9 Moody Design Principles and Standards Checklist

Yes	No	NA	Principles	Content
X			Principle A	Overall Context
				A building design shall contribute to and be compatible with the predominant character-defining architectural features of the neighborhood.
X			Standard A-1	Scale and Form
X			Standard A-2	Composition of Principal Facades
X			Standard S-3	Relationship to the Street
X			Principle B	Massing
				The massing of the building reflects and reinforces the traditional building character of the neighborhood through a well composed form, shape and volume.
	X		Standard B-1	Massing
X			Standard B-2	Roof Forms
X			Standard B-3	Main Roofs and Subsidiary Roofs
	X		Standard B-4	Roof Pitch
X			Standard B-5	Facade Articulation
X			Standard B-6	Garages
X			Principle C	Orientation to the Street
				The building's façade shall reinforce a sense of the public realm of the sidewalk while providing a sense of transition into the private realm of the home.
X			Standard C-1	Entrances
	X		Standard C-2	Visual Privacy
X			Standard C-3	Transition Spaces
X			Principle D	Proportion and Scale
				Building proportions must be harmonious and individual building elements shall be human scaled.
X			Standard D-1	Windows
	X		Standard D-2	Fenestration
X			Standard D-3	Porches
X			Principle E	Balance
				The building's façade elements must create a sense of balance by employing local or overall symmetry and by appropriate alignment of building forms, features and elements.
X			Standard E-1	Window and Door Height
X			Standard E-2	Window and Door Alignment
	X		Standard E-3	Symmetricality
X			Principle F	Atriculation
				The design of the building is articulated to create a visually interesting and well composed residential façade.
X			Standard F-1	Articulation
X			Standard F-3	Visual Cohesion
X			Standard F-4	Delineation between Floors
X			Standard F-5	Porches, etc.
X			Standard F-6	Main Entries
	X		Standard F-8	Articulation
X			Principle G	Materials
				Building facades shall utilize appropriate building materials that are harmonious with the character defining materials and architectural features of the neighborhood.
X			Standard G-1	Materials
X			Standard G-2	Material and Facade Design
		X	Standard G-3	Chimneys
	X		Standard G-4	Whindow Types
		X	Standard G-5	Patios and Plazas

The lot of 9 Moody Street is an opportunity within the Munjoy Hill neighborhood to demonstrate how a building can be of its time and respectful to the historic context of the neighborhood. The preeminent urbanist Jane Jacobs states that a healthy city "must mingle buildings that vary in age and condition".

Because of the degraded state of the existing building this lot has become a present an important example of how the city can encourage "a high standard of building design, while allowing for diversity of design" as stated as the Purpose in the cities Design Manual, by providing flexibility to meet a contextually appropriate high level of design with a fully contemporary building.

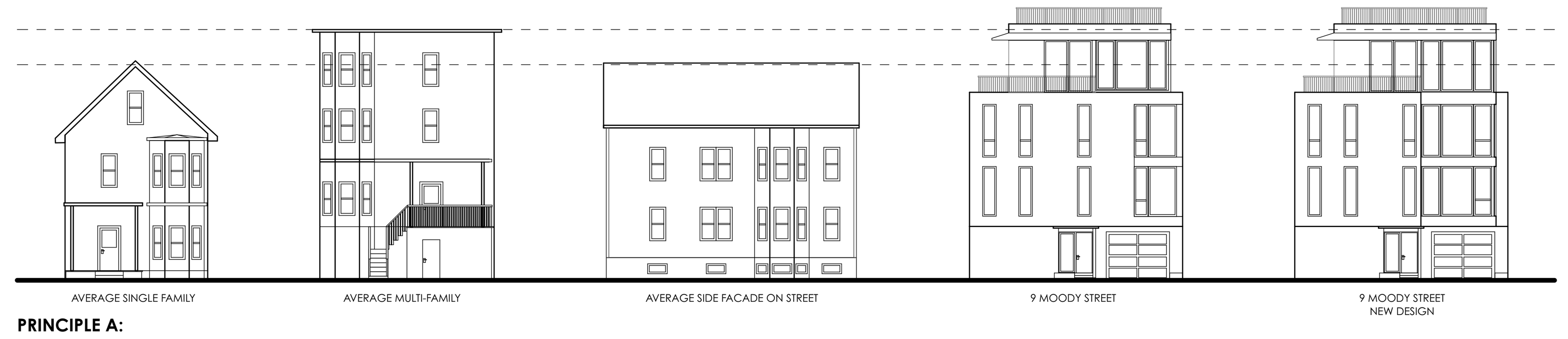
It proves to be a challenge to avoid the Disneyland like approach of copying the 19th century buildings in the 21st century which will degrade the authenticity of the neighborhood. Consistent with the intent of the city the design put forward by Caleb Johnson Studio aims to augment the diversity and quality of the neighborhood fabric by acknowledging present architectural styles as well as the context of the neighborhood. This approach will help to establish the city of Portland going forward as progressive and its will actively align its planning sophistication with cities such as Boston and London where fully contemporary design lives beside antique buildings acknowledging the progress of cites, technology and architecture.
The building at 9 Moody is divided into the classic architectural division of Base, Middle and Top in the following way to give it a pleasing articulation:

-The first floor or base of the structure will be made of durable full width brick echoing other structures using masonry foundations and full masonry facades in the neighborhood. This masonry base will give the building a familiar texture and importantly the durability that has played a role in preserving the Old Port itself.

-The second and third floor will be sheathed in wood siding similar in scale and appearance to the clapboards common within the neighborhood and New England in general. The windows in this middle section feel familiar with the "punched" rectangular windows commonly found throughout the neighborhood.

-The fourth floor is a shingled metal designed to blend and recede into the background of the sky with lighter feeling construction that effectively reduces the overall feeling of mass that would result in carrying the architectural articulation of the lower floors through to the 45' height limitation.

We have outlined our responses to the Portland R6 Zone Design Standards and request an Alternative Design Review. We appreciate the consideration of Planning Staff for the design and its contribution the vibrant history of the Munjoy Hill / Eastern Promenade neighborhoods.



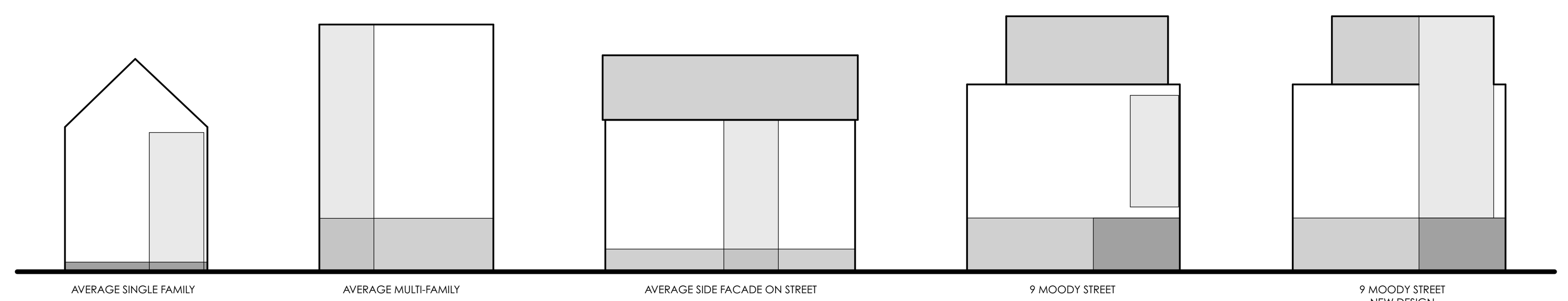
PRINCIPLE A:
OVERALL CONTEXT

The proposed project is shown here in the context of three average types of facades from a two block area. There are several buildings nearby that are 4 stories with a flat roof and rectangular or mostly rectangular form. To soften the scale of the building on the street the 4th story of the proposed structure is pushed back from the primary exterior facade and the fourth floor is designed to feel light.

PRINCIPLE A:
TOP / MIDDLE / BOTTOM

The proportions of the facades are reflective of typical floor-to-floor heights in the neighborhood which are between 9'-0" - 9'-6" clear. The concept of the materials is to have a three part facade that is responsive to needs of durability and relationship to the neighborhood, with a "base, middle and top". The lower level is full brick, the middle two levels are horizontal cedar shiplap boards. The boards' height is 6" tall, a traditional exposure height of historic siding and which can be found throughout the Munjoy Hill neighborhood. The upper level at the 4th floor, is designed to be as "light-feeling" as possible, for this we've selected a shingled metal panel in a natural or patina-color, coupled with expansive windows to lighten the set back upper floor.

A building should feel permeable and human scale at the level of the sidewalk. By designing the first floor to cast shadows with overhangs and porch-like openings the building avoids an oppressive wall effect and keeps its scale pedestrian.
There are two pedestrian entrances, one for the homeowners in a recessed landing facing the street, the second is on the side of the building near the west side for the tenant. Both entries have canopies for accentuation. The garage entry is minimally sized and placed near the east edge of the property. Further to the east, a new stone retaining wall is proposed with a backdrop of landscaping.



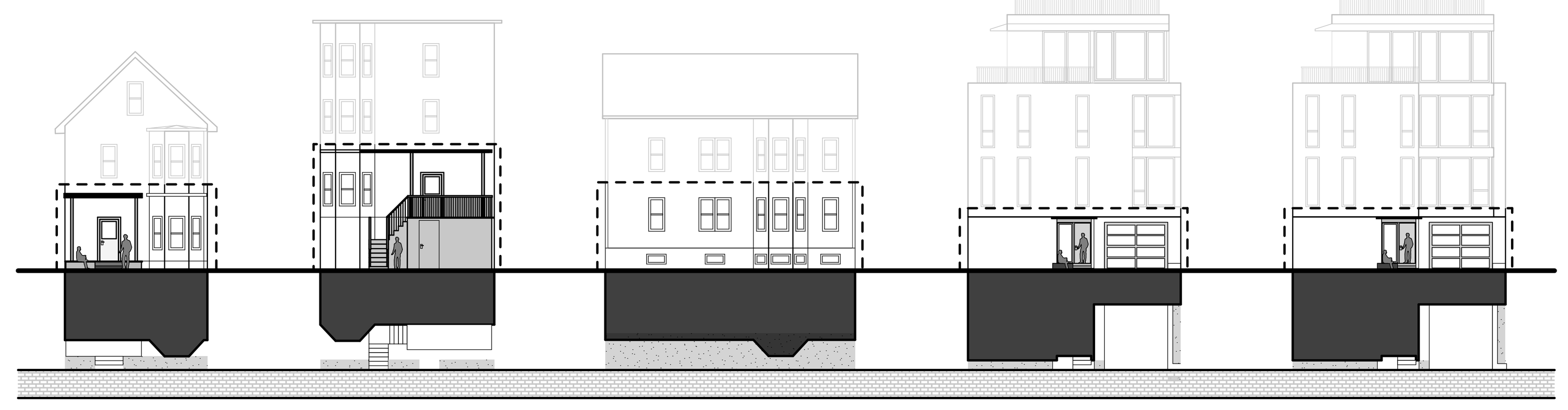
PRINCIPLE B:
MASSING

The mass of the building is similar to other 4 story buildings in a two-block radius. We have been sensitive to the scale of the building and divided the mass into a three part arrangement to break it up with the fourth floor receding

Because of the width of the building a flat roof form is the most appropriate. This is a common roof form within the neighborhood where other multi family buildings of similar scale exist. There are two distinguishable roof lines, the first is that on the top of the third floor, which acts as to terminate the siding material. On the fourth floor the primary roof is visible, the front eave of the 4th floor roof is designed to have a thin edge detail to lighten to upper mass.

The facade is balanced with several openings responsive to creating the base, middle and top . For example there is a balcony on the 4th floor to further engage to streetscape and provide facade definition and relief. Also, the main entry at street level is recessed to provide cover and a shadow line from the level above, much like building projections in the surrounding neighborhood.

The mass is further broken up by the vertical relationship between the glazing of the garage and the windows at the corner above. This vertical series of "lightness" is our contemporary interpretation of a bay window which achieves the same purpose to break up mass. which is recessed about 10' from the sidewalk for ease of use. This door will be translucent glass to allow light inside and further engage the street with a less visually impeding solid surface. The width of the proposed garage is about 12' which is about 30% the overall width of the facade.



PRINCIPLE C:
ORIENTATION TO THE STREET

The main entry is emphasized by both the recessed form, but also integration into the landscape design. A new stone retaining wall is proposed to replace the existing. This feature stone material will also be used with the raised entry landing. The idea with this wall is that is would be a nice respite for the homeowners at the street to be able to engage in friendly neighborhood conversations. There is a window to allow light into the entry mudroom. Privacy is achieved as the window is located at a point of circulation. Living spaces are in levels above.

The building engages the street with a pedestrian friendly and common traditional material using brick masonry and clearly identifies the entry way. Simple landscaping between the sidewalk and the building allows for a softening of the hardscape transition to the red brick sidewalk.

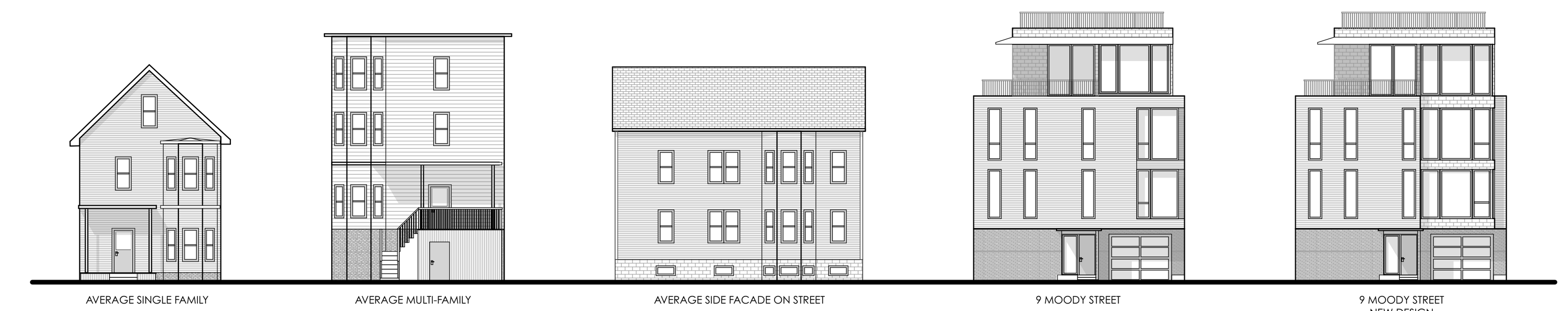
PRINCIPLE D:
PROPORTION AND SCALE

All of the windows are rectangular and vertically proportioned unless to serve another architectural purpose. The windows are floor to ceiling, allowing optimal light and views, particularly at a downward angle towards the ocean.

Because of the need for parking there are no living spaces on the first floor. As a result porch like shadows are cast by the entry to the garage and space is planned for that easy off street conversations could be had with neighbors within this comfortably landscaped indent in the facade.

PRINCIPLE E:
BALANCE

All of the windows and door follow a horizontal datum and the majority of the windows and door are aligned vertically.

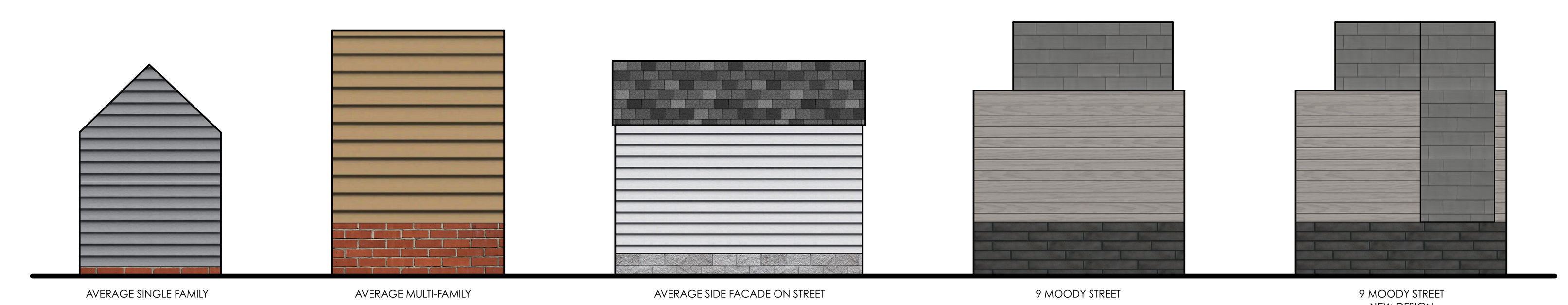


PRINCIPLE F:
ARTICULATION

The homeowners wish to have a contemporary design using quality material. The exterior articulation is reflective of this aesthetic. The concept of the building material from the ground up is heavy, medium, light (brick, siding, metal panel) each level is consistent with no variation. The change in materials and material orientation as well and larger recesses delineate the levels of the structure.

Windows are set in to cast shadows and the natural materials of the facade provide texture. There are two predominant types of windows, fixed or operable. The operable windows are, for the most part awning type with a sash below eye level.

The building design is contemporary and reflective of the homeowner's' wishes. Some elements listed in the R6 standards under this heading such as exterior trim, eaves, rakes, decorative cornices are not conducive to a contemporary design of its time. Other features listed, such as the roof setback is included. What can be achieved is creation of shadow lines at the punched windows on the facade, the middle band articulation or projection over the first level base and set back on all four sides of the upper floor.



PRINCIPLE G:
MATERIAL

Using quality materials, which require low maintenance and long lasting performance is paramount to the homeowners. The concept of the building material from the ground up is heavy, medium, light. Full clay brick with an iron-spot color is proposed at the base, traditional wood siding with a light semi-solid stain at the middle and a shingled metal panel to be a natural tone such as zinc-coated copper or similar at the top. Each level is consistent with little to no variation and is compatible with materials and patterns within the surrounding neighborhood.

Below in red are the R6 Zone Design Comments from the City and Responses from CJS Drawings dated later than Feb 8th, 2018 have incorporated these revisions:

Standards	City Comment	Response
Principle A - Overall Context	Not Met	
A1 - Scale and Form	The form is not clear, meaning the 4th floor should be clearly set apart from the base form or it should be better incorporated	Revised building form incorporates 4th floor into primary façade's composition.
A2 - Composition of Principle Facades	The Composition of the street-facing façade is broken into a base-middle-top which is not residential in character. The façade elements on these three layers have little vertical relationship to each other. This is further exacerbated by the high contrast materials emphasizing broad building width and a tall "base." Vernacular context predominantly has a short base in proportion to the overall building composition. composition should either emphasize the lower three floors as the principal facade or should better incorporate the 4th floor into the front facade design. look for strategies that knit the floors of the facade together.	As suggested the 4th Floor has been incorporated into the primary facade composition by the creation of a "bay". With the change in composition the building now reads in a more vertical manner without disrupting the relevance of the building materials.
A3 - Relationship to the Street	The building placement is consistent with the spacing of the residential fabric - slightly setback from the sidewalk to allow for stoops and provide privacy	

Principle B - Massing	Not Met - Forms in this neighborhood are discernable vertical or horizontal. The proposed massing is square and material placement emphasizes horizontal proportions. There are a couple of "four point" style homes in this neighborhood with proportions similar to the lower three floors of this proposal - those examples have either two or three story massing and integrated facade design with emphasis on vertical elements such as bays, porches, window alignment.	The building massing derives from the lot size and the existing dimensional allowances in the R-6 Zone. Revised exterior massing concept provides a greater vertical language on the street-facing facade to better tie into the surrounding context. The new vertical element is an interpretation of a bay window, and emphasizes the vertical nature of the build's corner. Also incorporated on the facade are a dominant main entry with a recessed porch and canopy.
B1 - Massing	Right now relationship of the 4th floor to the overall massing is ambiguous. 4th floor should either become apart of the overall massing similar to the vertical proportioned multifamily buildings in the context or become more recessive giving the building a similar proportion to the "four point" typology.	Building form has been revised to incorporate 4th floor into primary facade composition.
B2 - Roof Forms	Flat roofs are found within the context. Simple roof forms are the predominant form.	Proposed design includes (2) roof planes, the 4th floor roof being the primary roof plane.
B3 - Main Roofs and Subsidiary Roofs	It is not clear which is the main roof form. Revise to make 4th floor more clearly the main roof form and have a relationship with the lower floors or make 4th floor more recessive and allow the 3rd floor roof form to dominate the street.	4th floor roof form is the primary roof. Rearticulation of the front façade aids in clarifying that distinction.
B4 - Roof Pitch	The project has complex (rather than simple) Roof forms. Monopitch roof is only allowed if attached to the wall of the main building and is less than 7:12	Can you please clarify where there is a monopitch roof? The design proposes (2) roof planes, one at the third floor and one at the 4th floor.
B5 - Façade Articulation	The Project employs two of the required articulation elements - covered entry, recessed entry	
B6 - Garages	Garage door is less than 40% building width and is in a plane recessed from front façade with living space above	

Principle C - Orientation to the Street	Partially Met - the project is oriented to the street with a street-facing door; tenant entry door is not very legible from the street. Privacy is adequately addressed. Because the ground floor does not include active living space the street level facade is solid with only a sidelight and door for activation - design should "enhance the pedestrian friendliness and sociability of the streetscape."	The tenant entry door is provided with an off-street entrance in order to promote hierarchy in the facade elements. In addition, site conditions propose constraints on adding a third building entry on the front facade (the other two being a pedestrian entry and the garage entry.) The interior entry space is within the primary unit, and acts as an active threshold between the exterior and living spaces of the unit similar to a traditional entry vestibule found in many of the buildings in the neighborhood. In addition to the entryway, Landscaping elements are intended to promote outdoor use of the property at street level similar to a "stoop" or rest area.
C1 - Entrances	The entry is street-facing and is emphasized with a canopy and recess.	
C2 - Visual Privacy	Visual privacy is adequately addressed; ground floor windows are higher than 48" above adjoining sidewalk grade.	
C3 - Transition Spaces	The project uses a canopy at the entrance and a recessed entry, the building is slightly set back.	

Principle D - Proportion and Scale	Not Met - The façade design does not make reference to proportions found in the existing building context. Material Placement and massing emphasize a square/ boxy proportion front façade	Through our study of the context we found there to be a wide range of building proportions. In working with the site we have attempted to provide the most appropriate overall by-right massing of the building. The new articulation of the front facade attempts to demassify the front facade as well as to add "verticality"
D1 - Windows	The majority of windows are rectangular and have a vertical proportion; window proportions and sizes more contemporary than found in the context	Window proportions are intended to be narrow and tall in order to provide vertical elements on the facade to enhance the designs cohesion with the surrounding context. The windows do not attempt to replicate what is currently provided in the context, rather they enhance the connection of the building's occupancy to the street. A primary design goal of this project is to provide a design that is of its time, and use elements that bridge traditional standards with appropriate modifications.
D2 - Fenestration	the 12% fenestration requirement appears to be met	
D3 - Porches	the third floor deck meets the standard and is at least 6' deep and 48 sq ft	

Principle E - Balance	Not Met - The building façade is divided into three levels that do not have a clear relationship to each other. The resulting façade composition lacks a sense of balance - what is the fourth floor relationship to the overall façade? Right now it is neither clearly related to nor apart from the lower three floors	Revised building massing attempts to make a stronger connection between 4th floor and floors below. Refer to Principal F4 for intent of delineation between floors.
E1 - Window and Door Height	The majority of window and door head heights align along a common horizontal datum	
E2 - Window and Door Alignment	The majority of windows shall stack so that centerlines of windows are in vertical alignment	
E3 - Symmetricality	Only the second and third floors use primary window compositions arranged symmetrically around discernable vertical axes	

Principle F - Articulation	Partially Met - The project employs some articulation elements as enumerated below. Staff found the three-story façade closest to the tree to read flat; most articulation elements are proposed on the upper-most stories.	Attempts to demassify the main facade at street level are through the recessed entryway and garage entrance. On the revised building massing, the vertical corner articulation is recessed from the primary facade plane in an attempt to provide depth and visual breaks in the composition.
F1 - Articulation	Surface articulation provided with window reveals, entry canopies, deck railings. Detailing is consistent.	
F2 - Window Types	More than two window types are sizes are used.	
F3 - Visual Cohesion	The visual Cohesion of the façade.	
F4 - Delineation between Floors	The floors are delineated with material and massing changes, fenestration pattern.	
F5 - Porches, Etc.	Project has two deck levels - each competing	
F6 - Main Entries	The main entry is street-facing , emphasized with a canopy and recess. Tenant Entry lacks this level of emphasis.	Refer to Principle C for intended location of tenant entry.
F7 - Articulation Elements	No eaves or rakes; no trim; offset of building face at garage and 4th floor are greater than 12"; no cornice	

Principle G - Materials	Partially Met - The residential context is predominantly clapboard with a masonry foundation, occasional use of shingle or brick sizing. Predominant in this context is simplicity of materials - generally a masonry foundation, one siding material above with occasional panel or trim to accentuate features such as a bay window or to delineate certain proportions or forms. Staff is concerned about the number of materials, as well as the placement and contrasting values - these design decisions emphasize forms and massing that have little scale or proportional relationship to the single and two-family homes in the neighborhood.	3 materials are proposed which is similar to most other buildings in the neighborhood; masonry base, clapboard siding, shingle roofs.
G1 - Materials	The proposal uses three materials - brick, clapboard, and metal shingles. Metal shingles can be considered acceptable as long as the finish is not highly reflective and the scale of the shingles is fine grain to evoke the scale of materials found in the context.	
G2 - Materials and Façade Design	Materials are placed appropriate to their nature.	
G3 - Chimneys	Not applicable	
G4 - Window Types	More than 2 window types are used	
G5 - Patios and Plazas	Not Applicable	

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CHANGES THIS ISSUE:

ID	DESCRIPTION

ISSUE NUMBER / CHANGE NUMBER: XX / CH-XX

SUBMISSIONS:

ISSUE	DATE	DESCRIPTION
001	12-01-2017	CITY REVIEW
002	03-07-2018	REVISED PER CITY REVIEW COMMENTS

CONSULTANT:

ARCHITECT
DRAFTSPERSON: PB/JJ/LM
DATE OF ISSUE: 3/7/18
PROJECT STATUS: 90% CD's

PRELIMINARY
NOT FOR CONSTRUCTION

Brady Residence
Jim and Julia Brady
9 Moody Street Portland ME 04101

R6 DESIGN PRINCIPLES DIAGRAMS
G-003