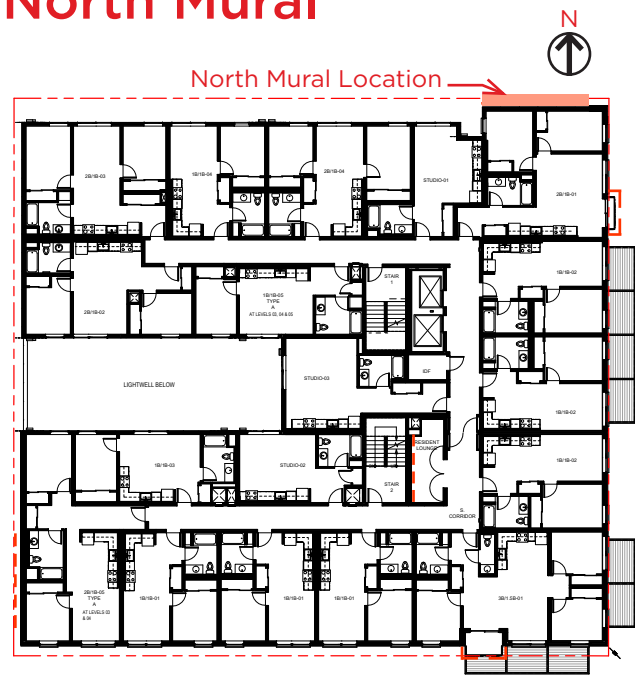




UNCLE BOB'S PLACE NORTH MURAL DESIGN

North Mural



Upper Level Plan

- Large scale art on Northeast wall - connected murals will be reproductions of artworks by different artists; smaller reproductions will hang inside permanently at residential elevator lobbies
- Concept/Theme: Cultural Diversity
- Artists: Akira Ohiso, Jac Trautman, Lawrence Pitre, Travis Suzaka
- Historic Photograph: Eugene Tagawa
- Parapet and overall mural layout design: Pei Pei Sung
- Mural Size: 22'-10" wide x 50'-0" tall
- Mural will be printed on Vinyl Wrap which will be adhered to the exterior siding.

- This exterior art location has been identified as a mural location in the previously approved ISRD submittal. It is visually impactful from a distance.
- The architect's note about the mural explained that the mural image shown in the plans approved for Final Design was a placeholder to indicate the location of the mural only and did not show the mural design: "Mural over fiber cement panel. Design to be determined per art plan, shown for illustration purposes only." Mural design guidance was devised by our project Art Committee, the mural artists worked through a facilitated collaborative process, and the final design was approved by the Art Committee.
- As with other works of art at the Uncle Bob's Place, the artist will retain all copyrights and other intellectual property interests in the designs.



North Elevation - North Mural Location

Approx.
Height
of House
of Hong
Building



Overall Layout & Colors

Community Process for Mural Design

- The overall parameters for this mural design were devised by our Uncle Bob's Place Art and Aesthetic Integration Committee. The design parameters are grounded in the Uncle Bob's Place guiding principles drafted by the Uncle Bob's Place Steering Committee. At various CID community events early in the development of Uncle Bob's Place, Interlm CDA put out a call for volunteers wishing to serve on the Uncle Bob's Place Art & Aesthetic Integration Committee (Art Committee). The Art Committee is made up of 7 individuals, 5 artists who have all worked extensively in the CID, 1 CID resident, and 1 community advocate. Each Art Committee member holds years, even decades, of deep engagement and advocacy experience in the CID neighborhood, as well as strong social, cultural, and family ties within the community, and just about all knew and loved Uncle Bob. The Art Committee is charged with guiding the public art and interpretive elements at Uncle Bob's Place in a way that integrates with and complements the building design. The Steering Committee includes Uncle Bob's widow along with 6 long time CID community members who were close to Uncle Bob and are trusted by his family. The Steering Committee guides the overall Uncle Bob's Place effort to keep it true to his spirit.
- Inspired by the boarded up storefronts in the neighborhood that had been painted by scores of volunteer artists out of love and support for the CID, our Art Committee envisioned the north wall as combining the designs of 5 different artists, one for each of the building levels visible above the neighboring House of Hong building's roofline. They sought to create an opportunity for lesser known emerging BIPOC artists with diverse visual styles and working in different mediums to fulfill their own visual expression and to collaborate with each other to create a unified whole. They collaborated on drafting the Call for Artists and a list of artists to be invited with an intent to hire a diverse group of emerging less known artists, taking inspiration from painted plywood panels in neighborhood.
- The plan is for each of the artists designs to be featured individually inside the building. The artworks will each be printed and installed in the elevator lobbies of the residential floors, one artist per floor. The Art Committee wanted to create this relationship between the exterior and interior. They also sought to keep individual artists' pieces intact and viewable in perpetuity, even if the exterior north wall is eventually covered up.
- This vision remained consistent from the start and is reflected in the Invitational Call for Artists that describes the project as:
 - A 2-part project to create 1 of 5 images that will make up a large temporary exterior mural and will also be made into an interior artwork for the elevator lobby of each of 5 residential floors. The 2 parts will be created using digital reproductions of the same image, but at differing scales. The temporary large exterior mural will include a combined image of the 5 artists' work, while each of the elevator lobbies are interior and will include only a single artist's work, of a much smaller scale. Artists will be selected for one of the 5 opportunities that will include full color images expressing the ideas of justice, equality and cultural diversity, all values very important to Uncle Bob and his lifelong activism.
 - Artists will be asked to collaborate/coordinate with each other to develop "connections" between the images. These connections might be a visual through line, or where images might connect with adjacent images in some way, to allow the combined temporary mural to have cohesion as a whole, while maintaining the aesthetic personalities of each selected artist and artwork.
 - The scope of the project is to create artwork of a specific proportion that may be digitally reproduced at 2 different scales, either directly on the computer as a digital file or one that could be scanned or otherwise digitized.
- The Art Committee together with project staff, selected artists with diverse aesthetic styles and backgrounds. Art Committee volunteers, artists themselves and with experience in facilitating creative processes, facilitated a series of mural artist meetings in collaboration with project staff. The artists decided together that they wanted to focus on the theme of cultural diversity. And, they chose to use the red color from the cut metal balconies on the building, as a unifying element. They worked through several iterations of their designs, sharing their preliminary design concepts, more refined design concepts, final design concepts and final designs with each other and with project staff, for feedback and discussion. At each step, the artists made adjustments to their concepts, their colors, their content, their layouts, based on feedback and with an eye for compatibility with each other's designs.
- Together, the artists decided to consider 4 different strategies for combining their works. 1. Keeping one design per floor with individuals designs stacked vertically, 2. Cutting designs in half and mixing and matching, keeping images stacked by building level, 3. Cutting designs in thirds and mixing and matching, keeping images stacked by building level, 4. A more loose and integrated combining of designs into a collage that fills the entire wall instead of coordinating with building levels. The artists gathered to discuss each option and unanimously agreed on the option of cutting designs in half and mixing and matching. This allows for the visual integrity of each design to shine through and at the same time presents a unified whole. This strategy, they felt, embodies the theme of cultural diversity and diverse people working together in community. The Art Committee has reviewed the mural artists' final design proposal and wholeheartedly supports it.
- The group considered different options for the 5' tall parapet level and for the lower level that clears the House of Hong roofline but is less visible than the upper levels because of the House of Hong building and off-site electrical wires. For the parapet, "Humbows Not Hot Dogs!" text was considered as a way to amplify the spirit of the mural and to ground it in the history of the CID and Uncle Bob. Instead, the group decided to include Eugene Tagawa's iconic historic Humbows Not Hot Dogs protest photo which does the same thing, but in visual and more evocative way. We chose Pei Pei Sung's quiet landscape to gracefully top off the already action packed mural.
- The scale of the mural images is intentionally best viewed by pedestrians at street level. For vehicles on I-5, the mural will be highly visible, colorful, and beautiful –and, it will intrigue and draw people in. It will be visible from the freeway, and people will need to come to the neighborhood to fully appreciate the mural in detail. The artists, the Art Committee, and project staff agree that this will be an exciting mural and a beautiful expression of Uncle Bob's spirit –his life and work.

Material & Installation Method Selection Process

- The vinyl wrap material was selected after a careful consideration with the Architect Team and the Art Committee. Our project team did assess the possibility of painting directly on the Hardie Panel. We considered having artists paint the Hardie Panel before installation however we determined this was not possible because the installation process would damage the artwork. Having each artist paint their piece from the scaffolding or a swing stage would have severely limited the number and type of artists who were able to participate in the project. This would also require tremendous time and energy for coordination and logistical planning which, on the face of it, seems worthwhile. However, it felt wasteful and like a careless investment given that the neighboring property just 19 inches away, will likely one day be developed to its 8-story height limit, completely covering this wall. We did not want the development of the neighboring property to mean the obliteration of an original community-based work of art.
- Mithun got confirmation from James Hardie Building Products that we can adhere the vinyl wrap to the Hardie Panel and they will uphold the product warranty. The vinyl wrap will be scored to allow for ½” gaps that match the Hardie Panel joints to allow the material to drain and breath.
- The proposed Envision product is a PVC free adhesive vinyl. In response to concerns about impacts to the building, our vendor, United Print. Signs. Graphics., says, “The installers peel the liner off the back of the print to expose the adhesive side and it is applied with heat and pressure. Professional removal will not leave behind adhesive, however there is potential for paint to be pulled from the Hardie panels. As an alternative to adhesive vinyl, our fabricator can produce a cable frame system however the price will be cost prohibitive and the prints need to be changed out every year or two. The frame system also has a greater impact on the building as it would need to be anchored into the building where the Envision material requires no mechanical fastening.” In addition, installing mural framing would void James Hardie Building Products warranty. Based on our research, as a durable and environmentally friendly product, Envision adhesive vinyl is the best fit for Uncle Bob’s Place.

Vinyl Wrap Material Precedents



LIV - 1113 East John, Seattle



Liberty Bank Building - 1405 24th Ave, Seattle
(Canopy C-Channel)

Graphic Wrap & Ink Information

- For minimize fading and increase longevity, we propose to use a luster lamination over the 3M Envision product. According to our vendor, United print. Signs. Graphics., “There is no reflective quality, but the luster lamination does have some sheen in direct sunlight. There is a matte lamination available, however the UV/fade resistance is better with the luster, and the gloss finish.”
- Graphic Wrap Material: 3M™ Envision™ Print Wrap Film LX480mC.
 - 2 Mil Luster White Non-PVC, Phthalate-Free non PVC film with grey opaque, removable adhesive featuring ControlTac™ (pressure-activated adhesive for easy sliding and repositioning) and Comply™ with micro technology adhesive channel system (superior non-visible air release channel system for fast, easy, bubble-free installations) for improved slideability
 - 11 year expected outdoor performance, 5-year warranty
 - Installs well in both hot and cold temperatures
 - Contains no added chlorine or halogens. Made in part from bio-based materials and manufactured using 60% less solvent
- Graphic Wrap Overlamineate: 3M™ Envision™ Luster Wrap Overlamineate 8549L
 - 2 mil, non-PVC clear overlamineate that delivers exceptional conformability, superior UV and acid dew protection
 - Luster finish
 - 9 year durability
- Ink: HP Latex Inks
 - Compared to other inks, latex inks are also very durable. Because latex inks are comprised of pigments rather than dyes, their fade resistance when exposed to the sun’s UV rays is much greater. While pigments last longer than dyes in an outdoor application, they won’t last forever.

Color Information

- PMS 186 - Pantone Color Matching the Building accent color, “Chinese Red”. (Colorlife CLV 113N “Show” as previously approved by the ISRD Board)
- The red color to be incorporated by each artist to connect all the artwork.

ColorLife®

CLV 1113N ◆▲

Show

LRV 17

◆ = interior surfaces only

▲ = low hide, may require primer

print this portion for monitor

PANTONE® OSKO-C	PANTONE 184 C
C:0.0 M:72.0 Y:43.0 K:0.0	
PANTONE® OXTO-C	PANTONE 185 C
C:0.0 M:91.0 Y:76.0 K:0.0	
PANTONE® OXTA-C	PANTONE 186 C
C:0.0 M:91.0 Y:76.0 K:6.0	

Exterior Red Color

Uncle Bob's Place

PMS 186

0c 91m 76y 6k

224r 58g 62b

Background, Sherwin Williams paint sample.
Foreground, Pantone Match System (PMS) to cmyk bridge sample.

Street Level View from 7th Ave. S b/w S. Main St & S. Jackson St



Hum Bows Not Hot Dogs

The Mural Artists and the Art Committee leads discussed the idea of including “Hum Bows not Hot Dogs” at the top 5 feet of the mural on the parapet level. After exploring different letterforms for messaging, the final recommendation uses the historical photo to represent the spirit behind the famous rallying cry, “Hum Bows not Hot Dogs.” The parapet uses neutral landscape artwork to gracefully top off the mural without distracting the artwork below.



Parapet Artwork - Pei Pei Sung



Street Level View from 8th Ave. S & S. Jackson St (NE Intersection)



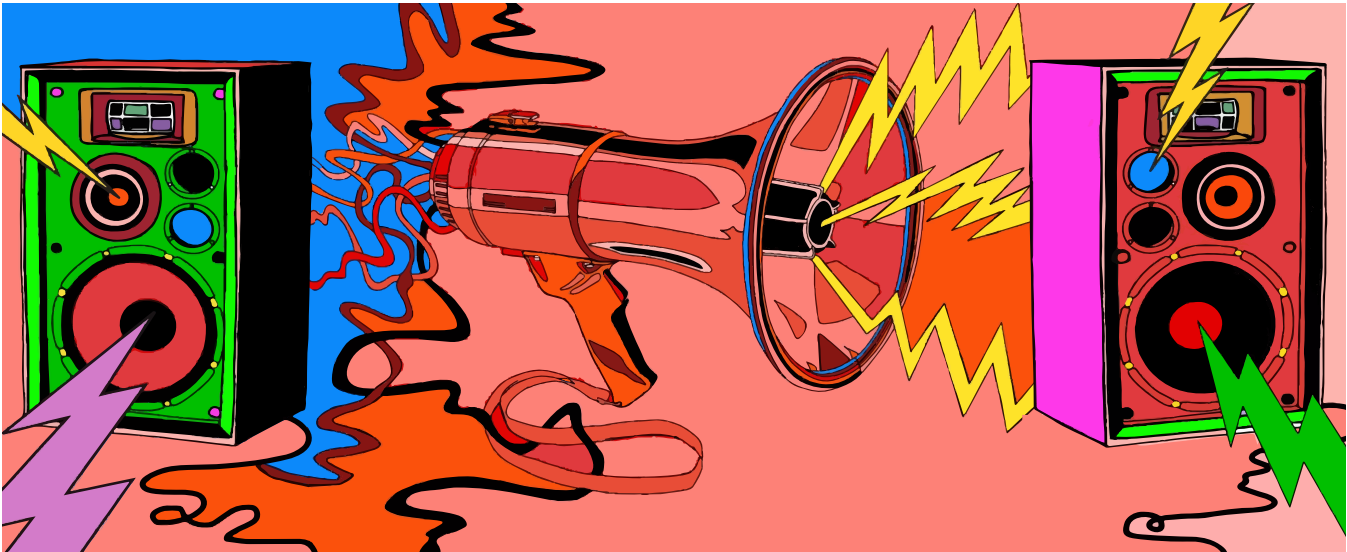
Historic Photo - Eugene Tagawa (*Color-keyed to red color for continuity, with Eugene’s permission)
Community activists march to the US Dept of Housing & Urban Development (HUD), demanding measures to preserve the neighborhood and expand affordable housing in the Chinatown Internationald District, 11/14/1972

Artwork & Artist Statement - Jac Trautman



On Jackson Street, from where the mural will be most easily visible, there will be many power lines criss crossing the view of the mural. I am inspired to create work that has intersecting lines, similar to how the culturally diverse people of the neighborhood have the power grid connecting them. I am also interested in depicting how doors to a home can be open and closed. My photographs layer what is open and closed, seen and unseen into a single exposure. Attempts at an authentic depiction of home life will always leave something unseen, behind a closed door. Only by embracing what is not seen, can we understand what we don't know.

Artwork & Artist Statement - Akira Ohiso



“Pass the Megaphone”

Akira Ohiso’s mural reminds us of Bob Santos’ legacy as a community builder and local activist in the Chinatown International District. Bob knew the power of one’s voice to disrupt systemic inequities. Inspired by photos of Bob using a megaphone, Ohiso created a drawing to highlight the poignancy Bob’s legacy today. The megaphone is a symbol of amplification and a call-to-action. Use your voice! Speak your truth! Ohiso also rendered speakers to pay homage to Bob’s love of karaoke. In hip hop culture, “passing the mic” is a gesture of sharing amplified space and solidarity.

Artwork & Artist Statement - Lawrence Pitre



As an artisan, I create visual art to evoke the mind, body, and soul, which calls upon memories related to our past, present and contemporary life. In my life, I probe the cultural links between humanities union, parallels, and differences.

Within the Uncle Bob’s mural, I symbolized the context of urban renewal, the relationships between cultures, and displacement related to our communities. The broad colors are set to invoke feeling of warmth, love, happiness, and peace. Inside the background lies shapes of excitement and intense emotions which capture transformation and increased investment to sustain culture in its true meaning and form.

The shades of grey are ambiguous and impartial, and although its easily overlooked, the figures are perfectly neutral as it brightens the hues and pulls the color scheme together. Just as Jacob Lawrence brought an enormous amount of dignity to his work, our cultures mirror this dignity and creates a visual impact which compels us to stop and think: Are we colors of intellect, knowledge, and wisdom as perceived before our forefathers and mothers.

WE ARE AMERICANS!

Artwork & Artist Statement - Travis Suzaka



Community
Stalks of bamboo never grow by themselves; they grow communally and are interconnected through their roots.

Cultural Diversity
As bamboo stalks grow tall, branches overlap and intersect with one another. This interconnected canopy of lush foliage represents the cultural diversity of the International District today.

Uncle Bob’s Place
They say to not pickup fallen leaves because they fertilize the soil for new growth and protect new shoots. Later generations will unfortunately not be able to meet Uncle Bob, but will get to learn about this legacy and be inspired to continue the work at this gathering place.

Bush Garden / My grandmother
Lastly, the bamboo concept is a subtle nod to Uncle Bob’s favorite hangout spot, Bush Garden. My grandmother work as a waitress there for a short time, and bamboo was her favorite motif.

LOCATION
714 S KING STREET
SEATTLE, WA

DATE _____ ISSU _____

[illegible][illegible]

DESIGN PARTNER:

AT

PROJECT NUMBER

DI

DL

110

MDS

PROJECT DESIGN

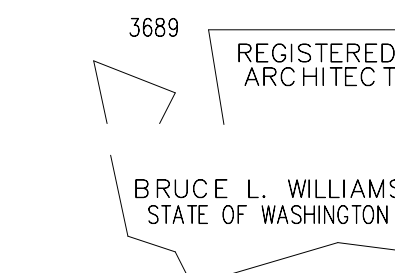
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PROJECT TEAM

WVP, KM

CHECK

ARCHITECT SEAN



SEATTLE DCI / OPOD APPROVAL STAMP

TITLE
**LEVEL 01 OVERALL
FLOOR PLAN W/ SITE**

PROJECT NO.
17244
DATE
FEBRUARY 26TH, 2021

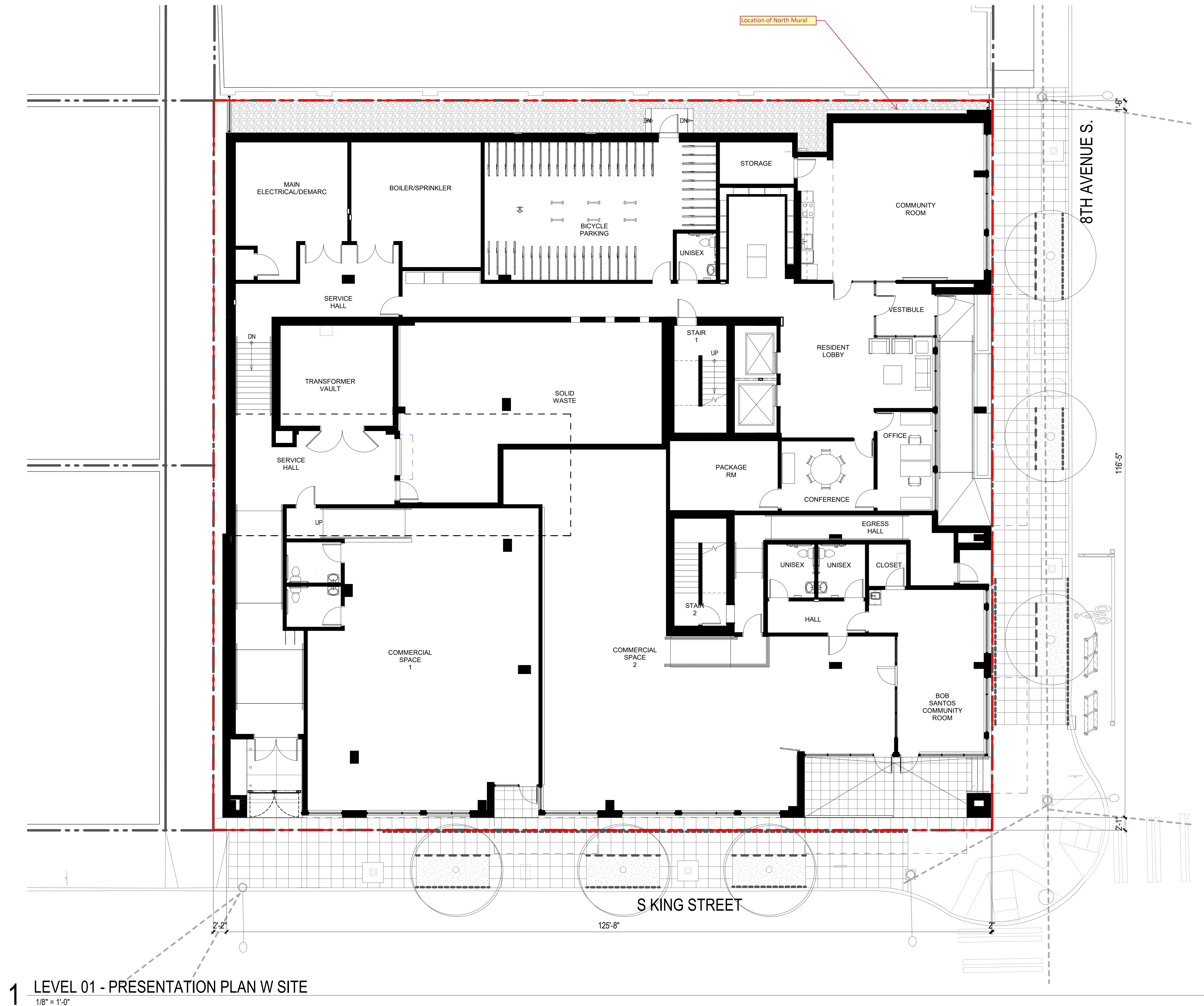
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ANSWERS

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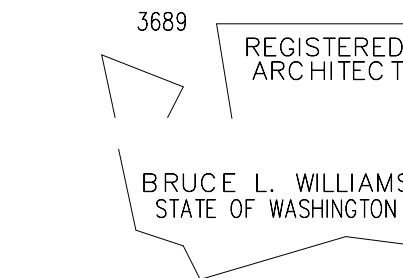
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NO.	DATE	REVISION

PROJECT DIRECTOR
AMT
PROJECT MANAGER
DL
PROJECT ARCHITECT
MDS
PROJECT DESIGNER
CH
PROJECT TEAM MEMBERS
WP, KM, GG, DW
CHECK
MDS

ARCHITECT SEAL



SEATTLE DCD / UDCD APPROVAL STAMP

BUILDING ELEVATIONS

PROJECT NO.
17244
DATE
SEPTEMBER 1, 2017

SHEET NUMBER
A3.002
CA
© 2017 MITHUN, INC.

6 NORTH PRESENTATION ELEVATION
1/8" = 1'-0"



16 WEST PRESENTATION ELEVATION
1/8" = 1'-0"

