

HILLCREST REDEVELOPMENT URBAN DESIGN WORKGROUP

Meeting Minutes | Thursday, April 28, 2022

Attendees

- Laurie Siever
- Donna Peterson
- Julie Guzman
- Andrew Wise
- Tiffani Navratil
- Stuart Shrimpton
- Frankie Torbor
- Jennifer Brannen

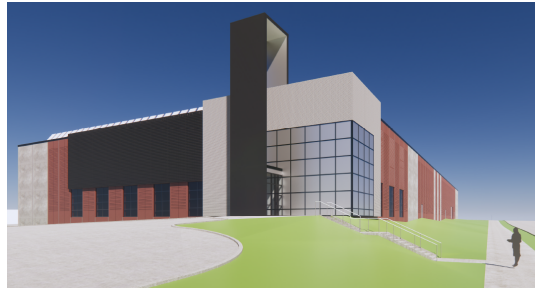
MEETING SUMMARY

1. Introduced Stuart Shrimpton to the group and what his role has been on the project – graphics, 3D modeling, architectural concept design.
2. Presentation – Light Industrial
 - a. Light Industrial doesn't need to be beautiful to complete their work, but when it's utilitarian, it's not great for the community
 - b. We want to do better in this neighborhood – we want a better architectural environment
 - i. Consider Livability
 - ii. Consider Environmental Stewardship
 - iii. Consider Financial Viability
 - c. If we wrap the industrial buildings in creative art, we move in a positive direction
 - i. By using art as a tool to create interesting facades, we can simplify the construction and reduce costs while making the buildings more interesting
 - ii. The immediate context around the light industrial buildings will incorporate landscape strategies that soften the experience of the space and connect people with a natural landscape
 1. Gabion retaining walls could make a “very good living wall”
 - a. Planted gabion walls are “really cool”
 - iii. Photovoltaics will power as much as we can on site
 1. Lower left image of PV slide was identified as really cool, but also a challenge to enforce as a requirement due to cost.
 - iv. Mural art could possibly focus on nature for its inspiration
 1. Activation of big blank walls with large-scale murals
 - v. On-site sculpture (3D) will be part of the discussion
 - d. What do all of these ideas start to look like?
 - i. A series of images transforms the Midway building from an articulated façade to a simplified building with artwork and landscaping overtaking the attention of people in the space.
 - ii. (Donna) Question: will all parking lots be in a buffer condition between building and street?
 1. Some, but not all. Grading will dictate some of what's possible
 - iii. Jennifer asks: Can we address urban heat island effect with different color paving or different materials?
 1. This is something we can consider encouraging developers to pursue. Requiring it might be cost prohibitive.
 - iv. Exterior Colors
 1. Donna asks: Would there be exterior lighting?
 - a. Some will be there and would highlight murals very nicely, but everything will need to comply with the Dark Skies initiative.
 2. What happens if the building is different colors?

- a. Jennifer suggests that light colors look grimy much faster and asks if we're limited in thinking about color palette
- b. Julie wonders if colors that are too bold will stand up over time
- c. Jennifer is interested in exploring a palette of color options that remain bold and coordinate well with each other, like dark eggplant, deep forest green, and burnished copper. "Jewel" tones.



- d. Andrew points out that the planting design can have a seasonal effect with deciduous plantings "revealing" areas at different times.
- e. Entry Concepts – we're introducing concepts, not selling a specific idea
 - i. The additional architectural detailing at the light industrial buildings' entries can act as a wayfinding device, branding opportunity, and public facing "welcome."
 - ii. First example – vestibule projecting from façade, dramatic tall element linking the vestibule to the main building, light the tower from within, acts like a beacon, visible through vegetation



- iii. Second example – highlighting the corner with glass, curtain wall glazing with a canopy that comes out with the vestibule, more of a front porch concept, single blade of a tower that rises up



- iv. Third example – simplifies the vestibule and pushes it inside of the building, maintaining more prominent glazing around the corner, transpired solar collector wraps around the corner (takes solar energy and helps to heat the building)



- v. Any glass that is low on the building would have to be tempered according to code, they are required to be durable
 - 1. Different grades of glazing are used for different applications
 - 2. Different coatings might be applied to the glass depending on its orientation for energy efficiency
- vi. There needs to be a limit of the amount of glazing that can go into the building, due to energy considerations, process requirements, and cost limitations
- vii. Bird-safe glass is a must!!
 - 1. Frit pattern or something like it, so birds can see that the glass is there
 - 2. More prominent patterns can be used if so desired
- viii. Andrew says that all of the entries should look like they're from the same family, like they have the same bones, since all of the murals and plantings will provide diversity
- ix. Everyone really likes the tower element (first concept), so you can see where you need to go
 - 1. Potential for lighting; could be really beautiful!
 - 2. Four different designs would get really busy, even if they're sibling designs
 - 3. "The simple drama is very appealing" – love the tower!
- x. Where do we provide branding opportunities?
 - 1. Tower stays a consistent size, shape, but can potentially be a different color
 - 2. The white wall can be the location for signage/branding/color variation
 - a. Should the white volume be allowed to be patterned/multi-colored? Leaning toward no
 - 3. Counterproposal to keep the volume white and the only branding opportunity is to add your company sign to the white wall
 - 4. Vital to keep the tower and white volume consistent throughout – branding is limited to signage and lighting
 - 5. Not sustainable to replace the façade material every time a tenant change
- xi. Willing to allow basic signage high up on the wall to provide general wayfinding for truck drivers in areas without murals
- xii. Important to wrap design elements around the corner of the building, to maximize visibility from oblique angles
- f. What is the right amount of mural?
 - i. Andrew's rule is to be 50% mural
 - 1. Tiffani presented our mural area survey including cost information
 - 2. Our proposal is for a building that costs less and to spend the difference between that and the average to be spent on art
 - 3. Different conditions present 15, 30, 45, and 60% mural coverage
 - a. A reminder that we have to replace the amount of tree canopy lost, so there will be large clumps of trees in front of these buildings as well. There are little point spending funds on mural art if they end up getting covered by a dense canopy; need to be strategic about mural density, tree density, and their relative locations to each other.
 - 4. Jennifer asks whether the art will be on all four sides of each building, or spread around? How does the required coverage get allocated?
 - a. Loading docks identified as an area not to spend on art

- b. Jennifer likes the interplay that happens in the upper right image of page 12 of 13 – it plays peekaboo with the façade and could present really interesting opportunities
 - c. Different facades present different opportunities for coverage. Realistic minimums were identified in LHB's study
 - 5. Donna says, "I don't see a lot of windows."
 - a. The nature of industrial space usage doesn't typically want a lot of windows
 - b. Windows do cost more
 - c. Windows are often covered by shelving inside, and end up getting blacked out
 - d. Windows are the main points of heat loss, so they undermine some sustainability objectives
 - g. What's your take on the mural density strategy?
 - i. Frankie thinks it's a reasonable amount of mural according to the study as presented
 - ii. Jennifer likes the attention to façade type/adjacency, but would like to see a little more mural density on the street-facing facades (25-30% instead of 20%)
 - 1. One possible solution would be to allow mural assigned to one façade to be assigned to another face to increase visibility in certain areas
 - iii. Julie thinks that it's a big ask of the developers to have quite so much mural, but also asks whether artistic elements in the landscape could offset
 - 1. Tiffani explained that the working idea with zoning folks is that any alternative compliance with the façade-based art would have to be building-based (improvements to the building), not a trade-off with landscape elements. The building itself should be as interesting, or more so, than required by current zoning code.
 - iv. Andrew thinks the strategy as presented works well
 - 1. Andrew asks who gets to decide who the artists are?
 - a. The selection criteria and process has not been developed
 - b. The artist will likely have to make a proposal and the owner will likely have veto power
 - v. Jennifer wants to incorporate the community
 - 1. Monte has reached out to the East Side Arts Council
 - 2. The library is looking at murals now and is working with a group to navigate a similar process for their building. They (via Jennifer) would like to connect that group with the Port.
 - 3. Frankie pointed out the PPL did a similar community engagement process for a mural on Franklin
 - vi. Jennifer expressed an interest in broader community art projects for engagement
 - 1. Mosaics, unfortunately, don't weather our climate well
- 3. Proposed Covenants from homework assignments
 - a. Donna – what if there was a way to have a sound machine, basic and weatherproof, that could be incorporated?
 - i. Could be incentivized, but may be a challenge to make an enforcement
 - ii. Developers should consider creative strategies for reducing the acoustic impact of sound or strategies to mask sound
 - iii. Could use berms. There is precedent.
 - 1. Berms have challenges for stormwater management

- b. Andrew
 - i. 50% light industrial mural coverage (discussed above)
 - ii. All parcels shall provide 5% public space
 - 1. Publicly accessible elements
 - 2. There is a need to assess liability, but could be transmuted to an invitation-based situation
 - a. Parking lots could be used for a variety of uses
 - iii. Cohesive bike trails – graphically consistent signage to declare clear zones for bike and pedestrians
 - 1. There are bump outs and crosswalks that are being considered now to address these kinds of things
 - 2. Signage that directs to local locations and amenities
 - iv. All driveways to have a pedestrian path on at least one side; all streets are required to have pedestrian facilities on both sides already.
 - v. Pedestrian access points at intervals along a building face – every 200'-ish
 - vi. Pedestrian entrances to light industrial parcels should link up with and be consistent in character with the rest of the site
- 4. Public realm recommendations
 - a. Presented what's been developed for the draft recommendations thus far. Reactions to recommendations were recorded.
 - i. Safety lighting – increasing foot candles on a public walkway will require more investigating to ensure zoning compliance
 - ii. Julie wonders if we might need a roundabout in response to addressing truck traffic routing and bump outs
 - iii. String lights – Are they solar lights? (Should be energy efficient. Solar would be cool)
 - iv. Eventually, these recommendations will become more prescriptive
 - 1. The general response is that the rules as reviewed today are along the right track and that it's getting challenging to come up with new ones. This is a good sign, as it means we have been very thorough in our discussion!
- 5. Tiffani will send another email with an assignment.
- 1.