



APPROVED

**MINUTES OF THE MEETING
July 17, 2008**

**Seattle
Design
Commission**

Convened: 8:30am
Adjourned: 4:30pm

Greg Nickels <i>Mayor</i>	<u>Projects Reviewed</u>
Karen Kiest <i>Chair</i>	Capitol Hill Park
Tasha Atchison	John and Summit Park
Brendan Connolly	Seattle Center Skate Park
	Capitol Hill Light Rail Station
	Great Streets – Denny Corridor and Pike Pine Corridor
	Pike Pine Transit Access Improvements

John Hoffman	<u>Design Commissioners Present</u>	<u>Staff Present</u>
Mary Johnston	Karen Kiest, Chair	Guillermo Romano
Juanita LaFond	Tasha Atchison	Valerie Kinast
Dennis Ryan	Brendan Connolly	Tom Iurino
Norie Sato	John Hoffman	Ian Macek
Darrell Vange	Mary Johnston	
Darby Watson	Juanita LaFond	
Guillermo Romano <i>Executive Director</i>	Dennis Ryan	
	Norie Sato	
	Darrell Vange	
	Darby Watson	

Valerie Kinast <i>Coordinator</i>	<u>Additional Light Rail Review Panel Members</u>
	Present for Capitol Hill Station
	Catherine Hillenbrand, Arts Commission
	Kevin McDonald, Planning Commission



**Department of Planning
and Development**
700 5th Avenue, Suite 2000
PO Box 34019
Seattle, WA 98124-2000

T: 206-615-1349
F: 206-233-7883

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Project: Capitol Hill Light Rail Station

Phase: Design Development

Last Reviews: 3/20/2008, 9/20/2007, 8/16/2007

Presenters: Ron Endlich, Sound Transit
Barbara Luecke, Sound Transit
David Hewitt, Hewitt Architects
Barbara Swift, Swift Company
Ellen Forney, Artist
Mike Ross, Artist

Attendees: Debora Ashland, Sound Transit
Gary Baldasari, Sound Transit
Greg Ball, Sound Transit NTP
Gia Clark, DPD Intern
Riisa Conklin, DPD Intern
Bob Corwin, Resident
Ernesto Dominquez, Sound Transit NTP
Seth Geiser, DPD Intern
Michelle Ginder, Sound Transit
Patricia Hopper, Arts and Cultural Affairs
Martha Lester, City Council Central Staff
Joe Mathieu, SDOT
Lee Roberts, DPD Intern
Christine Scharrer, Hewitt
Tina Vlasaty, Office of Economic Development

Time: 1.5 hours

(SR121 /RS02032)

ACTION

The Light Rail Review Panel (LRRP), which consists of members from the Design Commission, Planning Commission and Arts Commission, approves Design Development beyond 60% stage with a vote of 11-1 with the following comments:

The team has addressed many of the concerns raised at their March 2008 presentation pertaining to wayfinding, architectural presence, the material palette and the art components.

Street Level

- **Recognize the ‘H’ canopy columns need further study. Also look at the potentials to create additional clarity in the relationships among primary and secondary structural elements.**
- **Appreciate the refinement of detailing and material selection. Continue to develop the design to achieve a high visual quality and a welcoming public experience.**
- **Support the setback from Broadway and feel it is an appropriate response to the commercial nature of the street.**

- Give further attention to the dark and light elements of the facades including how the distinctions will hold up over time.
- Urge the team to continue to make design choices on the exterior that simplify and resolve some of the detailing.
- Red colors are powerful players in this ensemble of station elements. Make sure they all work well together to achieve the iconic clarity sought by the team without competing but complementing the art.
- Urge continued refinement in material choices, relationships, maintainability, longevity and timeliness. Appreciate the streetscape canopies and material details that add scale to the project.
- Keep an eye on landscape simplification to achieve an overall, coherent entrance experience.
- Study opportunities to incorporate art in the south entrance.

Platform Level

- Appreciate the team’s combined design principles of procession, natural lighting and wayfinding to create a strong sense of flow and direction.
- Delighted with the team’s approach and overall process for integrating the artists and art work into the design. The results are simply excellent.
- Pleased to learn that lighting of the art clerestories and overall structure is under study.
- Explore potentials to enliven the tunnel experience.

Dissenting vote based on the opinion that the basic architectural form is inconsistent and the entries to the stations are not clearly evident along Broadway to users.

Disclosures:

Commissioner Watson disclosed her firm is working on the University Station.

Commissioner Sato disclosed that she has a current contract with Sound Transit Central Link and is their lead artist.

Commissioner Kiest disclosed that she works with Sound Transit South of the City.

Commissioner Hoffman disclosed that his firm is the on-call consultant for Sound Transit’s TOD program.

Project Presentation

Project Background

The Capitol Hill station is part of the U-Link three mile extension. The station will be underground and have three entrances located at E. John and Broadway Avenue (“North”), the west side of Broadway south of E. Denny Way (“West”), and at E. Denny Way and Nagle Place (“South”). From the Capitol Hill Station it will take approximately six minutes to downtown and three minute to the University of Washington. Currently this project is roughly 70+ % complete with the design phase.

Station Design

Capitol Hill Station consists of three above-ground structures with the transit station below ground. Each of the station entrances will have a number of design elements consistent to each of the buildings; clerestories, trellises as “green walls”, tile patterns and other exterior treatments. Large inviting entrances flanked with large windows allow natural light to penetrate interior public spaces. Use of a light-colored interior paint scheme plus carefully chosen “timeless” tile accents are planned to give the station long-term architectural appeal. A Capitol Hill Station marker (figure 6) will be located 25 feet away from the North entry.

The North Entry (figures 6 & 7) has opened up at the corner to facilitate pedestrian movement. In addition a clerestory element has been included to add natural light into this building. A terracotta-painted steel trellis supports a vegetated “green wall”. Below the green wall is a border of ceramic tile.

The South Entry (figure 4) has become more inviting with a wider entry opening. A clerestory and elevator are the significant features of this building. It has the scale of a small commercial building, yet carries the same vocabulary as the North Entry. A rain garden is planned along Denny which will visually connect this entry building to Broadway to the west and Cal Anderson Park to the east.

The West Entry (figure 5) has the same scale as adjacent neighborhood retail buildings. The entrance has been set back from the street to provide more pedestrian area. In the interior the structural trusses have been modified allowing Ellen Forney’s work to be displayed. The West Entry also houses the bicycle storage at the exterior.



Figure 4: South Entry



Figure 5: West Entry



Figure 6: North Entry



Figure 7: North Entry Interior

The pedestrian tunnel crossing under Broadway Avenue will feature sloped interior walls to mitigate noise. The tunnel will also have a modulated ceiling plane, floor tile accents and will be inviting space with good illumination.

Sound Transit Art Program (SStart)

Barbara Luecke briefly reviewed goals of Sound Transit’s art program-SStart. She also explained the value of having art within the station is to engage the public into the space. After a brief introduction of the station’s artists, artist Ellen Forney described her approach and proposed artwork for two of the station entries. Ellen often works with red, black and white forms, creating simple yet graphically powerful art forms (figures 5 & 7). The North Entry mural is 45 ft. long and 13 ft. high. It represents two hands coming together as well as a pulling apart. Ellen explained that she took a cue from Mike Ross’s proposal at the station the platform.. The West Entry mural displays a large hand with “walking fingers” playfully conveying a transportation theme. (Figure 5) This piece also functions as a wayfinding device since it points the way to the station platform as well as welcomes riders to the Capitol Hill Station.

Artist Mike Ross spoke about his conversations with the public during several of the community outreach meetings organized by Sound Transit. He emphasized the transformative qualities of his piece (figure 8). The whimsical sweep of the art form conveys an organic bird-like playfulness. Mike explained that his proposal has been further refined from his last LRRP presentation. The separate components of the (aircraft) “bird” have now been connected bringing the piece closer to the viewer and making it easier to follow the form. This refinement also simplifies the method of suspending the “bird” from the station’s structure.



Figure 8: Platform interior with art.

Commissioners’ Comments:

- Appreciate the artists’ statements.
- Considers the project and the art are moving in the right direction with bold art. The station is seen as the “canvas”.
- Is it set back with a canopy on the west entry?
 - The clearstory and the canopy are over the sidewalk providing a weather-covering and a stronger identity.
- Space provides a waiting area for the bus as well.
- Are there doors when the station is closed?
 - All of the station entrances will have roll down overhead grille doors.
- Can you speak about the materials?
 - The exterior pallet consists of ground-face concrete block, ceramic tile accent bands, terracotta colored painted steel frames supporting plants on “green walls”. The louvers are aluminum with a black accent line being

used to delineate the edges. Ceramic tiles in colored bands are also being used to knit the three entrance buildings together.

- What are tiles on the outside?
 - Darker accent color (referring to the material sample board). The tiles are a typical “subway proportion”.
- Setback of sidewalk is appropriate for the station entry buildings. Concern over the ‘H’ column (Figures 5 & 6).
- Appreciate the clarity of design that the entry buildings convey the intended purpose as a transit center.
- Incorporation of artwork creates continuity between the station entries.
- Concern over the fading of paint colors used for the at-grade art over time and terracotta painted exterior steel.
- The refined structural trusses are now iconic elements.
- Concern about the dark banding at the top of the stations.
- Clerestory doesn’t do much architecturally to unify the three entry buildings.
- Looking for a level of refinement that will soften the buildings.
 - Idea to create simple system that architecturally connects the buildings.
- The proposed landscape looks too busy, refinement and simplification is suggested.
- Rain garden works well on E. Denny Way.
- Important that the stations must harmonize inside and out.
- Impressed with the clerestory becoming bolder.
- Appreciate Ellen Forney’s work to connect the entry buildings and pull them together.
- South entry may be diminished without an art element.
 - The design team can study if there is a connective element between the South Entry building and Cal Anderson Park.
- Will the red of the aboveground art read flat?
 - Yes. The red color will be carefully selected to compliment the shade of red Ellen uses in her pallet.
- Pleased with this iteration of the underground art piece and the amount of community involvement. Clear synergy between the art, the architecture and the landscape.
- What is the lighting of the underground art component?
 - The design team and our lighting consultant are re-examining what type of lighting to use to illuminate the art piece.
- Are the proposed finish colors representative to what is shown?
 - The design team is confirming how different paints will perform for durability and how they look under the lights.
- When the “bird” is articulated in an upward manner does it still pass through the station box struts?
 - Height of “bird” sculpture did not get lower or higher. Because the “bird” forms sweep upwards, the bottom point appears to become lower.
- Is the underground art form more abstract or a specific airplane model?

- With no specific plane, the model is still an approximation. The final details can't be worked out until the planes are secured.
- Are sign standards included?
 - They are put in the renderings to represent the station graphics.
- Appreciate the simplicity and wayfinding.
- What color palette will be used in the tunnel? Is there any opportunity to do something more exciting?
 - The team envisions (referring to the material & finishes sample board) white ceramic "subway" proportioned tile. The north side will have the ceramic tiles with a pastel color which will tie-in at the station platform.