

MIDTOWN COMMONS



PROJECT INFORMATION

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SUMMARY OF DRB II RECOMMENDATIONS

1 23RD AVENUE FRONTAGE AND PORTAL FOCAL POINTS

- 1a The Board supported the removal of the sky bridge, and noted the potential for a focal point in the project's main courtyard
- 1b The board echoed public comment that the street edge lacked the degree of transparency required to make this an engaging edge.
- 1c At the last Recommendation meeting, the percentage of glazing on this facade had been significantly reduced and replaced with brick panels. The Board did not support his change as it decreased the porosity and replaced with brick panels.
 - The Board requested that composite floor plans be presented demonstrating how space might further be divided
- 1d The Board asked that multiple entrances (or provisions for them) be included to allow for the future subdivision of retail space for smaller retail businesses.

2 24TH AVENUE

- 2a The Board requested that the townhouse elements be further modulated to break the monolithic scale of the podium down into residential-scale elements.
- 2b The Board supported proposed townhouses units along 24th Avenue. The Board recommended further development of this element to strengthen the unique characteristics of this commendable urban housing typology.

3 PORTAL ENTRANCES

- 3a 23rd Avenue:
 - The Board supported the removal of the skybridge and the 5 foot increase in the width of this passage.
- 3b East Union Street:
 - The Board supported the use of wood decking at the 'undercut' street-edge area
 - The Board expressed concern regarding the street furniture and 'bar' shown at this edge.
 - Make portal shift more clear.
- 3c Skybridge at East Union Street: Previous Guidance:
 - Previous Guidance: Explore removal of lowest level or even its complete elimination.
 - The Board recognized this skybridge as a potentially project-defining element, and asked for a careful consideration of its composition.
- 3d The Board supported the removal of the skybridge and the site planning changes made by the consolidation of solid waste areas
 - The Board found the larger curb cut an acceptable solution.

4 ART

- The Board asked for the following-
- 4a A narrative and graphic explication of how art will support architectural design concept for this project
- 4b A complete description of the outreach efforts.
- 4c An explanation of the process that will be employed in the selection of artists, the content of their briefs, and the criterion by which the work will be evaluated.
- 4d An explanation of how wayfinding and signage will be developed as art within this process
- 4e A catalog of the locations, media, and character of art installations.
- 4f A description of the strategies that will be used in the maintenance and preservation of this work.

5 COURTYARD

- 5a A majority of the Board supported the relocation of the tree away from the center of the courtyard, noting that egress and usability must be considered.
- 5b The Board supported the design of the groundplane but asked that it be constructed in the high-quality materials with strong-reading patterns.
- 5c The Board supported the connection to the future courtyard created by this project and the proposed Africatown project and asked that it be developed as a more direct connection.

6 JAMES WASHINGTON JR. "FOUNTAIN OF TRIUMPH" (1997)

- 6a The Board concluded that the current location at 24th and Union could work but needed further design development to insure a successful installation.
- 6b The Board asked that the Central District community and the Dr. James & Janie Washington Cultural Center organization be consulted for input on decisions.

1.0 PORTAL FOCAL POINTS

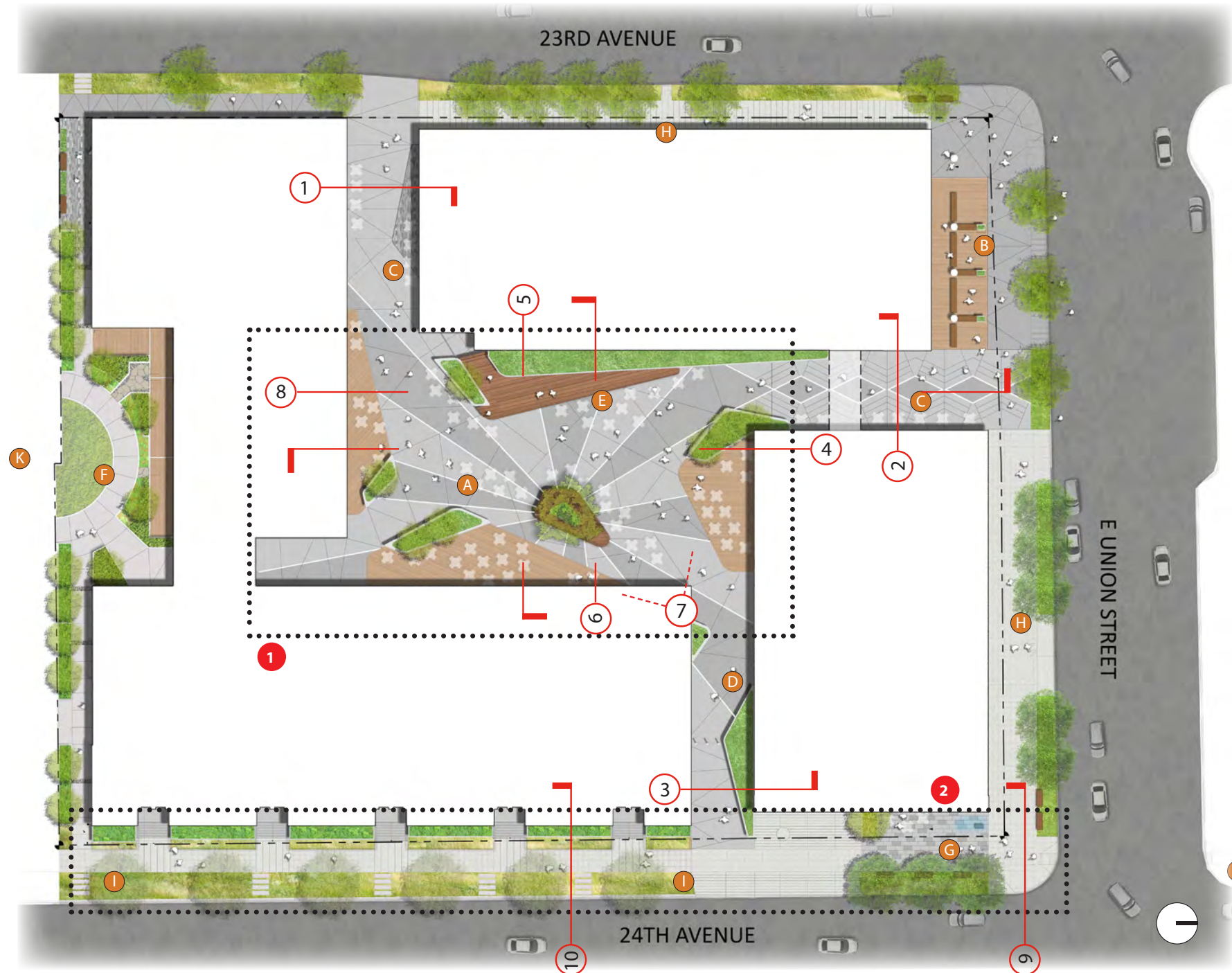
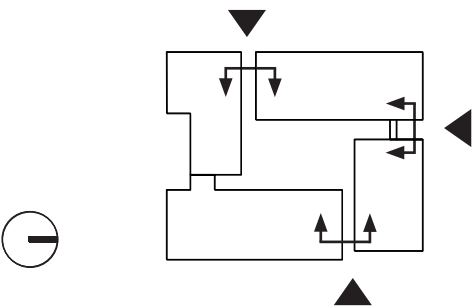
1.A.

DR II COMMENTS

- 1a PORTAL FOCAL POINT-** The Board supported the removal of the sky bridge as it affords a clearer entry point and supports the design intent to draw pedestrians to the courtyard
- i. The Board also noted the potential for a focal point (e.g., a piece of art, the tree) to attract pedestrians to the courtyard and asked that these views from the street be carefully considered.

RESPONSE

- We are proposing a collection of trees at the ends of the portal axes, refer to new sections and plan view diagrams.
- The collection of trees at the visual terminus from the street reduce the scale of the building and provide a softer pedestrian scale element to draw patrons into the square.
- Raised planters and wood platforms combine to create a scaled series of ground level elements in combination with the trees and lower level plantings.



A LANDSCAPE SITE PLAN
N.T.S.

PLAN NOTES

- A CENTRAL SQUARE
- B 23RD & UNION PLAZA
- C PEDESTRIAN STREET - URBAN (100% HARDSCAPE)
- D PEDESTRIAN STREET - RESIDENTIAL (70% HARDSCAPE | 30% LANDSCAPE)
- E PLATFORM & FEATURE WALL (FLEXIBLE EVENTS | MOVIE WALL | COMMUNITY ARTWORK)
- F RESIDENTIAL COURTYARD
- G JAMES WASHINGTON GARDEN
- H URBAN STREETSCAPE
- I RESIDENTIAL STREETSCAPE
- J LIBERTY BANK PLAZA
- K FUTURE AFRICATOWN DEVELOPMENT

SECTIONS | ELEVATIONS & PERSPECTIVE KEY NOTES

- 1 23RD AVENUE PORTAL
- 2 UNION STREET PORTAL
- 3 24TH AVENUE PORTAL
- 4 CENTRAL SQUARE - VIEW LOOKING EAST
- 5 CENTRAL SQUARE - VIEW LOOKING NORTH
- 6 CENTRAL SQUARE - VIEW LOOKING SOUTH
- 7 PERSPECTIVE VIEW - CENTRAL SQUARE
- 8 CENTRAL SQUARE - VIEW LOOKING WEST
- 9 24TH & UNION - JW GARDEN & FOUNTAIN
- 10 24TH AVENUE STREETSCAPE

PLAN ENLARGEMENT REFERENCES

- 1 CENTRAL SQUARE ENLARGEMENT
- 2 JAMES WASHINGTON GARDEN ENLARGEMENT

1.0 PORTAL FOCAL POINTS

1.A.

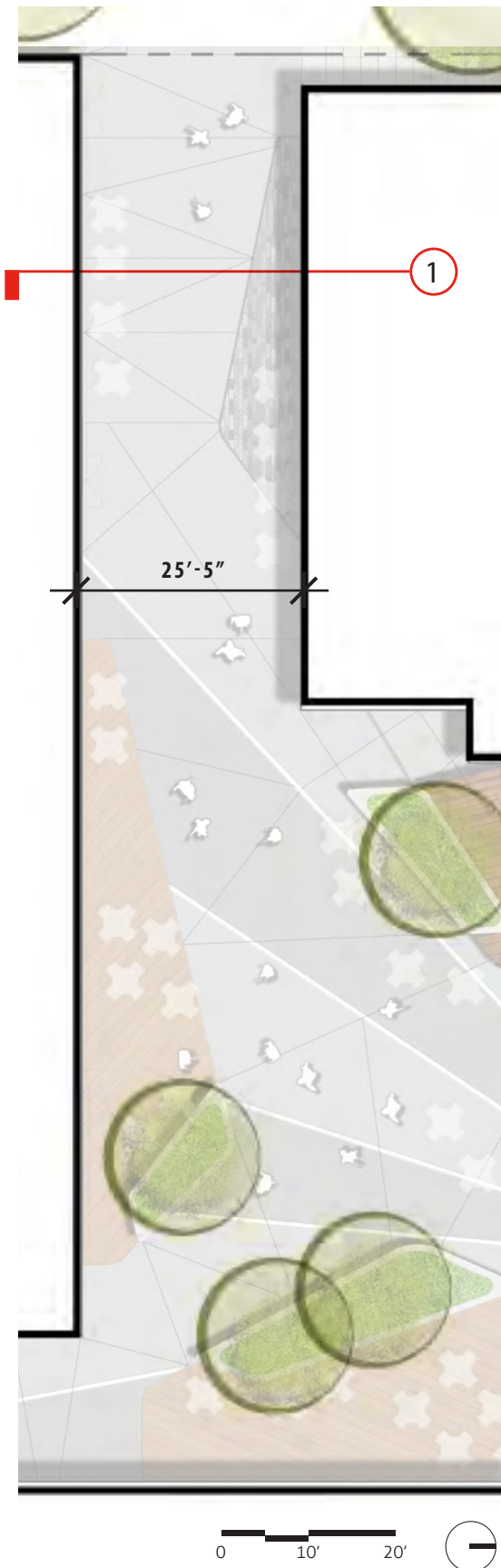
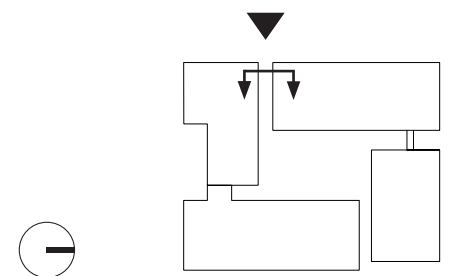
VIEW LOOKING INTO 23RD AVENUE PORTAL AND FOCAL POINT



VINE MAPLE - NATIVE UNDERSTORY TREE



VINE MAPLE - URBAN PLANTER FOCAL POINT



1a PLAN VIEW - 23RD AVENUE PORTAL

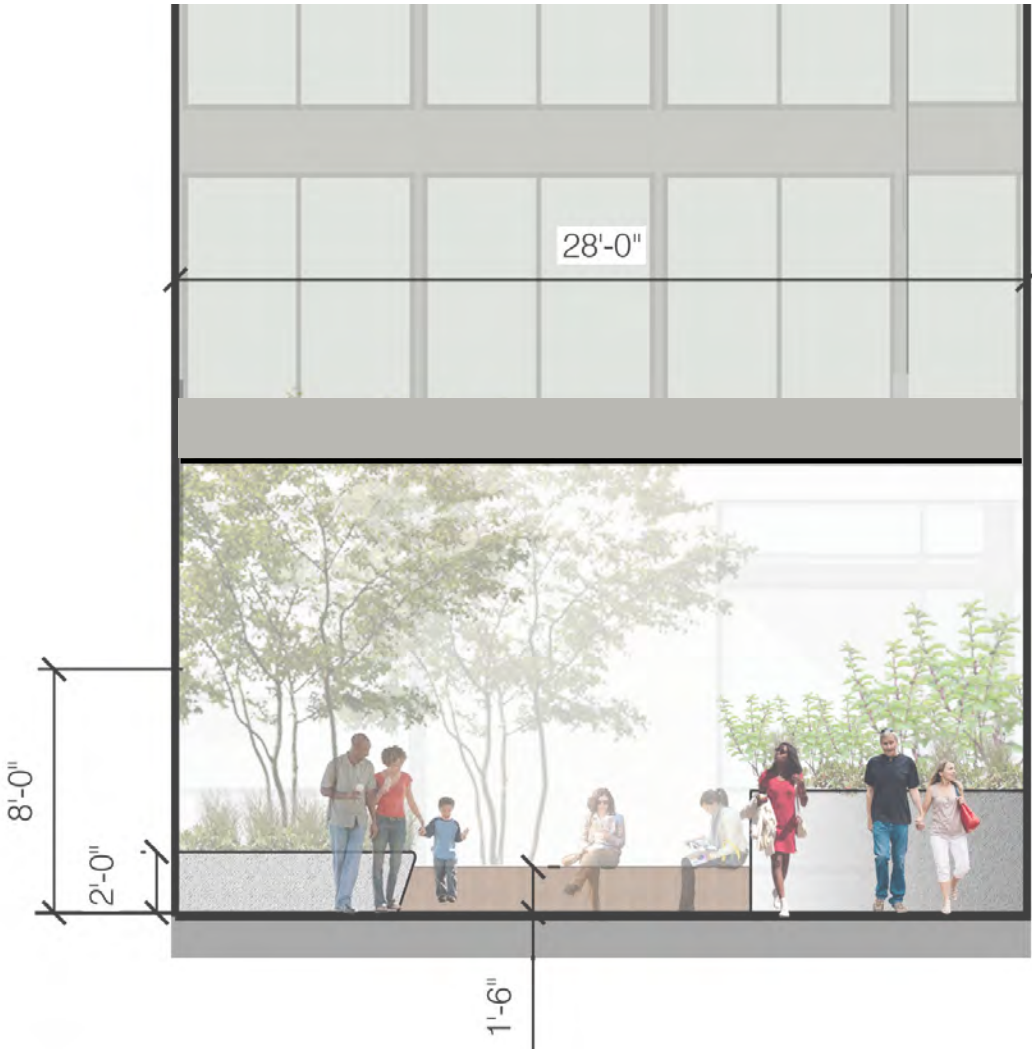


1 ELEVATION - 23RD AVENUE PORTAL

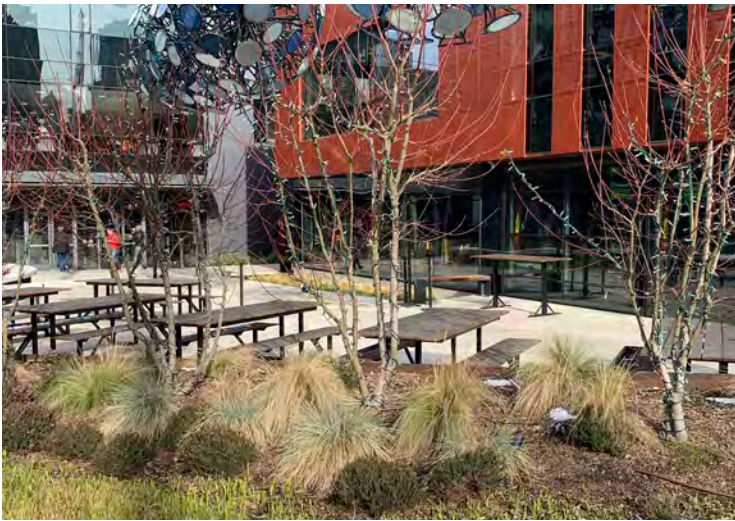
1.0 PORTAL FOCAL POINTS

1.A.

VIEW LOOKING INTO EAST UNION STREET PORTAL AND FOCAL POINT



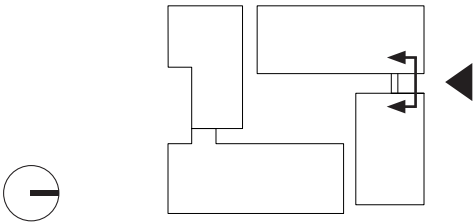
2 ELEVATION - EAST UNION STREET PORTAL



VINE MAPLE - URBAN PLANTER FOCAL POINT | DIVIDER



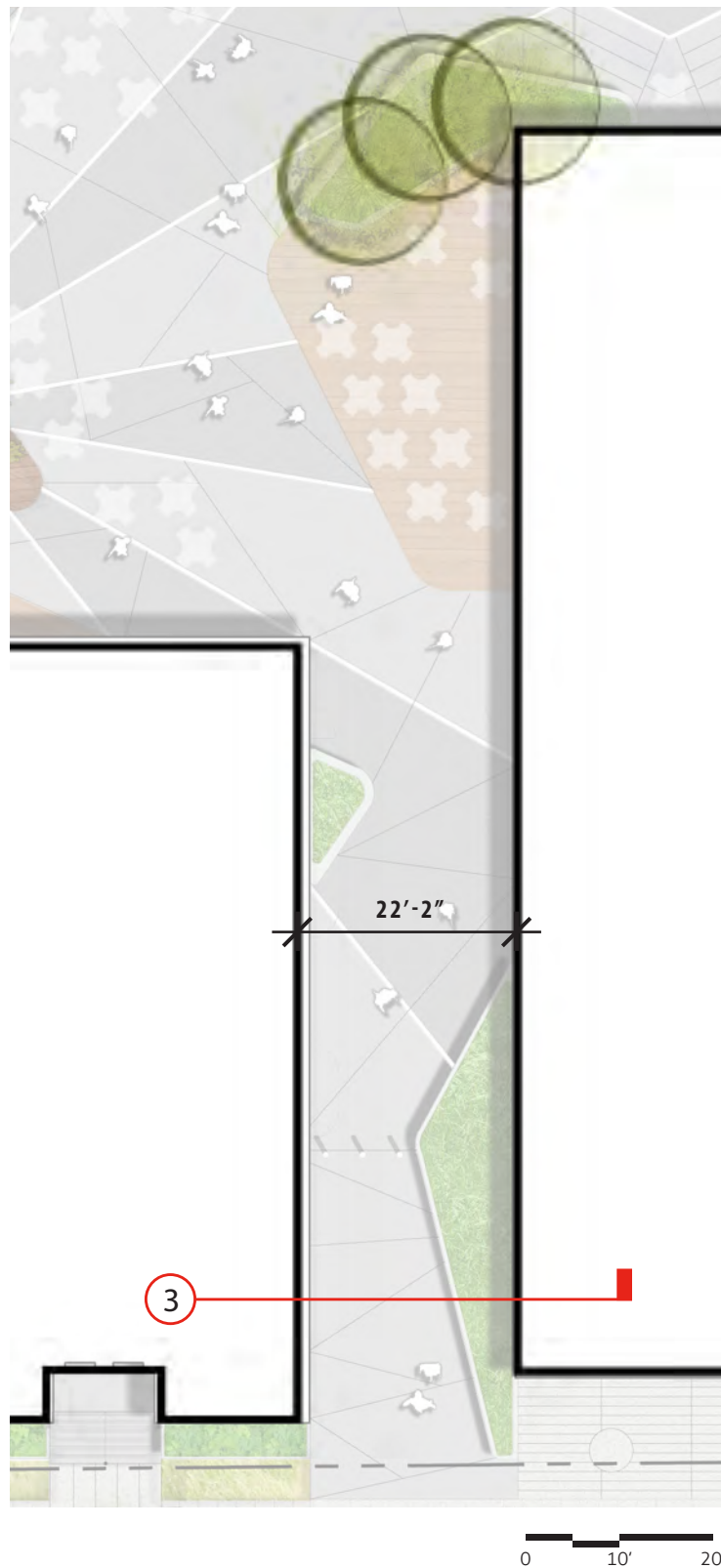
1a PLAN VIEW - EAST UNION STREET PORTAL



1.0 PORTAL FOCAL POINTS

1.A.

VIEW LOOKING INTO 24TH AVE
PORTAL AND FOCAL POINT



1a PLAN VIEW - 24TH AVENUE PORTAL



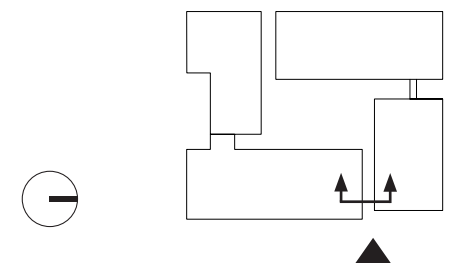
3 ELEVATION - 24TH AVENUE PORTAL



VINE MAPLE - URBAN FORM AT INSTALLATION



VINE MAPLE - NATIVE UNDERSTORY TREE



1.0 23RD AVENUE FRONTAGE

1.B.

DR II COMMENTS

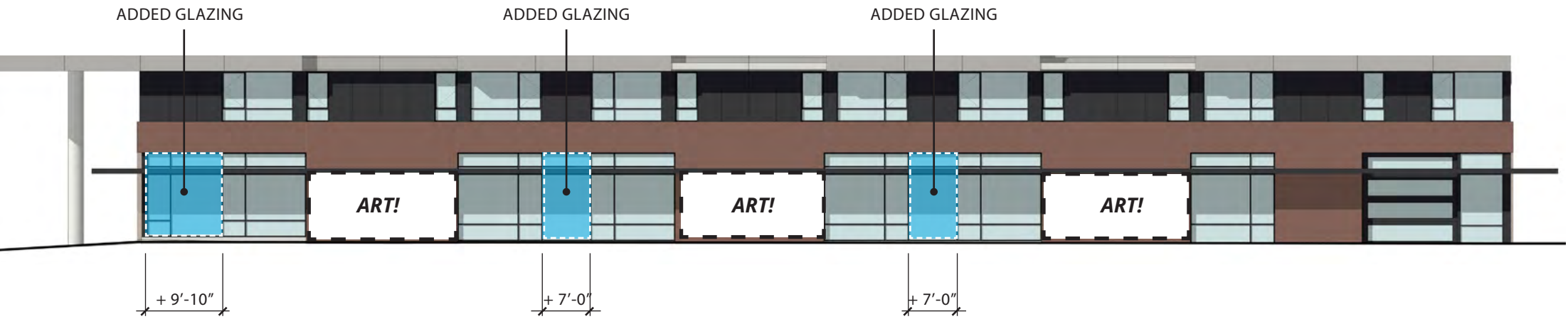
1b FACADE TRANSPARENCY- The Board echoed public comment and their guidance from the previous Recommendation meeting (below) that the street edge lacked the degree of transparency required to make this an engaging edge.
CS2-B-2, PL3-C, PL2-I-ii

RESPONSE

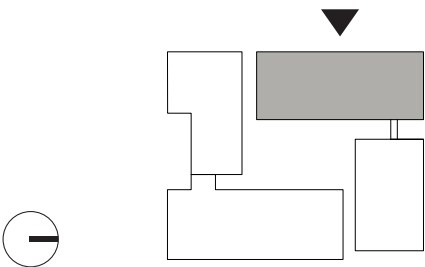
- Sections of masonry have been replaced with storefront glazing to increase transparency. Glazing now meets code requirements.



PREVIOUS WEST ELEVATION - NORTHWEST BUILDING 1b



NEW WEST ELEVATION - NORTHWEST BUILDING 1b



DR II COMMENTS

1c TRANSPARENCY- The Board noted their previous recommendations related to concerns regarding the 23rd windows and logical locations for entries to accommodate a variety of business uses and sizes (EDG Packet, p. 59). At the last Recommendation meeting, the percentage of glazing on this façade had been significantly reduced and replaced with brick panels. The Board did not support this change as it decreased the porosity and visibility they had encouraged at EDG. Furthermore, it was unclear how the retail space at this northwest corner might be further divided in conjunction with the façade treatment. The Board requested that composite floor plans be presented at the next meeting demonstrating how this space might be further divided in consideration of the 23rd Avenue façade.

PL3-C-1, PL3-C-2

RESPONSE

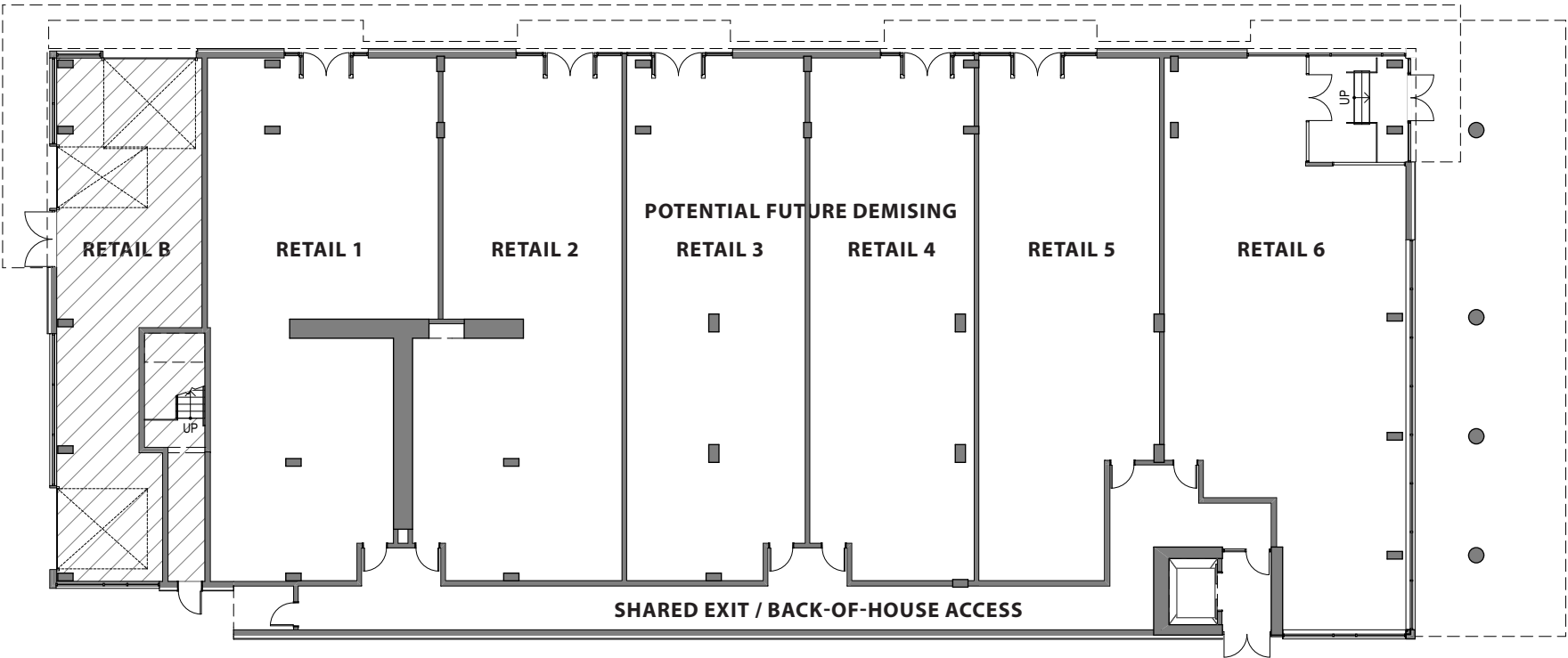
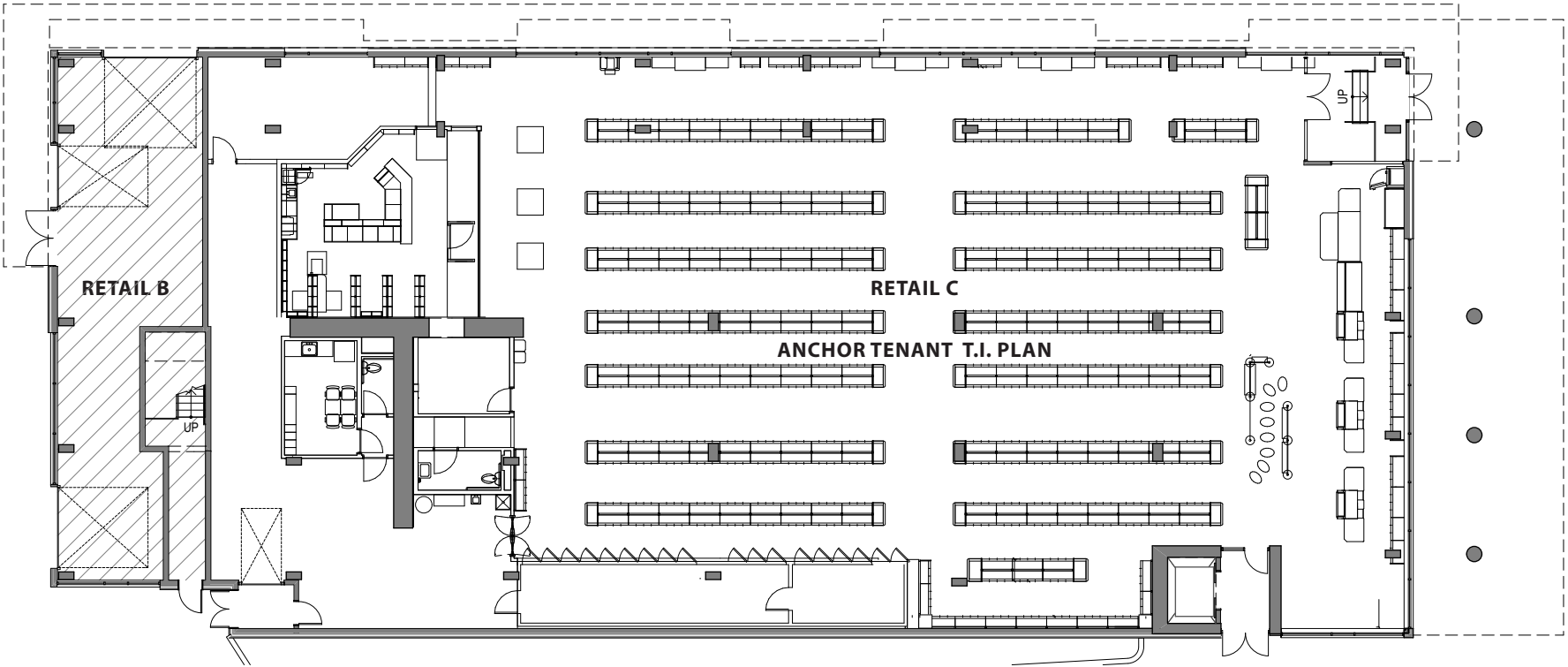
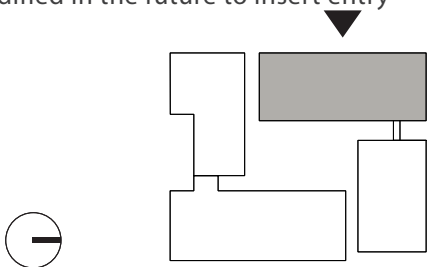
- See diagram 1d for potential future demising.
- Sections of masonry have been replaced with storefront glazing. See diagram 1b on opposite page.

1d ENTRANCES- The board also asked that multiple entrances (or provisions for them) be included to allow for the future subdivision of these spaces for smaller retail businesses

PL3, CS2, CS3

RESPONSE

- The masonry between glazing provides the opportunity to re-demise the space into smaller businesses with separate entrances. The storefronts can be modified in the future to insert entry doors.



1d

2.0 24TH AVENUE

2.A. / B.

DR II COMMENTS

2a MODULATION - The Board echoed public comment and their previous guidance (below) in the request that the townhouse elements at this edge be further modulated to break the monolithic scale of the podium down into recognizable residential-scale elements .

RESPONSE

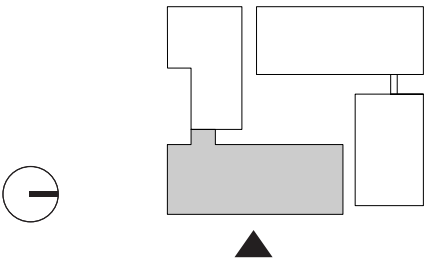
■ The second floor above the paired entry recesses have been recessed 12" to further modulate the two-story mass, and break the continuous line of coping that defines the top of the podium. The modulated unit is similar in dimension to nearby houses.

2b PODIUM - At the previous meeting, the Board supported the proposed townhouse units fronting 24th Avenue but expressed concern that having the building podium read so clearly had compromised the positive scale-mitigating elements that townhouses could bring to this (residential-scale) street. The Board recommended further development of this element to strengthen the unique characteristics of this commendable urban housing typology.

CS3-A Emphasizing Positive Neighborhood Attributes, CS3-B Local History and Culture

RESPONSE

- An exposed downspout and scupper have been added at the centerline of the brick facades, dividing them into two narrower modules within the structural modulation described above, and marking the demising of each individual townhouse unit.
- Additional scale mitigating elements include projecting canopies with wood soffits, planters on top of podium to soften that edge, and stepped plantings between building and sidewalk.



Changes made since DR II:

Increased recess above entries, changed cladding color

Extended canopies

Removed metal panels that were visually joining windows in different units. Added exposed architectural downspout and scupper between units



PROPOSAL AT DR II



CURRENT PROPOSAL - 24TH AVENUE 2a



PARTIAL EAST ELEVATION - TOWNHOUSES 2b

3.0 PORTAL ENTRANCES

3.A. / B.

DR II COMMENTS



3a 23RD AVENUE PORTAL - The Board enthusiastically supported the removal of the skybridge and the five-foot increase in the width of this passage.

RESPONSE

- The design has remained the same.

3b EAST UNION STREET PORTAL - The Board supported the five-foot increase in the width of this passage, noting their appreciation of this direct response to their previous guidance.

- i. The Board supported the use of wood decking at the 'undercut' street-edge area and its potential to encourage and welcome public use of this area.
- ii. The Board expressed concern regarding the street furniture and 'bar' shown at this edge and asked that they not divide the space in to separate areas or diminish the perceived width of the portal on Union.

RESPONSE

- i. We've kept the wood decking with the anti-slip treatment.
- ii The bar rail is a temporary fixture for seasonal use only if the tenant desires it. Its purpose would be for activation and welcoming people into the Square. It has been removed from the image.

3bii EAST UNION STREET PORTAL

2301 East Union Street
Project No. 3028872

Design Recommendation III
03/13/2019

UP LAKE UNION PARTNERS

berger

DLR Group

WEINSTEIN A+U

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3.0 PORTAL ENTRANCES

3.B.

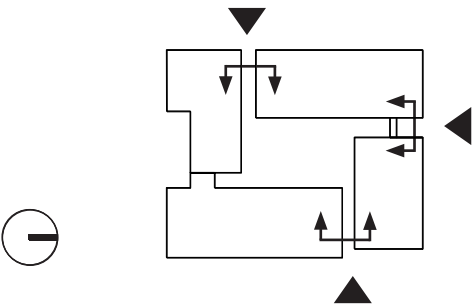
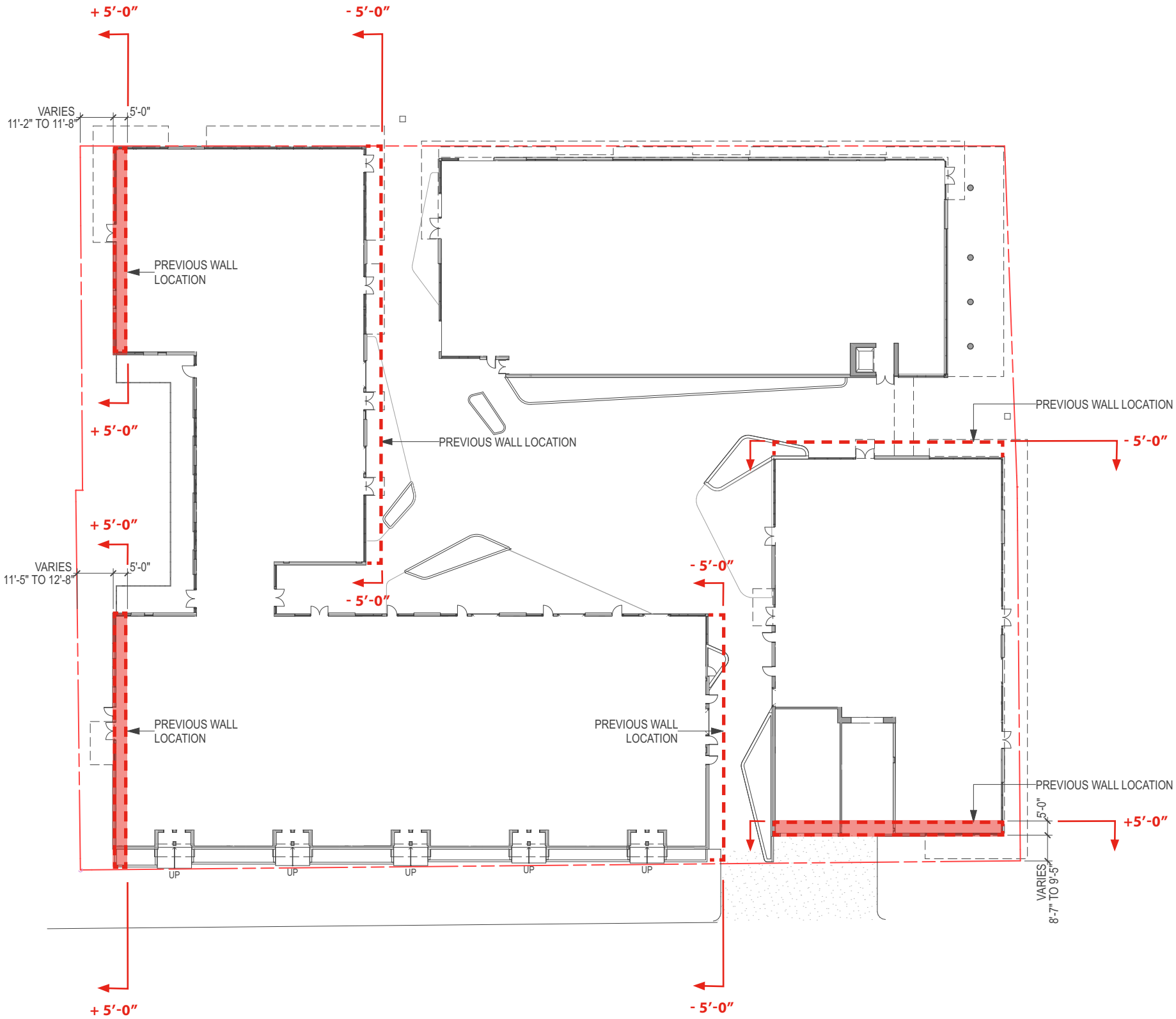
DR II COMMENTS

- 3b

EAST UNION STREET PORTAL- The Board supported the five-foot increase in the width of this passage, noting their appreciation of this direct response to their previous guidance.
- iii. Staff note: It was somewhat unclear that this shift had reduced the size of the area at 24th and Union (rather than the courtyard.) Please make this shift clear in the new documents.

RESPONSE

- iii. This diagram shows how the corner is impacted by the increase in portal width.



3.0 PORTAL ENTRANCES

3.C.

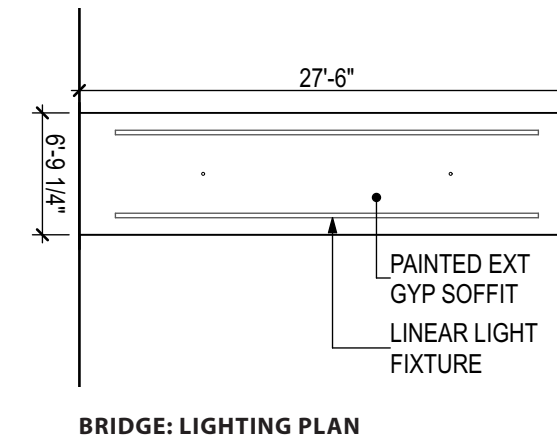
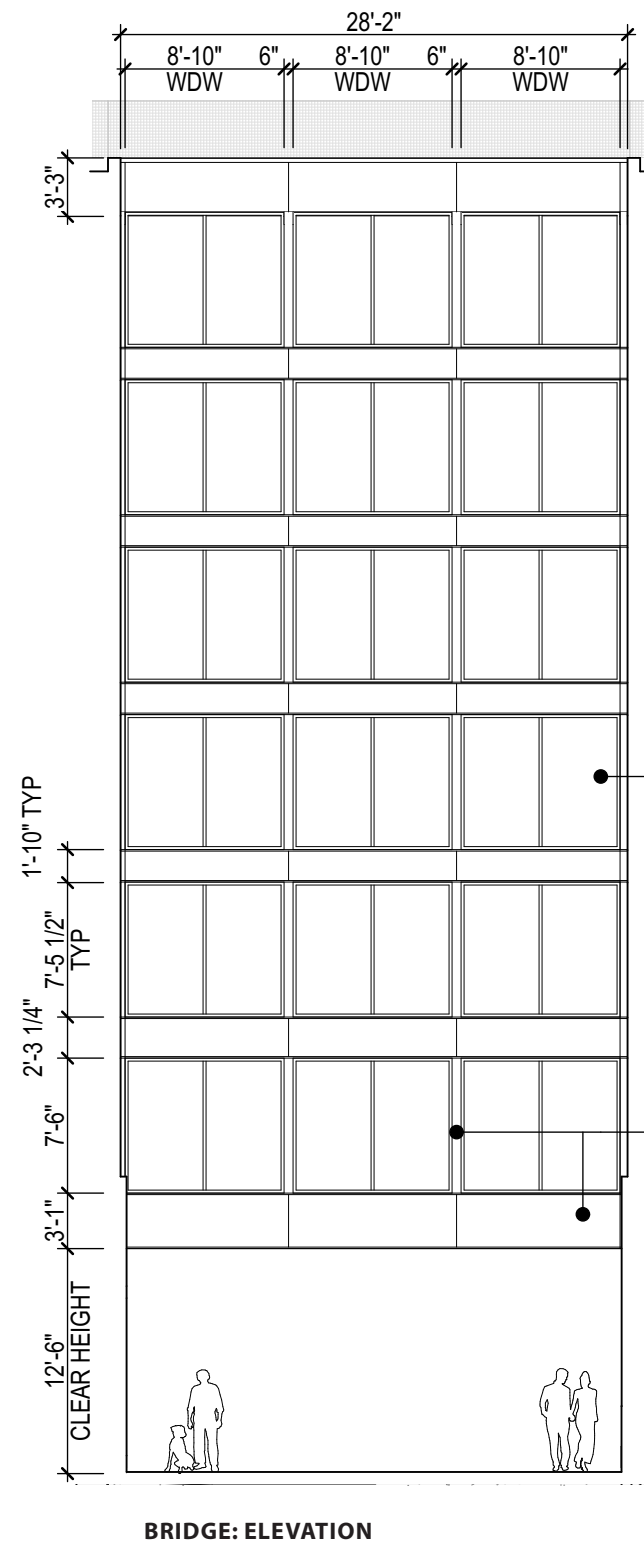
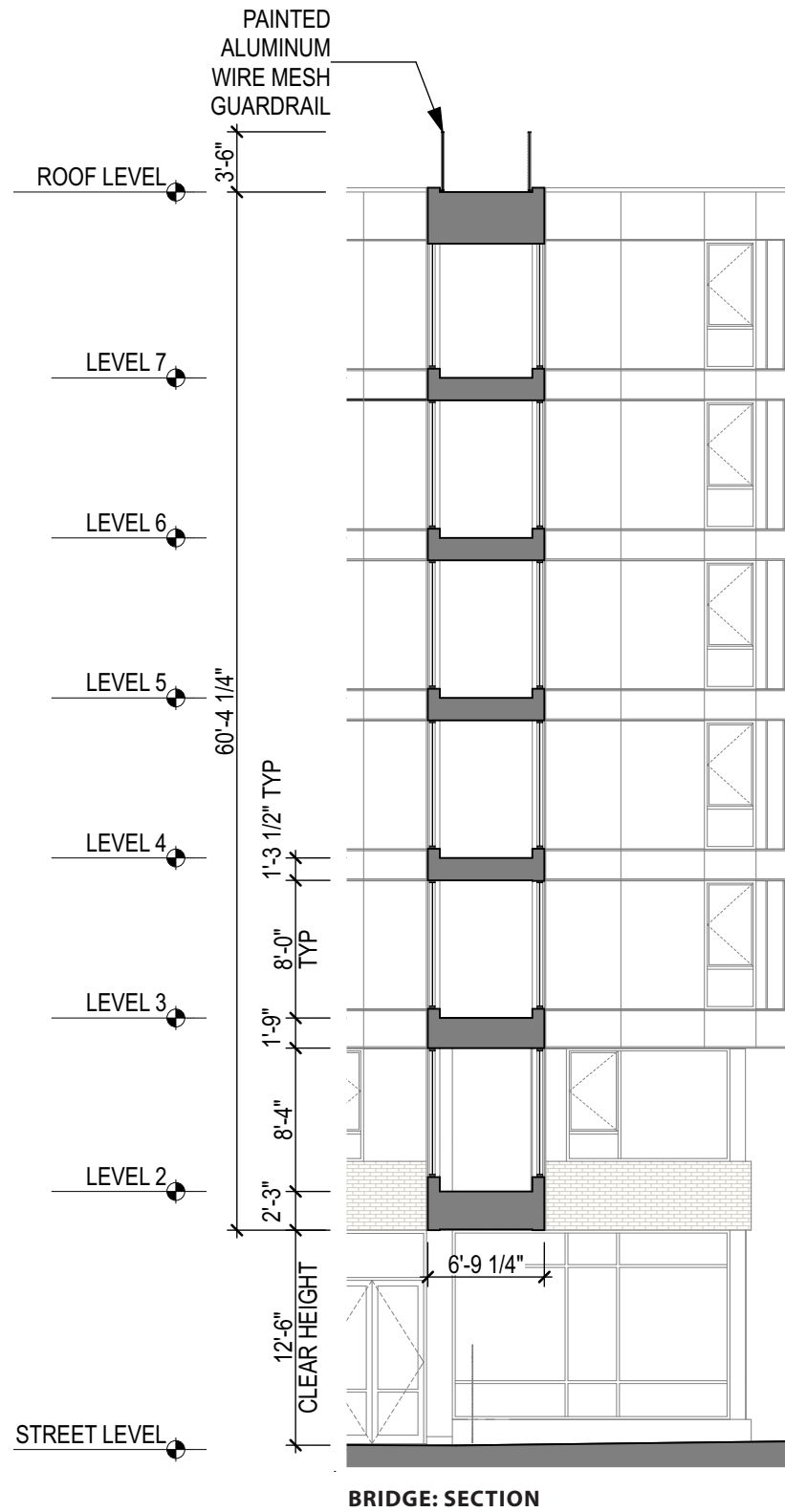
DR II COMMENTS

3c SKYBRIDGE AT EAST UNION AVENUE

- i. At the previous meeting the Board asked for an exploration of the removal of the lowest level of this skybridge or even its complete elimination; there was concern that the 'closure' of this portal from the second floor to the seventh presented a significant impediment to this portal achieving the welcoming character that the Board, the public and the applicant had identified as critically important.
- ii. At this meeting, the Board recognized this skybridge as a potentially project-defining element, and asked for a careful consideration of its composition as either a substrate for art or carefully-wrought "other" in the larger architectural composition.

RESPONSE

- i. Removing the lowest level of the skybridge was studied, but had undesirable effects on street-level spaces: reduces transparency, requires residential use area where retail is preferred, and limits flexibility in future re-demising of retail spaces. The bridge is a corridor connecting units in the NW building to the elevator, lobby, and exit stairs in the NE building. To remove this connection requires adding another residential lobby and elevator at street level in the NW building, and an enclosed additional exit stair at street level in both the NW and NE buildings.
- ii. The primary masses of the buildings to either side of the bridge are heavily patterned by windows, siding textures, and art. The volume of the corner plaza is also identified as a location for a significant art installation. The bridge does serve an important function as a gateway element to the central square, however, the design team strongly feels that the appropriate treatment of the bridge among all of its neighboring elements, is to keep it as neutral and "quiet" as possible, not to treat it as another art canvas. Lighting will be integrated into the bottom surface (soffit) of the bridge, throwing extra light on the ground plane below and calling subtle attention to this gateway zone without distracting attention from the more engaging mural and ground plane patterning that draw people into the central square.

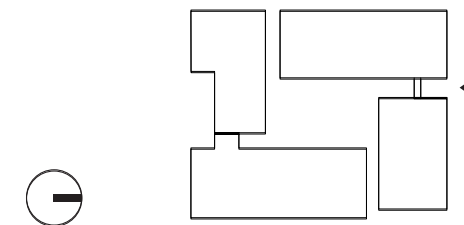


VINYL WINDOWS, BLACK

- Maximum transparency will make the bridge element seem light relative to the more opaque adjacent building masses

PAINTED CEMENT BOARD CLADDING, DARK GRAY

- Dark colors in the urban fabric visually recede. With dark gray cladding and dark window frames the bridge element will visually recede rather than pop forward relative to the adjacent building masses.



3.0 PORTAL ENTRANCES

3.D.

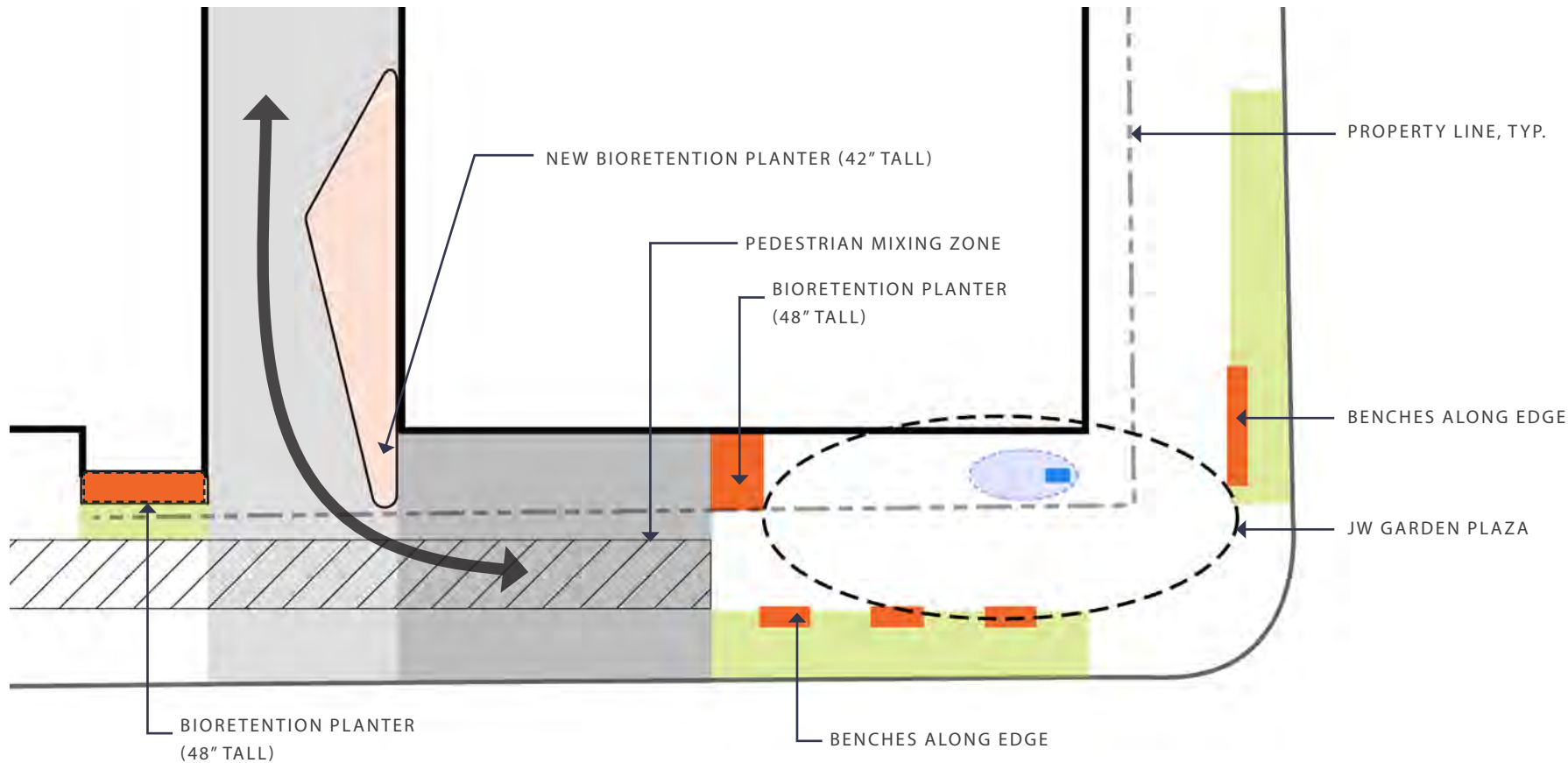
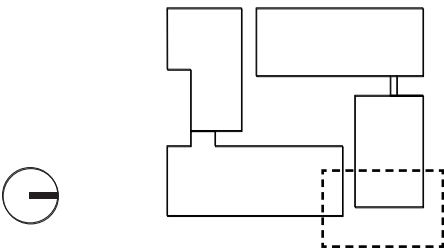
DR II COMMENTS

3d 24TH AVENUE

- i. The Board enthusiastically supported the removal of the skybridge, and the site planning changes made possible by the consolidation of solid waste areas.
- ii. The Board found the larger curb cut and acceptable solution given the groundplane, architectural, and landscape elements added to insure the safety of pedestrians and other users of the fountain plaza.

RESPONSE

- ii. Items have been maintained. To ensure additional safety between pedestrians in the portal and vehicles existing the garage, another bioretention planters has been added at the north edge of the portal.
- Circulation into and out of the 24th Avenue Portal has been directed to a defined mixing zone at the public sidewalk.
- An added bioretention planter provides protection to the pedestrian from the traffic movement of the parking ramp and loading zone. Paired with the raised bioretention planter at the edge of the retail / JW Garden Plaza, these elements direct pedestrian traffic into a single location / mixing zone at the sidewalk and provide a sense of enclosure for plaza and fountain patrons.
- A defined vehicular pattern on the pavement establishes defined areas for cars and alert pedestrians to a change in use underfoot.



3d DIAGRAM - 24TH AVENUE PORTAL - PEDESTRIAN | VEHICULAR SHIFT IN MIXING

ART PROGRAM THEMATIC NARRATIVE

REVERENCE AND DISCOVERY

■ This art plan is rooted in the values of reverence and discovery, and takes into account responses from community members around their desires for how the project functions as a community space that is friendly, representative of an aesthetic that boldly recognizes the area’s rich heritage, and welcomes multi-generational interaction.

OVERVIEW

The Midtown development at 23rd Avenue and East Union Street sits at the heart of Seattle’s Central Area, an area that served for many years as the center of commerce and community for a predominately African American residency, which at one time measured as high as 71% of the total Central Area population. The intersection of 23rd & Union has been described by those who participated in the community design processes for this development as something much more meaningful than a simple intersection. This significant and historic crossing is understood as “sacred.” It is regarded with reverence.

Contributing to this closely held ideal is the history of the area. The legacy of the first Black owned bank west of the Mississippi, which operated within 200 feet of the planned development. A community drug store, hair salons, men’s and women’s clothing boutiques, gas stations, taverns, dental, legal and accounting practices, large chain grocery stores, discount retail shopping, a laundromat, and the Post Office, where even those whose residency sent them further south still held Post Office boxes in the Central Area, assuring that a quick mail pick-up would turn into extended parking lot conversations with old friends. The sense of place at 23rd & Union is strong.

The Midtown 23rd and Union development brings new opportunities to regard the past with respect, honor the current with dignity, and give inspiration to the future. Through an integrated art plan, recognition can be paid to the history of the City’s Central Area and new discoveries can be energized for the future.

EXISTING ART CONNECTIONS

The James and Janie Washington Plaza highlights the historic *Fountain of Triumph*, created by famed artist James Washington, whose Foundation remains in operation in the couple’s former home in the Central Area. Washington wrote that *Fountain of Triumph* is, “A symbol of the salmon’s return from the sea...so it is with Blacks of the racial trend on the American scene who have struggled like the salmon to reach his or her pinnacle of life and the free spirit again.” *Fountain of Triumph* was originally sited at 23rd & Union in the 1990s. Restoration and return of the fountain is being managed by the James and Janie Washington Foundation.

The aesthetic significance of connecting life to salmon is also present across Union at 24th Avenue in the new Liberty Bank apartment complex where commissioned artist Esther Ervin has created a sculptural salmon run with rain runnels.

When selecting the artist for the existing public art installed on the public space at 23rd & Union, the City of Seattle asked that the artist investigate the concept of “place,” highlighting historically relevant narratives of the neighborhood and the people who have lived or created significant impact there. The selected artist Martha Jackson Jarvis created *Union*, which includes a sculptural seating arrangement with forms based on West African and Native American symbols, offering a reflection of the spirit of West Africa and her descendants whose Northern migration brought them ‘up north’ on their journey toward self reliance, incorporating an homage to the indigenous original land inhabitants.

Art selected for placement within the Midtown 23rd & Union development should be connected to these pieces, which emphasize not only a strong sense of place, but also a continuing evolution of creativity and resiliency.

The art at 23rd & Union must be fluid in its ability to engender discovery. It must be representative of the multitude of actions and interactions that have long been identified with the Central Area. As a central crossroad, 23rd & Union will always be an intersection of vibrant life in all of its splendid forms.

Sacred regard for the community’s heritage and continuing change necessitates an arts plan that is meaningful, reflective and forward looking, while embodying cultural connections that exist in transactional opportunities, participatory and passive engagement.

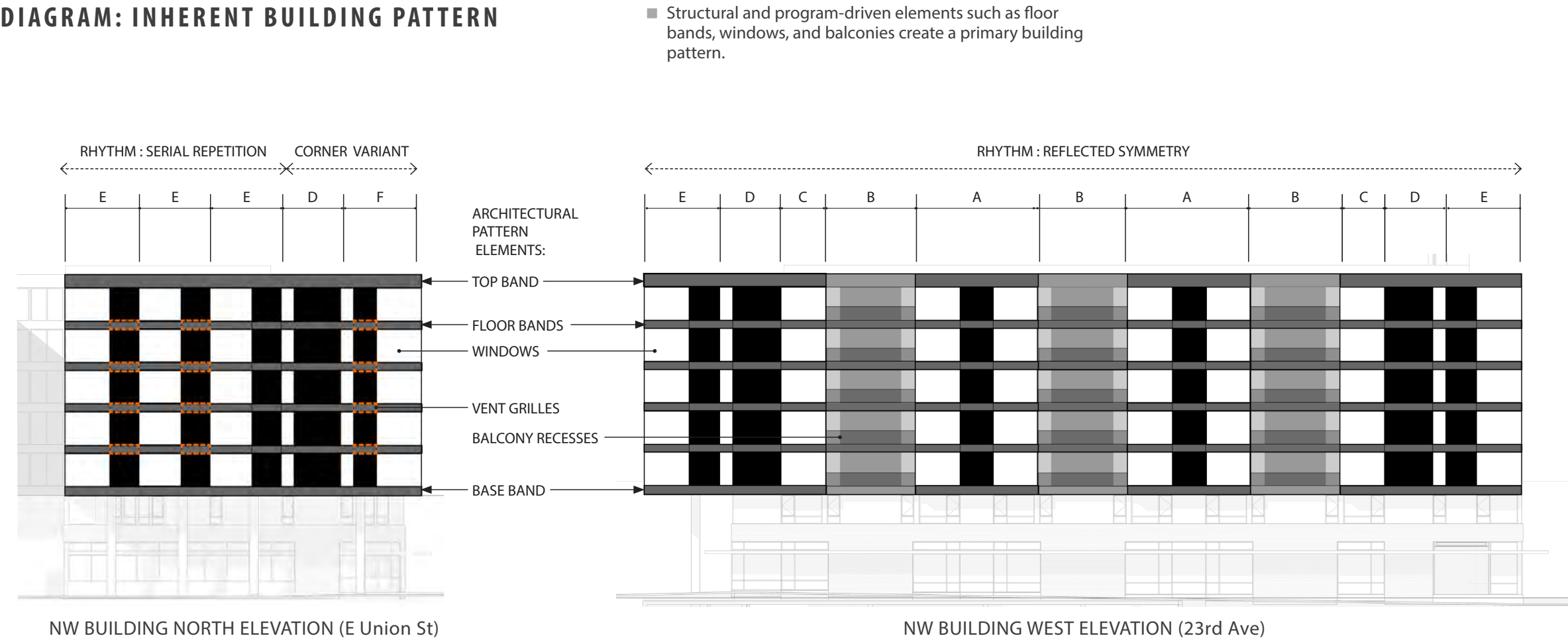
DR II COMMENTS

- The Board expressed their concerns regarding the large role art will play in the project and their dismay that this now-critical element had not appeared in the design documents until this (second Recommendation) meeting. For the next meeting the Board asked for:
- 4a **ART AND ARCHITECTURE** A narrative and graphic explication of how the art will support the architectural Design Concept of this project
 - See this pages 16-17.
- 4b **OUTREACH EFFORTS**- A complete description of the outreach efforts that will be employed to ensure all of the arts and cultural organizations in the Central Area have been informed of the process and offered a role in its pursuit.
 - See page 18.
- 4c **ARTIST SELECTION PROCESS**-An explanation of the process that will be employed in the selection of artists, the content of their briefs, and the criterion by which the work will be evaluated.
 - See page 19.
- 4d **SIGNAGE AND WAYFINDING** - An explanation of how wayfinding and signage elements will be developed as art within this process.
 - See page 27.
- 4e **ART CATALOG**- A catalog of the locations, media, and general character of all art installations.
 - See pages 20-26.
- 4f **ART MAINTENANCE**-A Description of the strategies that will be used in the maintenance and preservation of this work, and if the intent is permanence, a description of the methods, and materials that will be employed in the work’s creation and protection.
 - The maintenance of each art work is described by location in the Art Catalog section starting on page 22.

4.0 THE ART

ART AND ARCHITECTURE

DIAGRAM: INHERENT BUILDING PATTERN



NARRATIVE: ART AND ARCHITECTURE INTEGRATION

The applicant recognizes that at the previous Design Review Board presentation, the arts program did not provide sufficient information on how each location was selected, and what the intended direction was for how the art would be informed by and harmonize with the established architecture.

The building form, siting, and facade patterning respond to community- and development-driven program desires and requirements, site context, and the rational arrangement of interior spaces.

The locations for art within the project likewise were determined by community input, program opportunity, adjacencies and site context. Exactly how each work of art integrates into the architecture is determined by the inherent architectural patterning, and therefore varies as appropriate for each location.

The inherent architectural patterns at the podium level are derived primarily from street-level program requirements, pedestrian engagement, and intentional place-making.

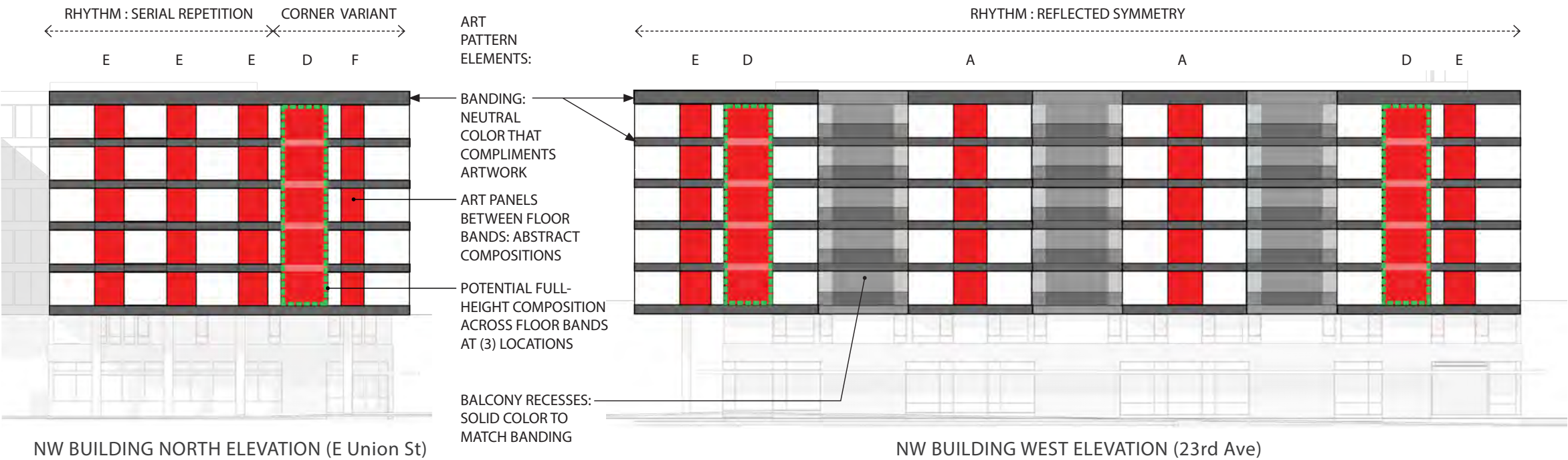
The art at this level reinforces that pedestrian engagement and place-making by taking advantage of the architectural conditions at each location to draw people in, and convey an aspect of the thematic narrative for the overall art program of the building.

The upper facades of the buildings are patterned by the basic architectural elements resulting from the interior building organization and stacked residential units: large windows, floor spandrels, unit exhaust vents, and unit balconies.

The artist is provided the essential diagram of this pattern (below), the parameters set by it and technical constraints, and then is given the opportunity to develop his/her own overlaid pattern at two scales: the art-panel arrangement, and the artistic content of each panel. The artistic content of the panels reinforce the overall story being told through the art program, while the macro-pattern of the panel arrangement supports the underlying architectural pattern.

DIAGRAM: ART INTEGRATION

- The art establishes a secondary layer of hierarchy that organizes the art and follows the inherent rhythm and pattern of the basic facade elements
 - The Artist creates compositions for the art panels (red areas) and the Architect selects a color for the banding and balcony recessed walls (gray). This
- “background” color will be a neutral hue of medium value. The exact color will be determined after the artwork is known, and selected to compliment the art as well as the rest of the building’s color palette. It is limited to the colors available in the paint system specified for the metal vent grilles.



Five basic typologies of art are proposed throughout the project. The “Art Catalog” section identifies these by location.

- Macro-graphic panelized composition
- Mural
- Volumetric installation
- Lighting
- Plaque

4.0 THE ART

OUTREACH EFFORTS

INTENTION

The intention of the outreach plan for the Midtown project is to:

- **Engage a process that is inclusive of the broadest possible representation of arts and cultural organizations with interests in the past, current and long term sustainability of an authentic representation of the rich cultural history of the area.**

BACKGROUND

The Central Area has long been home for an active representation of the cultural heritage inherent within a predominately African American community. A familiar element of this rich heritage is Mardi Gras. The rousing and highly anticipated annual Mardi Gras festivals featured a summer parade down 23rd Avenue from Madison to Cherry with VIP judging sections usually placed at 23rd & Union. The parade would empty into what is now Powell Barnett Park where crowds gathered to enjoy amusement park rides, and uniform clad drill team members and families connected. The Black Community Festival at Judkins Park carried on the Mardi Gras excitement and UmojaFest activities continue the tradition of parades and Mardi Gras style family fun. These festivals invite creativity and cultural expressions and bring with them opportunities for everyone to contribute to and relish in the rich cultural history of the Central Area.

Street dances, band practices at Garfield Playfield and Garfield’s annual talent showcase, FunFest, Birdland live music venue, theater arts at Black Arts West and Langston Hughes Performing Arts Center, street drill team practices, the regalia of the Masonic Order and the Order of the Eastern Star, these and so many additional representations of a proud and vital culture have existed in the center of Seattle, the Central Area.

In 2015, the City of Seattle designated its 2nd Arts and Cultural District, the Historic Central Area Arts and Cultural District. Historic was included in the name to acknowledge the distinct importance of honoring the areas rich history. At the same time, the Central Area Collaborative established a community plan, calling out the goal for establishment of such a district. Within this goal is a strategy to develop an ecosystem to support arts and culture based businesses.

The outreach plan for the Midtown Arts component is built upon recognition of the rich history, upholds the intention for inclusive engagement, and considers ways in which arts and cultural interests can be further developed.

Most importantly, this plan is intended to build upon the outreach that has already taken place by honoring the voices from within the community whose participation has been vital to the project’s overall development.

The outreach plan takes into consideration that prior open house events have already served to gather a large amount of community feedback on the arts opportunities which have been incorporated into the planning and design process. Much will be predicated on the degree to which people feel that their involvement in this part of the process will be valuable in further shaping an arts plan that is already somewhat down the road. To that end, time will be dedicated to sharing the current plan and offering opportunities for response with the proposed arts advisory panel, whose expertise will serve to further refine the current plan and help in developing an equitable artist call and selection criteria. Artist selection criteria must be structured, yet flexible enough to allow for further refinement by the advisory panel.

OUTREACH STRATEGIES

Strategy 1:

- Engage with Historic Central Area Arts & Cultural District (HCAACD), learn about their existing goals and plans and establish how this project may fit for a mutually beneficial outcome
- Develop an ongoing working relationship that allows for their representation to be amplified throughout the arts planning, artist selection and arts implementation process
- Work with HCAACD to broaden engagement among additional relevant stakeholders
- Engage with AfricaTown leadership, arts interests and artists
- Develop a working strategy with the Black Heritage Society (already represented within HCAACD) to increase representation for historical accuracy

Strategy 2:

Develop processes for engaging with other arts and cultural entities and artists within the Central Area and/or with Central Area ties (many of whom are connected via HCAACD). A starting list of targeted contacts include:

- Northwest African American Museum
- Langston Hughes Performing Arts Center
- LANGSTON
- C Arts
- My World Dance & Fitness
- 100 Black Men of Greater Seattle
- Black Dance Collective
- The Central (formerly Central Area Senior Center)
- Central Area Chamber of Commerce
- Arts and culture ministries within surrounding churches – Mount Zion, First AME, Grace United Methodist, Mt. Calvary, Goodwill, New Hope, Greater Mt. Baker Missionary Baptist, Tabernacle Missionary Baptist, Ebenezer AME Zion, Emerald City Seventh Day Adventist
- Byrd Barr Place
- African American Writers Alliance
- Onyx Fine Arts Collective
- Ijo Arts Media
- Shelflife
- The Breakfast Group
- Tabor 100
- LINKS, Inc.
- NAACP
- Pratt Fine Arts Center
- Coyote Central
- Central Cinema
- The Urban League of Metropolitan Seattle
- CD Forum

- Seattle People of Color Salon
- Spectrum Dance
- Black Folks Dinner
- (newly formed) Columbia Hillman City Arts & Cultural District & Capitol Hill Arts & Cultural District

A successful engagement strategy will increase the level of community knowledge of the project’s arts opportunities, and expand the circle of distribution of calls for proposals.

Strategy 3:

- Implement an ongoing communications method that maintains consistent and up to date information on the project & project opportunities, which may include regular electronic and printed updates and information of interest.

Strategy 4:

- Compose a panel of advisors, targeting participation from within existing community arts and cultural organizations
- Engage advisors to participate in composition of the artist application, review and selection process.

Role of Advisors:

- Be primary points of contact to receive, review and provide feedback on arts plan.
- Participate in development of the artist application, review and selection process
- Consult on effective ways to connect with former residents – how can we draw them into this part of the process and encourage visitation hence project completion
- Participate in the artist selection process

This outreach strategy embraces an racial equity lens and endeavors to:

- Set outcomes with key community leadership and incorporates previous community feedback and directives
- Involve stakeholders
- Allows for a process to determine community benefits and burdens by enacting a process for understanding mutually beneficial outcomes
- Intends to advance opportunity while also minimizing harm
- Incorporates an accountability process of consistent communication and reporting to the community
- Takes into consideration the value of volunteer participation

ARTIST REQUEST FOR PROPOSALS (DRAFT)

Overview:

The Midtown project has eight opportunities for public art, including a number of locations that were added as a direct response to community feedback received at the Community Design Open Houses on October 24th and 27th and November 17, 2018.

The Community Design Open House process provided opportunities for designers to listen to the desires of current and former residents who articulated the significance of both building and public space design. Through this process, it was made clear that the Midtown development should bring new opportunities to regard the past with respect, honor the current with dignity, and give inspiration to the future.

Overarching Arts Plan Theme: Reverence and Discovery

This art plan is rooted in the values of reverence and discovery and takes into account responses from community members around their desires for how the project functions as a community space that is friendly, representative of an aesthetic that boldly recognizes the area’s rich heritage, and welcomes multi-generational interaction.

The public art will present opportunities for the building to further reflect the heritage and culture of the Central Area, and for local artists to collaborate with the community, the architects, and the developer on public installations, which will have an immediate and lasting impact on the built environment of this neighborhood. A broad selection of diverse artistic styles, perspectives, and mediums will be represented in the selected artworks.

Artist (Minimum) Eligibility:

- Visual artists living in the Seattle metropolitan area, or those with strong connections to the Central area’s history and culture
- Individual artists or collaborations
- Demonstrated experience working with communities – neighborhood groups and youth
- Ability to work with architects, designers, fabricators to successfully achieve concept to install
- Successful experience working on time and within budget
- Experience working on public art projects

Selection Process:

- Artists will submit initial proposals
- Selection panel will determine finalists
- Finalists will present small-scale project renderings, technical requirements, timeline and budget
- Selection panel determines final group of commissioned artists

Selection Panel:

A panel of jurors will be comprised of community members and representatives from Central Area arts and cultural organizations. A representative from James and Janie Washington Foundation will also sit on the selection panel.

Reference Materials:

- Thematic Narrative
- Location Narratives
- Project Timeline

Outreach/Artist Selection Timeline:

Outreach:

- | | |
|----------------|---|
| ■ Strategy 1 - | March 2019 |
| ■ Strategy 2 - | March - May |
| ■ Strategy 3 - | April 2019 - Ongoing through project completion |
| ■ Strategy 4 - | May - November 2019 |

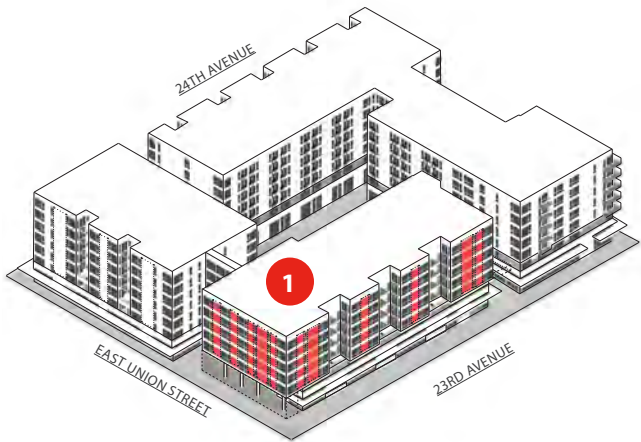
Artist Selection Process:

- | | |
|--|-------------------------|
| ■ Application Announced - | August 2019 |
| ■ Applications Due - | September 2019 |
| ■ Panel Review and Shortlist Developed - | October |
| ■ Interviews - | October |
| ■ Artist Selections - | November |
| ■ Artists Announced - | December 2019 |
| ■ Art Installation - | Winter/Early Spring 202 |

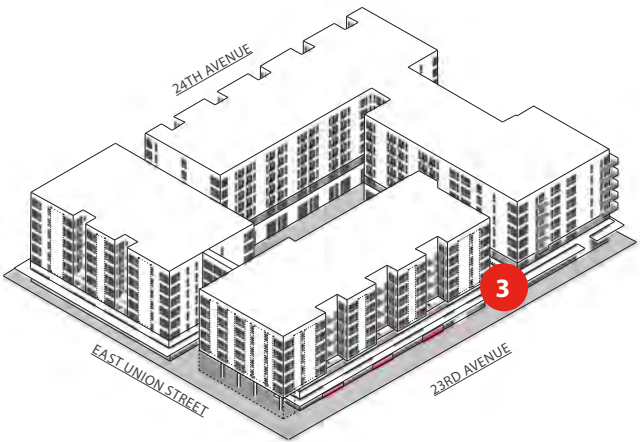
ADDITIONAL CRITERIA TO BE DEVELOPED WITH COMMUNITY STAKEHOLDERS

4.0 THE ART

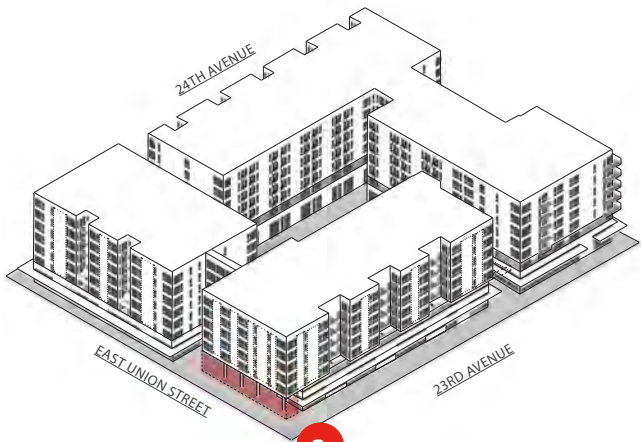
ART CATALOG



1 NORTHWEST BUILDING
A textural/abstract 2D multi-panel composition on the upper facades at the corner of 23rd & Union.



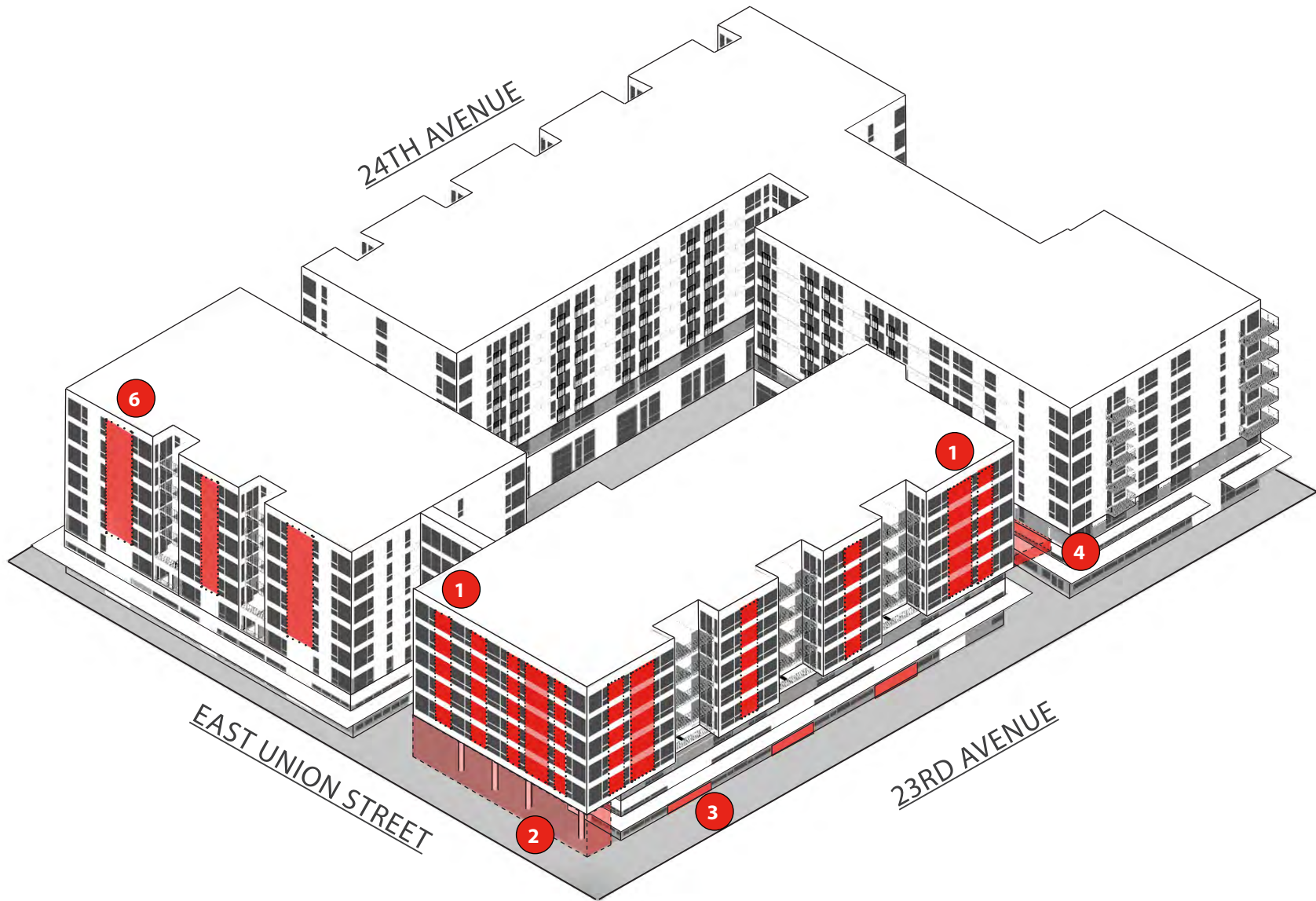
3 PANELS ON 23RD AVE
A series of murals or textural panels/medallions at the street level.



2 23 & UNION PLAZA
A volumetric multi-medium installation within the space defined by the corner plaza



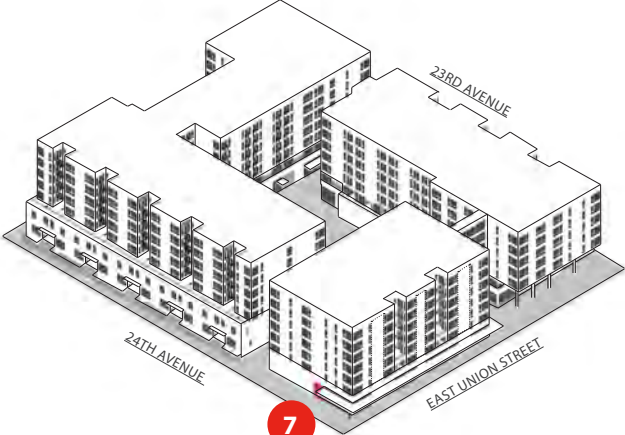
4 23RD AVE PORTAL
An overhead lighting installation.



4.0 THE ART
ART CATALOG



5 CENTRAL SQUARE
(+/-)120-foot long mural.



7 24 & UNION PLAZA
A mural or plaque complimenting *Fountain of Triumph* by James Washington Jr.



6 NORTHEAST BUILDING
Three 2D multi-panel macro graphics depicting people and faces.



8 24TH AVE PORTAL
A mural extending from the sidewalk into the portal.

4.0 THE ART

ART CATALOG



LOCATION 1- NORTHWEST BUILDING

- **DESCRIPTION-** A large textural/ abstract multi-panel 2-D composition on the upper facade of the NW building. At the macro-scale, the panel composition reinforces the existing architectural patterns and rhythms, and is legible from a distance. See diagrams for more detail.
- **CHARACTER-** The panel installations should be abstract, textural, non-figurative compositions that communicate a sense of recognition and welcome and reflect a sense of continued evolution – looking forward to the future. As the Northwest Building sits at the area most significantly identified as “sacred,” and has functioned as a nexus of community welcome and interaction, experiencing these mural panels should activate an automatic sense of the familiar and a curiosity for the new.
- **ARTIST OPPORTUNITY-** The installation offers an opportunity to co-create with members of the community. Research and exploration with community members can result in imagery that is inviting, and communicates a sense of pride and reverence.
- **MEDIA-** Painted Hardie panel
- **MAINTENANCE-** Applicant will apply a UV protected clear coating to the art to protect it from fading. UV protection is effective for 7-10 years. Applicant will touch up the art from time-to-time as needed and will reapply UV protection once every 7-10 years.

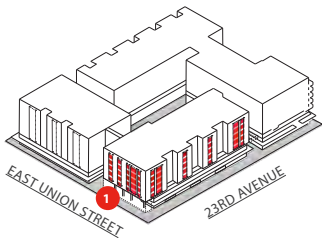


DIAGRAM: INHERENT BUILDING PATTERN

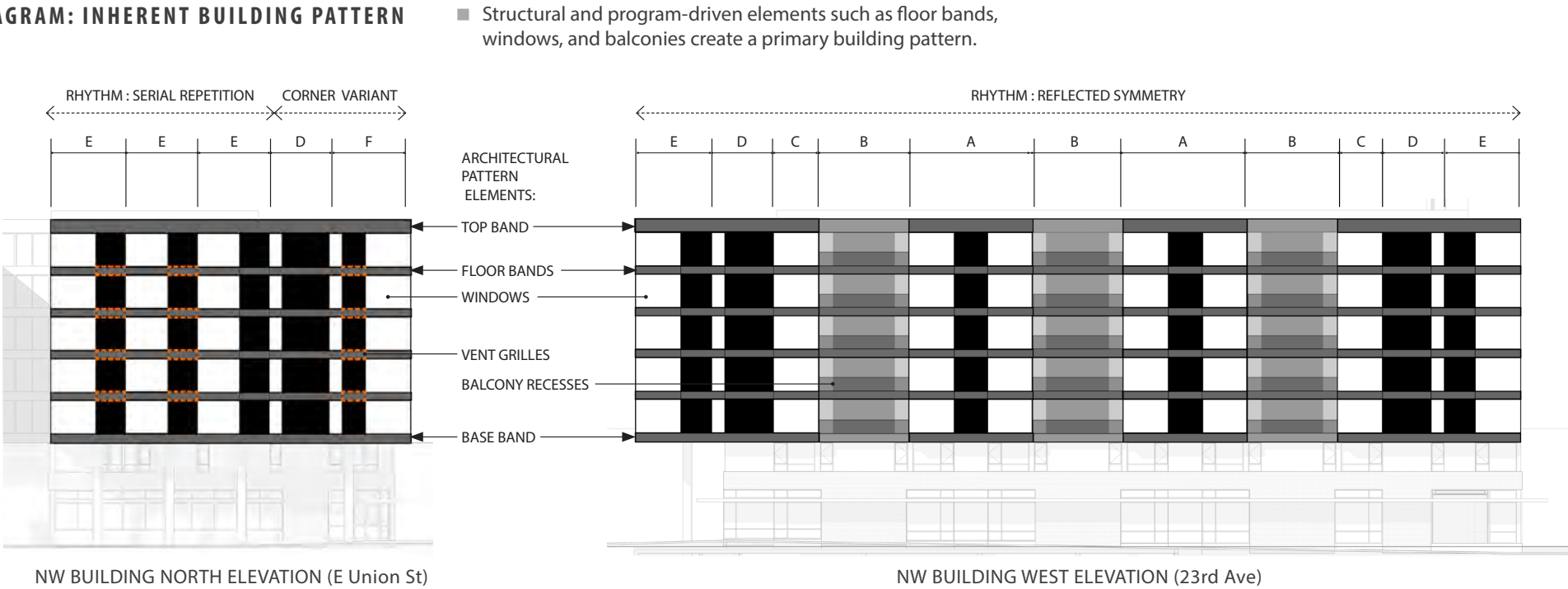
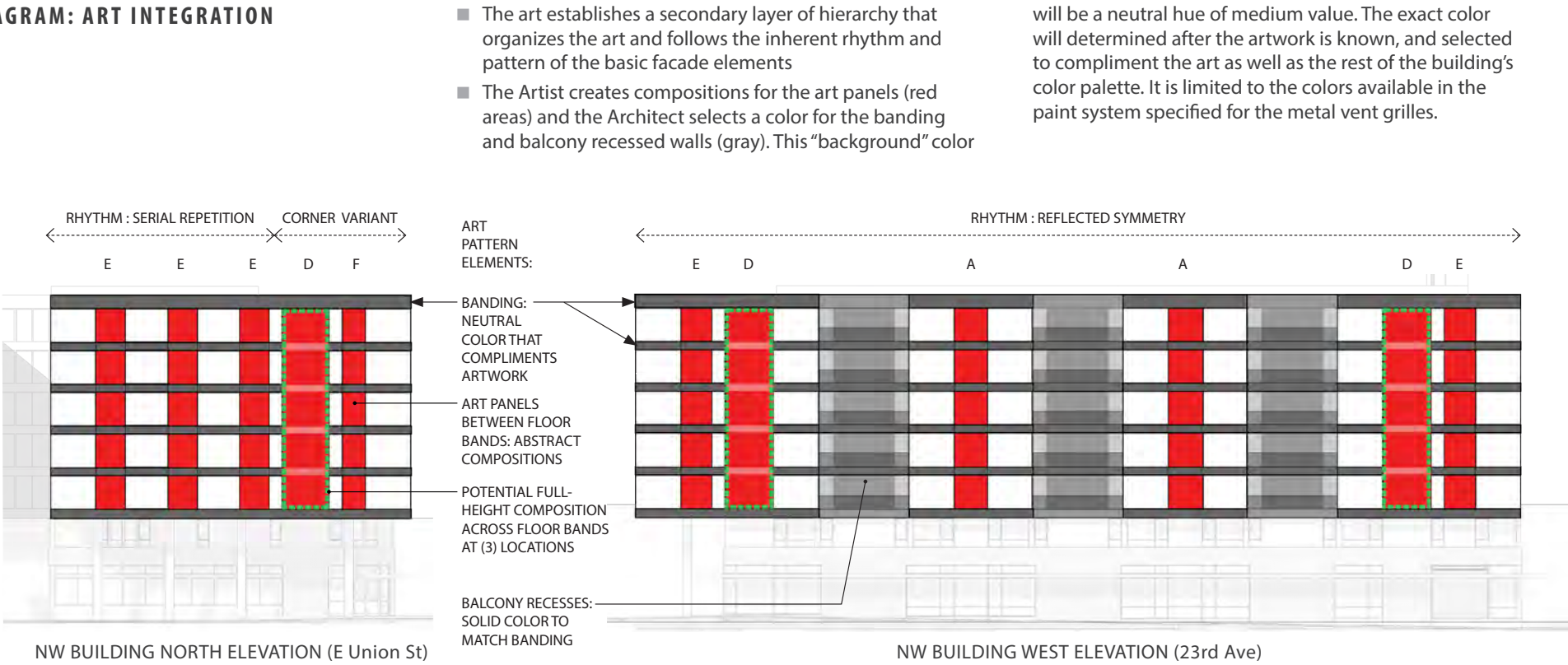


DIAGRAM: ART INTEGRATION



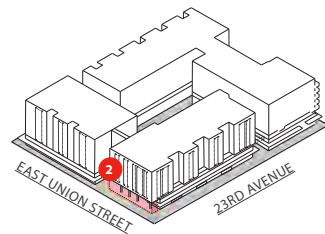
4.0 THE ART

ART CATALOG



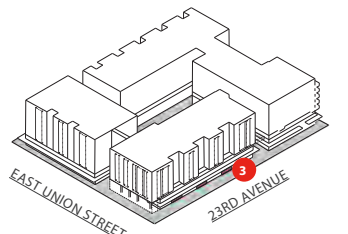
LOCATION 2- 23RD & UNION PLAZA

- **DESCRIPTION**- A volumetric installation utilizing the high undercut space at the corner plaza. The artist may utilize the soffit, wall, columns or ground to structurally support the art work. The proposed art must not interfere with pedestrian flow, access to retail, or the approved landscape and street furniture. It must also respect the occupants of the second floor residential units that overlook the plaza.
- **CHARACTER**- Using all of the available mediums, the plaza should be a representation of the sacred nature of this corner.
- **ARTIST OPPORTUNITY**- The Black Heritage Society and the Historic Central Area Arts and Cultural District should be primary collaborators to source relevant and significant historical information from which to draw. Music and kiosk style placements offer opportunities for playlist curation and information sourcing. Working with community youth in design and creation extends the significance of the corner's heritage to the next generation. As the corner has a rich history, the creativity employed for this placement must have an evolutionary capacity so that it is ever changing yet static in it's intent.
- **MEDIA**- Volumetric installation, materials and form to be proposed by artist
- **MAINTENANCE**- The Artist and Owner will develop a maintenance specification appropriate for the art. Maintenance requirements will vary depending on the type and materials of art work proposed.



LOCATION 3 - PANELS ON 23RD AVE

- **DESCRIPTION**- A series of panels, plaques or medallions at the street level along the 23rd Avenue, mounted to three regularly-spaced brick walls in the retail frontage. The work should be legible and interesting to pedestrians. If the artwork does not extend all the way to the ground, it must not project more than 4" from the wall.
- **CHARACTER**- The murals or textural panels should be calming, making use of ethnically inspired patterns that are visually pleasing and strike curiosity.
- **ARTIST OPPORTUNITY**-This placement offers a unique opportunity to work with young artists in developing the design. The design can be an entrée to exploration of the James Washington Fountain at 24th Avenue while also demonstrating the presence of an arts and cultural district. The artwork should communicate that the presence and heritage of African Americans remains strong in this place.
- **MEDIA**- Exterior-grade weather-resistant metal or ceramic, mounted to brick, or painted brick facade
- **MAINTENANCE**- If painted brick wall-applicant will apply a UV protected clear coating to the art to protect it from fading. UV protection is effective for 7-10 years. Applicant will touch up the art from time-to-time as needed and will reapply UV protection once every 7-10 years. If other medium: the Artist and owner will develop a maintenance specification appropriate for the material and finish proposed for the art.



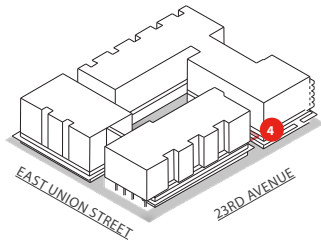
4.0 THE ART

ART CATALOG



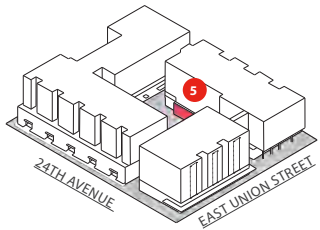
LOCATION 4- 23RD AVENUE PORTAL

- **DESCRIPTION-** An exterior overhead lighting installation spanning across the portal on 23rd Avenue, at the elevation of the second floor brick spandrel. The lighting functionally illuminates the space, and the visual animation reinforces the effect of the retail activation and visual cue of the turned-in canopies, to invite pedestrians into the portal and the central square beyond.
- **CHARACTER-** The portal connects directly to the Central Square from the main arterial, and is visible from the street to pedestrian and vehicle traffic. Should connect in some way to the panel art along 23rd (Location 3) so there is a cohesive and welcoming visual experience.
- **ARTIST OPPORTUNITY-** As this location is the direct entrance into the Central Square, a place where multiple types of interactions will take place – shopping, experiencing a plaza performance, resting – this offers the opportunity to represent movement and a possibility to incorporate a nod to the community’s rich history of performing arts. 23rd Avenue has also acted as a primary parade route, particularly during the years of Mardi Gras which featured local drill teams and elaborate floats. There is a certain flourish that can occur within this space.
- **MEDIA-** Custom electric lighting
- **MAINTENANCE-** Semi-annual cleaning and maintenance checks to ensure lighting is still functional and providing required lighting levels.



LOCATION 5 - CENTRAL SQUARE

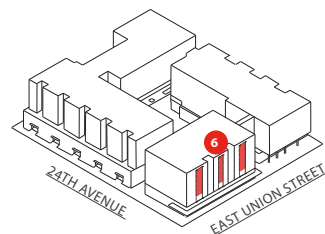
- **DESCRIPTION-** Approximately 120-foot long mural extending from the Union St. portal fully into the Central Square, providing a colorful backdrop for events. The mural utilizes a programmatically necessary long blank wall, and reinforces the draw of pedestrians in from Union St.
- **CHARACTER-**A dedicated reflection of the colorful and diverse history of the community. Challenge – creating a space of homage without creating an *over-stimulating* backdrop.
- **ARTIST OPPORTUNITY-** This mural design offers space for a generous creative expression. It is the backdrop for an area where conversation and commerce seemed in perfect blend and will continue to be such, now adding elements of welcome for contemplation with areas for seating, and experience with regular opportunities for performance. This art should evoke a sense of joy while presenting opportunities to look more deeply into a community’s past and current existence. The selected artist should explore the themes that communicate a sense of belonging such as the WE ARE HERE, WE ARE STILL HERE, themes. Working with representatives of AfricaTown, Arts and Cultural District, business and heritage organizations such and Tabor 100, The Breakfast Group, Black Clergy, visual and performing artists, and community activists will yield lasting benefit. Using already collected data, in addition to the artist developed community engagement process will be most important to the success of this mural project.
- **MEDIA-** Painted brick
- **MAINTENANCE-** Applicant will apply a UV protected clear coating to the art to protect it from fading. UV protection is effective for 7-10 years. Applicant will touch up the art from time-to-time as needed and will reapply UV protection once every 7-10 years.





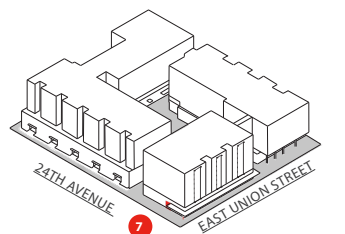
LOCATION 6- NORTHEAST BUILDING

- **DESCRIPTION**- A panelized 2D triptych on the upper facades of the NE building, responding to the adjacency of the Liberty Bank site directly across the street, and legible from the east/west approaches to the site. Similar to the compositions of Location 1, the art panel arrangement at the macro scale fits within and supports the architectural rhythm, while the visual content of the panels supports the overall art narrative. Just as the building masses are differentiated from each other, so will the art on the NE facade be differentiated from that on the NW facade. These compositions are all full-height and representational. The colors will be limited to black-and-white / grayscale, to contrast with the rich color of the NW facade art.
- **CHARACTER**- Based on community guidance, the character of this mural series is specifically directed to be depictions of people/faces reflecting the heritage of the community.
- **ARTIST OPPORTUNITY**- Engagement with representatives from prior community open houses and design meetings whose guidance led to this distinct artistic expression recommendation.
- **MEDIA**- Painted or printed on exterior grade canvas applied to Hardie panel
- **MAINTENANCE**- If directly painted: applicant will apply a UV protected clear coating to the art to protect it from fading. UV protection is effective for 7-10 years. Applicant will touch up the art from time-to-time as needed and will reapply UV protection once every 7-10 years. If applied canvas: canvas will be re-printed and installed when damaged.



LOCATION 7 - 24TH AND UNION PLAZA

- **DESCRIPTION**- Painted 2D mural or wall-mounted installation at the street level, complimenting the existing art piece featured in this plaza. If work is a plaque or other wall-mounted piece that does not fully extend to the ground, it must not project more than 4" from the wall.
- **CHARACTER**- The location is intimately connected to the Fountain of Triumph location and should reflect some correlation and/or inspiration from the Washington artistic aesthetic.
- **ARTIST OPPORTUNITY**- Further opportunity is offered to engage with the work of James Washington, Jr., to connect in some way to the aesthetic presented in Fountain of Youth; salmon flow, reaching a pinnacle of life and free spirits. Offers opportunities to work with the James and Janie Washington Foundation, artists from the Onyx Collective, and young and emerging public artists.
- **MEDIA**- Painted brick, or metal or ceramic elements mounted to brick
- **MAINTENANCE**- If painted brick wall-applicant will apply a UV protected clear coating to the art to protect it from fading. UV protection is effective for 7-10 years. Applicant will touch up the art from time-to-time as needed and will reapply UV protection once every 7-10 years. If other medium: the Artist and owner will develop a maintenance specification appropriate for the material and finish proposed for the art.



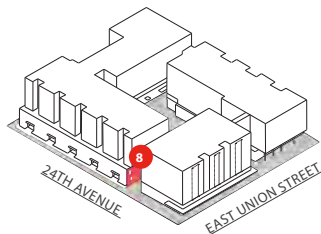
4.0 THE ART

ART CATALOG



LOCATION 8- 24TH AVENUE PORTAL

- **DESCRIPTION-** A painted mural on the south side of the portal, taking advantage of a wall that is largely blank due to program and code requirements. Visible from Union Street, the mural provides a visual cue along with the landscape and ground-plane design, to draw pedestrians into the portal and the Central Square beyond.
- **CHARACTER-** This work should enhance the connection to the single-family neighborhood while also creating an identifiable entrance into the public square. Historic representations, ethnically inspired patterned art can all serve such a purpose.
- **ARTIST OPPORTUNITY-** Working with members of the single-family community the artist has the ability to create a space that serves as a calm entry into a vibrant plaza, incorporates some way-finding effects, and signals true welcome to newcomers and existing residents.
- **MEDIA-** Painted brick
- **MAINTENANCE-** Applicant will apply a UV protected clear coating to the art to protect it from fading. UV protection is effective for 7-10 years. Applicant will touch up the art from time-to-time as needed and will reapply UV protection once every 7-10 years.



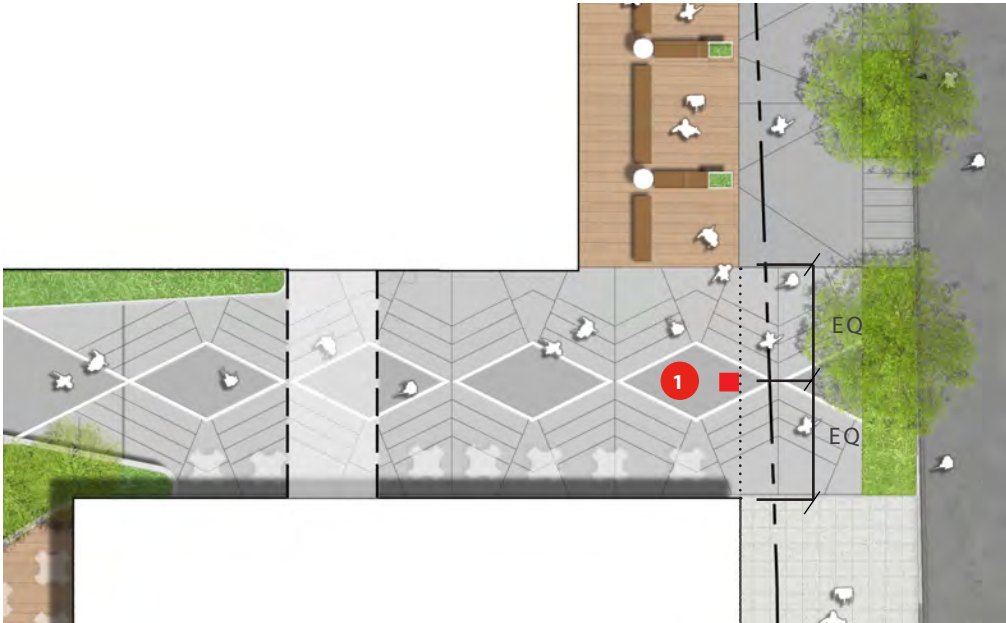
DR II COMMENTS

4d SIGNAGE AND WAYFINDING- An explanation of how wayfinding and signage elements will be developed as art within this process.

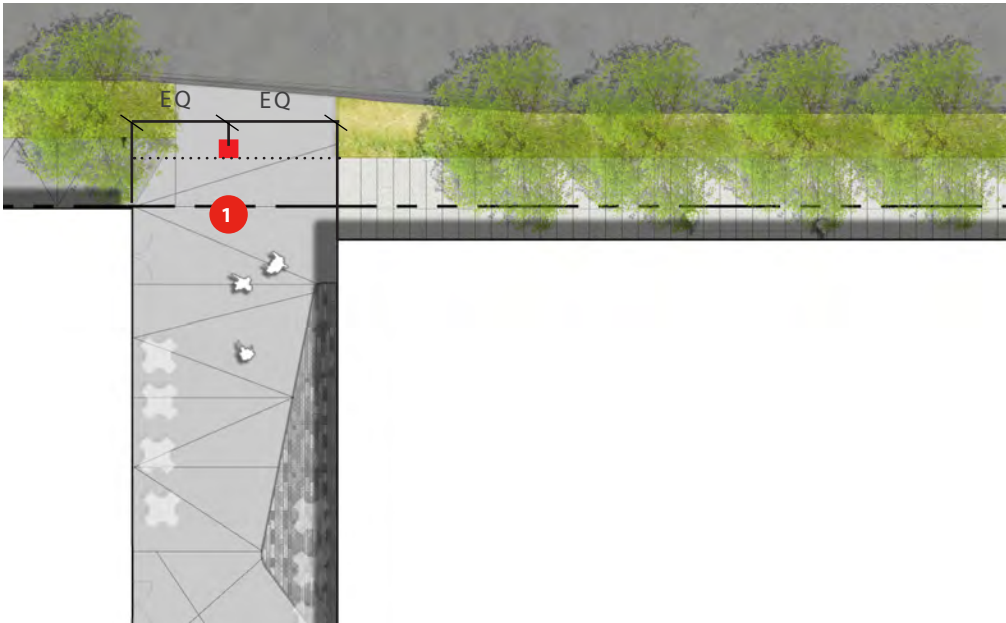
RESPONSE

- The art works outlined in the previous section will provide a sense of place and wayfinding around the site and into the central square.
- A stand-alone directory will provide more traditional wayfinding and also give interior retailers a presence out on the sidewalk. We have identified signage locations and precedents reflecting the approximate size and scale. The design of the directory will reflect a branding identity that is informed by the art selected.

1 DIRECTORY SIGNAGE- Directories will be located at the East Union Portal and the 23rd Avenue Portal. Each directory will include the name of the development, which is not yet determined, and also the retailers located within the adjacent portal and beyond in the central square.



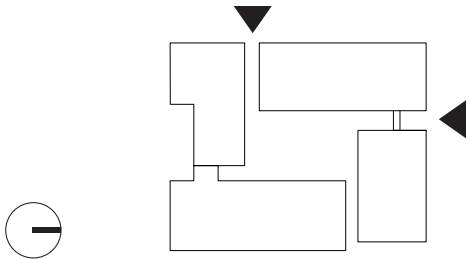
EAST UNION STREET PORTAL- SIGNAGE LOCATION



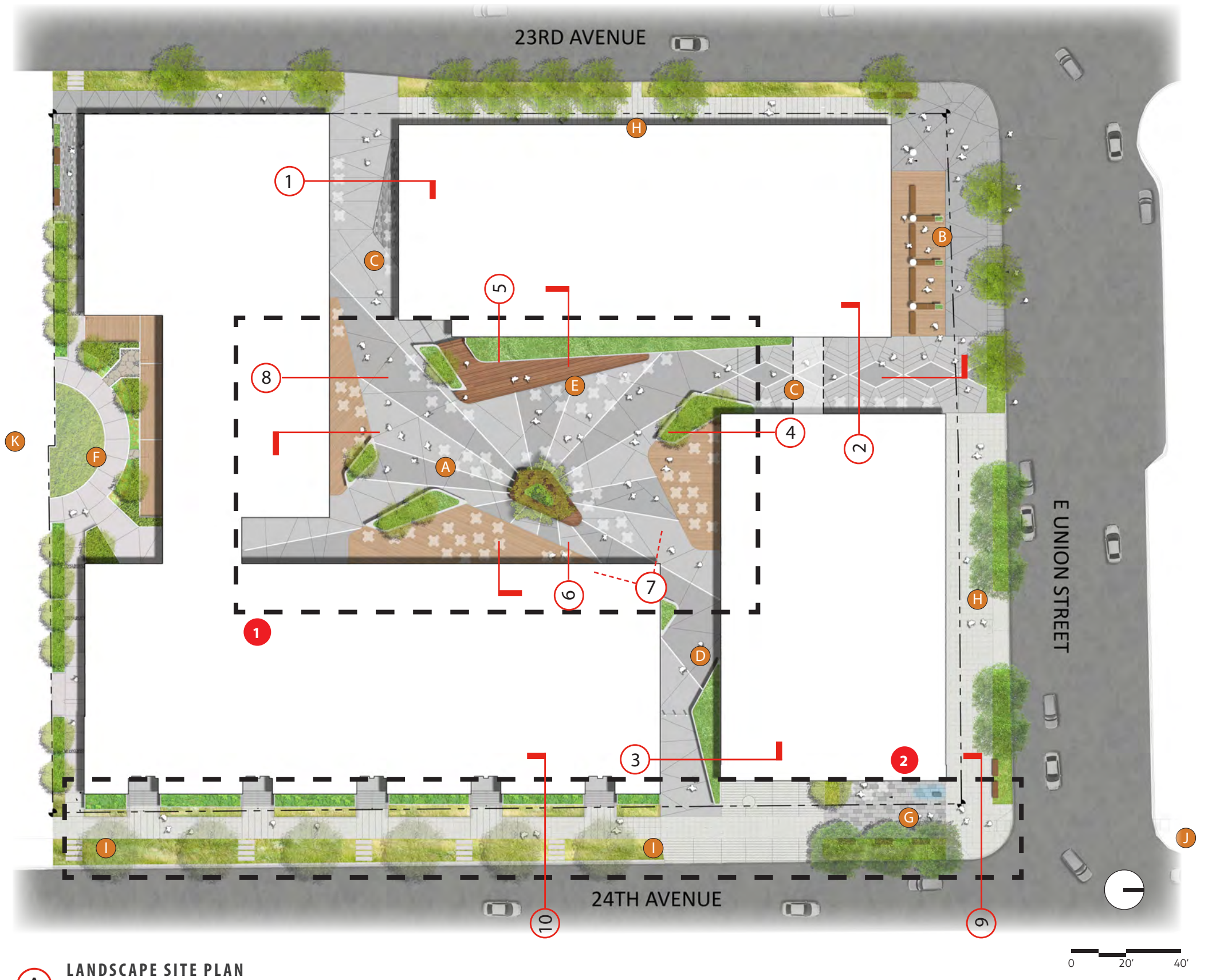
EAST UNION STREET PORTAL- SIGNAGE LOCATION



SIGNAGE PRECEDENTS



5.0 PUBLIC SQUARE



- PLAN NOTES**
- A CENTRAL SQUARE
 - B 23RD & UNION PLAZA
 - C PEDESTRIAN STREET - URBAN (100% HARDSCAPE)
 - D PEDESTRIAN STREET - RESIDENTIAL (70% HARDSCAPE | 30% LANDSCAPE)
 - E PLATFORM & FEATURE WALL (FLEXIBLE EVENTS | MOVIE WALL | COMMUNITY ARTWORK)
 - F RESIDENTIAL COURTYARD
 - G JAMES WASHINGTON GARDEN
 - H URBAN STREETScape
 - I RESIDENTIAL STREETScape
 - J LIBERTY BANK PLAZA
 - K FUTURE AFRICATOWN DEVELOPMENT

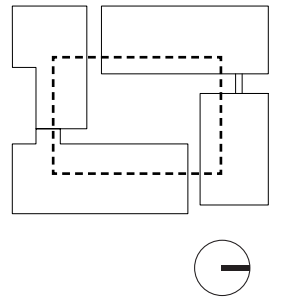
- SECTIONS | ELEVATIONS & PERSPECTIVE KEY NOTES**
- 1 23RD AVENUE PORTAL
 - 2 UNION STREET PORTAL
 - 3 24TH AVENUE PORTAL
 - 4 CENTRAL SQUARE - VIEW LOOKING EAST
 - 5 CENTRAL SQUARE - VIEW LOOKING NORTH
 - 6 CENTRAL SQUARE - VIEW LOOKING SOUTH
 - 7 PERSPECTIVE VIEW - CENTRAL SQUARE
 - 8 CENTRAL SQUARE - VIEW LOOKING WEST
 - 9 24TH & UNION - JW GARDEN & FOUNTAIN
 - 10 24TH AVENUE STREETScape

- PLAN ENLARGEMENT REFERENCES**
- 1 CENTRAL SQUARE ENLARGEMENT
 - 2 JAMES WASHINGTON GARDEN ENLARGEMENT

A LANDSCAPE SITE PLAN

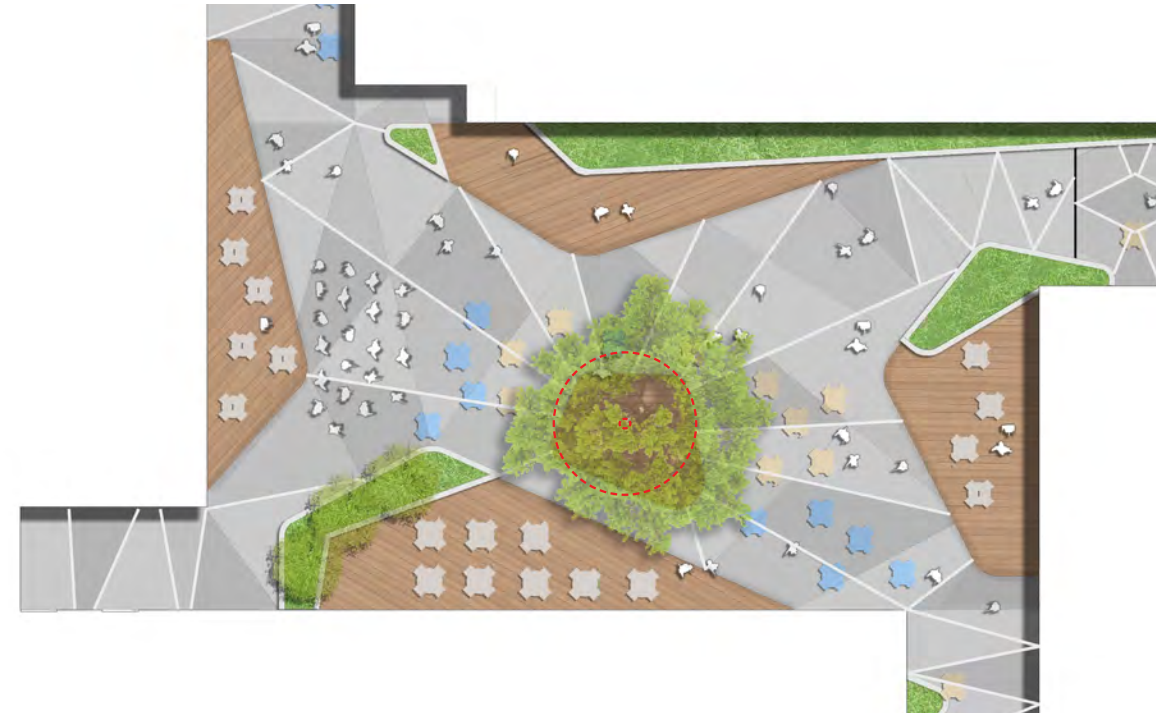
5.0 PUBLIC SQUARE

DESIGN HISTORY & BOARD COMMENTS



EDG COURTYARD DESIGN (JANUARY 2018)

- Reduce large shade trees, redefine linear lines with softer conceptual design
- Utilize more Afrocentric design principles into open space design and layout.



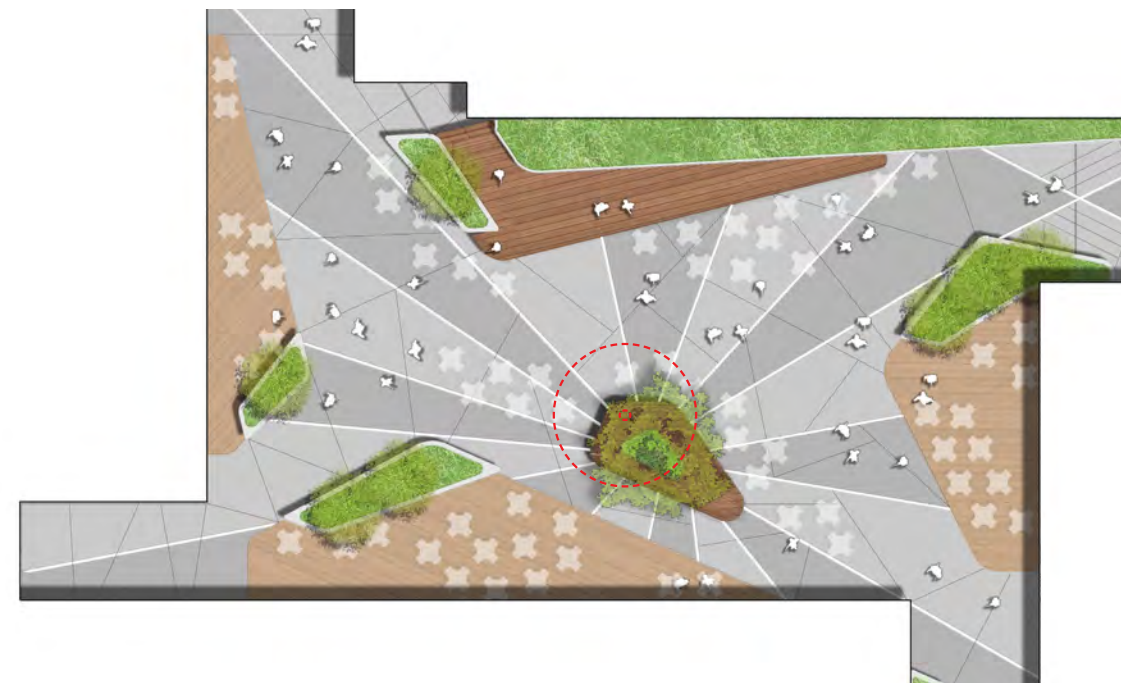
DR MEETING #2: (DECEMBER 2018)

- Study tree location(s) & maintain retail and event usage zones & provide portal view points from street.
- Provide quality materials for review



DR MEETING #1 (JULY 2018) (COMMENTS FORM BOARD BELOW)

- Appreciated the response to EDG Comment on design and Afrocentric Design
- Suggested outreach with community, study portal widths and relationship at streetscape.
- Design elements to draw people into the square (courtyard)



DR MEETING #3: DESIGN TEAM RESPONSE (CURRENT DESIGN PROPOSAL)

- Relocation of tree, reduction in tree platform area, additional space for events. (prior tree location in red outline for reference)
- Pull planters off retail faces, create visible and direct access to private courtyard to south.
- Provide portal view focal points and encourage users to enter space from sidewalk(s).

5.0 PUBLIC SQUARE

5.A.

DR II COMMENTS

- 5a TREE LOCATION** - After a wide-ranging discussion of the location and “role” of the proposed tree, a majority of the Board supported the relocation of the tree away from the center of the courtyard with the following notes:
- i. Egress to and from retail storefronts not to be compromised
 - ii. The accommodation of a wide range of users and uses be carefully considered.

RESPONSE

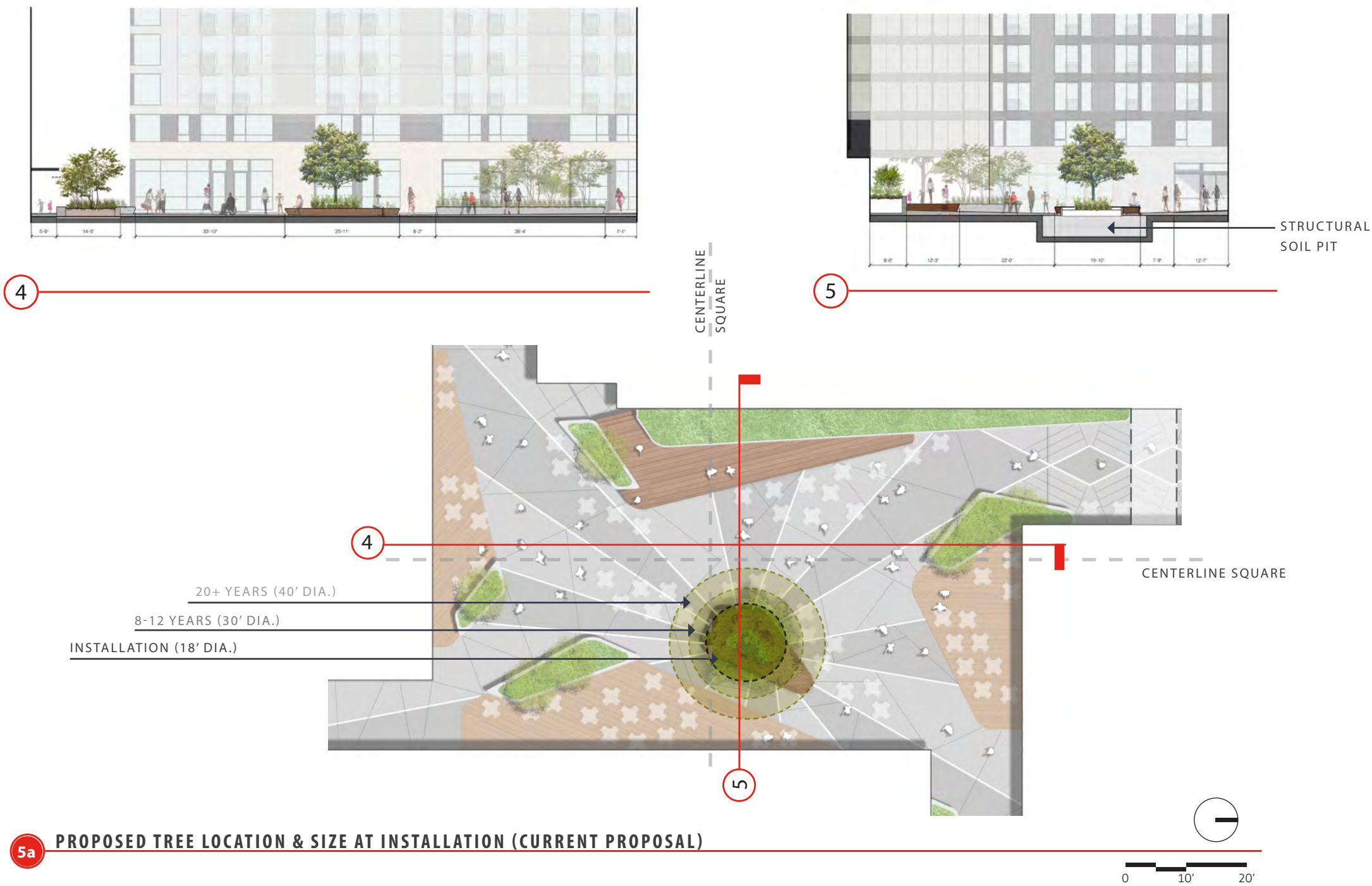
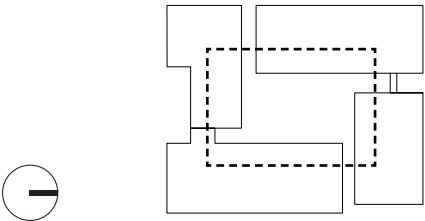
TREE PLACEMENT CONSIDERATIONS:

Lake Union Partners is committed to the establishment of a significant tree in the Central Square that would provide a canopy above 8’ tall at installation and a 12-18 foot diameter canopy.

The following pages address first the constraints around siting the tree over the plaza structure, location alternatives requested to be studied for the tree, and the preferred location and shift from the prior design proposal at DR II.

The proposed siting of the tree is a response of input from the design review board, community input and the development team has taken the following considerations in it’s location to date:

- 1. Scale | Focal Point | Retail Consideration
- 2. Structural Consideration
- 3. Growth Pattern and Environmental Consideration



5a PROPOSED TREE LOCATION & SIZE AT INSTALLATION (CURRENT PROPOSAL)

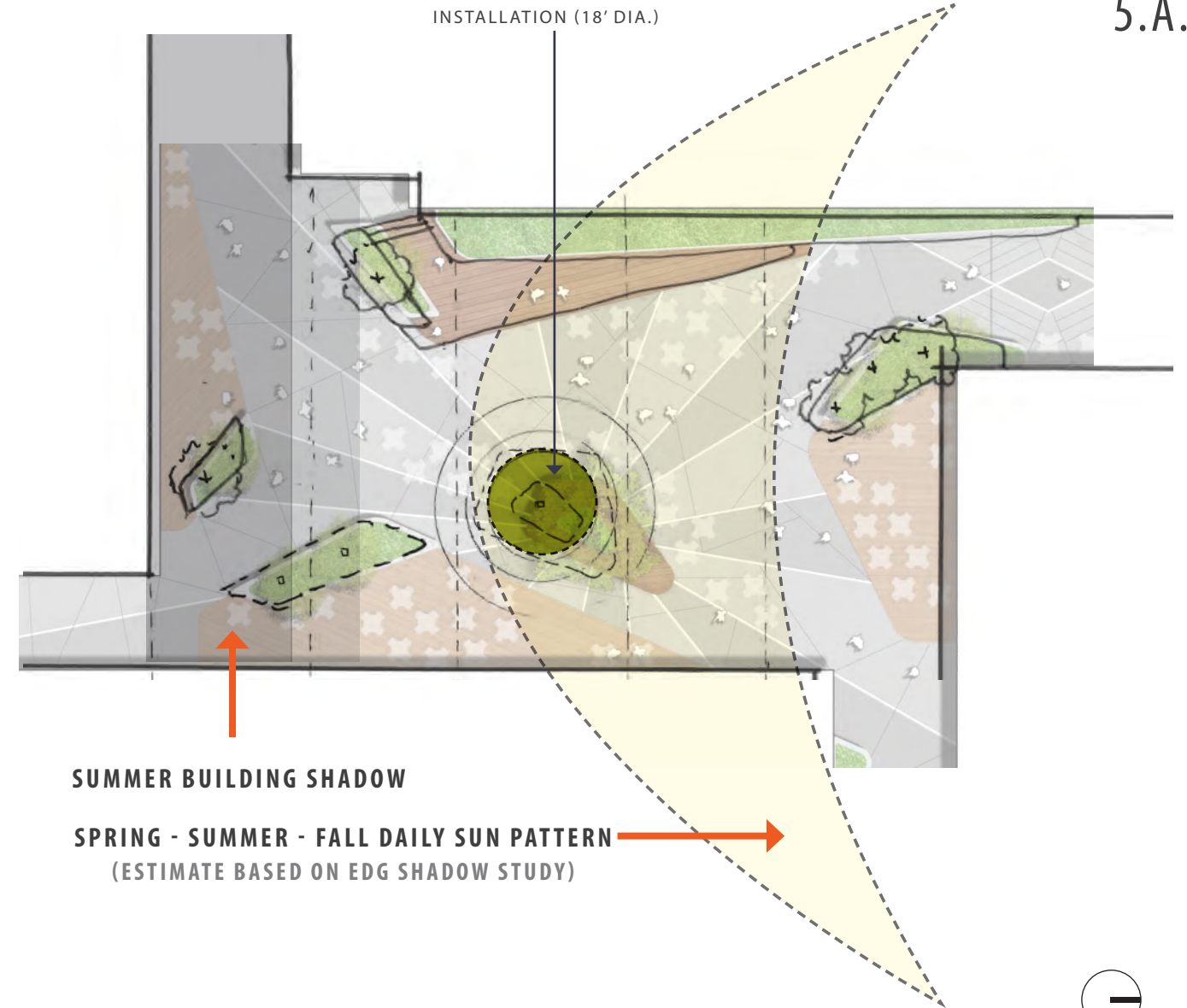
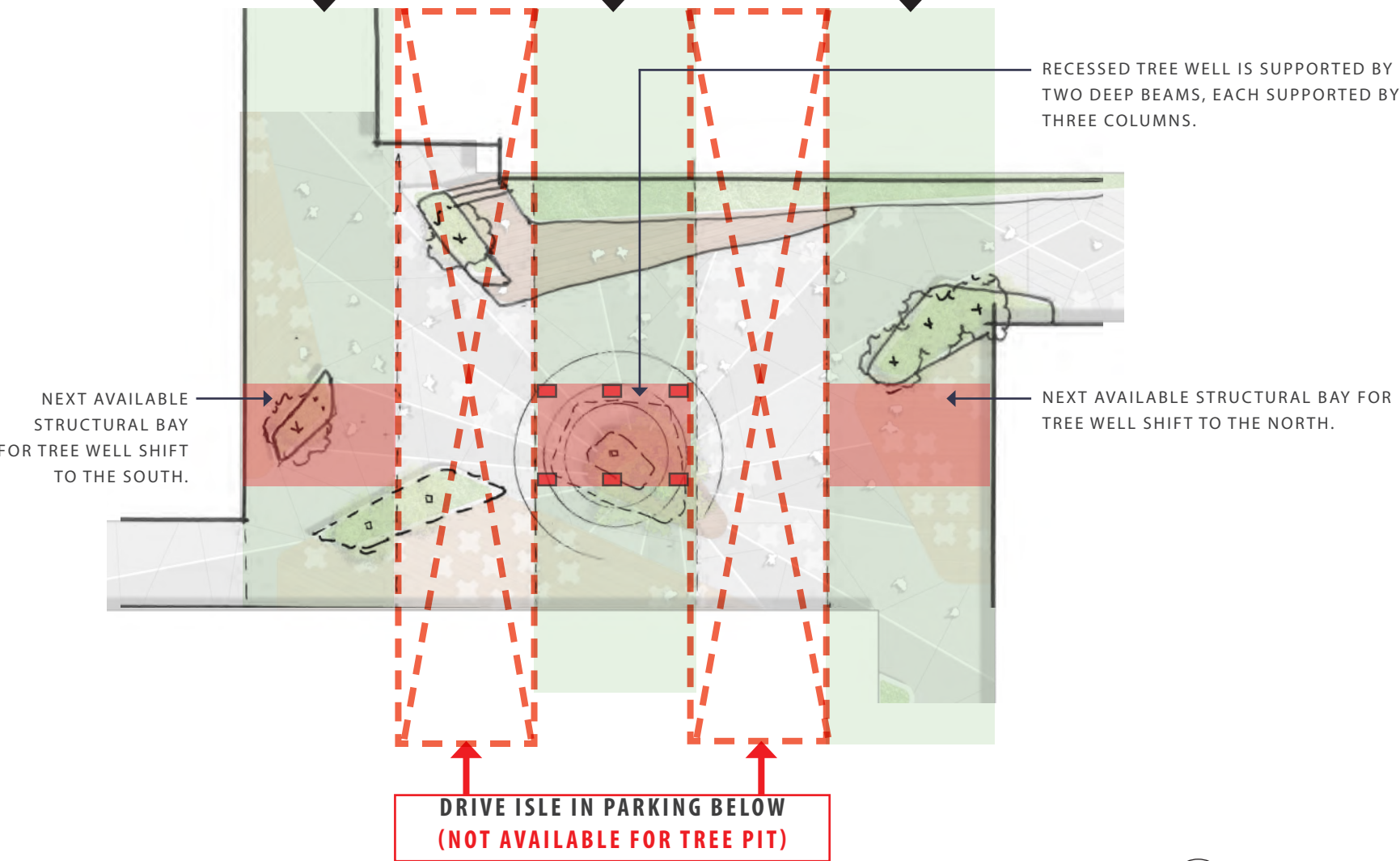
SCALE | FOCAL POINT | RETAIL CONSIDERATIONS:

The tree located near the center of the plaza allows it to be used daily as a waypoint, focused on from all portals as users enter the plaza, and a key scale element to visually express the pedestrian scale of the Central Square . As a retail oriented square, the tree location needs to consider retail spill out and use along the building edges and from the building interiors, provide a central focal point for orientation.

The scale of the tree will evolve, starting at installation, the tree canopy will be at least eight feet (8-0”)’ above the finished surface of the plaza allowing for users to move around and below the tree without affecting circulation and usable open space. At installation, the tree will be approximately 18’ in diameter, eventually reaching 40’ in diameter in 20 plus years given the soil volume and urban conditions.

The sections above provide a scale reference of the tree to the building and it’s surrounding flexible open spaces and “rooms” associated with daily retail and public uses. During events, the tree becomes part of the overall event room at the center of the square with integrated seating and shade.

TECHNICALLY FEASIBLE STRUCTURAL ISLE IN PARKING BELOW



5a PROPOSED TREE LOCATION STRUCTURAL FEASIBILITY DIAGRAM

STRUCTURAL CONSIDERATIONS:

The structure of the site needs to absorb a submerged soil "pit" to allow for the tree to grow to it's full potential over structure. Refer to sections of the Central Square for reference on facing pages. This submerged pit allows for increased use and flexibility under the tree while allowing advanced growth potential through adequate soil volumes, increased water storage, and reduced compaction of root zones.

The soil pit extends down through the structural slab and request careful placement of the tree within the structural bays allotted for parking on the level below the plaza. The tree can only be located within these bays to allow for vehicular circulation in the parking structure to occur without impacting overhead clearances.

5a PROPOSED TREE LOCATION ENVIRONMENTAL DIAGRAM

GROWTH PATTERN & ENVIRONMENTAL CONSIDERATIONS:

The tree location in the central part of the square provides ample room for the tree to grow and reach it's full potential as a significant accent, shade, and scale figure. The tree location accounts for future growth of branches into the side building facades and residential unit windows and balconies.

The location of the tree also takes advantage of sunlight for growth and provide shade for patrons during the hot summer months. During the winter, the deciduous tree would drop it's leaves and allow full sunlight to enter the Central Square and warm exterior spaces and retail storefronts.

5.0 PUBLIC SQUARE

5.A.

DR II COMMENTS

- 5a TREE LOCATION** - After a wide-ranging discussion of the location and “role” of the proposed tree, a majority of the Board supported the relocation of the tree away from the center of the courtyard with the following notes:
- i. Egress to and from retail storefronts not to be compromised
 - ii. The accommodation of a wide range of users and uses be carefully considered.

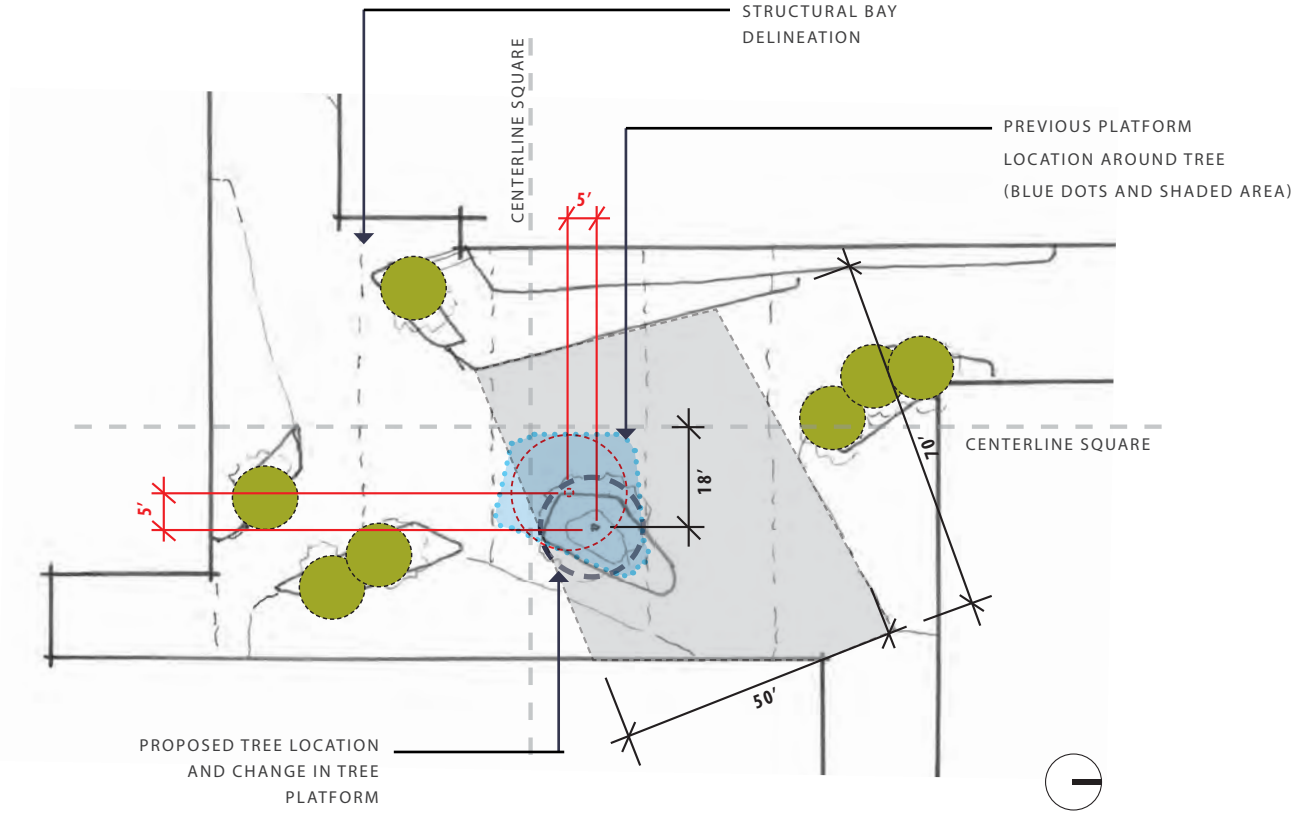
RESPONSE

TREE PLACEMENT STUDY:

The project studied three alternative locations for the tree per the DRB request including removing the tree from the Central Square. Two viable options are presented here for consideration with a third study provided in the Appendix showing the tree shifting into the south structural bay.

The preferred alternative is to shift the tree 5’ north and 5’ east of the prior location. This new location placed the tree 18’ off the North-South centerline and 10’ off the East-West centerline of the Central Square.

The preferred alternative takes into consideration all elements for the prior tree location that has been presented at the DR #2 Meeting and accepted during the voluntary community outreach process completed in the summer of 2018.



PREFERRED ALTERNATIVE

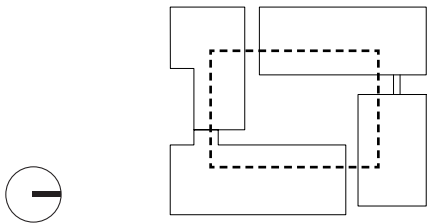


5a STUDY 1: SIGNATURE TREE SHIFTING NORTH AND EAST

- MAINTAINS GENERAL LOCATION SHOWN DURING COMMUNITY OUTREACH PROCESS
 - SHIFTS TREE OFF CENTER IN SOIL AND DESIGNED STRUCTURAL PIT
 - REDUCING THE TREE PLATFORM CREATES ADDITIONAL SPACE FOR EVENTS
 - SHIFT 5 FEET NORTH AND 5 FEET EAST EXPANDS CIRCULATION ALONG EAST RETAIL
- (SHIFT SHOWN IN RED DIMENSIONS AND OUTLINE ABOVE)
- TREE PLATFORM REDUCED IN SIZE TO EXPAND FLEX / EVENT AREA
 - TREE PLATFORM DESIGNED TO BE PART OF EVENT AND DAILY SEATING
 - PROVIDES CENTRAL FOCAL POINT - SENSE OF PLACE / DESTINATION / ICON
 - SCALES THE ADJACENT BUILDINGS, PEDESTRIAN FOCUS
 - SHADE DURING SUMMER / LIGHT AND SCULPTURAL FORM DURING WINTER

5a STUDY 2: REMOVAL OF SIGNATURE TREE

- PROVIDES SAME SIZE FLEXIBLE OPEN SPACE AS PREFERRED OPTION
- REMOVES ANY SIGNIFICANT NATURAL ELEMENT TO SCALE BUILDING ARCHITECTURE
- RELIES ON SMALL TREES AND PLANTERS FOR RESPITE IN 20K SF OPEN SPACE
- REMOVES CENTRAL ICON AND SENSE OF PLACE / DESTINATION
- REMOVES NATURAL SHADE ELEMENTS FOR SUMMER USERS



5.0 PUBLIC SQUARE

5.A.

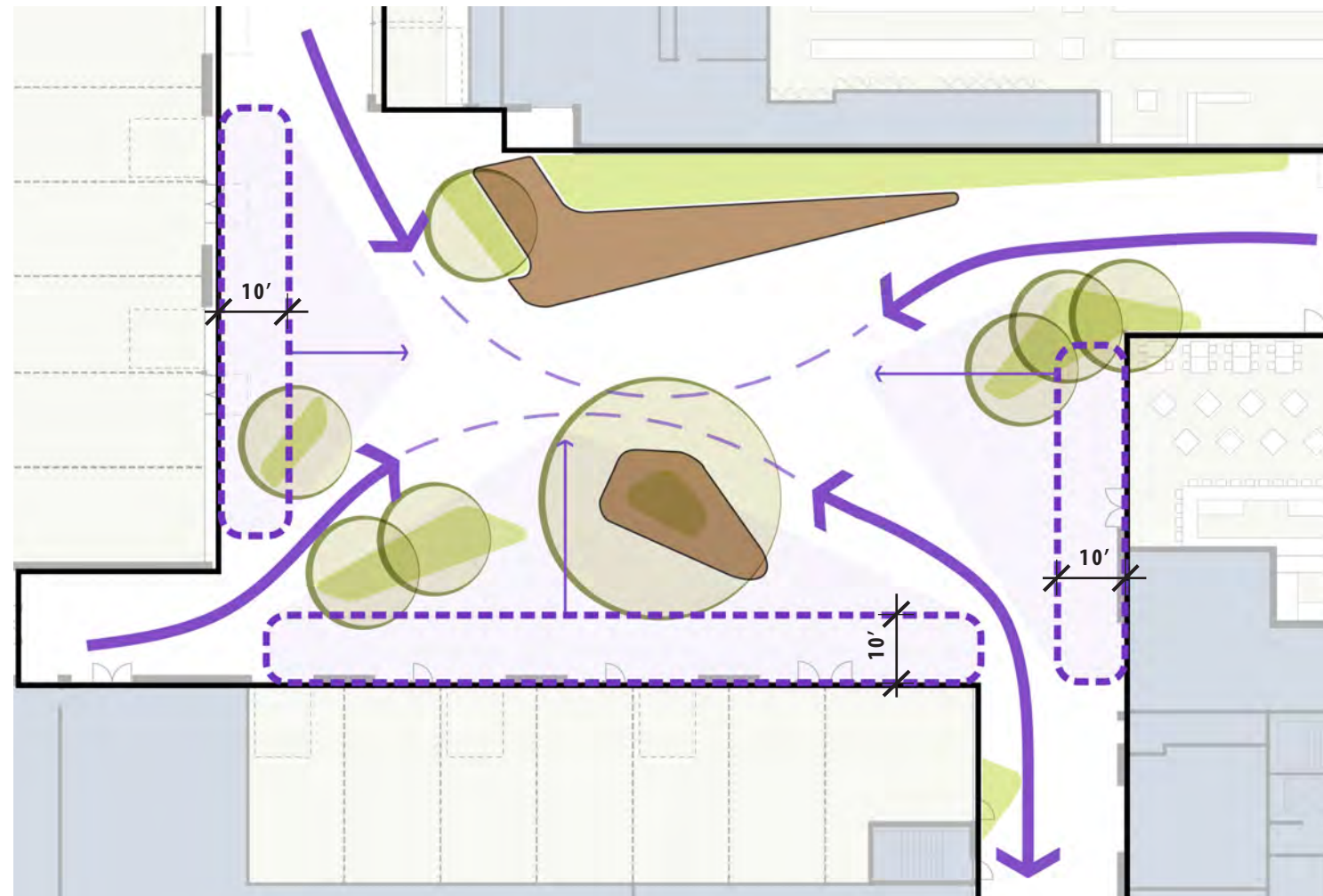
DR II COMMENTS

■ **TREE LOCATION** - After a wide-ranging discussion of the location and "role" of the proposed tree, a majority of the Board supported the relocation of the tree away from the center of the courtyard with the following notes:

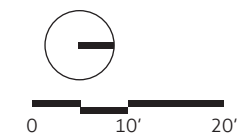
- 5ai ■ i. Egress to and from retail storefronts not to be compromised
- ii. The accommodation of a wide range of users and uses be carefully considered.

RESPONSE

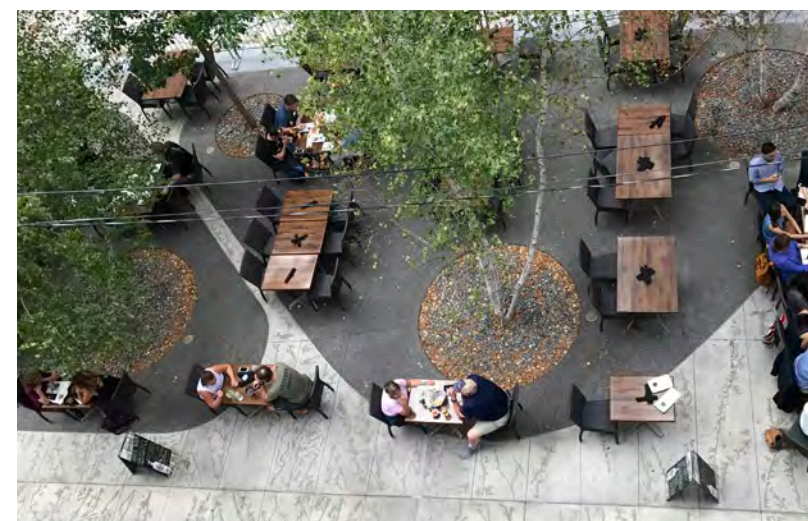
- The retail diagram shows a 10' zone of designated retail spill out. This space can expand as needed into the square during typical use. During events, the retail can contract back to the 10' zone and allow events, circulation, and retail to function together.



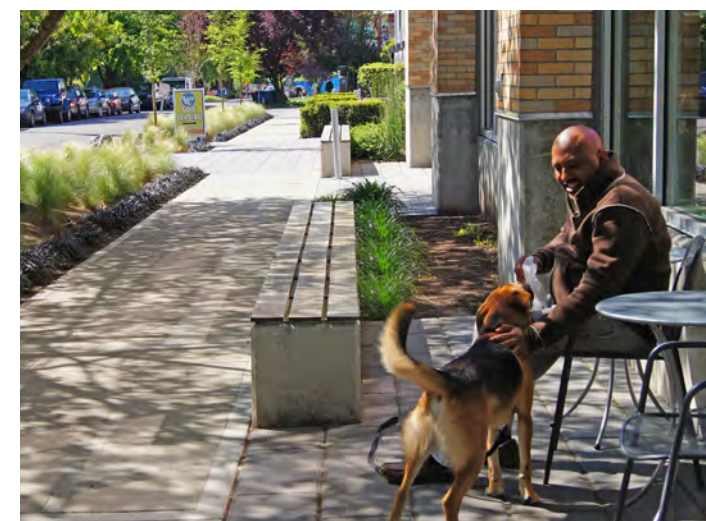
5ai **DIAGRAM REPRESENTING 10 FOOT RETAIL ZONE AND CIRCULATION PATTERNS**
(FOR REFERENCE: TYPICAL SIDEWALK RETAIL ZONE = 5-8' WIDE IN URBAN CONDITIONS)



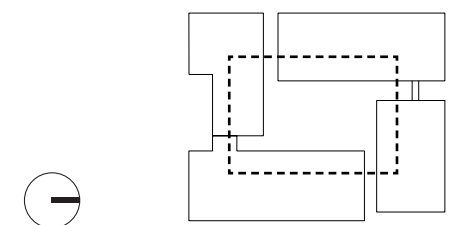
TYPICAL RETAIL ZONE ALONG FACADE IN COURTYARD



EXPANDED RETAIL CONDITION



TYPICAL SIDEWALK RETAIL - 5-8 FEET FROM BUILDING



5.0 PUBLIC SQUARE

5.A.

DR II COMMENTS

- **TREE LOCATION** - After a wide-ranging discussion of the location and “role” of the proposed tree, a majority of the Board supported the relocation of the tree away from the center of the courtyard with the following notes:
 - i. Egress to and from retail storefronts not to be compromised
 - ii. The accommodation of a wide range of users and uses be carefully considered.

5a ii

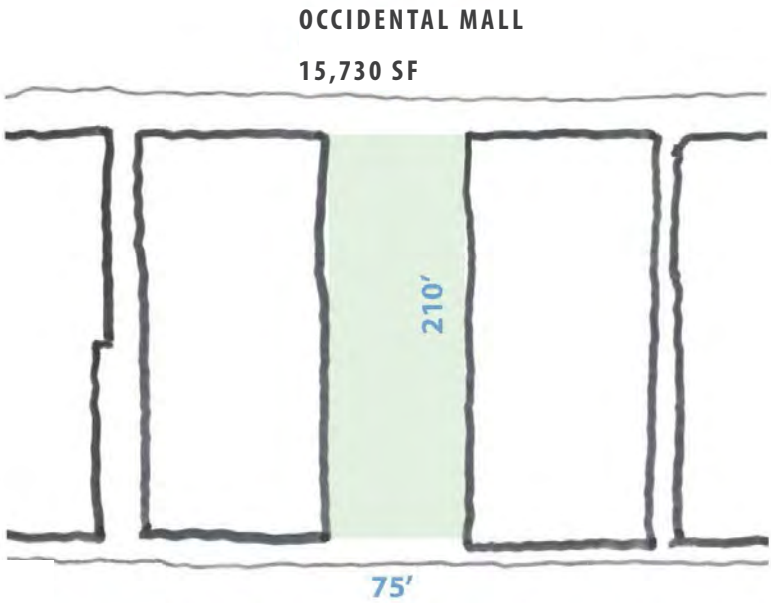
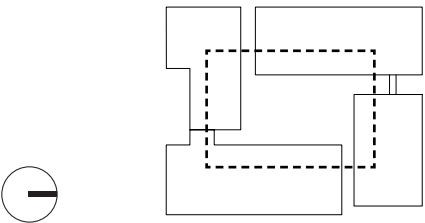
RESPONSE

PLAZA SCALE STUDY:

These studies provide the Design Review Board with three similar size plaza spaces in the City of Seattle that are similar in size and use.

The Occidental Mall being the closest in size, a further study shows that a wide accommodation of uses can fit into the flexible space(s) designed for the Central Square.

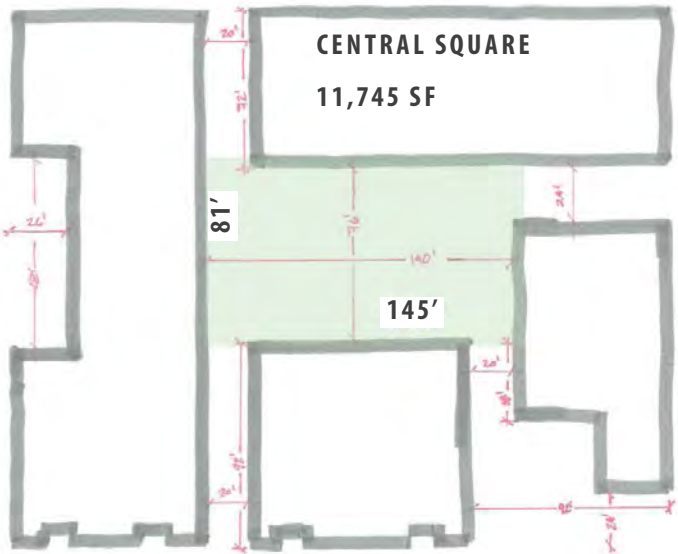
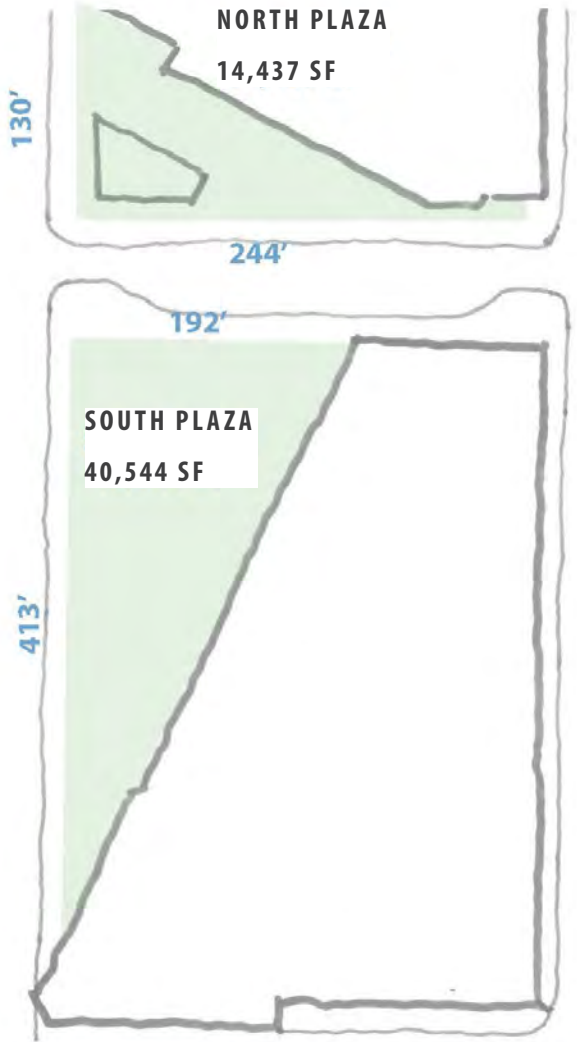
An additional study is provided showing the scale of the trees and their impact on the existing urban spaces. Occidental Mall host 16 significant trees in comparison to the single significant tree proposed on the Midtown site.



OCCIDENTAL MALL



WESTLAKE PARK



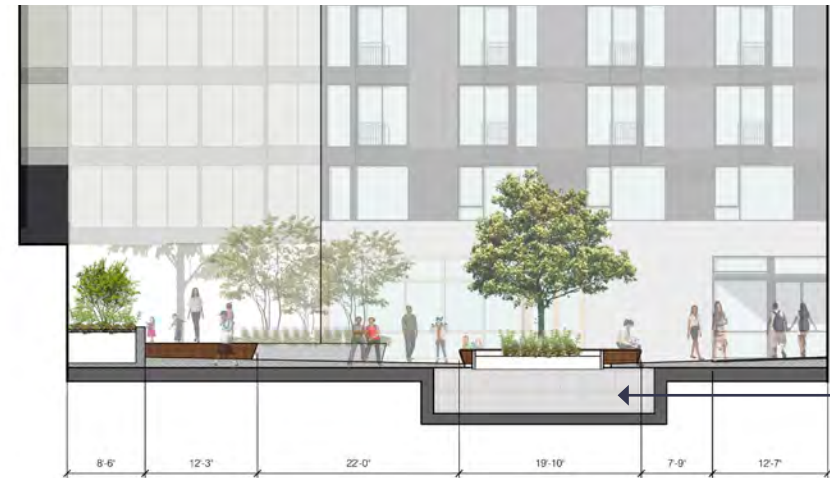
CENTRAL SQUARE

5.0 PUBLIC SQUARE

5.A.

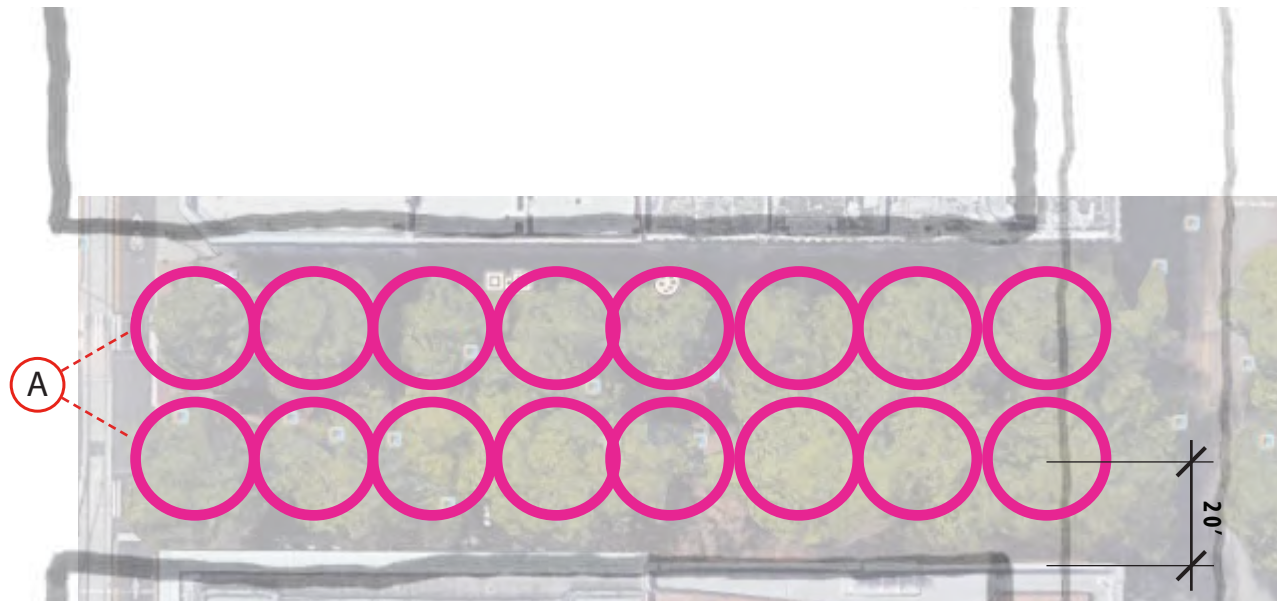
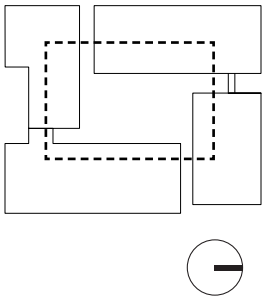


A VIEW LOOKING SOUTH, THROUGH TREE CANOPY AT OCCIDENTAL MALL



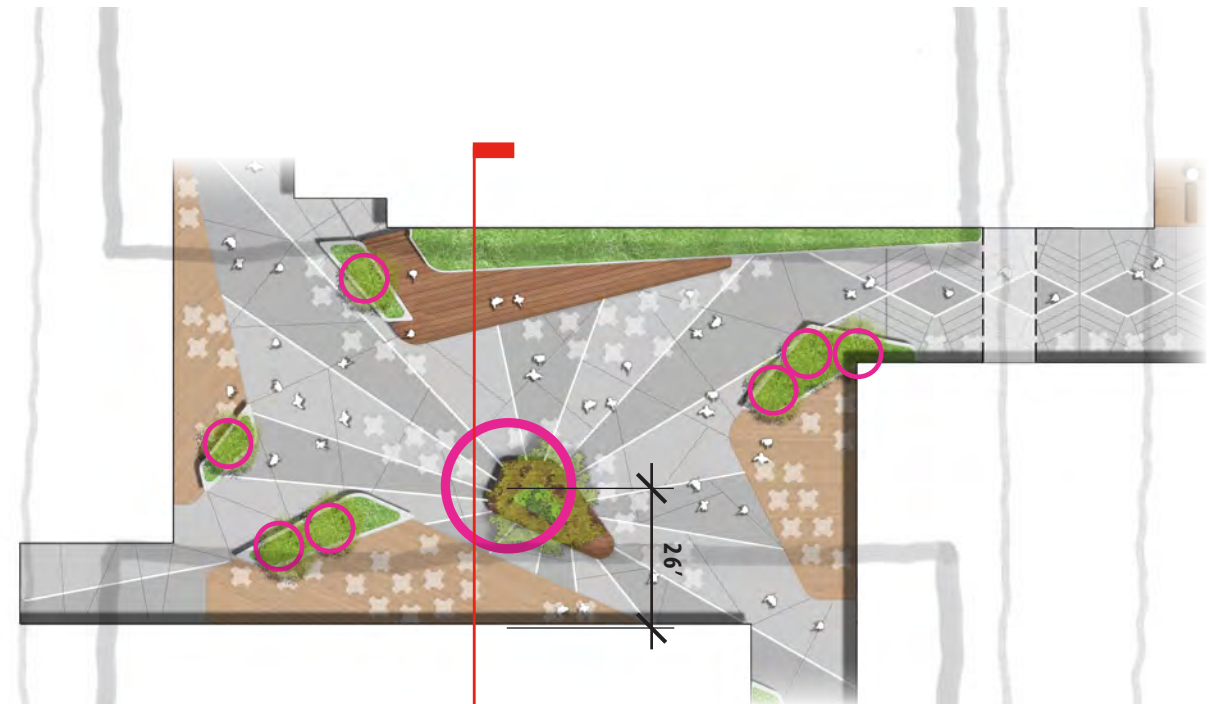
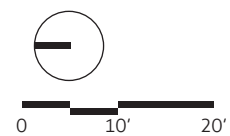
STRUCTURAL
SOIL PIT

5



5a11

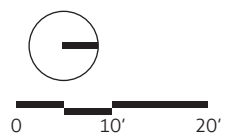
OCCIDENTAL MALL, SEATTLE
- 16 LARGE SPECIMEN TREES



5

5a11

MIDTOWN CENTRAL SQUARE, SEATTLE
- 1 SPECIMEN TREE | 7 ACCENT TREES



5.0 PUBLIC SQUARE

5.A.

DR II COMMENTS

- **TREE LOCATION** - After a wide-ranging discussion of the location and “role” of the proposed tree, a majority of the Board supported the relocation of the tree away from the center of the courtyard with the following notes:
 - i. Egress to and from retail storefronts not to be compromised
 - ii. The accommodation of a wide range of users and uses be carefully considered.

RESPONSE

PLAZA USE DIAGRAMS:

Use diagrams provided to show the following:

1. Daily and retail use
2. Events - Music, movies, etc.
3. Markets, art fairs, etc.

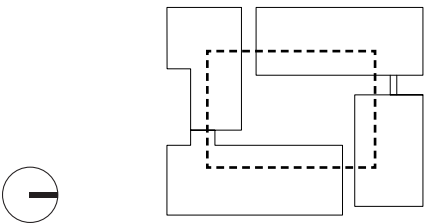
The spaces are designed to allow functional retail spaces and spill out areas during events and markets.

Use diagrams include capacity for events and day use in the Central Square. Materials and planting diagrams are provided for clarity in reviewing the updated rendering and materials in the Central Square.



5a ii TYPICAL DAY USE | RETAIL USE

- FLEXIBLE SEATING & PLANTINGS ACTIVATE THE SPACE DAILY
- RETAIL EDGES ACTIVATED
- RAISED PLATFORMS DOUBLE AS PUBLIC SEATING
- TREE AND PLATFORM USED FOR PLAY | SEATING | MEET UP POINT

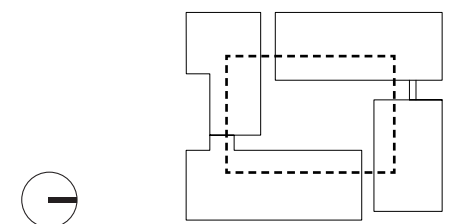


5.0 PUBLIC SQUARE

5.A.

5a11 EVENTS | FESTIVALS

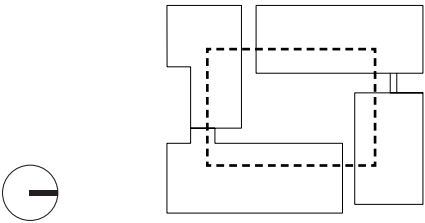
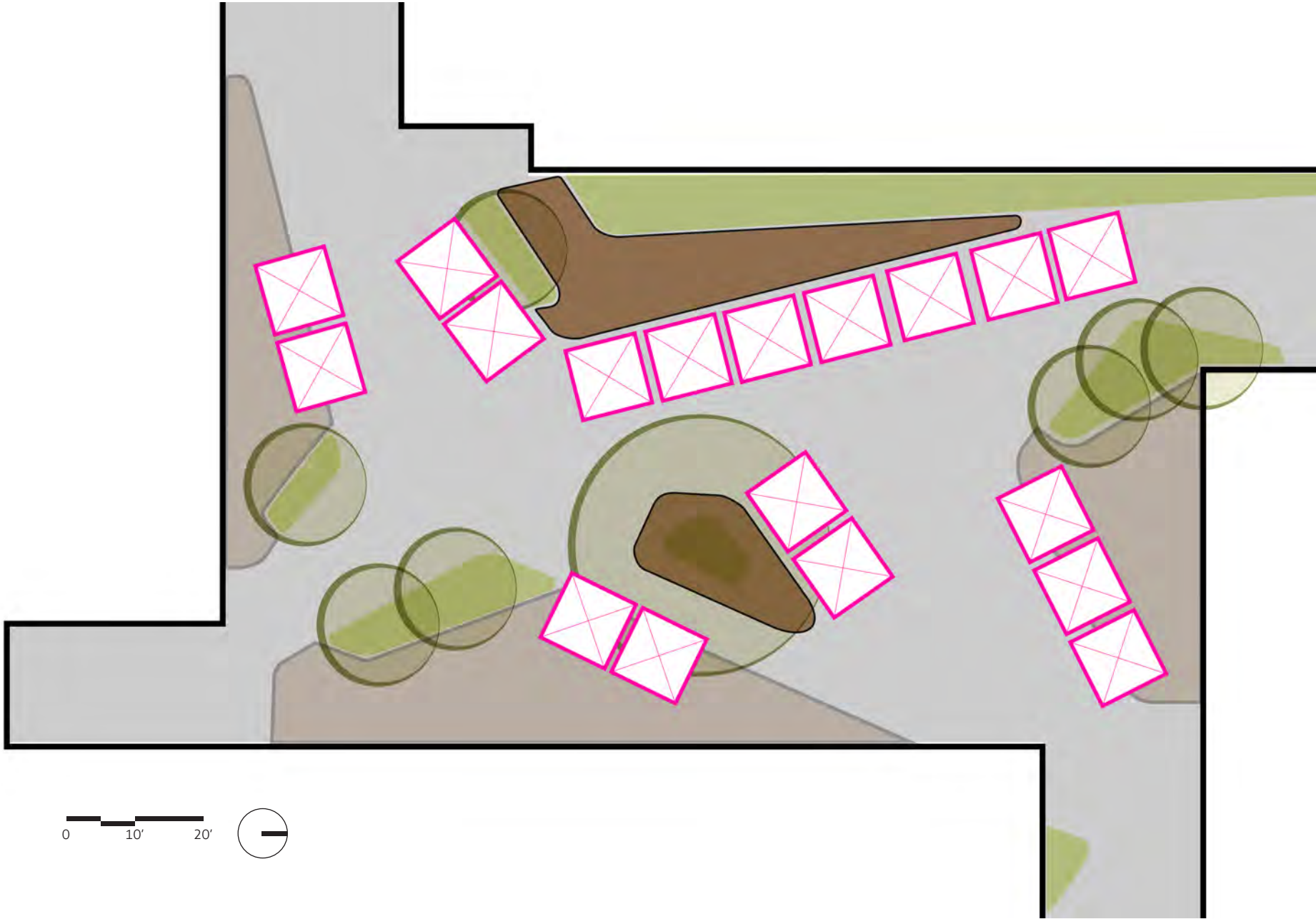
- CENTRAL PLATFORM IS PRIMARY EVENT FOCAL LOCATION (MAJOR EVENT)
- SMALL SCALE EVENTS CAN OCCUR AT 23RD & UNION, CENTRAL SQUARE, AND STREETSCAPES IN PARALLEL TO EACH OTHER
- SEATING CAN BE FOCUSED ON STAGE AND ALLOW FOR POSITIVE CIRCULATION FOR RETAIL TO REMAIN ACTIVE DURING EVENTS
- RETAIL "TERRACES" SHOWN AS WOOD DECKING WOULD REMAIN PART OF THE RETAIL ACTIVATION DURING EVENTS
- SPACE FOR 350 SEATS, CAPACITY FOR UP TO 500 WITH STANDING ROOM



5.0 PUBLIC SQUARE

Saii MARKETS | POP UP RETAIL

- CENTRAL SQUARE AND 23RD AND UNION CORNER PLAZA ARE DESIGNED TO HOST EVENT TENTS AND PROVIDE CIRCULATION FOR CONTINUED RETAIL AND STREET ACTIVATION.
- TENT LOCATIONS WILL INCLUDE INFRASTRUCTURE FOR VENDORS
- 23RD AVENUE DESIGNED TO HOST SMALLER “POP UP” RETAIL PER COMMUNITY REQUEST. SMALLER TABLES AND COVER PROVIDED BY BUILDING CANOPY
- SPACE FOR 20 OR MORE FESTIVAL | MARKET TENTS
- 10 OR MORE POP-UP RETAIL TABLES | BOOTHS ALONG 23RD AVENUE (COMMUNITY REQUEST)



Saii MATERIALS | FURNITURE

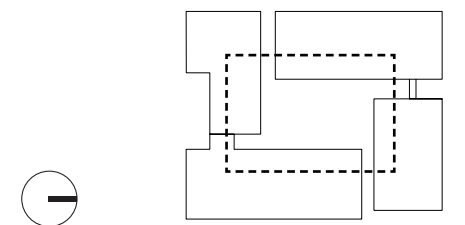


NTS

Saii TREES AND PLANTING



NTS



5.0 PUBLIC SQUARE

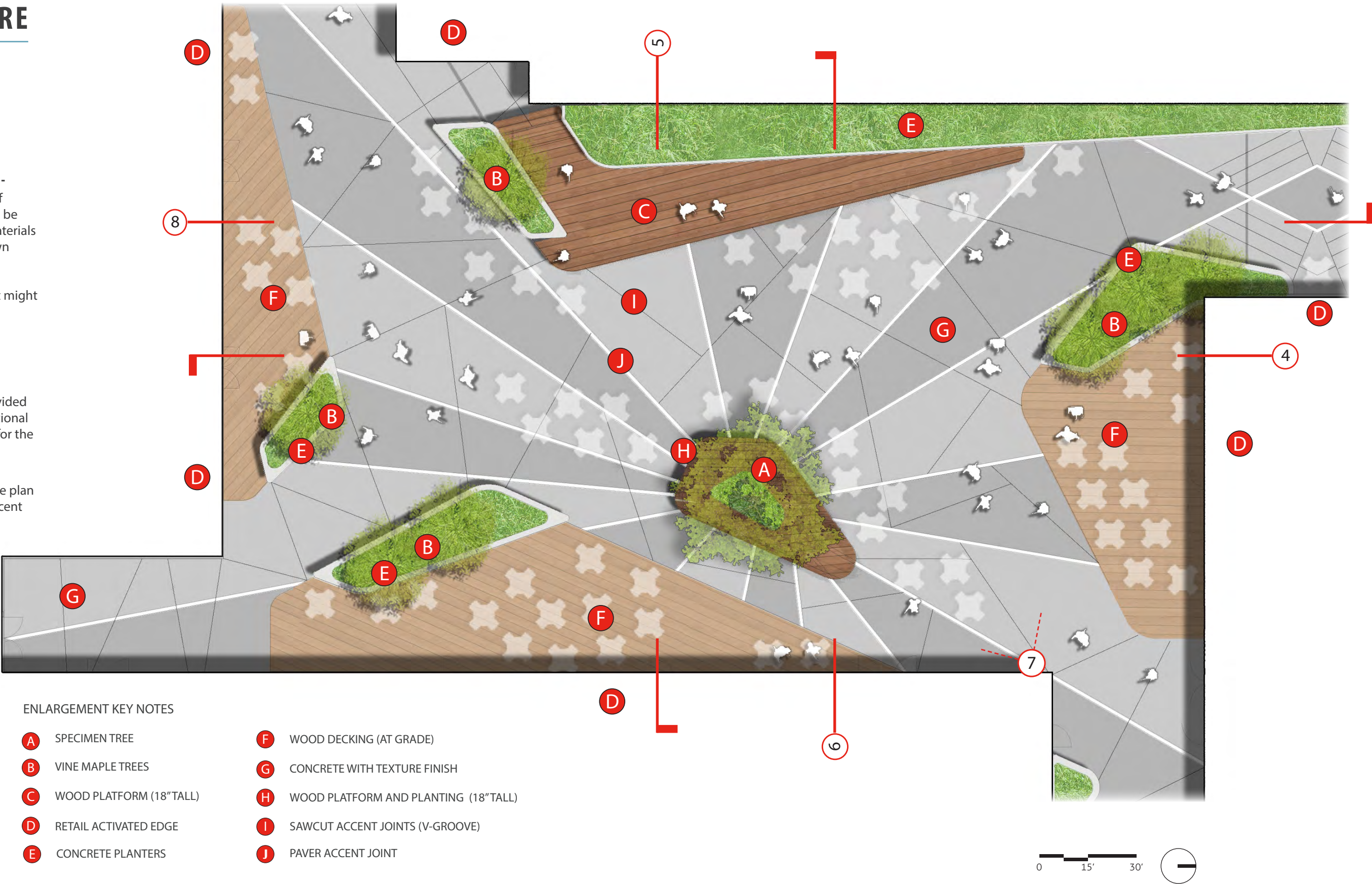
5B.
DR II COMMENTS

5b GROUND-PLANE MATERIALS-
The Board supported the design of the ground-plane but asked that it be constructed in the high-quality materials with strong-reading patterns shown in the principal documents (rather than lesser materials and minimal construction/expansion joints that might be employed.)

RESPONSE

Gound-plane materials have been provided for the Central Square along with additional sections/elevations and a perspective for the Central Courtyard.

Material images have been keyed to the plan and representative images on the adjacent page.



ENLARGEMENT KEY NOTES

- | | |
|-----------------------------------|--|
| A SPECIMEN TREE | F WOOD DECKING (AT GRADE) |
| B VINE MAPLE TREES | G CONCRETE WITH TEXTURE FINISH |
| C WOOD PLATFORM (18" TALL) | H WOOD PLATFORM AND PLANTING (18" TALL) |
| D RETAIL ACTIVATED EDGE | I SAWCUT ACCENT JOINTS (V-GROOVE) |
| E CONCRETE PLANTERS | J PAVER ACCENT JOINT |

B CENTRAL SQUARE ENLARGEMENT



C WOOD PLATFORM



E CONCRETE PLANTER (CAST IN PLACE)
SANDBLAST TEXTURE



F WOOD DECKING



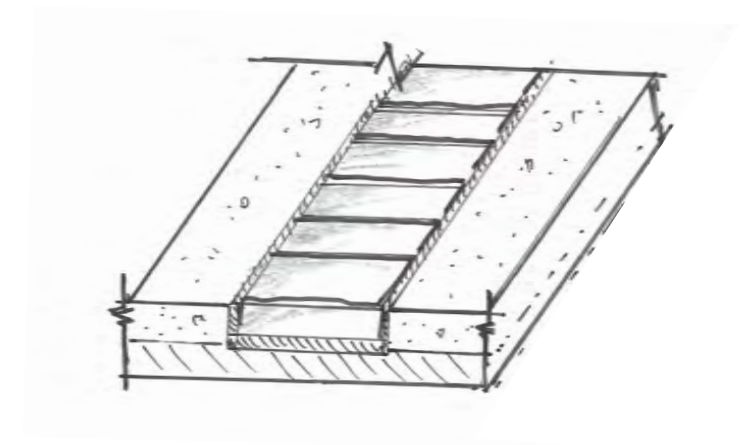
G CAST IN PLACE CONCRETE
SANDBLASTED TEXTURED (2 LEVELS)



I SAWCUT ACCENT JOINT (IN CONCRETE)
V-GROOVE OR SIMILAR



J UNIT PAVER ACCENT JOINT
SINGLE PAVER WIDTH



SKETCH OF ACCENT JOINT
DETAIL IN C.SQUARE

5.0 PUBLIC SQUARE

5.B.



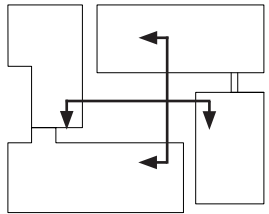
4



6



JAPANESE ELM (preferred SPECIMEN and size)
walkable under canopy at installation



5.0 PUBLIC SQUARE

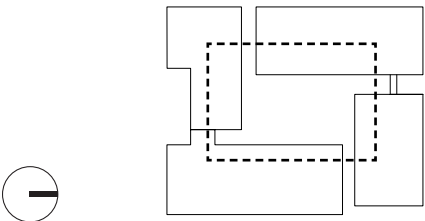
5.B.



8

5.0 PUBLIC SQUARE

5.A.

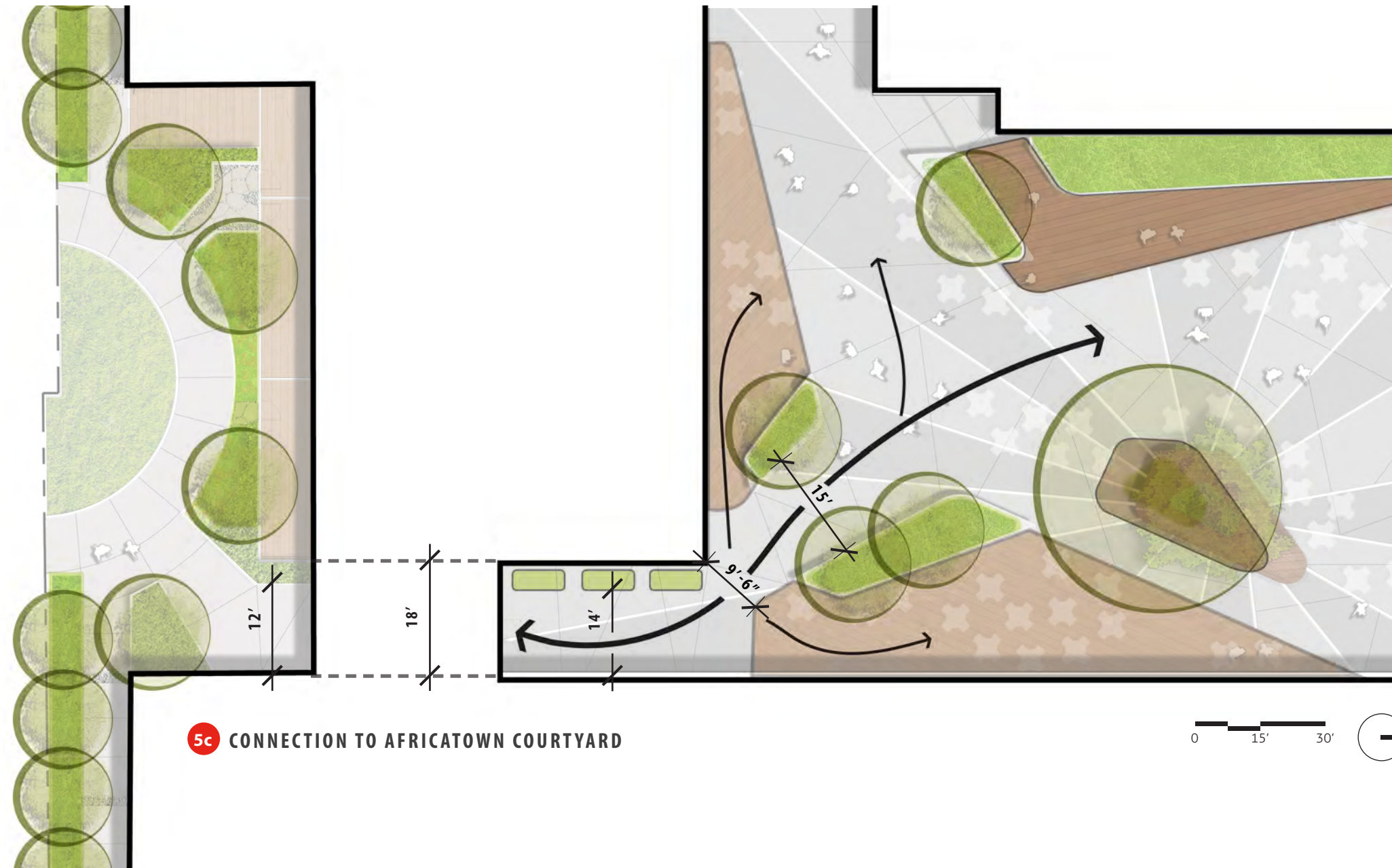


DR II COMMENTS

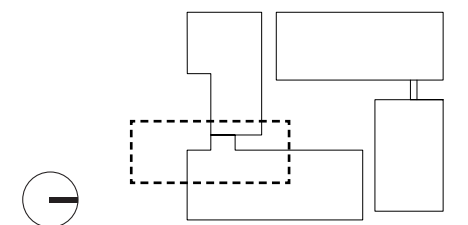
- 5c CONNECTION TO AFRICATOWN COURTYARD-**
The Board supported the connection to the future courtyard created by this project and the proposed Africatown project and asked that it be developed as a more direct connection rather than the 'pork-chop' shape shown in these drawings.

RESPONSE

- The residential courtyard (Africatown Courtyard) has been re-designed to accept a direction connection through the building to the Central Square's Southeast corner. The design change removed a residential unit and the adjacent unit's outdoor patio to accommodate this change.
- Courtyard planters were moved away from the building in the SE Corner of the Central Square to allow for visual and physical connections.



5c CONNECTION TO AFRICATOWN COURTYARD



6.0 FOUNTAIN

6.A. / B. DR II COMMENTS

6a LOCATION DESIGN DEVELOPMENT- The Board discussed the location and details of this installation at length, concluding that the current location at 24th and Union could work but needed further design development to insure a successful installation.

RESPONSE

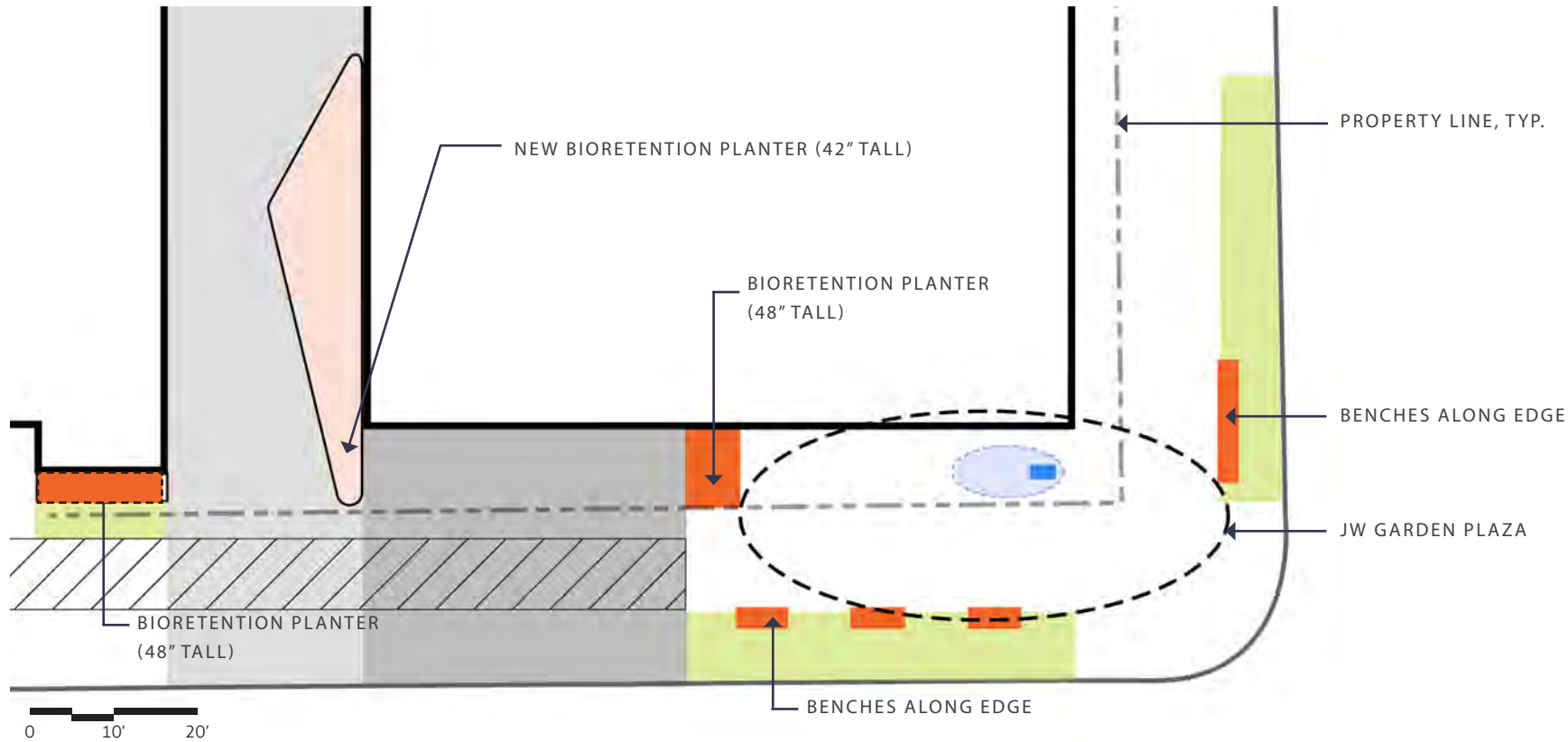
- Further design development of the original location and approved concept (by the Cultural Center) is provided showing a memorial garden and plaza extending the length of the streetscape on 24th Avenue. The theme of the fountain and storm-water collection along 24th Avenue parallels the original fountain intent depicting the native Salmon's struggle for life with African-American's struggles in society and history in America.
- This design connects the neighborhood through the site to the Liberty Bank Plaza at the corner of 24th and East Union Street.
- Diagrams have been developed to show the ground level and tree canopy level enclosure of the open space at the corner of 24th and East Union Street.
- The updated design also consider pedestrian safety along 24th Avenue, providing a clear and delineated mixing zone for pedestrians and accent paving for vehicular paving, warning the pedestrian of a change in use. Raised planters now flank the entry to the garage and loading area to prevent pedestrians from unknowingly moving into that conflict area at the top of the parking ramp.

6b ORGANIZATION INPUT

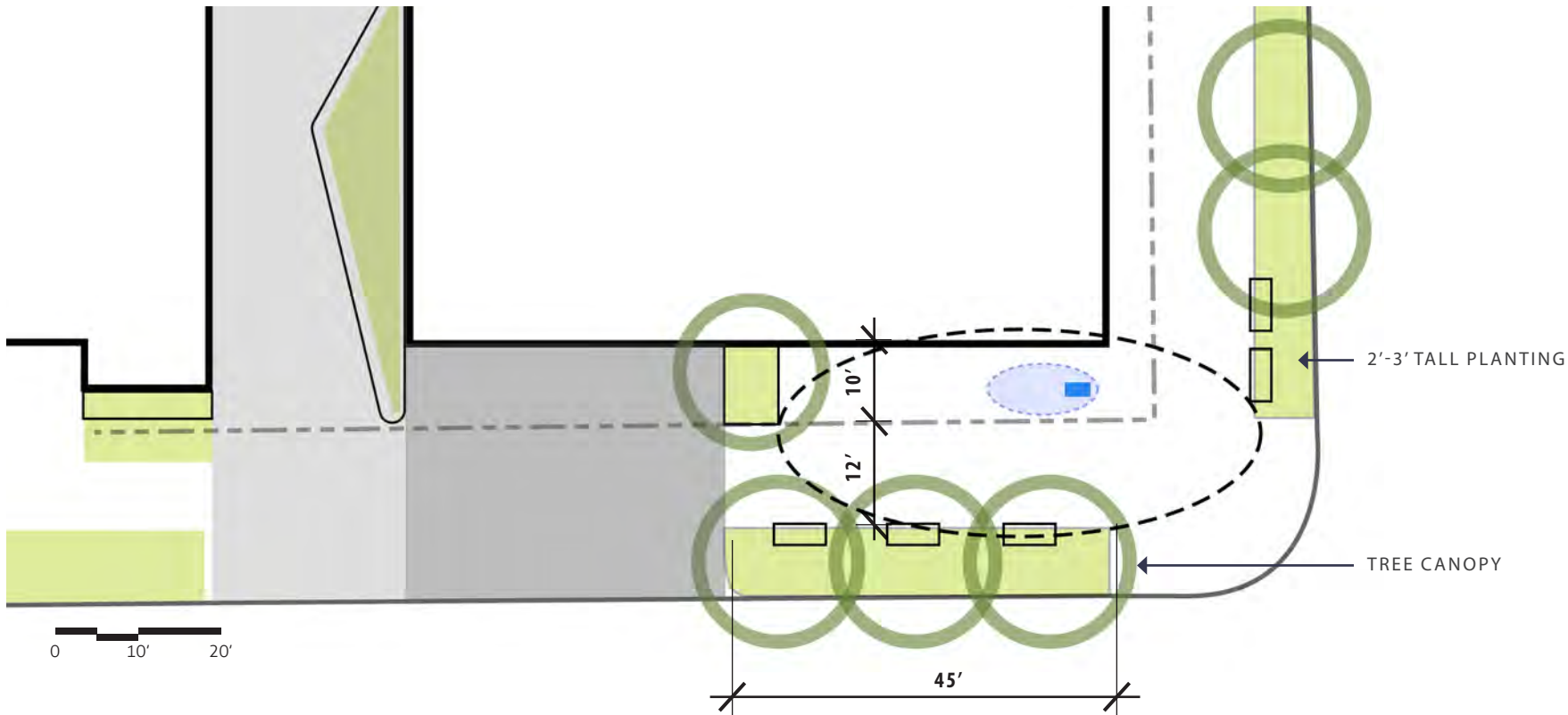
- The Board asked that the Central District community and the Dr. James & Janie Washington Cultural Center organization be consulted for input on these decisions.

RESPONSE

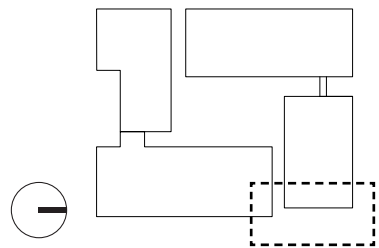
- A letter of approval was provided by the Dr. James & Janie Washington Cultural Center Board of Directors for the 12.19.2018 DR Meeting.

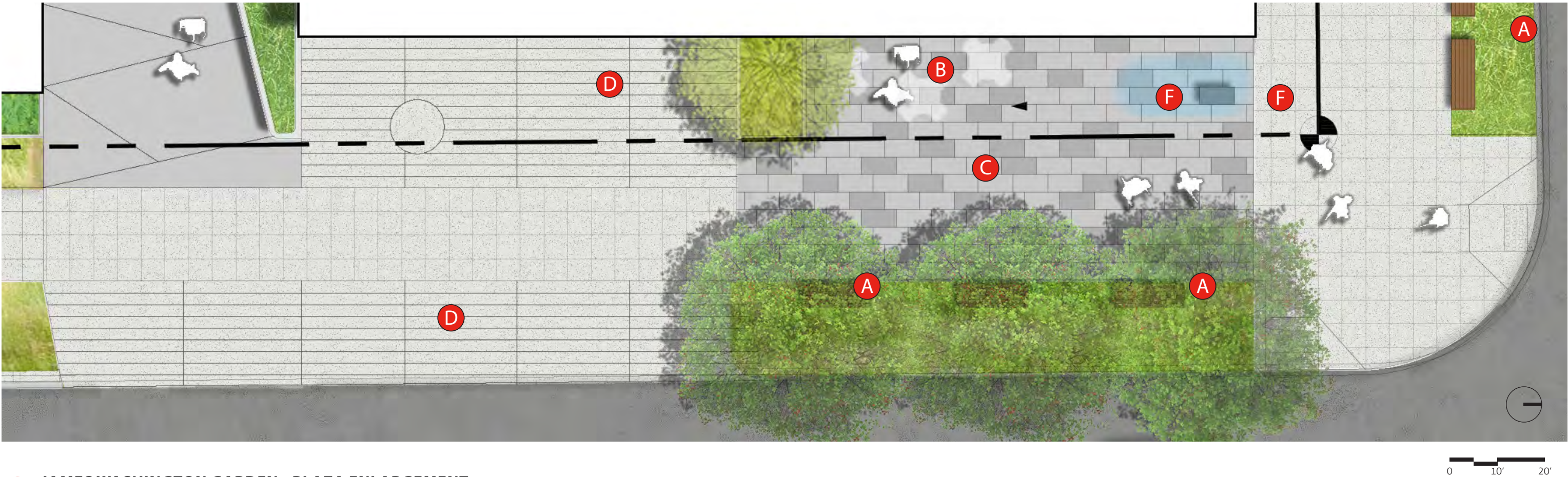


6a GROUND LEVEL ENCLOSURE



6a TREE CANOPY LEVEL ENCLOSURE





2 JAMES WASHINGTON GARDEN - PLAZA ENLARGEMENT



ENLARGEMENT KEY NOTES

- A BENCH SEATING AND PLANTINGS
- B RETAIL / PUBLIC SEATING
- C UNIT PAVERS AT FOUNTAIN
- D VEHICULAR PAVING
- G J.WASHINGTON GARDEN
- F J.WASHINGTON FOUNTAIN

F J.WASHINGTON FOUNTAIN (RIGHT)
EXAMPLE OF FOUNTAIN TYPE (ABOVE) NO PERMANENT WATER BASIN AT SURFACE

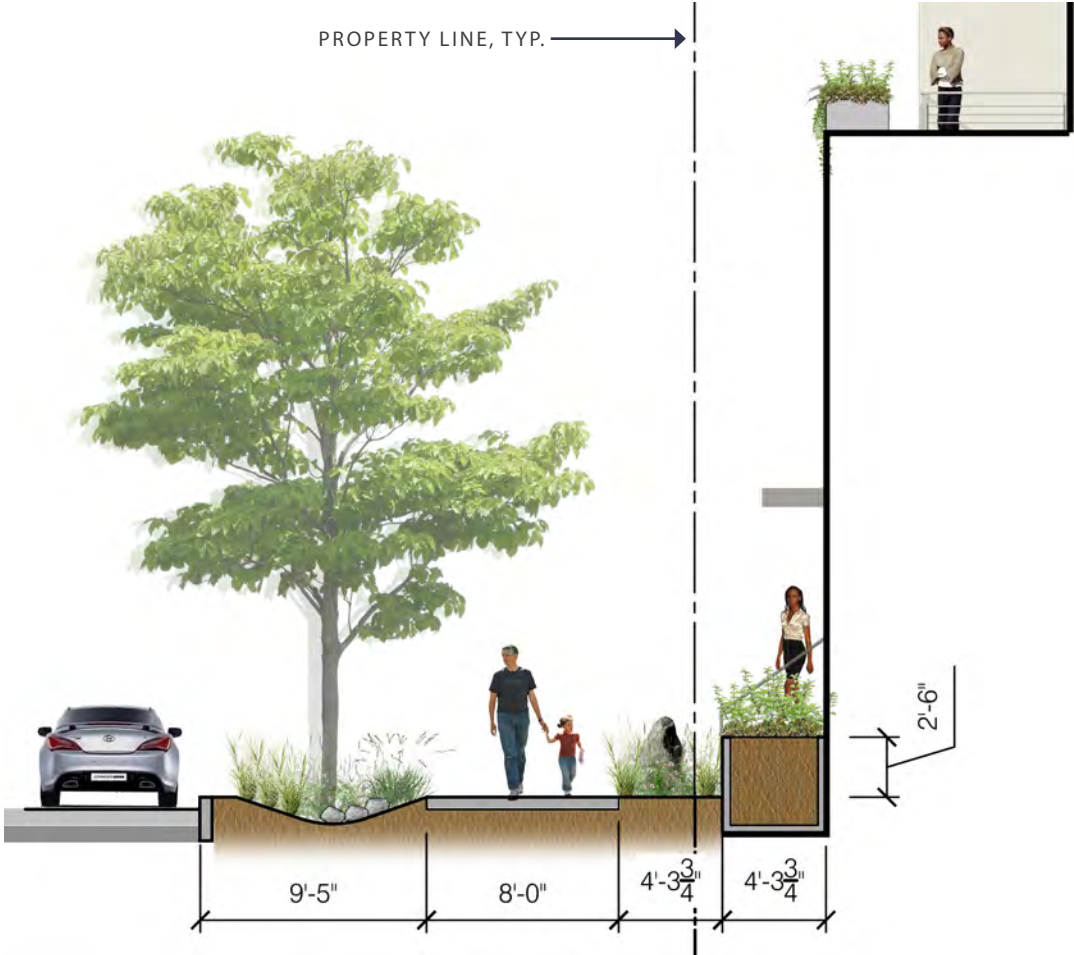
G J.WASHINGTON STONE SCULPTURE EXAMPLES
FOUNDATION WORKING TO SECURE UNFINISHED WORKS FROM LOCAL STUDIO FOR GARDEN

6.0 FOUNTAIN

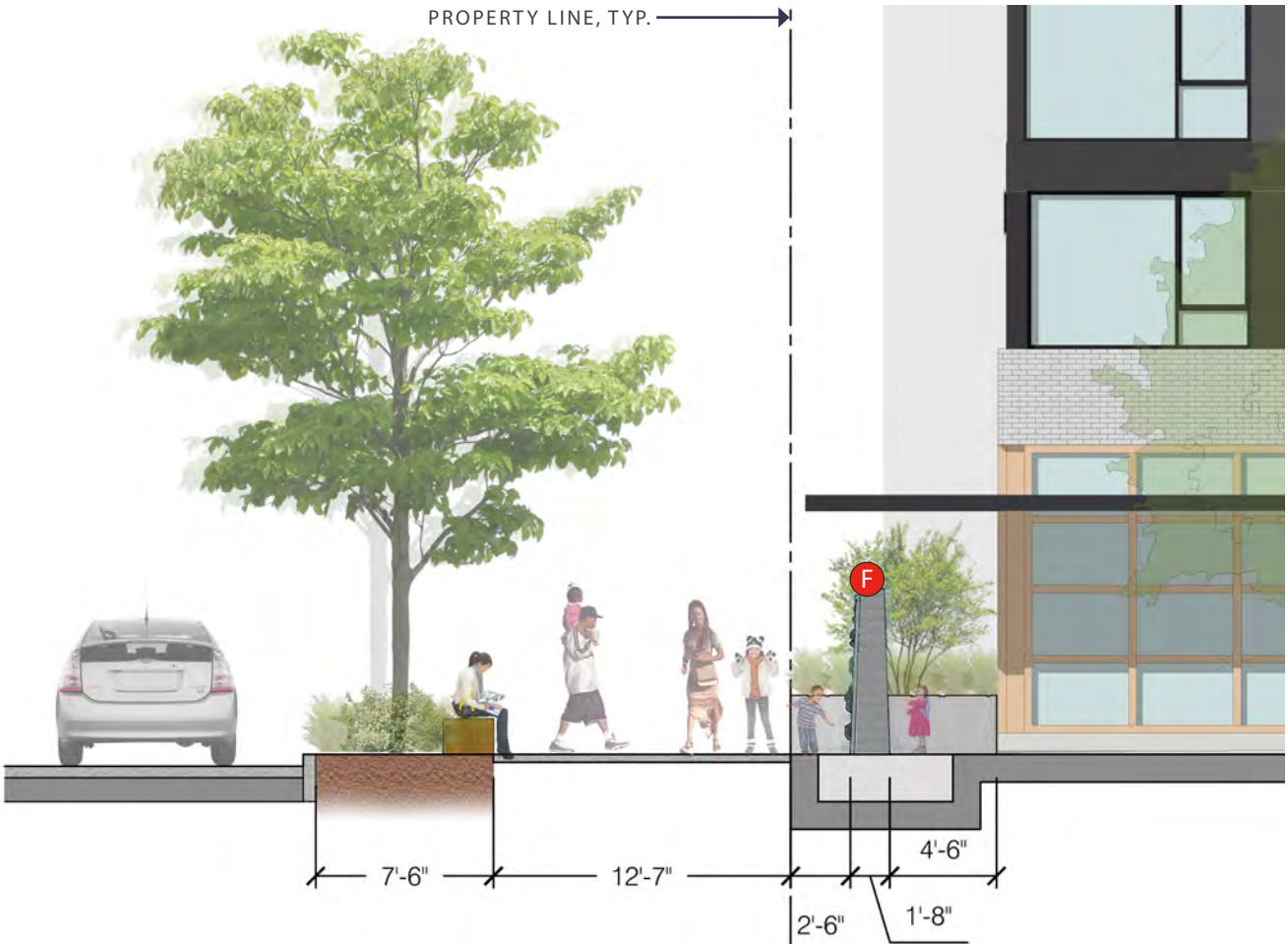
6.A. / B.

ENLARGEMENT KEY NOTES

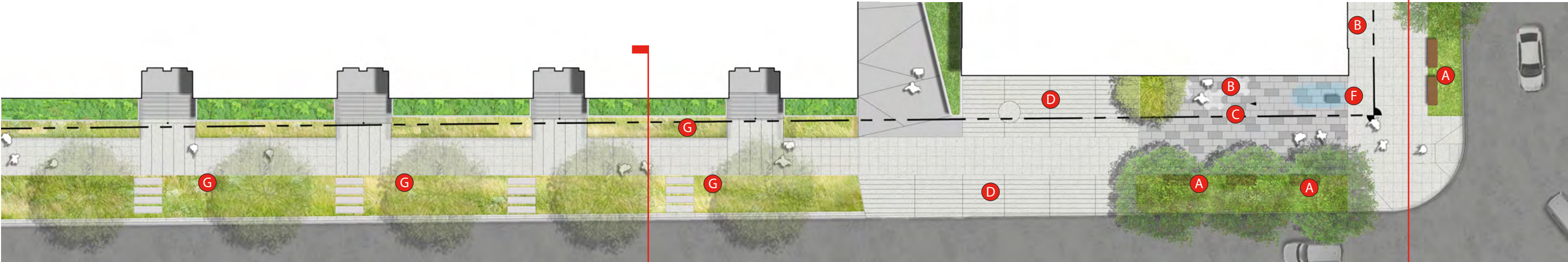
- A BENCH SEATING AND PLANTINGS
- B RETAIL / PUBLIC SEATING
- C UNIT PAVERS AT FOUNTAIN
- D VEHICULAR PAVING
- G J.WASHINGTON GARDEN
- F J.WASHINGTON FOUNTAIN



9 24TH AVE STREETSCAPE - JW GARDEN



10 24TH AND UNION - JW URBAN GARDEN AND FOUNTAIN



2 JAMES WASHINGTON GARDEN ENLARGEMENT PLAN (24TH AVENUE STREETSCAPE)

6.0 FOUNTAIN

6.A. / B.



A PUBLIC BENCH SEATING



B RETAIL SEATING



D VEHICULAR PAVING AT LOADING | PARKING ENTRY
1' SCORED BANDS IN MEDIUM TEXTURED CONCRETE



C UNIT PAVERS ON PEDESTAL AT FOUNTAIN (18"x36")
IMAGE IS REPRESENTATIVE OF COLOR AND TEXTURE, NOT
ACTUAL SIZE AT FOUNTAIN LOCATION



UNIT PAVERS ON PEDESTAL AT FOUNTAIN (18"x36")
IMAGE IS REPRESENTATIVE SIZE AT FOUNTAIN LOCATION



G 24TH AVENUE STREETSCAPE - JW GARDENE GARDEN
WITH UNFINISHED STONE SCULPTURES OF DR. JAMES
WASHINGTON

7.0 DEPARTURES

DR II DEPARTURES

DESIGN STANDARD	TYPE I ADMINISTRATIVE DECISION REQUEST	RATIONALE FOR REQUESTED DEPARTURE	BOARD FEEDBACK
1 SMC 23.47A.008.A.3 Street Level Facades Street-level street-facing facades shall be located within 10 feet of the street lot line, unless wider sidewalks, plazas, or other approved landscaped or open spaces are provided.	See G102 for locations.	This a Type I Administrative Decision presented to the Design Review Board for guidance. The portals are integral part of the public access to the courtyard. They will to be inviting to the public through lighting, plantings and lined with retail spaces. (Design Guidelines PL1-I/II: Publicly Accessible Open Space/Connection Back to the Community, CS2-iv: Add Portals, CS2-B2: Strong Connection to the Street, DC1-B1: Pedestrian Activity)	The Board was supportive of the Type 1 request agreeing that the wider sidewalks that reinforce this significant neighborhood intersection with high pedestrian activity with portals into the central courtyard met the intent of this code requirement. (CS2-B, DC1-B)
2 SMC 23.54.030.D.3 Driveway Slope Maximum slope for driveway is 15%.	Allow a shared driveway with a slope of 20%. See below.	This a Type I Administrative Decision presented to the Design Review Board for guidance. (Design Guidelines DCI--C.1 Below Grade Parking, DC1-C.2 Visual Impacts)	The Board was supportive of the Type 1 request agreeing the request met the criteria of SMC 23.54.030.D3.

DESIGN STANDARD	DEPARTURE REQUEST	RATIONALE FOR REQUESTED DEPARTURE	BOARD FEEDBACK
1 SMC 23.47A.005.C.1.a Residential Uses at Street Level Residential uses may occupy, in the aggregate, no more than 20 percent of the street-level street-facing facade in a pedestrian-designated zone, facing a designated principal pedestrian street.	Allow 30% residential streetfront.	The residential lobby entry on E Union St is the only residential street frontage on either of the site's principal pedestrian streets (E Union St and 23rd Avenue). The residential frontage on E Union St will be 30%, and the combined residential frontage will be less than 20% of the total streetfront usage on the two pedestrian streets. 62'-1" (Residential) ÷ 210'-3" (E Union St facade) = 30%	The Board continued to be inclined to support the departure request provided additional information is provided at the next Recommendation meeting. Information should include a composite floor plan for the residential lobby (PL3-C Retail Edges).
2 SMC 23.54.030.D.2 Driveways For non-residential uses, the minimum width of driveways for two-way traffic shall be 22-feet	Allow non-residential driveway width of 20'. See below.	The proposed driveway width is 2-feet narrower than the minimum required to minimize the presence of the driveway and serve as a traffic calming measure. This is also to slow down the vehicles as they cross to 24th Avenue to the benefit the pedestrian environment that includes a new pedestrian plaza at the corner of East Union and 24th. (Design Guidelines CS2-B.1 Access Location, DC1-C.2 Visual Impacts)	The Board continued to indicate preliminary support for the departure request as the reduced width minimizes the presence of the driveway and serves as a traffic calming measure. The board recommended a driveway width as narrow as possible. (CS2-C)
3 SMC 23.54.030.F.2.b Curb cut widths The maximum curb cut width for two-way traffic is 25 feet, except that the maximum width may be increased to 30 feet if truck and auto access are combined.	Allow a single 55-foot wide curb cut to serve the parking garage entry, loading berth, and loading/trash pickup area. See diagram below.	Per 23.54.030 Table A, the project's street frontage would allow up to 4 curb cuts. The project will be eliminating the existing 5 curbcuts along 24th Avenue (total width of 128-0 linear feet). The project will only need one of 4 allowed to provide access for all vehicles (including residential and commercial parking, trash/recycling and loading). (Design Guidelines DC1-C.4 Parking and Service Uses, Service Uses)	The Board continued to indicate preliminary support for the departure request finding that one curb cut on 24th Ave located as close to E Union St as possible offered an acceptable response to the existing context with single-family development located along the east side of 24th Ave at the sound end of the block. The reduction of possible impacts of these service uses on the building aesthetics and safer pedestrian circulation is important. (DC2-C)

DR III DEPARTURES

DESIGN STANDARD	DEPARTURE REQUEST	RATIONALE FOR REQUESTED DEPARTURE	BOARD FEEDBACK
4 SMC 23.47A.005.C.1.a Residential Uses at Street Level Residential uses may occupy, in the aggregate, no more than 20 percent of the street-level street-facing facade in a pedestrian-designated zone, facing a designated principal pedestrian street.	This departure request is to allow for 100% residential use on the street facing facade in a pedestrian-designated zone.	The south half of the project site fronting 24th Avenue is in the pedestrian overlay zone, however, this appears to be a technicality resulting from the south parcel being thru-block from 23rd Ave, not an intentional extension of pedestrian overlay zoning down 24th Ave. Parcels on both north and south sides of the thru-block parcel, which front only 24th Avenue, are not in the Pedestrian zone. 100% residential use is appropriate on this neighborhood-oriented street with adjacent single family zoning.	NEW DEPARTURE
5 SMC 23.47A.008.B.2 Street Level Facades-Transparency sixty percent of the street-facing facade between 2 feet and 8 feet above the sidewalk shall be transparent for street-level, street-facing facades included in pedestrian zones.	This departure request is to dismiss transparency requirements, for the entire width of the south parcel fronting 24th Ave. 22.6% transparency would be provided between 2 and 8 feet above the sidewalk.	The proposal for townhouse units fronted by planters and raised stoops to create a pleasant pedestrian experience while also providing a privacy buffer along 24th Ave, has been well received as an appropriate design response to the single-family zone edge. The pedestrian zone overlay triggers requirements to limit residential uses at street level, and for 60% transparency between 2' and 8' above grade, however, a higher degree of transparency at eye-level from the sidewalk is inappropriate for private residential use.	NEW DEPARTURE

7.0 DEPARTURES

DR III DEPARTURES

DESIGN DEPARTURE #4

Residential Uses at Street Level (SMC 23.47A.005.C.1.a)

Development Standard- Residential uses may occupy, in the aggregate, no more than 20 percent of the street-level street-facing facade in a pedestrian-designated zone, facing a designated principal pedestrian street.

Departure Request- This departure request is to allow for 100 % residential use on the street facing facade in a pedestrian-designated zone.

Rationale- The south half of the project site fronting 24th Avenue is in the pedestrian overlay zone, however, this appears to be a technicality resulting from the south parcel being thru-block from 23rd Ave, not an intentional extension of pedestrian overlay zoning down 24th Ave. Parcels on both north and south sides of the thru-block parcel, which front only 24th Avenue, are not in the Pedestrian zone. 100% residential use is appropriate on this neighborhood-oriented street with adjacent single family zoning.

DESIGN DEPARTURE #5

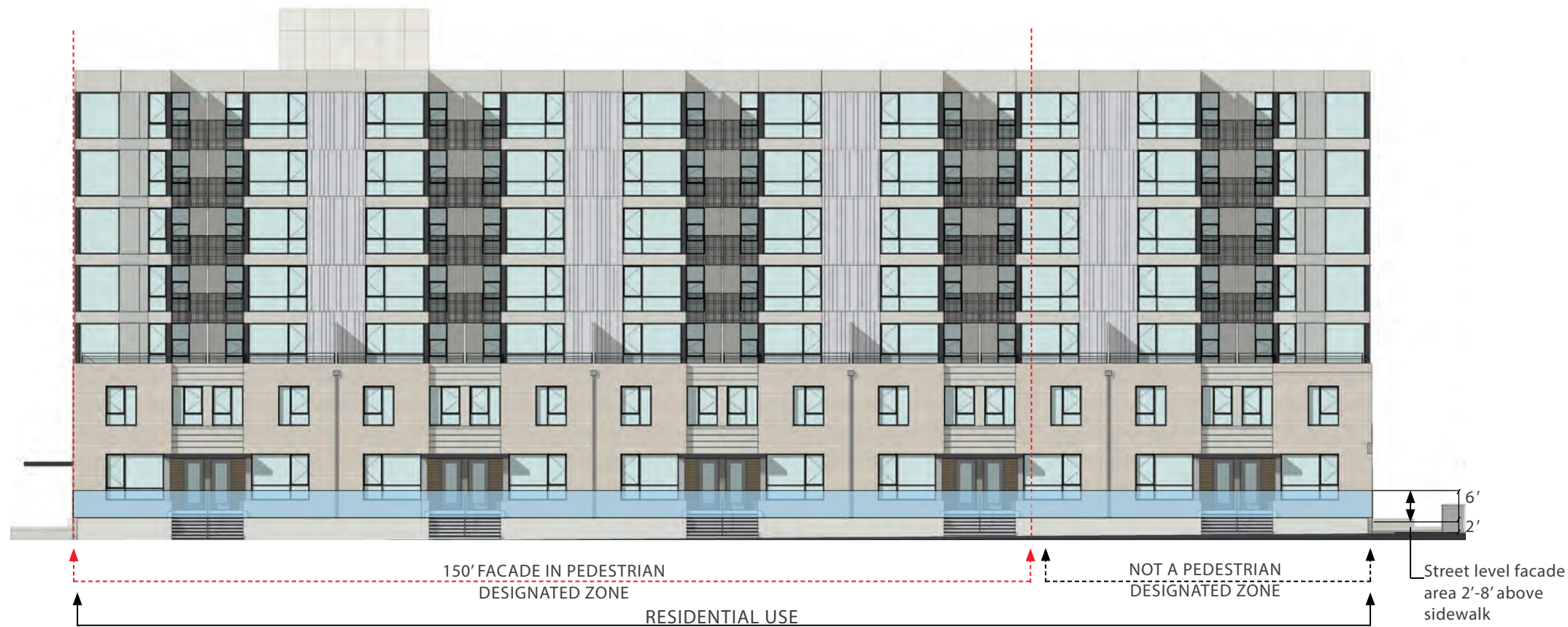
Street Level Facades- Transparency (SMC 23.47A.008.B.2)

Development Standard- Sixty percent of the street-facing facade between 2 feet and 8 feet above the sidewalk shall be transparent for street-level, street-facing facades included in pedestrian zones.

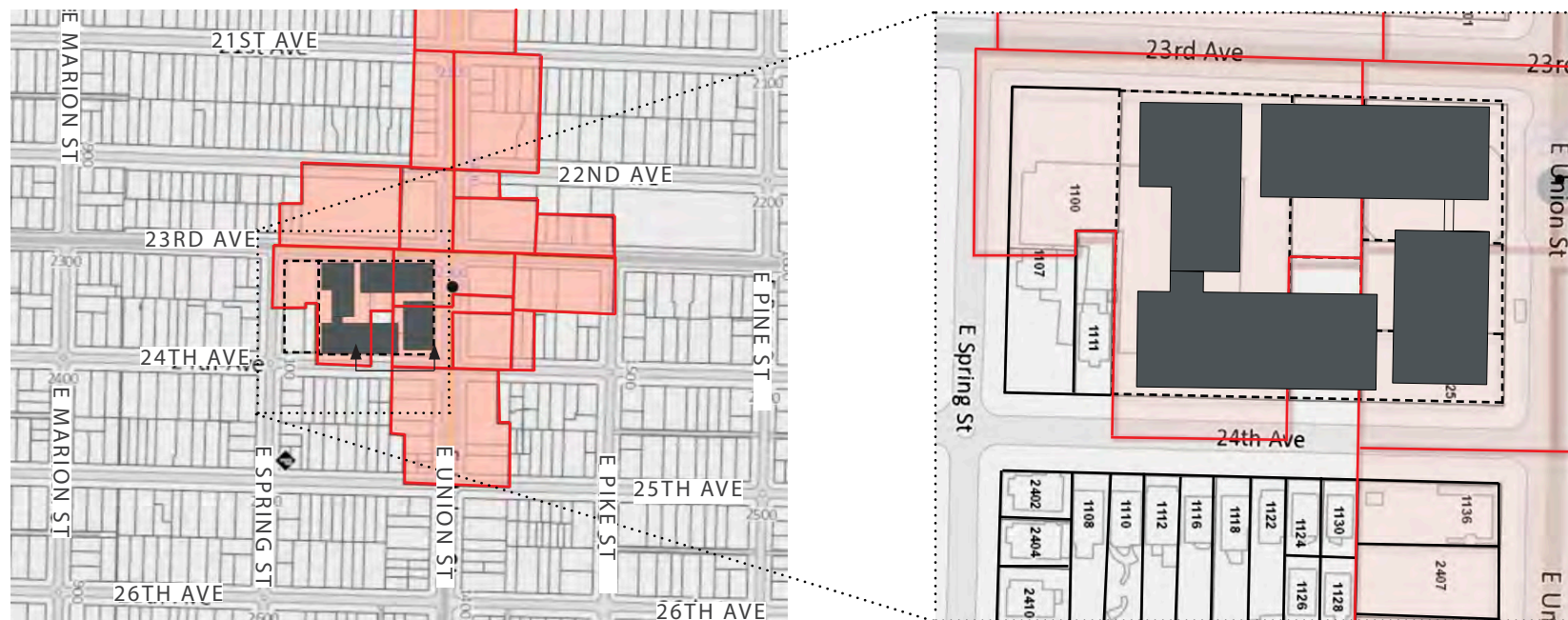
Departure Request- This departure request is to dismiss transparency requirements, for the entire width of the south parcel fronting 24th Ave.

Rationale- The proposal for townhouse units fronted by planters and raised stoops to create a pleasant pedestrian experience while also providing a privacy buffer along 24th Ave, has been well received as an appropriate design response to the single-family zone edge.

The pedestrian zone overlay triggers requirements to limit residential uses at street level, and for 60% transparency between 2' and 8' above grade, however, a high degree of transparency at eye-level from the sidewalk is inappropriate for private residential use.



EAST ELEVATION - SOUTHEAST BUILDING



PEDESTRIAN DESIGNATED OVERLAY-PLAN

7.0 DEPARTURES

DR II DEPARTURES

TYPE 1 ADMINISTRATIVE DECISION #1

Street Level Facades (SMC 23.47A.008.A.3)

Development Standard

Street-level street-facing facades shall be located within 10-0 of the street lot line, unless wider sidewalks, plazas, or other approved landscaped or open spaces are provided.

Departure Request

Opening in the street facade to internal public square. See diagrams for locations.

Rationale

This is a Type I Administrative Decision presented to the Design Review Board for guidance.

The pedestrian ways are an integral part of the public access to the square. They will be inviting to the public through lighting and plantings and lined with retail spaces.

Design Guidelines

PL1-I/II Publicly Accessible Open Space/Connection Back to the Community

CS2-iv Add Pedestrian Streets/ DC1-B1 Pedestrian Activity

CS2-B2 Strong Connection to the Street

DESIGN DEPARTURE #1

Residential Uses at Street Level

(SMC 23.47A.005.C.1.a)

Development Standard

Residential uses may occupy, in the aggregate, no more than 20 percent of the street-level street-facing facade in a pedestrian-designated zone, facing a designated principal pedestrian street.

Departure Request

Allow 30% residential streetfront at E Union only.

Rationale

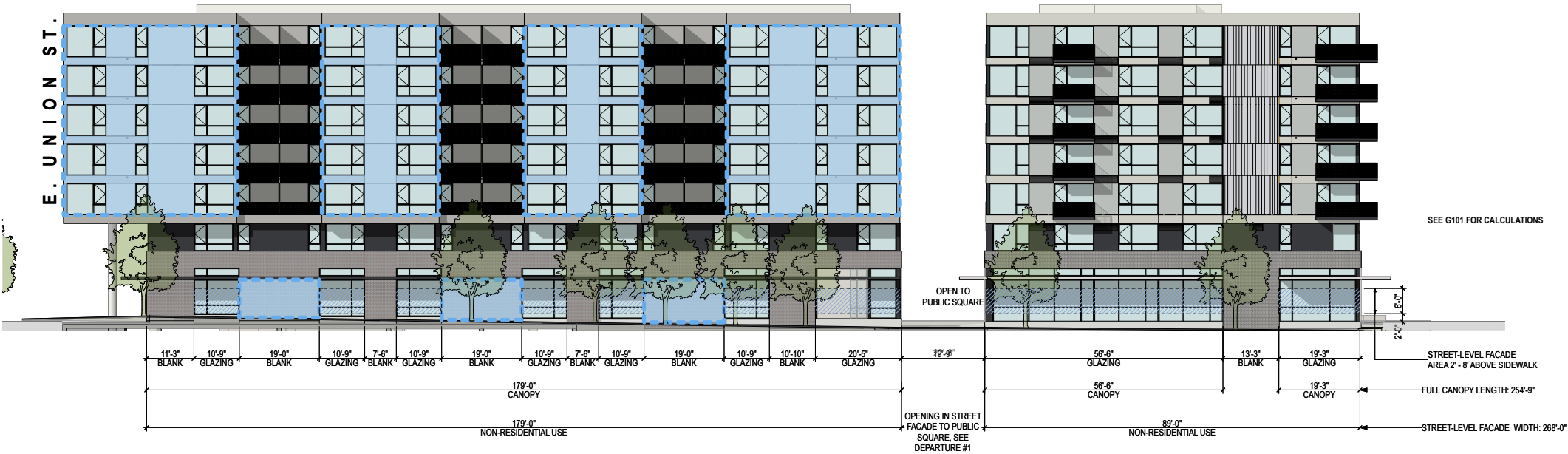
The residential lobby entry on E Union St is the only residential street frontage on either of the site's principal pedestrian streets (E Union St and 23rd Avenue). The combined residential frontage will be less than 20% of the total streetfront usage on the two pedestrian oriented streets.

Design Guidelines

CS2-B2 Strong Connection to the Street/ DC1-B1 Pedestrian Activity



Proposed East Union Street Elevation



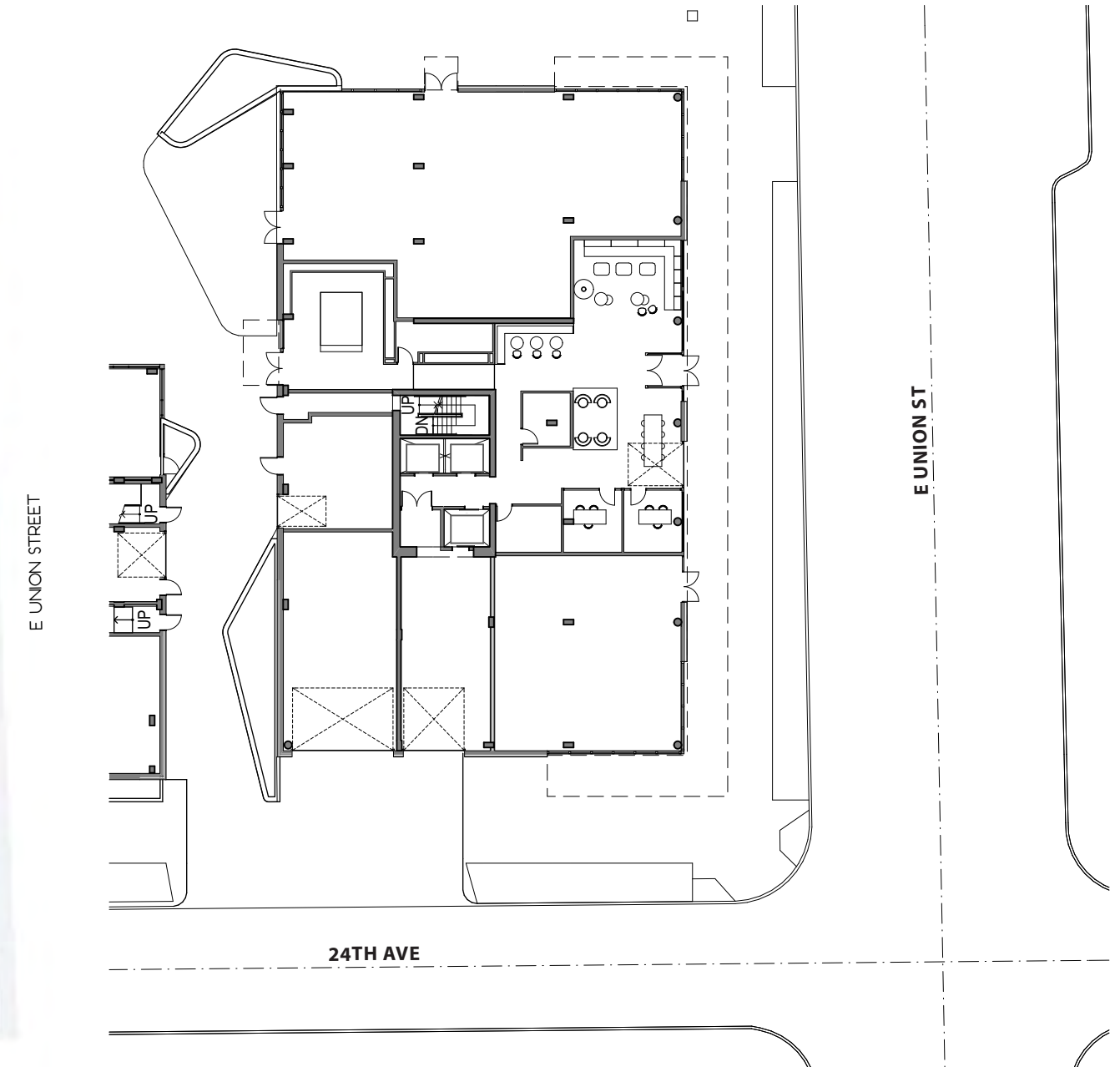
Proposed 23rd Avenue Elevation

7.0 DEPARTURES

DR II DEPARTURES



MAIN RESIDENTIAL LOBBY AXON
INTERIOR DESIGN



MAIN RESIDENTIAL LOBBY PLAN
VIDA DESIGN

7.0 DEPARTURES

DR II DEPARTURES

TYPE 1 ADMINISTRATIVE DECISION #2

Driveway Slope

(SMC 23.54.030.D.3)

Development Standard

Maximum slope for a driveway is 15%.

Departure Request

Allow a shared driveway with a slope up to 20%.

Rationale

This is a Type I Administrative Decision presented to the Design Review Board for guidance.

Design Guidelines

DC1-C.1 Below Grade Parking

DC1-C.2 Visual Impacts

DESIGN DEPARTURE #2

Driveways

(SMC 23.54.030.D.2)

Development Standard

For non-residential uses, the minimum width of drive-ways for two-way traffic shall be 22-0.

Departure Request

Allow non-residential driveway width of 20-0.

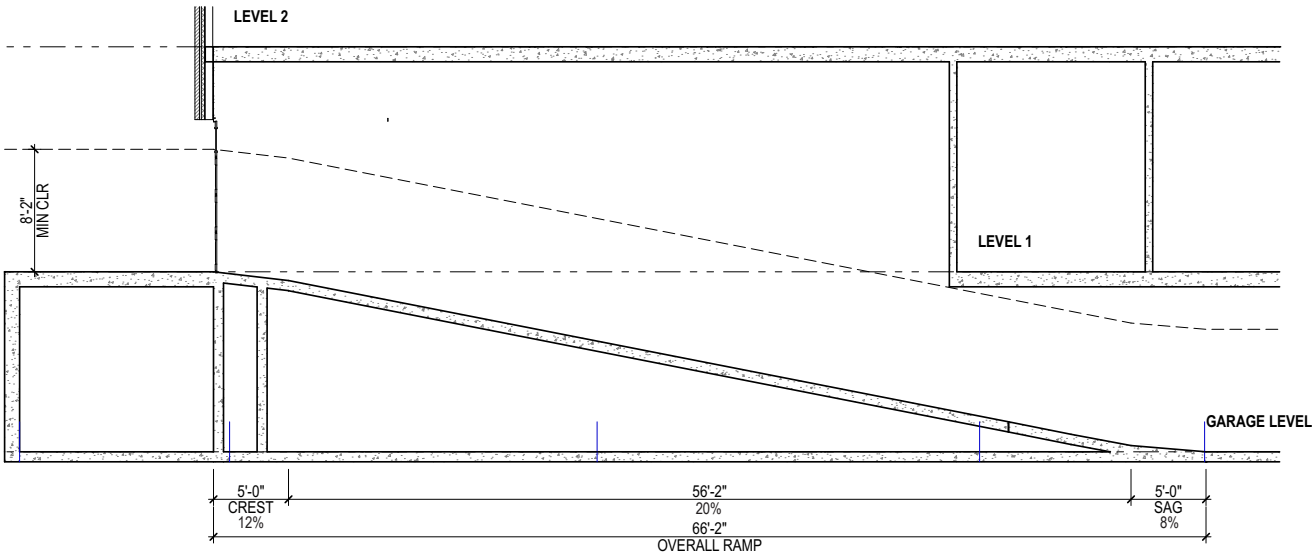
Rationale

The proposed driveway width is 2-feet narrower than the minimum required to minimize the presence of the driveway and serve as a traffic calming measure. This is also to slow down the vehicles as they cross to 24th Avenue to the benefit of the pedestrian environment that includes a new pedestrian plaza at the corner of East Union Street and 24th Avenue.

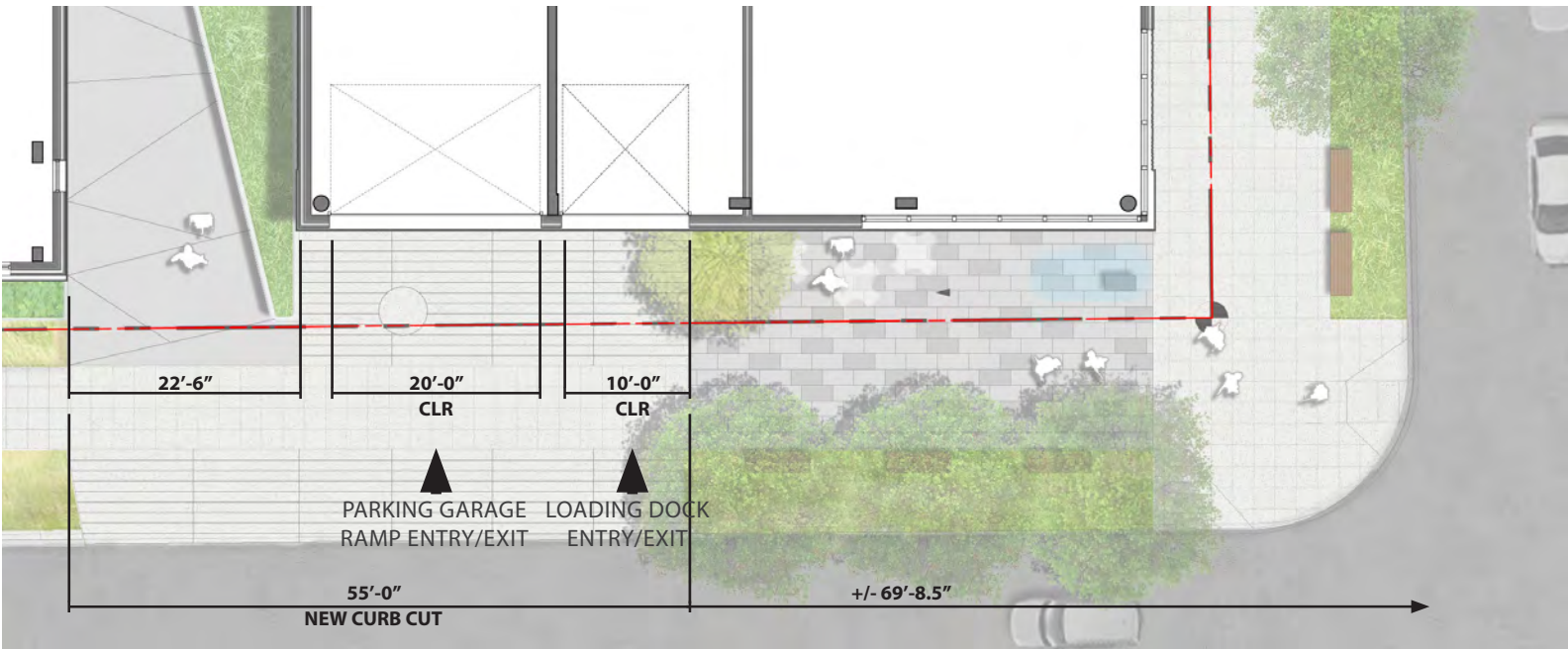
Design Guidelines

CS2-B.1 Access Location

DC1-C.2 Visual Impacts



Proposed Garage Ramp Section, Type 1 Administrative Decision #2



Proposed Curb Cut Plan, Departure #2

7.0 DEPARTURES

DR II DEPARTURES

DESIGN DEPARTURE #3

Curb Cut Widths

(SMC 23.54.030.F.2.b)

Development Standard

The maximum curb cut width for two-way traffic is 25-0, except that the maximum width may be increased to 30-0 if truck and auto access are combined.

Departure Request

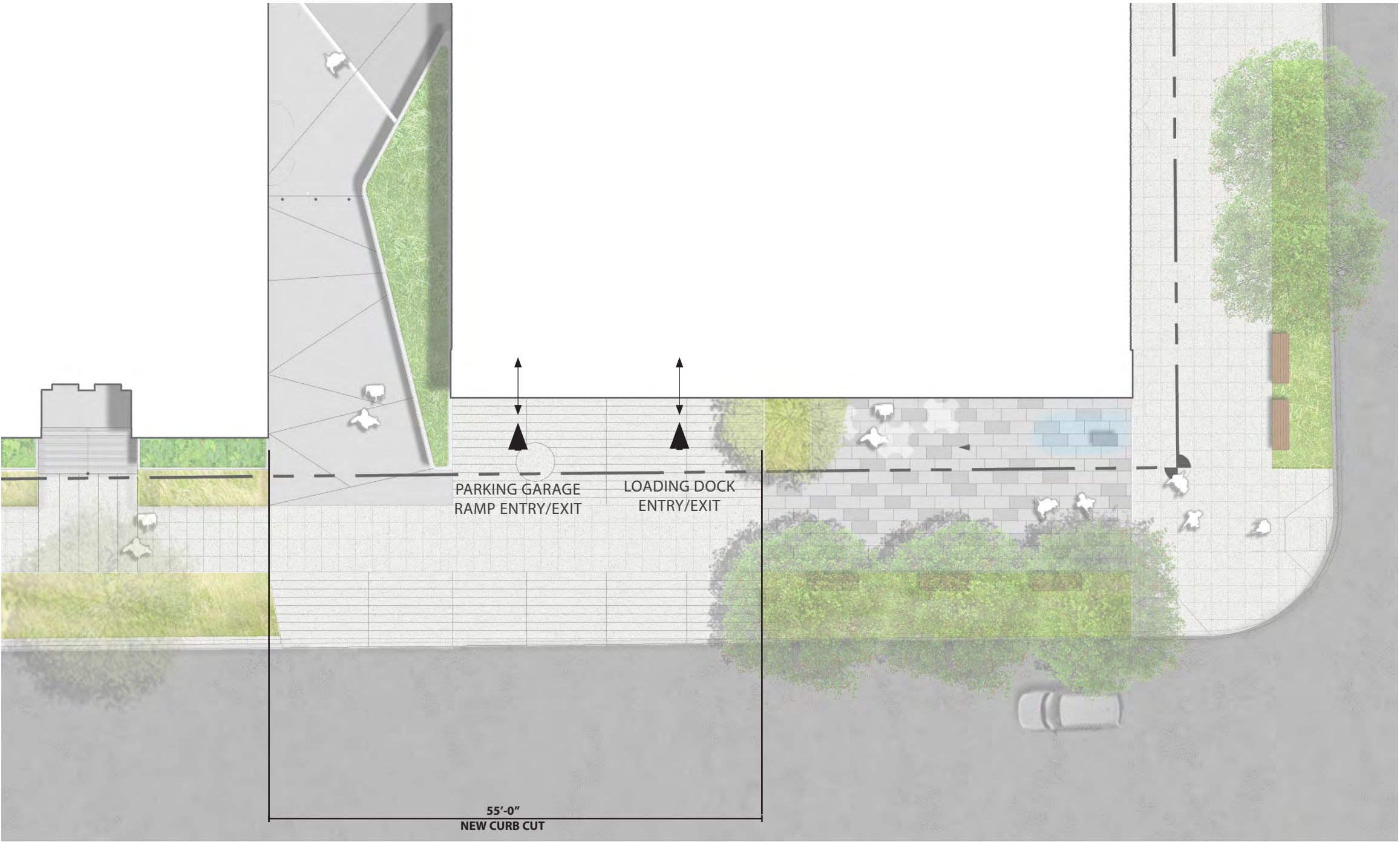
Allow a single 60-0 wide curb cut to serve the parking garage entry and loading berth.

Rationale

Per 23.54.030 Table A, the project's street frontage would allow up to four curb cuts. The project will be eliminating the existing five curbcuts along 24th Avenue (total width of 128-0 linear feet). The project will only need one of four allowed to provide access for all vehicles (including residential and commercial parking, trash/recycling/compost pickup, and loading). Due to E Union and 23rd being pedestrian oriented streets, 24th is the only street that can have vehicular access. The vehicular access is required to be within 120-0 of E Union to keep the access away from the single family. There are over 20,000 SF of retail and over 400 units to be serviced. If possible, a curbcut that allows for alternate load/unload area at the portal would allow for more service calls without impacting the other streets.

Design Guidelines

DC1-C.4 Parking and Service Uses, Service Uses



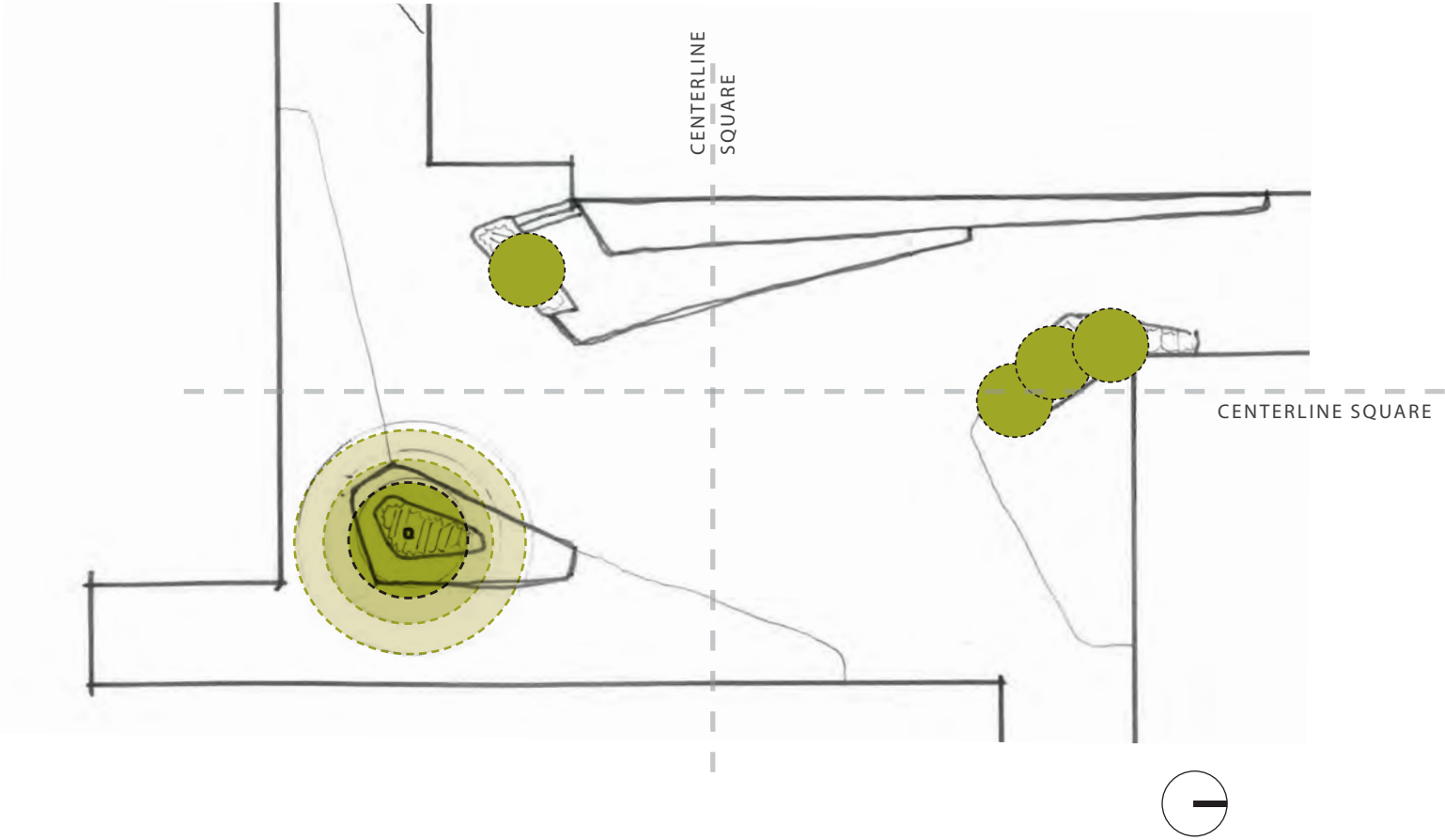
Proposed Curb Cut Plan and Trash Pickup, Departure #3

8.0 APPENDIX

TREE LOCATION STUDY #3

TREE LOCATION STUDY #3 FOR REFERENCE ONLY

- **TREE LOCATION-** After a wide-ranging discussion of the location and “role” of the proposed tree, a majority of the Board supported the relocation of the tree away from the center of the courtyard with the following notes:
 - i. Egress to and from retail storefronts not to be compromised
 - ii. The accommodation of a wide range of users and uses be carefully considered.



5a STUDY 3: SIGNATURE TREE SHIFTING SOUTH

- TREE FOCAL POINT FOR 23RD AVE PORTAL
- PROVIDES MORE FLEXIBLE SPACE FOR MAJOR EVENTS
- SMALLER EVENTS WILL SEEM OUT OF SCALE IN LARGE OPEN SPACE
- RELOCATES STRUCTURAL PIT AGAINST RETAIL EDGE
- CROWDS SOUTH AND EAST BUILDING FACADES AND RETAIL EDGE
- REMOVES PUBLIC FOCUSED ‘CENTRAL ROOM’ FOR DAILY USERS
- REMOVES PLANTINGS AND SMALL ACCENT TREES FROM SQUARE
- CHANGES TREE TO FULL SHADE - SLOWER GROWTH, DIFFERENT SPECIES TBD
- CREATES “HIDDEN” ZONE AT ENTRY TO RESIDENTIAL COURTYARD (CPTED)

8.0 APPENDIX

LANDSCAPE PLAN



JAPANESE ELM (23RD | UNION)



FLOWERING DOGWOOD (UNION ST)



BOWHALL MAPLE (23RD AVE)



VINE MAPLE (COURTYARD)



JAPANESE ELM (SPECIMEN ALTERNATIVE)



WILLOW OAK (SPECIMEN ALTERNATIVE)



- COLOR AND SEASONAL MASSING



PLANTING - TEXTURE | MOVEMENT | LIGHT PLAY



8.0 APPENDIX

LIGHTING PLAN

E1 Catenary Lighting (custom design at 23rd Avenue portal Cu



E2 Recessed Landscape Uplights



E3 Surface Mounted Landscape Uplights



E4 Bridge Downlighting



E5 Recessed Downlights at Soffit



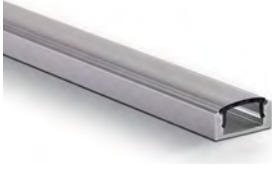
E6 Flexible Rope Light at Ledge of Courtyard Stage and Deck



E7 Recessed Step Lights



E8 Surface Mount Channel with LED Tape Light at Benches



E9 Overhead Weather Protection Downlight



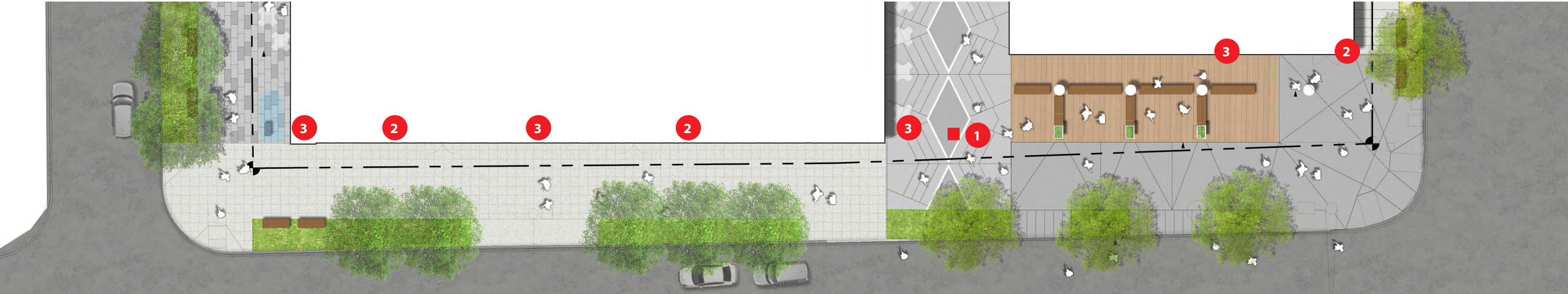
E10 Recessed Ingrade Uplight (Adjustable) at James Washington Jr. Fountain



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8.0 APPENDIX

UNION ST SIGNAGE

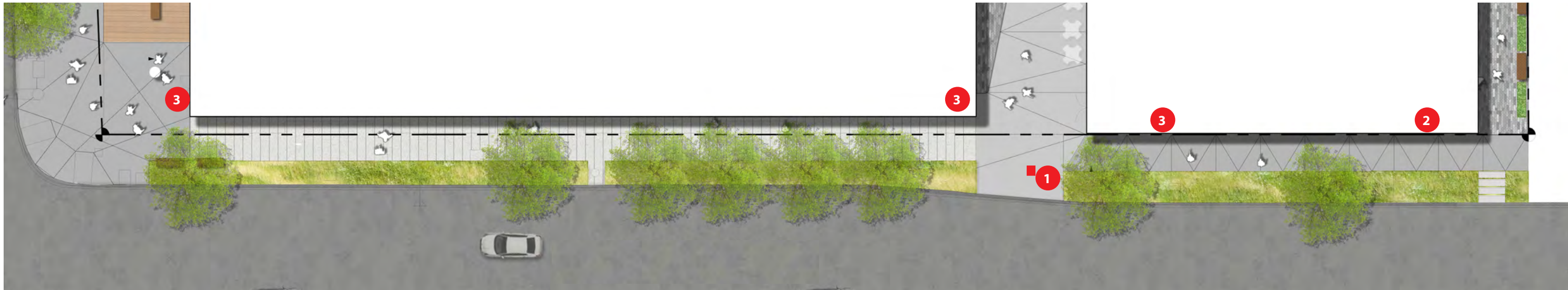


- 1 Directory Signage - refer to page 27
- 2 Canopy-mounted Signage
- 3 Business blade sign - maximum of 1 sign per facade per business

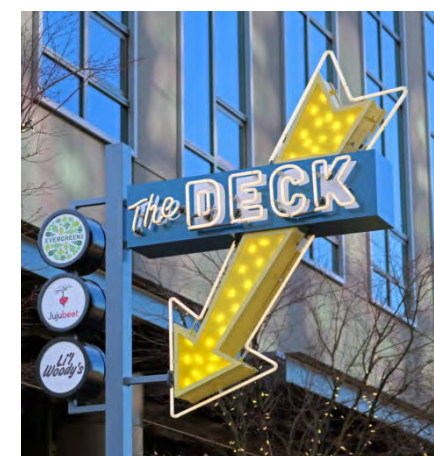


8.0 APPENDIX

23RD AVENUE SIGNAGE



- 1 Directory Signage - refer to page 27
- 2 Canopy-mounted Signage
- 3 Business blade sign - maximum of 1 sign per facade per business

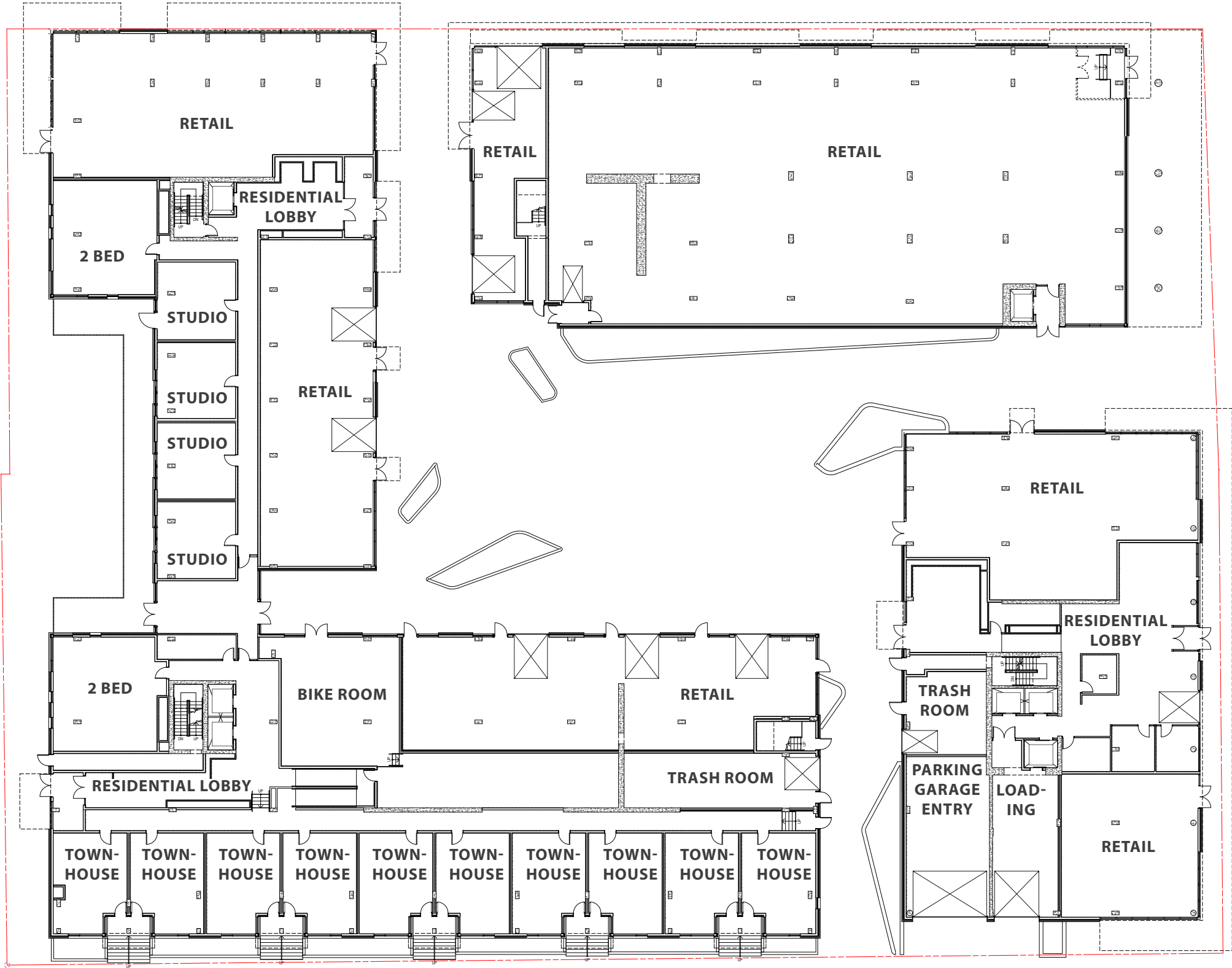


8.0 APPENDIX

BASEMENT FLOOR PLAN



STREET LEVEL FLOOR PLAN

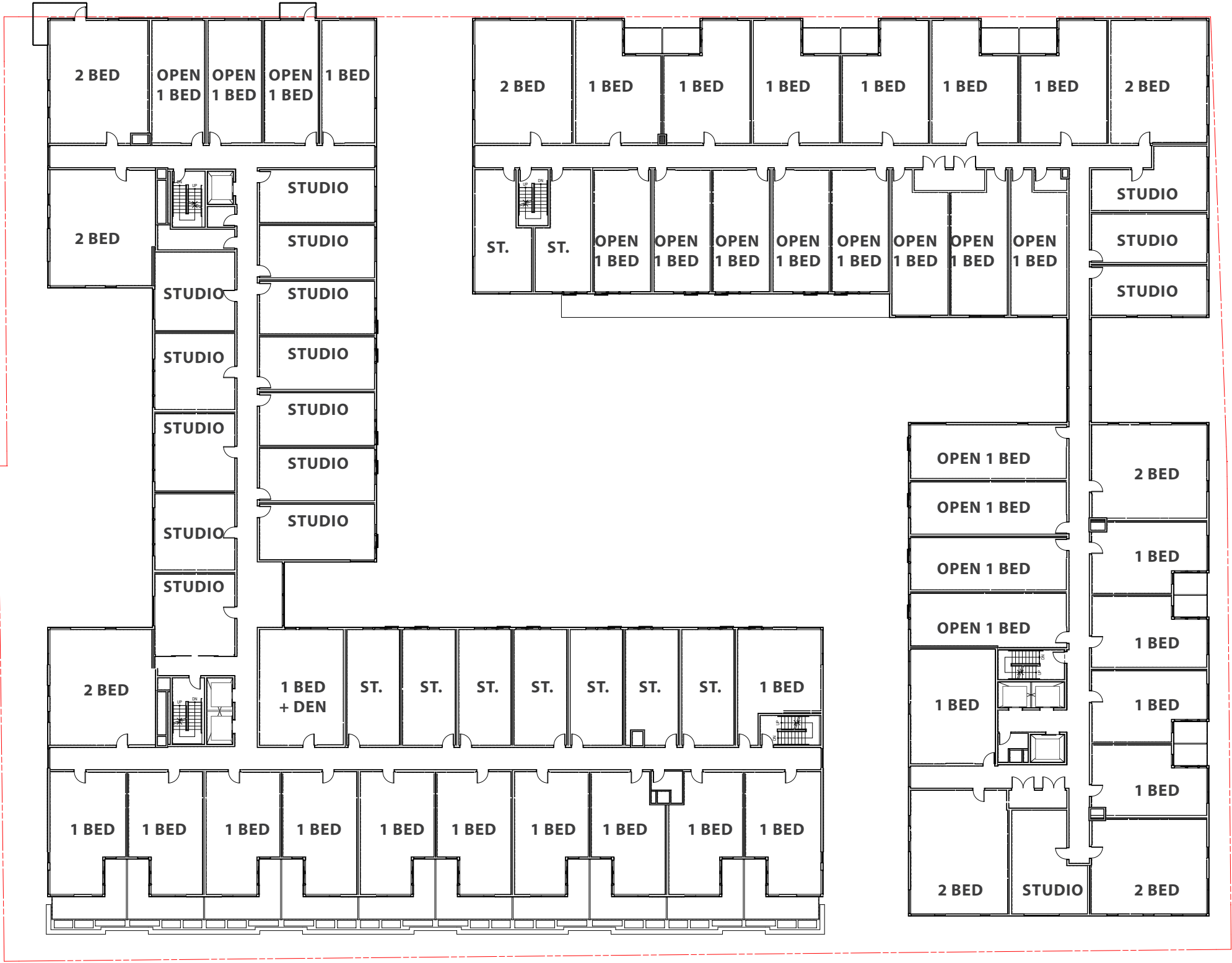


8.0 APPENDIX

LEVEL 2 FLOOR PLAN

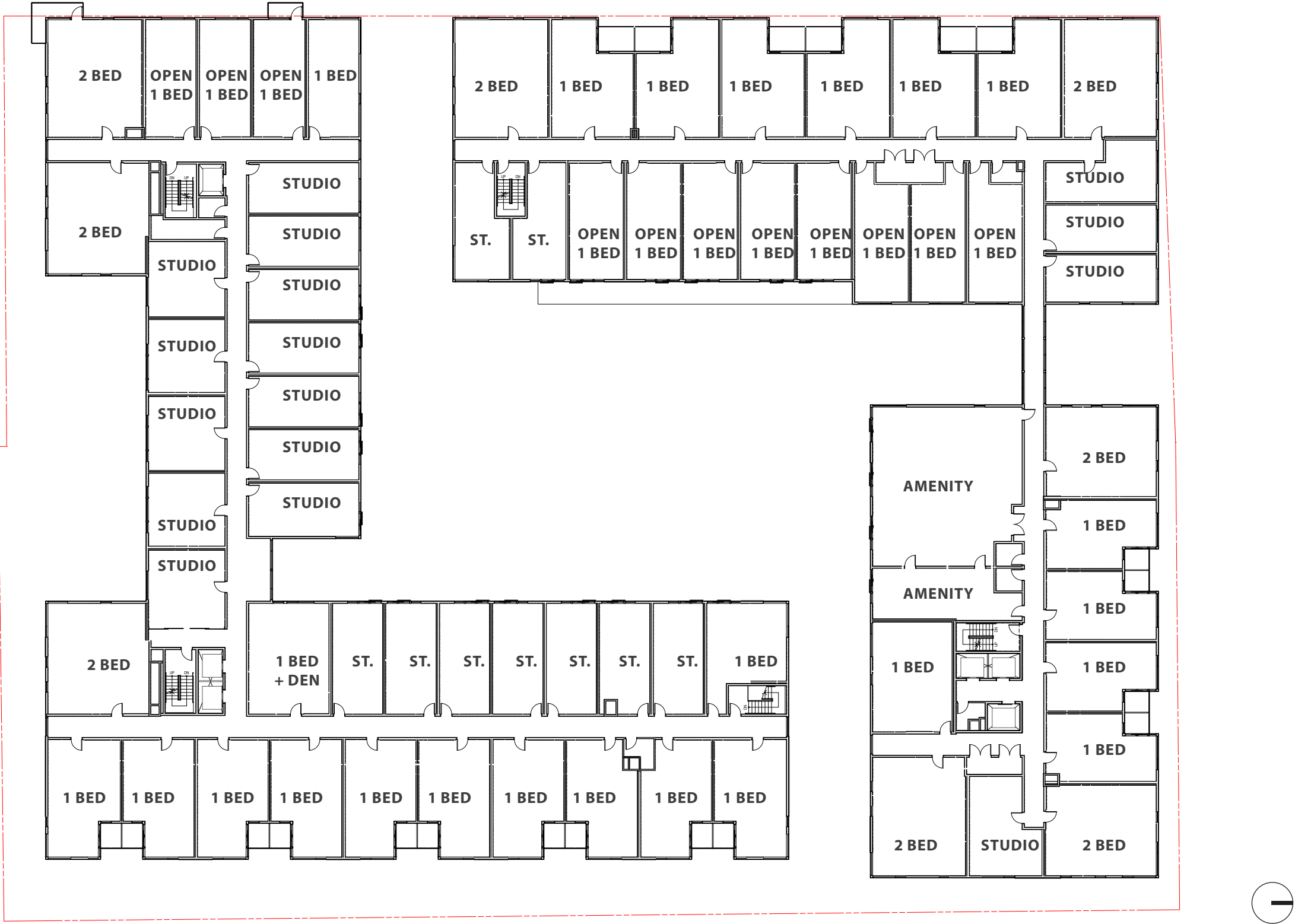


RESIDENTIAL LEVEL (3-6) FLOOR PLAN



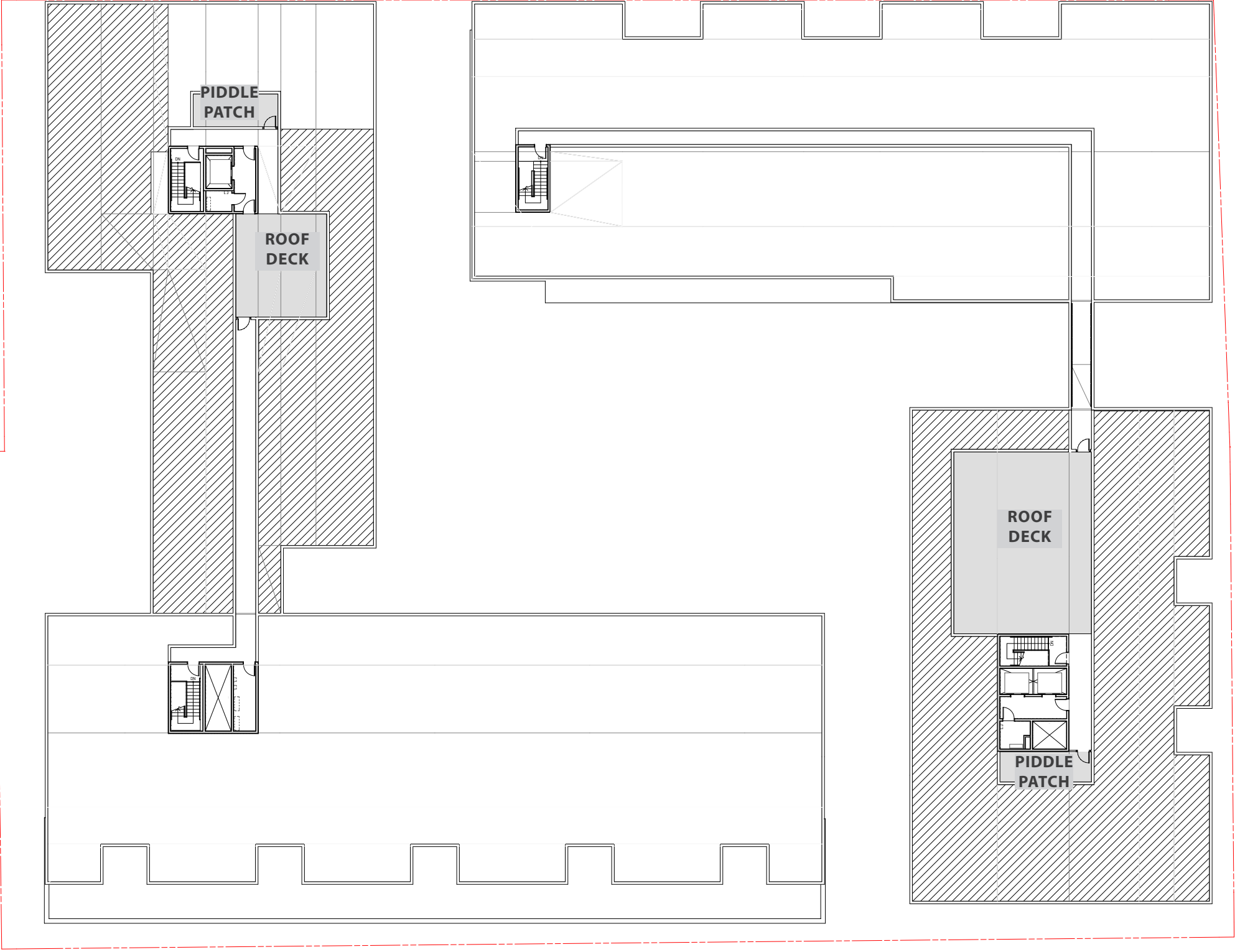
8.0 APPENDIX

LEVEL 7 FLOOR PLAN



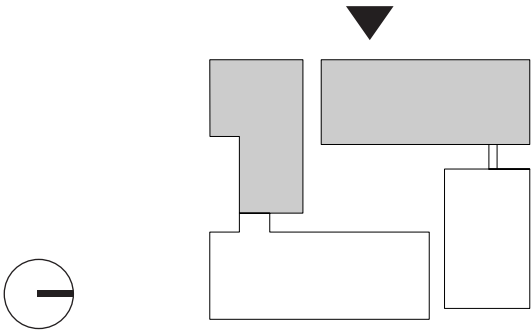
8.0 APPENDIX

ROOF PLAN



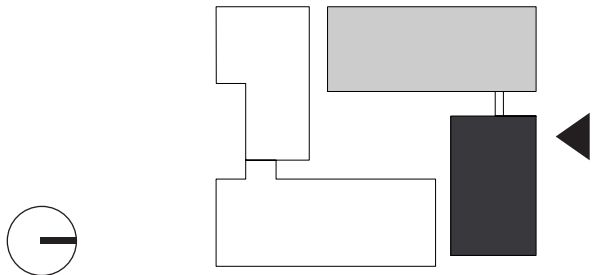


WEST ELEVATION - NORTHWEST & SOUTHWEST BUILDINGS



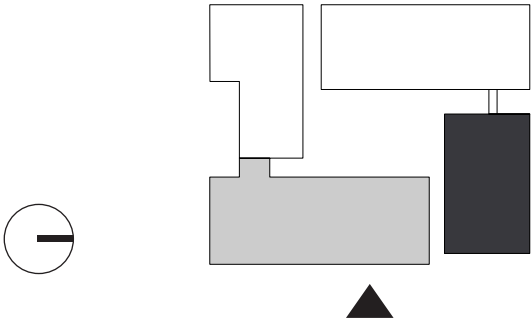


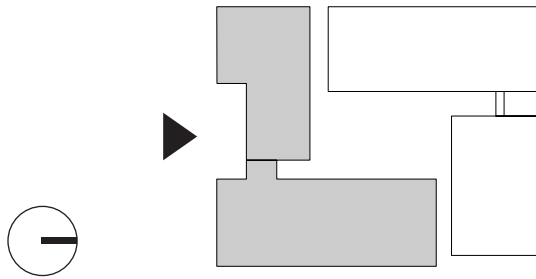
NORTH ELEVATION - NORTHEAST & NORTHWEST BUILDINGS





EAST ELEVATION - SOUTHEAST & NORTHEAST BUILDINGS





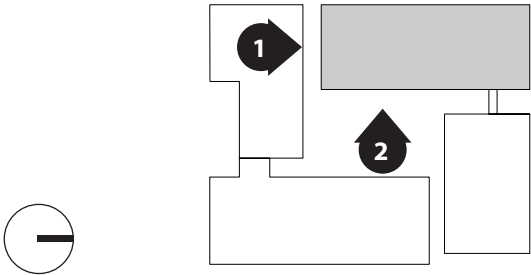
8.0 APPENDIX



1 SOUTH ELEVATION - NORTHWEST BUILDING



2 EAST ELEVATION - NORTHWEST BUILDING





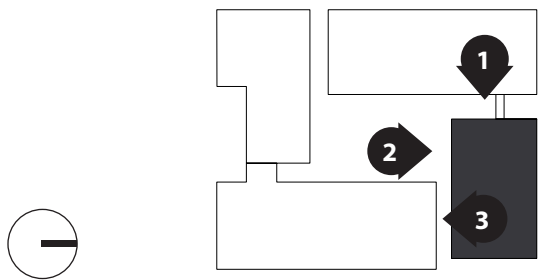
1 WEST ELEVATION - NORTHEAST BUILDING



2 SOUTH ELEVATION - NORTHEAST BUILDING



3 NORTH ELEVATION - SOUTH BUILDING

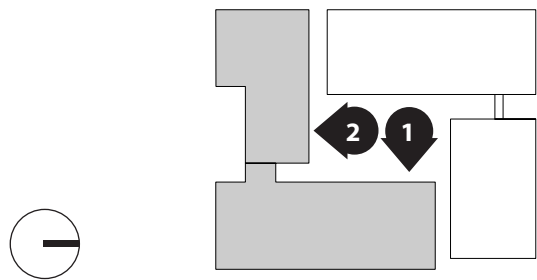




1 WEST ELEVATION - SOUTHEAST BUILDING



2 NORTH ELEVATION - SOUTHWEST BUILDING



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