



# Central Area

## Neighborhood Design Guidelines



DRAFT - September 2017

City of Seattle  
Office of Planning and Community Development

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## Acknowledgments

We would like to acknowledge the dedicated and continued community support of several key Central Area groups and individuals, which set the stage by providing foundational documents of which this work sprung from, including:

- Central Area Action Plan of 1994
- Central Area Neighborhood Plan of 1998
- Central Area Neighborhood Design Guidelines of 1998
- Historic Central Area Arts & Cultural District Plan of 2015
- 23rd Ave Action Plan and Urban Design Framework of 2016
- Central Area Commercial Revitalization Plan of 2016

The effort for this document began in December of 2015, by a passionate group of Central Area residents who have all been active in the community for many years, dedicating their time as members in five different Central Area Organizations:

- 23rd Ave Action Community Team
- Central Area Land Use Review Committee
- Historic Central Area Arts & Cultural District
- Central Area Collaborative
- African American Veterans Group of Washington

Together they formed the Central Area Design Guidelines Coalition (CADGC), and worked with Schemata Workshop and Mimar Studio to build on the work that began in 1994, and develop a set of design guidelines for the Central Area.

The participation of the CADGC in this process was invaluable, and we are thankful for the many hours these community members and organizations have put into this effort.

# Introduction

## What are Neighborhood-Specific Design Guidelines?

Design guidelines are the primary tool used in the review of proposed projects by Seattle DCI staff for administrative design review, or the Design Review Boards. Guidelines define the qualities of architecture, urban design, and public space that make for successful projects and communities. There are two types of guidelines used in the Design Review Program:

- Citywide—applying to all areas of the city except for downtown; and
- Neighborhood-specific—applying to a specific geographically-defined area, usually within a residential urban village or center.

Once a set of neighborhood-specific guidelines is adopted by City Council, they are used in tandem with citywide guidelines for the review of all projects within that neighborhood. Not all neighborhoods within the city have neighborhood-specific guidelines, but for those that do, applicants and Board members are required to consult both sets of guidelines—citywide and neighborhood-specific—with the neighborhood guidelines taking precedence over the citywide in the event of a conflict between the two. Neighborhood-specific guidelines offer additional guidance on the features and character of a particular neighborhood, and are very helpful to all involved in the design review process.

Neighborhood-specific design guidelines reveal the character of the neighborhood as known to its residents and business owners. The guidelines help to reinforce existing character and protect the qualities that neighborhood residents value most in the face of change. Thus, a neighborhood's guidelines, in conjunction with the citywide Design Guidelines, can increase overall awareness of responsive design and involvement in the design review process.

## Reader's Guide

This document is organized around the themes and format of the city-wide Seattle Design Guidelines with additional topics and directives specific to the Central Area neighborhood. Guideline example photos and graphics are presented in addition to other text which explains intent or provides background information. The "Additional Guidance" section references locations specified on page 17 of this document, and provides another layer of information for defining character or culturally significant areas.

# Context and Priority Issues: Central Area

For most of its history, Seattle was a segregated city, as were many cities in America. People of color were often excluded from most neighborhoods, schools, stores, restaurants, hotels, and other commercial establishments, even hospitals. This historic pattern of discrimination has established a structural foundation of inequity in our city, prioritizing home ownership opportunities for white residents. As noted in Seattle 2035 – Seattle’s Comprehensive Plan, the City should evolve into communities of opportunity for all people, regardless of race or socioeconomic status. One of the core values is:

**Race and Social Equity** - limited resources and opportunities must be shared; and the inclusion of under-represented communities in decision-making processes is necessary.

Over the years the Central Area has been home to varying ethnic groups, however the group most affected by these regressive policies is and was the African American community. To understand the context of Seattle's racial discrimination and why specifically the African American community should be preserved in the Central Area, we must look to history.

African American William Grose, arrived in Seattle in 1861 and soon became a successful businessman, owning and operating a restaurant and a hotel in Downtown Seattle. In 1890, he built a home on his 12 acres of land between what is now East Olive Street and East Madison Street at 24th Avenue. The area attracted other African Americans and became one of the first Black settlements in Seattle. A settlement of single Black transient workers developed around Jackson Street, and middle-class Black families settled near East Madison. Eventually, these two communities merged to form what we know today as the Central Area.

Predominately Black Churches were founded: First African Methodist Episcopal (1886), Mount Zion Baptist Church (1894) and cultural organizations were also established on and near the East Madison district. Black-owned and operated businesses that flourished along East Madison during the early 1900’s included barber shops and restaurants, a fuel yard, a drug store, a hotel, and a theater.

After World War II, the Central Area became home to most of Seattle's growing Black population due to housing discrimination and restrictive real estate covenants<sup>1</sup> in other areas of the city. Many of the Jewish residents in the Central Area began to move south to Seward Park and across Lake Washington to the Eastside, leaving their synagogues to be repurposed as Black Christian Churches and community institutions. During this period, the Japanese American and European American population in the area decreased as well.

"The parties hereto signing and executing this instrument, and the several like instruments relating to their several properties, hereby mutually covenant, promise and agree each with the others that no part of lands owned by them shall ever be used or occupied by, or sold, conveyed, leased, rented or given to Negroes or any person of Negro blood.

This covenant shall run with the land and bind the respective heirs and parties hereto for a period of 21 years."

Excerpt from a 1948, Capitol Hill neighborhood agreement on a restrictive covenant. Intended expiration was 1969.

<sup>1</sup> Racial deed restrictions became common after 1926 when the U.S. Supreme Court validated their use. The restrictions were an enforceable contract and an owner who violated them risked forfeiting the property. Many neighborhoods prohibited the sale or rental of property by Asian Americans and Jews as well as Blacks. - *Civil Rights and Labor History Project of the University of Washington*

When the majority of Central Area residents were Black, the neighborhood suffered years of neglect by public and private investment and active discrimination in the form of “redlining”<sup>2</sup>. These restrictions prevented most African Americans from buying, improving and developing property for most of their nearly seventy years as the majority occupants of the Central Area. See *Seattle “Redline Map” of the 1930’s - Civil Rights and Labor History Project of the University of Washington*.

*"As a consequence of redlining, neighborhoods that local banks deemed unfit for investment were left underdeveloped or in disrepair. Attempts to improve these neighborhoods with even relatively small-scale business ventures were commonly obstructed by financial institutions that continued to label the underwriting as too risky or simply rejected them outright. When existing businesses collapsed, new ones were not allowed to replace them, often leaving entire blocks empty and crumbling. Consequently, African Americans in those neighborhoods were frequently limited in their access to banking, healthcare, retail merchandise, and even groceries" according to blackpast.org<sup>3</sup> contributor Brent Gaspaire.<sup>4</sup>*

In response to this historic inequity, Seattle’s Equitable Development Initiative<sup>5</sup> seeks to remedy this past and to facilitate public and private investments in neighborhoods that support those most in need with consideration for historic and current conditions and to enable future outcomes to be equitably distributed, both for those currently living and working in Seattle, as well as new arrivals.

The following Central Area Neighborhood Design Guidelines recognizes the intent of the City of Seattle’s Equitable Development framework and supports its two equity goals: *Strong Communities and People* as well as *Great Places with Equitable Access* by applying one of its six Equity Drivers to these Guidelines to achieve equity objectives:

**Build on local cultural assets:** Respect local community character, cultural diversity, and values. Preserve and strengthen cultural communities and build the capacity of their leaders, organizations, and coalitions to have greater self-determination.

Building on this equity driver as it pertains directly to physical design features and future development of the Central Area, the Central Area Neighborhood Design Guidelines document has three goals of its own;

- Reflect the unique historical character of the Central Area community.
- Retain the rich characteristics valued by both the communities long term residents as well as its new and future residents.
- Facilitate inclusive and equitable growth and development.

These goals are at the heart of this document, and are what drive each of the following guidelines outlined in the subsequent pages.

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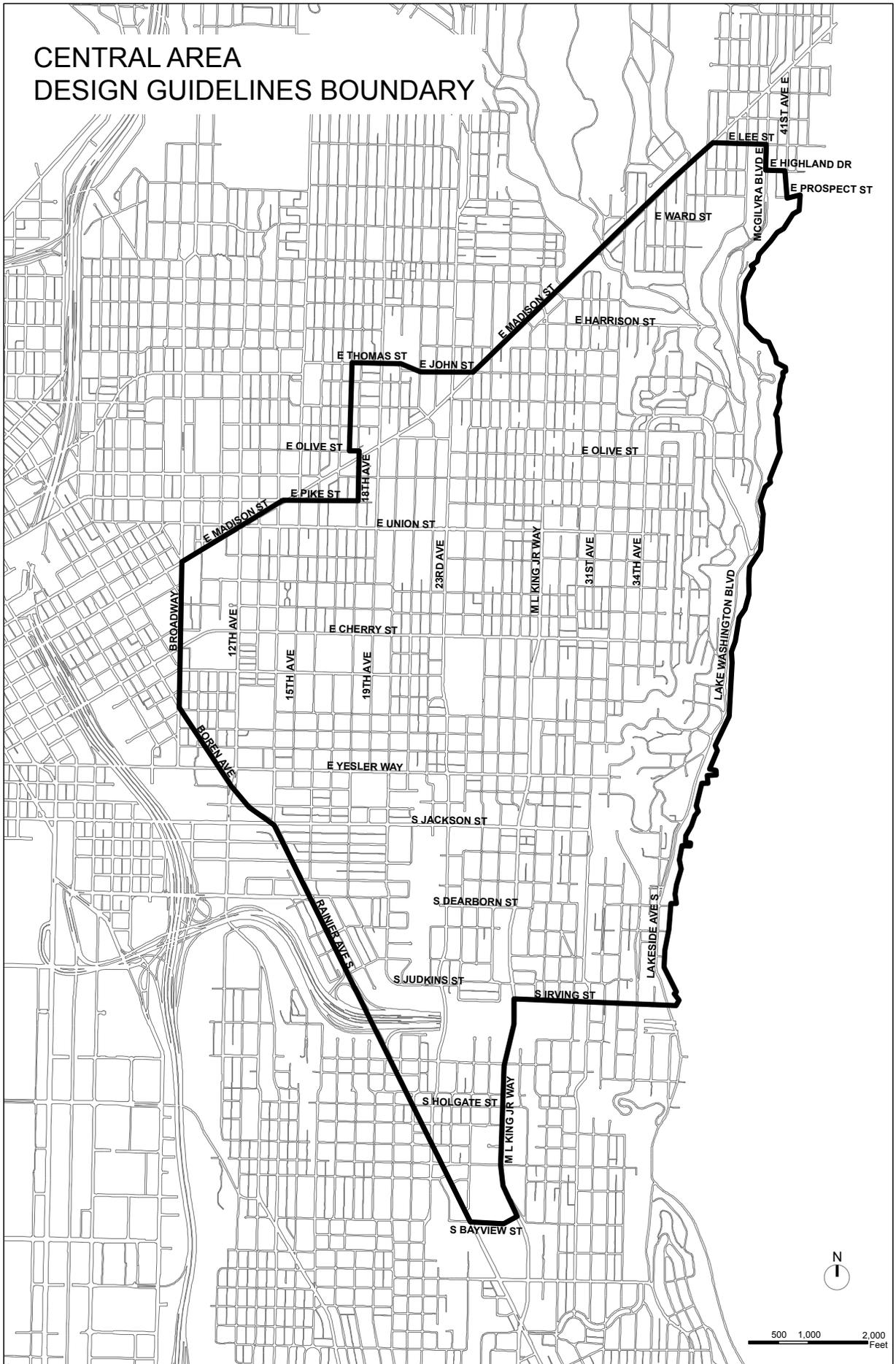
2 The term "redlining" was coined in the late 1960's by John McKnight, a sociologist and community activist. It refers to the specific practice called "redlining", began with the National Housing Act of 1934 and the Federal Home Loan Bank Board practice of drawing a red line on a map to delineate an area where banks should not make loans; later the term was applied to discrimination against a particular group of people (usually on the basis of race or sex) irrespective of geography. - *Wikipedia*

3 <http://www.blackpast.org/aah/redlining-1937>

4 [https://en.wikipedia.org/wiki/Redlining#cite\\_note-19](https://en.wikipedia.org/wiki/Redlining#cite_note-19)

5 <https://www.seattle.gov/opcd/ongoing-initiatives/equitable-development-initiative>

# CENTRAL AREA DESIGN GUIDELINES BOUNDARY



# CS1

## Natural Systems and Site Features

### Citywide Guideline:

Use natural systems and features of the site and its surroundings as a starting point for project design.

## Central Area Supplemental Guidance



Lush planter strip shelters the sidewalk and ground floor residential units from car traffic along the street.



Vegetated buffer softens the retail edge while maintaining the streetscape's urban feel.

### I. Local Topography

- i. Respond to local topography with terraces, stoops, stepping facades, or similar approaches. Use appropriately scaled rockeries, stairs, and landscaping to transition between the sidewalk, building façade, and entrances in keeping with local topographic conditions, and existing neighboring approaches.
- ii. If fencing or screening is included in the design, it should step along with the topography.

### II. Connection to Nature

- i. Be sensitive to the project's impact on solar access to adjacent streets, sidewalks, and buildings. Where possible, consider setting taller buildings back at their upper floors, or pushing buildings back from the street and providing wider sidewalks so sunlight can reach pedestrian level spaces and neighboring properties. Ensure sunlight reaches building entrances whenever possible.
- ii. Provide vegetated spaces throughout the project. Vertical green walls are encouraged in addition to landscape beds.
- iii. Incorporate edible gardens and urban farming opportunities within the design, both at grade, and on the roof for larger buildings.
- iv. Unify streets through street trees and landscaping.
  - a. Consider tree species as a unifying feature to provide identifiable character to a street or project.
  - b. Incorporate an irrigation plan for the trees and other landscaping proposed to ensure maintainability of the plants, or include low-maintenance, drought-resistant species.
- v. Create protected sidewalks by utilizing planter strips with lush landscaping, to help create a "room" between the street and the building.

# CS2

## Urban Pattern and Form

### *Citywide Guideline:*

Strengthen the most desirable forms, characteristics, and patterns of the streets, block faces, and open spaces in the surrounding area.

## Central Area Supplemental Guidance



Ground related entrances with residential scaled detailing help transition to nearby single family homes.



Articulated building massing both horizontally and vertically breaks down the building's scale.

### **I. Transition and Delineation of Zones**

- i. Where denser zones transition to lower density residential zones, provide adequate grade separation for ground related entrances, porches, and stoops on façades facing the less dense residential zone.
- ii. In addition to building height, use building massing and articulation to transition to single-family scaled fabric. Other acceptable methods include setbacks, building footprint size and placement on the site, building width, façade modulation, and roof line articulation.
- iii. The use of appropriately scaled residential elements, such as bay windows and balconies, on larger buildings next to single-family zones are encouraged to better relate to the human scale. This is especially important for buildings four stories and lower.
- iv. Along with smaller building massing, the use of breezeways, portals, and through block connections help to lessen the mass of the overall building, and add to the existing network of pedestrian pathways.

# CS3

## Architectural Context and Character

### Citywide Guideline:

Contribute to the architectural character of the neighborhood.

## Central Area Supplemental Guidance



Smaller scaled row house bungalow with character defining front porch and detailing.



Preservation of the ground floor facade, with a modern addition above retains a portion of the neighborhood's history.

### I. Neighborhood Context

- i. Retain, respect, and encourage the extension of existing positive attributes of the surrounding neighborhood character.
- ii. Where appropriate, encourage the preservation, rehabilitation, adaptive reuse, and/or addition to existing structures as a means to honor the existing neighborhood fabric.
- iii. Include high ceilings in ground floor spaces of new structures consistent with older character structures in the vicinity. Floor to ceiling heights of at least 15 feet with clerestory windows are encouraged for commercial ground floors.



Ground floor retail space with high ceilings and clerestory windows.

# PL1 Connectivity

## Citywide Guideline:

Complement and contribute to the network of open spaces around the site and the connections among them.

## Central Area Supplemental Guidance



Activated through-block connection provides safe and usable public spaces.

20 minutes magazine



Covered gathering space that can be used throughout the year.



Open space for social activities that can accommodate a variety of uses.

### I. Publicly Accessible Open Space

- i. Provide safe and well connected open spaces. Utilize walkways and linkages to visually and physically connect pedestrian paths with neighboring projects and public spaces. Use linkages to create and contribute to an active and well-connected open space network.
- ii. Larger projects around important neighborhood nodes should dedicate more public open space, while projects along dense business corridors should maintain a continuous street wall definition contributing to the area's urban feel (see Cultural Placemaker map on page 17 for node locations).
- iii. Incorporate transparent and open indoor community meeting spaces at the ground level of larger projects. Avoid having any window coverings or window film that permanently obscure views in to or out of the space.

### II. Connection Back to the Community

- i. Provide cultural and place-specific open spaces that can be used for a variety of uses including social gathering, festivals, and other larger celebrations.
- ii. When providing open gathering spaces for the community, include weather protection to ensure the space can remain active all year long.
- iii. Enhance gathering places so that the scale of the art and special features are commensurate with the scale of the new development.



Urban rooftop used for agriculture to which residents and local establishments have access.

architect magazine



Activated courtyard space that is both visually and physically open.

archdaily



Safe play areas adjacent to residential units where families can congregate.

- iv. Ensure exclusive rooftop, private, or gated open spaces are not the only form of open space provided for the project. Prioritize publicly accessible, ground level open space at the building street fronts and/or with courtyards that are not restricted or hidden from public view.
- v. Not all open spaces need to be landscaped; hardscapes are encouraged when sized and designed to encourage active usage. At these locations, building edges should be inviting while creating well defined open spaces for public use. These spaces are especially important close to prominent intersections, streets, and Cultural Placemaker locations (shown on page 17). In areas where it is not feasible to be open to physical pedestrian access, visual openness should be provided.
- vi. When providing vegetation at the roof level, consider urban agriculture instead of a passive green roof as a means to provide residents access to fresh produce.

### III. Livability for Families and Elderly

- i. Provide safe areas for children to play where they can be seen. Incorporate seating areas nearby for parents, guardians, and other community members to congregate.
- ii. Consider utilizing building rooftops as an opportunity for family gathering and gardening.
- iii. Where applicable, preserve alleys for pedestrian access and service use. Provide adequate lighting, transparency and entrances to ensure active usage.
- iv. Provide multi-generational public gathering spaces for young and old to recreate and converse together.

# PL3

## Street-Level Interaction

### Citywide Guideline:

Encourage human interaction and activity at the street-level with clear connections to building entries and edges.

## Central Area Supplemental Guidance



Open and transparent restaurant frontage that engages with public realm.



Color and material variation in storefront design.



Coupled entrances helps foster a sense of community among residents.

### I. Frontages

- i. Encourage color, material, and signage variation in storefront design.
- ii. Design ground floor frontages in commercial and mixed-use areas that emulate or improve upon the surrounding pedestrian-oriented context, while acknowledging the pedestrian patterns that exist.
- iii. Promote transparency and “eyes on the street.” No reflective or obscure glass should be used. Discourage retailers from putting display cases or window film up against windows to maintain transparency into commercial spaces.
- iv. Avoid grade separations at retail. Storefronts should step along with the grade (ex: 30’ max length of any floor level on a sloping frontage) with a focus on accessibility.
- v. In pedestrian-oriented commercial areas, provide frequent entrances and expressed breaks along storefronts through columns or pilasters at regular intervals of 25 to 30 feet, to accommodate and encourage smaller retailers and community-oriented businesses.
- vi. Live/work spaces should be designed in a way that clearly defines which spaces are conducive to working versus living.
- vii. At residential projects, provide coupled entries where possible to foster a sense of community and interest in building entryways. Provide large enough porches at these entries to encourage sitting and watching the street.
- viii. Provide exterior access to ground floor residential units. This interior/exterior connection should occur frequently with entrances placed at a regular interval.



Restaurant storefront that engages with the public sidewalk and street.



Pedestrian furniture and protected open space that is inviting for public use while also providing an outdoor area for businesses to utilize.



Planter zone that incorporates community gardening opportunities.

## II. Streetscape Treatment

- i. Pay close attention to the relationship between buildings and their entrances to the street, pedestrians, and neighboring buildings both adjacent and across the street. Provide special treatment through paving or building materials to highlight each business's presence along the street.
- ii. Provide recessed business entries to encourage a slower pedestrian pace where people have sheltered space to stop and gather.
- iii. Provide awnings or overhead weather protection at all non-residential frontages, neighborhood nodes, and on west-facing facades with a minimum depth of 6'. Larger commercial projects should have deeper coverage, with a minimum depth of 8' at all street frontages, especially street corners.
- iv. Encourage a quality pedestrian environment that provides safe, comfortable routes for pedestrians that reflects the existing character of the building fabric.
- v. Encourage activation of the planter zone to include community gardens, as well as street trees and pedestrian furniture.
- vi. Limit the placement of solid barriers or blank walls next to the sidewalk. Consider using landscape buffers instead.
- vii. Provide space abutting the sidewalk right-of-way for businesses to utilize (ex: cafes, produce markets, street markets, fish vendors, buskers, pop-up shops, etc.).
- viii. Encourage a safe, comfortable environment for pedestrians with components of complete streets (ex: wide planter zones, wide sidewalks, buildings setback to allow for usable porches, stoops, and outdoor seating).



Raised entries creating a private stoop at residential entrances.

- ix. Porches and stoops are the life of the street. Encourage human activity by providing opportunities for neighbors to connect, walk, and talk together on the sidewalk.
- x. To facilitate usable stoops and patios, and to encourage pedestrian-to-resident interaction, buffer private outdoor spaces from the public sidewalk with low walls, planters and landscape layering that defines the private space yet allows for face to face conversations. Tall 'privacy walls' or fences are not acceptable.
- xi. If floor levels and site grading allows, the private stoop at residential units should be raised above sidewalk grade, using 30" as an average height, ideally with universal access to the unit included elsewhere.
- xii. Residential patio levels recessed below the adjacent sidewalk grades should be used discerningly, as they can hinder interaction, and may create safety and maintenance issues.



Frequent stoops accompanying ground floor entrances to residential units provide a place for social interactions.

# DC2

## Architectural Concept

### Citywide Guideline:

Develop an architectural concept that will result in a unified and functional design that fits well on the site and within its surroundings.

## Central Area Supplemental Guidance

### I. Building Layout and Massing

- i. Project concepts should be intelligible and clear. Clarity makes knowledge of the design accessible, thus a larger portion of the community will be able to participate in the planning and design process.
- ii. Building design should relate to the earth in grounded form and massing.
- iii. Smaller and varied building forms are encouraged. Larger building forms should divide their mass up so that it does not appear as one, monolithic building. These breaks in massing and differentiation should take cues from the surrounding fabric. Vertical and horizontal datums and patterns can help provide a guide for how to articulate and break down the overall massing. Modulated façades for large buildings keep the building inviting, and respectful of the finer-grain fabric. Projects should use 50' – 75' massing widths as a guide for modulation.
- iv. Appropriately scale buildings so that they relate to the scale and form of the adjacent public realm (i.e. the width of the streets and/or affronting open spaces and adjacent smaller scale zones).
- v. Consider all sides of the building and the impacts each façade has on its immediate neighboring context. If building on a slope, consider the project's roofscape as well.
- vi. Consider how each façade may respond to climate conditions such as solar shading and prevailing winds.



Regular breaks in the building lessen the perceived bulk from the street.

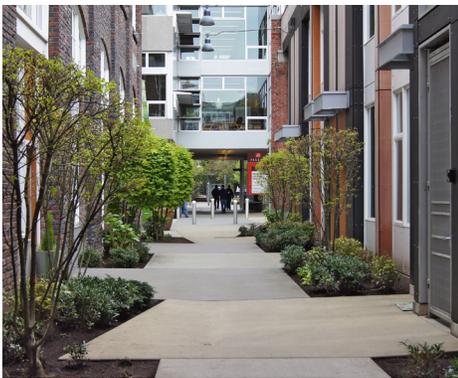
urban land institute



Upper floor setback creates a usable outdoor "community porch" space.



Broken-up building massing avoids a monolithic form.



Open space adjacent to ground related apartment units provides space for resident interaction.



Smaller scaled commercial façades and footprints are conducive to local businesses.



Smaller façades with transparent storefronts and detailed recessed entries create a slower paced pedestrian environment.

- vii. Consider upper floor setbacks along secondary retail zones. In these less dense areas, tall does not always mean urban. Walkable urban places can be achieved at a smaller scale with buildings that have visual texture through their retail frontage, pedestrian scaled signage, tile details, and accented knee walls, as demonstrated by the businesses along Union St, west of 23rd Avenue.
- viii. Where compatible with the surrounding streetscape, family sized, ground related apartment units (2 and 3 bedrooms) with meaningful adjacent open spaces are encouraged.
- ix. Encourage clusters of local businesses together.
  - a. Reduce the scale of commercial façades so that they are conducive to small business tenants.
  - b. Include commercial spaces with smaller footprints to promote and accommodate local establishments at street level.
  - c. Set the maximum length of street frontage for individual businesses to be consistent with the existing business character of the area.
  - d. Where there is not a strong existing character for the area, follow guidance provided in frontage section (PL3-1).

# DC3 Open Space Concept

## Citywide Guideline:

Integrate open space design with the design of the building so that each complements the other.

## Central Area Supplemental Guidance



Semi-public residential courtyard



Retail courtyard in Madison Valley

### I. Semi-public Spaces

- i. Where possible, provide semi-public courtyards and spaces that are publicly visible and accessible. These spaces should be activated and layered, so that there is a graduation from private outdoor space, to the fully public realm.
- ii. Encourage courtyard housing and bungalow courts which use landscaping as the delineation between public and private spaces, instead of fencing.
- iii. Increase common, open space above minimum code requirements to include semi-public courtyards and yards as extensions of the public realm.



Residential units provided with individual, private outdoor spaces, a shared, semi-public walk with seating, and landscape buffer next to the public sidewalk.

wikimedia commons

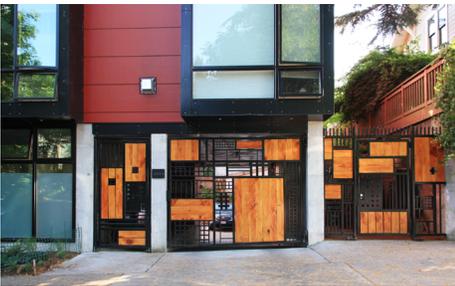
# DC4

## Exterior Elements and Finishes

### Citywide Guideline:

Use appropriate and high quality elements and finishes for the building and its open spaces.

## Central Area Supplemental Guidance



Varied use of materials and shapes as a screening solution.



Awnings, façade rhythm, modern bay windows, and a finer grain material texture provide human scale detailing.

### I. Screening

- i. When screening or fencing is used, it should be viewed as an artistic opportunity.
- ii. Design screening height, porosity, and materials to allow for views in and out of the site, and visual interaction with the public realm.

### II. Building Materials

- i. Consider vibrant and bold uses of color, materials, texture, and light to reinforce local cultural references.
- ii. Encourage variation in building materials with an emphasis on high quality materials.
- iii. Salvage building materials from the site when possible. If reusable materials, such as brick, are removed from demolished buildings, use them in the new development as visible building components.

### III. Building Details and Elements

- i. Provide operable windows in a way that promotes natural ventilation.
- ii. Relate building details to the human scale and the human role of the building process (ex: use of brick or wood for exterior cladding).
- iii. Incorporate elements such as bay windows, columns, and deep awnings which add human scale and façade texture.
- iv. Façades should exhibit a rhythm of fenestration, and transparency of the inside program out to the public realm.

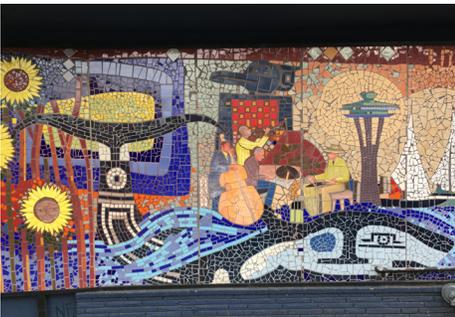
# A.1 Additional Guidance

## Central Area Supplemental Guidance: Character Areas

*The following additional guidance is outlined below for projects within the Influence Area and Character Areas as indicated on page 17.*



Jazz and swing dancing tribute



Mural mosaic at 25th and Cherry



squire park community council

The People's Wall marking the Black Panther Community Center

### I. History and Heritage

- i. Provide opportunities to honor the African and Black American presence within the neighborhood. Create pockets of culture to represent both the Black American identity within the Central Area, as well as other heritages that have had a large impact on the Central Area's past.
- ii. Consider including visual arts as an integral part of the design concept along main street building façades, within highly trafficked pedestrian areas, and within open spaces.
- iii. Use any resulting blank walls and surfaces for public expression of art that references the history, heritage, and culture of the community.
- iv. Include interpretive opportunities (through visual art, signage, markers, etc.) that tell the story of the neighborhood's history in engaging ways.
- v. Encourage the building design to reflect the racial, economical, and multi-generational character of the community.
- vi. Provide amenities appropriate to the community, such as basketball hoops, chess boards, or other family oriented activities. When other amenities such as bicycle parking are required, they should be viewed as an artistic opportunity.

### II. For 23rd and Union Character Area

- i. Community characteristics that are unique to this area include:
  - a. A cohesive neighborhood feel with historic character that establishes the area as a destination for the surrounding community.



Katy's Cafe

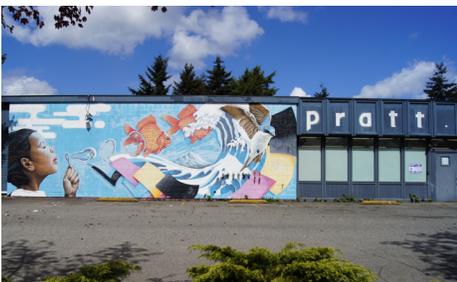
capitol hill seattle blog



Garfield High School



Starbucks at 23rd and Jackson



Pratt Fine Arts Center

- b. An established, pedestrian-focused neighborhood-commercial area, with a mix of both commercial and residential uses, grounded by locally-owned businesses and institutions.
- c. Hub of the African and Black American community.
- d. Diverse range of shops, restaurants, entertainment, and places of worship. Specific buildings to note are:
  - Central Cinema (1411 21st Ave)
  - Katy's Cafe (2000 E Union St)
- ii. In this area it is especially important to provide additional open space and community gathering opportunities.

### III. For 23rd and Cherry Character Area

- i. Community characteristics that are unique to this area include:
  - a. Smaller-scaled fabric with many culturally specific restaurants, as well as community and youth-centered resources.
  - b. Specific places to note are;
    - Garfield High School (400 23rd Ave)
    - Garfield Community Center (2323 E Cherry St)
    - Quincy Jones Performing Arts Center (400 23rd Ave)
    - Medgar Evers Pool (500 23rd Ave)

### IV. For 23rd and Jackson Character Area

- i. Community characteristics that are unique to this area include:
  - a. Larger-scale, mixed-use commercial district with opportunities for startups, and both large and small scaled businesses.
  - b. Both a local and regional destination due to its commercial developments, social services, community assets, and shops for daily household needs.
  - c. Specific places to note are;
    - Pratt Fine Arts Center (1902 S Main St)
    - Wood Technology Center (2310 S Lane St)
    - Seattle Vocational Institute (2120 S Jackson St)
    - Langston Hughes Perming Arts Institute (104 17th Ave S)
    - Douglass Truth Library (2300 E Yesler Way)

# A.2

## Additional Guidance

### Central Area Supplemental Guidance: Cultural Placemakers

*The following additional guidance is outlined below for projects abutting Cultural Placemaker locations as identified on page 17.*

#### I. Cultural Placemakers

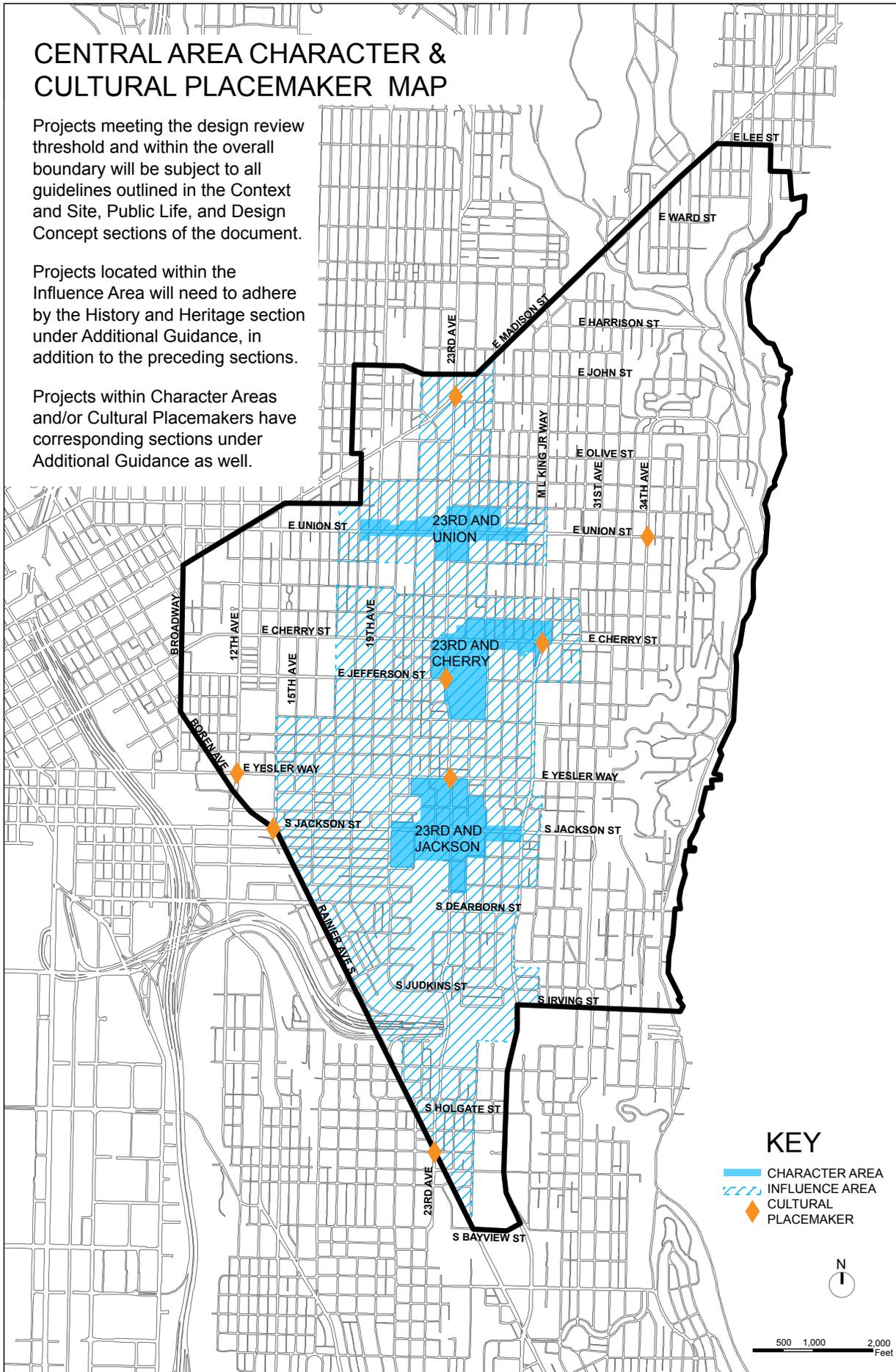
- i. Celebrate Cultural Placemakers within the community. The Cultural Placemaker map identifies several locations throughout the Central Area that serve as cultural anchors for their surrounding areas. Projects at these locations should create activities and visual interest to enhance the Central Area's identity and a sense of arrival, such as:
  - a. Providing street furniture, public art, landscape elements, pedestrian lighting, mosaics, varied paving patterns, etc.
  - b. Creating façade enhancements at prominent building corners.
  - c. Creating a building layout and setbacks that provide opportunities for open space that expand the width of the right-of-way.
  - d. Providing larger landscape buffers at placemakers along heavier trafficked streets.

# CENTRAL AREA CHARACTER & CULTURAL PLACEMAKER MAP

Projects meeting the design review threshold and within the overall boundary will be subject to all guidelines outlined in the Context and Site, Public Life, and Design Concept sections of the document.

Projects located within the Influence Area will need to adhere by the History and Heritage section under Additional Guidance, in addition to the preceding sections.

Projects within Character Areas and/or Cultural Placemakers have corresponding sections under Additional Guidance as well.



**KEY**

- CHARACTER AREA
- INFLUENCE AREA
- CULTURAL PLACEMAKER

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