the public open space by incorporating landscaping planters at different levels, benches, and a lower building volume facing the park. The building has also integrated a long band of windows facing the park, increasing the connections from inside to outside.



7. Providing clear transitions from public to private spaces. The Campbell Townhouses in northwest Portland use several design elements to transition gracefully from the private zones of the house to the public character of the adjacent sidewalk. They include; a raised entry porch, a building setback, and large windows and door openings that face the street.



This guideline may be accomplished by:

8. Including human-scale elements at areas of transition. This house in the Lloyd District has been converted into a commercial building that provides space for a restaurant, a retail boutique, and some office uses. The entry to the retail boutique (at the lower right) is set back from the sidewalk. A small entry court, special paving materials and patterns, and a small trellis over the entry create a human-scaled transition into the interior space of the boutique.



9. Creating large openings in the walls of the ground level of the building. This partially enclosed seating area of the New Market Theater, located at SW 1st Avenue and Ankeny, acts as a transition from the outdoor area, to the right, and the fully enclosed stores to the left.



C 7 DESIGN CORNERS THAT BUILD ACTIVE INTERSECTIONS

BACKGROUND

The Central City's 200-foot block structure creates many street intersections and subsequent building corners. These frequent intersections and building corners create unique spaces of concentrated activity where pedestrians, bicyclists, and motorists come together.

Enhanced building corners can include characteristics such as large windows, canopies, marquees, or signs. The location of stairs, elevators, and upper-floor access toward the middle of the block frees sidewalk-level building corners to be activated by retail opportunities.

Buildings that are set back from property lines at corner locations create spaces for active outdoor uses such as café seating, sidewalk vending, or the provision of public art or water features. Active intersections developed by building corners on opposite sides of public rights-of-way also provide a framework for gateways. A cohesive design strategy that integrates the building design with the right-of-way design adds to these corner environments. Enhanced building corners and their adjacent right-of-way systems contribute to the vitality of the Central City's pedestrian network.



Thiele's Square at the intersection of W Burnside and 23rd

GUIDELINE

Use design elements including, but not limited to, varying building heights, changes in facade plane, large windows, awnings, canopies, marquees, signs, and pedestrian entrances to highlight building corners.

Locate flexible sidewalk-level retail opportunities at building corners.

Locate stairs, elevators, and other upper floor building access points toward the middle of the block.

This guideline may be accomplished by:

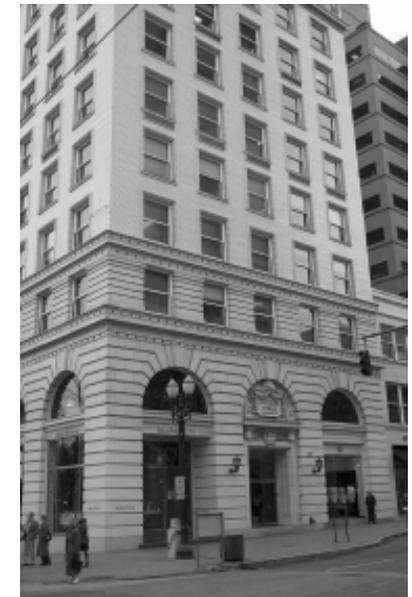
1. Orienting building corners toward transit alignments. This corner of the Nordstrom's department store (in the background) at SW Morrison and Broadway, is set back from the intersection and faces a primary downtown MAX stop at Pioneer Courthouse Square.



2. Emphasizing the corner with signs or marquees. The Kitchen Kaboodle retail store, at the corner of SW 6th Avenue and Washington, creates a point of interest with its unique sign.



3. Locating upper floor access toward the middle of the block. Upper floor access at Jackson Tower is located in the middle bay, freeing up space at the corner for retail opportunities.



This guideline may be accomplished by:

4. Responding to other corner buildings. These images show the four corner buildings at the intersection of NE Broadway and 15th Avenue. All of the buildings possess corner entries under accentuated building volumes and/or forms. Together, they form a distinctively cohesive intersection environment in the Lloyd District.



5. Re-emphasizing building corners with adaptive reuse projects. The design of the 24 Hour Fitness center, at the intersection of SW 4th Avenue and Columbia, has adaptively reused the one-story portion of the Fifth Avenue Building. It has developed a corner entry that has integrated a stair, ramp, glass awning, contemporary sign, and a variety of different building materials.



This guideline may be accomplished by:

6. Incorporating distinctive paving treatments and right-of-way elements in building corner setback areas. The corner of the Koin Center at SW 3rd and Clay, along with its associated right-of-way, has used an integrated design theme that adds character to this corner and variety to the overall pedestrian network. Though the building is set back, the corner is defined by a combination of a landscaped low wall, theater marquee, and outdoor seating.



7. Integrating a unique design to highlight the corner and enhance retail opportunities. This glass-enclosed atrium is located at the southwest corner of the ODS Tower at SW Morrison and 3rd Avenue. It provides the retailer with a dramatic, highly visible location to display merchandise or advertisements.



C 8 DIFFERENTIATE THE SIDEWALK-LEVEL OF BUILDINGS

BACKGROUND

Many of Portland's buildings follow the tripartite architectural division of base (sidewalk-level), middle, and top. Expressing the sidewalk-level of buildings differently than the upper levels of the building is representative of the evolution of building design and the separation of building uses. This demarcation acknowledges the often varying uses in a building and reinforces the human-scale emphasis of the Central City's built environment.

Different building materials and facade elements, such as masonry belt-courses, large window openings, awnings, signs, and canopies are used to differentiate the sidewalk level of the building from the other building sections. These elements develop human scale on the street-wall and create a rhythm when coordinated with similar elements on adjacent buildings. Building facades that step back above the base of the building create visual stopping points along the vertical plane, and are most effective where the height of the typical street-wall is exceeded by the building's total height.



Differentiated sidewalk-levels along SE Grand and SE Stark Avenues

GUIDELINE

Differentiate the sidewalk-level of the building from the middle and top by using elements including, but not limited to, different exterior materials, awnings, signs, and large windows.

This guideline may be accomplished by:

1. Using building elements to create scale.

The Rock Bottom Brewery, in the ground level of the Centennial Block at SW Morrison and 2nd Avenue, has integrated awning, sign, and lighting systems, in addition to large windows at the sidewalk-level of the building, to create a human scale for pedestrians on the adjacent sidewalk.



2. Differentiating the sidewalk-level while maintaining the exterior materials used at the upper sections of the building. The sidewalk-level of the Pacific Building, along SW Yamhill Street between 5th and 6th Avenues, uses larger pieces of the same stone cladding used on the rest of the building's exterior. The bays between the structural columns have been infilled with wood and glass to provide pedestrians with good views into the retail stores.



C 9 DEVELOP FLEXIBLE SIDEWALK-LEVEL SPACES

BACKGROUND

Active building uses at the sidewalk-level are critical to the development of an active pedestrian environment. Sidewalk-level spaces maintain their utility over time when they are designed to be able to accommodate a variety of uses and tenants. The development of usable sidewalk-level floorplans, the use of well-integrated structural members, and the incorporation of good physical and visual connections to the sidewalk provide for the flexibility of sidewalk-level spaces. These spaces significantly contribute to the vitality of the Central City's pedestrian network by accommodating a variety of active uses including, but not limited to, retail shops, cafes, restaurants, and galleries.



Retail shops in the ground floor of the Medical Arts Building

GUIDELINE

Develop flexible spaces at the sidewalk-level of buildings to accommodate a variety of active uses.

This guideline may be accomplished by:

1. Developing parking structures with flexible floor plans. This design of this parking structure, on SW Broadway near Portland State University, has integrated a flexible sidewalk-level floor plan, large window openings at the ground level, and awnings covering much of the sidewalk to create a functional retail opportunity.



2. Developing compartmentalized retail opportunities. This series of small retail shops along SW Morrison between 10th and 11th Avenues are in the ground level of an apartment building. Integrating spaces like these in new buildings provides a flexible system of cartridge-like retail spaces that can be easily changed from one tenant to the next.



C 10 INTEGRATE ENCROACHMENTS

BACKGROUND

Building encroachments are elements that project beyond the property line into the public right-of-way. Encroachments include, but are not limited to, items such as works of art, signs, balconies, bay windows, marquees, landscape elements and awnings. These elements are important in the development of a human-scaled and pedestrian-oriented streetscape. Encroachments in the public right-of-way should be placed so that they do not detract from the pedestrian environment or public views within, from, and into the Central City. Special policies for encroachments have been adopted and are intended to enhance their integration with Central City development.

Skybridges are encroachments that block views and significantly affect street character and identity. Skybridges should be located toward the middle of the block, be as transparent as possible, be level, and not be interpreted as dominant architectural elements. They should never detract from the pedestrian network and should not replace on-grade improvements.



Animal sculptures in the right-of-way next to the Pioneer Courthouse

GUIDELINE

Size and place encroachments in the public right-of-way to visually and physically enhance the pedestrian environment.

Locate permitted skybridges toward the middle of the block, and where they will be physically unobtrusive. Design skybridges to be visually level and transparent.

This guideline may be accomplished by:

1. Integrating projecting elements within the public right-of-way. This clock at the American Bank Building has been sized and placed so as not to detract from the pedestrian areas below.



Central City Fundamental Design Guidelines

2. Incorporating integrated balconies. These balconies are attached to recessed openings and are part of an adaptively reused warehouse building in the River District. The balconies add visual texture and depth to the facade of the condominium building, without dominating the street or pedestrian environment below.



This guideline may be accomplished by:

3. Incorporating multifunctional encroachments within the right-of-way. This is an image of the bronze elk statue located on SW Main Street between 3rd and 4th Avenues. The statue is located in the middle of SW Main Street, between two moving lanes of traffic, and serves both as an attractive work of public art and as a device to decrease the speed of vehicles moving through town.



4. Developing signs and/or marquees as successful encroachments. The “Portland” sign and its marquee at the Arlene Schnitzer Concert Hall, on the left, and the Guild Theatre sign, on the right, exhibit the best qualities of urban signs; vertical alignments, integrated structural systems, and brightly-lit lettering.



This guideline may be accomplished by:

5. Maximizing the visual and physical unobtrusiveness of skybridges where they are permitted. This skybridge, that spans across SW 4th Avenue at Pioneer Place, is located at the mid-block, is two stories above the sidewalk-level, and is constructed mostly of glass, significantly reducing the impacts of this encroachment over the pedestrian environment.



6. Developing encroachments that reflect the character of the community. The Chinatown gateway at the intersection of W Burnside and 4th Avenue is one of downtown Portland's many landmarks and is a special symbol of the Chinatown community.



C 11 INTEGRATE ROOFS AND USE ROOFTOPS

BACKGROUND

Rooftop design has evolved throughout history. Historically, many designers were inspired by the classical treatment of rooftops. Detailed eaves, projecting cornices, jutting parapets, and other sculptural elements at the tops of the buildings make bold statements about the convergence of building and sky. In Portland, building roofs create visual interest and work together to form the Central City's skyline. Design elements at the rooftop enhance views from the street to the roof-sky transition. Conversely, developing rooftops as habitable spaces offers special view opportunities from the rooftops. Portland's Central City is unique because much of it can also be viewed from above; panoramic viewpoints at OHSU or along the West Hills provide views that highlight the roofs of downtown buildings.

It is common practice, in the development of contemporary multistory buildings, to locate necessary building functions such as; heating ventilating and air conditioning systems (HVAC), elevator penthouses, and various antennae at the tops of buildings. Visual impacts and/or views of this equipment can be mitigated by a holistic design concept that includes parapets, screens, and other rooftop devices.



Aerial view of Union Station and the Yards at Union Station in the River District

Central City roofs also offer many opportunities for the development of additional open spaces such as rooftop gardens or terraces, and/or integrated roof-level stormwater management systems, such as eco-roofs. Rooftop gardens or terraces provide the public and/or building tenants with easily accessible open space that offers special views of the city. The utility and atmosphere of outdoor rooftop spaces are enhanced by the provision of seating and landscaping.

Eco-roofs are a type of permeable roofing system that use vegetative and lightweight soil layers to retain the majority of a building's accumulated stormwater onsite. Eco-roofs and other types of rooftop stormwater-mitigation systems are being incorporated in new Central City buildings to help achieve the City's goals for enhanced development sustainability.



Distinctive roofs of the Classical Chinese Garden

GUIDELINE

Integrate roof function, shape, surface materials, and colors with the building's overall design concept.

Size and place rooftop mechanical equipment, pent-houses, other components, and related screening elements to enhance views of the Central City's skyline, as well as views from other buildings or vantage points.

Develop rooftop terraces, gardens, and associated landscaped areas to be effective stormwater management tools.

This guideline may be accomplished by:

1. Developing integrated rooflines and cornices. Many landmark Portland buildings, such as the Odd Fellows Building, have intricate rooflines or cornices that create striking silhouettes against the sky when one looks up toward the roof of the building.



This guideline may be accomplished by:

2. Respecting the significance of nearby historic roofs. These historic roofs offer character to the local context. Clockwise from upper left: the bell tower of the First Congregational Church on the South Park Blocks; the tower at the Ballou Wright Building in the River District; the Union Station clock tower; and Jackson Tower facing Pioneer Courthouse Square.



3. Integrating rooftop materials and types. The gabled roof shapes of this glass-covered walkway at the Convention Center in the Lloyd District reflect the center's trademark twin glass spires.



4. Integrating rooftop mechanical equipment with the building's overall design. The rooftop mechanical equipment at Koin Center has been incorporated into the tower's distinctive, symmetrical top.



This guideline may be accomplished by:

5. Integrating rooftop gardens. This rooftop garden on the 1200 Salmon Building, at SW Salmon Street and 12th Avenue, uses many different-sized species of plants and trees to create a building rooftop that is pleasing to the eye when viewed from different locations in the downtown.



6. Incorporating stormwater management with rooftop terraces or gardens. Hamilton West, at SW 12th Avenue and Clay Street, has effectively combined a rooftop terrace for the residents with an eco-roof, a system of stormwater management that uses various species of groundcover to reduce the building's stormwater runoff. In addition, the terrace on top of the 12-story building provides excellent views of the downtown skyline to the north.

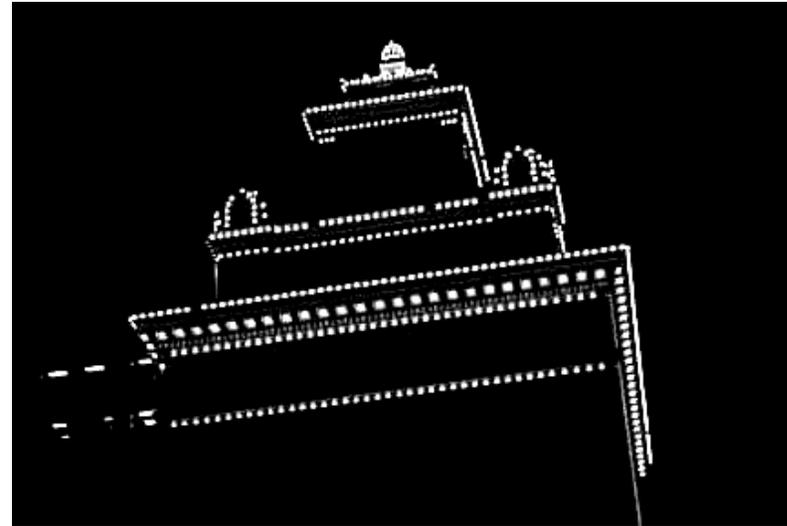


C 12 INTEGRATE EXTERIOR LIGHTING

BACKGROUND

Exterior lighting is an important component of Central City building designs. It is employed at the sidewalk level to enhance the nighttime pedestrian environment, and at upper building elevations, including the roof(s), to highlight important architectural features. Lighting at the sidewalk-level provides a sense of security and encourages pedestrian activity in the Central City during the evening hours.

Incorporated exterior lighting at upper building elevations or at the roof that highlight architectural elements should not dominate the night sky. The lighting should complement the building design and enhance views of the building from near and far vantage points. The staging equipment and/or support structures for exterior lighting should be integrated so that by day or night, the building's architecture remains the primary visual attraction. Successful exterior lighting balances form, intensity, color, technology, and energy-efficiency, contributing to the Central City's overall nighttime character.



Exterior lighting on Jackson Tower

GUIDELINE

Integrate exterior lighting and its staging or structural components with the building's overall design concept.

Use exterior lighting to highlight the building's architecture, being sensitive to its impacts on the skyline at night.

This guideline may be accomplished by:

1. Using exterior lighting to enhance the pedestrian environment. RiverPlace at the South Waterfront Area, on the left, and the Fox Tower, on the right, have incorporated exterior lighting systems that are oriented to the sidewalk area adjacent to the buildings. Both exterior lighting systems reflect the overall design concept of each building.

2. Highlighting structural bays and/or important architectural elements of the building. The design of the Governor Hotel, at SW 10th Avenue and Alder Street, has incorporated exterior lighting to reflect the rhythm of the structural bays.



C 13 INTEGRATE SIGNS

BACKGROUND

Signs on buildings are intended to convey identity. At upper building elevations, signs can provide visual interest and character, while at lower elevations, they can provide human-scale to the pedestrian environment. These signs should be integrated within the overall design to function as accessories or additions to the building's architecture, not as a part of it. These signs should be sized and placed so that they complement the skyline by day and night.

Signs for buildings should balance intensity, color and technology. Their style, scale, and proportions should be integrated with the building's overall design concept and other associated building systems such as the proposed exterior lighting. The staging equipment and/or sign structures should be developed with the signs so as not to create visual clutter at the skyline or pedestrian levels by day or by night.



Zell Bros sign at intersection of SW Morrison and Park Avenue

GUIDELINE

Integrate signs and their associated structural components with the building's overall design concept.

Size, place, design, and light signs to not dominate the skyline.

Signs should have only a minimal presence in the Portland skyline.

This guideline may be accomplished by:

1. Using indirectly-lit signs. The torch logo sign at the top of the Liberty Centre building in the Lloyd District is lit from below at night. This method of lighting does not create unnecessary glare or visually dominate the downtown at night, but does create a striking statement when viewed from nearby parts of the city.



2. Developing raised-letter signs. The Pioneer Place sign uses raised letters and overhead lighting to “float” the letters off the wall at night.

