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APPROVED MINUTES OF THE MEETING

December 4, 2008

Convened 8:30 am
Adjourned 4:30 pm

Projects Reviewed

Southeast Seattle Transportation Study
Cheshiahood Lake Union Loop
Seattle Center Opera House – Mercer Arena Redevelopment
Seattle Center Theater Commons
DPD Planning Division Update

Commissioners Present

Mary Johnston, Chair
Andrew Barash
Graham Black
John Hoffman
Julie Parrett
Dennis Ryan
Norie Sato
Darby Watson

Staff Present

Guillermo Romano
Valerie Kinast
Tom Iurino
Shannon Glass

Celebrating 40 Years 1968-2008



December 4, 2008 **Project:** **Southeast Seattle Transportation Study (SETS)**
Phase: Briefing
Presenters: Tony Mazzella, SDOT
 Sara Robertson, SDOT

Time: 1 hour (121/RS02032)

SUMMARY

The Commission thanks the Southeast Seattle Transportation Study team for their presentation, and offers the following comments:

- The approach in developing the study is very helpful and informative.
- The Commission recognizes the importance of these studies to identify priority projects.
- The Commission appreciates the identification of improvements in mobility, connections and growth as major goals of the program and along priority corridors.
- Commissioners recommend coordination of planned improvements with other departments, like SPU, where working together can lead to innovative solutions.
- The Commissioners encourage SDOT to continue with the public outreach strategy.
- The Commission recommends developing a gradual implementation strategy for projects identified so that implementation can be carried out systematically as resources become available.
- Recommends spending time on each of the four sub area plans and encourages revisiting the previous station area plans.
- Appreciates the work to shift away from the bias toward cars to include non-motorized modes of transportation.
- Encourages use of streets as a consistent part of the public space inventory and invites SDOT to continue with efforts to identify place-making opportunities.
- The Commission would like to be involved as the study moves forward, and hopes to be involved with some of the projects that have been identified, either through workshop participation and/or project review.

Presentation

The Southeast Transportation Study (SETS) encompasses five neighborhood plan areas, which relate to Light Rail Stations. Managing that focus and community expectations is an ongoing challenge.

When the SETS began in 2004, the only modal plan at that time was a transit plan. Since then, a bicycle master plan has been completed, and a pedestrian master plan is near completion. The question now is how to integrate the bicycle and pedestrian master plans into the SETS. Ideally, the sub-area plans provide design specificity for more detailed scale.

The SETS emphasizes light rail linkages and focuses on Rainier Avenue South, with 72 total projects. Street improvements include:

- Lander Street pedestrian plaza, which designates Lander Street as a one-way street in the area of the light rail station to create a place-making “festival street”
- Rainier Avenue South and South Holgate Street, with improved pedestrian safety and reduced turning speed at the intersection
- Beacon Avenue South and 17th Avenue South, also with improved pedestrian safety and reduced turning speed at the intersection

- Rainier Avenue South and Genesee Street, with improved pedestrian safety by extending curb bulb, adding a crosswalk and bus bulb, and eliminating right turns
- At Renton Avenue South and South Roxbury Street and 51st Avenue South improvements are planned but have been deferred to 2009

The Rainier Avenue South alternatives include:

- A three-lane configuration with bike lanes, parking on one side, and a center turn lane
- A four-lane configuration with bus bulbs, parking on one side, and sharrow

A Rainier Avenue South in-depth operational analysis shows the need for safety and mobility for all modes, transit speed and reliability, and improved pedestrian access. It concludes that congestion levels and travel time delays for transit and motorists would be very significant if the three-lane alternative is built.

Near-term Rainier Avenue South improvements include:

- Bus bulb, shelters, racks, benches, art
- Pedestrian lighting
- Striped parking lane
- Bicycle sharrow
- Special signage and crosswalk treatment
- Deviated enter line
- Possible new pedestrian crossings and signals



Commissioners' Comments & Questions

If there is concern that parked cars will be hit by traffic, it seems that bikes will be vulnerable in sharrow.

Community members expressed wanting full bike lanes instead of sharrow, so that issue is still in discussion. Martin Luther King Jr. Way may be the preferred route.

Are there long-term conclusions that can come out of this?

Currently the four lanes on Rainier Avenue South will be maintained. It will depend on how the traffic volumes change after the light rail stations are operational.

Are there other large, high volume arterials being considered?

In this area, only Rainier Avenue South.

Recent studies on roundabouts indicate they cause problems for the blind.

As projects are identified, is there a set of guidelines that provides consistency as they are implemented, such as how to approach landscape treatments, or apply LID techniques?

Many of the projects are intersection redesign. There is no standardization yet, so it is treated on a case-by-case basis.

It is great to hear that the City's new street typologies are being defined and considered; have any short term measures been considered, such as the temporary implementations in New York City?

The pedestrian master plan has a section devoted to street edge alternative treatments, encompassing walkways and natural drainage features, which are both utilitarian and aesthetically grounded.

On biking along Rainier Avenue South, the sharrow idea is a waste. A well-signed, zig zag bike corridor would be a better alternative.

That could be an acceptable compromise.

The factors in the modeling principles determine the direct results. What other factors are considered?

In terms of modeling for the future, there will be a workshop in one or two months. Consultants have been working on a methodology to convert vehicle trips converted by development into impact statements. How to quantify the impacts of every trip on pedestrians and the environment is being evaluated. The consultants have worked in Redmond and San Francisco, and will advise on a multi-modal approach.

Streets contribute an important sense of public place. Strongly encourage designs as a consistent experience rather than a collection of experiences.

Suggest including a Commissioner in the upcoming workshop.

December 4, 2008 **Project:** **Cheshiahud Lake Union Loop**

Phase: Design Update

Last Reviewed: December 20, 2007; October 2, 2008

Presenters: David Graves, Department of Parks and Recreation
Terry Reckord, McCleod Reckord

Attendees: Virginia Coffman, SDOT
Kristen Lohse, McCleod Reckord

Time: 1 hour

(121/RS0605)

ACTION

The Commission thanks the team for their presentation of Cheshiahud Lake Union Loop, and unanimously approves the design update, with the following comments:

- The Commission cautions the Parks Department to keep the signage simple and not make signs too elaborate.
- It recommends appreciating the charming nature of some areas along the lake, and not making the loop appear sanitized.
- Commissioners recommend adding to the signage other reference points or landmarks.
- The Commission is intrigued and supportive of the cable ferry; appreciates an alternative pedestrian route and encourages Parks to continue looking for a way to keep this option open.
- In developing guidelines for materials use, the Commission encourages it as a supportive interpretive element of each distinctive location, but advises to keep consistency in the overall loop.
- The Commission recommends developing in the same way as with materials, a consistent and integrated use of any architectural elements along the loop.
- It encourages considering an alternative route from Northlake to the University Bridge.
- The Commission also encourages design consistency of the built elements.
- Commissioners reinforce statements made on the importance of the art elements at previous meetings.

Project Presentation

The last open house public workshop to review the master plan will be held on December 11, 2008. The draft master plan is underway, and the final master plan document will be complete in January. That report will include the comments of the advisory committee, which is comprised of various stakeholders. The cultural and natural history of Lake Union will also be included in the plan.

The report will show the route map. Recommendations have been made for places such as Mallard Cove and the Fremont Bridge. There are both long-term and interim solutions. Each page of the report addresses loop section issues and contains recommended solutions, such as:

The Fairview walkway promenade at the south end of Lake Union

- Enhance wayfinding
- Minimizing commercial and building uses conflicts

Fairview Avenue East

- Reclaim and widen street
- Rededicate to pedestrian connections

Fairview Avenue and East Newton

- Designated green street
- Plan to create woonerf, with repaved ground plane, shared use, and traffic calming techniques
- Concurrently working with traffic engineer to divert some of the traffic to another street

Fairview Avenue East at Roanoke

- Designated green street

Mallard Cove

- Proposed small cable ferry as ultimate solution, such as one used in Norway
- Interim solution utilizes surface street rights-of-way

Gasworks Park

- Use existing gravel railroad right-of-way

Westlake Avenue

- Similar to Fairview Avenue, with shared space with short term parking, but primarily pedestrian and bicycle access
- Address connection to Peace Park and Latona Avenue

Fremont Bridge

- Option for lift at bridge to enhance accessibility

Design Guidelines

Design guidelines are very general. Existing manuals have been referenced, and coalesced into standard recommendations, which address such items as site lines and grading.

Foot Ferry

The cable foot ferry is a very basic mechanical system. When the cable spool motor is activated, the ferry is pulled across the waterway. It holds ten to fifteen people, and there is an opportunity for a landing at either end. The trip lasts ten to twelve minutes, moving fifty feet per hour. There are similar cable operations in Oregon. There are management issues, such as how often it operates, whether or not it needs an attendant, and life jacket requirements. It would have a low impact on the houseboat community.

Wayfinding

A signage system is partly wayfinding and partly functional:

- A series of bollard signs incorporating bronze medallion, which mark destination, locate communities, and provide mileage
- Regulatory signs
- Landmark signs telling the history of Lake Union
- Interpretive signs

Other opportunities include drainage basin cleansing and street end park connections.

Implementation

There is a list of both near-and long-term projects. There is Percent for Art funding, and the two pools of money will be combined to complete the art component.

Commissioners' Comments & Questions

What is the loop's total length?

6.2 miles

Are there any plans at the northern part of Gasworks Park?

The crescent-shaped area is recommended for further study. Currently two-thirds of it is a parking lot. The existing gravel path is being formalized.

Are there any seating opportunities?

Many of 39 street end parks already have seating. Seating and street furniture for those parks will be recommended.

Is it possible to incorporate a waterfront ecology team?

How are the specific types of wayfinding matched to the location?

The bollards and regulatory signs occur all the way around the lake. The landmark signs identify loop entry points and junctions. Interpretive signs provide storytelling for historical and cultural opportunities.

The current signs are easy and simple; caution about too much signage, which might become prescriptive.

Part of the beauty of Fairview Avenue East is the individuality; caution against sanitization and losing its charm.

Like the innovation and creativity of the cable ferry, but question the practicality of a twenty-four minute round trip. In summer months they may be many people waiting, and worry about negative experience. Suggest two ferries, or having an alternate route.

The walking route will remain; the ferry is intended as a choice.

The ferry is a fantastic and unique element.

Are there recommendations for paving and general materials?

There will be places for a gravel surfaces, unit paving, and permeable unit paving. Most of the 6.2 miles utilizes existing sidewalks.

Encourage the paving and plant materials to provide an interpretive message, so it is not necessarily called out in signage.

An alternative route to and from Northlake would be useful, near waterway 15 and Ivar's.

December 4, 2008 **Project:** **Commission Business**

Time: 2 hours

Discussion Items

- Alaska Way Seawall Replacement and Viaduct
- SR-520
- Parks Levy
- Reservoir Tour
- Pike Place Market Levy
- Outside Commitments
- 2009 Retreat and Work Plan

December 4, 2008 Project: Seattle Center Mercer Arena Site Redevelopment

Phase: Schematic Design
Last Reviewed: August 21, 2008
Presenters: Jill Crary, Seattle Center
 Jeanne Iannucci, NBBJ
 Kelly Tweeddale, Seattle Opera
 Brent Rogers, NBBJ
Attendees: Layne Cubell, Seattle Center
 Marilyn Brockman, Inteman Theatre
 Amy Cragg, Gustafson Guthrie Nichol
 Shannon Nichol, Gustafson Guthrie Nichol
 Alan Young, NBBJ

Time: 1 hour

(121/)

ACTION

The Commission thanks the Seattle Center Mercer Arena Site Redevelopment team for their presentation, and unanimously approves schematic design, with the following comments:

- The Commission appreciates the explanation of the internal functions of the Seattle Opera, and how they are integrated into the context and history of the Seattle Center. Commissioners understand the challenge of having vital functions located in buildings off-site, distant from the Center.
- Commissioners appreciate the animating quality of expressing the internal functions on the three façades of the building, but at the same time encourage the design team to express the opera as a whole, rather than a collection of parts.
- The Commission asks the team to pay attention to the architectural relationship of this building to McCaw Hall and the experience of viewing it from Mercer Street. Consider how the buildings relate to each other and how the façade relates to the plane trees along the corridor.
- The north side exposure of the roof garden for Opera employees is questionable.
- Commissioners do not see that the gathering gallery is expressed in the façade, and believe this is a missed opportunity for punctuating the end of the sentence along Mercer Street.
- The Commission encourages the designers to forge a connection between the costume shop and pedestrians along Fourth Avenue N. There is an opportunity for the opera to expose itself to the public here, for interaction between the opera staff in the creativity zone and pedestrians outside the building. Consider not only the façade, but also the ground plane in this area.
- Commissioners are very intrigued by and look forward to further development of the transparent scrim or curtain concept, and appreciate the explanation of materials, techniques, and layers.
- The Commission asks the Opera to examine the opportunities to involve an artist who is not currently involved with the organization.
- Please provide elevation views at the next review meeting.

Presentation

Project Background

This complex was built in 1927 at the Civic Auditorium. It was the first public assembly building on the Seattle Center site. At the time of the World's Fair, the Opera House, Mercer Arena were renovated and a new complex was added, including the Exhibition Hall and Playhouse.

In the 1990 Master Plan for the Seattle Center, there was extensive site redevelopment. An action plan addressed what to do with the Opera House, and how to provide a home for the Seattle Symphony. The action plan determined temporary use of the Mercer Arena. It has remained closed since the Pacific Northwest Ballet and Opera moved to McCaw Hall in 2003, because it is seismically unsafe. It will be demolished and its components will be recycled as part of the Opera's redevelopment.

The Opera's private redevelopment will enhance the site. All improvements are fully funded by the Opera. Seattle Center considers it a fantastic opportunity for a public-private partnership.

Schematic Design

Most of the schematic design was completed a month ago. An historic consultant concluded there are no reasons to apply for landmark status nomination, because extensive renovations have compromised the building's integrity. The Opera is in the process of hiring a landscape architect, while continuing work on the exterior development.

Opera Perspective

There are unique aspects of this building. The Opera instructed the design to begin from the inside out. Its art form looks at the human being as the instrument. A lot of time has been spent considering the relationship between working and public spaces.

A space at Mercer Street and Fourth Avenue will accommodate impromptu gatherings and performance. The design goal includes opening up that space to the community. It can also be closed off for rehearsals and recitals. Along Mercer Street there is also a retail space that could be a café or coffee shop for McCaw Hall patrons and daytime traffic.

The goals for the Opera include taking ordinary elements and creating extraordinary illusions. The architects have been asked to think creatively about how to use ordinary materials to create a grand, large expression.

The rehearsal facilities are located on the second and third levels along Mercer Street. This allows separation from industrial activities, while visibility and a sense of excitement is apparent. The Opera's motto is "a happy bird sings."

About 10,000 schoolchildren visit every year. This building will be used for them to participate in performance, and expand to middle school building tours.

Driving the Design

The goal of this building is to help the Opera to function better. A simple relationship between this building and the stage level of McCaw Hall in section will provide better efficiency.

The stage level features the rehearsal room and paint drop area. The zone along Mercer Street includes a forty-foot high rehearsal hall, and a twenty-foot-high chorus room. Another zone features small-scale shops and office space. The third stage level zone is the forty-foot shop space / paint drop area.

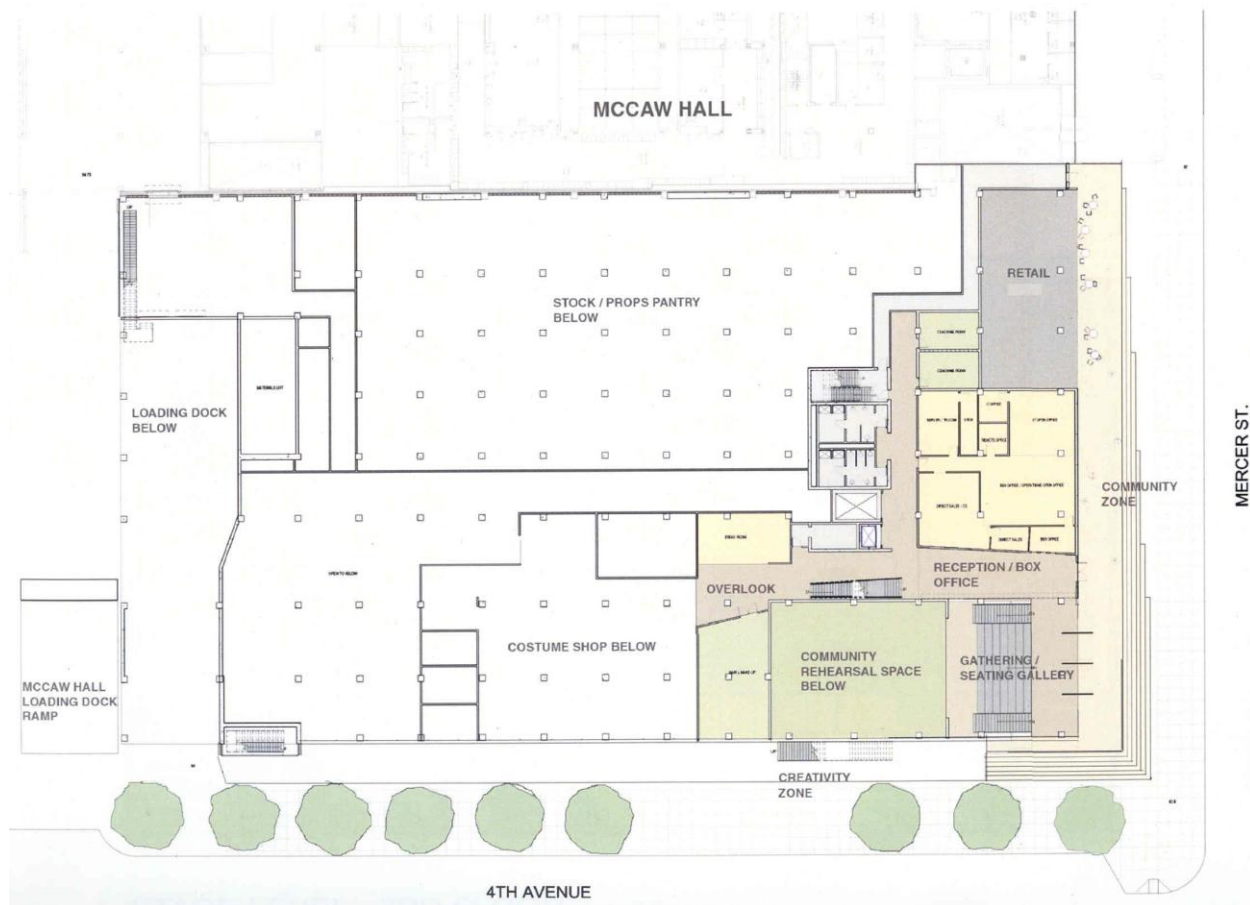
The ground floor is a very important area, as it is the core of the building. It holds the elevators and connects all the levels of the opera, creating a hub of activity near the entry. There are vistas from the lobby space into the opera activity areas. The sense of drama and activity is very important.

Exterior Design Study Model

A scrim is a theatrical device that gives a sense of motion, and inspires the initial conceptual thinking about what the wall along Mercer Street might be like. There is a sense of a veil or motion, perhaps parting at the entry. The architects are studying the color, projection, and sense of motion or activity of this "scrim."

Another strategy employs vertical fins, since the building is often view obliquely. Yet another strategy considers particularizing the building into functions.

The Mercer Street face is an opportunity for activity and engagement. This zone is the "working zone"; and the Fourth Avenue side is the "industry zone." The building is intended to be naturally ventilated, so ways to make it animated and fluid are being considered.



Commissioners' Comments & Questions

Really like the way the functions are expressed on the exterior. Love the idea of the translucency and the potential of shadowing from behind on the exterior façade.

What is the experience on the streetscape, so people know there is a relationship between the building and McCaw Hall? The trees on that street are also part of the experience.

Is the roof garden a private space for the building employees?

When people are rehearsing in the building ten-to-twelve hours per day, they rarely have the opportunity to go outdoors. The roof garden will have a view looking down into the performance space.

Does the creativity zone have a separate identity?

The idea along Fourth Avenue is to allow looking inside and see the Opera being made, as well as creating views out. The windows will be strategically located.

It is great to include a roof garden, but concerned it will not be hospitable outside.

Encourage considering the Fourth Avenue "creativity zone" as more than a passive experience of the building, in order to bring more life to both sides of the street. It seems like the ground plane has been less considered than the building facade.

There is transparency along the Mercer Street side; and the building seems undifferentiated along Fourth Avenue.

Is there an artist or art program associated with the project, or opportunities for that involvement?

Since it is a private project, there is no percent for art funding. However, the Opera has many artisans. Though the process is not that far along, art will be featured in some way.

From an urban design perspective, there is a dialogue along Mercer Street. The community chorus gallery is like the end of the sentence, as one moves along Mercer Street. That corner can be an exclamation mark. The building façade could provide a direction for the whole street façade.

Appreciates the different façade ideas; many option in the architecture process are rarely seen.

December 4, 2008	Project:	Seattle Center Theater Commons
	Phase:	Schematic Design Update
	Last Reviewed:	August 21, 2003; March 20, 2003,
	Presenters:	Lesley Bain, Weinstein AU Amy Cragg, Gustafson Guthrie Nichol Jill Crary, Seattle Center Layne Cubell, Seattle Center Shannon Nichol, Gustafson Guthrie Nichol
	Attendees:	Marilyn Brockman, Intiman Theatre Ruri Yampolsky, Office of Arts and Cultural Affairs

Time: 1 hour

(121/RS02032)

ACTION

The Commission thanks the Seattle Center Theater Commons team for their presentation, and approves the schematic design by a 5-3 vote, with the following comments:

- The Commission appreciates the background information and updates from previous work.
- It also appreciates the broad thinking, and the looking beyond the project boundaries. Appreciates goals of thinking innovatively, and incorporating twenty-first century ideas and technologies.
- There is concern that the central north-south allée seems to be a continuation of Second Avenue N, and minimizes the idea of rooms. Further thought about the expression of that space is encouraged.
- Commissioners appreciate the multiple functions and day and night experience of the space. There is concern though with the fractured or segmented concept as compared to the bold uniform gesture of the 2003 design. The simplicity of the original design gesture appears to be lost. Commissioners encourage the design team to consider what the big idea guiding this design is.
- The Commission recommends revising the three-room concept because the middle room does not appear to be clearly defined.
- There is concern over the relationship of the proposed new allée of trees to the existing row of poplars. The size of the proposed London plane trees is of concern too.
- The Commission appreciates the team introducing the idea of temporal change, and using infrastructure to transform the space through color, light, play, whimsy, and seasonal change.
- Commissioners also like the idea of the innovative garden because it adds a seasonal element. The sustainable garden, and the emphasis on plant material and horticulture, is a great addition to the space.
- The Commission recommends activation of the area by celebrating the theatrical nature of the space with the use of water, public outside performances, and a balance between the soft and hard surfaces.
- The design team is encouraged to celebrate the intersections of streets and axis, the entrances to the Theater Commons, as places where “things happen.”

Note: Dissenting votes because the project does not seem to be integrated or resolved. The “commons” idea needs strengthening and has not been translated into a resolved design.

Project Presentation

Project Background

The development for the 1962 World's Fair included the stretch along Mercer Street, the home of the Seattle Symphony, Seattle Opera, and Pacific Northwest Ballet. After the World's Fair, the Seattle Repertory Theatre took over the Playhouse, which was originally built as community theater space. The Rep's new Bagley Wright Theater opened in 1983, and the Intiman Theatre took over the Playhouse soon afterwards. These two important and well-established theaters have little physical relationship to each other, but flank either side of 2nd Avenue on the northern edge of the Seattle Center campus. A theater district planning effort initiated by Seattle Center in 1998 called for unifying the spaces along Mercer Street, with active green spaces during day, and saturated light and color in the evening.

The project is a public-private partnership, with \$2 million funding from the Kreielsheimer Foundation, and \$3 million in public funding. A schematic design for the Theater Commons was proposed in 2003, but was tabled to work on Master Plan funding. Funding matches were secured in 2007, so work resumed in 2008. Today's design is an update of the original schematic design reconciled with current and future conditions.

Master Plan Principles

The Seattle Center Century 21 Master Plan was adopted in August 2008. It includes a green lid over underground parking that will replace Memorial Stadium at the center of the campus, a Center House zone, reclaiming ten acres of open space and forging better east-west connections. August Wilson Way (formerly Republican Street) is a new pedestrian route across the Seattle Center at the south end of the project site and will eventually connect all the way to Fifth Avenue N. The Theater Commons project will be one of the first projects in the Master Plan to be carried out and has several goals: creating a prominent new campus entry, opening up the Center, making both theaters more visible and forging better connections.

Process Review

New information has been acquired since 2003. The City of Seattle has plans for a streetcar prospectively one block west of the site, and Mercer Street will soon become a two-way street. The Seattle Center's Century 21 Plan makes pedestrian access and safety a priority. The theater groups anticipate some future expansion of the Repertory Theatre, most likely to the north and east, and redevelopment of the Intiman Theatre rehearsal hall. Organizers of Seattle Center festivals and events emphasize the importance of maintaining the Second Avenue right-of-way as an emergency egress and service/loading route.

Design oversight for the project is provided by the Theater Commons Executive Team, with representatives from both theaters, Seattle Center and the Center Fund. They have been meeting regularly through 2008, support the Design Reconciliation work that's being shown today, and will continue to review the project through 2009. Other groups are being consulted also, including the major festivals, operations and maintenance staff on campus, our resident directors group, and neighborhood groups.

Site Analysis

The emphasis of the Century 21 Plan is on the "center of the center" and improving connections with surrounding neighborhoods. Several current Seattle Center projects focus on redefining the edges and entries. Second Avenue is the north-south thoroughfare running through the campus, and August Wilson Way provides an important new east-west connection.

Currently, the space between the Repertory Theatre and Intiman Theatre is divided in half by awkward strips. The Repertory Theater faces a row of Lombardi poplars that create the sense of a wall in the middle of the space. On the eastern half, there is continuous asphalt paving transecting the area from north to south, a vestige of the former street end of Second Avenue N. The street currently provides 27 ADA parking spaces for the campus and serves as a major service entry, as well. From Mercer Street, the view into the space is blocked by a wall and there is also a significant grade change through the site.

The functional needs of the space include the need for both pedestrian access and vehicle circulation on Second Avenue. In addition, both theaters use Second Avenue for loading dock access. Events and festivals periodically occupy Second Avenue, as well.

Reconciled Design

The proposed design hopes to change the dividing nature of this space and correct its imbalance. It is meant to create a series of room-like spaces running north to south alongside a “Living Street” that will visually align with Second Avenue through the campus, lined with London plane trees. The Repertory Theatre is sited on a hill that slopes toward the blank wall of the Intiman Theatre; the design turns that slope into a series of level, usable spaces, and widens the usable space in the Second Avenue right-of-way.

Two “front porches,” at the north and south ends, frame the space. The north end serves as a drop off point for theater patrons. Sustainable garden terraces serve as places of central focus. Flanking Second Avenue to the east, the Intiman Theatre site already contains an intimate sunken courtyard that serves as an entry and amenity for patrons and the public. To the west, paths and a new entry canopy at the Repertory Theatre connect the front porch/plaza to the newly expanded “balcony” walkway in front of the building.

Second Avenue is conceived of as a “living street”, and offers a different model of a public right-of-way. The “living street” infrastructure ensures that the London planes have optimal root conditions; Silvacell, or a similar product, combined with pervious paving will support traffic and allow infiltration.

There is an improved interface of the site with Mercer Street, by opening up the sightlines and removing some of the barriers along the northern edge of the project. This will give better visibility to the theaters and the Seattle Center. The design team is also developing overhead infrastructure that can aid in transforming the space throughout the day, or even seasons, and create a threshold to the campus. The overhead structure could support more ephemeral enhancements, such as lights, fabric, or signage. They are taking a minimalist approach to such architectural elements, considering canopies and lighting as transformational infrastructure.

At the south end of the site, there is another porch with direct connections to August Wilson Way, and views open up to the “center of the center.” Terraces provide a comfortable place for sitting, eating lunch, festivals, and small performances. The many pieces add up to give the space flexibility to accommodate different activities.

Next Steps

The design development phase is just underway, and the team is working toward completion of that in the next four months. Construction documents will be produced next spring, and permitting and bidding will follow by next summer. Construction is scheduled to begin September 2009 with completion by May 2010. Preliminary cost estimates will determine whether the project will need to be phased. A half-day design workshop meeting with the Repertory Theatre is scheduled for next week.

Public Comments

- Marilyn Brockman, Intiman Theatre

Both theaters are very excited about the design changes, and we are receiving very positive feedback. The current parking lot between the two theaters is a sad reflection on Seattle Center. Both theaters are looking forward to a more gracious and lovely place for people to experience year-round.



Commissioners' Comments & Questions

Has there been discussion about altering the entry sequence of the Repertory Theatre?

Yes, that is a focus of the discussion at the workshop next week.

Appreciate the thorough study analysis of the space and its greater context. Also appreciate the consideration of the space at different times of day and year. Hope through use of materials and detailing that a single, strong move can be revived. The whimsy is great, such as playing off theater space; encourage more of thinking of double use of infrastructure to describe entry, use, and engagement.

Appreciate creating an inviting space for pedestrians. Concerned about allowing better mobility along Second Avenue and August Wilson Way, and discouraging vehicles from cutting through.

There will be bollards on Second Avenue set in a bit from Mercer Street to help limit and manage vehicular traffic

Appreciate use and materials and thought of the natural environment, since the existing site has lots of impervious surfaces.. Consider ways to activate slope with water to draw people in.

Do not understand the "two front porch" concept. Have concerns about replacing the poplars with an allée of London plane trees. Also wonder why cars should enter on Second Avenue.

The porches on either end recognize the two-sided space. The trees line the vehicle and pedestrian path. The loss of parking spaces is problematic for both theaters, since it is ADA parking; so a drop-off is being accommodated.

The longitudinally split space is reinforced by the allée.

The poplars are currently a wall, and the London plane trees replace it with a ceiling since their canopy is much higher. The walls of both theater buildings will be visible beneath the canopy. The other major change in this scheme is treating Second Avenue as the edge of the adjacent space.

Appreciate the continuity of the allée; seems that by strictly bringing both lines of trees up, the node and breathing space quality is lost. The "middle room" between north and south porches is not evident yet. The garden can be opened up more.

There should be an entry at Second Avenue and Mercer Street. There should also be a "pop" at Second Avenue and August Wilson Way to connect to the bigger "pop" of the Seattle Center fountain. Think of how to experience that southbound route, or interpret it as a southbound entry experience. The whole space could be considered as an entry procession.

With the space between the two theaters, there should be a simple, elegant entry, defined by one idea or simple concept that drives everything.

December 4, 2008 **Project:** **DPD Planning Division Update**

Phase: Schematic Design

Last Reviewed: August 21, 2008

Presenters: Ray Gastil, Planning Division Director

Time: 1 hour

(220/)

Summary

The Commission thanks Ray Gastil, Planning Division Director, for discussing the Central Waterfront Preliminary Design.

Central Waterfront Preliminary Design

- Discussion of letter and aspirations for the waterfront
- Challenge of different alternatives
- Determination to have open space vision and public involvement
- Different visions of edge and its relationship to the waterfront
- How the design connects to the city's open spaces and green streets
- Feedback on visions for the waterfront
- Concern about how long decision making, environmental review, and construction will take
- Opportunities for temporary park interventions or signals of improvement

Commissioners' Comments & Questions

Favored surface or below grade because of shadow implications

Hope for waterfront to have series of interesting spaces or activity episodes

Envision civic anchors, and opportunities for re-imagining the ferry docks as multi-use civic space.

It is important to think of the spaces from both land and waterfront, as well as the opportunities for beaches and interaction with the water.

A series of temporary intervention could bring people to the waterfront and engage them in its potential.

There are places of potential at Fire Station 10, as well as a Vine Street corridor frontage.

Early projects should help people's perception of the projects to change, and envision what is coming.