



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649

Street Address: 600 4th Avenue, 4th Floor

CERTIFICATE OF APPROVAL APPLICATION

The following information must be provided in order for the application to be complete, unless the Board staff indicates in writing that specific information is not necessary for a particular application, or the applicant makes a written request to submit an application for a preliminary design approval as set forth on page four of this application, and the staff agrees to accept the application.

Building/Property Name: Cal Anderson Park

Building/Property Address: 1635 11th Ave, Seattle, WA 98122

Landmark District (if applicable): _____

Applicant: Maija McKnight, Public Art Project Manager, Office of Arts & Culture

Applicant's Address: 303 South Jackson Street, Top Floor

Applicant's Phone: 206-684-7311/c: 206-643-5343

Applicant's Email: Maija.McKnight@Seattle.gov

Property Owner's Name: Seattle Public Utilities
(printed)

Property Owner's Address: 700 - 5th Avenue

Property Owner's Signature: 
Mami Hara (Aug 19, 2020 08:35 PDT)

Note: *If the applicant for this certificate is not the building/property owner the application **must** be signed by the building/property owner in the space indicated, above, or accompanied with a signed letter from the building/property owner designating the applicant as the owner's representative.*

Administered by The Historic Preservation Program
The Seattle Department of Neighborhoods

"Printed on Recycled Paper"

FEE INFORMATION

SMC 22.900G.010 requires that an application fee be charged for each review for a Certificate of Approval. The fee is determined by the dollar value of the proposed project:

Design Approval

\$0 - 1,500 of construction costs.....\$25.00
Each additional \$5,000 of costs.....\$10.00
Maximum fee per review.....\$4,000.00*

* Except that the maximum fee for a Certificate of Approval for new construction projects shall be \$20,000; except projects including housing financed, in whole or in part, by public funding; or projects that elect the MHA performance option according to Sections 23.58B.050 or 23.58C.050.

Estimate the construction costs, calculate the fee and make checks payable to the City of Seattle.

Total Project Cost related to project work included in application:	<u>\$100,000.00</u>
Fee Submitted	<u>\$225.00</u>

The Landmarks Preservation Board has been designated by the Seattle City Council to review and approve certificates for changes to landmark buildings. Controls on landmarks vary depending on whether they are individually designated or located in one of four landmark districts (Columbia City, Fort Lawton, Harvard-Belmont, and Sand Point Naval Air Station) under the jurisdiction of the Landmarks Preservation Board. To assure that your submission has considered all the impacts to the landmark, or landmark district, contact Board staff. The Board staff can provide applicants with design guidelines, historic preservation references and information on other applicable regulations through the City's Historic Preservation Division, 615-1786.

1. **Description**

Describe the proposed work and any changes it will make to the landmark building or property. All items must be included in this application. (Attach additional pages if necessary.)

Placement of two permanent public art works in the NorthWest section of the park.

Attached:

- Full project description

- Images of park, proposed location and proposed artwork design

- Letter of support from Friends of Olmsted Park Board

2. Four (4) sets of scale drawings with all dimensions shown of:

- a. A site plan of existing conditions, showing adjacent streets and buildings and a site plan showing proposed changes;
- b. A floor plan showing the existing features and a floor plan showing the proposed new features or changes;
- c. Elevations and sections of both the proposed new features and the existing features;
- d. Construction details;
- e. A landscape plan showing existing features and plantings, and another landscape plan showing proposed site features and plantings.

3. Photographs of any existing features that would be altered and photographs showing the context of those features such as the building facade where they are located. The photographs must clearly show these features; ***Polaroids, digital photos and/or color Xeroxes may not be accepted. Clear digital photos are accepted.***

4. One (1) sample of proposed colors, if the proposal includes new finishes or paint, and an elevation drawing or a photograph showing the location of proposed new finishes or paint.
5. If the proposal includes new signage, awnings, or exterior lighting:
 - a. Four (4) sets of scale drawings of proposed signage or awnings showing the overall dimensions, material, graphic designs, typeface, letter size and colors;
 - b. Four (4) sets of a plan, photograph, or elevation drawing showing the location of the proposed awning or sign;
 - c. Four (4) copies of details showing the proposed method of attaching the new awning, sign, or proposed exterior lighting;
 - d. One (1) sample of proposed sign colors or awning material and color;
 - e. The wattage and specifications of the proposed lighting, and a picture of the lighting fixture;
6. If the proposal includes demolition of a structure or object:
 - a. A statement of the reason(s) for demolition;
 - b. A description of the replacement structure or object.
7. If the proposal includes replacement, removal, or demolition of existing features, a survey of the existing conditions of the features being replaced, removed, or demolished.

Determination of Completeness

The staff shall determine whether an application is complete and shall notify the applicant in writing within twenty-eight (28) days of the application being filed whether the application is complete or that the application is incomplete and what additional information is required before the application will be complete. Within fourteen (14) days of receiving the additional information, the staff shall notify the applicant in writing whether the application is now complete or what additional information is necessary. An application shall be deemed to be complete if the staff does not notify the applicant in writing by the deadlines in this section that the application is incomplete. A determination that the application is complete is not a determination that the application is vested.

The determination of completeness does not preclude the staff or the Board from requiring additional information during the review process if more information is needed to evaluate

the application according to the standards in SMC 25.12 and in any rules adopted by the Board, or if the proposed work changes.

Preliminary Design

An applicant may make a written request to submit an application for a Certificate of Approval for a preliminary design if the applicant waives in writing the deadline for a Board decision on the final design and any deadlines for decision on related permit application under review by the Department of Construction and Inspections. ***A written waiver must be included with this application.*** The staff may reject the request if it appears that approval of a preliminary design would not be an efficient use of staff or Board time and resources, or would not further the goals and objectives of SMC 25.12. To be complete, an application for preliminary design must include the information listed above on page one of this application and in Section 1. Description, Section 2a.- 2c., Section 3, and Section 6. *A Certificate of Approval that is granted for a preliminary design shall be conditioned upon subsequent submittal and Board approval of the final design, including all of the information listed above in subsection B, prior to issuance of permits for work affecting the landmark.*



Date: August 11, 2020

To: Mami Hara

From: Matt Orr and Danielle Purnell

Re: AMP - Public Art in Cal Anderson Park - Landmarks Board Review

The attached is a Certificate of Approval Application for the Landmarks Board for the placement of public art in Cal Anderson Park for The AIDS Memorial Pathway (AMP). The attached document "**LPB CofA Form**" **needs to be signed by Mami**, the property owner (SPU). The additional document "CoA Application" is the related text, imagery and description of the project that will be submitted as part of the application.

This project includes four individual proposed artworks envisioned to provide points of reflection and remembrance connected to the history of HIV and AIDS in our city. The artworks will be owned and maintained through the City's Office of Arts & Culture and Parks will maintain trails, plantings, etc. SPU has no funding or maintenance obligations resulting from this project. The proposed site placements are limited to the northernmost 50-feet of the park as to not interfere with the functionality of the reservoir below grade. SPU staff have reviewed and approved the proposals and we have ensured compliance with the 2015 MOA between SPU and Parks for Joint Use of City-Owned Property for Drinking Water and Parks and Recreation.

The Arts & Culture team would like to submit this application at the end of this week if possible.

Please let me know if you have any questions.

Thanks,



Matt Orr
Program Manager
City of Seattle, [Seattle Public Utilities](http://www.seattlepublicutilities.com) – Water Line of Business
O: 206-733-9169 | matt.orr@seattle.gov
[Facebook](#) | [Twitter](#)

SUMMARY STATEMENT

The City of Seattle (Office of Arts & Culture, SPU and Parks) and The AMP: AIDS Memorial Pathway (non-profit group operating under the Seattle Parks Foundation) have been working collaboratively for the development of new public space, The AMP: AIDS Memorial Pathway, adjacent to a new Transit Oriented Development (TOD) in Capitol Hill. Public art is the primary component of The AMP and includes placement on both private property and extension into the public and historic Cal Anderson Park. There are two public artworks proposed for placement in Cal Anderson Park under consideration for Landmarks review, "Ribbon of Light" by Horatio Law that is a series of three laminated glass and granite sculptures connected by a pathway and "We're Already Here" by the design firm Civilization that is a grouping of three painted steel sculptures placed closely together. The proposed locations of all artworks are within the North edge of the park.

Please find below additional information regarding the historical timeline of the park, design considerations, site maps and additional information about the proposed artworks.

HISTORIC LEGACY OF THE PARK (Attachment A)

Historical Timeline:

1901 – Lincoln Reservoir Park built as a 21 million gallon open drinking water reservoir
1904 – Olmsted Brothers developed plan for the perimeter open spaces
1998 – The Landmarks Preservation Board approved the designation of Lincoln Park/Lincoln Reservoir and Bobby Morris Playfield and the site as a Landmark
2000 – Landmarks Preservation Board approves Lincoln Reservoir Park Site Master Plan by Berger Partnership
2001 – Reservoir goes out of service for SPU's reservoir replacement project
2005 – Reservoir and park construction complete and park reopens as Cal Anderson Park
2020 – AMP: AIDS Memorial Pathway artworks proposed adjacent to and inside Cal Anderson Park, working with Berger Partnership

Park Design Considerations:

Landscape architects Berger Partnership designed the adaptive reuse of Lincoln Reservoir to become the current Cal Anderson Park in the late 1990s (Attachment B). The approach was to respect the historic legacy of the site, while creating a new language of spaces and materials that acknowledged the creation of 4-5 acres of new, accessible open spaces that never existed before the reservoir was lidded. Careful grading of the site honored general Olmsted practice of leading users through site and revealing the park as one moves through the space. ADA access was achieved throughout while also preserving the 100+ mature trees and root systems. Jonathan Morley from Berger Partnership was landscape architect for the Cal Anderson Park and the Capitol Hill TOD site currently under construction, and is working with the AMP, to ensure all are integrated into the whole vision of the park.

As part of the overall project, artist Douglas Hollis was selected (in 1997) for the creation of artwork to be integrated into the new site plan with % for art funding. The completed artwork titled *Waterworks* includes The Source element (approximately 35 feet in diameter, and 16' high) in which water flows out over the top offset cone and flows down the surface over granite cobbles into a water-feature trough. The artist intent was to amplify the awareness of water by observing its ever-changing character as it falls, flows, and reflects. (Attachment C)

In 2005, Cal Anderson Park was named and dedicated in the grand reopening in honor of Cal Anderson, who was Washington State's first openly gay legislator representing Seattle's 43rd

district. Cal Anderson was a public servant, gay rights activist, and community leader who died on August 4, 1997 of an illness related to AIDS.

THE AMP: AIDS MEMORIAL PATHWAY PROJECT

Background: (Attachment D)

The AMP is a community-driven and collaboratively funded project that uses public art to create a physical place for remembrance and reflection. The project will share stories about the epidemic and the diverse community responses to the crisis as well as make a call to action to end HIV/AIDS, stigma, and discrimination.

In order to address the many facets of the AIDS epidemic and provide a variety of experiences, the AMP is comprised of several permanent artworks at the Capitol Hill Transit Oriented Development (TOD) site in the community room, the central public plaza as well as the northern edge of Cal Anderson Park.

Specifically, the four individual artworks proposed are envisioned to provide points of reflection and remembrance connected to the history of HIV and AIDS in our city.

Proposed Permanent Artworks:

The AMP will include four permanent artworks as part of the overall project including

- **andingonnamisseverybody** by Christopher Paul Jordan, that will be sited in the north end of the public plaza, and is a centerpiece of The AMP. (Private Property)
- **We're Already Here** by Civilization, are on opposite ends of the plaza and the northwest corner of Cal Anderson Park, and serve as connecting elements of The AMP. The sculptures of protest signs carry messages from collective actions since the beginning of HIV/AIDS.
- **In This Way We Loved One Another** by Storme Webber, on the walls of the Cathy Hillenbrand meeting room, visible from the street, in the Station House building. (Private Property)
- **Ribbon of Light** by Horatio Law, will be a reflective area with three stations centered on the northeast edge of Cal Anderson Park

AMP Proposed Artworks in Cal Anderson Park:

In a park named for Senator Cal Anderson the theme and location of these artworks is extremely appropriate and add to the meaning and historical significance of this public space located in the neighborhood that has long been associated in a significant way with the cultural, political or economic heritage of the Seattle's LGBTQ community.

Two artworks located within the park are being primarily funded through City funds, specifically SPU and Parks 1% for art funding. The artworks will be owned and maintained through the City's Office of Arts & Culture. The artist selection and concept review has gone through the Public Art Advisory Committee of the Seattle Arts Commission.

The site placement proposed are limited to the northernmost 50-feet of the park as to not interfere with the functionality of the reservoir below grade. The proposed artwork will include construction of foundations, installation of artwork in four locations, modification to pathway for footpath between the series of artwork in *Ribbon of Light* artwork. All proposed improvements are in existing lawn areas north of the remnant parapet wall and north of the existing arced pathway. Aside from minor grading associated with a new ADA accessible footpath, existing

grades will be maintained. Existing trees and root zones will also be preserved and new planting is proposed only around Serpentine and Lambda. No improvements are proposed within the dripline of the existing Heritage Chinese Scholar Tree at the northwest corner of the park. The proposed artworks are human-scaled and consider the contemporary use of the park.

Ribbon of Light by Horatio Law (Attachment E)

A series of three stations of laminated glass and granite sculptures will be placed along a landscaped pathway adjacent to the main trail on the North edge of Cal Anderson Park. Inspired by the words of poets impacted by the HIV/AIDS pandemic, the artwork “Ribbon of Light” represents pieces of the sky that have fallen to the ground and broken into sculptural fragments, allowing the illumination of our communal mourning and embodies the ephemeral, changing, and shifting nature of grief. The park visitor will be invited to walk along a pathway (adjacent and meandering to the main concrete path) and encounter the three stations of “Ribbon of Light” that will provide places of reflection and remembrance.

The three individual sculptures of stacked laminated glass will be sited on the North section of Cal Anderson Park to create three different moments and experiences. The three sculptures tentatively titled “Monolith”, “Serpentine” and “Lambda” will have stone structural elements on the perimeter of the gravel base to encourage intimate experiences. The sculptural form of each of the glass and stone shapes has imbued meaning, and additional messages will be etched into the layers of glass to facilitate contemplation. Internal lighting will be used to illuminate the pieces.

We're Already Here by Civilization (Attachment F)

We're Already Here is a series of artworks inspired by protest signs of collective action and placed in three different site locations, two in the plaza adjacent to the park and one in the Northwest corner of Cal Anderson Park. Intended and designed to serve as a connecting element throughout the site, the ability to see and lead towards the next series of artwork from afar is a key element of the artists' intent.

The artwork is also intended to convey the history of the AIDS Crisis and was directly inspired by AIDS activist Brian Day who garnered support for an AIDS hospice and challenged assertions that the hospice would hurt the retail strip in the area because of the possibility of people who are HIV+ and overt homosexual behavior. In a Seattle Times article, Day said, “**We're already here**... I'm shopping in the supermarket... and I'm strolling through the Arboretum on sunny afternoons... There must be room in Madison Valley for everyone.” The sculptures, in the form of protest signs, carry messages of collective action and changing public perception and the power of peaceful protests. The messages/words on each of the sculptures were collected from historical documents and went through a series of focus groups and community advisory group discussions.

COMMUNITY STAKEHOLDERS, PUBLIC INPUT, and REVIEW PROCESSES

AMP Steering Committee

The AMP Steering Committee is a nine-member executive group of the CAG leading the project. The Steering Committee includes Michele Hasson, Tom Rasmussen, Marlys Erickson, Jeff Sakuma, Royal Alley Barnes, Rich Merrifield, Russell Campbell, Rev Dr Renee McCoy, and Leonard Garfield

AMP Community Action Group (CAG)

Individuals and representatives of community organizations

Community Organization Partners

Include: Pride Foundation, Peer Seattle, POCAAN, Gay City, AARTH, Lifelong, GenPride, Lambert House, SCS, GSBA, Asian Counseling and Referral Service, BABES Network, Bailey-Boushay House, Entre Hermanos, Seattle Neighborhood Farmers Markets

Friends of Olmsted Park (Attachment G)

Community Roots Housing (formerly Capitol Hill Housing)

Sound Transit

The Capitol Hill TOD is directly above and adjacent to the Sound Transit Link Rail Station.

Capitol Hill Champion

CAPA (Cal Anderson Park Alliance)

City of Seattle Entities

Office of Arts & Culture

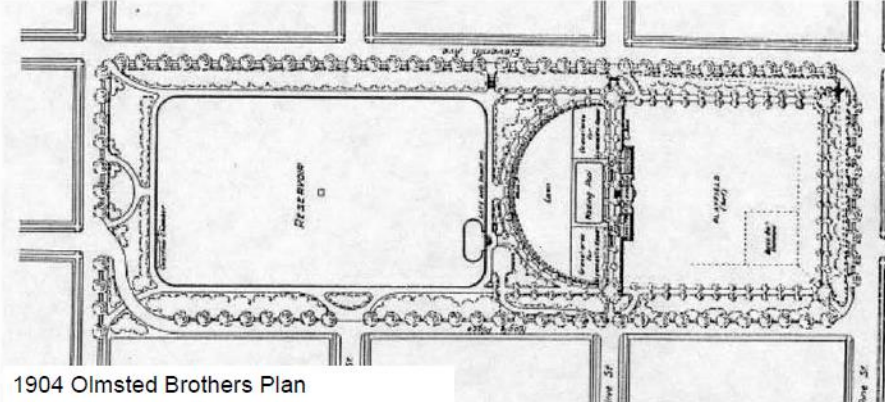
The artists were selected through a competitive process that was managed by the Office of Arts & Culture resulting in the selection of Horatio Law, Christopher Jordan, and Civilization. The artwork will be owned and maintained by the Office of Arts & Culture.

Public Art Advisory Committee (PAAC) is a subcommittee of the Seattle Arts Commission and reviews artist concept design for all public art projects above \$50,000. The AMP Artworks that are proposed to be in Cal Anderson Park were presented, reviewed and approved by the PAAC on November 19, 2019 (Civilization) and February 25, 2020 (Horatio Law). The PAAC Review and criteria include design, site placement considerations, community stakeholders, materials and specifications, maintenance and conservation, and budget.

Seattle Parks and Recreation Proview review funded capital projects and other proposals that have the potential to change the look or use of a park or facility. The AMP artworks that are proposed to be in Cal Anderson park were presented and reviewed on April 21, 2020. Following landmarks review, the proposed AMP Artworks will go back to Parks Proview with an update and discussion on potential design changes.

Seattle Public Utility is the property owner of the site location and have been working closely with staff to ensure that placement does not interfere with the functionality of the below grade reservoir and plans have been accepted through their permitting review.

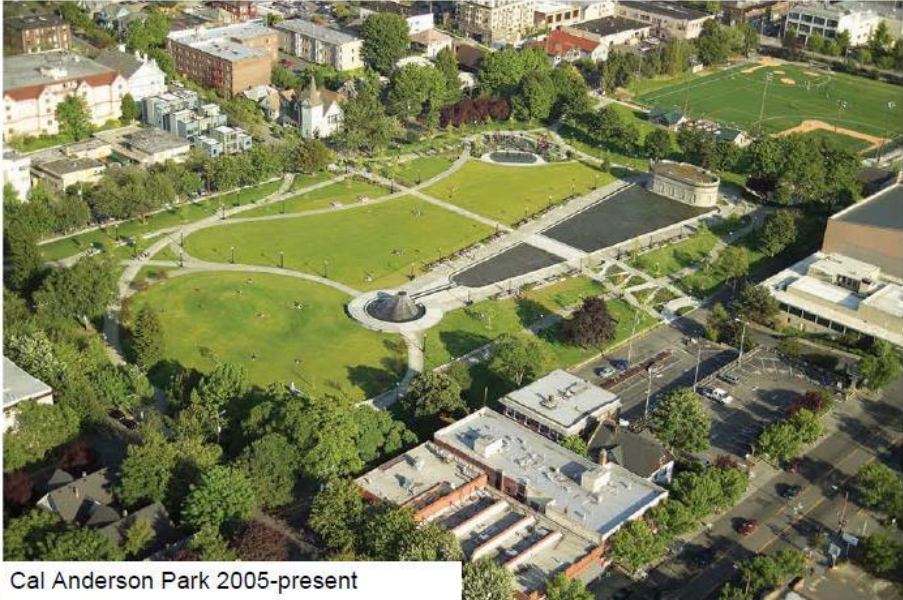
Attachment A



1904 Olmsted Brothers Plan



Lincoln Reservoir 1901-2001



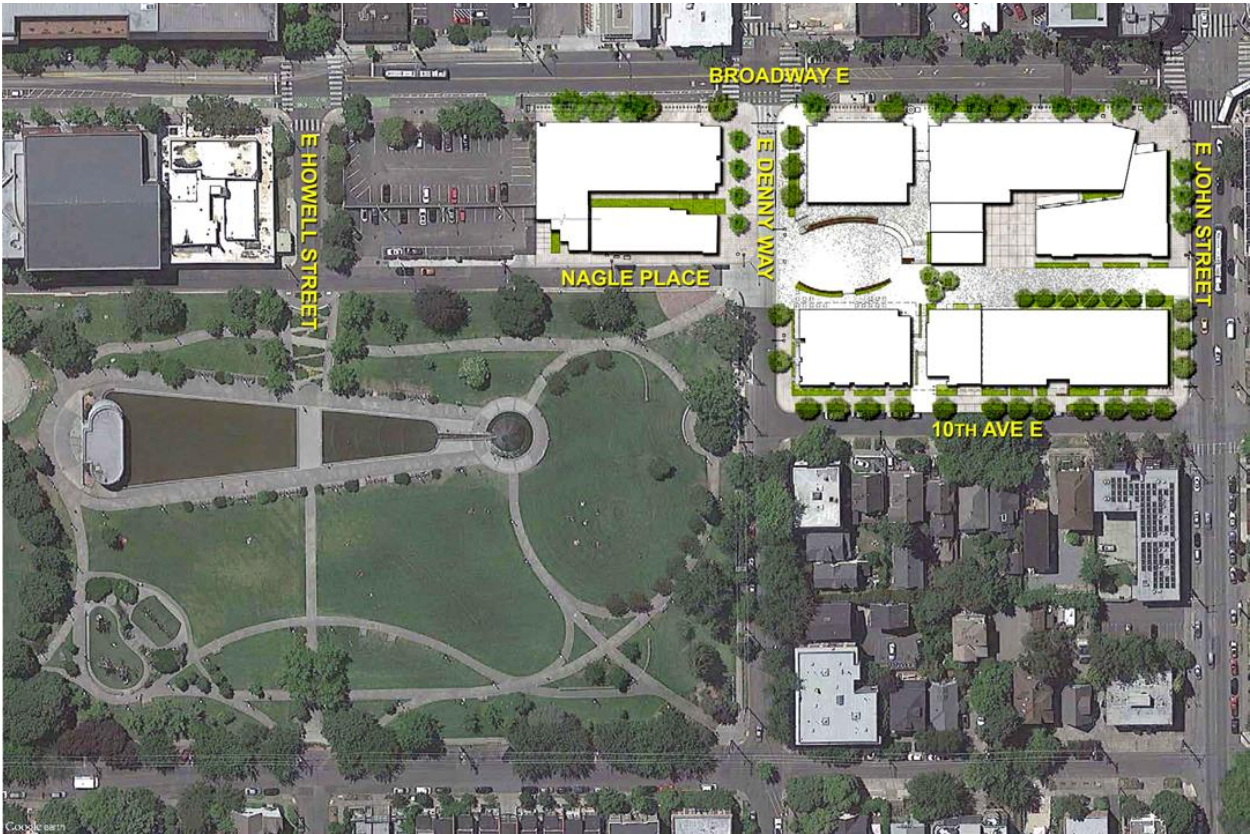
Cal Anderson Park 2005-present

Attachment B



Cal Anderson Park Master Plan

Attachment B (cont.)



A site plan of existing conditions, showing adjacent streets

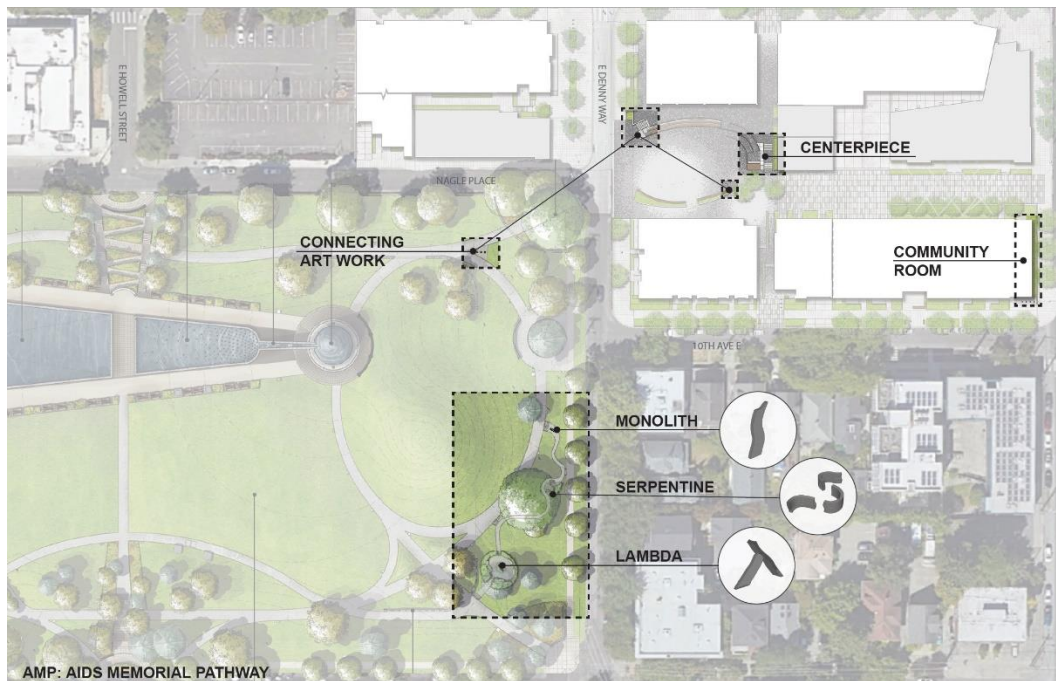
Attachment C



Existing public artwork, Waterworks by Douglas Hollis

Attachment D

The AMP, community driven and collaboratively funded, will use public art to create a physical place for remembrance and reflection; utilize technology to share stories about the epidemic and the diverse community responses to the crisis; and provide a call to action to end HIV/AIDS, stigma, and discrimination.



Attachment E

Ribbon of Light by [Horatio Law](#)

A series of three stations laminated glass and granite sculptures to be placed along a landscaped pathway adjacent to the main trail on the North edge of Cal Anderson Park.



AMP: AIDS MEMORIAL PATHWAY - MONOLITH

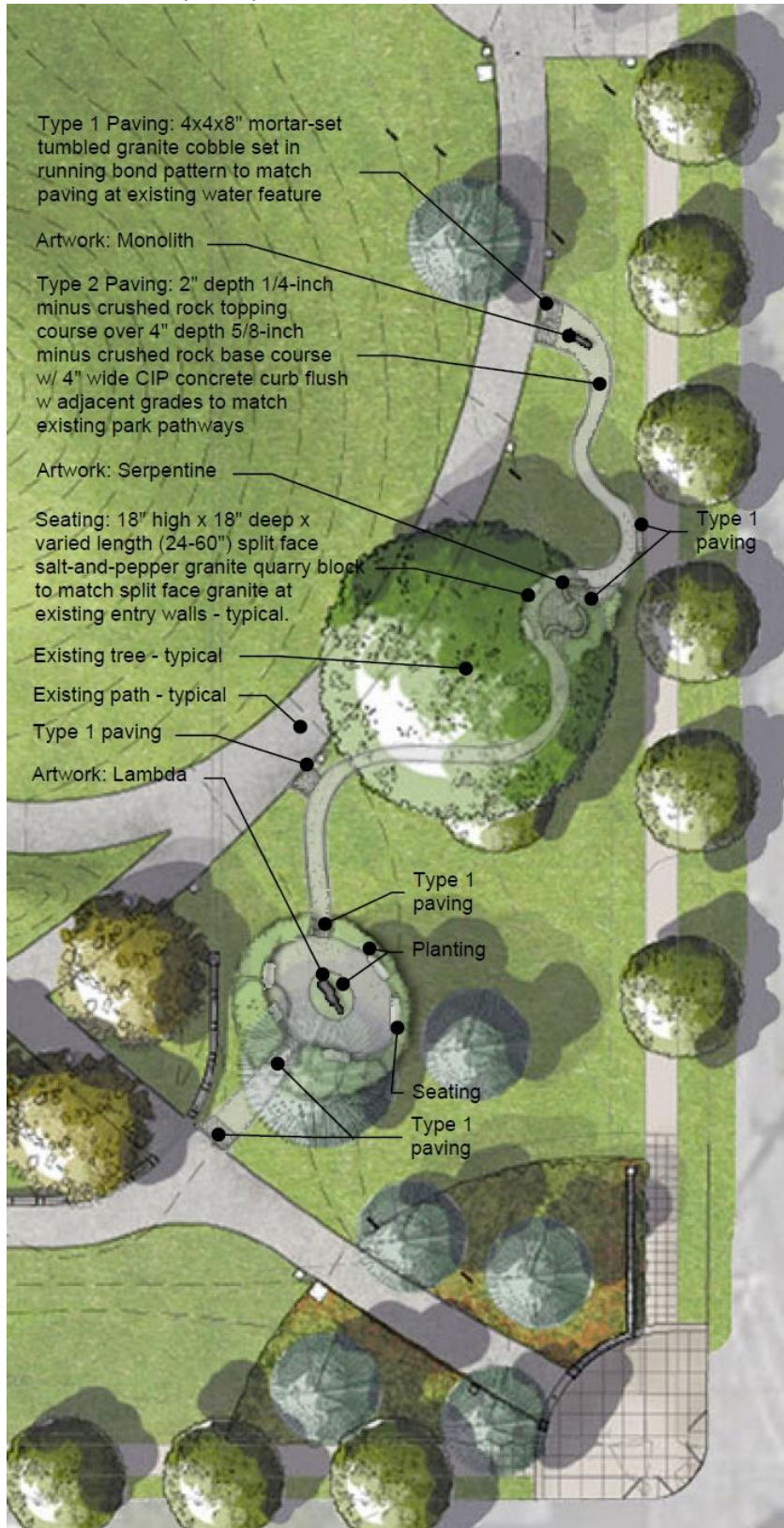


AMP: AIDS MEMORIAL PATHWAY - SERPENTINE



AMP: AIDS MEMORIAL PATHWAY - LAMBDA

Attachment E (cont.)



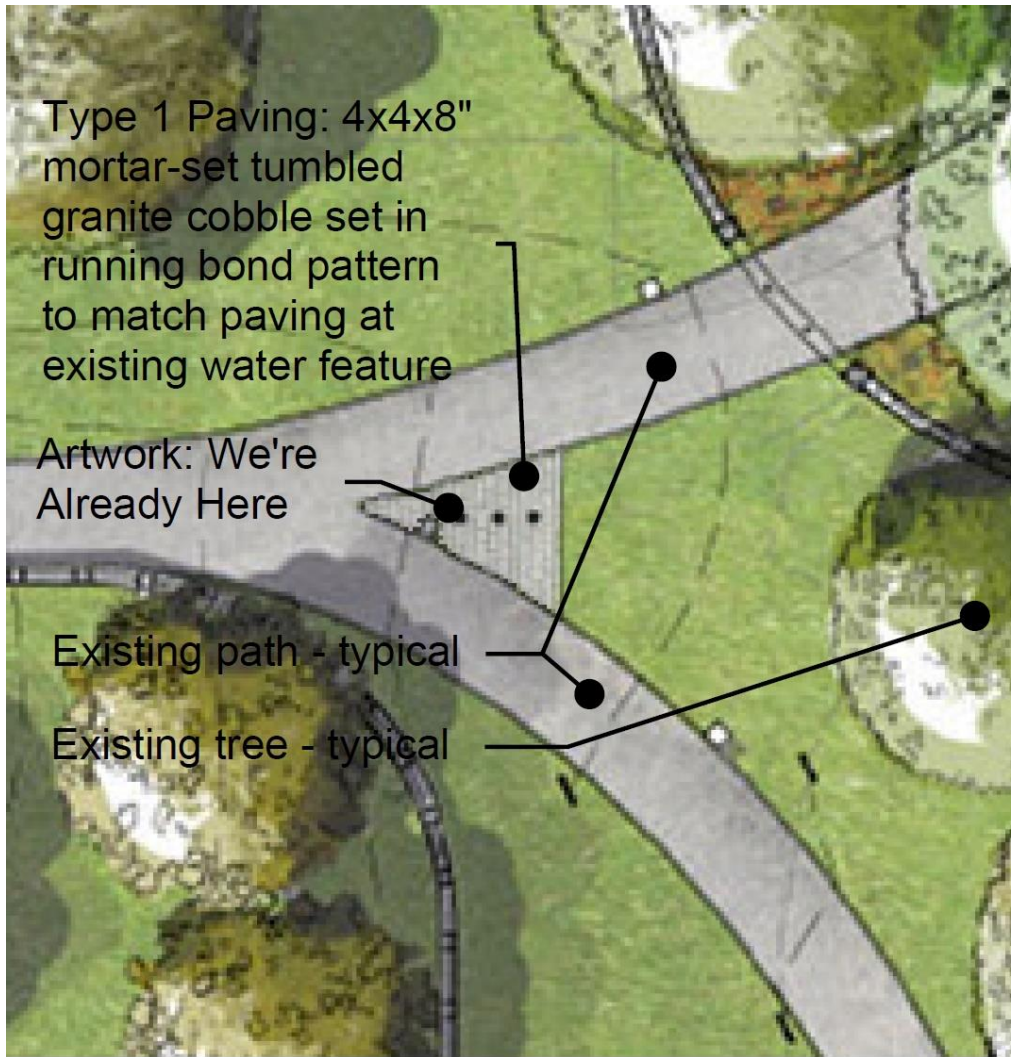
Attachment F

We're Already Here by [Civilization](#)

We're Already Here is a series of artist inspired protest signs are placed in four different site locations, three in the plaza adjacent to the park and one in the Northwest corner of Cal Anderson Park.



Attachment F (cont.)





July 15, 2020

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Erin Doherty
Coordinator, Historic Preservation
Landmarks Preservation Board
Erin.Doherty@seattle.gov

Ms. Doherty and Members of the Landmarks Preservation Board:

Friends of Seattle's Olmsted Parks (FSOP) is providing this written response regarding elements of the Aids Memorial Pathway project that are proposed along the northern boundary of Cal Anderson Park. The project review committee met with the design team and artists on June 30, 2020 to review their current conceptual plans.

We are very pleased overall with the direction of this design so far. We do have a couple of considerations outlined below related to the conceptual design that we would like to see addressed.

1. The committee appreciates the "The Ribbon of Light" composition as presented by Horatio Law, and its representation of remembering those impacted by HIV. The installation will involve placing three separate cast glass objects in the park that are connected by a new crushed rock pathway that will meander between each installation. Two of the cast glass elements have seating areas associated with them. The western most installation, "monolith" will be a stand-alone element that you pass by. The following recommendations were discussed:
 - a. Place-making - Plantings seem appropriate to create defined spaces to view and interact with the cast glass sculptures. The committee noted that extra care should be taken to make sure the entire composition works with the surrounding context and landscape elements.
 - b. Make sure the meandering pathway and surrounding areas are accessible and provide universal access for all ages and abilities. Also, provide a solid edging for the path (possibly cobblestone like the garden areas in the north part of the park).
 - c. Seating should consider using the same bench as the "Worlds Fair Bench" that is installed within the park. The proposed stone benches may be difficult for those with disabilities to utilize.
 - d. We discussed the potentially fragile nature of glass sculptures in a public park setting, and appreciated the thought and research that has gone into making sure these are durable and long lasting.
2. "We are Already Here" as presented by Cory Gutch and Gabriel Strombry of Civilization serve as a connecting element that links the works within Cal Anderson Park to the adjacent Capitol Hill Transit Oriented Development site (TOD). The sculptures represent protest signs and carry messages from collective actions since the beginning of HIV/AIDS. The committee appreciated the relevant message of the piece that reflects collective action and the change of public perception related to the AIDS epidemic.
 - a. The committee noted that the design should consider protection from being damaged by maintenance equipment. Specifically riding lawn mowers. It was suggested that the area around the base of the signs might need a little more pavement to facilitate mowing. Seattle Parks and Recreation will likely provide more specifics.

Attachment G (cont.)

- b. One suggestion was to integrate forms or materials used in the adjacent plaza to better connect the two elements of the installation.
 3. The conceptual plans that were presented should be updated to reflect current conditions of the park. There are trees indicated on the plan that are no longer there.
 - a. The committee recommended a site walk to stake sculptural elements of “We are already here” in the field to make sure there are no conflicts with elements that are on site. FSOP would be willing to assist with this effort.
 - b. The committee would welcome the opportunity to review the project once further details are finalized if any major changes are made to the design or installation.

We thank you for your time and attention serving this and other projects!

Sincerely,



Andy Mitton
Past-president and Project Review Committee, Friends of Seattle’s Olmsted Parks