

CLARK
BARNES

MAY 15, 2019

12TH & YESLER RECOMMENDATION PACKAGE

SDCI 3028662-LU
104 12th Avenue, Seattle, WA

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APPLICANT TEAM

OWNER: CENTRIC PARTNERS, LLC
2921 EASTLAKE AVE E
SEATTLE, WA 98102

ARCHITECT: CLARK | BARNES
1401 W GARFIELD STREET
SEATTLE, WA 98119

LANDSCAPE ARCHITECT: KAREN KIEST LANDSCAPE ARCHITECTS
111 W JOHN ST. SUITE 306
SEATTLE, WA 98119

PROJECT DESCRIPTION

The proposed project consists of 279 residential units located on 7 levels above grade. The main residential lobby is located at the corner of E Fir St and 12th Ave, with a secondary lobby accessed on E Yesler Way. There is a mix of large and small retail spaces along 12th Ave and E Yesler Way (12,981 GSF Total).

Parking is provided in a 2-story underground garage which is accessed from E Fir St (134 parking stalls).

There is a large, landscaped roof terrace for residential amenity use.

PREVIOUS MEETINGS

EARLY DESIGN GUIDANCE (EDG) - 04.25.18
FIRST RECOMMENDATION MEETING (DRB) - 01.23.19

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DESIGN REVIEW RECOMMENDATION

Design Guidance From 01.23.19 Meeting:

WE HEARD THE FOLLOWING DESIGN GUIDANCE:

MASSING

The Board agreed the four masses were appropriately scaled and the clarity of the building parts were maintained by the use of the highly transparent gaskets. It was noted that the revised streetscape design with th additional ground level setback was a significant improvement. The Board agreed the increased setback on the shared property line was an adequate response to the future building context.

ARCHITECTURAL CONCEPT

The Board agreed that the material palette, with variation in each mass, successfully unified the four building parts. The Board supported the increased retail space and the use of higher quality materials such as brick. The Board requested that the corner of 12th and Yesler receive further development as a prominent gateway corner. There were specific requests to increase the glazing, use a lighter material application (similar to the northern massing), and to apply modern detailing to the facades. The Board also recommended incorporating the venting into architectural detailing and to develop the building 'gaskets' with a uniform expression.

The Board encouraged the design resolution be informed by the Central Area Neighborhood Design Guidelines. The Board also encouraged that the project team reach out to engage local community members and groups.

STREETSCAPE

The Board noted that the site programming, including vehicular access, solid waste and recycling, residential entry and retail spaces were resolved. The Board recommended that the either the live/works be a true live/work loft or commercial space. The Board requested enlarged street level elevations, sections and vignettes demonstrating the commercial storefront material application, detailing and transitions to the upper level structure. The Board requested a study of the 12th Ave retail canopy heights.

LIGHTING AND SIGNAGE

The Board supported the catenary lighting in the gasket setbacks and proposed signage that will create a unique identity to each space. The Board did not support the large vertical signage on Yesler but noted this large wall area could be used for art or another unique feature.

RESPONSE

The message at our first Design Review Recommendation Meeting was clear. It was heard from individuals, community groups and the Design review Board: This corner is a nexus between neighborhoods, different cultures and the neighborhood's collective past. The new Central Area Neighborhood Design Guidelines specifically call out this corner at 12th and Yesler as a "Cultural Placemaker"; a cultural anchor that stimulates activity, creates visual interest and enhances the neighborhood identity.

The development team embraces the significance of this corner. We are excited about and committed to a process of community engagement featuring local artists. We are committed to integrating art, architecture and designed landscapes as a cohesive whole. Along with the community's support, we are endeavoring to create vibrant streetscapes that are meaningful and inspiring cultural placemakers which celebrate and illuminate the Central Area's multi-cultural story.



RECOMMENDATION MEETING 02 - 05.15.19



RECOMMENDATION MEETING 01 - 01.23.19

OUTREACH ENGAGEMENTS

- Land Use Review Committee
- Black Quilters Society
- Lawrence Pitre – Central Area Chamber Of Commerce; Artist
- Vivian Phillips – Arts Leader And Advocate; Founding Co-Chair HCAACD; 23Rd & Union Art Curator
- Esther Ervin – Liberty Bank Building Co-Curator For Art; Artist
- Al Doggett – Liberty Bank Building Co-Curator For Art; Artist
- Minnie Collins – Liberty Bank Building Writer/Poet; Author For Blackpast.com
- Wadiyah Nelson - Pacific Northwest African American Quilters
- Onyx Fine Arts Collective
- Ashby Reed - Liberty Bank Artist; Onyx Fine Arts Collective VP Board
- Zola Mumford – Filmmaker Teacher Librarian; Historylink.org Writer
- June Sekiguchi – Arts Organizer; Art Curator; Artist
- Beth Takekawa – Executive Director Wing Luke Museum
- Charlie Rathbun – 4Culture
- Margaret Pugel Opalka – Seattle Curtain/Capeluto Family History; Textile Artist, Southend Design
- S. Surface – King Street Station Program Lead, Seattle Office Of Arts & Culture
- Asia Tail - Artist, Curator, Arts Administrator
- Matthew Richter – Office Of Arts And Culture
- Jite Agbro - Artist
- Juan Alonso-Rodriguez – Artist
- Lisa Myers Bulmash - Artist
- Romson Regarde Bustillo – Artist
- Jonathan Clarren – Artist
- Norie Sato - Artist
- Buster Simpson - Artist
- Judith And Daniel Caldwell - Artists
- Marita Dingus – Artist
- Inye Wokoma – Artist
- George Jennings – Artist
- Saya Moriyasu – Artist
- Estuko Ichikawa – Artist
- Maki Tamura – Artist
- Paul Rucker – Artist
- Shoko Zama – Artist
- Rumi Koshino – Artist
- Celeste Cooning – Artist
- Hanako O’leary – Artist

CULTURAL PLACEMAKER SITE

We discussed with the Community that we would be using the Central Area Neighborhood Design Guidelines. The Guidelines have identified the 12th and Yesler intersection as a Cultural Placemaker site. The A.2 Cultural Placemakers Guidance applies to the street frontage within 200 feet of the street corner. Projects at these corners should stimulate activities and create visual interest to enhance the Central Area's identity and sense of arrival by using the following;

- Providing Street furniture, public art, landscape elements, pedestrian lighting, mosaics, varied paving patterns, etc.
- Creating facade enhancements at prominent building corners.
- Creating a building layout and setbacks that provide opportunities for open space that expand the usable space beyond the width of the sidewalks.
- Provide larger landscape buffers at placemakers along heavier trafficked streets.



WHAT WE HEARD:

- In favor of a greater setback and plaza at the Yesler Entry.
- Greater visibility and porosity at street level into retail spaces.
- Retail spaces with high ceilings are encouraged.
- Discouraged live/work units and promoted smaller retail spaces with stronger neighborhood identity.
- Supported a rich character of storefronts.
- Encouraged the salvaging of materials from the existing buildings for re-use.
- Supported the introduction of the operable screens at the 12th & Yesler.
- Advocated for the inclusion of an art curator, with roots in the neighborhood, to develop a cohesive identity that embraces the history and future of the Central District.
- Art integrated as a story, as a collaboration. Not 'pieces'.
- Does not want art as primarily surface treatments, but something that is usable, something that has dimension.
- Encouraged retention and re-use of rainwater on site.

"Include women artist with connection to Seattle Curtain history, textile arts and industry and the creative economy" – Vivian Phillips

"In researching the Capeluto family and Seattle Curtain origins back to the turn of the 20th Century: the Capeluto family are Sephardic Jews from the Isle of Rhodes in Greece originally headed by the Ralph Capeluto, later by his son Morris, and is now lead by Jordan, his grandson. The business was originally located at 3rd and Yesler, Seattle Curtain later moved to 12th and Yesler and is now known as Apex Design Group. Seamstresses were predominantly Asian and African American. – Margaret Pugel Opalka, Textile Artist, Southend Design

"12th & Yesler project could honor the legacy and diversity of Seattle’s Central District and its multi-cultural history, just as ‘We Are One’ chronicles the African American, Chinese, Jewish and Filipino communities from 1940 to present day." – Lawrence Pitre

"Create a timeline social history snapshot, look at the intersection at 12th & Yesler immediate neighborhood each year and give this document to the artists to use." – Zola Mumford

"It would be revealing of the changing demographics from pioneers, to Jewish to African Americans with an assortment of other cultures...all marked in the pavement. Skid Road story - it would be great to find a survey of the timber land Yesler extracted the logs from." – Buster Simpson

"The Quilters in Seattle could create a commemorative quilt on the Central Area for the project. We have some members who I believe grew up in the neighborhood. We would consider using some of the fabric from the Seattle Curtain building dependent on the quality and age of the fabric. The quilt may be mixed-media that includes embellishments. Come speak to our group." – Wadiya Nelson, Pacific Northwest African American Quilters

ARCHITECTURAL CONCEPT AND MASSING

Gateway Corner



VIEW FROM DRB #1 - 01.23.19

DRB #1 COMMENTS

2a) Develop the gateway corner, at 12th and E Yesler Street, to create a unique building identity.

We have developed the corner into a visually lighter element . To activate the corner and create a unique building identity movable screens are planned at each story. The design for the panels will be a collaboration with the artist selected.

2ai) Demonstrate how the corner design reflects the character of the Central District, while also stitching together four Seattle neighborhoods (CS3-A, DC2, DC4-A).

The corner design is one piece of a larger intended story that will be integrated through the site. The screens are planned to be semi-transparent (glass or perforated/cut metal), and are movable by the residents. This will create a dynamic element that changes over time. At night, it is anticipated that the corner will act as a prominent lantern with filtered light projecting through the screens.

2aii) Consider changes to the building massing, increased fenestration, fenestration patterns, materiality, architectural details, and use of color in the corner resolution (CS3-A, DC2, DC4-A).

To reduce the building massing the brick piers have been removed. The fenestration has been increased at the ground level and the upper stories have been developed with balconies with large sliding glass doors.



RESPONSE VIEW - 05.15.19

2aiii) Consider contemporary detailing with increased transparency and less heavy framing. Remove the cornice at the top of the structure (CS3-A, DC2, DC4-A).

Architectural detailing has been refined and unified towards a consistent contemporary treatment. Clean, modern lines have been combined with increased glazing and lighter material accents. The cornice has been removed.

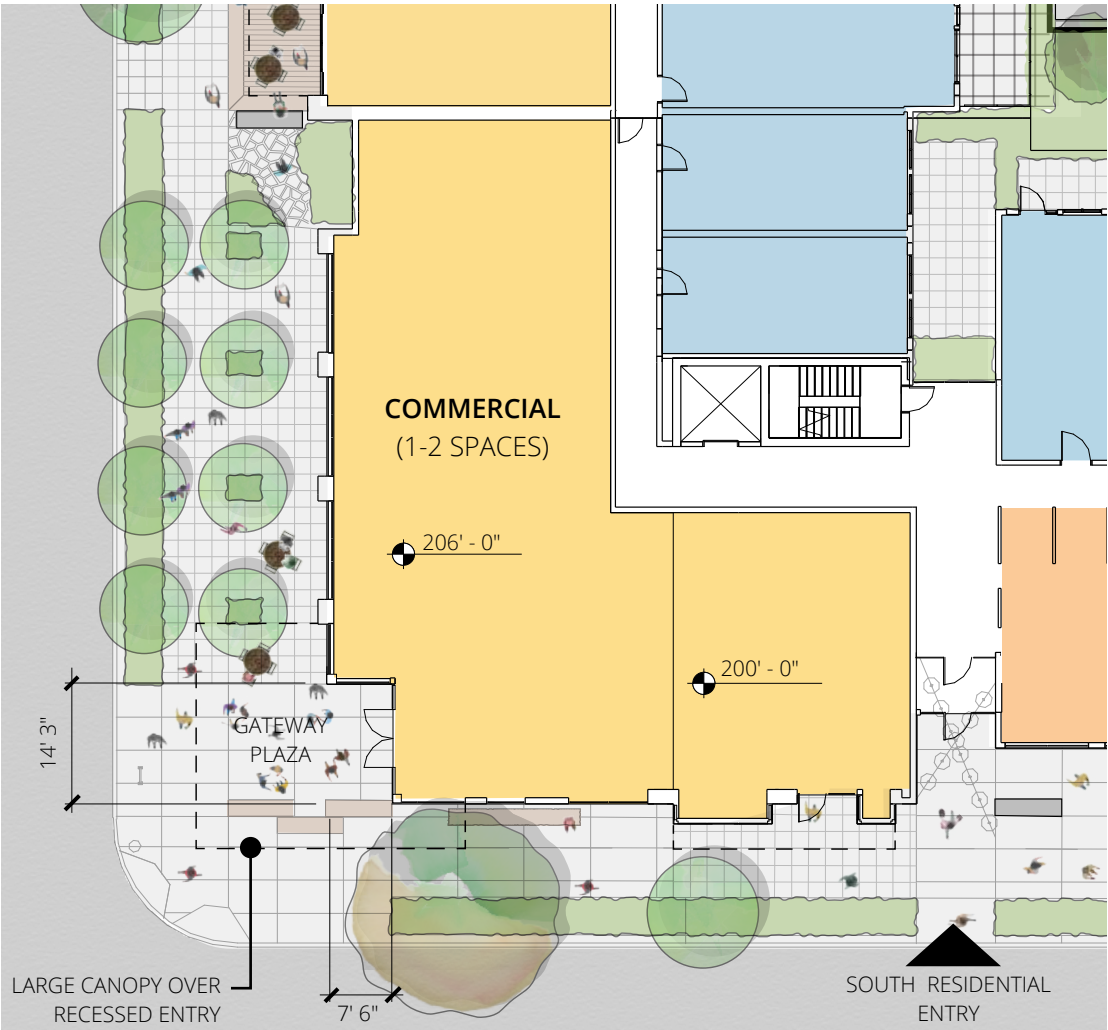
2aiv) Look to prominent local institutions, including Washington Hall and the Langston Hughes Center for inspiration (CS3-A, DC2, DC4-A)

The referenced projects use brick massings with a single brick color to establish form and tone. Large glazing elements are used to denote public spaces, while smaller punched openings signify private spaces.

2b) Maintain the substantial corner at-grade retail space (PL1-A2, PL3-A, PL3)

We have maintained the retail corner.

2c) Demonstrate a revised design that is more open, inviting, welcoming and supportive of community interactions. The Board suggested a smaller structural column, additional setbacks and benches.



ENTRY SITE PLAN

The structural column has been removed along with the heavy brick piers at the ground floor. The storefront has been revised to be more open and transparent. This area has been developed as the gateway plaza that facilitates community interaction and enriches the pedestrian experience. Reclaimed timber from the Seattle Curtain Building will be incorporated as benches at the corner surrounded by paving pattern and landscape elements.



STREETSCAPE

What We Heard

DRB #1 COMMENTS

3) The Board agreed the revised streetscape design with at-grade retail space and the additional ground level setback was a significant improvement since EDG. The Board noted that the site programming, including vehicular access, solid waste and recycling, residential entry, retail spaces was resolved. The Board also expressed support for a future woonerf space once the SHA property is developed.

Sidewalk level setbacks and retail spaces have been maintained from the design proposal presented at DRB Rec Meeting #1. The spaces have continued to improve as elements of Cultural Placemaking have been studied and integrated into the project. Secondary program elements (garage access, services access) have remained the same, per the Board's direction.

3a) The Board did not support the live work spaces as shown. The Board expressed support for a live work loft, or alternatively, commercial space. (PL3-B3, PL3-C)

Live/work spaces have been entirely removed from the project. In total, 10 Live/Work units have been removed since the first design presentation at Early Design Guidance.

3b) The Board expressed support for the divisible retail spaces along 12th Avenue. The board noted that the smaller spaces could be used by local neighborhood businesses. (DC1-A)

Retail spaces continue to be flexible and divisible. Storefront design has been developed on a small-scale module, allowing for retail spaces to be leased out in large or small increments. A total of 12,311 SF of retail in 300 lineal feet of frontage can be divided into spaces ranging from 500 SF to 3,000 SF.



TEXTURED SCREENS & LANDSCAPING



LARGE INVITING CANOPIES AT MAJOR ENTRANCES



EXTERIOR RETAIL SPACE AT GROUND FLOOR



SMALLER, INDIVIDUAL CANOPIES AT MID BLOCK RETAIL

3c) At the 2nd Recommendation Meeting, the Board requested enlarged street level elevations, sections, and vignettes demonstrating the commercial storefront material application, material detailing, and massing/material transitions to the upper levels of the structure. (DC2, DC4)

Enlarged street level plans, sections and vignettes are included in the following pages.



STREETSCAPE

Corner Storefront

WHAT WE CONSIDERED:

3c) At the 2nd Recommendation Meeting, the Board requested enlarged street level elevations, sections, and vignettes demonstrating the commercial storefront material application, material detailing, and massing/material transitions to the upper levels of the structure. (DC2, DC4)

DRB 01 ELEVATION

This is the initial design with the brick piers and the same window type on all floor levels with wood secondary members.

STUDY 01

This scheme increased the glazing, and lightened the materiality on the upper floors. The large structural column on the corner was removed to create a more welcoming space. This scheme has a regular rhythm of concrete columns on the ground floor.

STUDY 02

This scheme alternated a regular rhythm of concrete and metal clad columns on the ground floor.

STUDY 03

This scheme removed the metal clad columns everywhere except the corner to create a lighter more transparent ground floor.

PROPOSED ELEVATION

The proposed elevation has further lightened the corner by utilizing integrated steel structural columns at the corner to create a ground floor corner entry that is open and relates to the gateway corner lantern above. Intermediary storefront columns have been removed to provide as much retail transparency as possible, helping to promote interaction between retail and sidewalk users.



DRB 01 ELEVATION - 01.23.19



STOREFRONT STUDY 02



STOREFRONT STUDY 01



STOREFRONT STUDY 03



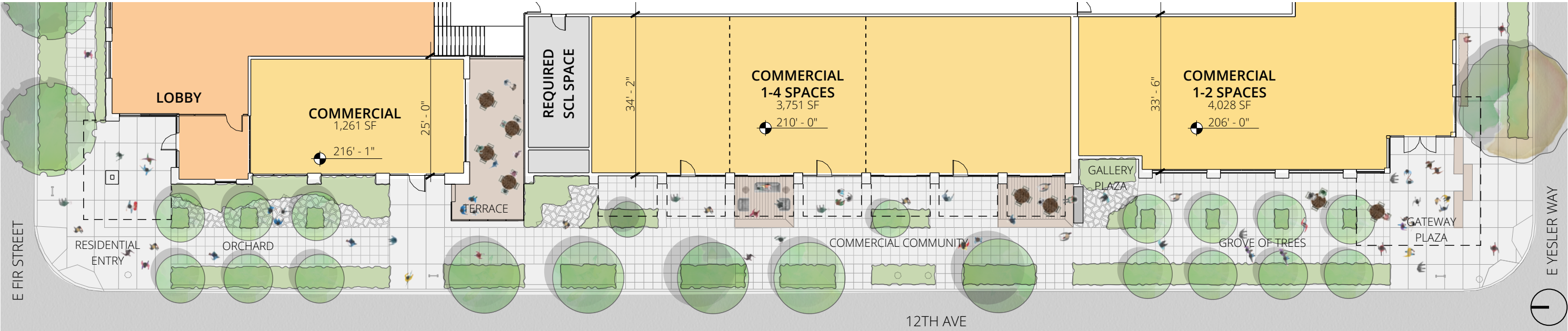
PROPOSED ELEVATION

▲
COMMERCIAL ENTRY

STREETSCAPE

12th Avenue

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12TH AVE LEVEL PLAN



12TH AVE ELEVATION AT GRADE



RESIDENTIAL ENTRY CANOPY & SIGNAGE



INDOOR/OUTDOOR CONNECTION



COMMERCIAL SLIDING DOORS



OUTDOOR SEATING

STREETSCAPE

12th Avenue Commercial Canopy

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"What We Heard"

DRB #1 COMMENTS

3b) The Board expressed support for the divisible retail spaces along 12th Avenue. The Board noted smaller spaces could be used by local neighborhood businesses. (DC1-A)

3d) The Board expressed support for operable windows and true wood material application at ground level. (PL3-C, DC4)

3e) The Board expressed support for street level details that provide a vibrancy to the pedestrian experience, such as the use of quality hardscape, landscape, pedestrian amenities, and the use of color. (PL3-B4, PL3-C, DC4)

3f) The Board requested a study of 12th Avenue retail canopy height. (PL3-C3)

The retail spaces have been maintained throughout the design evolution and have been expanded upon with the removal of the Live/Work units along Yesler Way.

The commercial spaces are easily divisible and have generous and flexible sidewalk spaces to utilize as seating or display opportunities.

The exterior spaces have steel canopies with integral lighting and natural wood soffits.

The storefront system has been designed to accommodate commercial-grade sliding doors which can create pleasing and seamless connections between indoor and outdoor spaces.



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STREETSCAPE

Commercial Community Canopy Studies

WHAT WE CONSIDERED:

DRB 01 ELEVATION

The original design with canopies all at a consistent canopy height.

CANOPY STUDY 01

This study looked at revising the canopies to a 9'-6" height above grade. It produces a uniform spatial relationship at the exterior retail space.

CANOPY STUDY 02

This study looked at breaking the canopies frequently to maintain a consistent height above sidewalk level. This led to potential conflicts with the storefront system if mezzanines were to be incorporated into future retail design.

CANOPY STUDY 03

The four southern bays have enough height to have an interior mezzanine in the retail space. Canopy Study 03 study reduced the height so that the canopy would coordinate with the potential mezzanine height.

PROPOSED ELEVATION

The proposed elevation builds on Canopy Study 03 with the following refinements; the horizontal mullion above the lower canopy was aligned with the canopy to the north. The vertical steel post was removed to that the storefront could be easily changed to accommodate either a three foot wide entry doors or a pair of sliding doors. This design solution provides for a superior relationship between indoor and outdoor spaces. Additionally, this scheme provides enhanced long-term flexibility for the storefront designs to evolve over time as retail size needs change.



DRB 01 ELEVATION - 01.23.19



CANOPY STUDY 01



CANOPY STUDY 02



CANOPY STUDY 03



PROPOSED ELEVATION - 05.15.19

COMMERCIAL
ENTRY

COMMERCIAL
ENTRY

COMMERCIAL
ENTRY

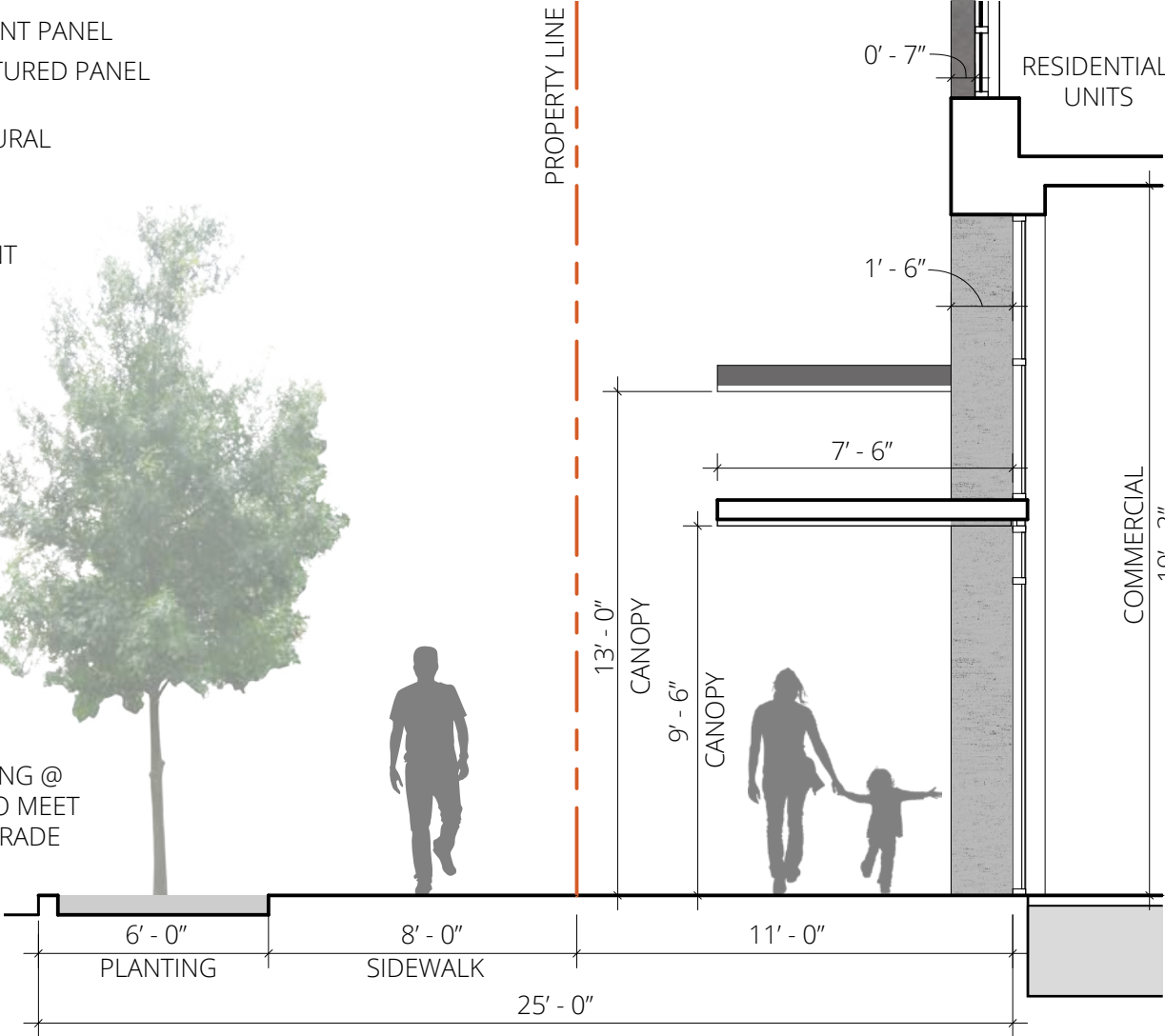
STREETSCAPE

Commercial Community Storefront

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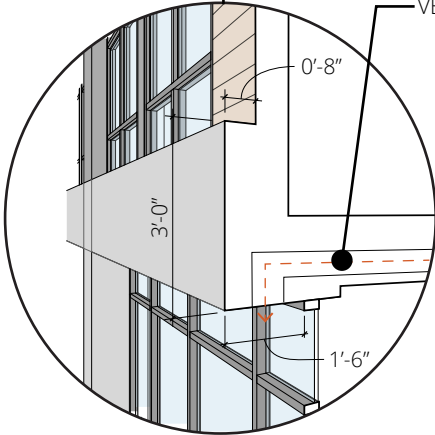
ELEVATION



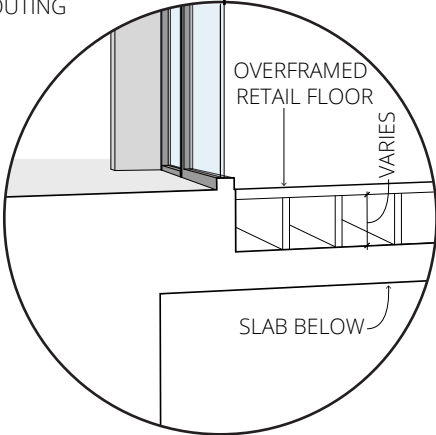
SECTION



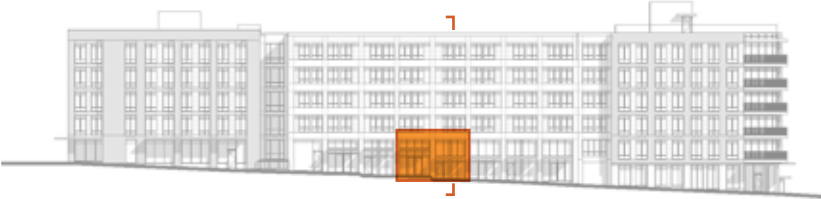
HISTORICAL INSPIRATION



MATERIAL TRANSITION



OVERFRAMING FOR MAXIMUM FLEXIBILITY



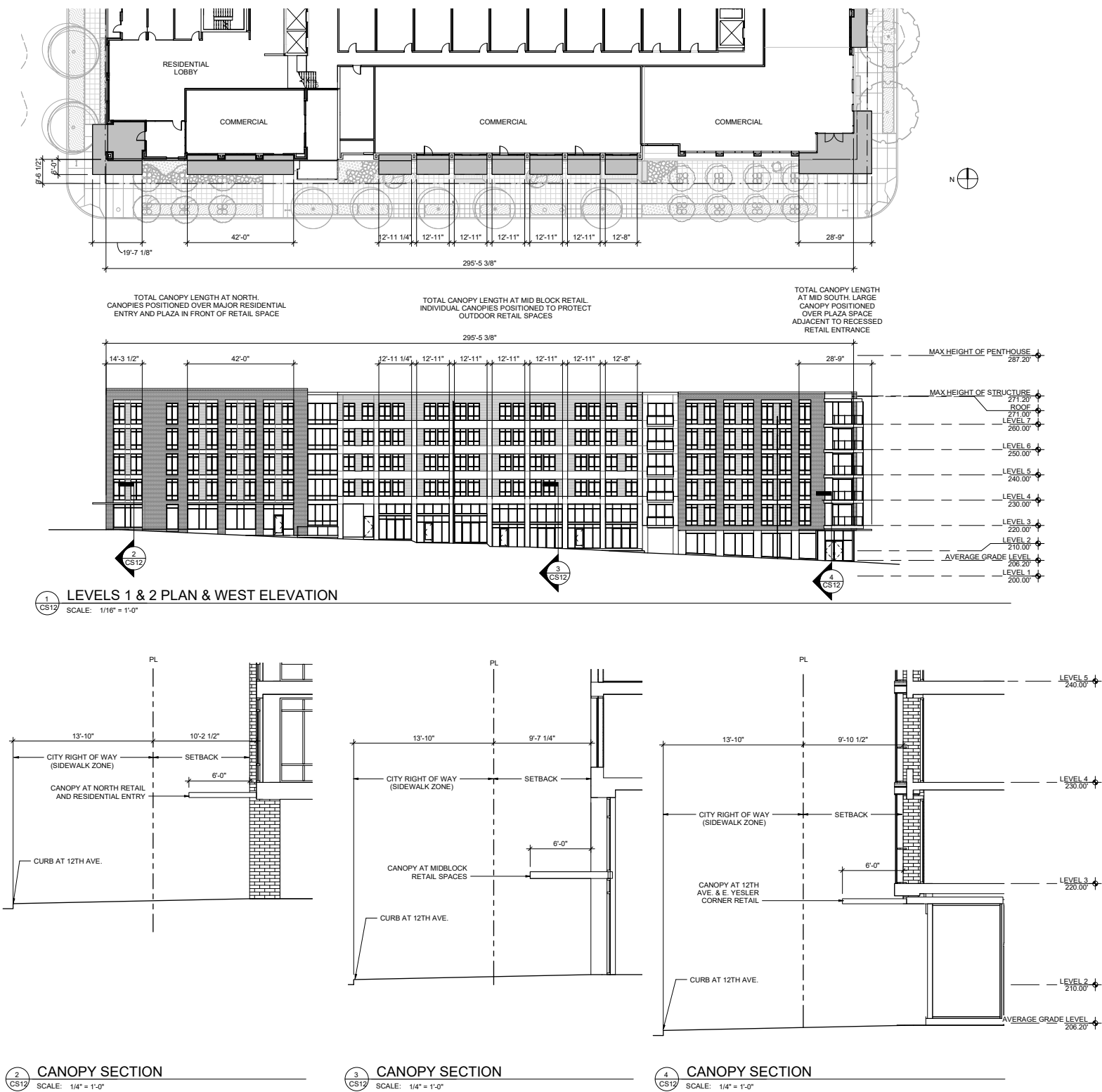
DEVELOPMENT STANDARD – NC3P-65
23.47A.008.C.4 Development Standards for Overhead Weather Protection.

REQUIREMENT
Continuous overhead weather protection should be provided along 60% of the facade of elevations facing a principal pedestrian street. The coverage shall be provided over the sidewalk, or 10' of walking area adjacent to the sidewalk.

PROPOSED
The design is currently providing coverage at 62% of the facade along the pedestrian street but the proposed design breaks up the extent to better shelter areas where pedestrians will be congregating along our building face.

DIFFERENCE
Instead of a single "continuous" canopy, our canopies will be located at outdoor retail areas and building entries.

- CONSIDERATIONS**
- The design meets the required percentage of 60% coverage.
 - The building face is setback 10'-0" from the property line to allow more space of "ancillary activity" (PL3-C-3) for retail use and increase the zone usable for pedestrians.
 - The design protects, marks, and maximizes the extent of areas (DC1-A-2) for pedestrian gathering by providing overhead weather protection at these specific areas. By strategically placing the overhead protection above "project related open space" providing "opportunities to foster human interaction" (PL1-A-2) under covered space, close to our building envelope.
 - Because the project is pulled back from the street, landscaping is proposed in areas between the outdoor retail and entry plazas as a buffer. By providing breaks in the weather protection above these areas it insures these landscape areas a better chance of thriving uncovered while being exposed to the elements. This composition of covered outdoor space woven with uncovered landscape areas aids in "place making" (DC4-D-4) along the long principal pedestrian street frontage.
 - The breakup of canopies along 12th Avenue also help to create a "variety and rhythm to the facade and overall building design" (CS2-C-3). A canopy that maintains a continuous 60% coverage of the facade would create a much more monotonous street experience.



STREETSCAPE

East Yesler Way

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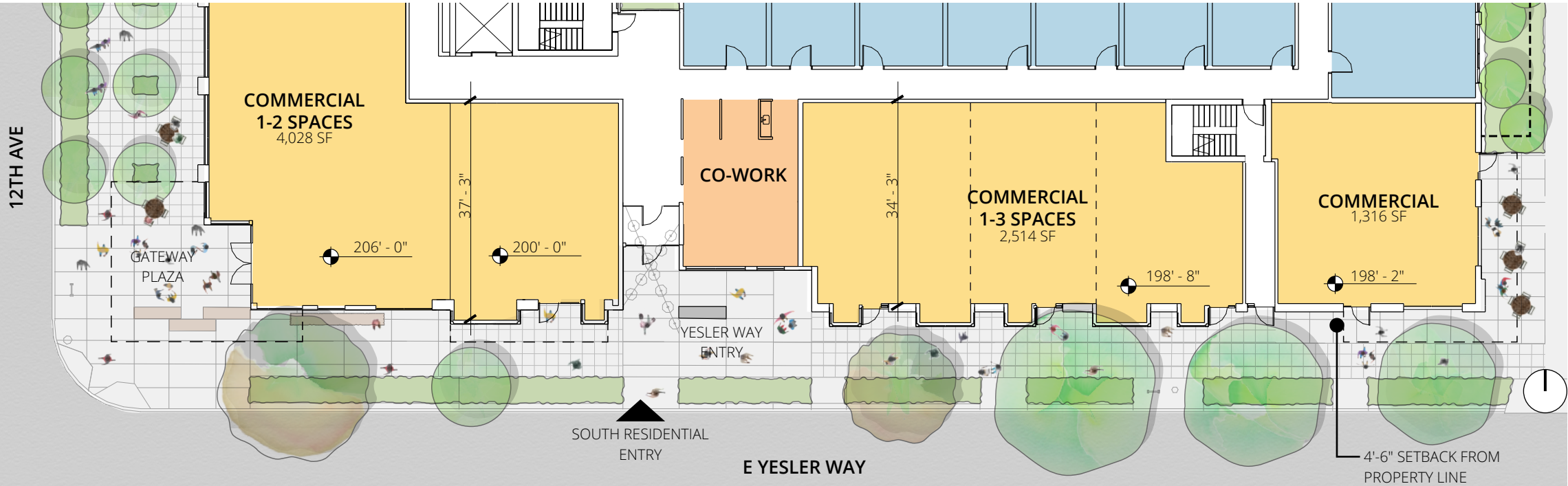
"What We Heard"

DRB #1 COMMENTS

3a) The Board did not support the live work spaces as shown. The Board expressed support for a live work loft, or alternatively, commercial space. (PL3-B3, PL3-C)
3c) At the 2nd Recommendation Meeting, the Board requested enlarged street level elevations, sections, and vignettes demonstrating the commercial storefront material application, material detailing, and massing/material transitions to the upper levels of the structure. (DC2, DC4)

The Live Work units have been removed from Yesler Way and replaced with commercial space at grade. The commercial space is 2,500 square feet can be divided into three smaller retail spaces of approximately 834 square feet. These retail storefronts have been designed to create a distinct character that is different from the 12th Avenue retail or the large corner space. Through dialog with community members, small scale, customizable storefronts have been identified as a successful feature of past storefronts in the neighborhood. The proposed storefronts feature bay windows to showcase goods and provide unobstructed views to the retail spaces. The bays frame recessed entries, which provide a break in the street level facade and help signify individual entries for each commercial space.

Enlarged street-level elevations, sections, and vignettes are provided in the following pages to show relationships between the sidewalk experience and the commercial spaces.



E YESLER STREET LEVEL PLAN



E YESLER STREET



COMMERCIAL ENTRY CANOPY



CORNER COMMERCIAL STOREFRONT



YESLER COMMERCIAL STOREFRONT



CORNER COMMERCIAL

STREETSCAPE

East Yelser Way Corner Storefront Study

WHAT WE CONSIDERED:

3c) At the 1st Recommendation Meeting, the Board requested enlarged street level elevations, sections, and vignettes demonstrating the commercial storefront material application, material detailing, and massing/material transitions to the upper levels of the structure. (DC2, DC4)

DRB 01 ELEVATION

This is the initial design with the brick piers and the same window type on all floor levels with wood secondary members.

STUDY 01

This scheme increased the glazing, and lightened the materiality on the upper floors. The large structural column on the corner was removed to create a more welcoming space.

STUDY 02

This scheme has a regular rhythm of concrete columns on the ground floor that are the same proportion as the facade above.

STUDY 03

This scheme defined the corner retail space with metal clad columns and transitioned to concrete columns along Yesler Way.

PROPOSED ELEVATION

The proposed elevation has further lightened the corner by utilizing integrated steel structural columns to create a ground floor entry that is open and relates to the gateway corner lantern above. The elevation has been revised at the street level to integrate heavy timbers that are planned to be reclaimed from the existing structure. The design concept is to provide exterior wood benches at the corner plaza that translate into an artistic element along the facade. This concept is intended to be refined through the project's art curator and team of artists.



DRB 01 ELEVATION - 01.23.19



ELEVATION STUDY 03



ELEVATION STUDY 01



ELEVATION STUDY 02



PROPOSED ELEVATION

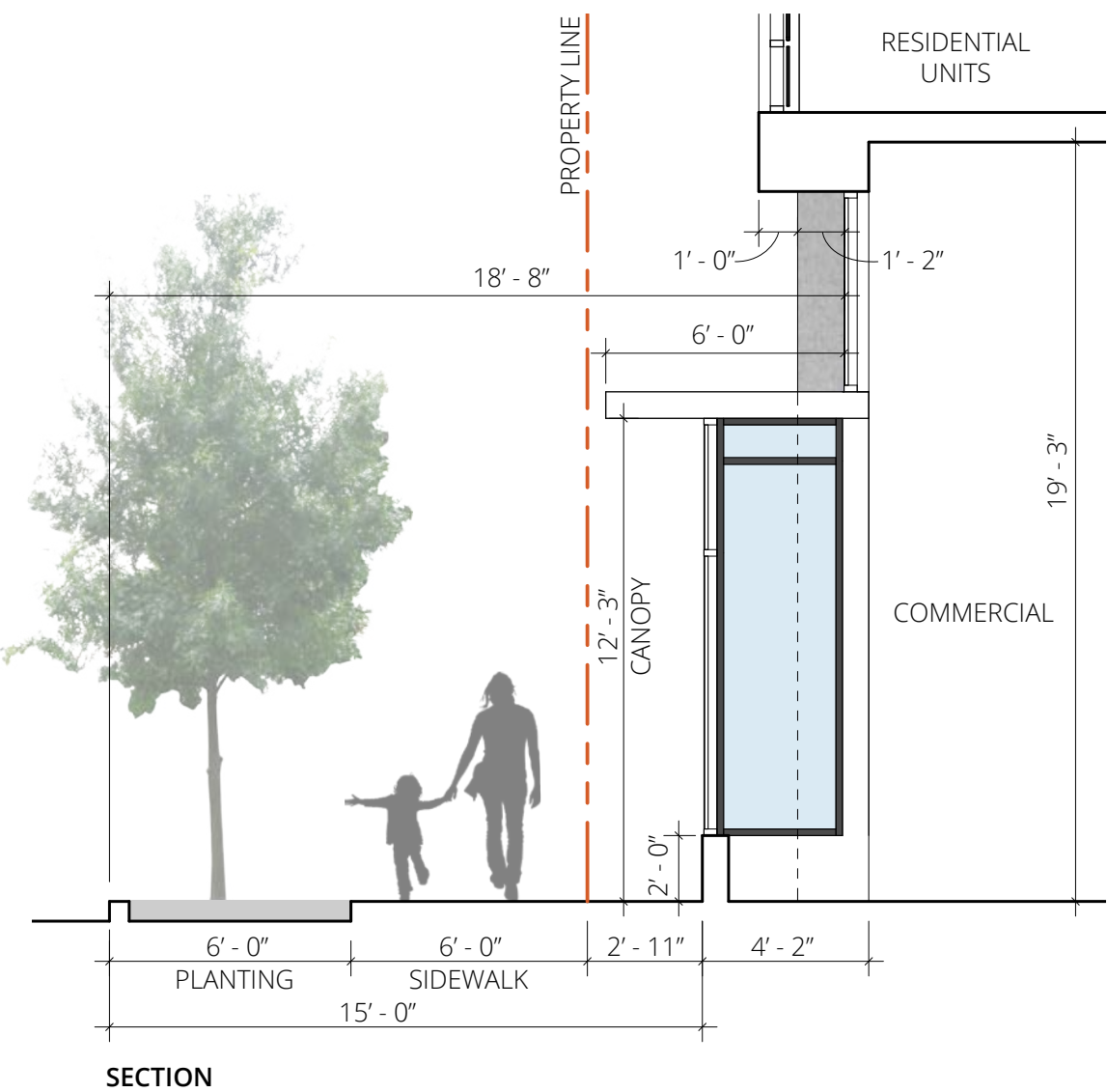
RETAIL ENTRY

RETAIL ENTRY

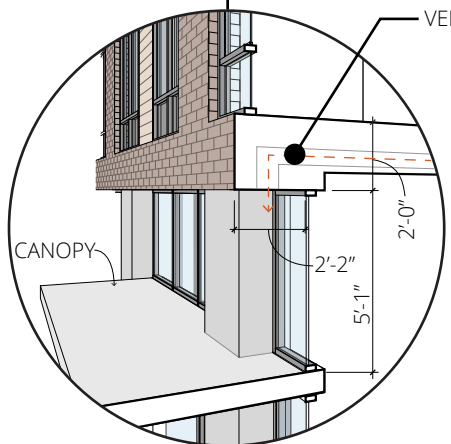
STREETSCAPE

East Yesler Way Corner Storefront

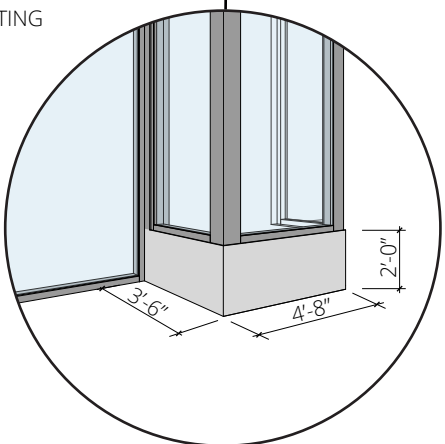
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HISTORICAL INSPIRATION



MATERIAL TRANSITION



ENTRY DETAIL



STREETSCAPE

East Yesler Way Commercial Storefront Study

WHAT WE CONSIDERED:

The Live Work units have been removed from Yesler Way and replaced with commercial space at grade. The commercial space is 2,500 square feet can be divided into three smaller retail spaces of approximately 834 square feet each. These retail storefronts have been designed to create a distinct character that is different from the 12th Avenue retail or the large corner retail. The storefront studies explored using bay windows, recessed entries, canopies and balconies to create a textured street elevation with depth and character.

3c) At the 1st Recommendation Meeting, the Board requested enlarged street level elevations, sections, and vignettes demonstrating the commercial storefront material application, material detailing, and massing/material transitions to the upper levels of the structure. (DC2, DC4)

STUDY 01

This scheme has large retail bay windows for display alternating with a recessed entry and balconies above.

STUDY 02

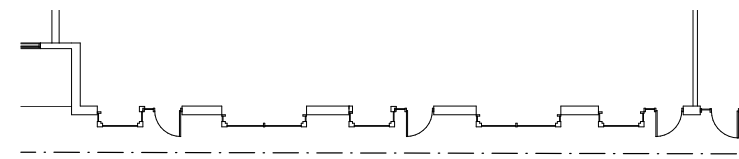
This scheme eliminated the balconies used a typical residential window at the second floor. There are three small bay windows for display and canopies at each bay. The windows are set on a concrete base to provide a durable material at a high-traffic location.

STUDY 03

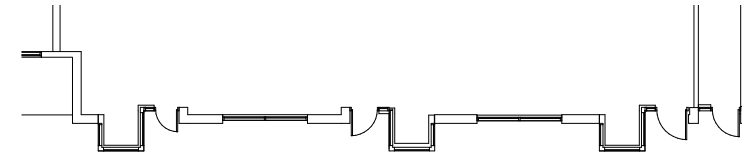
This scheme utilized balconies over the bay windows and canopies at the entries.

PROPOSED ELEVATION

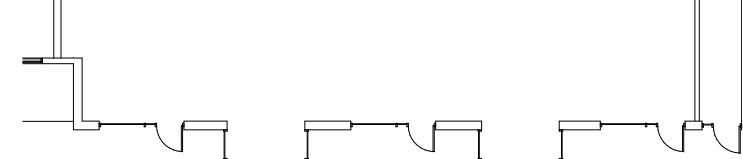
The proposed elevation has an alternating rhythm of a small bay window with a recessed entry and a large bay window for display. This scheme was chosen as it provides the greatest ability for retail owners to customize their shops with canvas entry awnings, tile on the concrete base under the display window and at the recessed entries.



ELEVATION STUDY 01



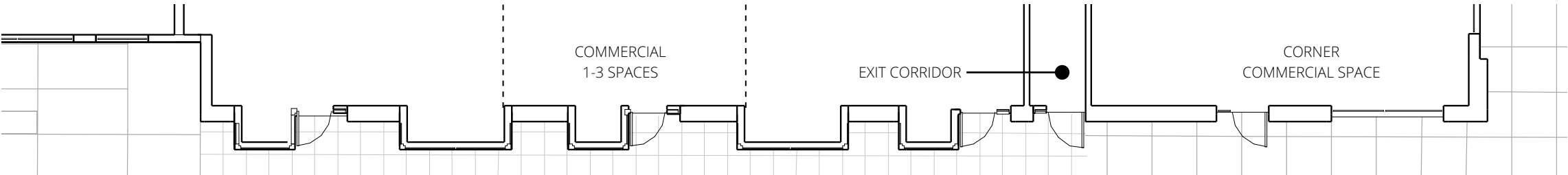
ELEVATION STUDY 02



ELEVATION STUDY 03



PROPOSED ELEVATION



PROPOSED PLAN

STREETSCAPE

East Yesler Way Commercial Storefront

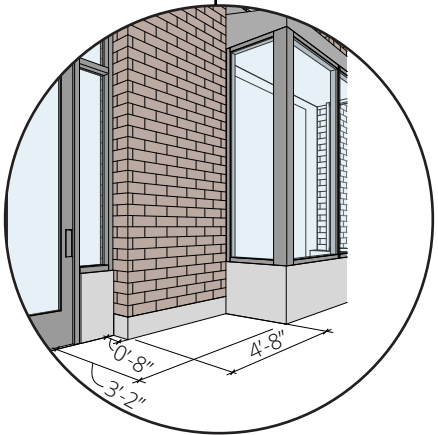
CLARK
BARNES



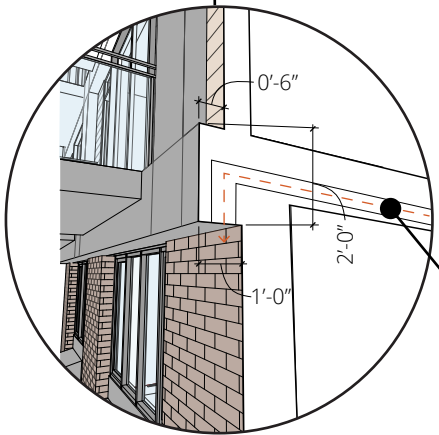
ELEVATION



ENTRY CUSTOMIZATION

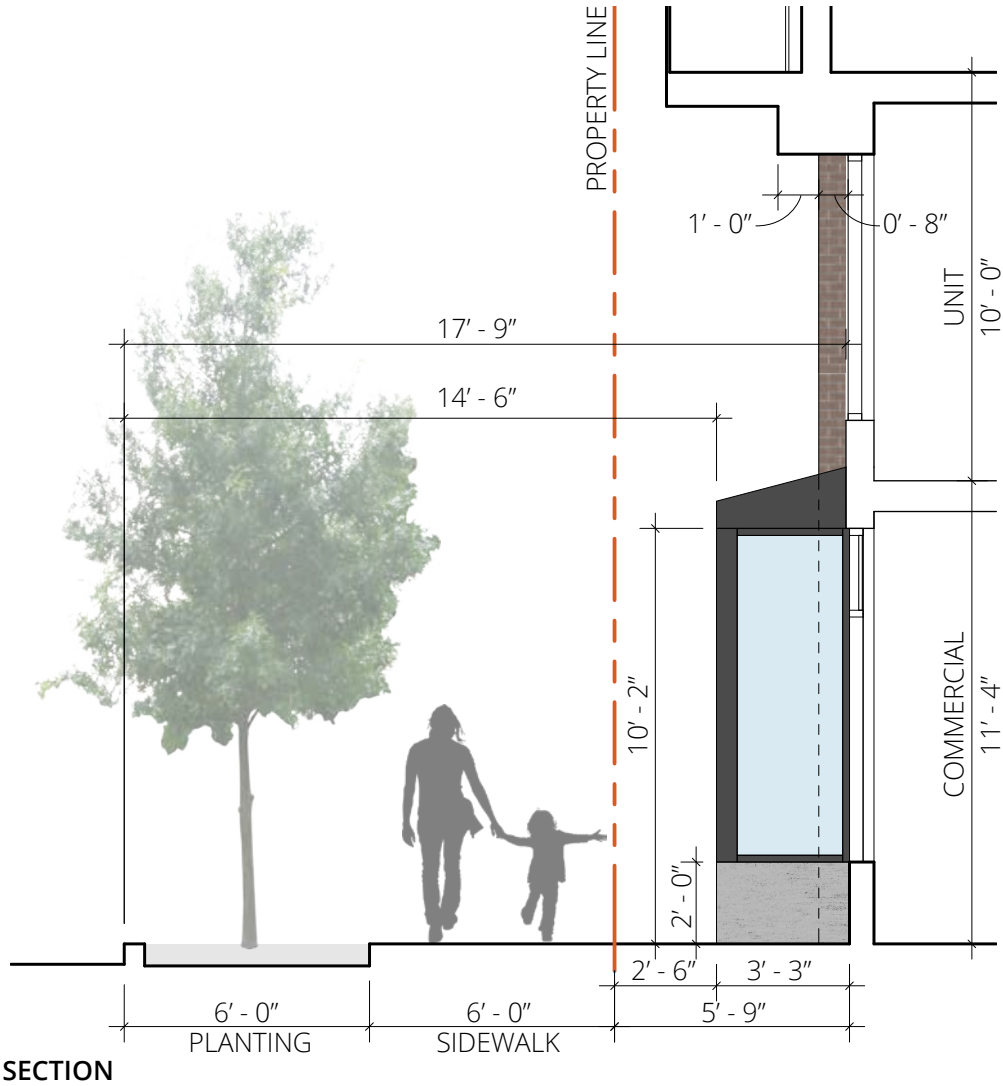


ENTRY DETAIL



MATERIAL TRANSITION

VENT ROUTING



SECTION



ZONING DEPARTURE #1

DEVELOPMENT STANDARD – NC3-65

23.47A.008.B.4 Development Standards for Street Facing Non-Residential Uses

REQUIREMENT

Non-residential uses at street level are to have a 13'-0" floor to floor measurement.

PROPOSED

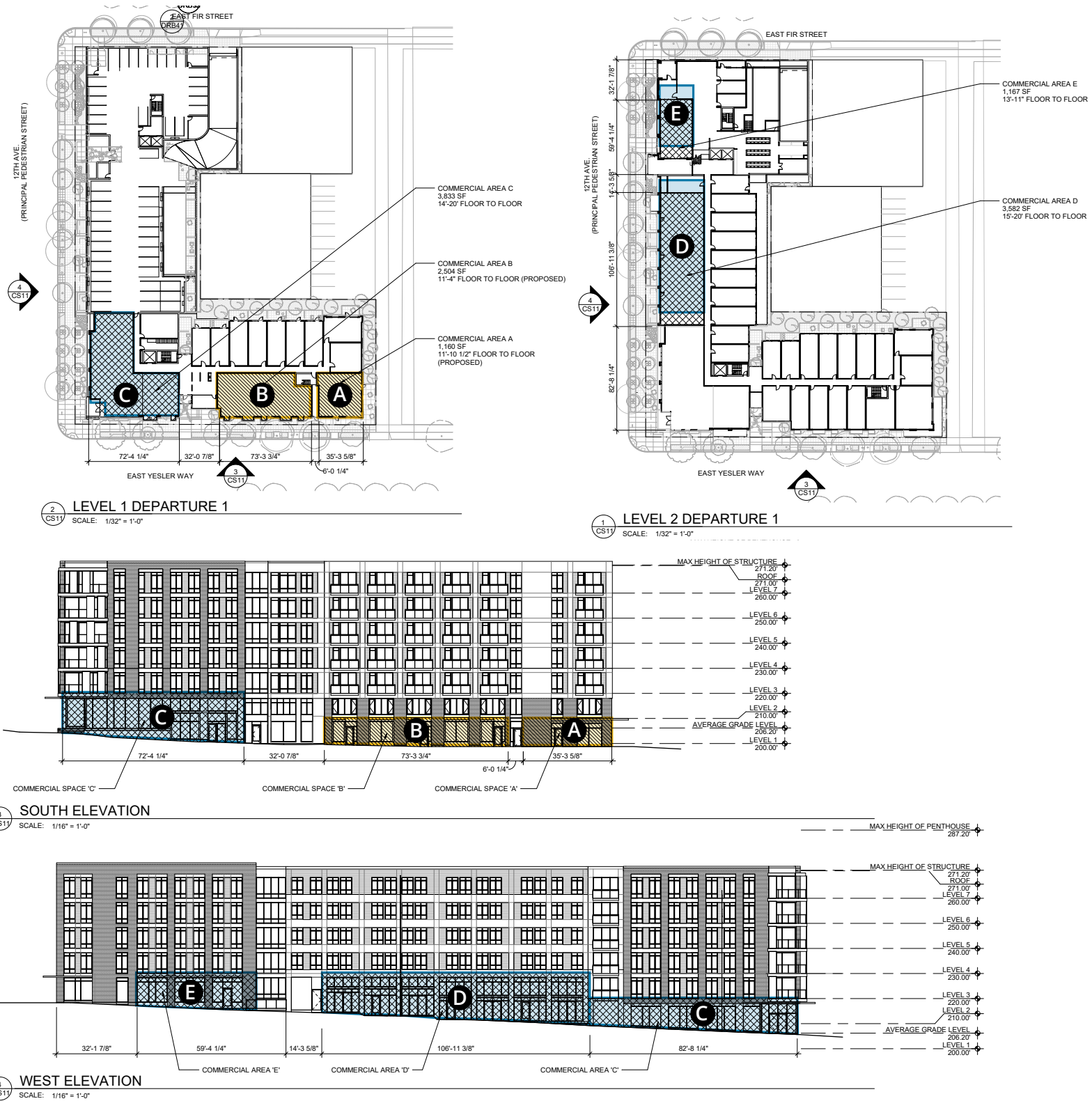
We are proposing a 11'-10 1/2" floor to floor height for our commercial space along the east side of our Yesler elevation (NC3-65). This height is being proposed for a small commercial space (Commercial Area A) at the far east corner. Along Yesler we are also proposing a 11'-4" floor to floor height for smaller divisible commercial space (Commercial Area B).

DIFFERENCE

There will be a 2'-8" reduction in floor to floor height at Yesler commercial (Commercial Area B). There will be a 1'-1 1/2" reduction at the small commercial space at the southeast corner (Commercial Area A).

CONSIDERATIONS

- Currently have 8,582 SF of commercial, with 13' floor to floor or greater, which creates 320'+ feet of code compliant commercial frontage at the sidewalk. We are proposing an additional 3,600 SF of commercial space in 110' of street frontage with floor to floor heights ranging between 11 and 12' (spaces A and B).
- In order to be compliant, these spaces would be below grade. During the EDG process the board rejected the concept of "sunken retail courtyards". By raising the commercial up to be adjacent to street level we are increasing the amount of transparency and visual connection in the commercial spaces as well as increasing the opportunity for direct access into the commercial spaces from the sidewalk at multiple locations (PL3-C). The storefront configurations at the street level will help to promote "interaction among residents and neighbors" (PL3-C-2).
- The size and depth of these commercial spaces along with their proposed relationship to the sidewalk along E. Yesler allows for flexibility of conversion or reconfiguration to commercial in the future the building can "adapt over time to evolving needs" (DC1-A-3).
- The lower height is in keeping with the smaller graining and more intimate scale we are proposing for that facade as the project continues east along Yesler.



BUILDING SIGNAGE

DRB #1 COMMENTS

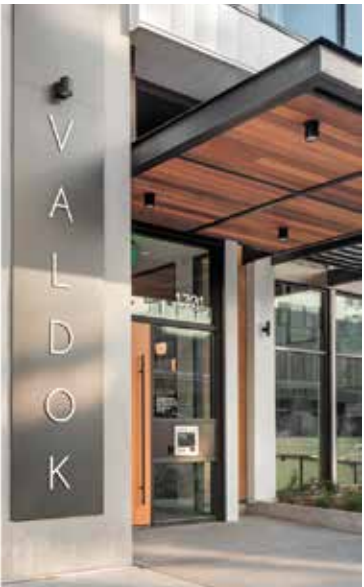
4b) The Board encouraged the building signage at street level. The Board did not support the large vertical building signage at the corner of 12th/Yesler but noted the space could be used for art or another unique feature in response to the guidance provided. (DC2, DC4)

4c)The board supported the general building signage concept as proposed at Rec Meeting #1. The Board requested that the individual commercial signage be located below the canopies in order to be more visible to pedestrians.. (PL3-C)

The large vertical sign has been removed from the proposal. Instead, this space will be utilized as a possible location in the Art Master Plan. The signage direction for the street-level commercial spaces has been maintained.



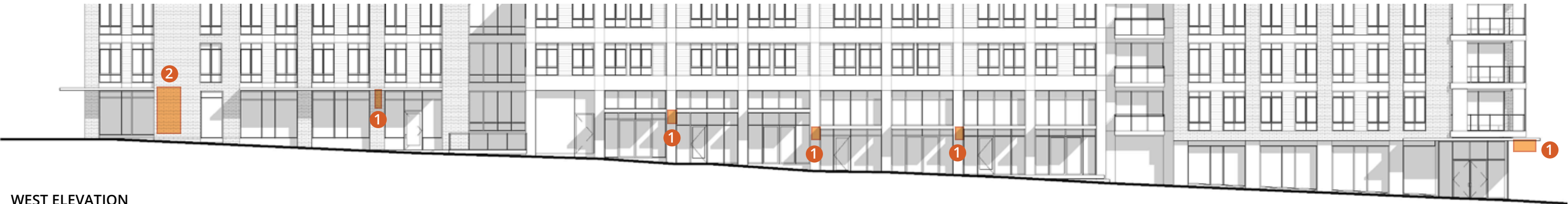
1 COMMERCIAL SIGNAGE



2 RESIDENTIAL ENTRY SIGNAGE



SOUTH ELEVATION



WEST ELEVATION

MASSING

Recesses

WHERE WE WERE - DRB #1 01.23.19

The Board agreed the four masses were appropriately scaled and the clarity of the building parts were maintained by the use of the highly transparent gaskets. It was noted that the revised streetscape design with the additional ground level setback was a significant improvement. The Board agreed the material palette, with variation in each mass, successfully unified the four building parts.

2f) The Board recommended developing the gaskets to have a uniform expression and maintain the increased transparency.



VIEW FROM - 01.23.29



12TH AVENUE TERRACE



12TH AVENUE PLAZA



YESLER WAY ENTRY

MASSING

Recesses

WHAT WE HEARD AT DRB#1 -01.23.19:

2f) The Board recommended developing the gaskets to have a uniform expression and maintain the increased transparency.

12TH AVENUE TERRACE

The glazing has been increased and the color has changed from the dark gray to the more neutral light gray.

12TH AVENUE PLAZA

As opposed to the other recesses, which are lobbies and corridors, this massing recess occurs at residential units. The fenestration has been changed from the typical residential window to sliding doors that access a balcony. The horizontal floor band has been reduced to match the other recesses. The windows at the ground level recess have been removed to create an area for art at the pedestrian level plaza.

YESLER WAY ENTRY

The glazing has been increased and elements from the residential massing have been integrated in this section to help gradually transition the language between a more dense residential character to the wholly transparent 'gasket' motif.



PROPOSED VIEW



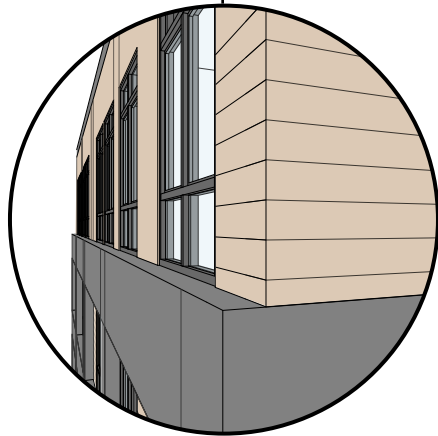
12TH AVENUE TERRACE



12TH AVENUE PLAZA



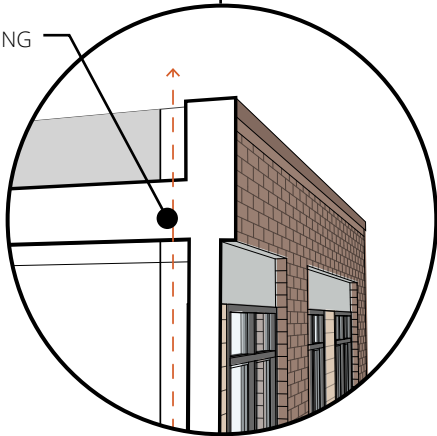
YESLER WAY ENTRY



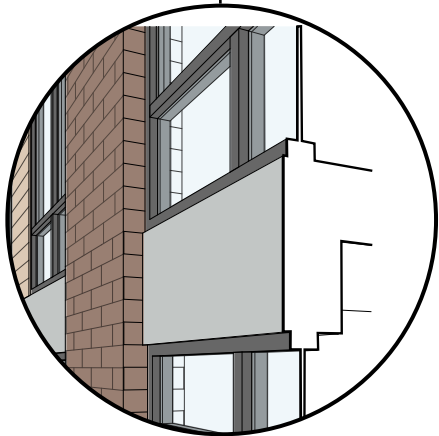
MATERIAL TRANSITION



MATERIAL TRANSITION



BRICK PARAPET DETAIL



MATERIAL TRANSITION

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CULTURAL PLACEMAKING

We have heard from the community that more history and culture of the Central Area be integrated into the design of the 12th and Yesler project. Neighborhood guidelines identify the corner at 12th and Yesler as a "Cultural Placemaker"; a cultural anchor that stimulates activity, creates visual interest and enhances the neighborhood identity. We are committed to integrating art, with architecture and site; creating a streetscape of meaningful and inspiring cultural placemakers that celebrate and illuminate the Central Area's multi-cultural story.

APPROACH

The project team's approach is to integrate art and architecture along the projects public face of 12th and Yesler as cultural placemaker opportunities to tell the Central Area's story through the unique voice of local artists and their commissioned works. Cultural placemaker locations have been integrated along 12th and Yesler to create a rich experiential story for the pedestrian from landscape and pavement up building walls and into interior spaces using a variety of materials and mediums to engage on many levels.

INTEGRATED ART PLAN:

We propose integrating art at 12th and Yesler by implementing an art plan that commissions a diverse collection of local artists coming from different perspectives and cultures to tell the story through art of both the past history and culture of the area as well as inspiring the location's future as a Cultural Placemaker. To implement this plan, we have added local art curator and consultant Bill Gaylord FAIA of BONFIRE Art. Culture. Design. to the project team to lead a collaborative process of integrating artists and their works into the architecture and site of 12th and Yesler. Gaylord is both an architect and artist and has local and regional experience in placemaking, leading teams with developers and public agencies to integrate local artists into neighborhood projects.

PROCESS

Gaylord is leading the process of implementing the art plan with an initial outreach phase in which he has engaged with more than 40 artists, curators, historians, writers, community representatives, and artist collectives connected with the greater Central Area's multi-cultural history. From the larger outreach list, a shortlist of local artists has been selected with diverse backgrounds and mediums with experience in telling a story through public art and cultural placemaking: history, education and celebration of this unique neighborhood site. The short list collection of local artists rooted in the Central Area or greater Seattle have been engaged: see attached list and representative images of the artist's work and mediums. Following the DRB project recommendations, the artists will meet with the curator and project team to review the DRB comments, the neighborhood guidelines, the project drawings, a list of the goals developed from neighborhood group feedback as well as, budget, and schedule.

Final artists will be selected by the curator and project team based on their proposals, insights, inspiration and experience with the Central Area, and their expertise.

Once under contract the artists will attend a public outreach meeting for public input and become part of the project team, coordinating through the development process with the art curator leading the process throughout the life of the project from contracts through submittals, implementation through installation of the art.



JUNE SEKIGUCHI



JONATHAN CLARREN



NORIE SATO



LISA MYERS BULMASH



JITE AGBRO



CALDWELL STUDIO



ROMSON REGARDE BUSTILLO

POTENTIAL ARTIST REPRESENTATION

- JITE AGBRO
- LISA MYERS BULMASH
- ROMSON REGARDE BUSTILLO
- JUDITH & DANIEL CALDWELL
- JONATHAN CLARREN
- MARITA DINGUS
- LAWRENCE PITRE
- JUAN ALONSO-RODRIGUEZ
- NORIE SATO
- JUNE SEKIGUCHI
- BUSTER SIMPSON

OUTREACH & ARTIST SELECTION TIMELINE

OUTREACH EFFORTS AND SELECTION PROCESS:

The curator has engaged with more than 40 artists, curators, historians, writers, community representatives and artist collectives connected with the greater Central Area's multi-cultural history. The curator has used strategies of inclusivity, diversity, and wide cultural representation in seeking artists with backgrounds experienced in story-telling and education through public art and cultural placemaking.

ART PLAN TIMELINE

Step 1 - Outreach, research and short list selection of local artists through the May 15 DRB meeting.

Step 2 - Post DRB Process: using the responses from the DRB from the materials and options presented, a core group of between 5 and 8 local artists will be selected for the project by the curator and project team based on feedback from the DRB review and the individual artists insights, inspiration and experience with the Central Area.

Step 3 - A public meeting with the community and the artists: The purpose of this meeting is to receive public feedback and input for the artists, to review with the art plan, locations for art and the background on the artists. A document summarizing the community feedback from the public meeting will be issued as guidelines for the artists as they begin their creative process as part of the project team.

Step 4 - Art Process: Artists will become part of the project team and will be coordinated through the development process with the art curator leading the process throughout the life of the project from art concepts to installations, from contracts to milestone submittals, maintenance manuals, coordinating with the owner and contractor.

Step 5 - School children engagement art education: It is unique to have an elementary school across the street from a project integrating art about the history and cultural diversity of the Central Area. From the art creation process in the studio, to fabrication and installation there are opportunities for engagement with school children across the street at Bailey Gatzert Elementary. We propose that the Art Plan include artists sharing their work and process with the students as it progresses at optimum milestones.

POTENTIAL ARTIST REPRESENTATION



JITE AGBRO



LISA MYERS BULMASH



ROMSON REGARDE BUSTILLO



JUDITH & DANIEL CALDWELL



JONATHAN CLARREN



MARITA DINGUS



LAWRENCE PITRE



JUAN ALONSO-RODRIGUEZ



NORIE SATO



JUNE SEKIGUCHI



BUSTER SIMPSON

POTENTIAL ARTIST REPRESENTATION



JITE AGBRO

Jite Agbro is a Nigerian-American Seattle artist that grew up in the Central Area at Yesler and 18th Avenue: "my heritage guides and influences my work. I draw direct inspiration from the human form, and everyday objects, especially wearable accouterments such as clothing, textiles, and jewelry. I view the act of getting dressed as something that makes us all actors in an ongoing drama between our projected narratives and our authentic selves".
www.jiteagbroart.com



LISA MYERS BULMASH

Lisa Myers Bulmash is Seattle collage and book artist who works primarily in acrylics, paper and found objects. The artist aims to nudge the viewer into recognizing our shared stories, especially those narratives that are usually experienced in isolation. Myers Bulmash is one of the nine artists commissioned for the Liberty Bank project in Seattle's Central Area. "I choose to center the African-American experience, to expand the classical practice of using and individual narrative to generate the individual human condition. In other words, I tell our shared stories in a voice shaped by my experiences in a black and female body. It is up to you, the viewer, to recognize yourself in the new narrative."
www.lisamb.com



ROMSON REGARDE BUSTILLO

Romson Regarde Bustillo is a Seattle interdisciplinary artist working in mixed-media, printmaking and space coding. Born in the Philippines, Romson immigrated to the Pacific Northwest with his family in 1978. He maintains an art studio in the Central Area of Seattle on Jackson Street. "The tools we use to process information and the moments tied to our understanding help shape my visual vocabulary."
www.romsonbustillo.com



JUDITH & DANIEL CALDWELL

Judith and Daniel Caldwell are sculptors and public artists living and working in Seattle. They are university-trained in both fine arts and foundry metal casting, allowing them to create artwork for the built environment from concept through fabrication and installation in their own studio/foundry. Their award-winning work has been placed in parks, plazas, transit centers, sidewalks and schools.
www.caldwellsculpturestudio.com



JONATHAN CLARREN

Jonathan Clarren, Seattle-born sculptor has been designing, fabricating and installing artwork in both public and private realms for the past fifteen years. A graduate of Rhode Island School of Design, he specializes in metal architectural large-scale site-specific installations such as, "The Heart Sees More Than the Eye," at the Jewish Family Services Washington Headquarters on Capitol Hill. Jonathan maintains a studio practice in Northeast Seattle where he lives with his wife and young daughter.
www.jonathanclarren.com



MARITA DINGUS

Marita Dingus was born and raised in the greater Seattle. Marita attended Temple University's Tyler School of Art. After earning her BFA, Marita enrolled in the study abroad in Morocco. This first-hand exposure to African Art, changed her focus from painting to sculpture at San Jose State, where she earned and MFA. Marita later completed the Seattle Art Museum's African Art training program. Whenever she can Marita visits the Caribbean, Africa and South America to harvest inspiration and ideas that can be incorporated into her art.
www.maritadingus.com

POTENTIAL ARTIST REPRESENTATION



LAWRENCE PITRE

Lawrence Pitre was born in the Central Area of Seattle. Just as other children growing up, he was looking for an identity and visual art became that mystical vehicle. Personally, Lawrence sees his artistic endeavors as self-expressions depicting life experiences, which includes struggles, joy and his love for life. Lawrence's Pitre's series of narrative paintings "We Are One" honors the legacy and diversity of Seattle's Central District from 1840's to present day.
www.lcpitre.com



JUNE SEKIGUCHI

June Sekiguchi an artist and arts advocate with strong ties to the Central District, Chinatown International District, and Pioneer Square. "I have been involved with Pratt Fine Arts where I learned how to weld through a George Tsutakawa Sculpture Scholarship in conjunction with an Artist Trust GAP grant and a 4Culture grant to translate my work from wood to metal. I was selected for a James and Janie Washington Artist in Residency where my association with Onyx Art Collective began and continues through showing many members in my job as curator for Era Living. I have deep connections with The Wing Luke Asian Museum where I taught YouthCAN classes and where I have shown in the past as well as currently in their sci fi genre exhibit with a large-scale hanging sculpture. I co-founded METHOD Gallery in Pioneer Square giving exhibition opportunities to artists and represented by ArtXchange Gallery. The possibility to create work drawing from the nexus of the multicultural and historic traditions of these neighborhoods would be a tremendous honor."
www.junesekiguchi.com



JUAN ALONSO-RODRIGUEZ

Cuban born Juan Alonso-Rodriguez is a self-taught artist with a career spanning over three decades in Seattle. His work has been exhibited throughout the United States and it is included the numerous permanent collections. He has created public works for Seattle Housing Authority, Century Link Field, Sea/Tac Airport, Epiphany School, Sound Transit, chief Sealth High School. Juan is a Seattle Arts Commissioner and serves on the city's Public Art Advisory Committee.
www.juanalonsostudio.com



BUSTER SIMPSON

Buster Simpson "is an American sculptor and environmental artist based in Seattle. He was born in Saginaw, Michigan and raised in a nearby farming community. He became interested in art while attending junior college in Flint and attended the University of Michigan in Ann Arbor, graduating in 1969 with a master's in fine arts. After graduating, Simpson joined other artists at the Woodstock Festival in New York state, helping build play areas for festival goers. Simpson caught the attention of glass artist Dale Chihuly in 1971 while giving a talk at the Rhode Island School of Design and invited him to join the new Pilchuck Glass School near Stanwood, Washington. Two years later, Simpson moved to Seattle and began his work in "recycled art" at a studio in Pioneer Square. During the 1970s, Simpson created several pieces of public art along Post Alley near Pike Place Market, utilizing materials from dumpsters and thrift shops for Shared Clothesline and discarded bottles as scrap glass for 90 Pine Show and Counterparts. He also developed an alter ego, named "Woodman", used during street performances while scavenging for materials. During the 1980s, Simpson engaged in "agitprop" work, including dropping soft limestone blocks in the headwaters of the Hudson River that was dubbed by the media as "River Rolands". Simpson was later commissioned by institutions and governments across the United States and Canada to create public art to display in cities. Simpson was given his first career retrospective in 2013 at the Frye Art Museum in Seattle, called Buster Simpson: Surveyor." -Wikipedia biography
www.bustersimpson.net



NORIE SATO

Norie Sato, based in Seattle, creates artwork for both a studio practice and for public places. She has created individual, collaborative, design team public art projects as well as creating various public art plans for projects both large and small. She works from site and context-driven ideas first, then finds the appropriate form and materials, striving to add meaning and human touch to the built environment. She is interested how the artwork is situated holistically within a site and environmental concerns of materials, concept and use. She believes in working collaboratively on big picture thinking and to allow for a more seamless integration. She has worked in universities, airports, libraries, transit, city halls, convention centers, infrastructure and parks all over the country including Seattle, Scottsdale, AZ; Ames, IA; Madison, WI; Portland, OR; San Francisco; Miami; San Diego; for example. Her public art work has been recognized 5 times by the Public Art Network's Year in Review.
www.noriesato.com

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ART, ARCHITECTURE, AND LANDSCAPE INTEGRATION

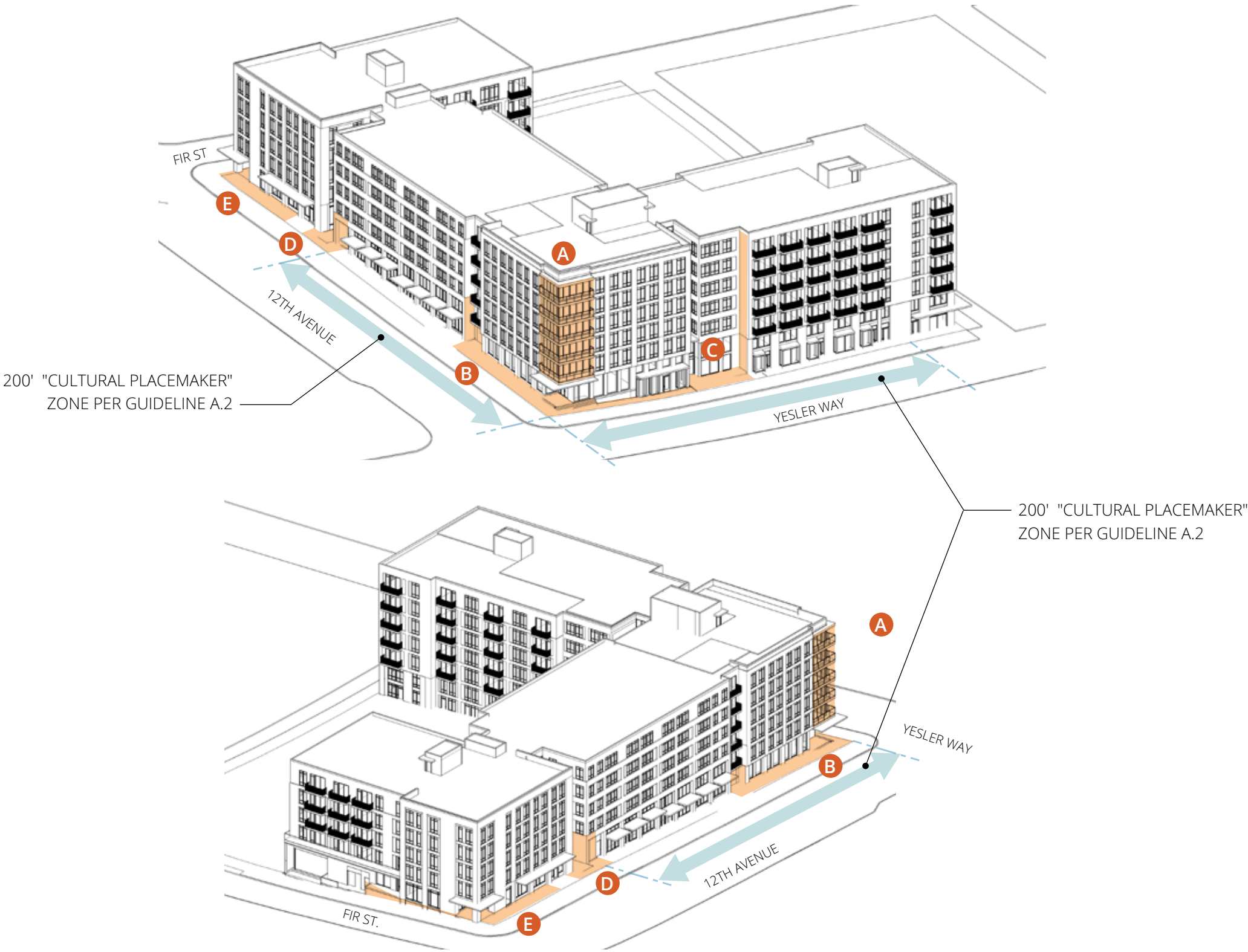
The Central Area Neighborhood Design Guidelines have identified the 12th and Yesler intersection as a Cultural Placemaker site. The A.2 Cultural Placemakers Guidance applies to the street frontage within 200 feet of the street corner. Projects at these corners should stimulate activities and create visual interest to enhance the Central Area's identity and sense of arrival by using the following;

- 1. Providing Street furniture, public art, landscape elements, pedestrian lighting, mosaics, varied paving patterns, etc.
- 2. Creating facade enhancements at prominent building corners.
- 3. Creating a building layout and setbacks that provide opportunities for open space that expand the usable space beyond the width of the sidewalks.
- 4. Provide larger landscape buffers at placemakers along heavier trafficked streets.

In strengthening the connection between people and the places they share, placemaking refers to a collaborative process by which we can shape our public realm in order to maximize shared value. Placemaking facilitates creative patterns of use paying particular attention to the physical, cultural and social identities that define a place and support its ongoing evolution.

We have identified the following locations for Art, Architecture and Landscape integration;

- A** GATEWAY LANTERN
- B** GATEWAY PLAZA
- C** YESLER WAY ENTRY
- D** 12TH AVENUE TERRACE
- E** 12TH & FIR ENTRY



LOCATION A - GATEWAY LANTERN

LOCATION:
The 12th and Yesler corner has been revised with increased glazing and corner balconies. We propose to install movable screens designed by a local artist on the second through sixth floors. There is also the opportunity to provide fixed screens at ground floor.

The guidelines suggest creating facade enhancements at prominent building corners. The sunscreens will create visual interest and enhance the sense of arrival at the Gateway corner. As the residents move the screens to filter direct sunlight, the facade will change day to day. With the increased glazing at the corner the screens will create a lantern effect at night. There is a long history of sun screens used in many cultures and they have the potential to resonate with many people.

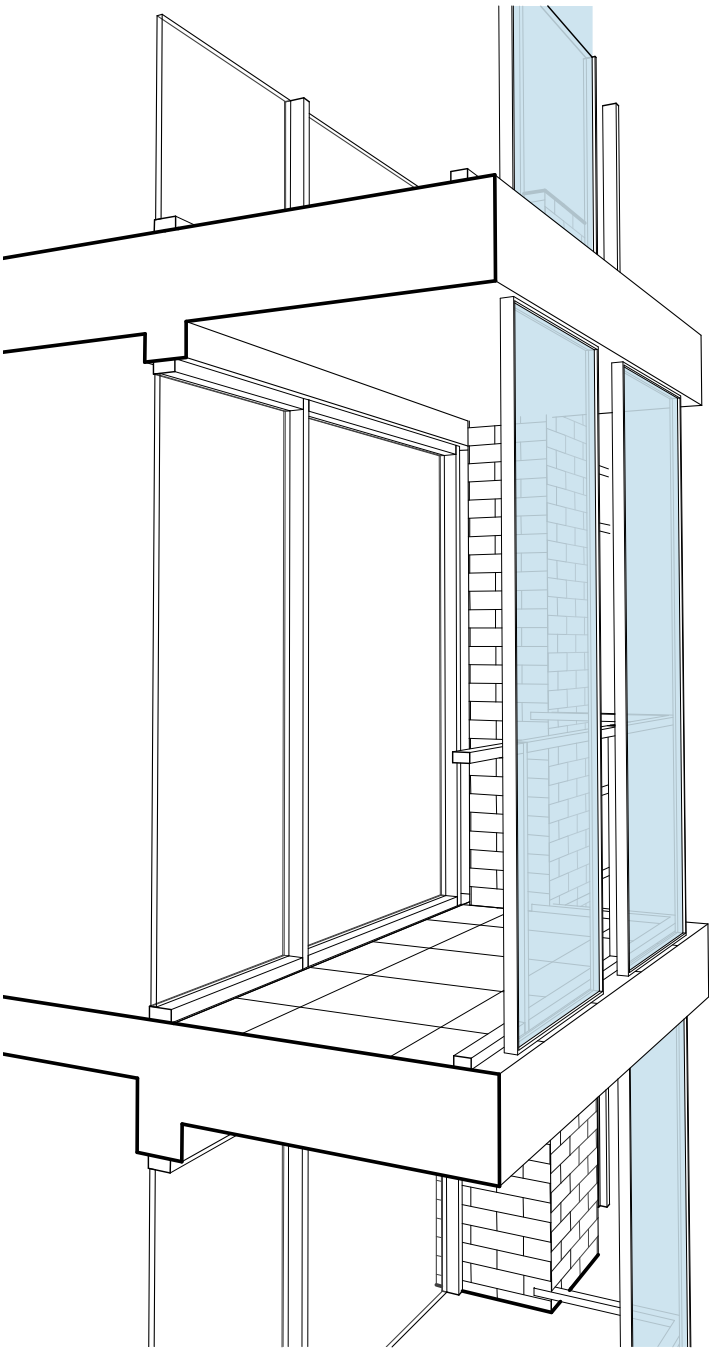
The design team will collaborate with the selected artist to ensure that modern, functional details create a durable and quality installation of the sun screens.



METAL SCREEN OPTION
CREDIT: JONATHAN CLARREN



GLASS SCREEN OPTION
CREDIT: NORIE SATO



SCREEN DETAIL

LOCATION A - GATEWAY LANTERN

SIGNIFICANCE TO PROJECT:

The 12th & Yesler illuminated corner lantern is the welcoming celebratory expression of the art and architecture through the artist’s interpretation using light, color and pattern.

DESCRIPTION:

17 patterned illuminated screens rise from street level to the roof. 10 screens on the south are sliding and overlap creating ever-changing layered patterns, color and texture referencing the multi-cultural history of the Central District itself. At the base of the lantern, at the entry plaza, benches created from re-purposed timbers from the Seattle Curtain building are opportunities for artist stories or messaging to be cut, stenciled or tattooed in the surface of reused timbers.

MEDIA:

Options for the screens include patterned metal; glass; glass and metal overlay; or enameled metal – materials and patterns are to be proposed by the artist in collaboration with technical support and specifications by the architect. Sidewalk pattern and inset messaging and graphics in metal, glass or photo tiles. Wood benches created from re-purposed timber.

LIGHTING:

The screens will be illuminated from soffit lighting and the ambient interior retail and residential lighting.

MAINTENANCE:

The artist and fabricator will develop and submit maintenance manual and specifications based on the materials used.

*Examples shown of artist's work are meant to illustrate type of artwork and medium that could be created for the project.



JONATHAN CLARREN



NORIE SATO



JUAN ALONSO-RODRIGUEZ

LOCATION B - GATEWAY PLAZA

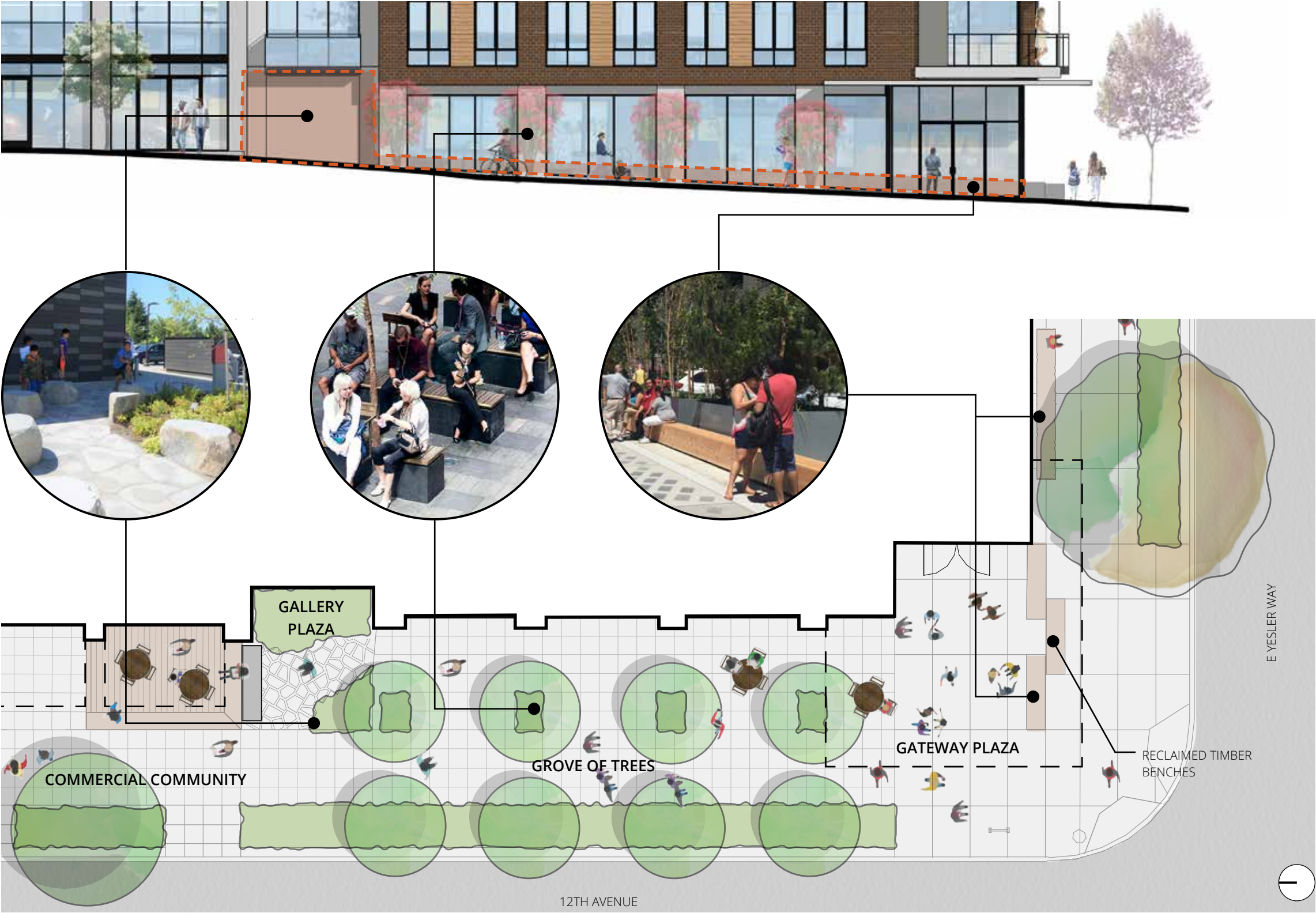
LOCATION:

The Gateway Plaza is a pedestrian level experience that takes advantage of the grade change along 12th Avenue. It captures the space between the large corner retail entry and the small shops to the north. To create a larger and more usable plaza the landscape area that was adjacent to the building has been moved adjacent to the street. This landscape buffer along the heavily trafficked street and the extension of paving northward from the intersection to the gallery plaza create the framework for the Gateway Plaza.

The Gateway Plaza will be a collaboration between Artists, Architects and Landscape Architects to integrate diverse opinions into a cohesive vision. A Gallery plaza on the north with public art, will connect through the grove of trees and provide street furniture, varied paving patterns and landscape elements that create a unique public space.

LANDSCAPE:

- A soft break in the action: stone, soft landscape
- Open orchard supports mingling
- Yesler corner provides reclaimed timber seating
- Signature tree anchors corner



LOCATION B - GATEWAY PLAZA

SIGNIFICANCE TO PROJECT MISSION:

The 12th Avenue Gateway Plaza is a pedestrian level neighborhood cultural junction point of integrated art, landscape and streetscape expressing the story of the multi-cultural Central Area through the artist's story-telling works.

DESCRIPTION:

The Gateway Plaza artwork integrates the corner lantern above to the street level entry screens and the re-purposed wood bench artwork connecting north along 12th to an outdoor gallery at the first 12th Avenue gasket. This more intimate gallery at the north end of the gateway plaza is formed by a wall of art with a foreground of specialty paving with integrated messaging in the individual pavers and landscape materials, a point of discovery for the pedestrian. The 12th Avenue gateway plaza, from the corner at Yesler to the gasket gallery, is an opportunity for artist story-telling of cultural identity and change in the Central Area.

MEDIA:

A myriad of materials and mediums are options at this location including light, sound, sculpture, metal, glass, wood, tile, photography, enamel, ceramics and more. Wood benches from re-purposed Seattle Curtain timber.

LIGHTING:

The exterior gasket gallery will be illuminated from the building and sidewalk.

MAINTENANCE:

The artist will submit maintenance manual and specifications based on the materials used.

*Examples shown of artist's work are meant to illustrate type of artwork and medium that could be created for the project.



ROMSON REGARDE BUSTILLO



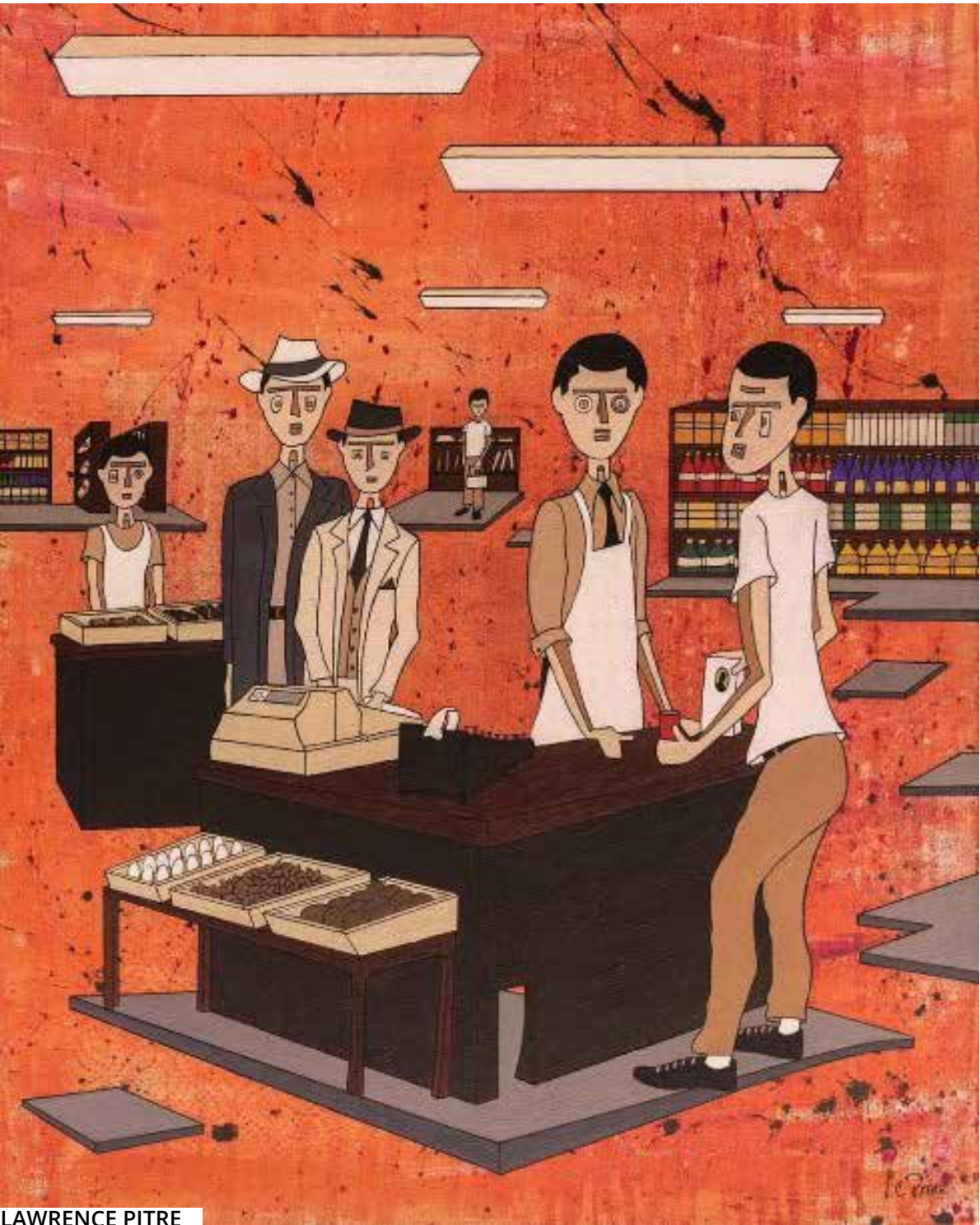
JUAN ALONSO-RODRIGUEZ



JUAN ALONSO-RODRIGUEZ



CALDWELL STUDIO

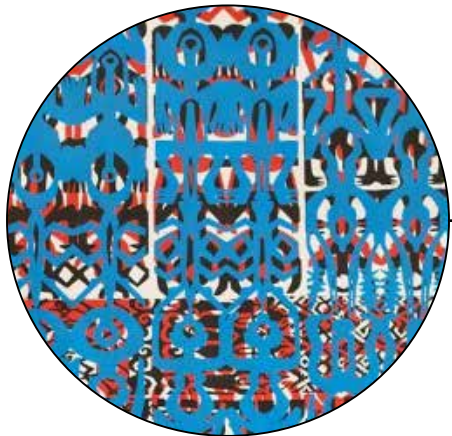


LAWRENCE PITRE

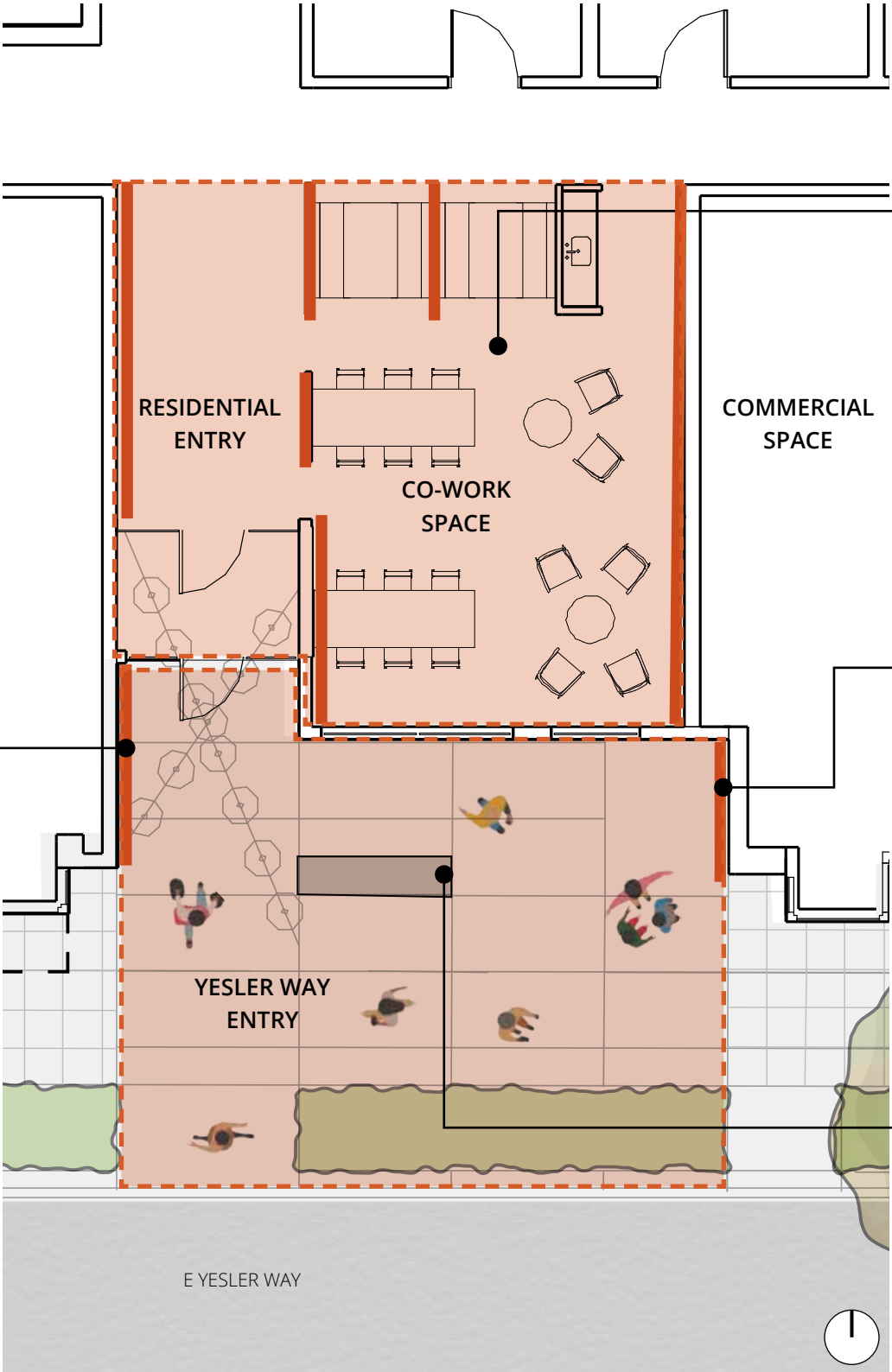
LOCATION C - YESLER WAY ENTRY

LOCATION:
The Yesler Way entry is recessed and provides opportunities for open space that expands the usable space beyond the width of the sidewalks. The large scale east and west wall locations bracket the entry court. A landscape buffer along the heavily trafficked street further define the space. The walls and entry court areas are envisioned to work together and transition into the building where smaller scale art works will be located. The Yesler Way entry is highly transparent and is illuminated by catenary lights from floors three through seven.

This location will be highly visible to pedestrians, bicyclists, vehicular traffic including the street car and buses. This location will create a place for the expression of cultural identity and story-telling upon entering and leaving the neighborhood.



CREDIT: ROMSON REGARDE BUSTILLO



CREDIT: LISA MYERS BULMASH



CREDIT: JITE AGBRO



CREDIT: BUSTER SIMPSON

LOCATION C - YESLER WAY ENTRY

SIGNIFICANCE TO PROJECT:

The Yesler Way entry's illuminated building gasket is a cultural junction of art and architecture on a macro to micro scale expressed through multiple artist's stories of intersecting neighborhoods from sidewalk to sky.

DESCRIPTION:

Two facing six story panelized graphic artworks by two different artists rise from street level to the building cornice as seen from the east and the west approach on Yesler Way. At the base of these tall wall artworks will be a street level artwork detail or historic narrative graphic that engages the pedestrian. Integrating from wall to sidewalk, is the Yesler Way entry court with a public work of interactive art. Adjacent and visible from the entry court is the co-work and residential lobby spaces where interior artwork complete the story-telling opportunities.

MEDIA:

Options for the gasket walls include paint above and metal overlay at street level. Entry court interactive art piece may be any number of materials from wood, metal, glass and potentially incorporate light and water.. Interior artwork may be of any number of mediums from re-purposed materials from the Seattle Curtain building made into cultural quilts to photography.

LIGHTING:

The tall graphic walls will be illuminated from the building and sidewalk. The Yesler Way entry court art work will be illuminated for night time viewing.

MAINTENANCE:

The artist will submit maintenance manual and specifications based on the materials used. Painted surfaces with have UV protection coating applied.

*Examples shown of artist's work are meant to illustrate type of artwork and medium that could be created for the project.



NORIE SATO



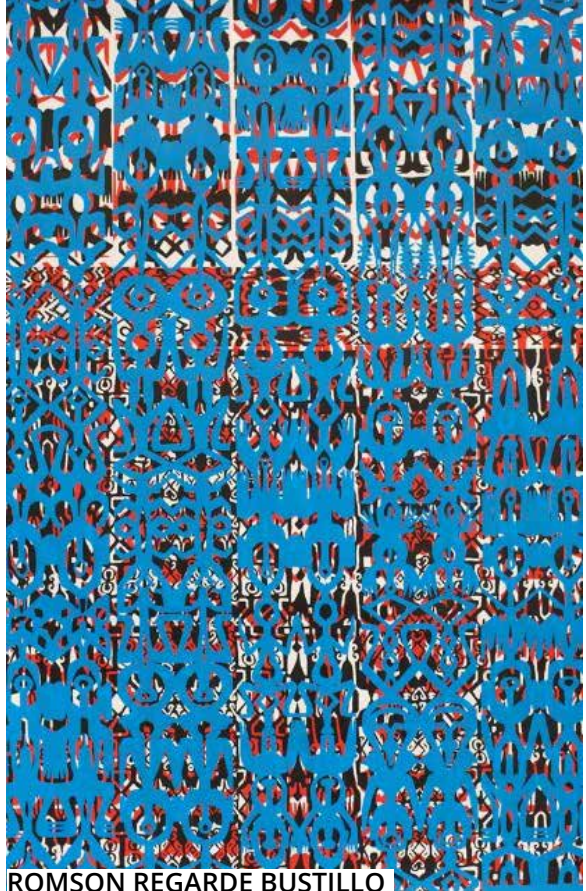
JITE AGBRO



BUSTER SIMPSON



MARITA DINGUS



ROMSON REGARDE BUSTILLO



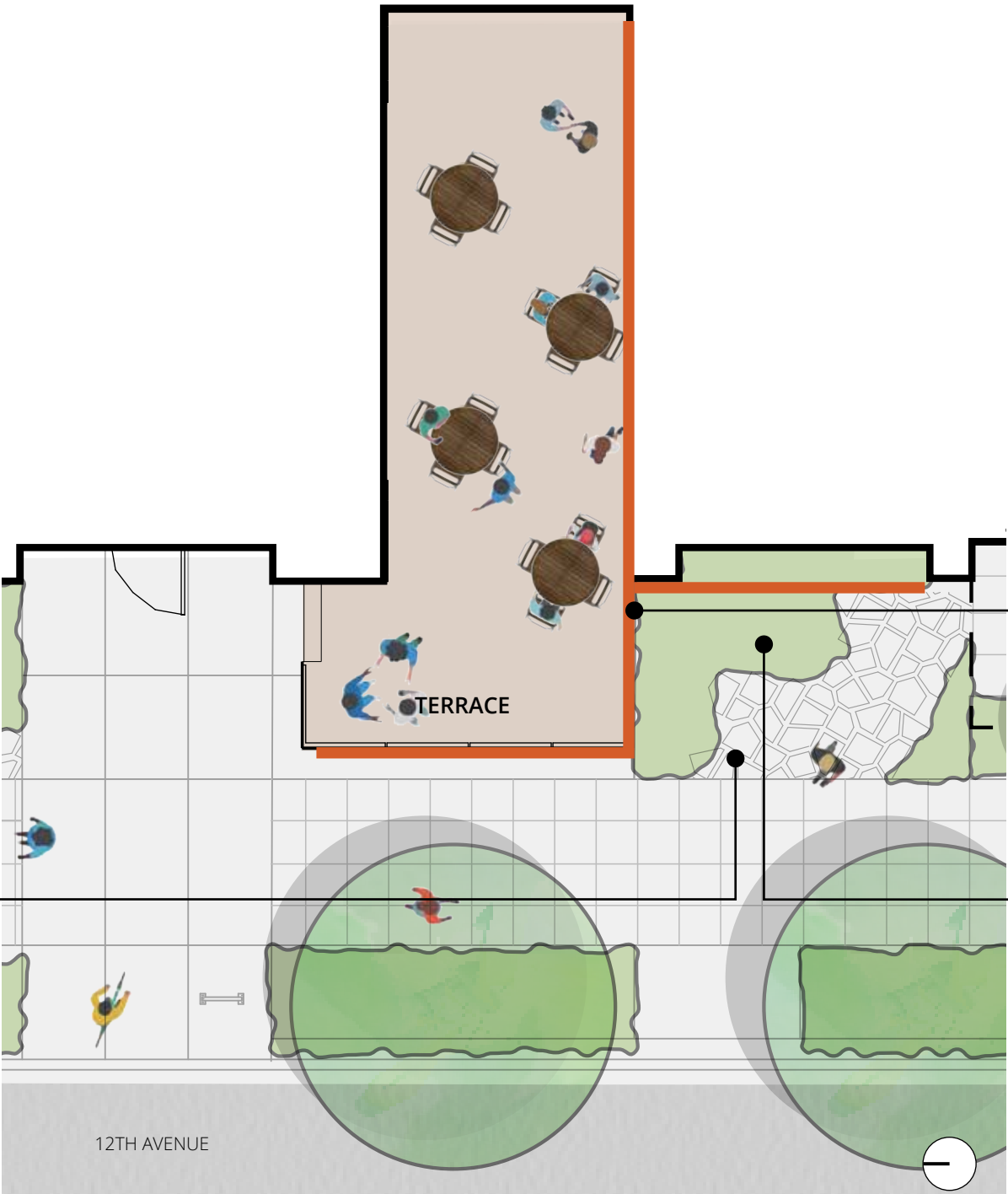
LISA MEYERS BULMASH

LOCATION D - 12TH AVENUE TERRACE

LOCATION:
The A.2 Cultural Placemakers Guidance applies to the street frontage within 200 feet of the street corner. Projects at these corners should stimulate activities and create visual interest to enhance the Central Area's identity and sense of arrival. The 12th Avenue Terrace provides opportunities for outdoor gathering space that serves the adjacent commercial space. The terrace is located in the gasket and is highly transparent and is illuminated by catenary lights from floors two through five.

We propose a three-dimensional artwork that engages the 12th Avenue sidewalk pedestrian experience adjacent the café terrace.

- LANDSCAPE:**
- Lighting at commercial terrace
 - Generous sidewalk with lots of room for bikes and drop-off
 - Retail terraces



PAVING FEATURE
CREDIT: JUDITH & DANIEL CALDWELL



LANDSCAPE FEATURE
CREDIT: JUAN ALONSO-RODRIGUEZ



SCREEN
CREDIT: JUNE SEKIGUCHI

LOCATION D - 12TH AVENUE TERRACE

SIGNIFICANCE TO PROJECT:

The 12th Avenue Café Terrace gasket artwork is a street level artwork that integrates the café terrace, landscape and architecture, creating an exterior room and garden.

DESCRIPTION:

A three-dimensional artwork engages the 12th Avenue pedestrian experience adjacent the café terrace. The layered sculptural screen in pattern, color, texture and messaging references the multi-cultural history of the Central District. From this sculptural screen, individual connected elements continue south along the adjacent landscaped terrace as opportunities for story-telling through pavement materials and cast messaging objects.

MEDIA:

Options for the screen artwork include patterned metal; glass and metal, painted or enameled metal. Terrace paver pattern and inset messaging and graphics options include cast metal, glass or tile work.

LIGHTING:

The sculptural screen and other objects will be illuminated from the building, sidewalk or pedestrian lighting.

MAINTENANCE:

The artists and fabricators will develop and submit maintenance manual and specifications based on the materials used.

*Examples shown of artist's work are meant to illustrate type of artwork and medium that could be created for the project.



JONATHAN CLARREN



JUNE SEKIGUCHI



JUAN ALONSO-RODRIGUEZ

LOCATION E - 12TH & FIR ENTRY

LOCATION:

The A.2 Cultural Placemakers Guidance applies to the street frontage within 200 feet of the street corner. Projects at these corners should stimulate activities and create visual interest to enhance the Central Area's identity and sense of arrival. The 12th Avenue and Fir residential entry is outside of the defined 200 feet perimeter. The project team is voluntarily including this area so as to develop a cohesive identity across the entire block and so the block, as the Board directed, "embraces the character of the Central District while also stitching together four Seattle neighborhoods."

The walls and entry court areas are envisioned to work together and transition into the building where smaller scale art works will be located.

This location will be highly visible to pedestrians, bicyclists, vehicular traffic including the street car and buses. This location will create a place for the expression of cultural identity and story-telling upon entering and leaving the neighborhood.

LANDSCAPE:

- Generous planting strip, trees reinforce residential feel
- Comfy corner at residential entry - extend seating and paving
- North orchard hugs corner



CREDIT: MARITA DINGUS



CREDIT: JONATHAN CLARREN



LOCATION E - 12TH & FIR ENTRY

SIGNIFICANCE TO PROJECT:

The 12th & Fir corner welcomes the neighborhood from the north integrating art, architecture and landscape at the entry way court and residential lobby through the artist's cultural identity and story-telling interpretations.

DESCRIPTION:

The 12th & Fir corner is the entry to the project containing the building's residential lobby.. Lobby and entry court concrete integrate exterior and interior in pattern and color referencing cultural identity, history and change. Terrace railings at street level are artist designed patterned metalwork, etched glass, or metal and glass.

MEDIA:

Entry court and interior lobby floor material in colored, stenciled, polished or ground concrete aggregate. Terrace railings options include metal; glass and metal overlay or enameled metal.

LIGHTING:

The screens will be illuminated from soffit lighting and the ambient interior retail and residential lighting.

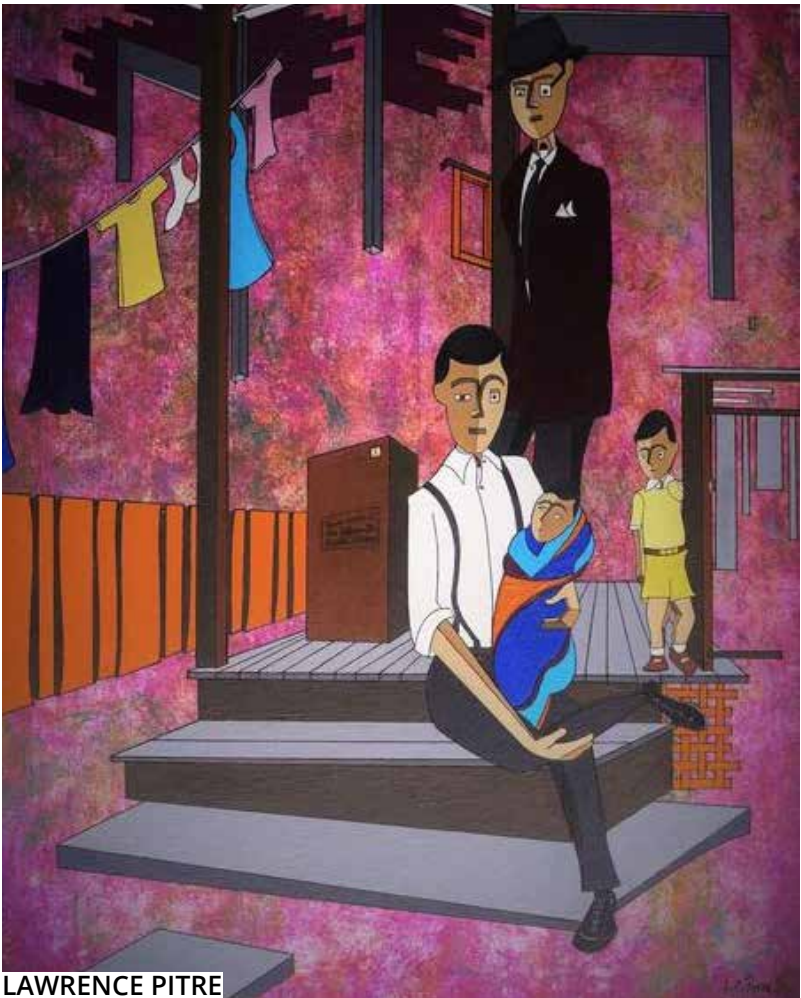
MAINTENANCE:

The artist and fabricator will develop and submit maintenance manual and specifications based on the materials used.

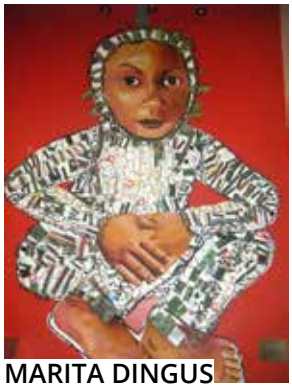
*Examples shown of artist's work are meant to illustrate type of artwork and medium that could be created for the project.



JONATHAN CLARREN



LAWRENCE PITRE



MARITA DINGUS

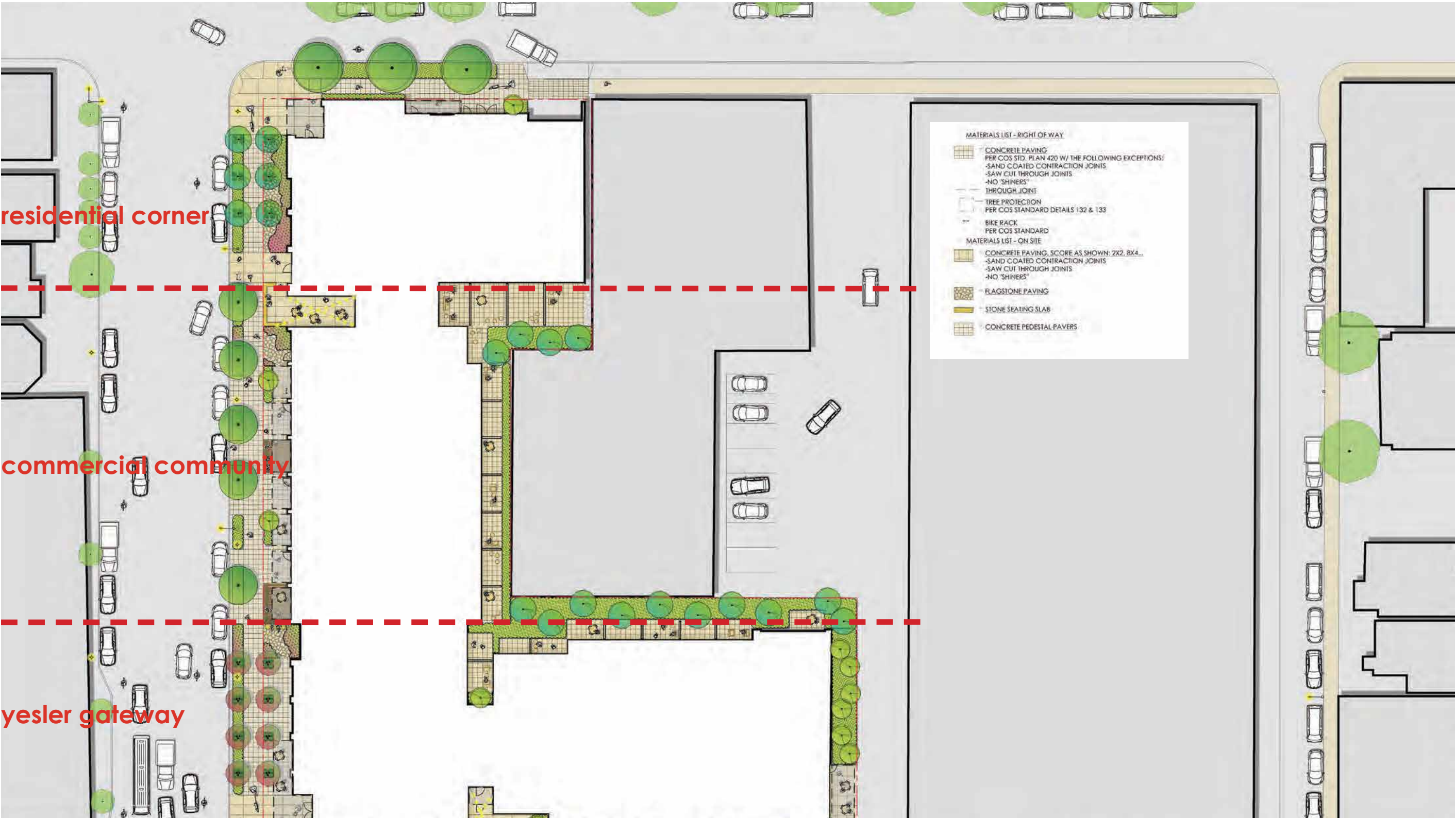


JUAN ALONSO-RODRIGUEZ

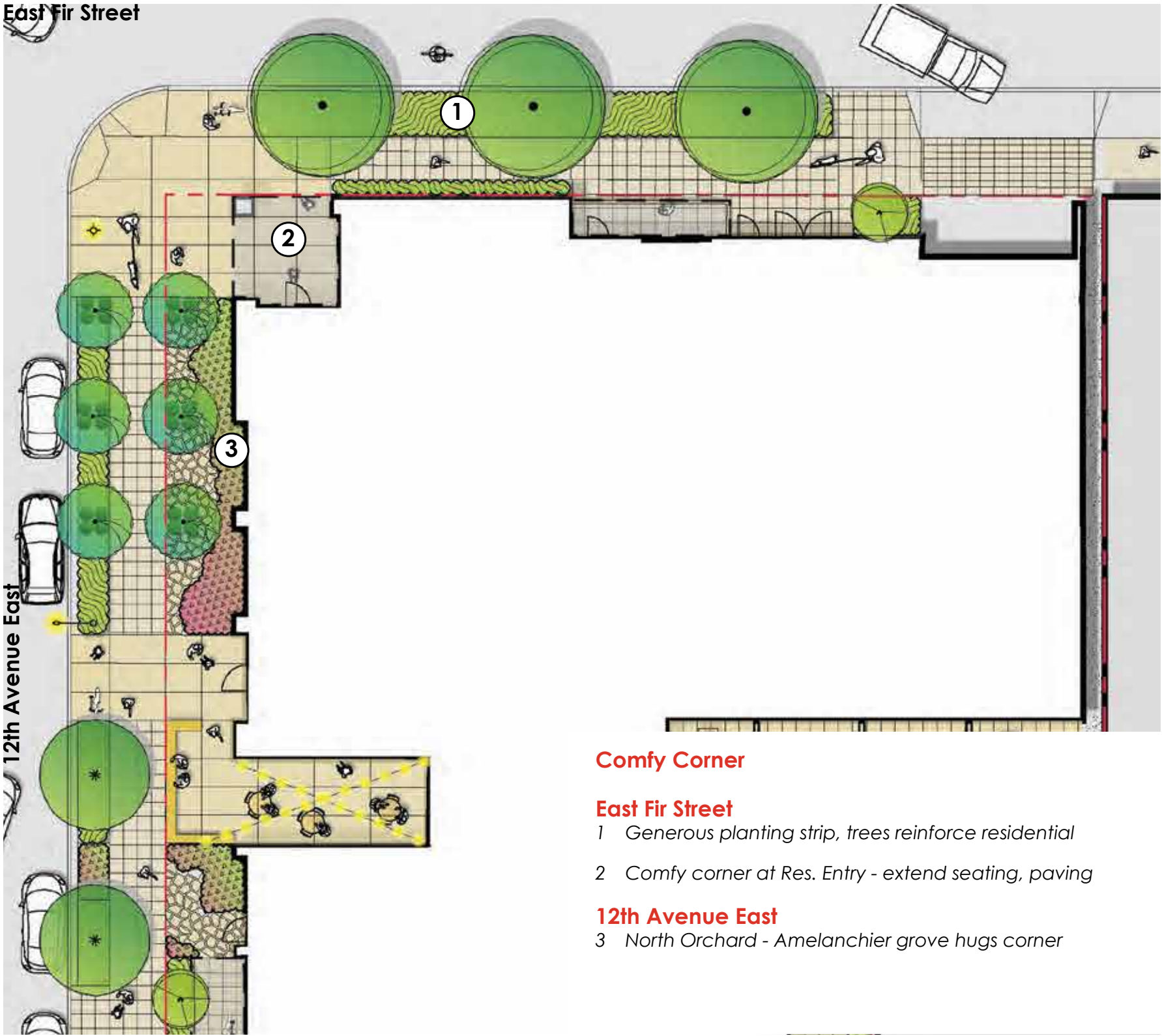


JUAN ALONSO-RODRIGUEZ

LANDSCAPE SITE PLAN



SITE DETAIL - EAST FIR TO 12TH



Comfy Corner

East Fir Street

- 1 Generous planting strip, trees reinforce residential
- 2 Comfy corner at Res. Entry - extend seating, paving

12th Avenue East

- 3 North Orchard - Amelanchier grove hugs corner



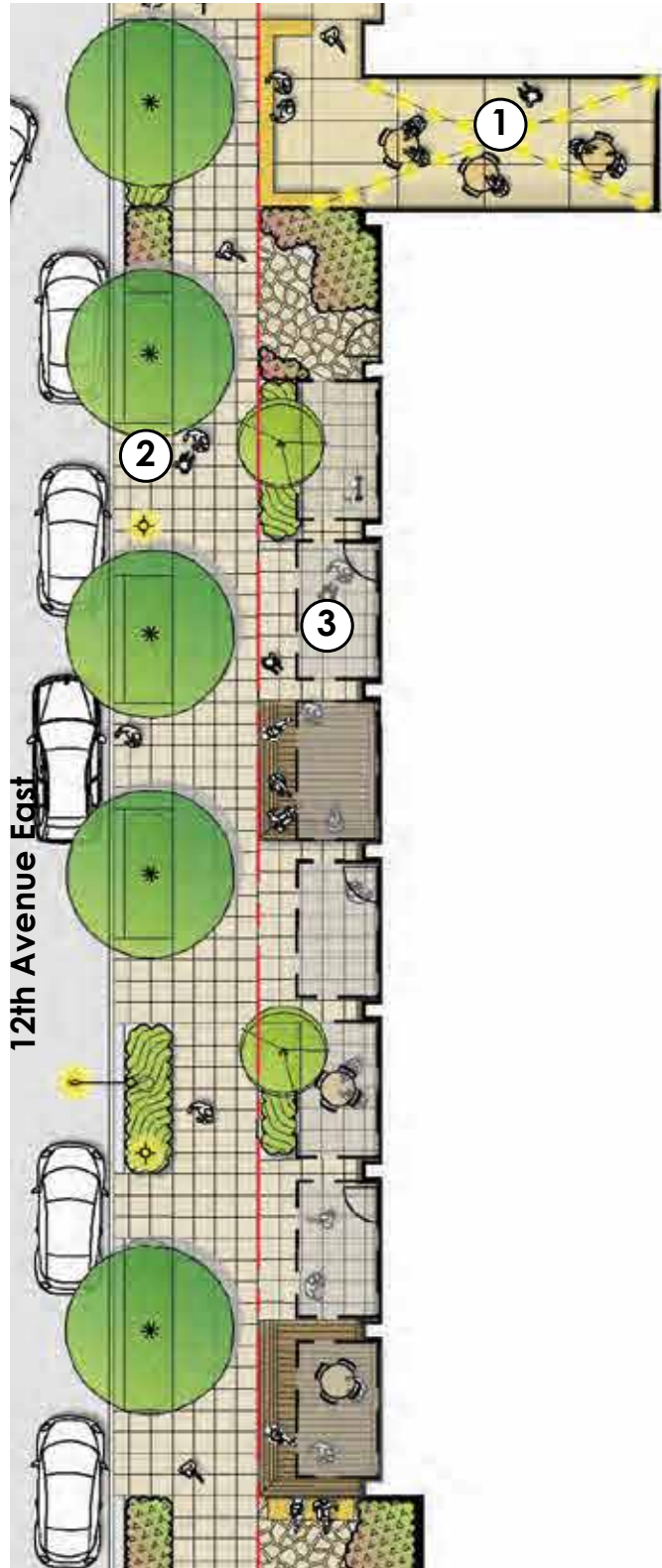
1 Generous planting strip, trees reinforce residential



3 North Orchard - Amelanchier grove hugs corner



SITE DETAIL - 12TH AVENUE RETAIL



1 Lighting up the Restaurant/Retail



2 Generous Sidewalk with lots of room for bikes, dropoff

Commercial Community

12th Avenue East

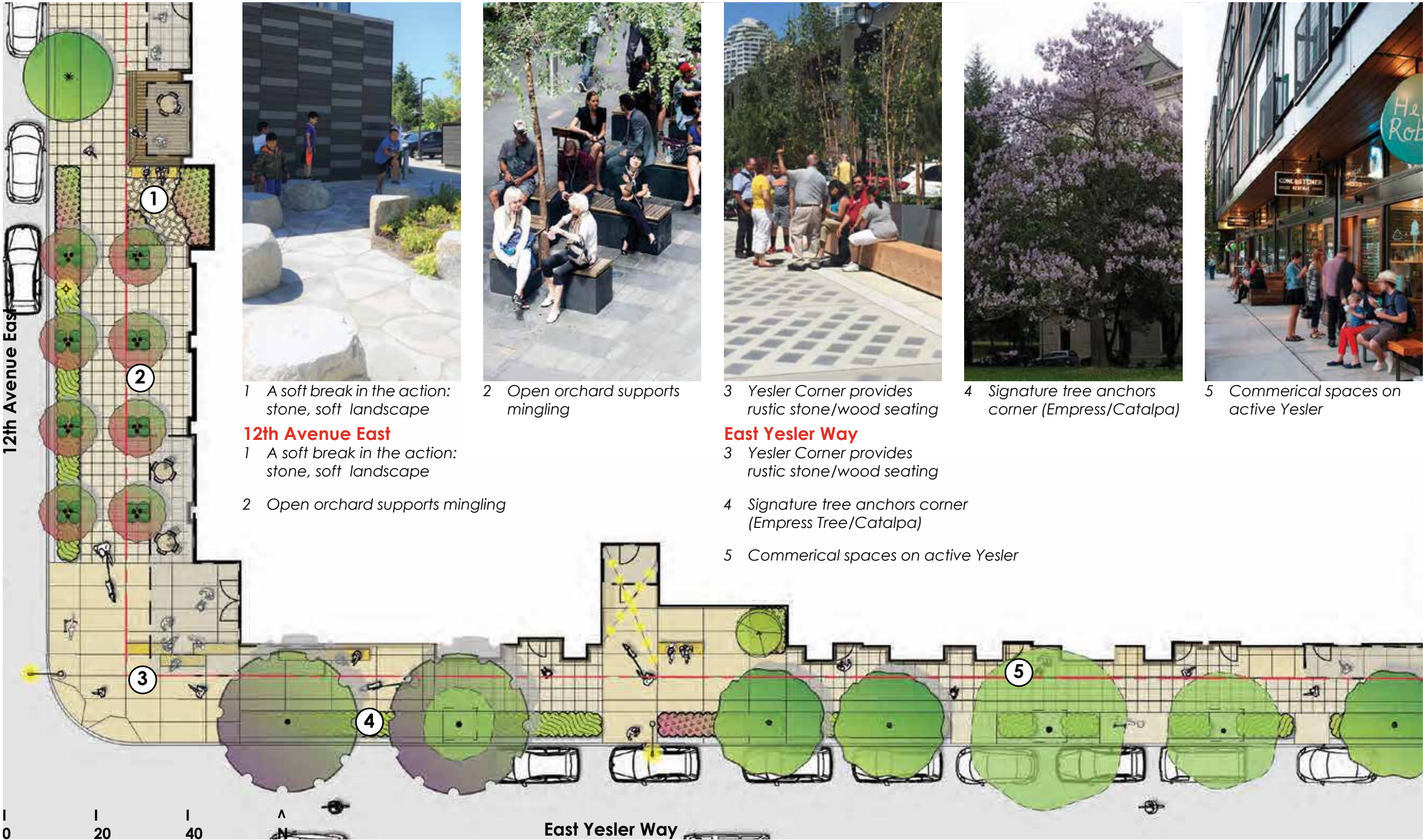
- 1 Lighting up the Restaurant/Retail
- 2 Generous Sidewalk with lots of room for bikes, dropoff
- 3 Retail Terraces - one, two or three



3 Retail Terraces - one, two or three



SITE DETAIL - 12TH TO YESLER



START OF APPENDIX

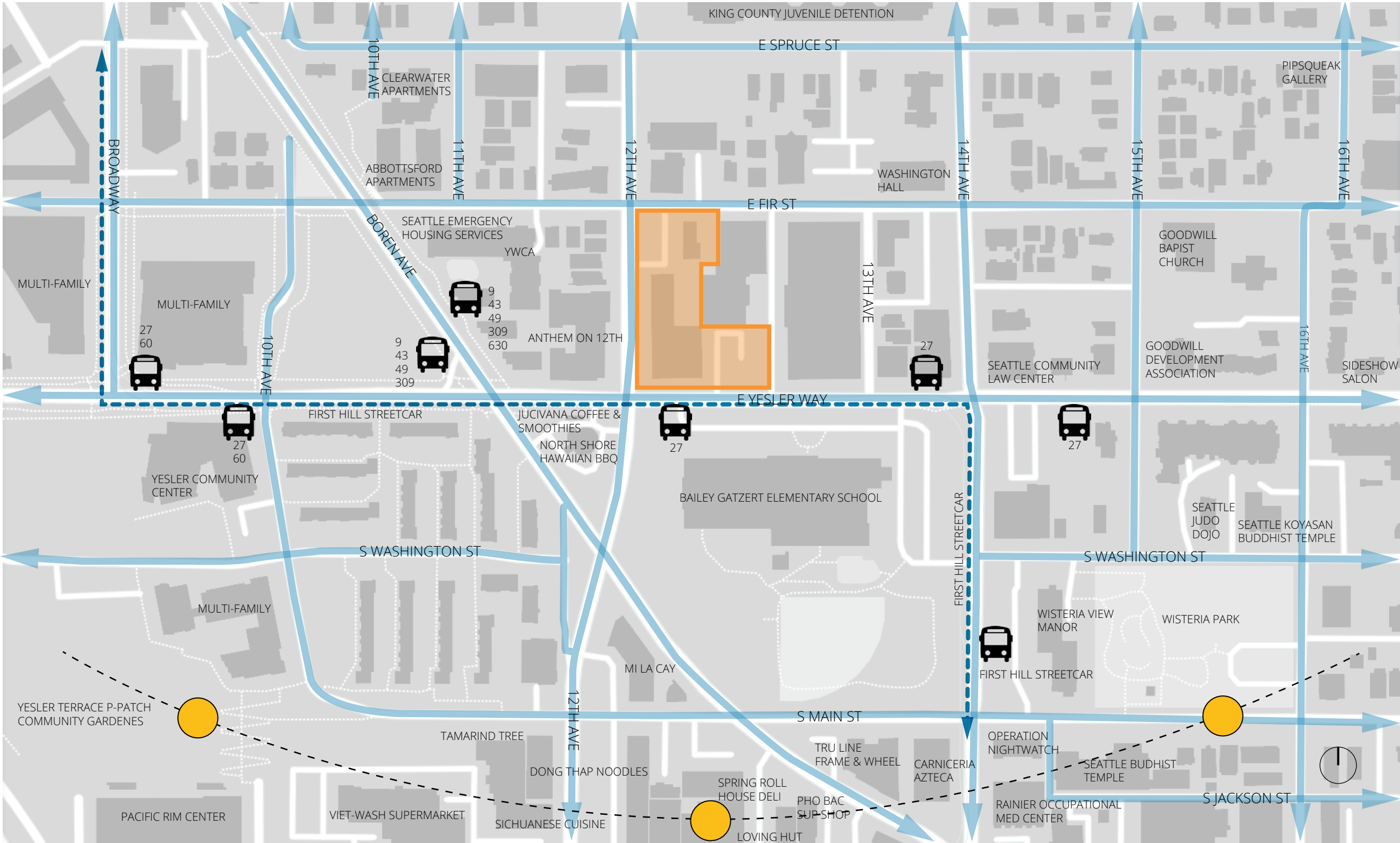
NEIGHBORHOOD DEVELOPMENT CONTEXT

CLARK
BARNES

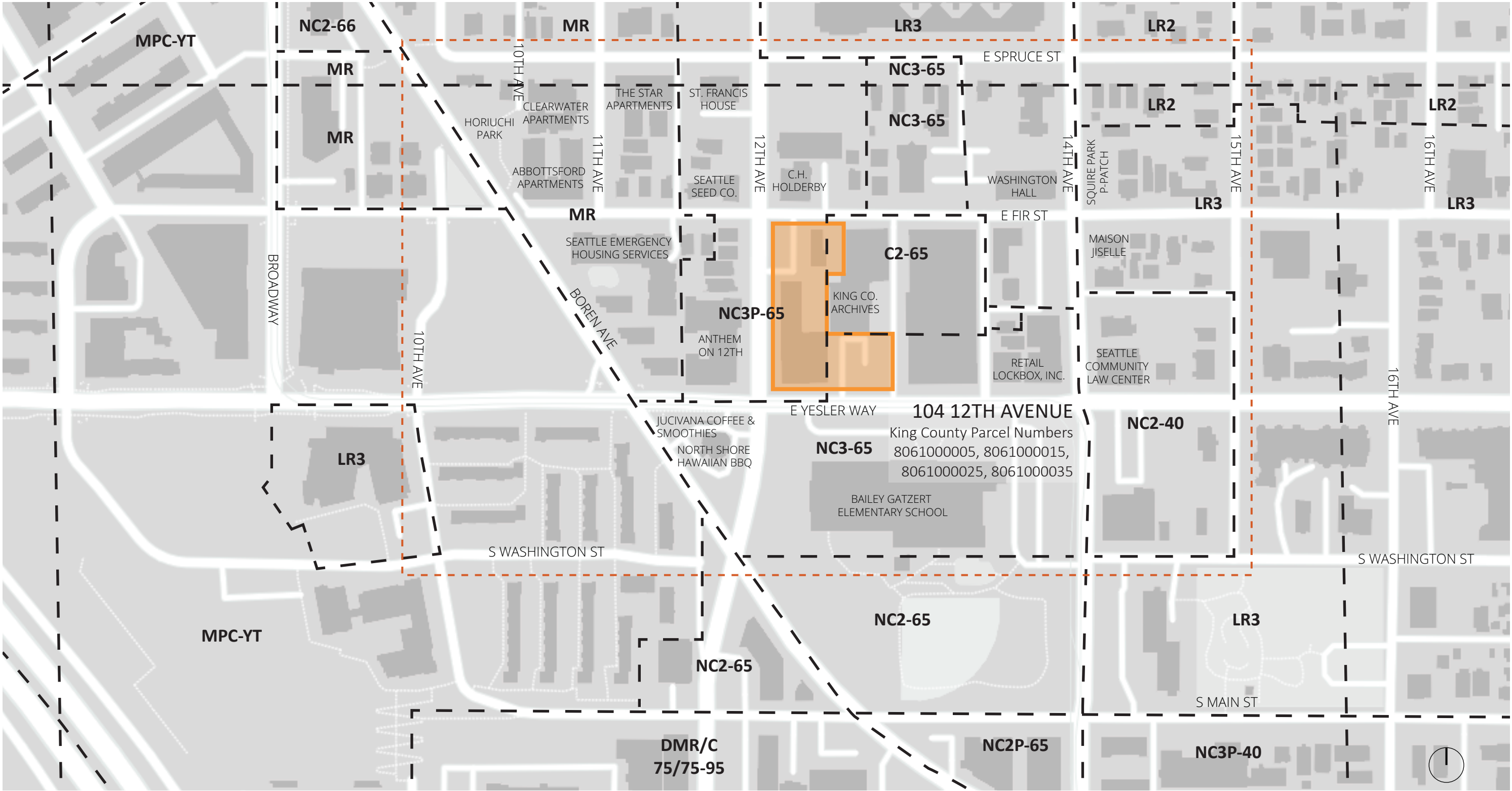


VICINITY PLAN

CLARK
BARNES

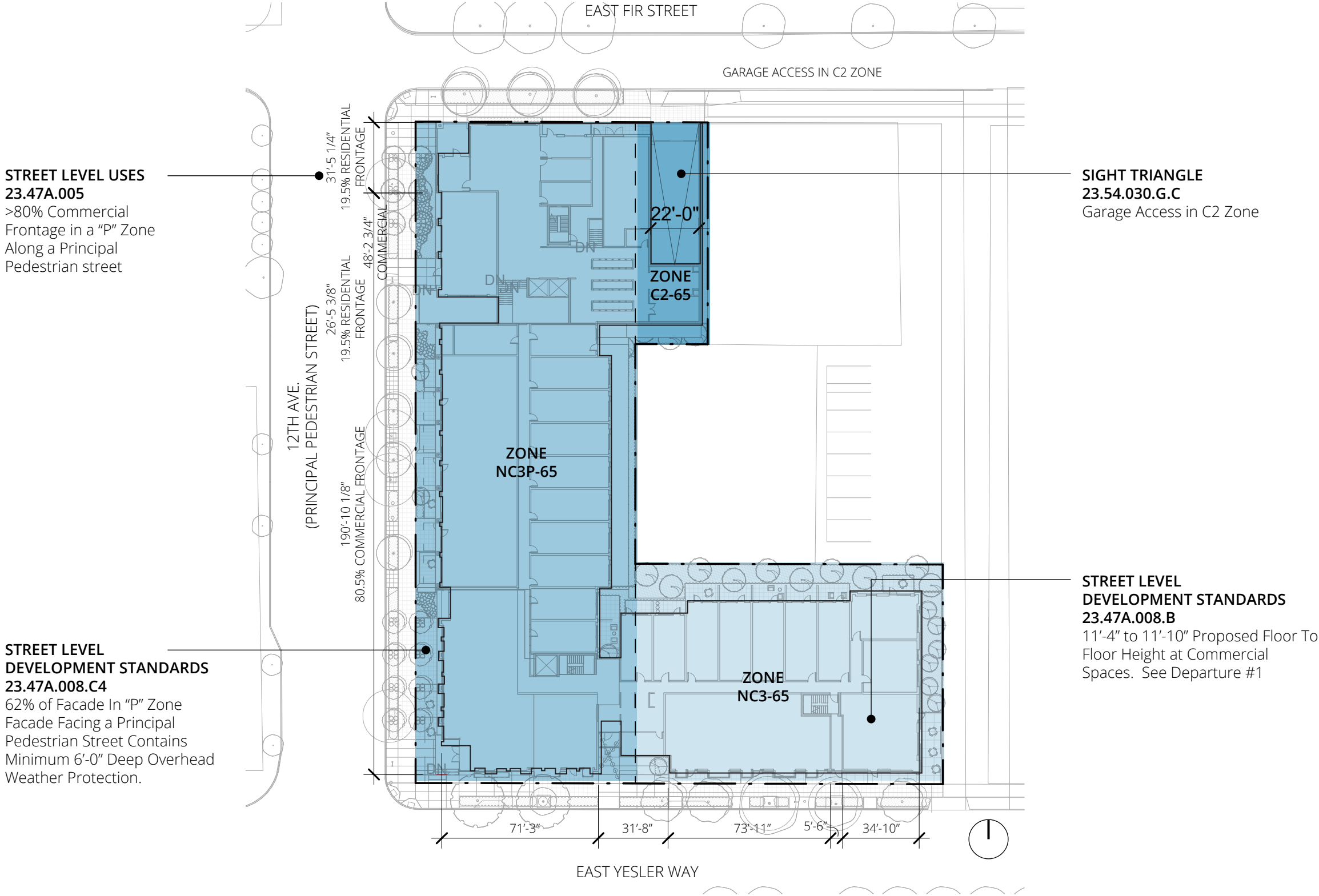


ZONING MAP



ZONE	NC3 - 65P (Neighborhood Commercial 3, Pedestrian), NC3 - 65 (Neighborhood Commercial 3) & C2 - 65 (Commercial 2)				
STREETS	12th Avenue, East Yesler Way & East Fir Street				
PERMITTED USES	Residential, Commercial, Live-Work Units (23.47A.004)				
STREET LEVEL USES 23.47A.005	In a pedestrian zone, along a primary pedestrian street, a maximum of 20% of the facade may be residential.		FAR 23.47A.013	Lot Area: 47,447 SF Max. Single Use: 4.25 Max. Mixed Use: 4.75 Max. Single Use FAR: 201,650 SF Max. Mixed Use FAR: 225,373 SF	
STREET-LEVEL DEVELOPMENT STANDARDS 23.47A.008	Blank Facades are limited to Max 20’ width and maximum 40% overall of facade width. Facades shall be located within 10 feet of property line, unless wider sidewalks, plazas, approved landscape or open spaces are provided. Between 2’ and 8’ above sidewalk, min 60% of the street facing façade shall be transparent.		AMENITY AREA 23.47A.024	The project complies with Floor Area Ratio limits. Amenity areas are to equal 5% of the total gross floor area in residential use and should meet the following: Residents to have access to at least one common or private area. No enclosed areas Minimum horizontal dimension of 10 feet and no less than 250 SF in size Private Balconies: Minimum horizontal dimension of 6 feet and no less than 60 SF in size	
	Continuous overhead weather projection is required to cover 60% facades facing a principal pedestrian street. Elements should extend a minimum of 6' from face of building and cover the sidewalk or walking space adjacent to the sidewalk.			The project complies with a mix of outdoor terraces, private balconies and rooftop terrace.	
	Residential uses at street level shall have a visually prominent pedestrian entry. Non-residential uses shall extend an average depth of 30’ and minimum of 15’ from the street level, street facing façade.				
	We are currently compliant in our percentage of overhead weather protection, but are requesting a departure to break the extent to better serve areas where pedestrians will be congregating. Our project complies with other use and street level requirements.		PARKING LOCATION ACCESS 23.47A.032	If the lot does not border an alley but does border one or more streets, parking access should be provided from a non pedestrian oriented street. The proposed parking access location complies with these requirements.	
STRUCTURE HEIGHT: 23.47A.012	Base height limit = 65 feet The structure may exceed height limit by 4 feet if a floor to floor height of 13 feet is provided for non-residential uses at street level.		SIGHT TRIANGLE 23.54.030.G.6	In Commercial 2 zones, the sight triangle at a garage exit may be provided by mirrors and/or other approved safety measures. We are proposing the use of mirrors and other safety measures at our garage access located in the C2-65 zone.	
	Our project complies with the overall height limit requirement. We will be seeking a departure for the minimum floor to floor height at our commercial spaces at the along the eastern facade of East Yelser Way.				

ZONING SITE DIAGRAM



MASSING AND RECESSES

"What Was Said"

EDG COMMENTS

1&1b) The board was supportive of the use of recessed reveals along 12th and Yesler which broke up the building. They were interested to see these reveals set back more to further define a break in the facade.

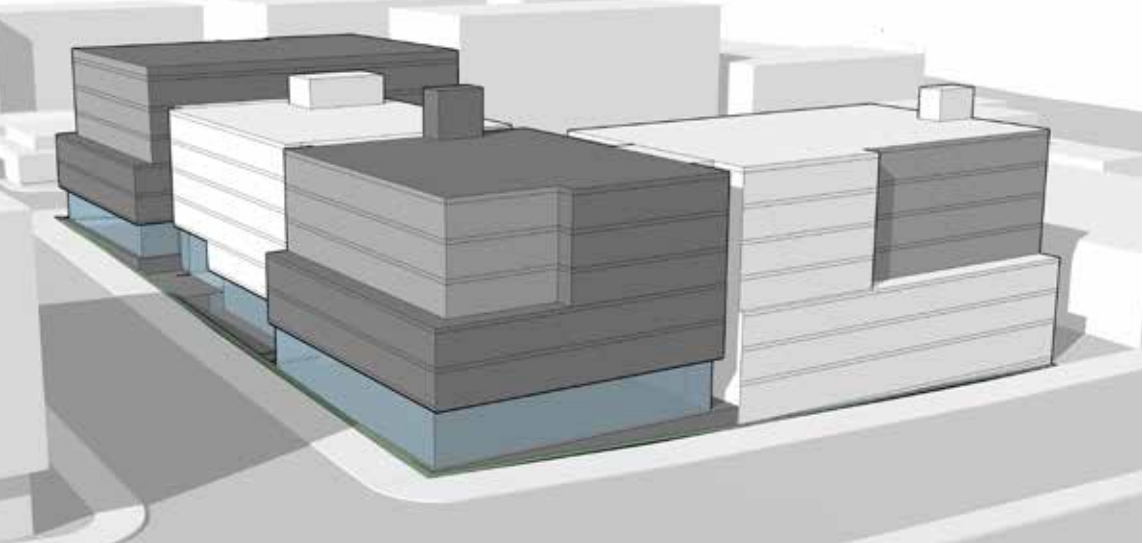
LAND USE COMMENTS - MUP CORRECTION 01

3. The board had supported the EDG massing showing reveals in the facade to break up the building. The design should be revised to reflect the board's guidance.

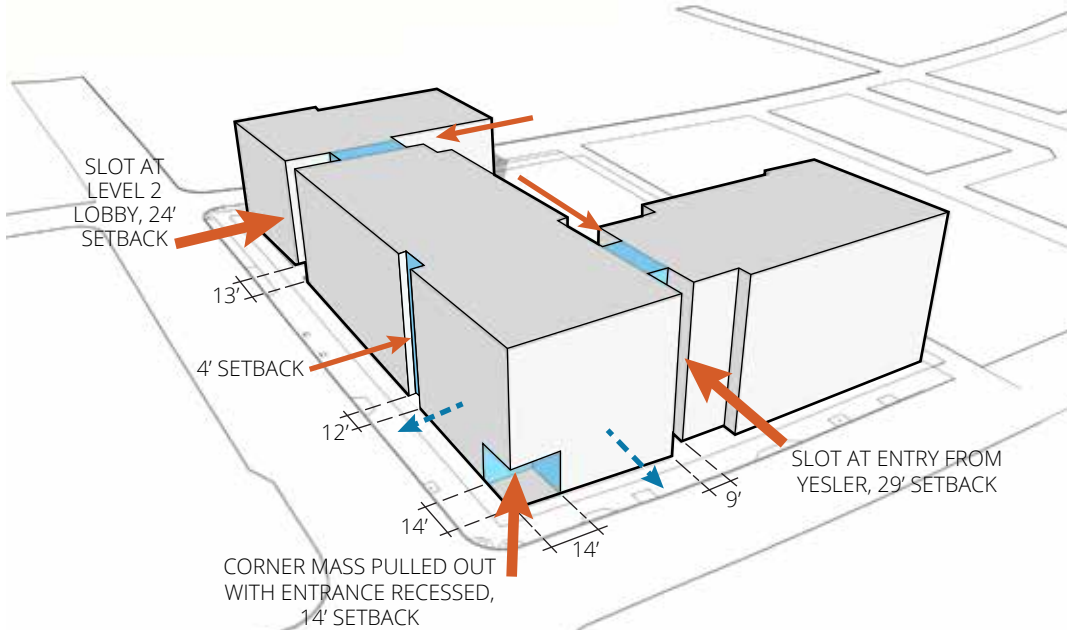
6b) The design should reflect the proposed massing approved by the board during EDG.

We recognize that our building is situated at a major "cultural placemaker" corner, and serves as a gateway between several vibrant and diverse Seattle neighborhoods. Our new proposed scheme furthers the break down in massing that the board was in favor of by creating a focal point mass at the corner of 12th Ave. And E. Yesler and creating a large retail at street level to ground the corner with a recessed entry. We are proposing this corner mass to feature brick to help ground the corner creating a sense of permanence. The inclusion of a wood texture furthers the breakdown in scale and adds another warm inviting material at the street level.

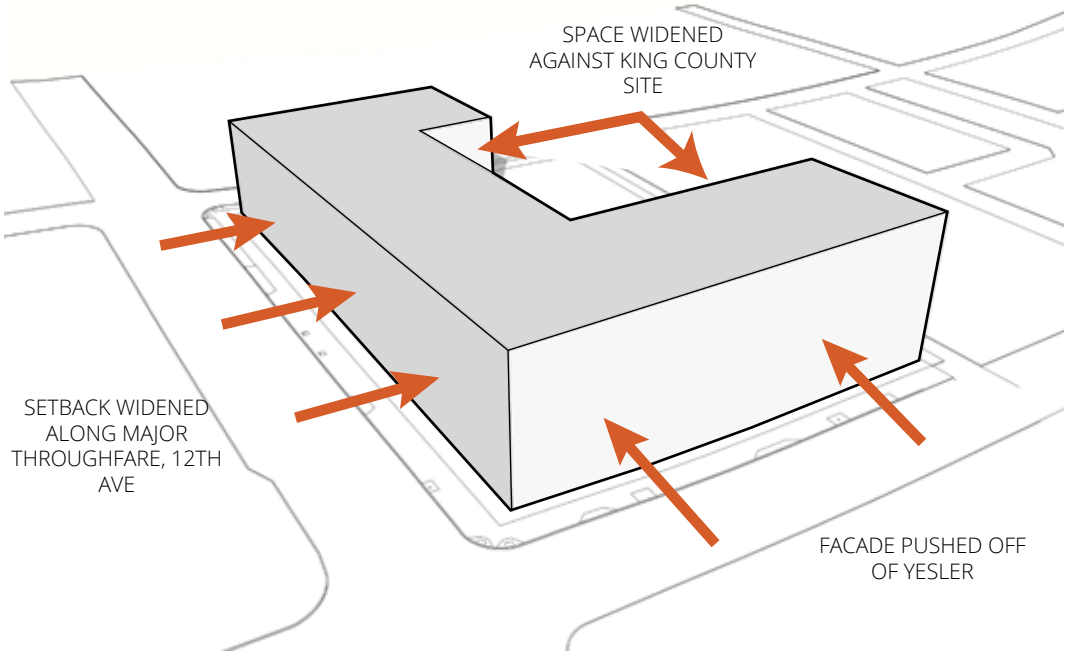
We are proposing more substantive breaks in the building that correspond to our circulation cores. These "transparent gaskets" are glazed on both sides of the building and create a physical break in the exterior aesthetic as well as providing light and views through the building between our major massing elements while breaking down the mass to avoid the building appearing monolithic.



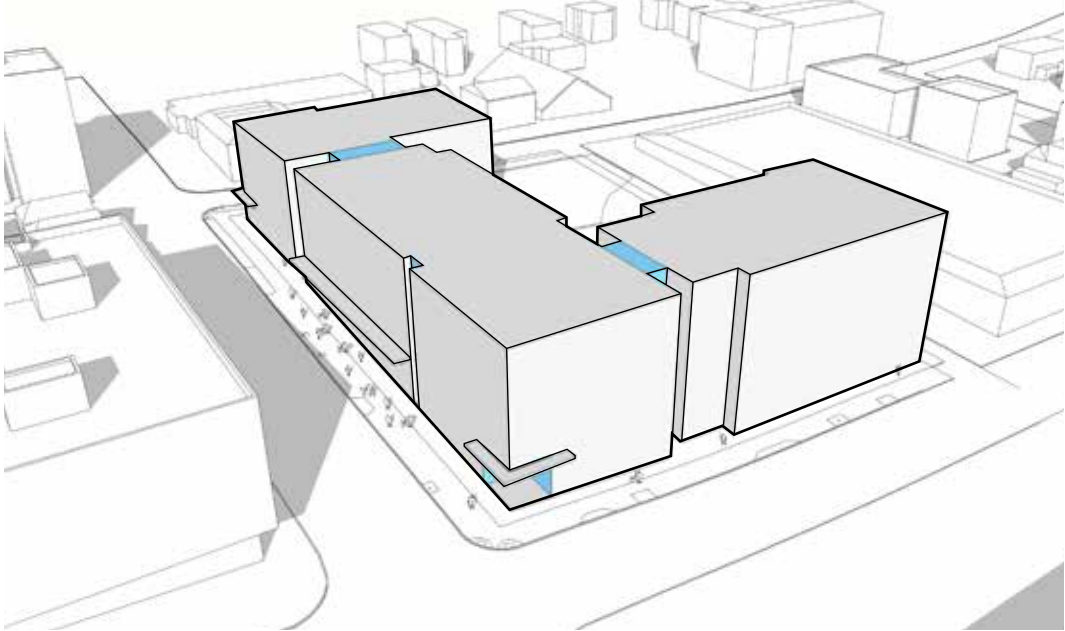
FULL BUILDING ENVELOPE
(IMAGE FROM INITIAL EDG PRESENTATION PACKAGE, 04/25/18, NK ARCHITECTS)



SLOTS ADDED TO BREAK UP MASSING AND ALLOW ACCESS THROUGH MASS & CORNER BLOCK PULLED OUT TO ANCHOR SITE



BUILDING PUSHING AWAY FROM EXTENTS TO ALLOW SPACE AT STREET LEVEL AND AT ADJACENT SITE



FINER GRAIN ARCHITECTURAL ARTICULATION IS ADDED TO HELP ACTIVATE THE STREETScape

RELATIONSHIP TO ADJACENT SITE

"What Was Said"

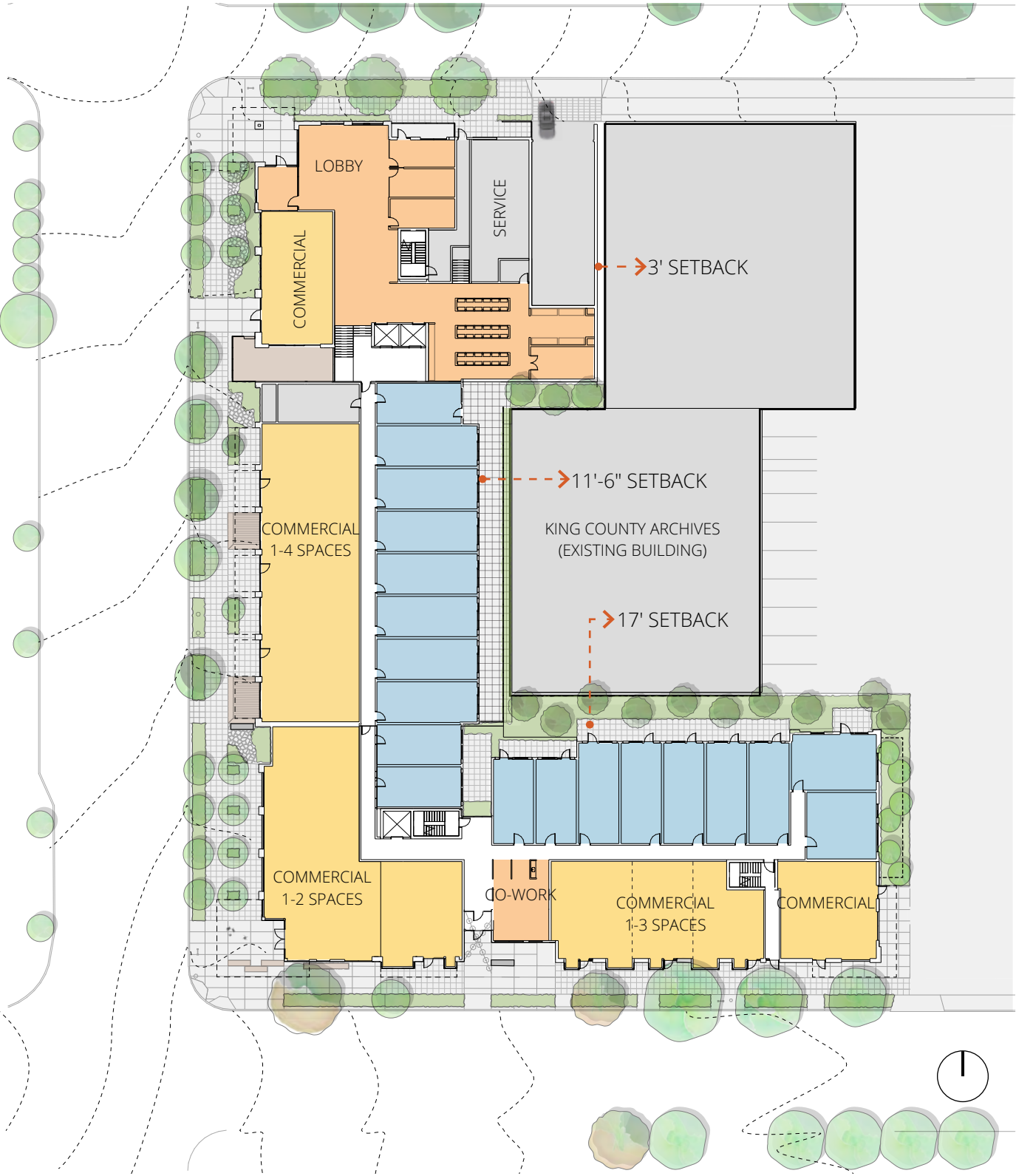
EDG COMMENTS

1c) The board is interested in how our project would relate to a possible new Seattle Housing Authority project on the adjacent site.

LAND USE COMMENTS - MUP CORRECTION 01

5a & 5b) The board would like to see in our next round of MUP drawings a section showing how our project would relate to a possible 0-lot line development on the adjacent site as well as further information on how the SE residential unit will work on the ground floor if the woonerf is not permitted.

We have pulled the building back away from the east and south property lines that we share with the SHA site. We are proposing a raised 11'-6" terrace space at the east and between 12'-9" & 17'-0" setback for ground floor outdoor space at the south. These semi-private patios allow opportunity for some green space between the our building and a future development while also providing open space for neighbor interaction. The project has also been setback at the at the east edge of the site to allow for outdoor space for the future retail space as well as giving room for a landscape buffer against the adjacent alley.



ELEVATED TERRACE
WITH PLANTING



OUTDOOR SPACE AT
CORNER RETAIL



PRIVATE DECKS WITH
PLANTERS AND PRIVACY
SCREENS

CONCEPT AND CHARACTER

"What Was Said"

EDG COMMENTS

2. The board was concerned that the previous preferred massing scheme lacked a cohesive design concept and distinctive character informed by the neighborhood context.
- a) The board was interested to see design that would "define a sense of place that bridges multiple adjacent neighborhoods".
- b) While the board supported the use of reveals to break up the massing, they would like to see an overall "cohesive" design that carries across the entire project.

LAND USE COMMENTS - MUP CORRECTION 01

6. The design lacks a strong design concept. All aspects of the design from massing, fenestration, material application and detailing should support and reinforce a cohesive concept that is informed by and reinforces the neighboring context.

We began our concept development by examining our site, a "cultural placemaker" at the crossroads of several prominent Seattle neighborhoods. There is a mix of old masonry structures, 2-3 story residential buildings, warehouses and single family dwellings nearby. We felt a building at this corner needed a strong and iconic presence to weave all of the materials, scales, and textures found in the surrounding neighborhood.

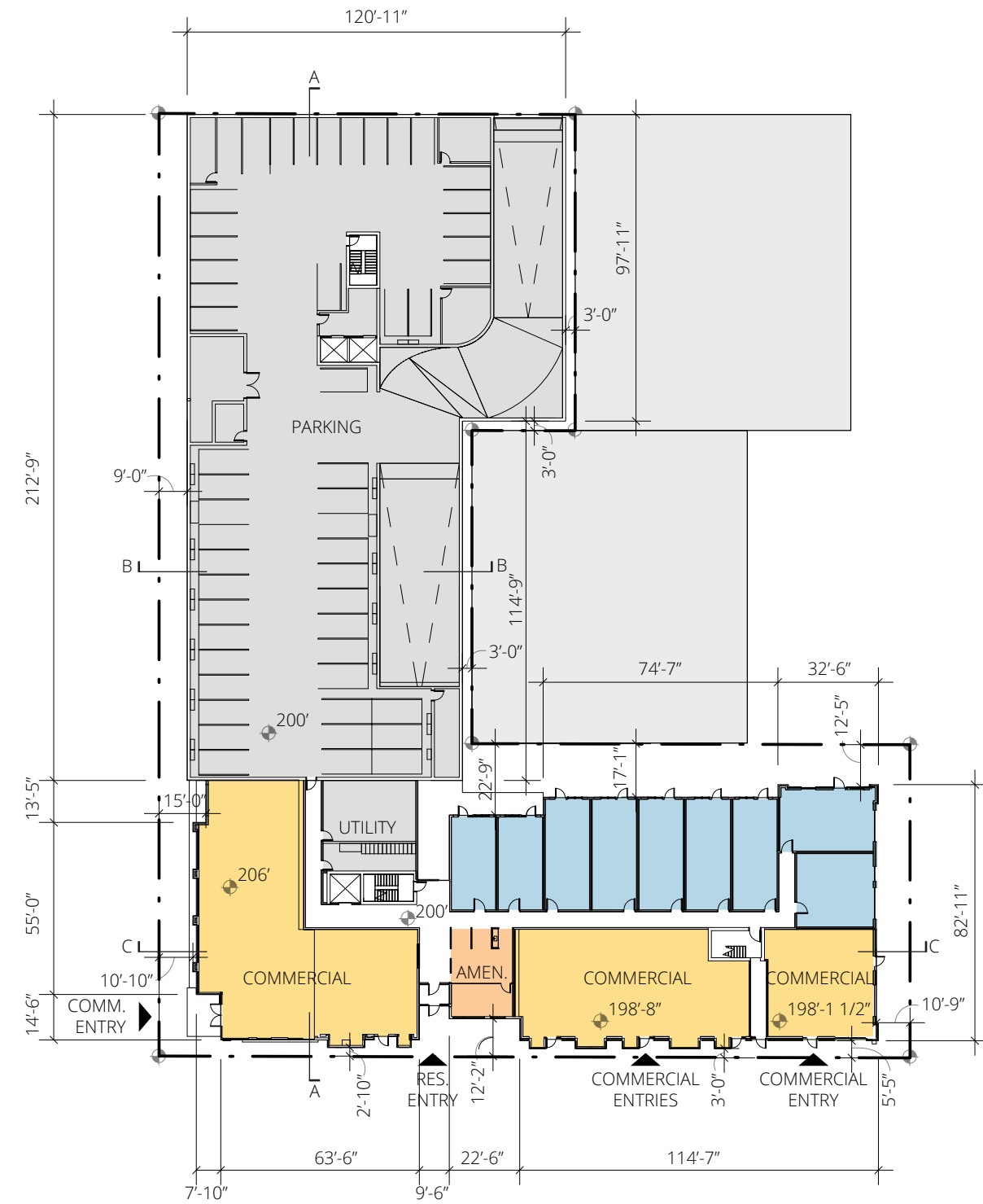
We are achieving this through our careful selection of high quality materials that express the craft of building while and add human scale through their texture. The use of vertical piers of brick, one of the oldest building materials, provides a strength and presence to the building while also adding a texture which helps to break down the scale of the facade. The use of horizontal siding echoes the neighborhood's residential buildings and also provides a horizontal scale, "grain". We are proposing glass as a way to not only highlight our retail spaces at the ground floor but they also create "transparent gaskets", deep glassy reveals between our primary building elements which also mark our circulation lobbies and further breakdown our building mass. Rather than adding new materials, colors and textures to draw distinction between the building masses, we have thoughtfully limited our palette and relied on the thoughtful application of high quality materials along with changing the plane of materials to create an overall facade which has distinct areas while still being harmonious in overall composition.

We have also employed the use of setbacks and recessed entries along our major street frontages. Landscape and hardscape areas will be used to define specific zones for entries, outdoor retail space and small public zones, furthering our goal of creating space and fostering interaction of neighbors and patrons. These spaces will allow the visual and physical boundaries of the sidewalk zone to expand onto our property, creating a much more gracious and varied experience.

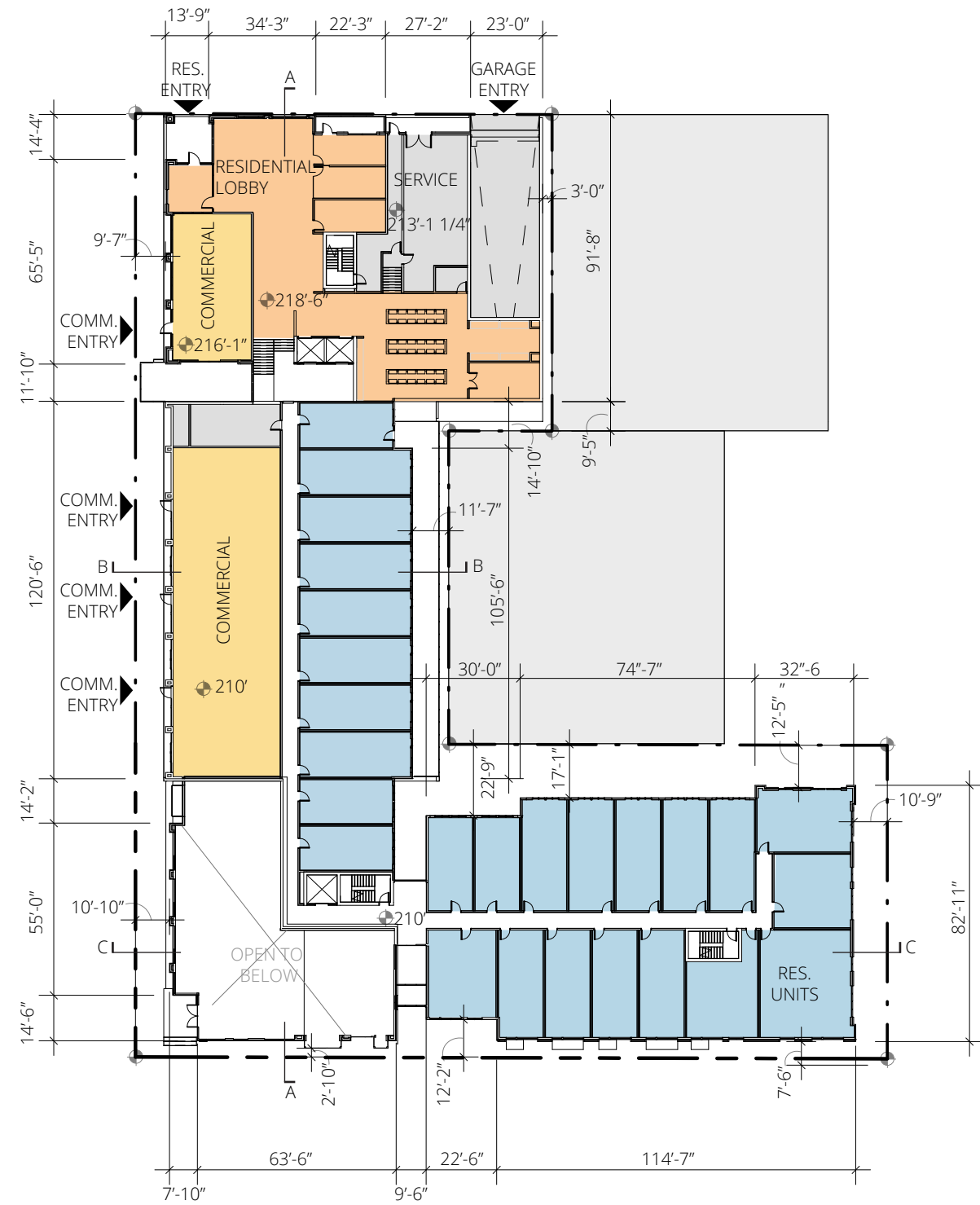


PLANS

CLARK
BARNES

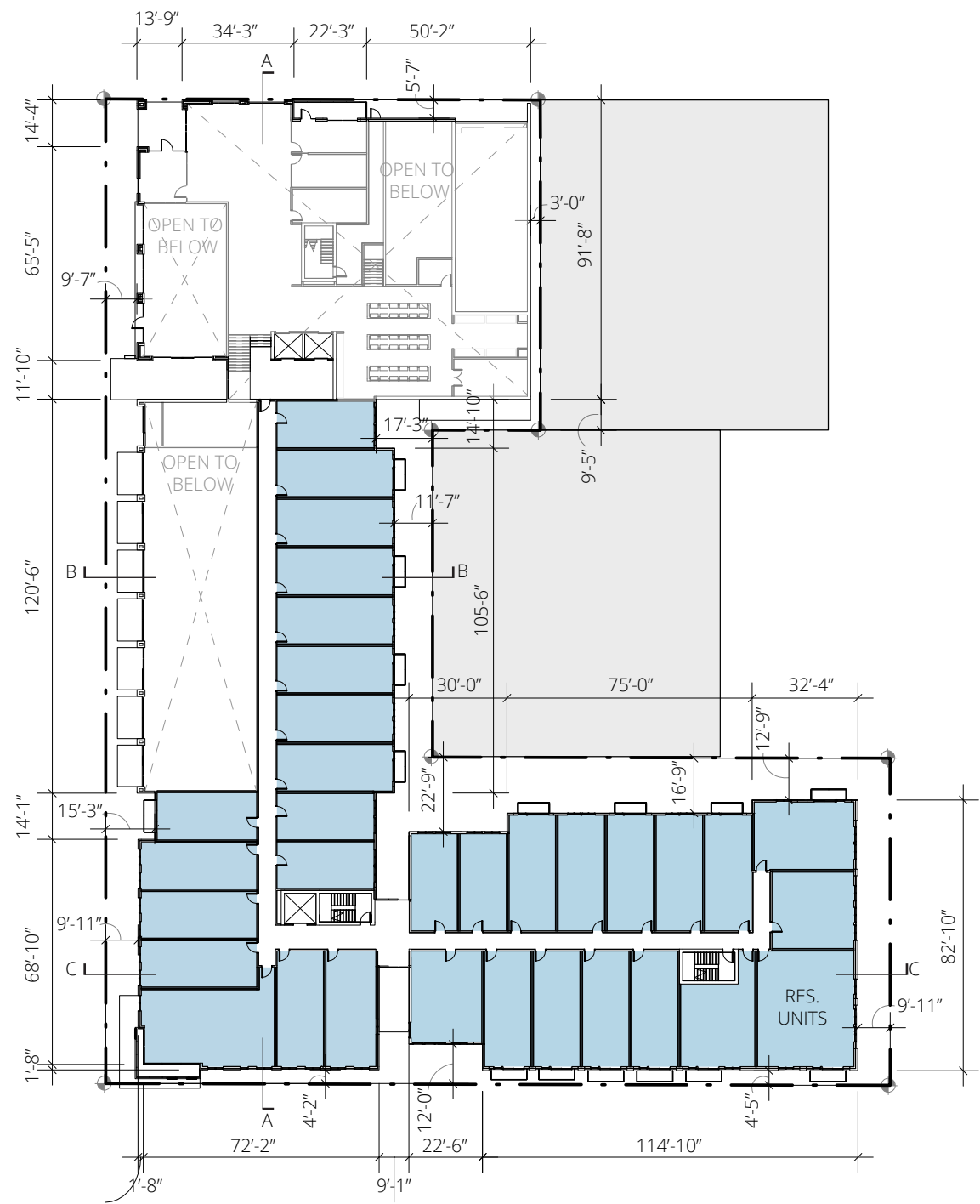


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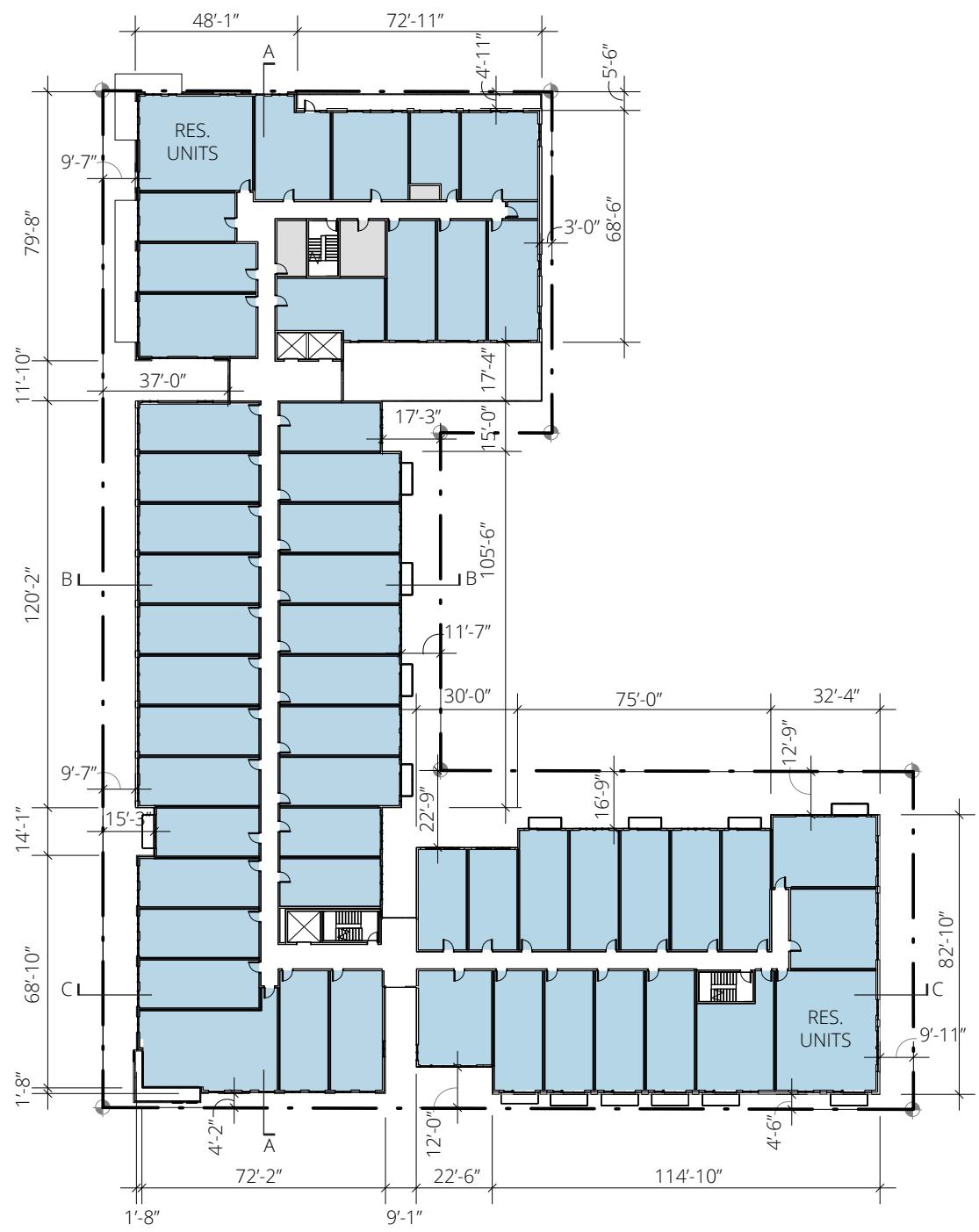


LEVEL 2





LEVEL 3

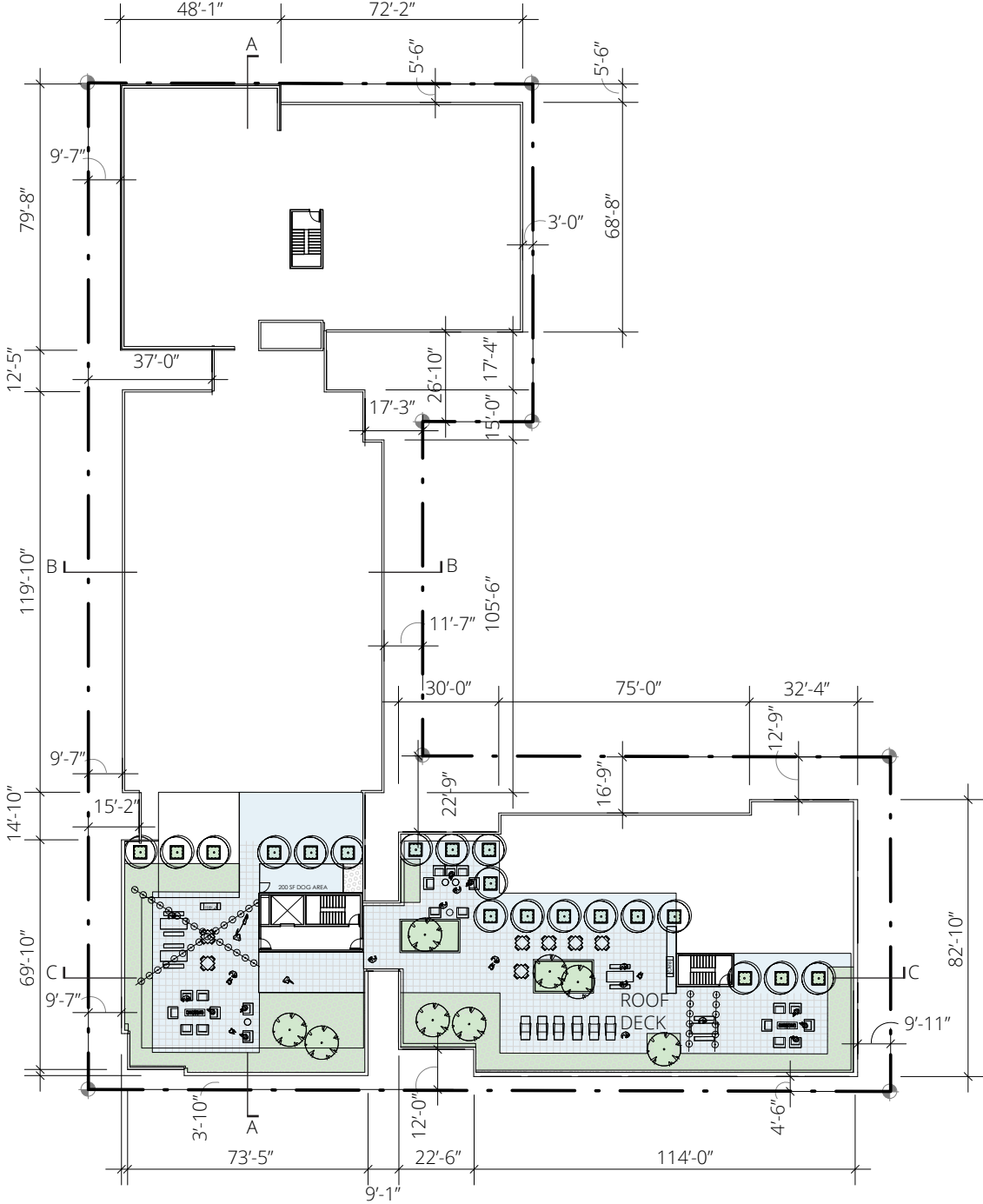


LEVELS 4-6



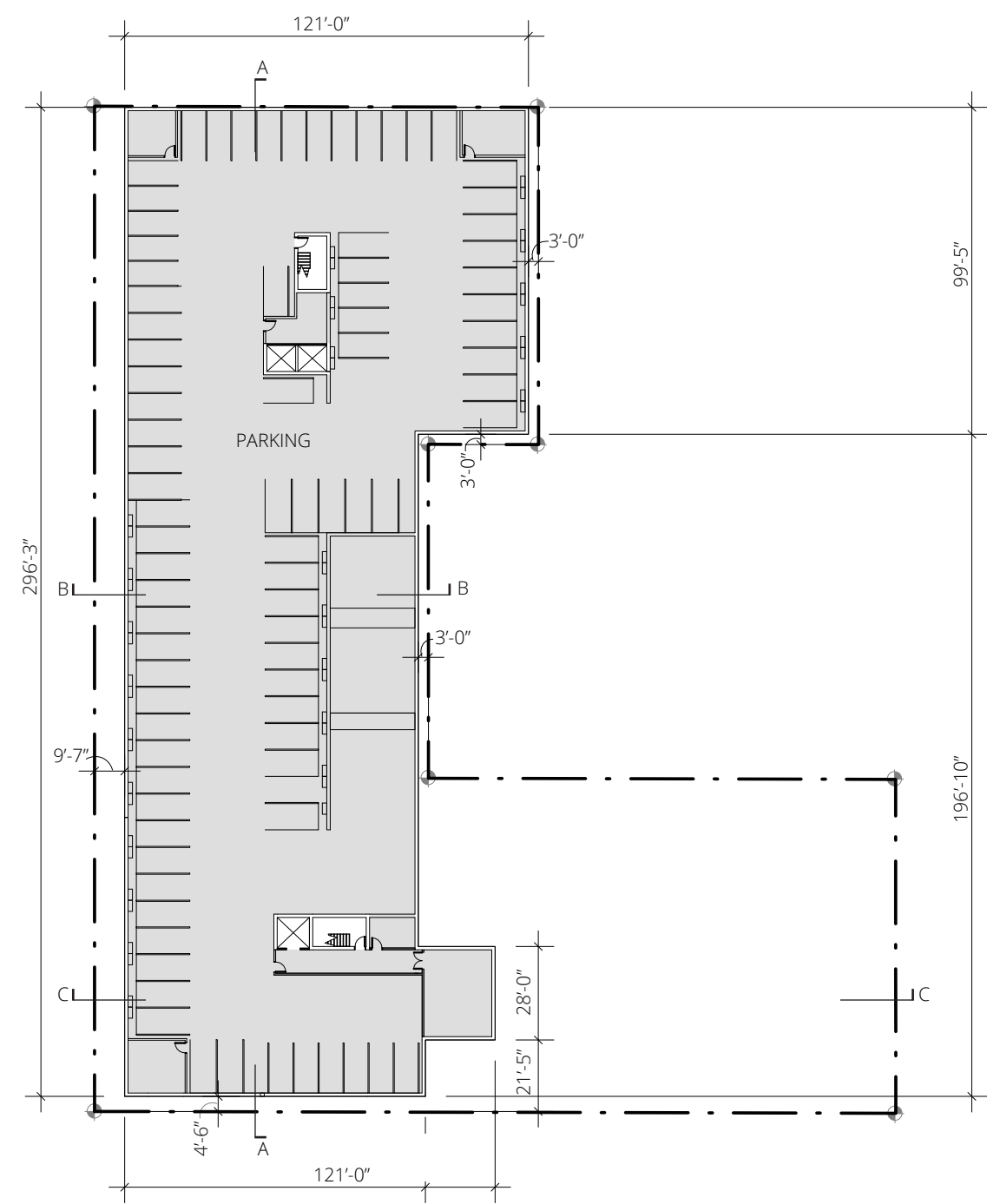


LEVEL 7



ROOF

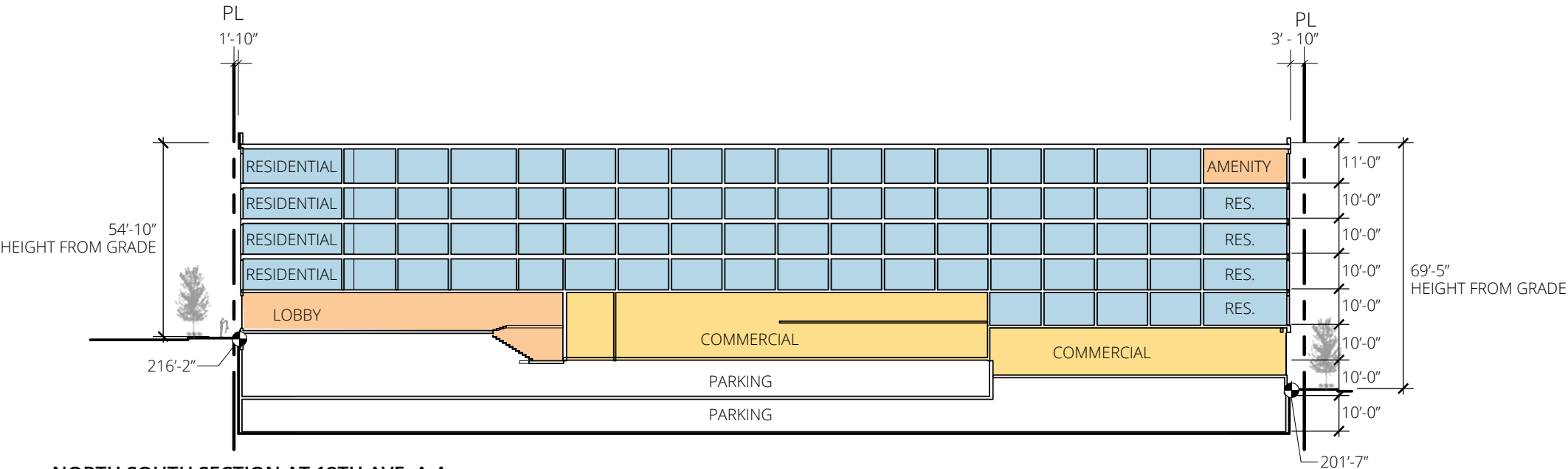




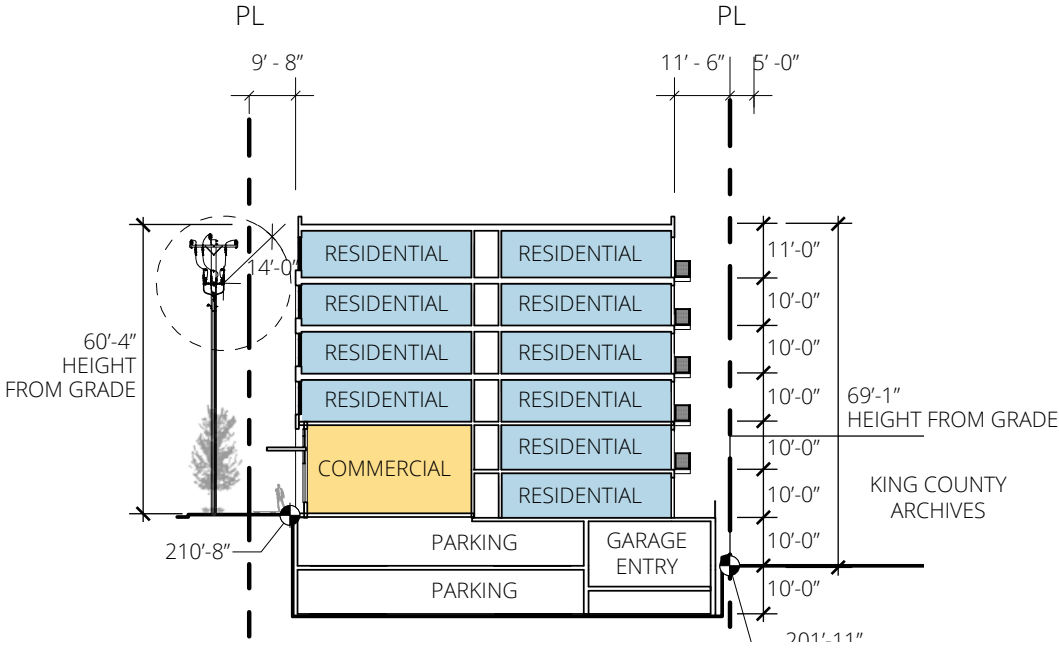
LEVEL P1



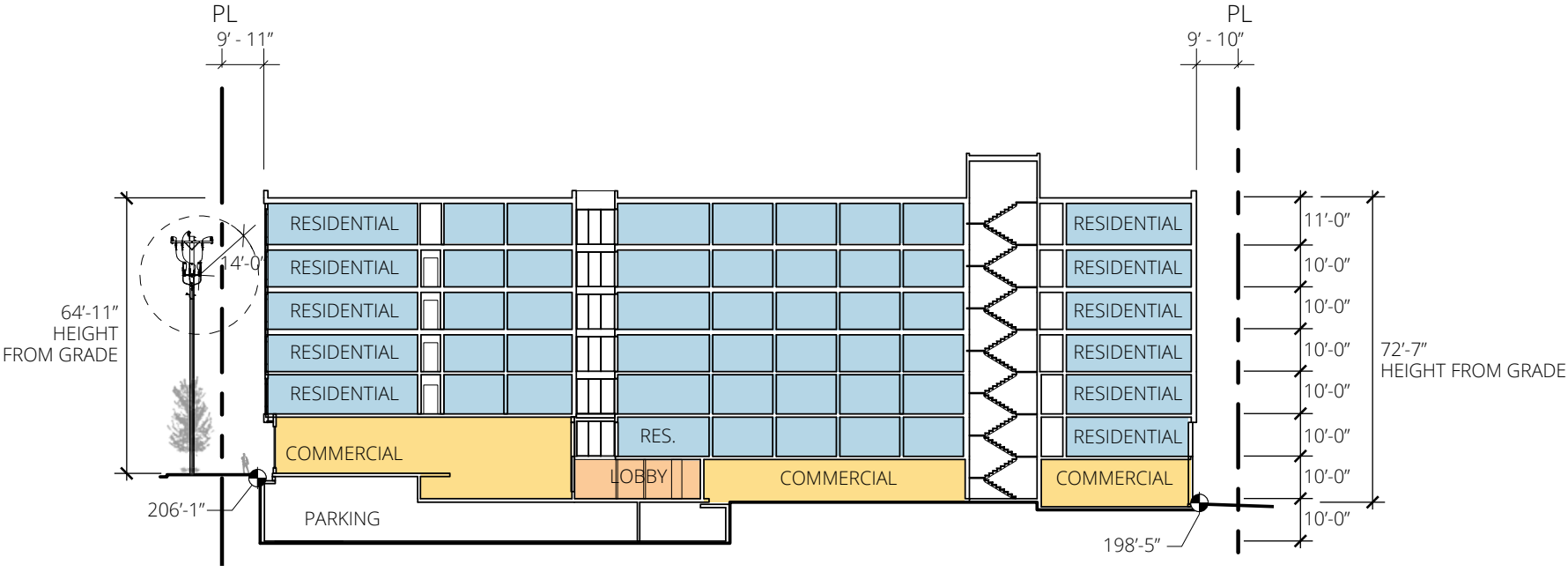
BUILDING SECTIONS



NORTH SOUTH SECTION AT 12TH AVE. A-A




MID BLOCK SECTION B-B




EAST - WEST SECTION AT E YESLER C-C

NORTH ELEVATION - MATERIALS

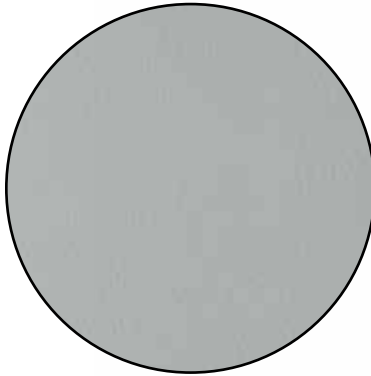




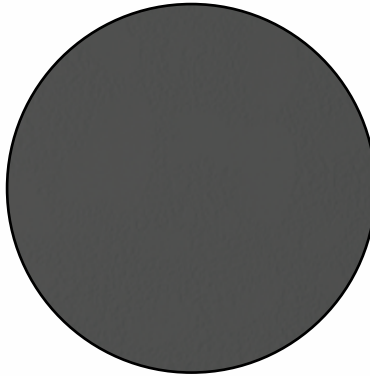
① MUTUAL MATERIALS BRICK
FOREST BLEND - SMOOTH



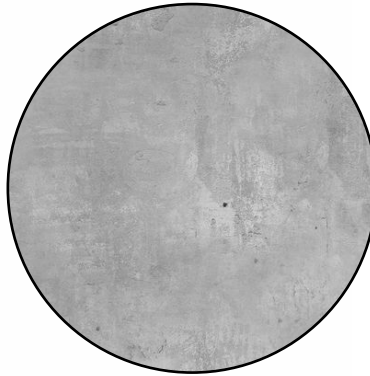
② NICHHA VINTAGE WOOD
SIDING - CEDAR



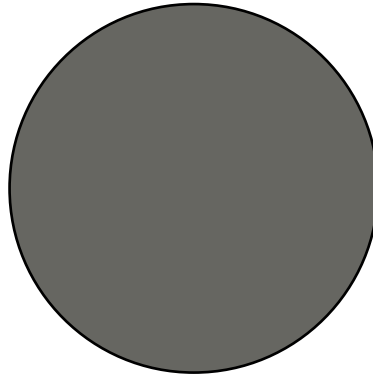
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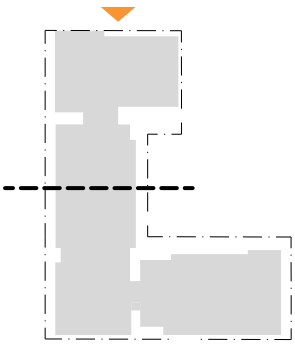
④ DARK FIBER CEMENT PANEL
PEPPERCORN SW 7674



⑤ FINISHED CONCRETE




⑥ GREY METAL




KEY PLAN

EAST ELEVATION - MATERIALS

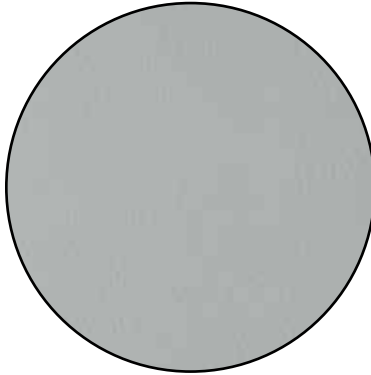




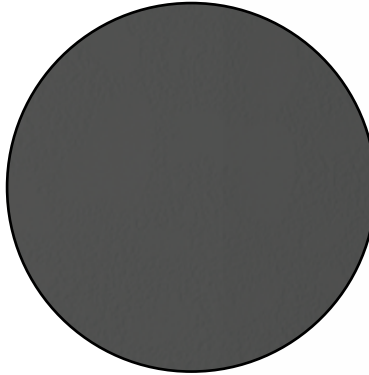
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FOREST BLEND - SMOOTH



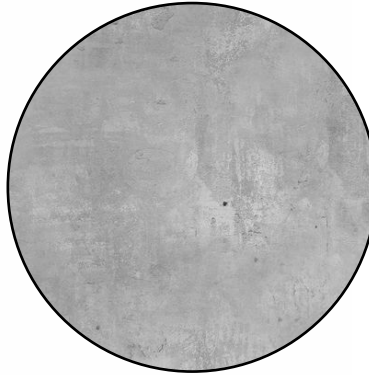
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SIDING - CEDAR



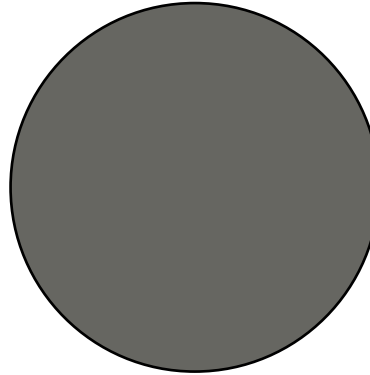
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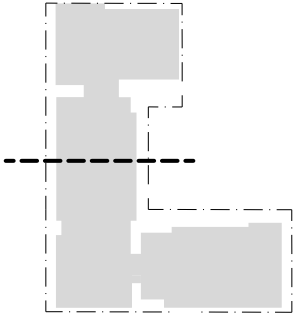
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PEPPERCORN SW 7674



⑤ FINISHED CONCRETE



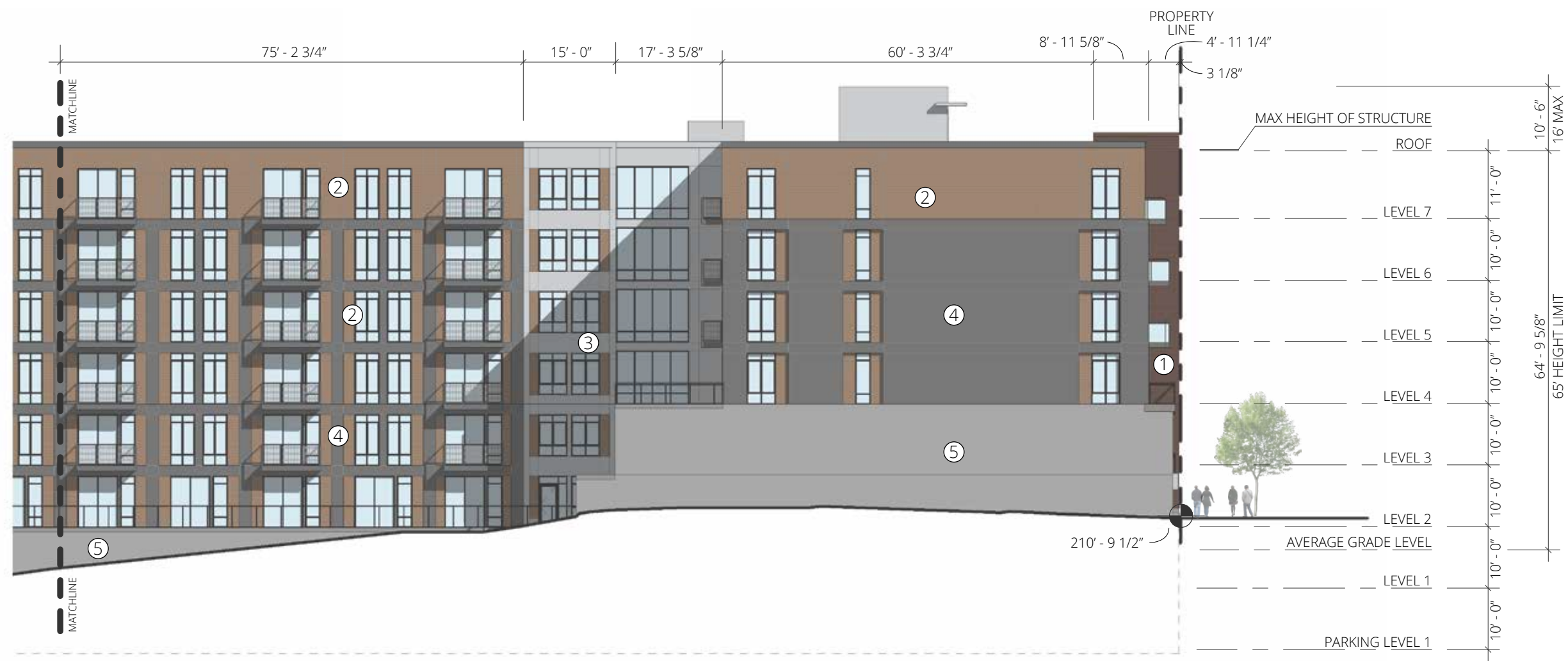
⑥ GREY METAL




KEY PLAN


EAST ELEVATION - MATERIALS

CLARK
BARNES

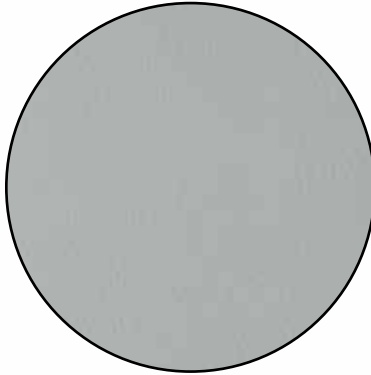




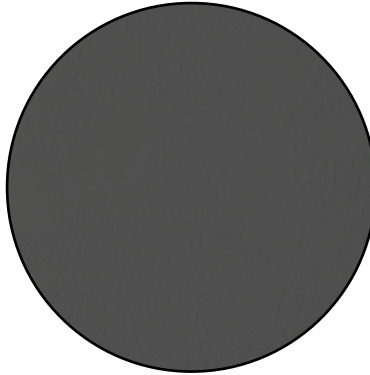
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FOREST BLEND - SMOOTH



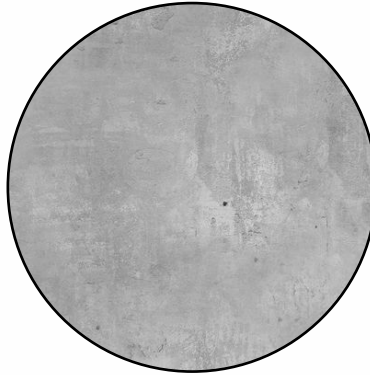
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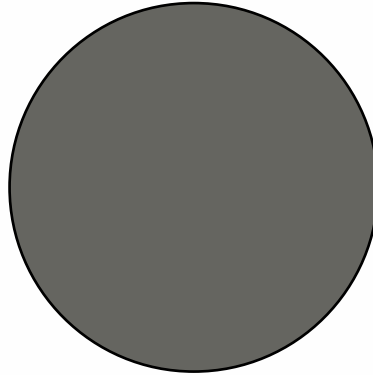
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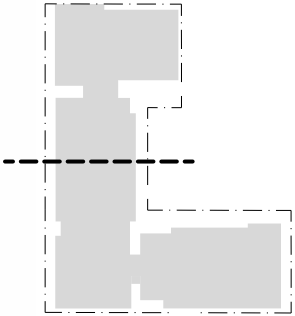
④ DARK FIBER CEMENT PANEL
PEPPERCORN SW 7674



⑤ FINISHED CONCRETE



⑥ GREY METAL



KEY PLAN

SOUTH ELEVATION - MATERIALS

CLARK
BARNES



- ① MUTUAL MATERIALS BRICK FOREST BLEND - SMOOTH
- ② NICHHA VINTAGE WOOD SIDING - CEDAR
- ③ LIGHT FIBER CEMENT PANEL LAZY GRAY SW 6254
- ④ DARK FIBER CEMENT PANEL PEPPERCORN SW 7674
- ⑤ FINISHED CONCRETE
- ⑥ GREY METAL
- KEY PLAN

WEST ELEVATION - MATERIALS

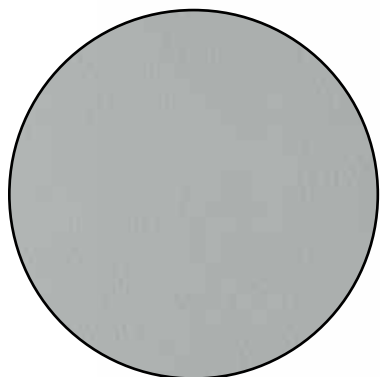
CLARK
BARNES



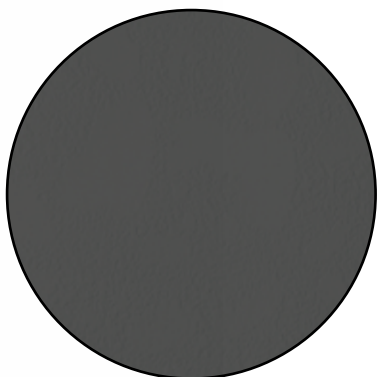
① MUTUAL MATERIALS BRICK
FOREST BLEND - SMOOTH



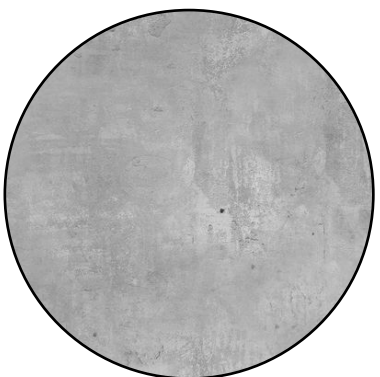
② NICHHA VINTAGE WOOD
SIDING - CEDAR



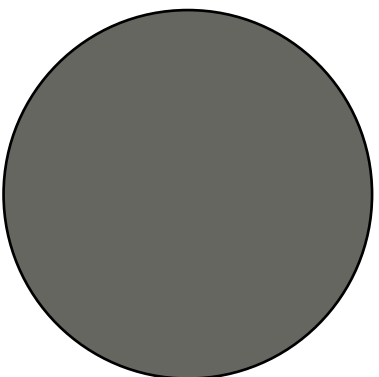
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LAZY GRAY SW 6254



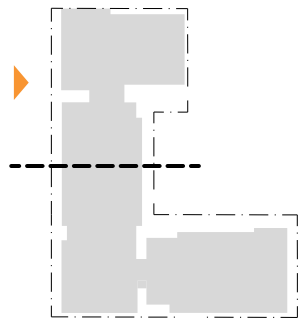
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PEPPERCORN SW 7674



⑤ FINISHED CONCRETE



⑥ GREY METAL



KEY PLAN

WEST ELEVATION - MATERIALS

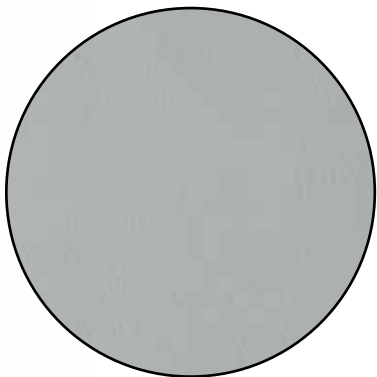
CLARK
BARNES



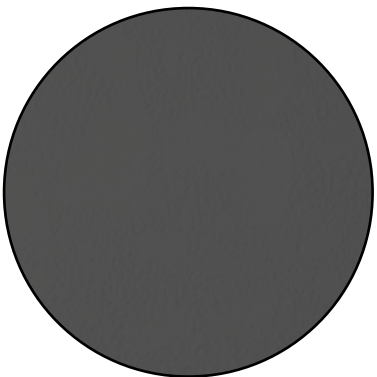
① MUTUAL MATERIALS BRICK
FOREST BLEND - SMOOTH



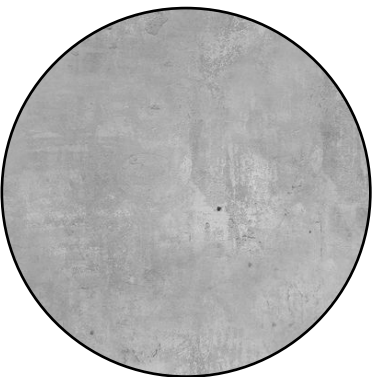
② NICHHA VINTAGE WOOD
SIDING - CEDAR



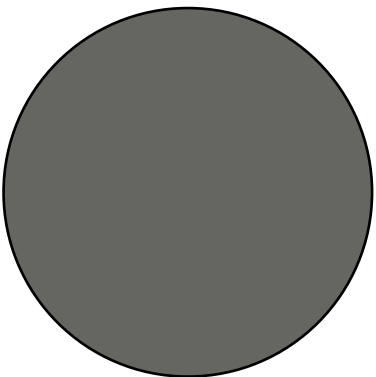
③ LIGHT FIBER CEMENT PANEL
LAZY GRAY SW 6254



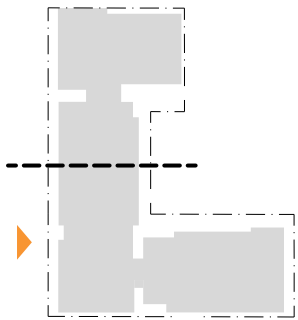
④ DARK FIBER CEMENT PANEL
PEPPERCORN SW 7674



⑤ FINISHED CONCRETE

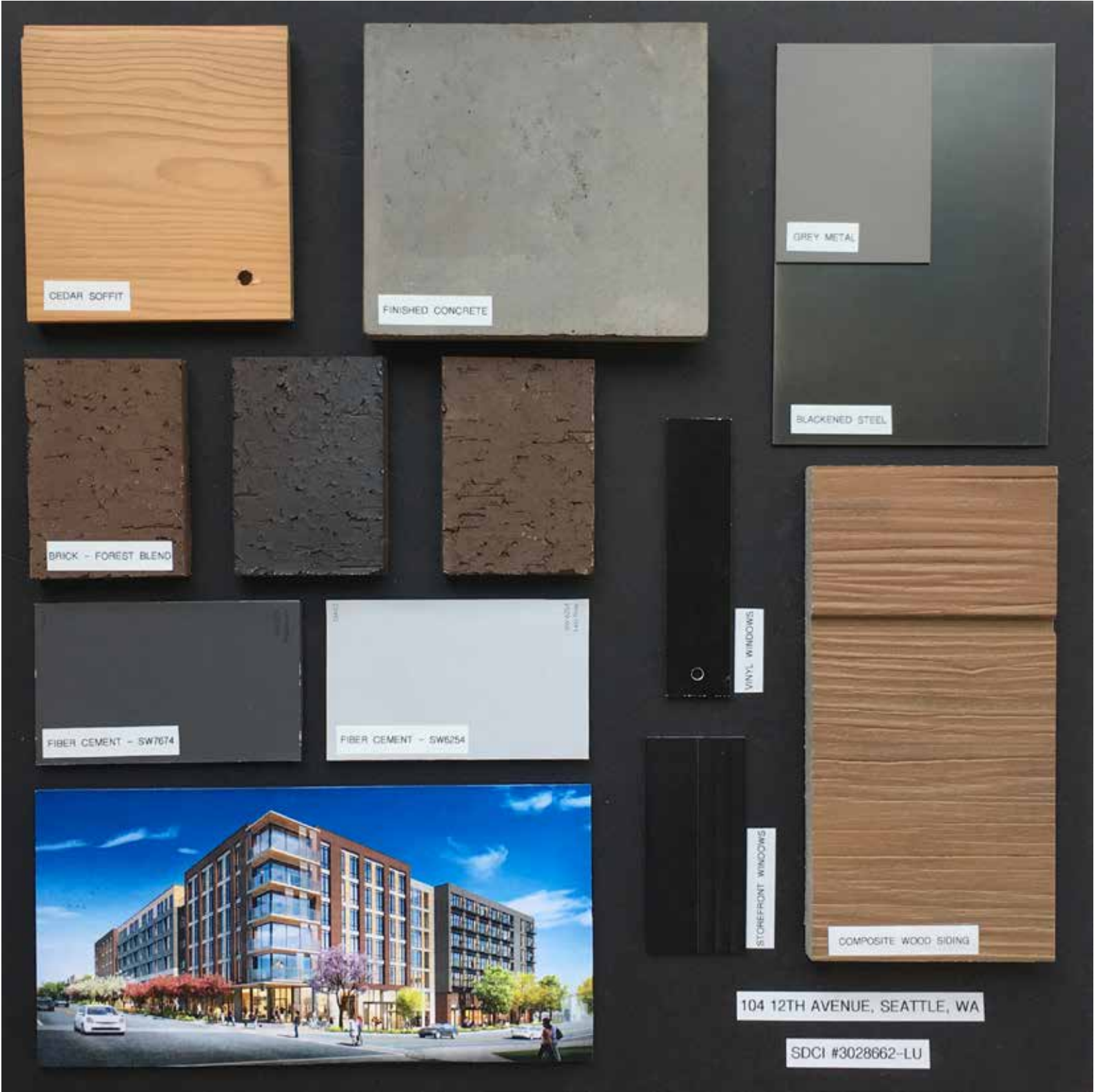


⑥ GREY METAL



KEY PLAN

MATERIAL BOARD



				*DROUGHT TOLERANT PLANT REFERENCE - SUNSET WESTERN GARDEN BOOK - GREAT PLANT PICKS - ELISABETH C. MILLER BOTANICAL GARDEN			
PLANT LIST							
SYM	BOTANICAL NAME		COMMON NAME		SIZE		
NOTE: ALL NEW AND REMOVED STREET TREES REVIEWED BY BEN ROBERTS, SDOT, EMAIL, 06/11/2018							
REQ'D STREET TREES							
EX. TREE, PROTECT PER CITY OF SEATTLE STD PLAN 132							
	CORNUS 'EDDIE'S WHITE WONDER' *	'EDDIE'S WHITE WONDER' DOGWOOD		2' CAL			
	ZELKOVA SERRATA 'VILLAGE GREEN'	VILLAGE GREEN ZELKOVA		2.5" CAL			
	CARPINUS JAPONICA	JAPANESE HORNBEAM		2' CAL			
	QUERCUS COCCINEA *	SCARLET OAK		2.5" CAL			
ON-SITE TREES							
	LAGERSTROEMIA 'TUSCARORA'	CREPE MYRTLE		8'-10' HT.			
	ACER CIRCINATUM *	VINE MAPLE		8'-10' HT.			
	AMELANCHIER GRANDIFLORA 'AUTUMN BRILLIANCE'	'AUTUMN BRILLIANCE' SERVICEBERRY		8'-10' HT.			
SHRUBS (ALL AREAS TO CONTAIN SHRUBS FROM THIS LIST)							
	BUXUS MICROPHYLLA JAPONICA 'WINTER GEM' **	'WINTER GEM' JAPANESE BOXWOOD		5 GAL.			
	CORNUS STOLONIFERA 'KELSEY' *	'KELSEY' RED TWIG DOGWOOD		1 GAL.			
	HYDRANGEA QUERCIFOLIA 'MUNCHKIN'	'MUNCHKIN' OAKLEAF HYDRANGEA		1 GAL.			
	ILEX CRENATA 'HELLER' *	'HELLER' JAPANESE HOLLY		1 GAL.			
	LONICERA PILEATA**	BOXLEAF HONEYSUCKLE		5 GAL.			
	NANDINA DOMESTICA 'MOON BAY' *	'MOON BAY' HEAVENLY BAMBOO		5 GAL.			
	PIERIS JAPONICA 'CAVATINE' **	'CAVATINE' JAPANESE PIERIS		1 GAL.			
	RHODODENDRON 'HINO CRIMSON'	'HINO CRIMSON' RHODODENDRON		5 GAL.			
	ROSA 'AMBER' FLOWER CARPET	'AMBER' FLOWER CARPET ROSE		5 GAL.			
	SPIRAEA JAPONICA 'SHIROBANA'	'SHIROBANA' SPIRAEA		5 GAL.			
	TAXUS X MEDIA 'HICKSII'	HICKS YEW		5 GAL.			
	VIBURNUM DAVIDII	DAVID'S VIBURNUM		5 GAL.			
GROUND COVER MIXES (ALL AREAS TO CONTAIN SHRUBS FROM THIS LIST)							
	50% EPIMEDIUM ALPINUM **	50% EPIMEDIUM		1 GAL.			
	25% POLYSTICHUM MUNITUM **	25% SWORD FERN		1 GAL.			
	25% ASTILBE X ARENDsii 'PEACH BLOSSOM'	25% 'PEACH BLOSSOM' ASTILBE		1 GAL.			
	75% LIRIOPE SPICATA	75% CREEPING LILY TURF		1 GAL.			
	25% POLYSTICHUM MUNITUM **	25% SWORD FERN		1 GAL.			
	50% PACHYSANDRA TERMINALIS **	50% JAPANESE SPURGE		1 GAL.			
	15% DRYOPTERIS ERYTHROSORA	15% AUTUMN FERN		1 GAL.			
	15% BLECHNUM SPICANT	15% DEER FERN		1 GAL.			
	20% HELLEBORUS X HYBRIDUS 'SUNSHINE' **	20% 'SUNSHINE' HELLEBORE		1 GAL.			
SYMBOL	BOTANICAL NAME/ COMMON NAME			SIZE/ CONDITION/ SPACING			
TREES:							
	PARROTIA PERSICA/ PERSIAN IRONWOOD			MULTI-STEM., MIN 3 STEMS, 8' HT./ B&B/ PER PLAN			
	LAGERSTROEMIA INDICA X FAURIEI 'MUSKOGEE' / MYRTLE	MUSKOGEE CRAPE MYRTLE		MULTI-STEM., MIN 3 STEMS, 7' HT./ B&B/ PER PLAN			
	PINUS CONTORTA VAR. CONTORTA/ SHORE PINE			8-10'HT/B&B/PER PLAN			
GREEN ROOF SHRUBS, PERENNIALS & GROUND COVER							
	ARCTOSTAPHYLOS 'SUNSET' / SUNSET MANZANITA			1 GAL., CONT., 30" O.C.			
	DESCHAMPSIA CESPITOSA 'SCHOTTLAND' / TUFTED HAIRGRASS			1 GAL., CONT., 24" O.C.			
	CEANOTHUS GRISEUS VAR. HORIZONTALIS 'YANKEE POINT' *			1 GAL., CONT., 24" O.C.			
	CISTUS X PULVERULENTUS 'SUNSET' / MAGENTA ROCK ROSE *			1 GAL., CONT., 24" O.C.			
	LIATRIS SPICATA 'KOBOLD' / KOBOLD GAYFEATHER			1 GAL., CONT., 24" O.C.			
	PANICUM VIRGATUM 'ROTSRAHLBUSCH' / RED SWITCHGRASS			1 GAL., CONT., 24" O.C.			
	TAXUS X MEDIA 'HICKSII' / HICKS YEW			1 GAL., CONT., 24" O.C.			
SEDUM TILE BY ETERA "COLOR MAX" PLANTED WITH THE FOLLOWING PERENNIALS:							
	SEDUM 'AUTUMN JOY'/AUTUMN JOY STONECROP						
	STIPA TENUISSIMA / MEXICAN FEATHER GRASS						
	ACHILLEA MILLEFOLIUM 'SUMMER PASTELS'/YARROW						
	ACHILLEA LEWISII 'KING EDWARD' /YARROW						

TREES



Cornus 'Eddies' White Wonder
'Eddie's White Wonder' Dogwood

SHRUBS



Buxus microphylla 'Winter Gem'
Winter Gem Japanese Boxwood



Pieris japonica 'Cavatine'
Cavatine Pieris



Epimedium Alpinum
Epimedium

ETC.



Zelkova 'Village Green'
Village Green Zelkocva



Cornus kelseyii
Kelsey Redtwig Dogwood



Rhododendron 'Hino Crimson'
'Hino Crimson' Azalea



Astilbe x arendsii 'Peach Blossom'
'Peach Blossom' Astilbe



Carpinus japonica
Japanese Hornbeam



Lonicera pileata
Boxleaf Hydrangea



Rosa 'Amber'
Amber Groundcover Rose



Dryopteris Erythrosora
Autumn Fern



Thuja plicata
Western Red Cedar



Nandina domestica 'Moon Bay'
Heavenly Bamboo









Viburnum davidii
David's Viburnum



Carex testacea
Orange Sedge

ROOF LEVEL DETAIL

MATERIALS AND FINISHES	
SYMBOL	DESCRIPTION
	PAVERS ON PEDESTAL, 24"x24"x2" THICK PRECAST CONCRETE PAVERS, TEXADA HYDRAPRESSED SLABS, COLOR: NATURAL, AVAILABLE FROM ABBOTSFORD CONCRETE PRODUCTS, 1-800-663-4091. PEDESTALS PER ARCH.
	DOG AREA SURFACING: K-9 ULTIMATE DOG TURF.
	VEGETATED ROOF MULTILAYER SYSTEM, LIGHT WEIGHT SOIL MOUNDED, DEPTH PER PLAN.
	RAIL, REF: ARCH.
	METAL EDGING
	SMALL TREE AND GROUNDCOVER IN MANUFACTURED PLANTER: 48" X 48" X 36" HT., WILSHIRE BY Tournesol Siteworks or APPROVED EQUAL. COLOR-BLACK OR TBD. 30" DEPTH LIGHTWEIGHT SOIL.



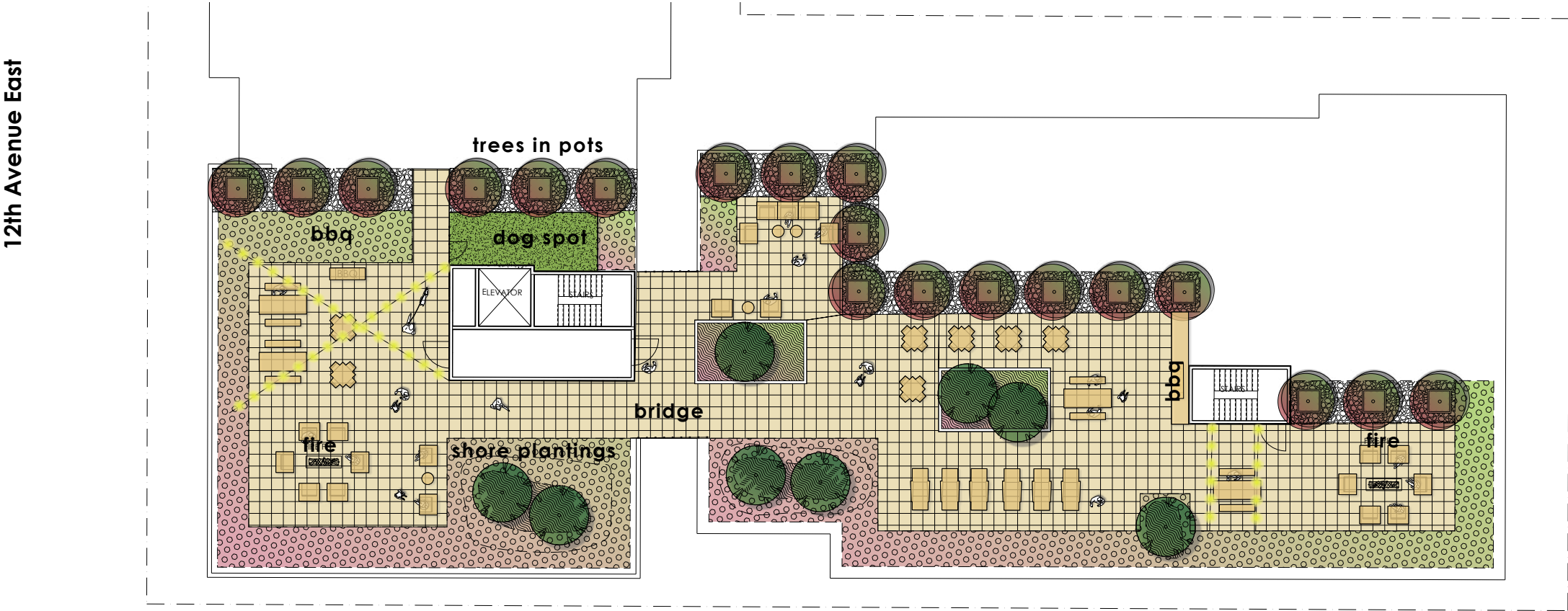
mounded sedums and view



Shore Plantings



dog spot



0 20 40 N East Yesler Way



EXTERIOR LIGHTING



1. RECESSED CANOPY LIGHT



2. EXTERIOR SCENCE



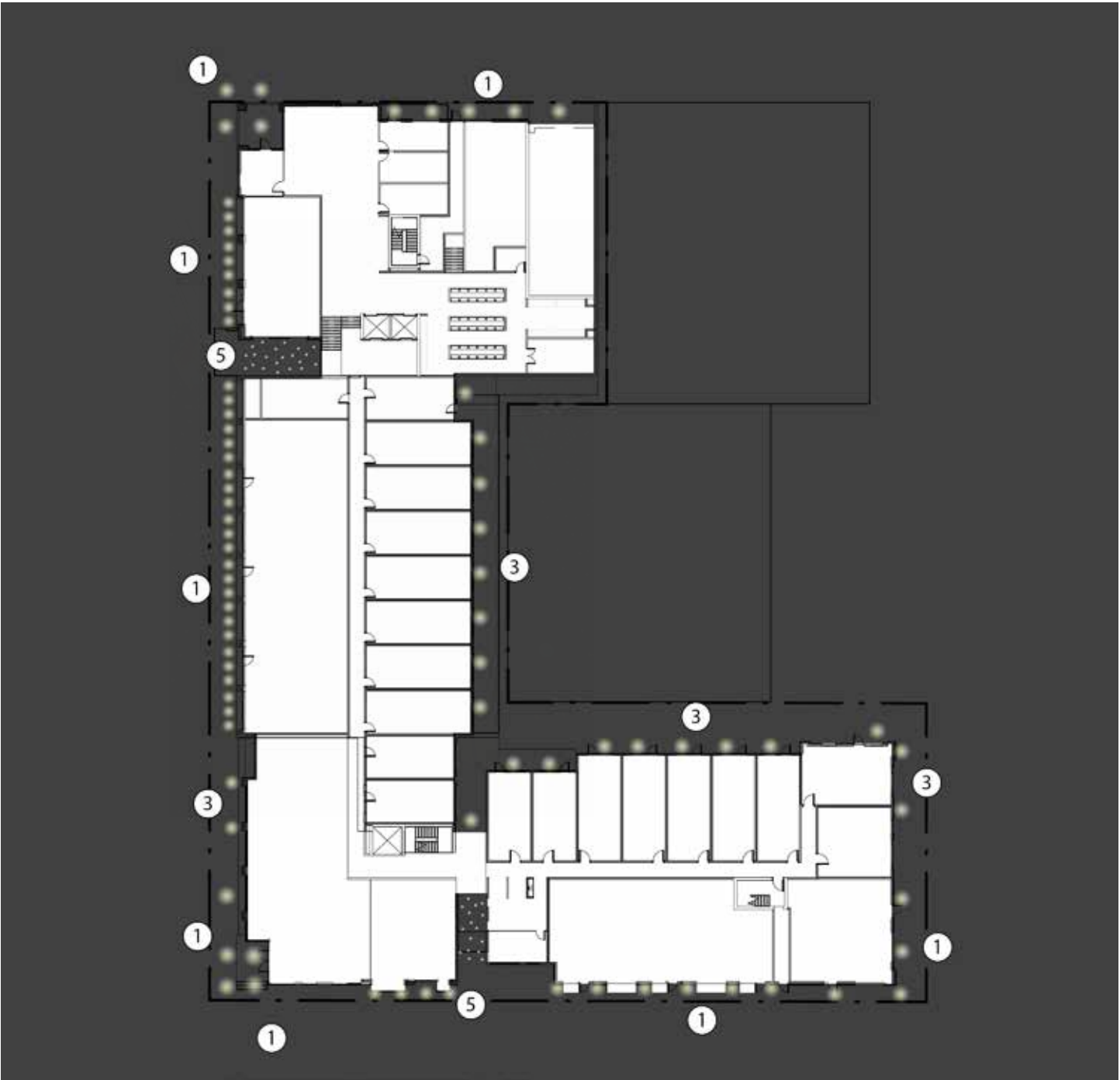
3. RECESSED WALL LIGHT



4. STRING LIGHTS

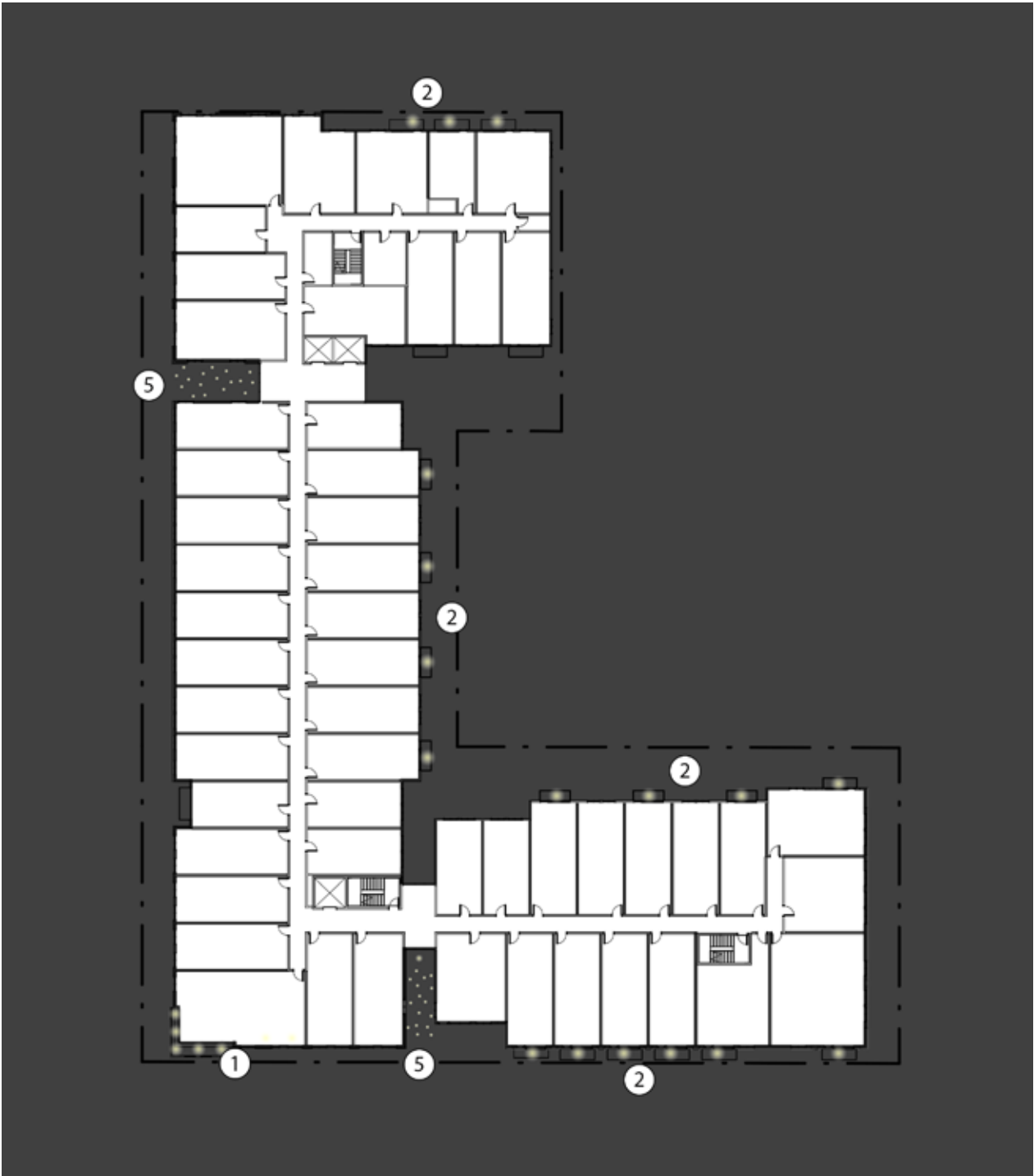


5. RANDOM CENTRAL RING CATENARY LIGHTING

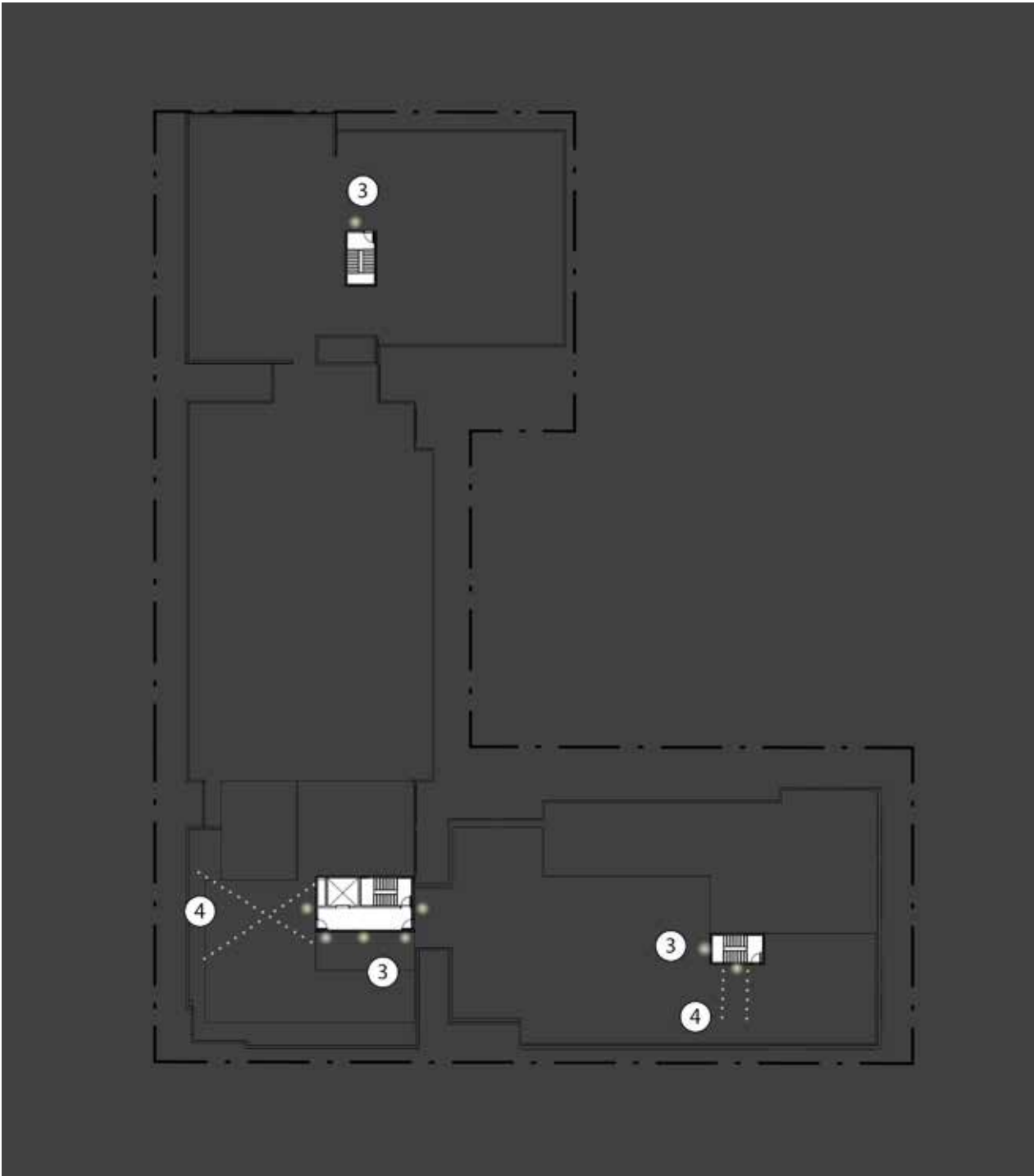


LEVEL 1 / LEVEL 2





TYPICAL LEVEL



ROOF



