

# **Downtown Design Guidelines**



**Portland, Oregon Jan. 1983**

City of Portland, Bureau of Planning

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## **Portland, Oregon January 1983**



### **Portland City Council**

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Charles Jordan, Commissioner  
Michael Lindberg, Commissioner  
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# **Table of Contents**

<b>Introduction</b>	1	<b>Special District Guidelines</b>	59
Design Review in Context	2	Park Blocks	61
The Review Process	2	Broadway	65
The Guidelines	4	Chinatown	71
		South Waterfront	75
<b>Goals for Downtown Design</b>	7	<b>Historic Landmarks and Districts</b>	79
<b>Guidelines</b>	11	<b>Appendix A</b>	81
1. The 200-Foot Block Structure	12	Adopting Ordinances	82
2. Protect the Pathway System	16		
3. Protect the Pedestrian	18		
4. Maintain the Street Wall	20		
5. Reinforce the North-South Orientation	22		
6. Differentiate the Ground Level	24		
7. Unifying Elements	26		
8. Continuity and Compatibility	28		
9. Special Features	30		
10. Entrances to the Downtown	32		
11. Flexible Ground-Level Space	34		
12. Upper Floor Access at Mid-Block	36		
13. Corners That Build Intersections	38		
14. Connecting Across Edges	40		
15. The Stage and the Action	42		
16. Cityscape and Landscape	44		
17. Extensions	48		
18. Stopping Places	50		
19. Plazas and Parks	54		
20. Structures Over the Right-of-Way	56		

# **Introduction**

Portland's downtown represents a major investment in both money and in generations of effort spent to establish and maintain a quality urban environment. It is the commercial, retail, governmental and residential center of our city. This area also serves as the ceremonial meeting place of the entire metropolitan community. Our traditions, special character, history and civic life are focused most clearly on this oldest part of Portland. To protect this investment the City requires that design review be conducted for all projects.

### Design Review in Context\*

In the late 1960's, to encourage desirable development, the City of Portland adopted an interim Downtown Plan Review Ordinance. This process provided for case-by-case review of both design and land-use aspects of new development. Zoning regulations were suspended while new regulations were developed. A Citizens Advisory Committee formed to develop goals for downtown. After two years of work, this committee forwarded a document titled *Planning Guidelines: Portland Downtown Plan* to the Planning Commission. That body reviewed and amended the document and recommended it to the Portland City Council for adoption.

In December 1972 the Council concluded its review of the Goals and Guidelines document and adopted it as a guide to day-to-day decision making in the downtown. At the same time the Council knew that the goals and guidelines were the beginning step in the planning process for downtown Portland. Subsequent activities undertaken to both further refine and expand on the 1972 Goals and Guidelines included: development of a Downtown Parking and Circulation Policy; an urban renewal plan; adoption of new downtown development regulations including two new zones, a revised downtown commercial zone and a special overlay zone (Z Overlay Zone); creation of the Yamhill and Skidmore/Old



\*For more information consult *Planning Guidelines: Portland Downtown Plan*, available at the Portland Bureau of Planning.

Town Historic Districts; reconstitution of the Design Commission; and development of downtown design guidelines to alert architects and developers to community concerns, and to guide the Design Commission and the Landmarks Commission in their review process.

All projects proposed for the downtown are subject to design review by either the Design Commission, Landmarks Commission or Bureau of Planning. Projects located within the boundaries of historic districts or on historic landmarks are reviewed by the Landmarks Commission. Decisions of the Design Commission and the Landmarks Commission may be appealed to the Portland City Council. Projects must also comply with the regulations of the building and zoning codes.

### The Review Process

Applications for design review may be obtained in the Urban Design Section of the Portland Bureau of Planning. An application for review by the Design Commission must be accompanied by a set of plans and renderings including the following:

- A site plan including the shape and location of all buildings and major land uses within 200 feet of the project site perimeter.
- A complete set of building elevations, isometrics or perspectives. (A listing of materials and colors to be used can either be submitted initially at the conceptual design stage or at a subsequent review.)
- A large-scale set of elevations, either one-half inch or one-quarter inch to one foot, of the project within twenty-five feet of grade.
- A parking plan showing the location of all on-site parking and loading facilities, including access and egress routes.
- A ground floor plan showing all grade changes and indicating the uses of the various spaces.
- Typical floor plans as necessary to describe all levels of the building.
- Sections of the project or building as necessary to adequately describe the shapes and relationship of spaces.
- A landscape plan showing all planting areas, street furniture, street trees, outdoor art, and other outdoor features of the project, including a listing of materials and colors.



**Example 1**

Downtown Portland encircled by the freeway loop and the Willamette River.

Proposals to be reviewed by the Design Commission will be classified as either major or minor projects. A minor project is one that the Planning Director and the Design Commission chairman find will not significantly affect the character, use, and development of the surrounding properties. Minor projects are reviewed by the Planning Director or his/her delegated staff. Major projects are reviewed by the Design Commission.

An application for review by the Landmarks Commission must be accompanied by an adequate set of plans, renderings or model, etc. similar to that required by the Design Commission. Include any presentation material that is essential to the understanding of the proposal and its relationship to its environment.

Upon receipt of an acceptable application and drawings adequately describing the project, a hearing on the proposed project will be scheduled. The date for this hearing will be not more than 60 and not less than 15 days following the date of application, unless the applicant requests a delay. Should an applicant or other person with standing\* object to any aspect of a decision of the Design Commission or Landmarks Commission, they have 14 days in which to file an appeal with the Portland City Council.

Project designers are strongly encouraged to request an early briefing with the Design Commission, Landmarks Commission or their staff prior to formal application for a hearing. Such meetings provide an opportunity for informal discussion of the specific circumstances of the project and how the guidelines might affect its development.

## The Guidelines

The twenty general guidelines, and additional special district guidelines in this document are to implement the four goals for downtown design. They are intended to aid project designers in understanding the principal expectations of the City and the concerns and objectives of the Design Commission for downtown development.



\*This includes any person who objected either personally or in writing unless the grounds that he or she stated have been removed.

The guidelines are not intended to be inflexible prescriptive requirements, and therefore exceptions to them for particularly appropriate proposals may be granted. The Design Commission, while concerned that every project address itself to all applicable guidelines, is also interested in encouraging creative solutions to design problems. The main intent of the guidelines is to present a complete set of the Design Commission's concerns on development, but the Commission may also address itself to aspects of a project's design, which are not covered in the guidelines.

The design guidelines have been presented using the following format: 1) A statement of the issue to be addressed is given; 2) The guideline intended to provide for that particular issue is identified; and 3) One or more examples of how the guidelines can be met are provided. In each case, the examples provided were selected because they represent solutions which can either be remembered or observed in downtown Portland.

The guidelines herein focus on relationship of buildings, space and people. They are used to coordinate and enhance the diversity of activities taking place in the downtown area. Many ways of meeting a particular guideline exist, and since it is not our intent to prescribe any specific solution, the Commission encourages a diversity of imaginative solutions to issues raised by the guidelines.

Finally, this set of guidelines is not all-inclusive, and is open to change.

Note: Individual Historic Landmark buildings and sites are reviewed by the Landmarks Commission.

- Downtown Design Zone boundary
- - - - Yamhill Historic District, Landmarks Commission review
- - - - Skidmore/Old Town Historic District, Landmarks Commission review



Example 2

# **Goals for Downtown Design**

The following goals are proposed as general statements of the objectives of design review in Portland's downtown.



**Enhance the existing character of Portland's downtown.**

**Promote the development of diversity and areas of special character within the downtown.**

**Provide for a pleasant, rich and diverse pedestrian experience.**

**Provide for the humanization of the downtown through promotion of the arts and excellence in design.**



These goals express the desired ends of the design review process. They are drawn from basic themes in the 1972 *Planning Guidelines: Portland Downtown Plan* and complement that document. Both these goals and the guidelines extend downtown zoning regulations by providing an opportunity for a detailed review of new development proposals.

**Enhance the Existing Character of Portland's Downtown**

Portland is a product of both its natural setting and the actions of generations of people who have built in that setting. The combination of these two forces makes the city a unique place. It is an intimate place made up of many closely spaced intersections with views to the surrounding hills, mountains and the Willamette River. Historical links with the past exist in groups of buildings as well as individual structures, street character and furnishings. Portland has a diversity composed of a wide variety of activities, styles of architecture, special features and parks. Wide, sunny north-south avenues parallel the river reflecting the city's early development pattern and

together with the park blocks and Waterfront Park provide opportunities for relaxation and recreation, as well as enhancing the pedestrian's enjoyment of the urban centers. This identity can be supported or denied by new development. Buildings which have no relationship to Portland, its setting or its past, buildings which could be located in any modern city can disrupt Portland by creating spaces without identity.

**Promote the Development of Diversity and Areas of Special Character Within the Downtown**

Portland is a rich blend of people, activities and places. This is emphasized through the grouping of similar activities into small districts within the downtown. Such unique areas are developed around a character theme or image. The image is built up by the collective impact of elements that form and decorate the street space.

Districts in Portland are formed by groups of connecting intersections which carry through a common theme or set of themes. In the past, most sub-areas in the downtown have been identified by a commonality of ground level use. But uses are not static, and the borders of districts are always shifting. Guidelines should work toward the strengthening of similarities that visually tie a set of intersections together. This commonality is built up of similarity of use, street shape, materials, street furniture, architectural style, and sign shape and location.

**Provide for a Pleasant, Rich and Diverse Pedestrian Experience**

When the different areas of the downtown are isolated, the sense of diversity of the city breaks down. These areas can only support each other if movement from one to another is possible. When people are visually or physically prevented from making contact, the value gained from having unique areas may be lost.

It is vital to connect activities occurring within a structure to the adjacent sidewalk area if the pedestrian experience is to be interesting and diverse. Areas that seem empty of human activity will not

attract people to the downtown. Construction collects spectators; retail stores offer goods for inspection; office structures provide services; parks offer recreation and relaxation; industry displays amazing machines. Human activity is interesting to watch. For the variety of the downtown to be experienced, it must be seen.

### **Provide for the Humanization of the Downtown through Promotion of the Arts and Excellence in Design**

The city center has the potential of being a rich, exciting and human setting for urban activities. High concentrations of people and buildings create opportunities for human contact with history, culture and the arts. Objects of art and handcrafted works can enhance the humanity of the downtown by providing non-utilitarian objects that stimulate minds and please the senses.

A work of art or architecture in time becomes an important link with the city's past. From it future generations learn of the perceptions and attitudes of their predecessors. When the work is new, it can help people understand the changes going on around them. In a world where an ever increasing number of decisions are made on a purely utilitarian basis, art in public spaces can act as an intellectual oasis, both refreshing our minds and helping us remember our humanity.

# **Guidelines**

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# 1.

## The 200-Foot Block Structure

*Issue:*

Portland's small blocks and frequent streets provide greater open space, light, air and more direct pedestrian travel than is typically available in city centers. When the ground floors of new development projects are allowed to occupy more than a single block, these characteristics of the downtown are lost.

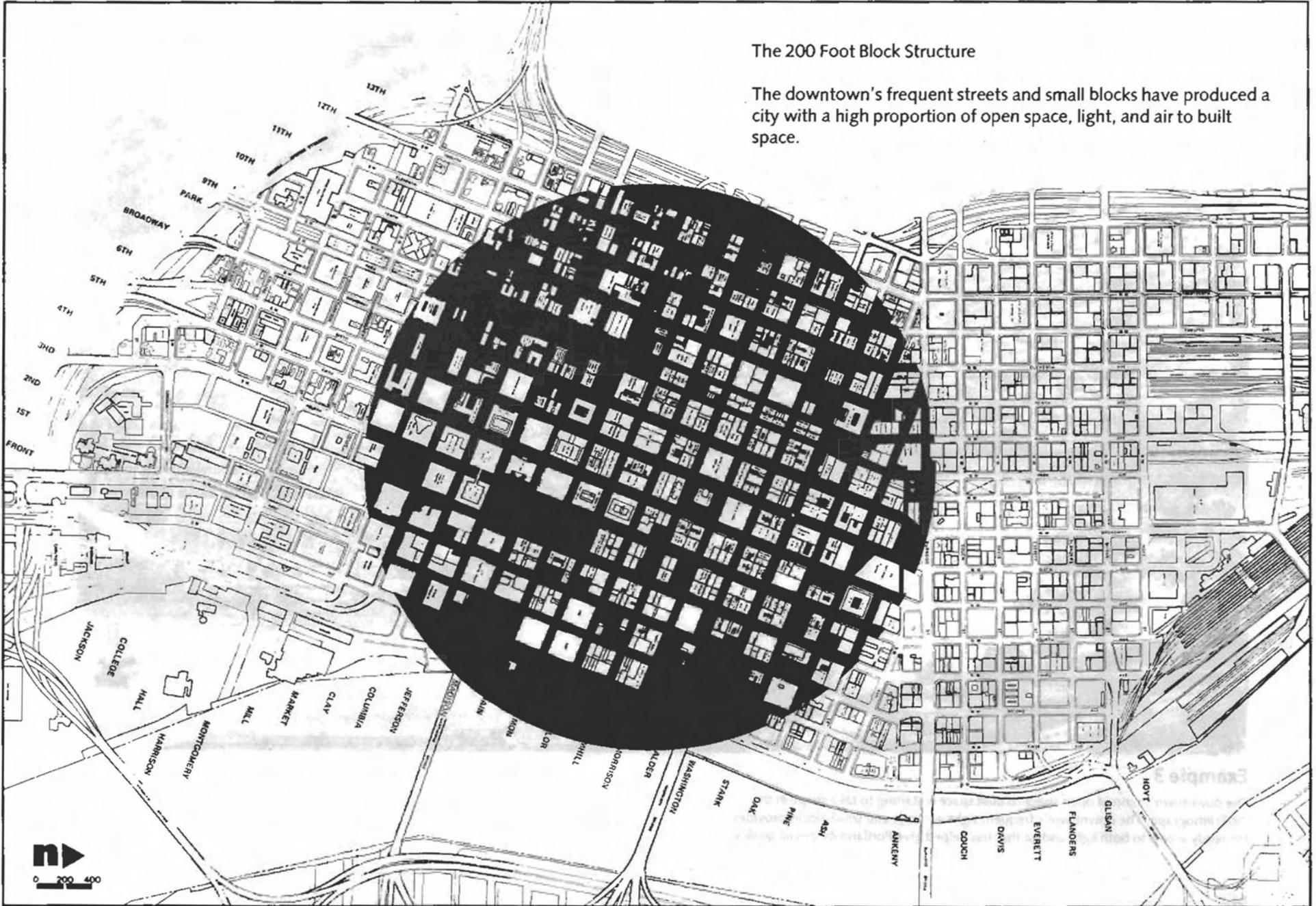
*Guideline:*

Preserve the present grid pattern typical of downtown Portland's public right-of-ways and the ratio of open space to buildings that it produces.



### Example 1

The development of the downtown as projected by the Bennett Plan shows the characteristic repetition of the 200'x200', 40,000 sq. ft. block and the scale this pattern produces.



### The 200 Foot Block Structure

The downtown's frequent streets and small blocks have produced a city with a high proportion of open space, light, and air to built space.

Example 2



### Example 3

The downtown's ratio of open space to built space is starting to take shape in this 1870 lithograph. The downtown's frequent right-of-ways and small blocks provides the ready access to both light and air that has helped give Portland its special quality.





#### Example 4

This photograph taken about 1925 shows the small scale imparted by the 200'x200' blocks enhanced by development of several buildings per block.



#### Example 5

As new developments have gotten larger, the city's scale is increasingly defined by the 40,000 square foot site constraints that the 200 foot blocks impose.

## 2.

### Protect the Pathway System

*Issue:*

If the downtown is to work as a set of connected sub-areas that offer a variety of diverse environments, barriers between parts of the downtown should be avoided. It is largely the ability to both move and see from one sub-area to another that binds these areas into a whole.

*Guideline:*

Avoid the formation of pedestrian barriers (physical, visual or psychological) within the public right-of-ways, and maintain an adequate access route for pedestrian travel wherever a public right-of-way exists or has existed.



### Example 1

The use of recognizable City lighting standards helps to let the pedestrian know that the pathway is public. The lack of barriers and 24-hour access also helps.



### Example 2

Locating pathways to preserve existing views and vistas also helps in maintaining the pathway as both a public space and an identity-giving element. This photograph shows the 3rd Avenue mall through Portland Center, where right-of-ways have been closed but the pathway system retained.



### Example 3

Although the Art Museum expansion extended into the right-of-way, a pedestrian walkway was provided maintaining the Madison Street pathway.

### 3.

#### Protect the Pedestrian\*

*Issue:*

Right-of-way design needs to recognize the implications of the mixing of pedestrian and vehicular travel that occurs in these areas. Normally, the curb, or edge, between these two pathway systems is where street furniture is located, for two reasons. The curb acts to reinforce the sense of separation, and hence of protection, between the two systems. It also frees the edge of adjacent buildings for entrances and display windows which connect the pedestrian space with internal activities.

*Guideline:*

Where a right-of-way contains mixed modes of travel, protect and reinforce the sidewalk environment through maintenance of the city's pattern of strongly separating pedestrian and motor-vehicle movement.



#### Example 1

A protective wall is formed at the sidewalk edge through placement of street furnishings along the curb line.



\*Changes to the right-of-way are subject to approval by the Department of Public Works. Approval is based on satisfactory resolution of maintenance and liability issues and on the agreement of other affected property owners.



### Example 2

Locating street furniture and street trees adjacent to the curb helps provide the pedestrian with a sense of protection from vehicular traffic. Marking pedestrian areas with strong changes of color, material or texture could enhance the role played by street furniture.

### Maintain the Street Wall

A sense of enclosure is created when the street wall is maintained. The street wall is the vertical surface that separates the street from the sidewalk. It is the wall of the street space. When this wall is broken, the sense of enclosure is lost. The street wall is the vertical surface that separates the street from the sidewalk. It is the wall of the street space. When this wall is broken, the sense of enclosure is lost. The street wall is the vertical surface that separates the street from the sidewalk. It is the wall of the street space. When this wall is broken, the sense of enclosure is lost.

Maintain the street wall by locating street furniture and street trees adjacent to the curb. This helps provide the pedestrian with a sense of protection from vehicular traffic.

# 4.

## Maintain the Street Wall

*Issue:*

A sense of enclosure within public spaces is important in maintaining the characteristic street shape that typifies Portland. This sense is produced by the exterior walls of buildings forming a kind of interior wall of the street space. When these walls do not define the public right-of-way, a sense of enclosure cannot be created.

*Guideline:*

Maintain a recognizable enclosure of space in downtown right-of-ways.



### Example 1

The retail base of the Georgia-Pacific Building comes out to the street, helping to both create an active pedestrian environment and to clearly define the street space.



### Example 2

The sense of enclosure is enhanced by tall buildings constructed on the property line. As shown above, east-west streets with buildings two or more times as high as the street is wide provide large amounts of both light and air.



### Example 3

The Orbanco Building has extended a two-story base out to Salmon Street to help frame the street space.



### Example 4

When building walls extend to the property line, the urban sense of enclosure is enhanced. The higher the wall, the greater the sense of enclosure. Portland's many streets and high proportion of light and air allow for a high degree of enclosure.

# 5.

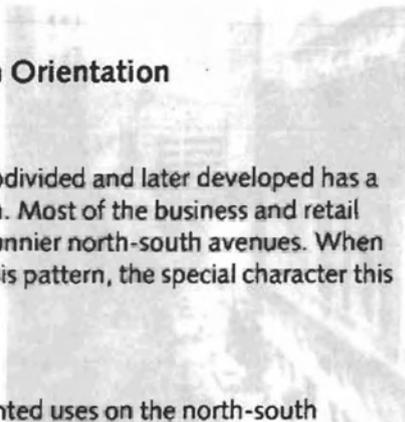
## Reinforce the North-South Orientation

*Issue:*

The downtown as originally subdivided and later developed has a definite north-south orientation. Most of the business and retail activity focuses on the wider, sunnier north-south avenues. When new development disregards this pattern, the special character this has created is damaged.

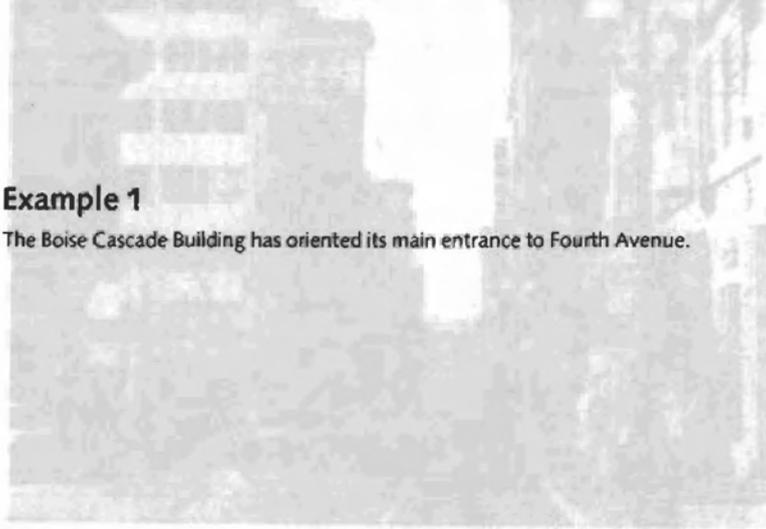
*Guideline:*

Maintain active pedestrian-oriented uses on the north-south avenues, on east-west streets designated as pedestrian or transit streets.



Example 4

When building walls extend to the property line, the urban sense of enclosure is reinforced. The higher the wall, the greater the sense of enclosure. To avoid a sense of enclosure, the building should be set back from the property line.

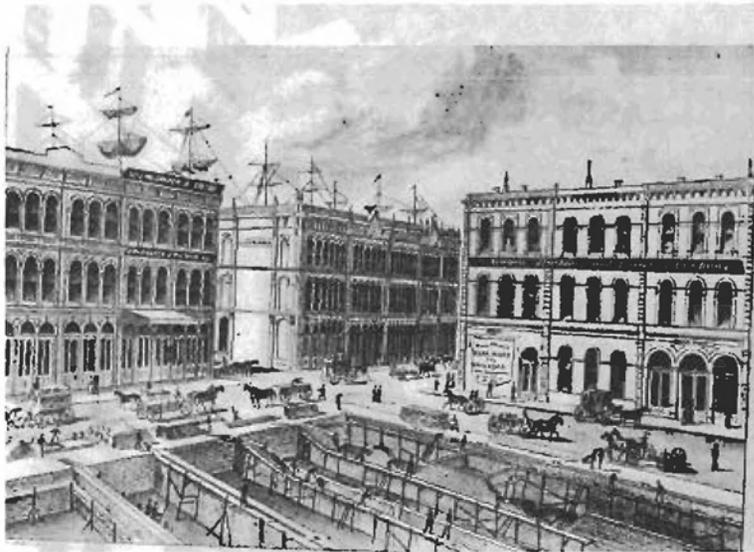


### Example 1

The Boise Cascade Building has oriented its main entrance to Fourth Avenue.

Example 3

The sense of enclosure is reinforced by building setbacks on the property line. A building setback wall will reinforce the sense of enclosure. To avoid a sense of enclosure, the building should be set back from the property line.



### Example 2

New construction in 1883 shows foundation walls laid out to focus on avenues.  
(Courtesy of Oregon Historical Society)



### Example 3

Access for loading and other service-related activities has traditionally been placed on the east-west streets and pedestrian-oriented activities on the north-south avenues.



### Example 4

The downtown is characterized by a tight grid system with strong north-south avenues.

# 6.

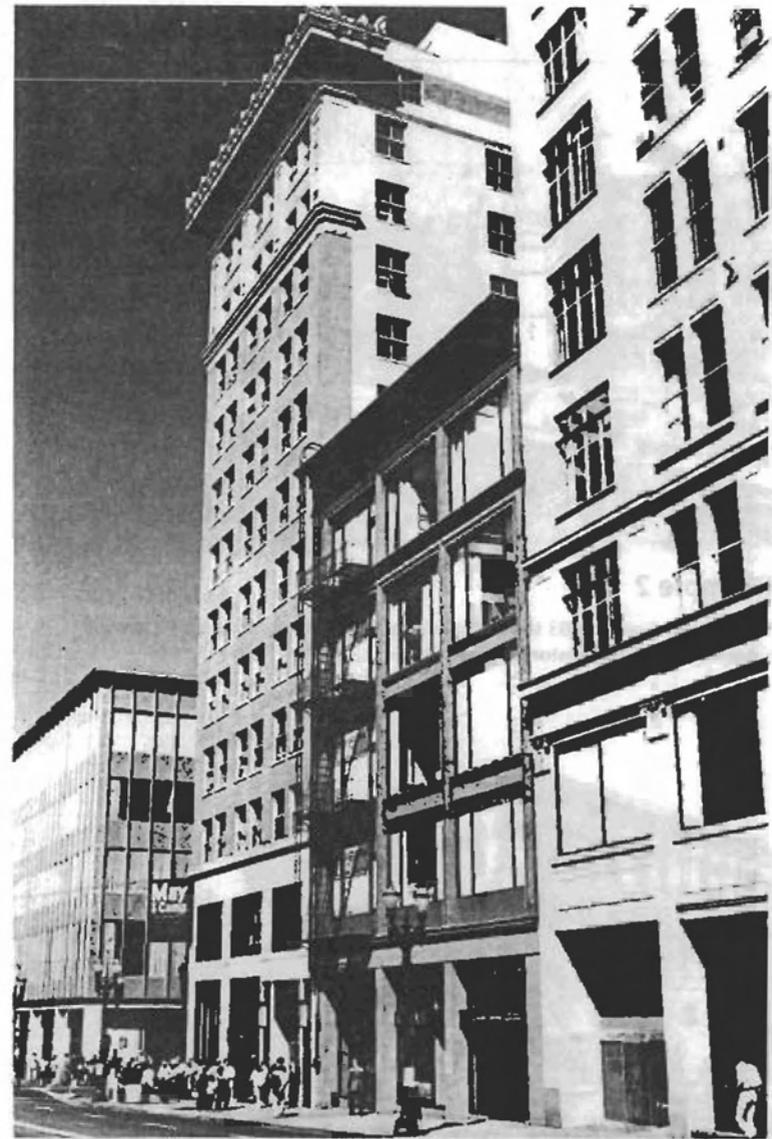
## Differentiate the Ground Level

*Issue:*

A demarcation between the first and second or second and third stories has traditionally been used in Portland to solve two problems. It provides an architectural way of differentiating uses, allowing facade flexibility at the ground or retail level and a unified treatment above. Such a differentiation also helps to organize a unified elevation on a sloping site. When such a demarcation is not provided, projects become discontinuous with their surroundings and the sense of the downtown's identity is diminished.

*Guideline:*

In multi-story buildings, differentiate between the pedestrian-oriented uses at the sidewalk level and the office/residential levels above.



### Example 1

When the horizontal elements marking this differentiation are related to those on neighboring buildings, the special nature of ground-level activities is emphasized.



### Example 2

The ground level's proximity to the pedestrian has traditionally called for special treatments which take advantage of the potential for pedestrian contact.



### Example 3

As simple a device as the use of a different texture, scale or materials on the ground level can make the differentiation.



### Example 4

The Willamette Center differentiates the pedestrian-oriented ground level by setting the building wall back slightly at the ground level, and changing both colors and materials.

# 7.

## Unifying Elements

*Issue:*

With a sub-area of the downtown, dissimilar buildings can be linked by common elements that recur at regular intervals. Similarity of such things as paving materials, lighting standards, exterior materials, and architectural style form "layers" of commonality that help establish the identity of an area. The more layers within an area, the richer and more identifiable the character. But when a new building is constructed without regard to existing layers or fails to add new layers, the sense of identity in its vicinity is lessened.

*Guideline:*

Strengthen the special identity of sub-areas of the downtown by respecting existing layers of similarity or by adding new layers that enrich and expand an area's character.



### Example 1

In order to give parts of the downtown a special identity allowing them to reinforce a particular activity or function, many layers of special identity-giving elements have sometimes been added to the city. Here temporary gateways, banners and flags have been added to create a special convention district.



### Example 2

Or, in the case of the Dekum Building, the use of local materials links with the geology of the region to form a layer of identity.



### Example 3

Other recognizable elements that repeat in the downtown also form layers of identity. The four-bowl Nelly Robinson drinking fountains form a recognizable layer in the right-of-way.



### Example 4

The Transit Mall is readily identified because of the many layers of identity-giving features incorporated into it. A unified street furniture placement pattern, similarity of street furniture from block to block, and special paving materials clearly identify the Mall.

# 8.

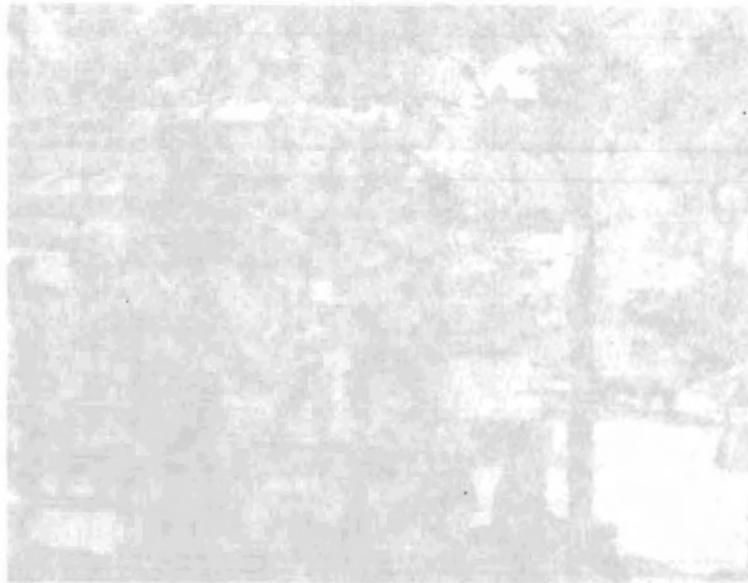
## Continuity and Compatibility

*Issue:*

The relationship a new structure has with adjacent existing buildings can be in or out of tune with the area. A building which is designed without considering its ability to complement its neighbors may damage the identity of its area.

*Guideline:*

Maintain compatibility with design features of surrounding buildings which give continuity in the area.



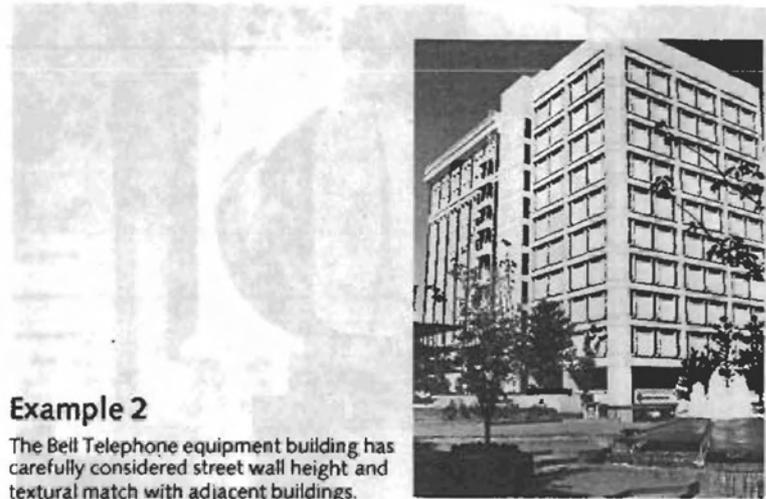
Example 1

The first step in creating a sense of continuity in an urban environment is to establish a consistent architectural language. This involves selecting materials, colors, and window styles that are compatible with the surrounding buildings. The second step is to maintain a consistent building height and massing. This helps to create a sense of scale and proportion that is consistent with the surrounding environment. The third step is to use architectural details to create a sense of continuity. This includes things like cornices, moldings, and window treatments. By following these steps, architects can create buildings that are both functional and aesthetically pleasing, and that contribute to the overall character of the neighborhood.



Example 1

Similarity of building wall height, architectural style, materials, colors, and window size, placement and shape all help to unify these buildings. The differences that remain help to reduce the scale of the facade by relating it to the lot pattern on the blocks.



**Example 2**

The Bell Telephone equipment building has carefully considered street wall height and textural match with adjacent buildings.



**Example 3**

Strong continuity is provided in the South Auditorium area using the same elements.



**Example 4**

Similarity of color, materials and building placement help to give the Old Town area its strong unity.

# 9.

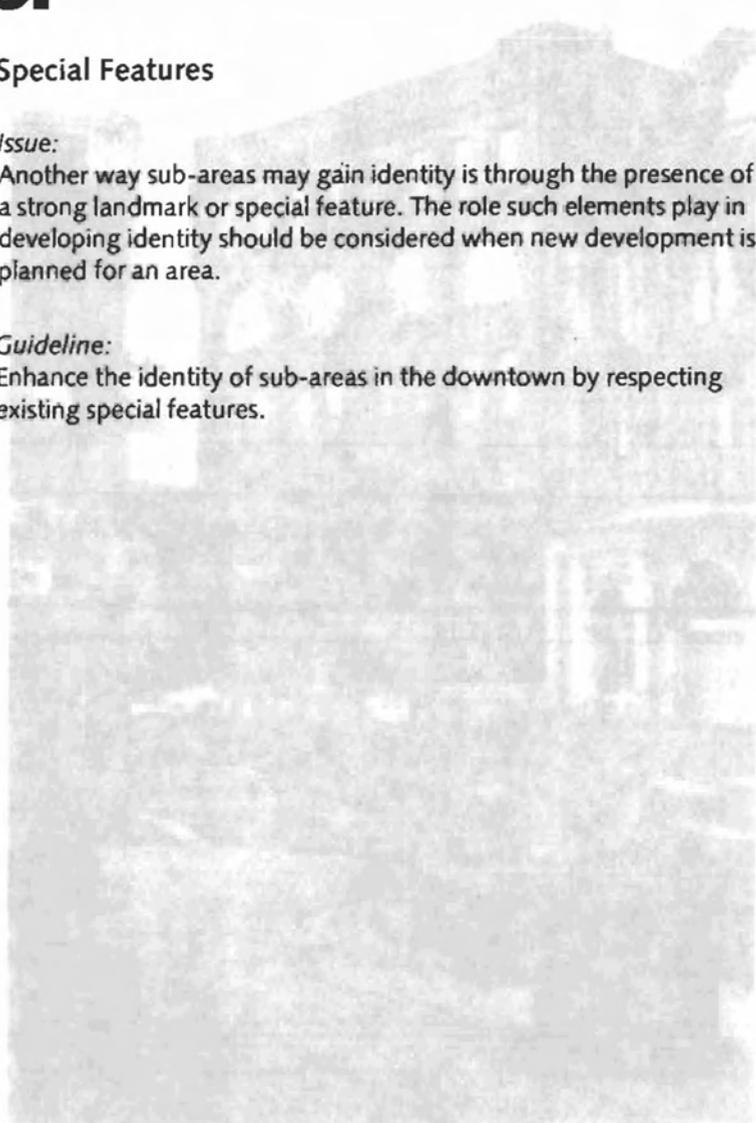
## Special Features

*Issue:*

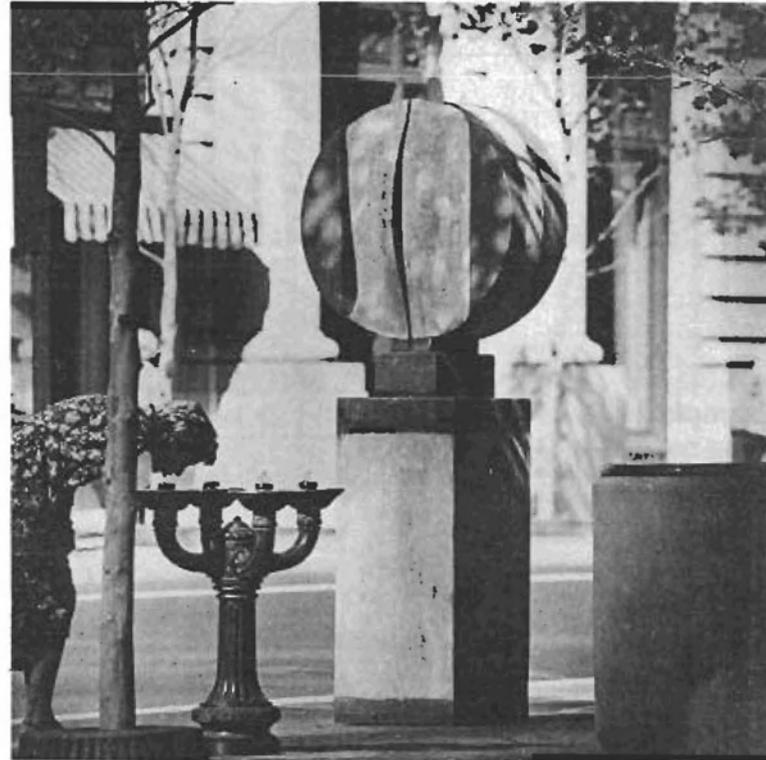
Another way sub-areas may gain identity is through the presence of a strong landmark or special feature. The role such elements play in developing identity should be considered when new development is planned for an area.

*Guideline:*

Enhance the identity of sub-areas in the downtown by respecting existing special features.

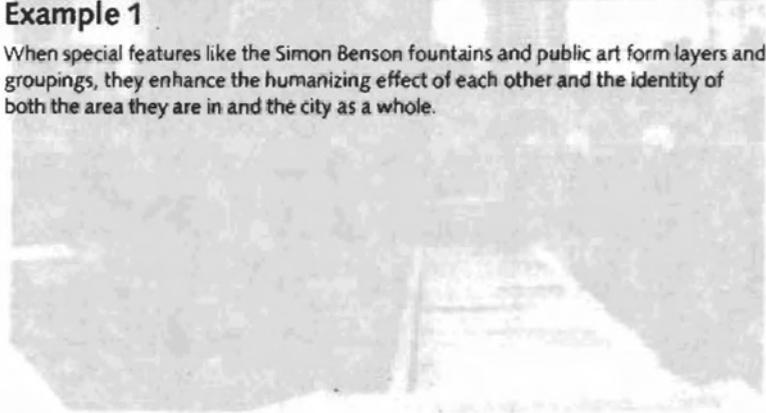


Example 4  
A street scene in the downtown area showing a crosswalk and buildings.



### Example 1

When special features like the Simon Benson fountains and public art form layers and groupings, they enhance the humanizing effect of each other and the identity of both the area they are in and the city as a whole.



Example 3  
A street scene in the downtown area showing a crosswalk and buildings.



### Example 2

The Burnside Street end of the Transit Mall on Sixth Avenue is marked by Lee Kelly's sculpture fountain.



### Example 3

The Ira Keller Fountain provides a stage for a continuous pageant of unstructured encounters and is a major activity focus in the downtown.



### Example 4

Skidmore's Fountain has historically acted as a sub-district focus, collecting a variety of activities. Daffodil show presented by Portland Garden Club, spring 1930. (Courtesy of Oregon Historical Society)

# 10.

## Entrances to the Downtown

### Issue:

The entrances into downtown demand particular attention. In a sense the downtown is an island, with the Willamette River on one side and the depressed Stadium Freeway on the other. With few exceptions, entry is over the bridges that cross these barriers (6 over the river and 23 crossing the freeway). Buildings located at these bridge heads have the potential of forming gateways to the downtown. But if this is not considered, the potential for creating an exciting entrance to the downtown may be lost.

### Guideline:

Reinforce the sense of gateway or entrance at bridgeheads.



Example 4

Portland's historic downtown is situated on a peninsula between the Willamette River and the depressed Stadium Freeway. Buildings located at these bridge heads have the potential of forming gateways to the downtown. But if this is not considered, the potential for creating an exciting entrance to the downtown may be lost.



Example 5

The entrance to downtown Portland is defined by the tower of the building at the bridgehead. The tower is a prominent vertical element that reinforces the sense of gateway or entrance to the downtown.



### **Example 1**

The west side of the downtown is linked to the rest of the west side by a series of bridges. Each is an opportunity to create a gateway to the downtown.

# 11.

## Flexible Ground-Level Space

*Issue:*

When the ground-level space is given over to elevator lobbies and monumental entries, the focus becomes the individual building rather than the character of either the downtown or the district. Shops, public art and other small-scale activities located adjacent to the sidewalk humanize the sidewalk environment.

*Guideline:*

Maintain the diversity of the downtown by providing opportunities for pedestrian-oriented activities adjacent to the pedestrian space.



### Example 1

Providing an entry as well as display space helps to enhance the outward orientation of the shops placed between the columns.

Example 1

to enhance a good sidewalk environment, it is important to provide a variety of opportunities for pedestrian-oriented activities adjacent to the pedestrian space.



### Example 2

Allowing a wide variation of exterior treatment for ground-level retail space enhances the pedestrian shopping environment.

# 12.

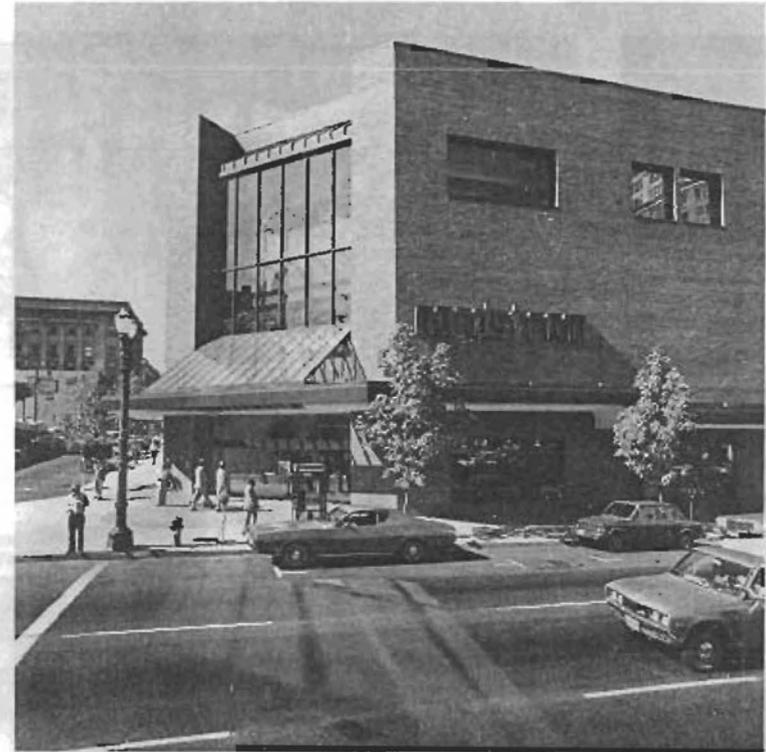
## Upper Floor Access at Mid-Block

*Issue:*

The higher pedestrian traffic levels at corners enhance the likelihood of successfully incorporating retail uses into a project. Mid-block locations for elevator lobbies reduce pedestrian conflicts.

*Guideline:*

The location of elevator lobbies and lobby entrances of office buildings should allow for the development of retail activities at the corners of the block.



### Example 1

The major entrances to this completely retail building have been placed at the corners, where they can take advantage of the high pedestrian counts that occur there.



### Example 2

The Pacific Building has a strongly marked entrance to the elevator lobby at the mid-block. The remaining ground-level space has been divided into shops by the columns, with considerable flexibility allowed in the exterior shop design.



### Example 3

Franklin Plaza has placed its entry at the mid-block and utilized the ground-level space at the corner for a pedestrian-oriented branch bank.



### Example 4

The Medical Office Building has a very understated elevator lobby entry on 10th Avenue with retail space at the corner.

# 13.

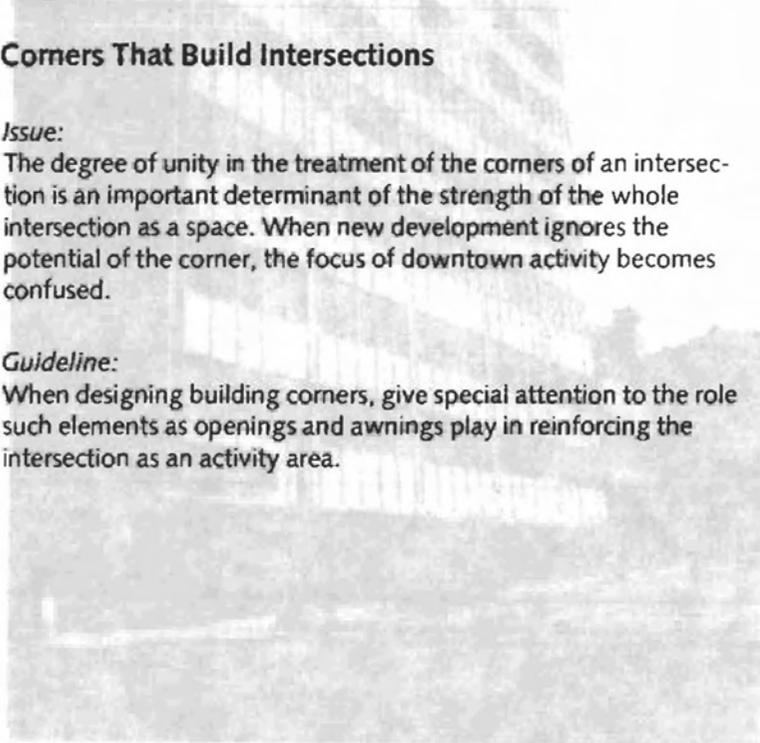
## Corners That Build Intersections

### Issue:

The degree of unity in the treatment of the corners of an intersection is an important determinant of the strength of the whole intersection as a space. When new development ignores the potential of the corner, the focus of downtown activity becomes confused.

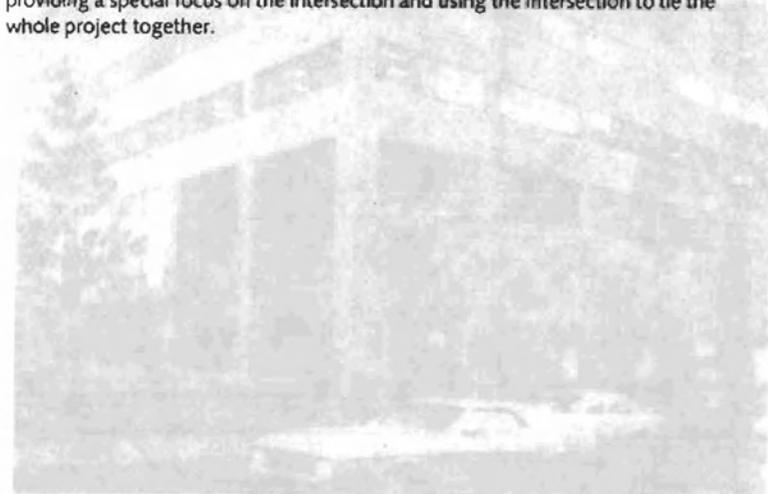
### Guideline:

When designing building corners, give special attention to the role such elements as openings and awnings play in reinforcing the intersection as an activity area.



### Example 1

The Willamette Center is shaped around the intersection of First and Salmon, providing a special focus on the intersection and using the intersection to tie the whole project together.





### Example 2

Rosenblatt's placement of symmetrical signs emphasizes the intersection.



### Example 3

At one time the series of lighted arches on Third Avenue added together visually to create a special district form from a series of intersections linked by a unified design feature. The Transit Mall functions in the same way today.



### Example 4

The Broadway Theater relates strongly to the intersection. The marquee location both shelters the corner and emphasizes Broadway. The theater entrance itself is pulled back slightly to allow a more active space, a restaurant, at the corner.

# 14.

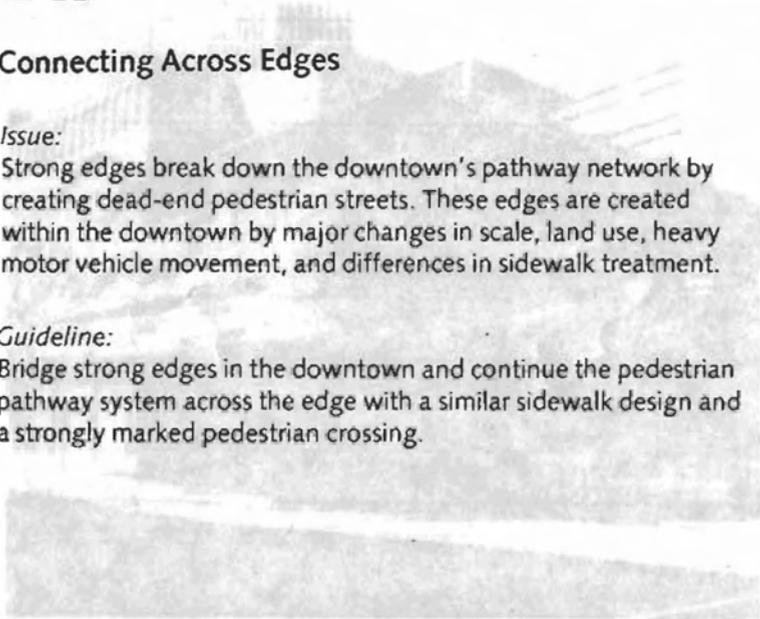
## Connecting Across Edges

*Issue:*

Strong edges break down the downtown's pathway network by creating dead-end pedestrian streets. These edges are created within the downtown by major changes in scale, land use, heavy motor vehicle movement, and differences in sidewalk treatment.

*Guideline:*

Bridge strong edges in the downtown and continue the pedestrian pathway system across the edge with a similar sidewalk design and a strongly marked pedestrian crossing.



### Example 1

The Third Avenue lighted arches tied both sides of Third together. (Courtesy of Oregon Historical Society)





### Example 2

Special crosswalk treatment on Burnside strengthens the connection across to opposite corners.



### Example 3

In the Portland Center special crosswalk treatments are differentiated from the purely auto space by changing color, material and texture to connect across streets that might otherwise disrupt the project's continuity.

# 15.

## The Stage and the Action

### Issue:

The downtown is a place of concentrated human activity and interaction. When human activities (working, meeting and playing) are invisible or inaccessible, the diverse character of the urban center is lost. What makes the downtown interesting is the concentration of activities. If the downtown is to have life, its buildings must be oriented to the outside.

### Guideline:

When planning new buildings, develop the ground level with as much public use space as possible and with frequent views and access into internal activity spaces from adjacent sidewalks.



### Example 1

The selling of produce directly to the sidewalk continues in the downtown and is a perfect example of the most direct contact between the pedestrian and the downtown's economic life.



### Example 2

The edges of buildings have always offered a good opportunity for both sales and advertising.



### Example 3

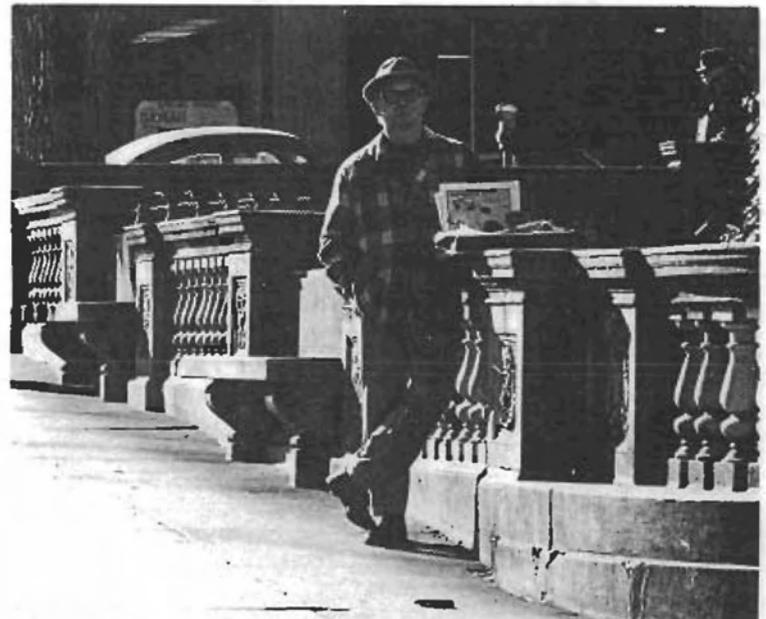
Although it is only a twice-a-week event, the Saturday Market provides a rich shopping environment that both entertains and involves.



Cityscape and Landscape

### Example 4

The transparent glass allows for good contact between this indoor cafe and the pedestrian space.



### Example 5

The reading wall around the Multnomah County Library offers a setting for buying and selling reading material.

# 16.

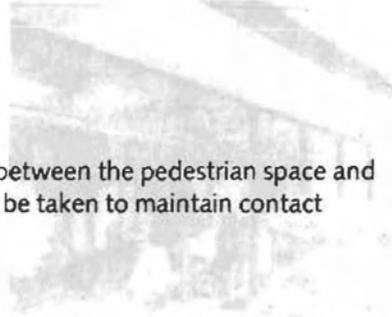
## Cityscape and Landscape

### Issue:

When planting areas are placed between the pedestrian space and the building interior, care should be taken to maintain contact between inside and outside.

### Guideline:

Provide physical and visual contact between commercial space and the adjacent sidewalk.



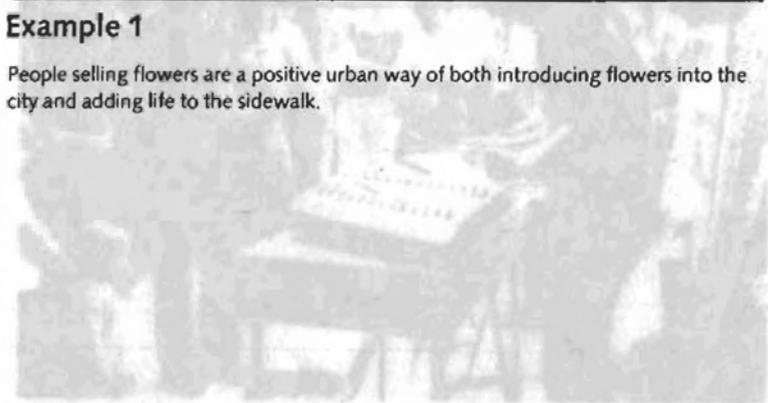
Example 2

The design work around the Mulholland County Courthouse offers a setting for planting and walking, creating a natural



Example 1

People selling flowers are a positive urban way of both introducing flowers into the city and adding life to the sidewalk.



Example 3

Although it is only a table, a work stand like the Zuni Market provides a rich, welcoming environment that both enhances and improves



### Example 2

The introduction of a small food vendor into a park can support its use and enjoyment.



### Example 3

Placement of flowers in the Mall away from the building wall adds color and life without interfering with communication between the pedestrian and the interiors of buildings.



### Example 4

The reading wall around the library is a strong cityscape element, providing opportunities for a wide variety of public activities.



### Example 5

Plants and trees can be used to shape and define outdoor spaces such as the small sidewalk cafe at 2nd and Ankeny.



### Example 6

Plants and flowers placed along the curb can enhance the urban environment without blocking the pedestrian's visual access to the insides of buildings.

# 17.

## Extensions

### Issue:

The character of an area is largely built up of small elements that are repeated in recognizable ways. Individual elements such as signs, awnings and special paving materials can help both to orient the individual and embellish the cityscape. Some areas such as the "Oriental District" take their principal identity from elements such as signs. When the role these elements play in establishing district character is not considered, the area's sense of continuity may be disrupted.

### Guideline:

Embellish the public right-of-way with small-scale features that connect the interior activities of buildings with the street.



### Example 1

An area can identify itself and increase its degree of identity by providing design elements in the public space which reflect or emphasize its character. In Old Town the police officer's turn-of-the-century costume does this.



### Example 2

Special exterior detailing can be referenced to interior spaces having a distinct recognizable character.



### Example 3

Oyster shells around trees advertise the presence of the Oyster Bar while also providing a layer of sub-district identity.



### Example 4

Tuck Lung's fits in with its surroundings by adding detailing that relates to its location in Chinatown and by adding to the area's collection of ornamental cherry street trees.

# 18.

## Stopping Places

*Issue:*

Facilities such as drinking fountains, display windows and benches can add to the richness of the urban environment only if the pedestrian can stop in a safe and comfortable place to use them.

*Guideline:*

Increase the pleasure of the downtown experience by providing safe comfortable places where people may slow down or stop.



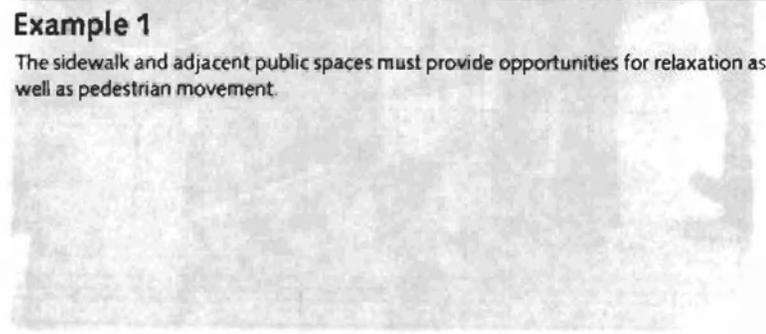
Example 4

The street scene shows a pedestrian-friendly environment with a wide sidewalk and a clear path for walking.



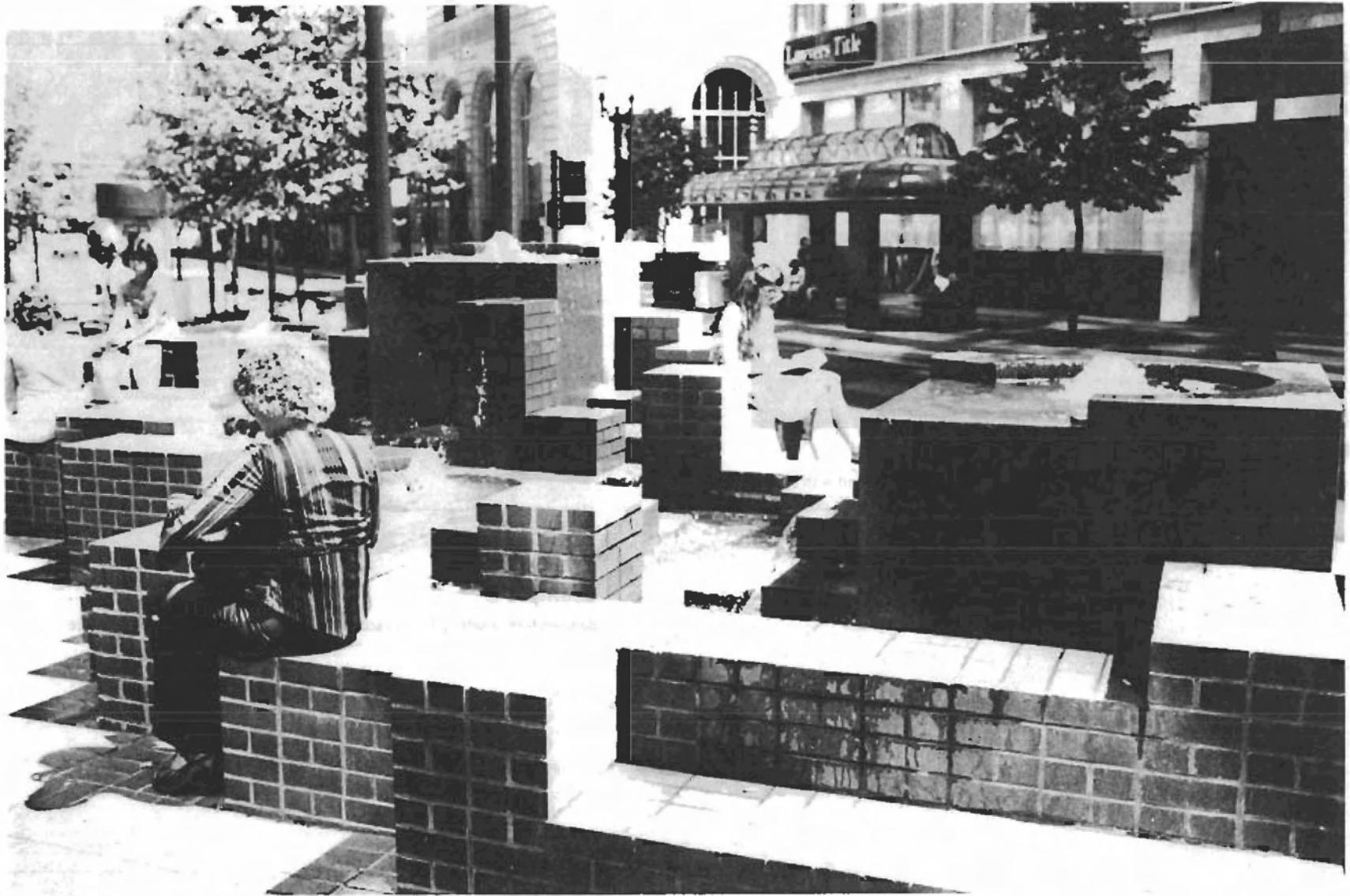
### Example 1

The sidewalk and adjacent public spaces must provide opportunities for relaxation as well as pedestrian movement.



Example 2

The street scene shows a pedestrian-friendly environment with a wide sidewalk and a clear path for walking.



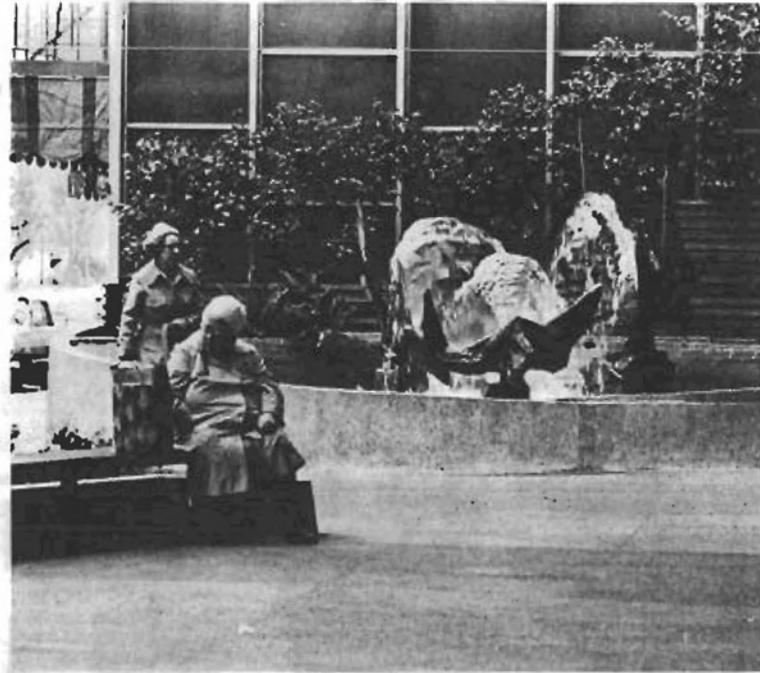
### Example 2

Stopping places can be integrated with special features such as this Transit Mall fountain.



### Example 3

Or set aside as special places for rest and relaxation, off of but connected with the sidewalk.



### Example 4

Benches form a setting for this sculptural fountain to create a stopping place.



### Example 5

Stopping places benefit from proximity to special features, major activity centers, and sunlight.



### Example 6

A stopping place is also a box seat facing onto the sidewalk. Providing a protected back and well-defined edges helps make such places attractive.

# 19.

## Plazas and Parks

*Issue:*

Parks and plazas are significant amenities whose value is enhanced in the downtown by the more intense activities and higher densities that characterize the city center. When such areas discourage public access and use, or when they do not reflect traditional patterns of circulation and effective open space development, they can become empty and lifeless liabilities.

*Guideline:*

Require that new public parks and plazas offer frequent opportunities for public use, are oriented to receive sunlight, and integrate well with the downtown pedestrian circulation plan.



### Example 1

Plazas and parks should have their space clearly defined and set off from the sidewalk space. Far West Federal Savings and Loan Plaza meshes with the sidewalk and provides a focus and many stopping places.



### Example 2

Plazas and parks should be built around recognizable special features which will act as a focus for the space.



### Example 3

The sculpture court at the Art Museum acts as a focus for the Madison Street mall while maintaining a clearly special identity.



### Example 4

Plazas and parks should also have many stopping places.

## 20.

### Structures over the Right-of-Way

*Issue:*

The downtown's character is largely dependent on its frequent intersections, high ratio of open space to building area, view of surrounding hills, mountains and the Willamette River, and the city's frequent, open and airy sidewalks. When buildings extend into or are placed over the right-of-way, care should be taken to protect these character-giving features. Sky bridges are permitted only under exceptional circumstances and will be judged on an individual basis.

*Guideline:*

When placing structures over the public right-of-way, preserve significant views, pedestrian pathways and public access to light and air, and provide active pedestrian spaces below.



#### Example 1

Sky structures should be small, located near the mid-block, and provide as much transparency as possible. This structure on Salmon Street also acts as a gateway to the South Park Blocks.



#### Example 3

The structure over the street at the Art Museum acts as a gateway to the Museum Street mall. This structure is a clear, open, and airy structure.



### **Example 2**

The structure over 1st Avenue at Willamette Center is transparent and small enough to not block the view down the avenue.



CITY OF  
**PORTLAND, OREGON**  
BUREAU OF PLANNING

Francis J. Ivancie, Mayor  
Terry D. Sandblast, Director  
Room 1002, 1120 S.W. Fifth Avenue  
Portland, Oregon 97204-1966  
(503) 796-7701

Code Administration 796-7700

Land Use 796-7700

Urban Design 796-7702

October 17, 1984

MEMORANDUM

TO: Planning Bureau Staff and Interested Parties  
FROM: Terry D. Sandblast, Director *TDS*  
RE: Downtown Design Guidelines

This memo is to notify you that the Design Commission and City Council have adopted the following addition to the Downtown Design Guidelines (Ordinance No. 156490):

21. Roofs

Issue: The shape given to the top portion of Downtown structures should consider the position of the building in city views. The tops of all buildings should be interesting to look at from nearby structures and should be in harmony with the city skyline.

Guideline: All roof surfaces, mechanical functions and other penthouse uses shall be integrated into the total building design.

This guideline will be used by the City's Design Commission in the review of projects within the Z Downtown Zone, effective August 29, 1984.

TDS/KB/1b

# Special District Guidelines

---

Special districts are established to provide a specific service to a defined geographic area. They are created by the voters of the district and are subject to the same rules and regulations as other public entities.

The following guidelines apply to all special districts. These guidelines are intended to provide a framework for the development and operation of special districts and to ensure that they are operated in a manner that is consistent with the public interest.

The guidelines contained in this document are intended for application throughout the downtown area. There are however within the downtown a number of areas set apart by their uniqueness. Such a distinction can be a product of a variety of factors. The park blocks are of special concern because of their role as pedestrian promenade, linkage of north and south and as a cultural spine. The Broadway and Chinatown Districts are unique particularly because of their historic use of more extravagant and colorful signage. The South Waterfront on the other hand is a geographically separate area of undeveloped land in downtown with a range of unique development opportunities.

This edition of the Downtown Design Guidelines also provides a reference to guidelines developed by the Landmarks Commission for the two downtown historic districts and for historic landmarks in general. In the future, these guidelines together with graphic examples will be included in this document providing a complete statement of the City's urban design objectives for downtown.

# Park Blocks



Example 1

The South Park Block is a new pedestrian promenade and right-of-way designed to provide a direct route from the street to the field.

1. New  
2. Old  
3. New  
4. Old  
5. New  
6. Old  
7. New  
8. Old  
9. New  
10. Old

## Park Blocks

### *Issue:*

The Park Blocks provide both a unique environment and a special amenity in the downtown. Originally they were planned to extend the full length of the downtown, providing an open pedestrian promenade linking the different areas of the city. When new development located along the park blocks disregards the role of this promenade as both a pedestrian way and an identity-giving element in the downtown, this amenity is depleted.

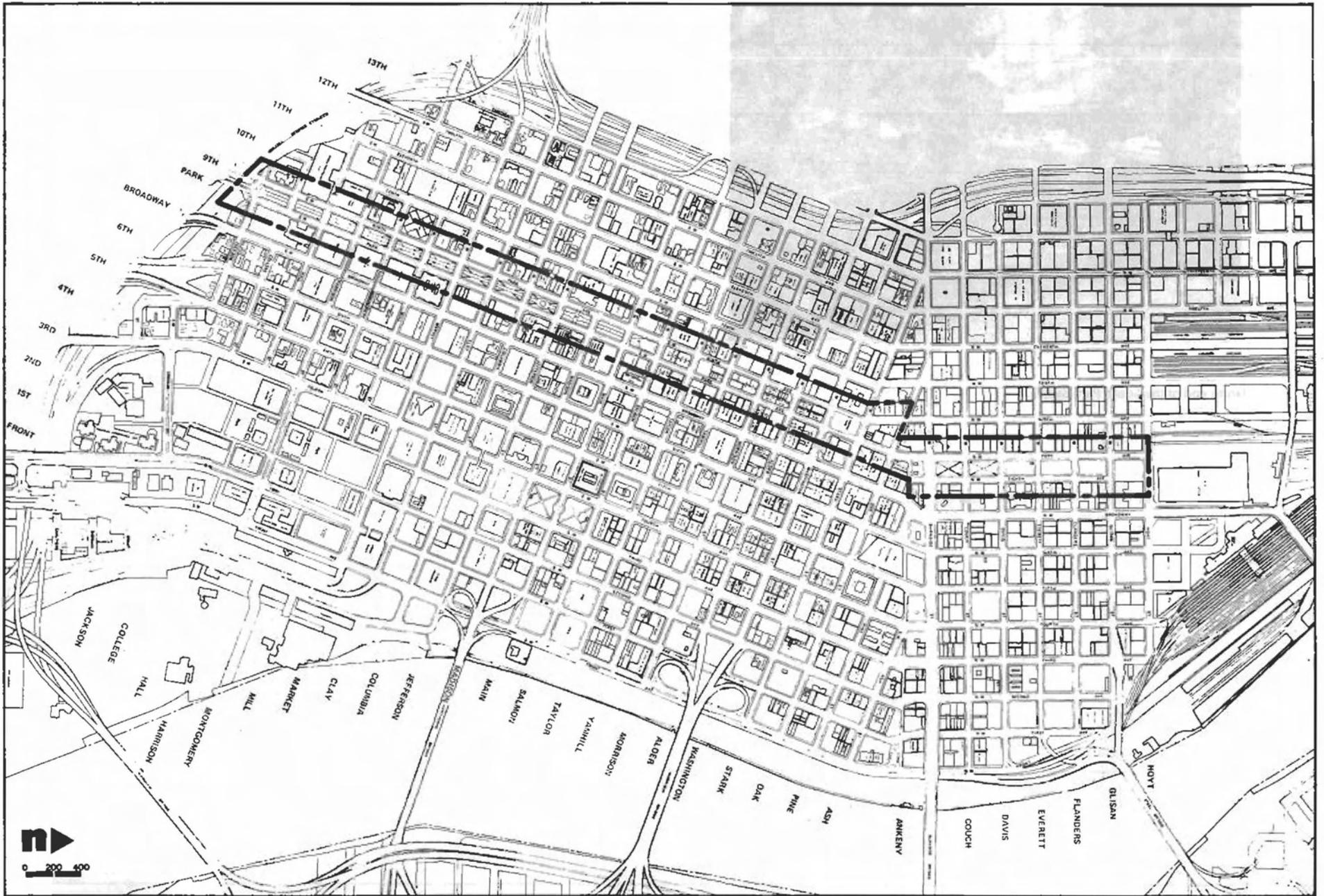
### *Guideline:*

Reinforce and protect the Park Blocks as a pedestrian promenade linking different areas of the downtown and providing opportunities for rest and recreation.



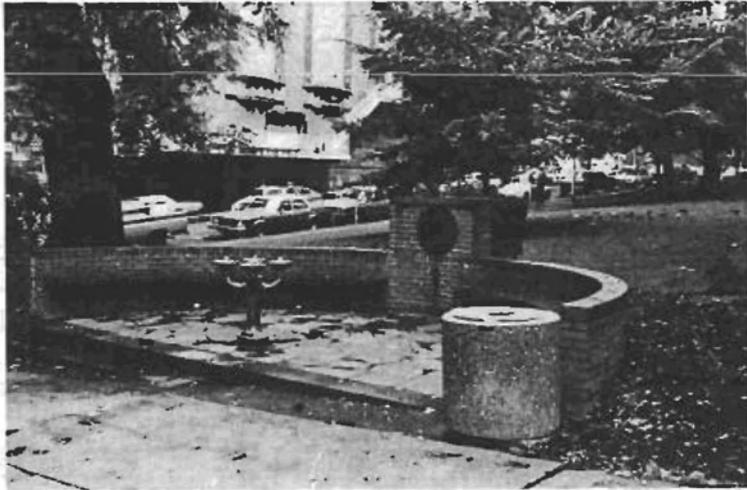
### **Example 1**

The South Park Blocks are a major pedestrian promenade, and right-of-way changes north of Salmon should provide a connection with O'Bryant Square and the North Park Blocks.



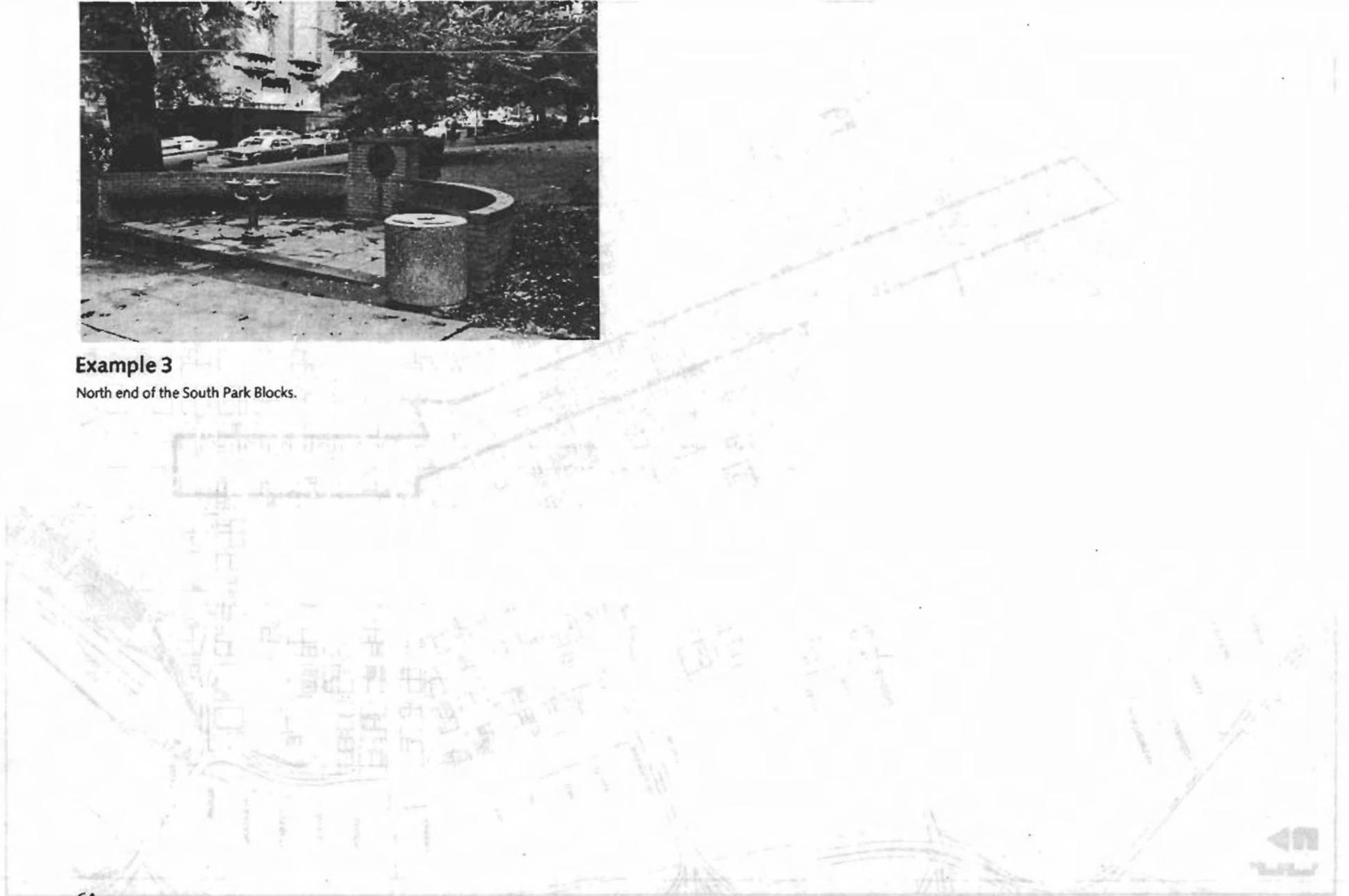
**Example 2**

Park Blocks Special District



### Example 3

North end of the South Park Blocks.



# Broadway

The Broadway Historic District is located in the heart of downtown New York City. It is a vibrant area with a rich history and a diverse mix of architecture, from grand classical buildings to modern skyscrapers.

The district is bounded by 42nd Street to the north, 11th Street to the south, and Broadway to the east. It is a prime location for shopping, dining, and entertainment.

- Grand Central Terminal
- Times Square
- Radio City Station
- The Flatiron Building
- The Chrysler Building
- The United Nations Secretariat Building

The Broadway Historic District is a National Historic Landmark. It is a testament to the city's architectural heritage and its role as a global center of commerce and culture.

The district is home to some of the most iconic buildings in the world. The Flatiron Building, with its unique triangular shape, is a symbol of the city's early 20th-century architectural innovation. The Chrysler Building, with its Art Deco facade, is another landmark that has inspired generations of architects.

The Broadway Historic District is a vibrant and diverse neighborhood. It is a place where history and modernity coexist, offering a unique experience for visitors and residents alike.

The district is a major center of commerce and culture. It is a place where the past meets the present, and where the future is being shaped.

The Broadway Historic District is a treasure trove of architectural and cultural heritage. It is a place that has inspired and continues to inspire the world.

## Historical Background

18th Century  
19th Century  
20th Century

The Broadway Historic District is a National Historic Landmark.

The district is a testament to the city's architectural heritage and its role as a global center of commerce and culture.

## Broadway

### *Issue:*

Broadway was one and still is the brightest and busiest entertainment street in Downtown. From the 1920's through the 1940's, this street was dominated by movie theaters, night clubs, hotels and restaurants. Though few of these remain, what does remain shapes the unique character of Broadway. Burnside, beginning with the White Stag sign above the foot of the Burnside Bridge, has traditionally been a brightly lit boulevard leading west to "auto row," a small district of automobile dealerships and services to the west of Downtown. These two streets are different in character and function, yet have similarities in scale and color. Signs, in particular, on both Broadway and Burnside have historically been larger, brighter and more lavish than in most of Downtown. The special atmosphere of this district is enhanced when new development and signage expresses an outward vitality or contributes toward an exciting display of Downtown splendor and liveliness. The Design Commission, therefore, has identified the Broadway District as a Unique Sign District, affording opportunities for signs which contribute to the Broadway entertainment atmosphere, yet which may be at variance with the regulations contained in Section 33.44.130 of the Planning and Zoning Code.

### *Guidelines:*

The regulations contained in Section 33.44.130 may be adjusted for signs within this special district by review and approval of the Design Commission (or the Portland Historical Landmarks Commission on Landmark sites) according to the following guidelines.

- A. Provide opportunities for the development of large, bright and flamboyant signs which exhibit exceptional graphic design and sign craftsmanship and which enhance the Broadway environment.
- B. Lighted signs may be approved which exceed maximum area, number, projection, height and lighting regulations, or which flash or include exposed incandescent lamps provided they constructively

add to the nighttime entertainment atmosphere of the district.

Examples are signs which accentuate theaters, playhouses and after hours use of hotels and restaurants.

Bright and lavish lighting methods, such as neon tubing and incandescent bulbs are preferred.

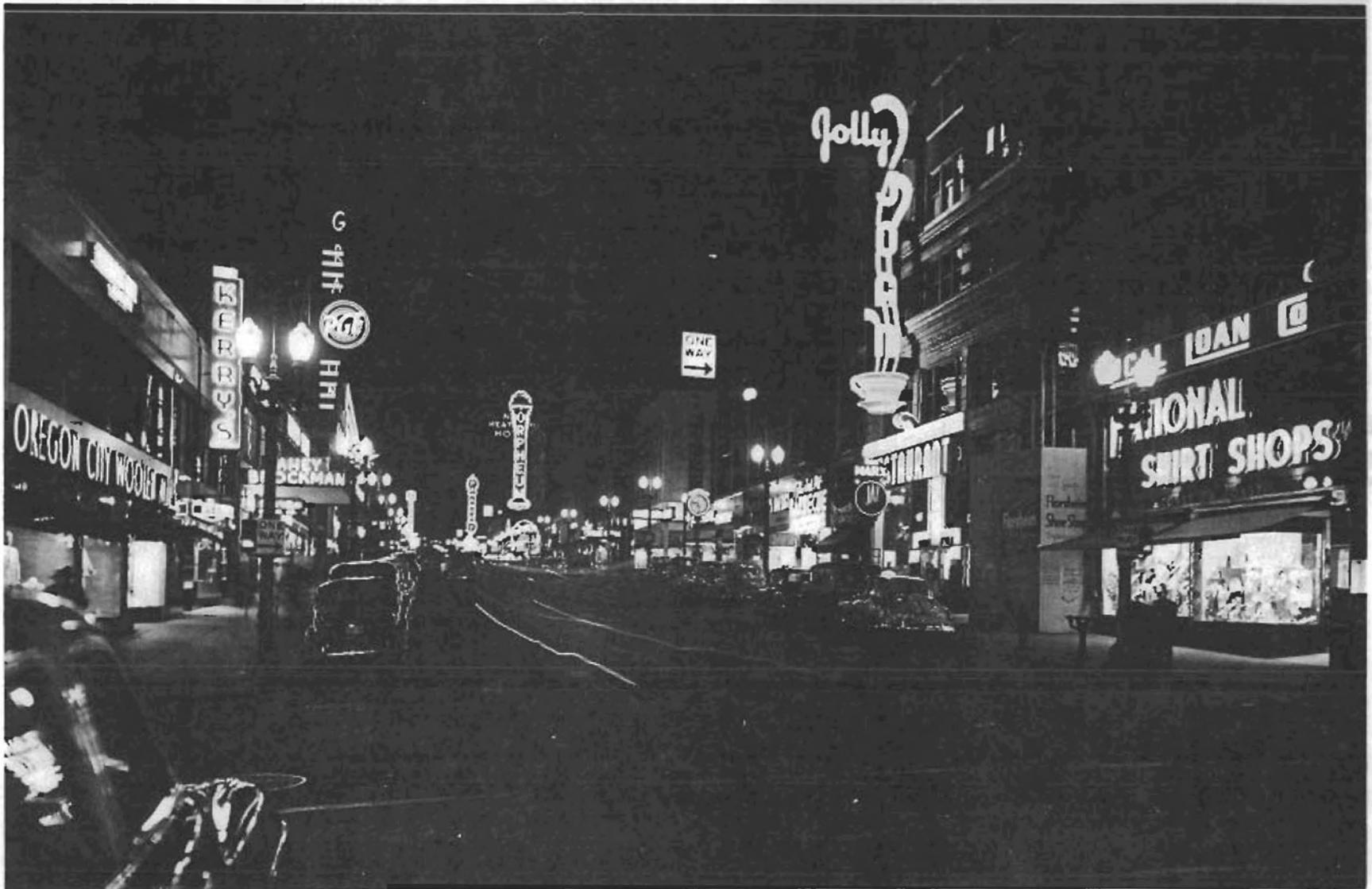
C. Signs shall be located so as not to conceal or disfigure significant architectural or historical features of buildings.

Visible guy wires, braces or secondary supports should be minimized.

D. All signs shall receive proper maintenance.

All lighted portions of signs shall be kept in working order. Painted surfaces of signs should not be allowed to deteriorate.

E. Signs shall be constructed and positioned so as not to present a hazard to the public.



### Example 1

The cumulative effect of illuminated signs on Broadway, seen here in the early 1950's, creates a sense of activity and vitality.



## Example 2

Signs are major features on the Broadway Theatre building yet remain sensitive to its architectural quality. Note windows outlined by neon tubing.



### Example 3

Broadway Unique Sign District, which includes all property frontages abutting the streets outlined above.

# Chinatown

Chinatown is a vibrant neighborhood in San Francisco, California, known for its rich cultural heritage and diverse community. The area is characterized by its traditional architecture, including ornate buildings and narrow streets. It is a hub for Chinese cuisine, with numerous restaurants and food vendors offering a variety of dishes. The neighborhood is also home to many cultural institutions, such as museums and theaters, which celebrate Chinese art and history. The annual Chinese New Year celebration is a major event that draws thousands of people to the streets of Chinatown. The community is known for its strong sense of identity and pride in its traditions.

The history of Chinatown dates back to the mid-19th century when Chinese immigrants first settled in the area. The neighborhood grew rapidly during the Gold Rush era, becoming a center for Chinese labor and commerce. Over the years, Chinatown has faced various challenges, including discrimination and the impact of the Chinese Exclusion Act. Despite these hardships, the community has persevered and thrived, maintaining its cultural roots while embracing modernity. Today, Chinatown is a dynamic and multicultural neighborhood that continues to attract visitors and residents alike.

Chinatown is not only a place of cultural significance but also a center of economic activity. The area is home to many small businesses, including shops, restaurants, and service providers. The presence of these businesses has helped to create a vibrant and bustling atmosphere. Additionally, Chinatown has become a popular destination for tourists and locals alike, offering a unique and authentic experience. The neighborhood's rich history and diverse culture make it a valuable part of San Francisco's identity.

Chinatown is a vibrant neighborhood in San Francisco, California, known for its rich cultural heritage and diverse community.

The area is characterized by its traditional architecture, including ornate buildings and narrow streets.

## Chinatown

### *Issue:*

Downtown's only visible ethnic district is identified by a people whose roots are in Portland's earliest history and by an atmosphere rather than a specific architectural form. Since the oriental appearance of the district is mainly the result of applied detail, signage becomes an important element in this atmosphere. If well designed, signs can play a significant role in unifying and enhancing this special district. The Design Commission, therefore, has identified Chinatown as a Unique Sign District, affording opportunities for signs which contribute to the festive Chinatown atmosphere, yet which may be at variance with the regulations contained in Section 33.44.130 of the Planning and Zoning Code.

### *Guidelines:*

The regulations contained in Section 33.44.130 may be adjusted for signs within this special district by review and approval of the Design Commission (or the Portland Historical Landmarks Commission if located within the Skidmore/Old Town Historic District or on Historical Landmark sites), according to the following guidelines.

- A. Provide opportunities for the use of suitably ornate signage, using oriental motifs, symbols, bright colors and celebrative forms which enhance the atmosphere and ethnic character of the district.
- B. Lighted signs may be approved which exceed maximum area, number, projection, height and lighting regulations, or which flash or include exposed incandescent lamps, provided they constructively add to the festive Chinatown atmosphere of the district.

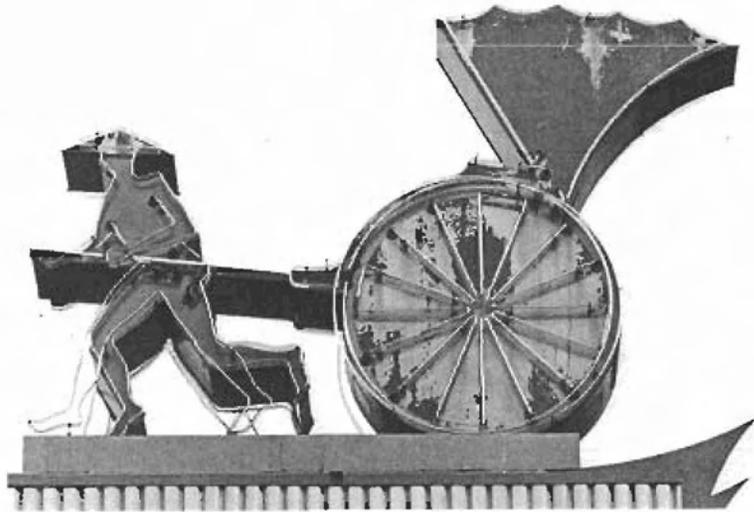
Traditional lighting methods, such as incandescent lamps and neon tubing are preferred.

Where internal lighting is used, illuminated individual letterforms or the use of a predominance of deep-toned color is preferred but not mandatory.

C. Unlighted signs which display oriental characters or symbols and which conform with regulations governing projection but which exceed maximum number, area and height regulations may be approved.

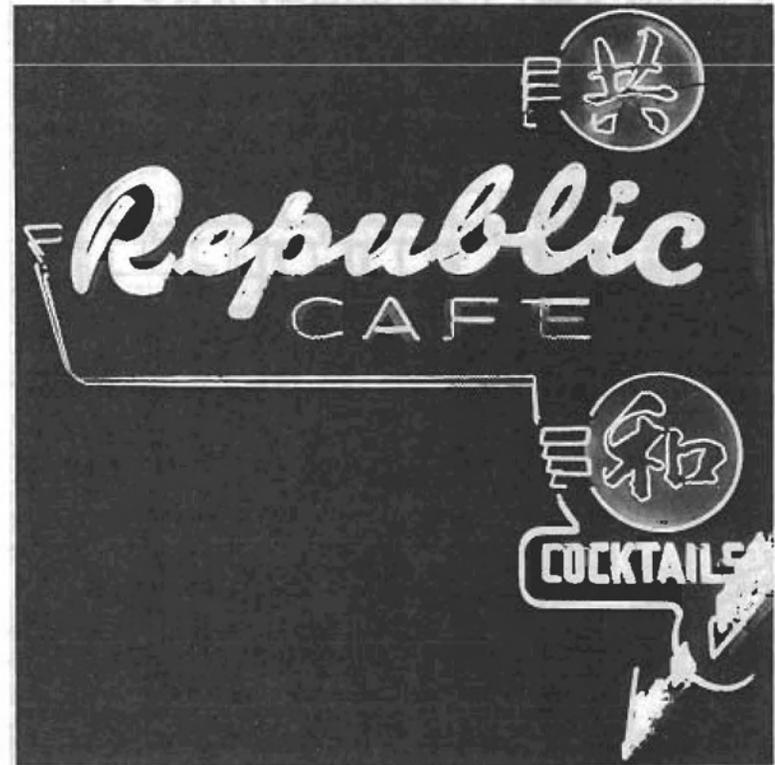
D. Signs made of impermanent materials which are well maintained and which can be moved by the wind, such as banners, flags and paper ornaments may be permitted and shall be reviewed every six months for appropriateness and proper maintenance.

E. Signs shall be located so as not to conceal or disfigure significant



### Example 1

The sign for Rick-A-Shaw Charlie's, which is animated at night, is one of the many special features enhancing the Chinatown atmosphere.



### Example 2

The Republic Cafe's colorful and well-designed neon sign is one of a number of decorative embellishments in the streetscape which typify the spirit of Chinatown.



### Example 3

Chinatown Unique Sign District, which includes all property frontage abutting the streets outlined above.



Example 1

Example 1 shows a large, stylized graphic of a horse and rider, possibly a statue or a large sign, set against a background of a city skyline.



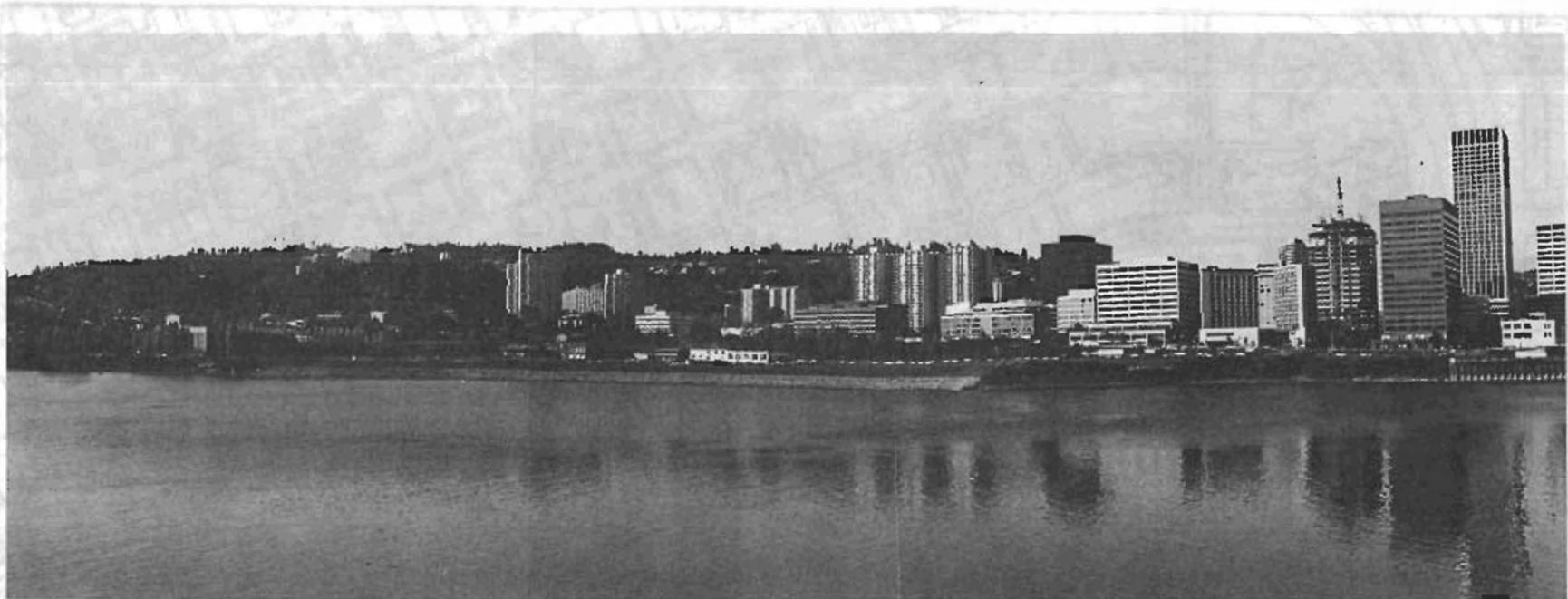
## South Waterfront

### *Project Objective:*

The South Waterfront Project is a 73-acre largely undeveloped area between the South Auditorium District and the Willamette River. The primary objective of the project is to strengthen the downtown and to reestablish its relationship to the Willamette River. Development of the site should create a significant downtown housing impact that has a distinctive neighborhood environment that will attract families and individuals to the river throughout the year. The multiple use project should respond to the formality and openness of the Waterfront Park, the urban scale, form and texture of the South Auditorium Renewal Area, and establish a visual foreground for the south downtown area. The project should also respond to the unique opportunities for greater visual and physical contact with the water not available elsewhere in the downtown.

### *Guidelines:*

- A. The vehicular circulation system should establish a hierarchy of streets, providing connections to other parts of the City and linking the different parcels within the project. Surface parking shall be allowed on an interim basis only, eventually to be replaced with parking structures.
- B. The pedestrian circulation system should include a connection with the South Auditorium Renewal Area, and facilitate movement within the site. Access to and along the Waterfront esplanade is to be provided.
- C. The scale and placement of buildings on the Waterfront should emphasize a mixture of public and private spaces. An urban setting, in contrast to the openness of Waterfront Park to the north, should be created by making active use of areas between buildings.
- D. Building design should express a coherent pattern of human scale and urban character. Repetition of common elements and materials should be utilized without resorting to one architectural theme.
- E. Building heights should be graduated from the western boundary down to the Waterfront.
- F. Ground level commercial uses should be directly oriented to the esplanade and weather protection should be provided along the esplanade frontage.
- G. The appearance of the project from nearby bridges and multi-story buildings should be considered. Rooftops of buildings should be carefully designed to enhance their visual effect.
- H. Landscaping, paving, signing, lighting and street furniture should be designed to enrich the architectural form. Materials and detailing should be generally consistent, but at the same time, variety of spatial and visual experience is encouraged.
- I. Buildings and open space should be designed to maximize connections with adjacent park esplanade and public open spaces, while providing security and clearly defined private outdoor space for active use by residents.
- J. Upper building levels should be organized to maximize sun exposure and views to the river as well as to ground floor spaces and activities. Balconies and rooftop terraces are encouraged.
- K. The marina should be considered part of a unified design area including the terrace bowl park and esplanade. Accordingly, its appearance and quality of construction should be consistent with adjacent public improvements and private development.

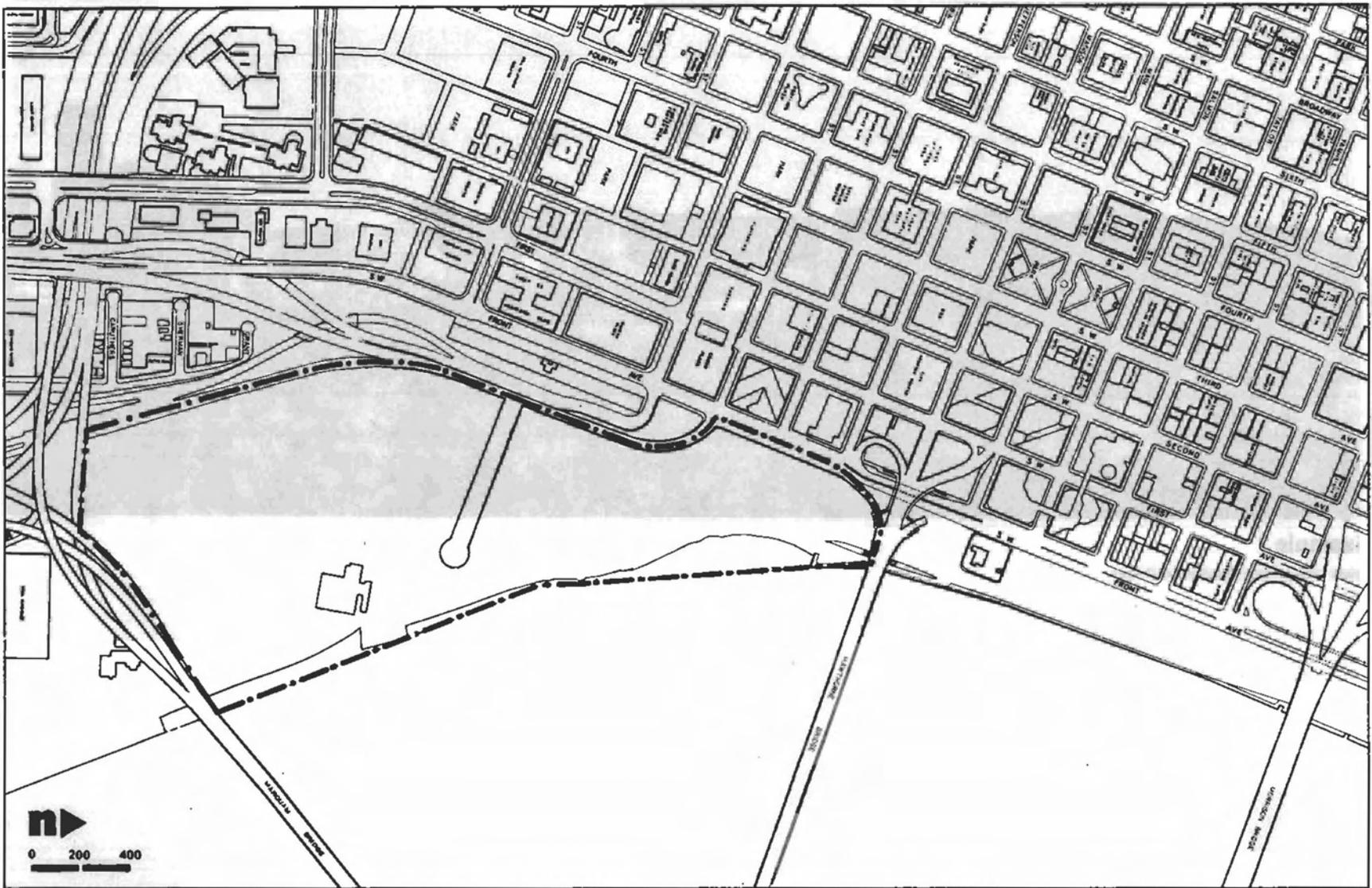


**Example 1**  
View of site from Hawthorne Bridge



Example 1

South Westport Specific District



## Example 2

South Waterfront Special District



## Historical Landmarks and Districts

In September 1968, the City of Portland adopted a City Ordinance, Chapter 33.120 *Historical Districts, Buildings and Sites*, which established the formal procedures and regulations for historical structures and areas. The ordinance provides the necessary regulatory controls and administrative procedures to accomplish preservation of historical landmarks and districts. Additionally, in August 1976, the Urban Conservation Fund was established by the City, a program jointly administered by the Portland Development Commission and the Portland Historical Landmarks Commission. The program provides financial assistance for preservation and restoration of historic properties through loans, grants and other means.

Virtually all historic zoning ordinances require that alteration of historic landmarks, or new buildings in historic districts, be architecturally "compatible" or "harmonious" with the character of existing structures. Compatibility and harmony are not defined. Rather the determination of these factors is left to the review board (Landmarks Commission).

The determination of architectural compatibility is relatively easy with the alteration of individual landmarks, however, with historic districts, and new construction therein, the issues are broader and more complex.

Districts may be composed of buildings of more than one style as in the Skidmore/Old Town Historic District. In such situations there could be a tendency for the Landmarks Commission to arbitrarily favor one style over another. There may also be a tendency to prohibit a contemporary design which is, in every respect, architecturally compatible but does not have the stylistic detail of the existing historic structures.

Admittedly, it is extremely difficult to develop precise criteria for judging architectural compatibility which wholly retain their objectivity, and which permit adequate review of new designs in a variety of styles, from the traditional to the contemporary. However, in fairness to owners, developers, and architects whose plans are reviewed, and to the Commission whose membership will change, the guidelines listed below are used by the Portland Historical Landmarks Commission as a basis for design review.

*The following design guidelines, which will appear here in future editions of this document, are currently available at the Urban Design section of the Bureau of Planning:*

1. *Guidelines for Historic Landmarks outside of Historic Districts*
2. *Guidelines for signs on Historic Landmarks or in Historic Districts*
3. *Skidmore/Old Town Historic District guidelines*
4. *Yamhill Historic District guidelines*

# Appendix A

Ordinance 150723 Approving Three Design Guidelines for Use by the Design Committee  
The City Council has adopted the following three design guidelines for use by the Design Committee:

1. The first guideline is...

2. The second guideline is...

3. The third guideline is...

4. The fourth guideline is...

5. The fifth guideline is...

6. The sixth guideline is...

7. The seventh guideline is...

8. The eighth guideline is...

9. The ninth guideline is...

10. The tenth guideline is...

11. The eleventh guideline is...

12. The twelfth guideline is...

13. The thirteenth guideline is...

NOV 19 1980

City Clerk  
City of Chicago



City of Chicago

## Ordinance 150762 Approving These Design Guidelines for Use by the Design Committee

An Ordinance adopting guidelines for downtown design and directing the City's Design Committee to use these guidelines in the review of projects located in the Z Downtown Development Zone, and declaring an emergency.

The City of Portland ordains:

Section 1. The Council finds:

1. That Ordinance No. 148159, passed and effective July 25, 1979, substituting a new Chapter 33.62 D Design Zone in Planning and Zoning, of the City of Portland, directed that the Planning Commission, with the assistance of the Design Committee, prepare for City Council consideration, guidelines for project evaluation and acceptability, and that after adoption by the City Council, these guidelines be utilized by the Design Committee or the director or his delegate on all design review applications.
2. That the Design Committee developed design goals and guidelines to meet this requirement starting in September of 1979 and finally adopting goals and guidelines on June 12 of this year. During this period, the Committee held frequent public hearings, actively collected the comments of design and development professionals, downtown business interests, the Downtown Neighborhood Association, city agencies and bureaus concerned with downtown development, and the public at large.
3. That numerous changes were made in the goals and guidelines resulting in five major redraftings with the objective of accommodating suggestions made to the Committee during the public review process.
4. That the Planning Commission was party to the development of these guidelines through their representative on the Design Committee and a major briefing on the draft guidelines where the Commission's comments and suggestions were solicited.
5. That the Design Committee unanimously adopted design goals and guidelines on June 12, 1980, and recommended that they be adopted by the Planning Commission and the City Council for the Committee's use in evaluating downtown development projects.
6. That the Planning Commission conducted a public hearing on the design goals and guidelines as adopted by the Design Committee on July 15, 1980, and unanimously adopted the guidelines recommending that City Council also adopt them for use in project evaluation by the Design Committee.
7. That the public interest will be served by City Council adoption of design guidelines.

NOW, THEREFORE, the Council directs:

- a. The Downtown Design Guidelines and Goals, contained in the attached Exhibit "A", are to be used by the Design Committee in evaluation of development projects within the Z Downtown Zone.
- b. That these guidelines are to be used to give direction rather than prescriptive requirements and that the Design Committee and the City Council shall have the authority to waive individual guidelines for specific projects where it is found that such waiver will better accomplish the four goals for downtown design than strict application of the guideline.
- c. That the Design Committee may also address itself to aspects of a projects design which are not covered in the guidelines where the Committee finds that such action is necessary to better achieve the Goals for Downtown Design.
- d. That the Design Committee may modify, delete or add to these design guidelines where such a change will aid in the accomplishment of the Goals for Downtown Design; provided, however, that the specific modification, addition or deletion may not take effect until approved by the Portland City Council.

Section 2. The Council declares that an emergency exists because adoption of these guidelines is essential to provide both the Design Committee and prospective developers with guidance for the review of downtown development projects; therefore, this Ordinance shall be in full force and effect from and after the date of its adoption by Council.

Passed by the Council, NOV 19 1980

Mayor Connie McCready  
Michael Harrison:ad  
October 27, 1980

Attest:



Auditor of the City of Portland

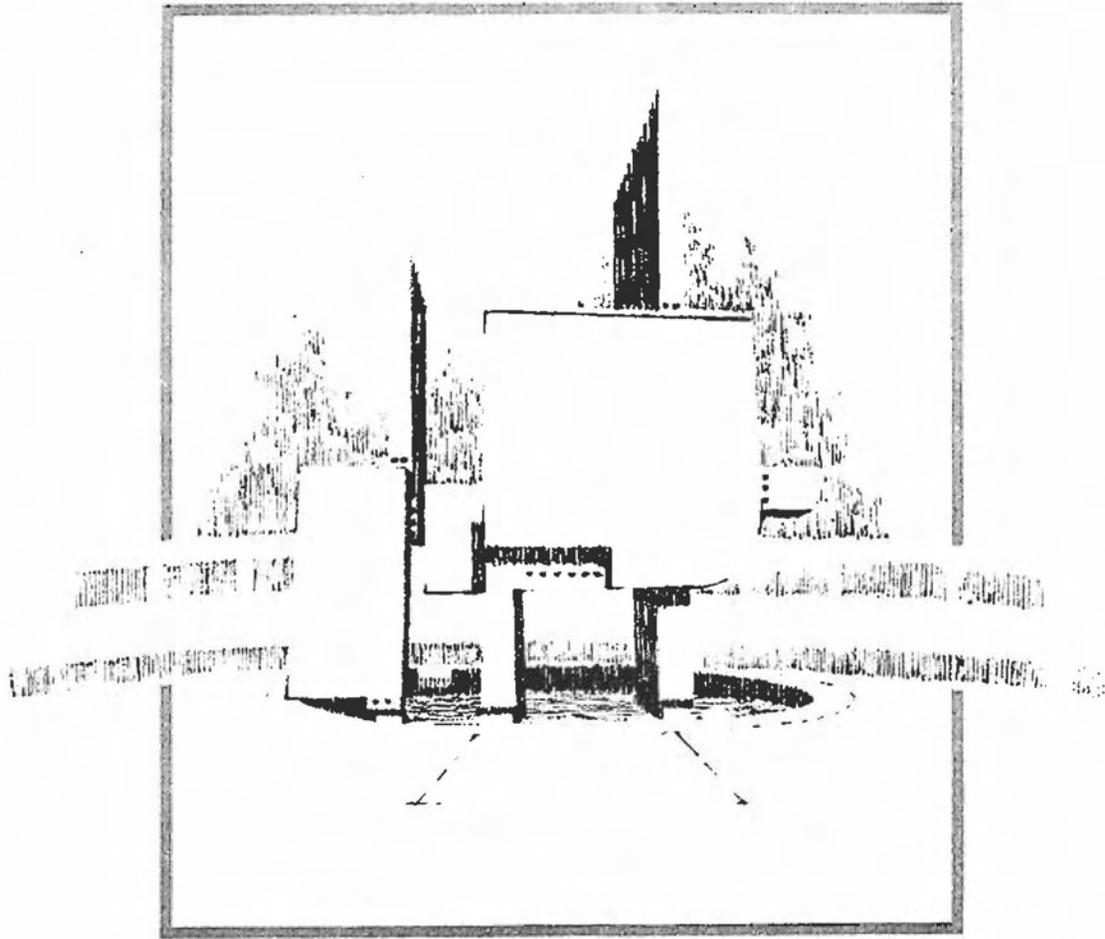
## **Ordinances Amending Downtown Design Guidelines**

No. 153246 (5-13-82)

Adds guidelines for the Broadway and Chinatown Special Districts.

No. 153838 (9-22-82)

Adds guidelines for the South Waterfront Special District.



#3.25