



2ND AND VIRGINIA

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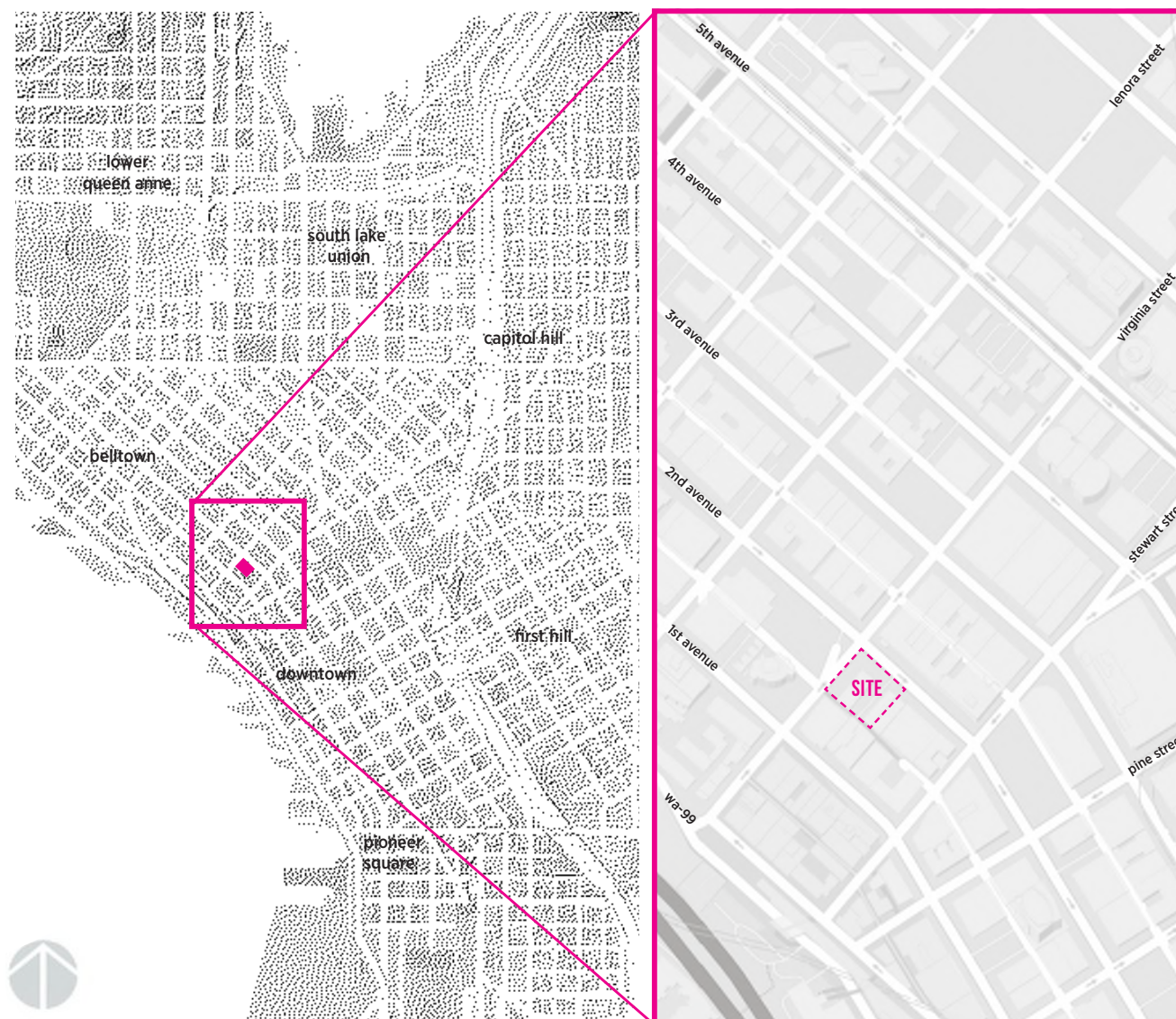
PROJECT OVERVIEW

PROJECT OVERVIEW

A new mixed-use hotel, residential, and co-working building will be located at the corner of 2nd Avenue and Virginia Street in downtown Seattle. The building will be a vibrant addition to this key intersection and will take design cues from the existing landmark on site and the urban patterns of buildings and pedestrian experiences that make up the Downtown Retail Core of Seattle.

The proposed development consists of the following:

- One 42-story structure of approximately 487,100 sq. ft. above ground
- 4 levels of co-work and retail
- 10 levels of hotel with 221 keys
- 26 levels of residential with 200 condo units
- Separate lobbies for hotel and residential uses
- 5 levels of below-grade parking (approx. 170 stalls)
- 3 loading spaces will be accessed through the Alley

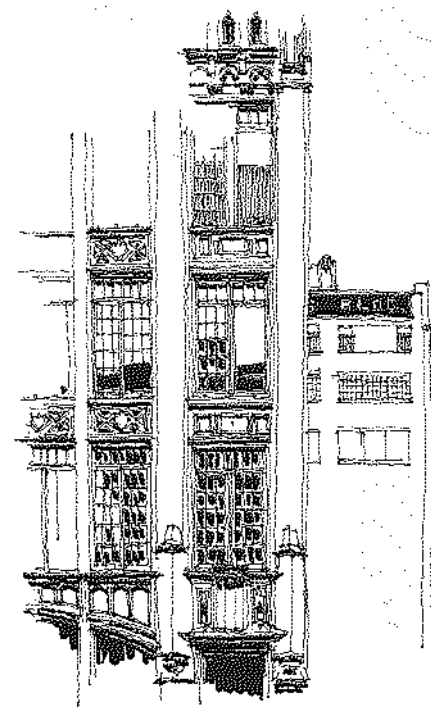


PROJECT OVERVIEW

The Terminal Sales Annex building is located in Seattle's Belltown neighborhood (1931 2nd Avenue) as a designated Seattle Landmark. The building was designed in the distinctive Collegiate Gothic Revival style by architect's Bebb & Gould. Charles Bebb was a leading innovator in the use of architectural terracotta in the Seattle area.

The landmark is a five-story (+72') reinforced structure that was designed as an infill building and currently is flanked by two on-grade parking lots. It holds a corner with other landmark structures, including the Palladian Hotel and Moore Theatre & Hotel.

This project aims to integrate the Terminal Sales Annex into a cohesive design which seeks inspiration from the landmark itself as well as the local surroundings.



Terminal Sales Annex

2018
Jan.
16
22:31



Historic Photograph



Photograph of Current Conditions



MUP # 3007606 | 2008
 GSF 556,751
 Chargeable FAR 120,194
 Stories 39
 Height 400'-0"



MUP #3017317 | 2015 Certificate of Approval 06/15/2016
 GSF 140,463
 Chargeable FAR 135,546
 Stories 17
 Height 212'-0"

2008 Approved MUP #3007606

pros:

- + Tower entry emphasize Terminal Sales Annex
- + Tower height is similar to surrounding towers
- + Tower location gives space to Viktoria tower

cons:

- Landmark is consumed by massing, including corner
- Podium design competes with landmark
- Unclear sense of entry
- Minimal tower setback

2015 Approved MUP #3017317

pros:

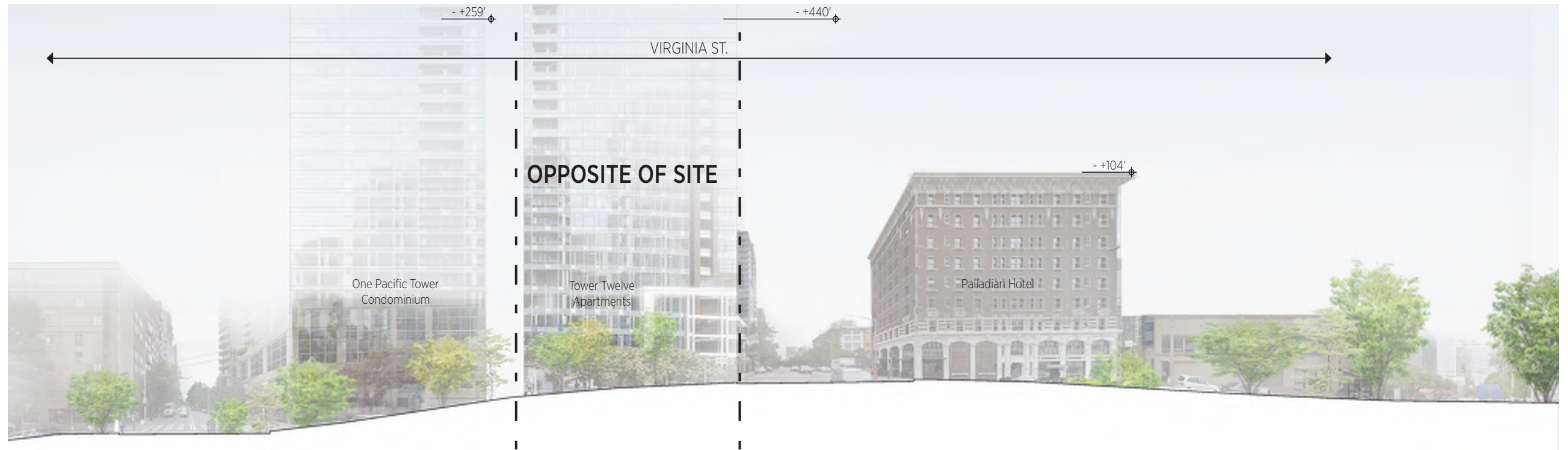
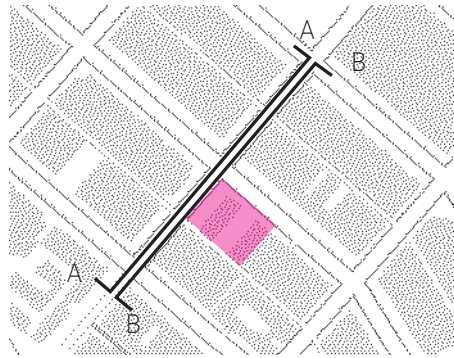
- + Landmark is a contrasting element within the massing
- + Improved sense of entry
- + Podium has good street scale
- + Tower location gives space to Viktoria Apartments
- + Simple tower design highlights landmark
- + Proportionate tower setback

cons:

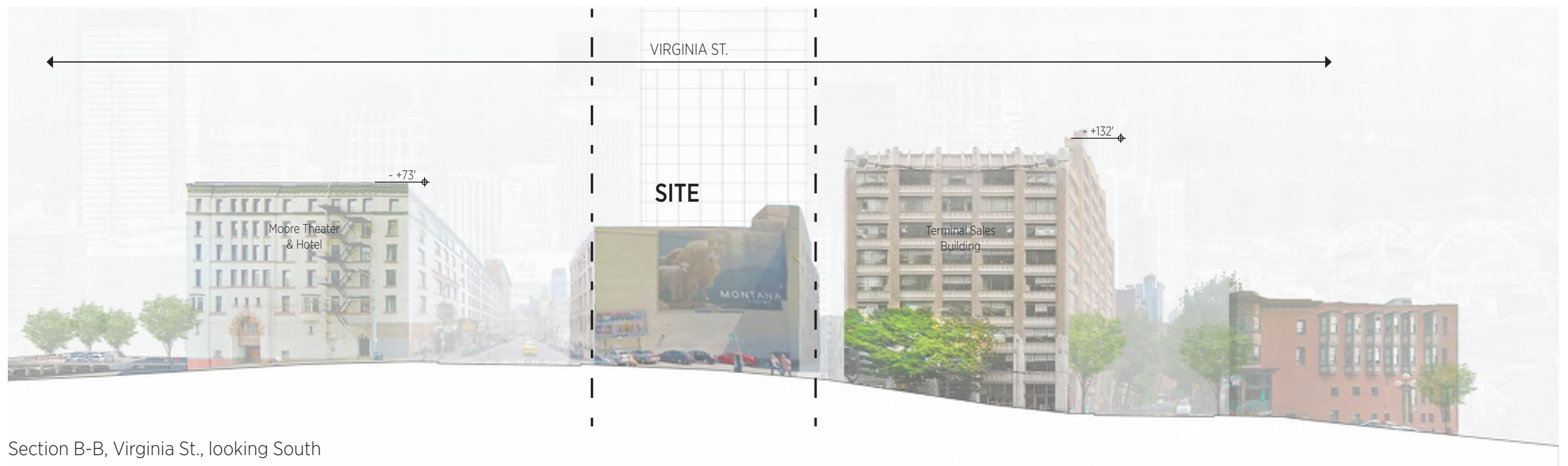
- South/North Facades of landmark remain untreated
- Podium and tower are expressed as separate elements
- Smaller scale than surrounding towers
- Low massing at corner

PROJECT OVERVIEW

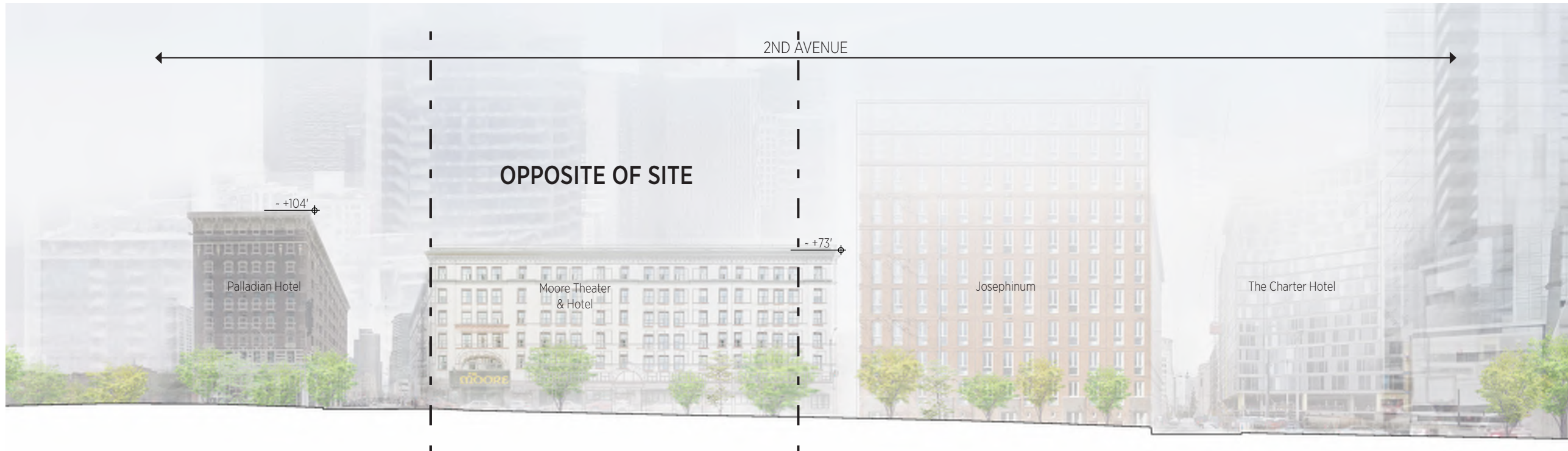
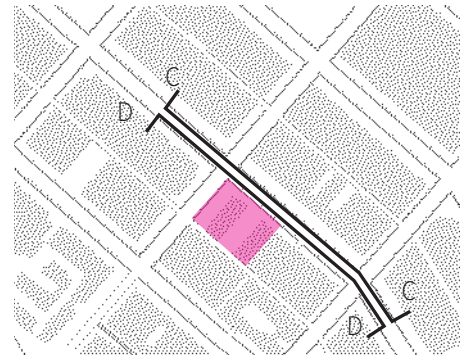
Streetscapes



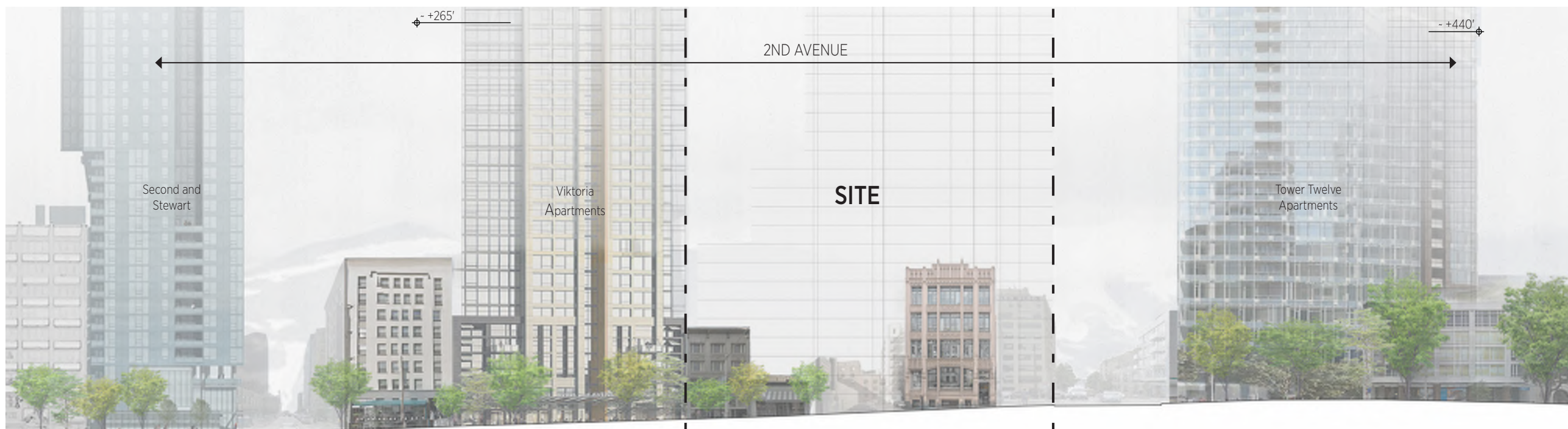
Section A-A, Virginia St., looking North



Section B-B, Virginia St., looking South



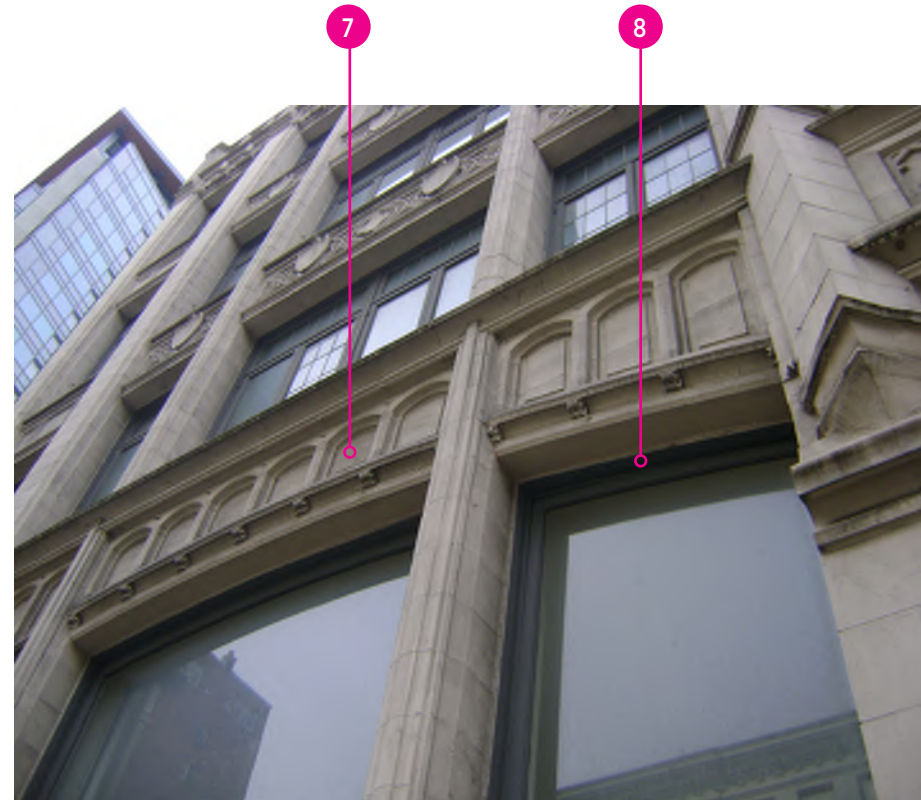
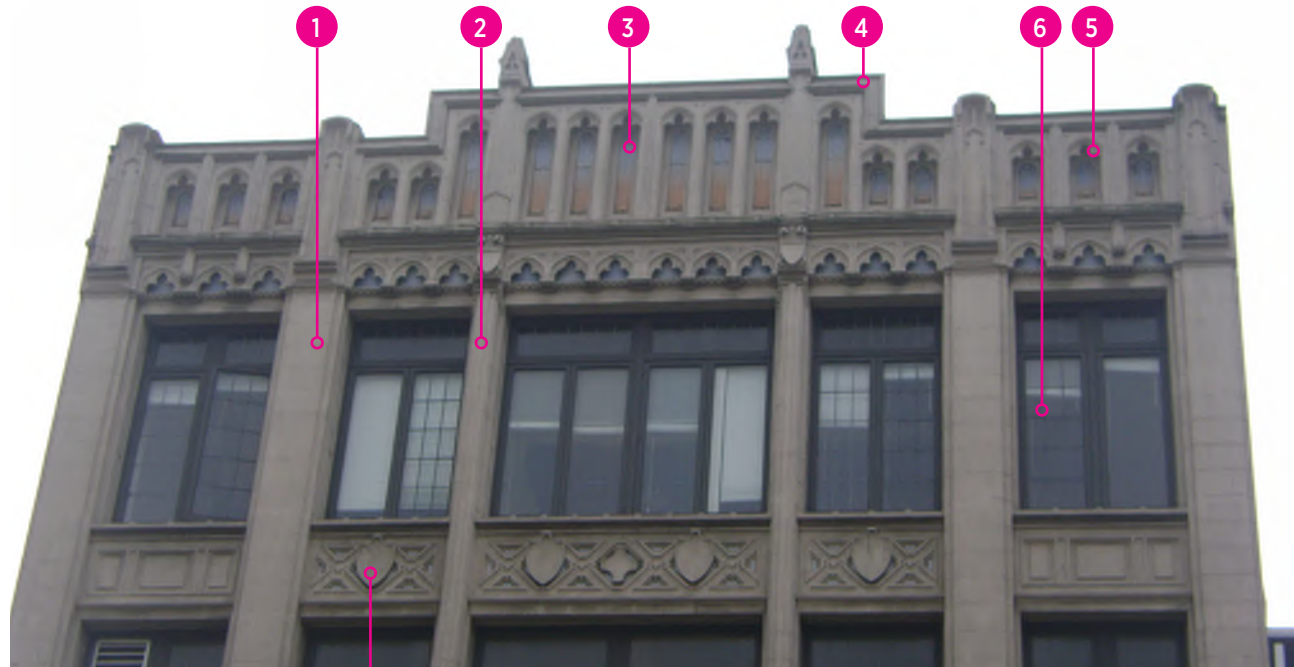
Section C-C, 2nd Ave., looking East



Section D-D, 2nd Ave., looking West

PROJECT OVERVIEW

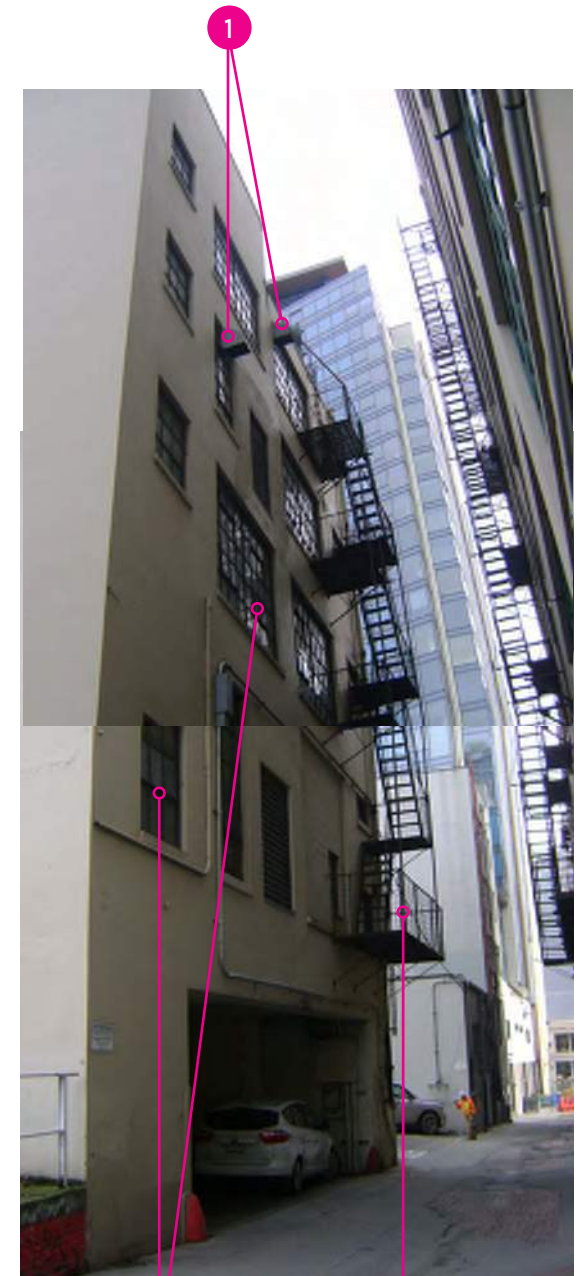
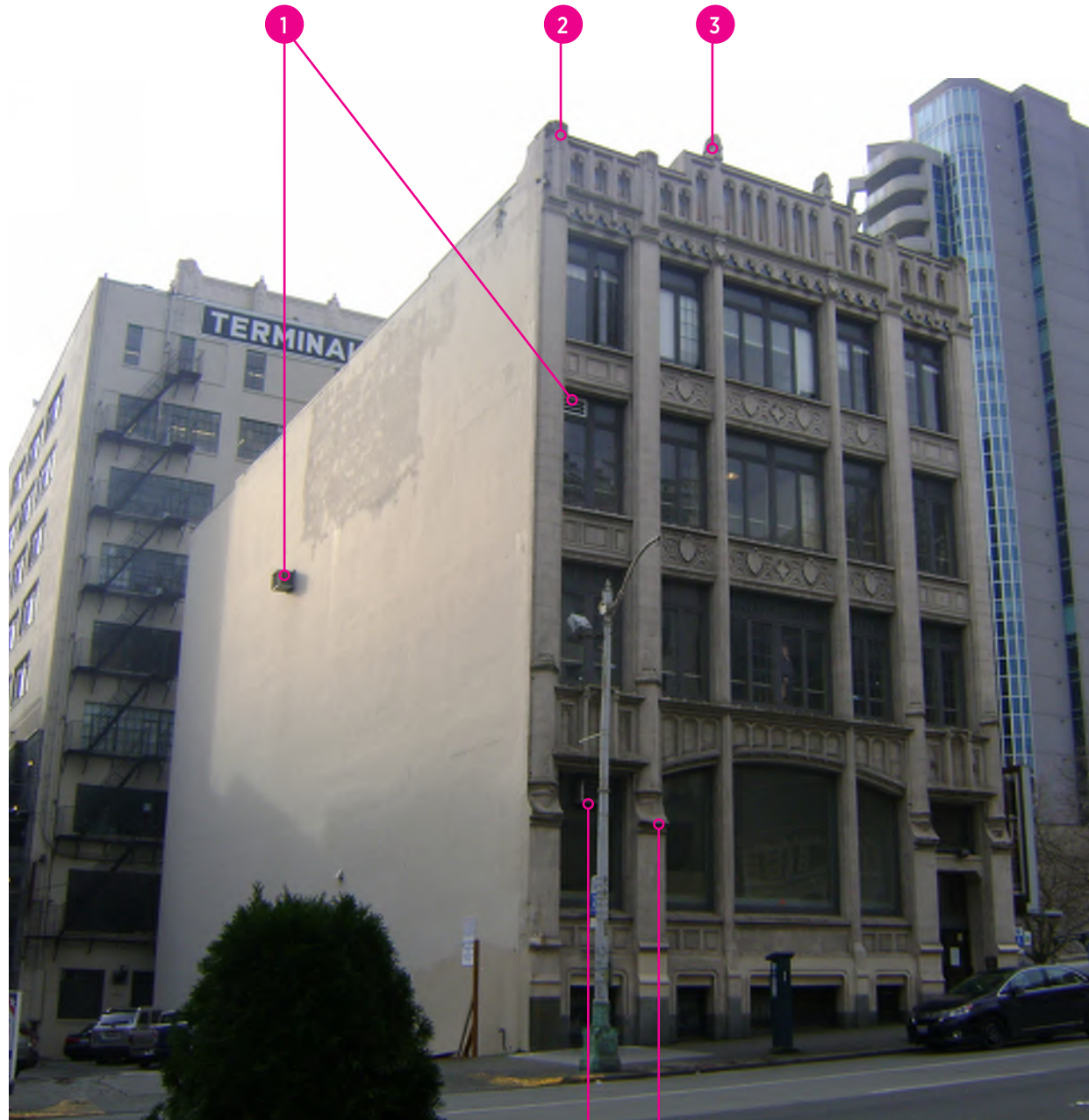
Landmark Existing Conditions



LEGEND

1. Terra cotta over concrete column
2. Terra cotta over steel column
3. Colored "diaper" background
4. Ornamental parapet, stylistically stepped like window lintels during that era
5. Trefoil motifs at parapet
6. Floor-to-ceiling Tudor-style wood windows
7. Flat arch motifs on 1st floor frieze
8. Painted metal sash @ arched windows
9. Niche (1 of 2)
10. Flush spandrel panels with Heraldry ornamentation
11. Non-original single pane plate glass
12. Original multi-paned leaded glass
13. Grilles over basement windows

Landmark Existing Conditions

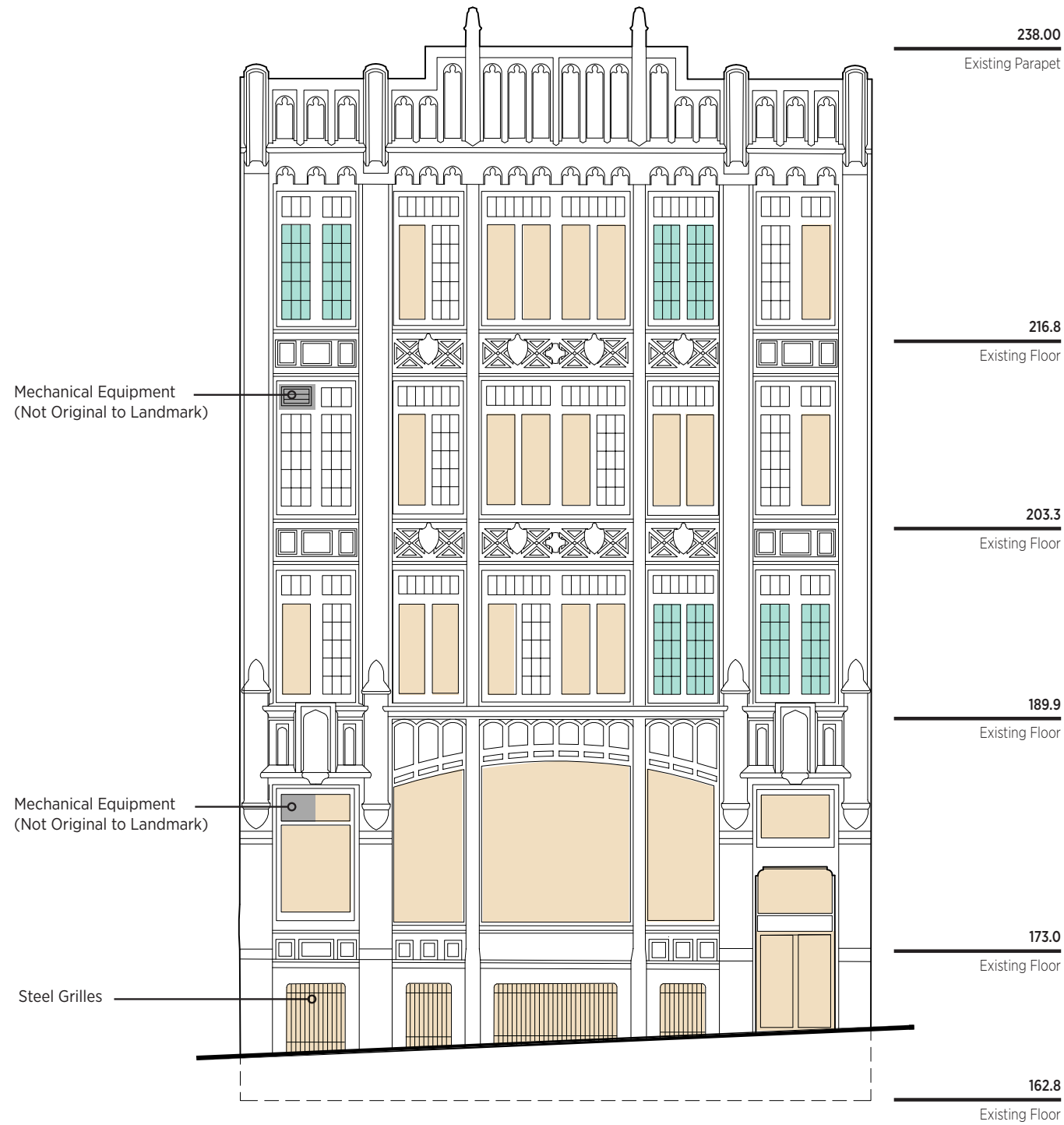


LEGEND

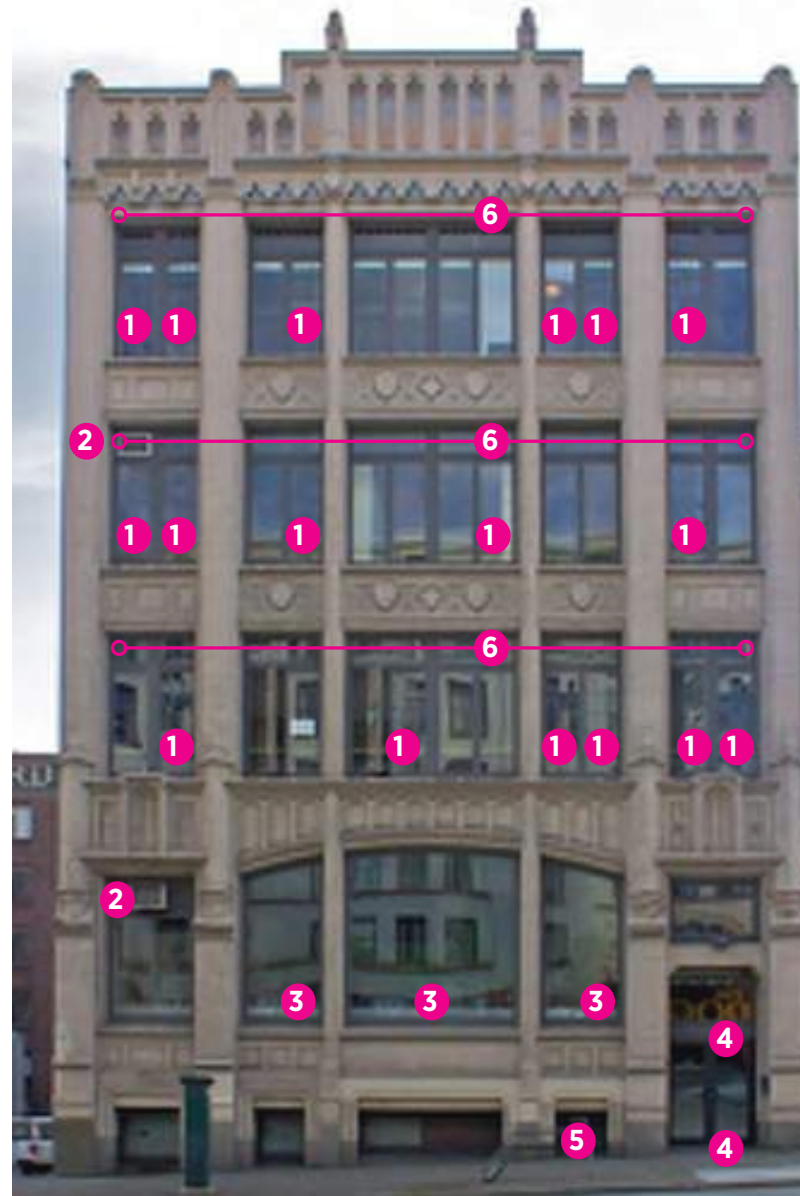
- 1. Non-original mechanical
- 2. Turret-like cap over concrete columns
- 3. Spear-like cap over steel columns
- 4. Finial over buttress
- 5. Niches
- 6. Multi-paned industrial-style windows
- 7. Fire escape

PROJECT OVERVIEW

Window Rehabilitation



EXISTING WINDOW SURVEY



LEGEND

- Single-pane Plate Glass (Not Original to Landmark)
- Windows with Original Components
- Mechanical Equipment (Not Original to Landmark)

WINDOW REHABILITATION :

A rehabilitation approach is recommended for all original windows based on their significance, condition, and quality of materials. During construction, the project team will implement the following:

- Clean and refinish the exterior/interior.
- Remove added non-original items and fill holes.
- Retain and repair original leaded glass in current locations.
- Replace non-original glazing with single-lite thin insulated glazing units.
- Repair and retain all leaded glazing in transoms above casements.
- Develop a solution to protect and reinforce the massive glass pane in center bay.
- Remove and label sash and trim from the frames and repair in a secure shop.
- Leave frames, brick moldings, outer stops, casings, stools, aprons, and sills in place is possible.
- Replicate missing window components and hardware as needed.
- Retain and reuse original leaded glazing from alley facade if possible.
- Install thin insulated glass storm windows at the interior to protect historic windows and to add to guest room comfort.

PROPOSED MODIFICATIONS:

Unless noted otherwise, glazing is to be replaced with single-lite thin insulated glazing units.

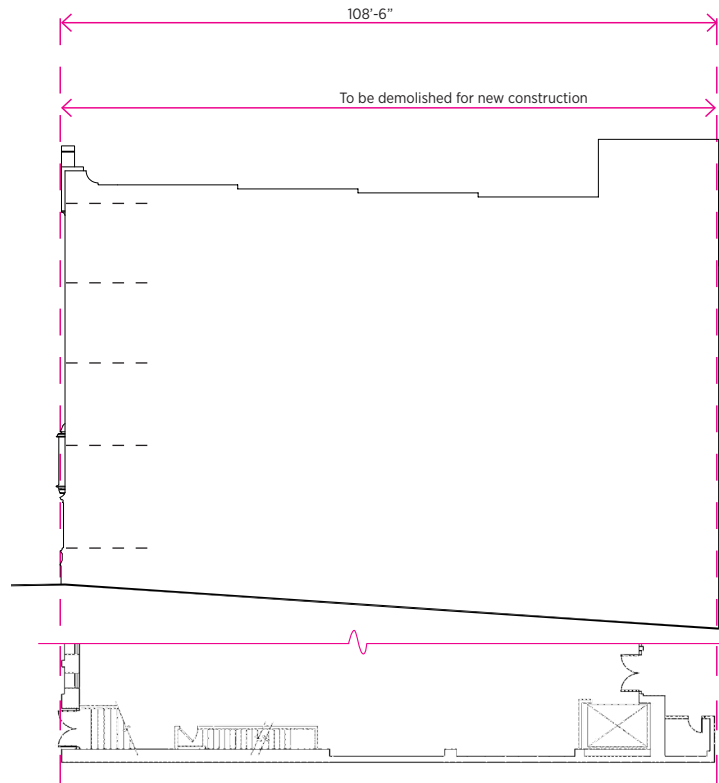
- 1** Retain original lead glazing.
- 2** Remove air-conditioning unit in retrofitted upper transom
- 3** Retain and protect original glazing.
- 4** Replace non-original aluminum storefront entry doors and upper transom window with new aluminum storefront entry.
- 5** Relocate Fire Department Connection to adjacent new construction.
- 6** Retain and repair transom windows.

Existing and Proposed Elevations

LEGEND

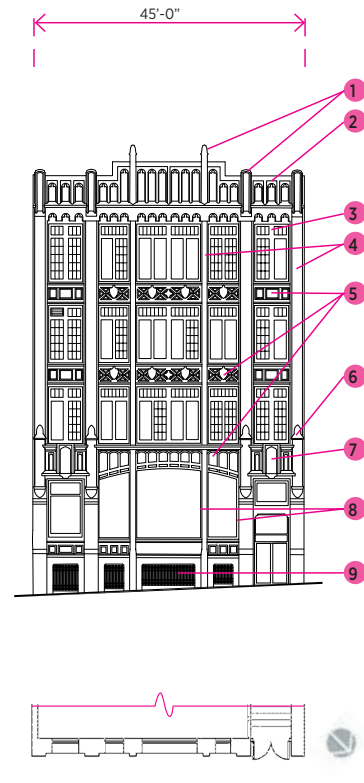
- | | | | |
|-------------------------------|--|--|-----------------------------|
| 1. Terra cotta caps | 7. Terra cotta statuette niche | 13. Non-original conduit | 18. Non-original CMU infill |
| 2. Terra cotta parapet | 8. Painted metal sash @ arched windows | 14. Multi-paned industrial windows, typ. | 19. Recessed loading dock |
| 3. Painted wood windows, typ. | 9. Metal grilles @ basement windows | 15. Non-original rolling door @ removed sky bridge | |
| 4. Terra cotta clad column | 10. Non-original mechanical | 16. Steel fire escape | |
| 5. Terra cotta frieze | 11. Existing door | 17. Painted concrete | |
| 6. Terra cotta finials | 12. Freight elevator and roof access penthouse | | |

* Terra cotta to remain

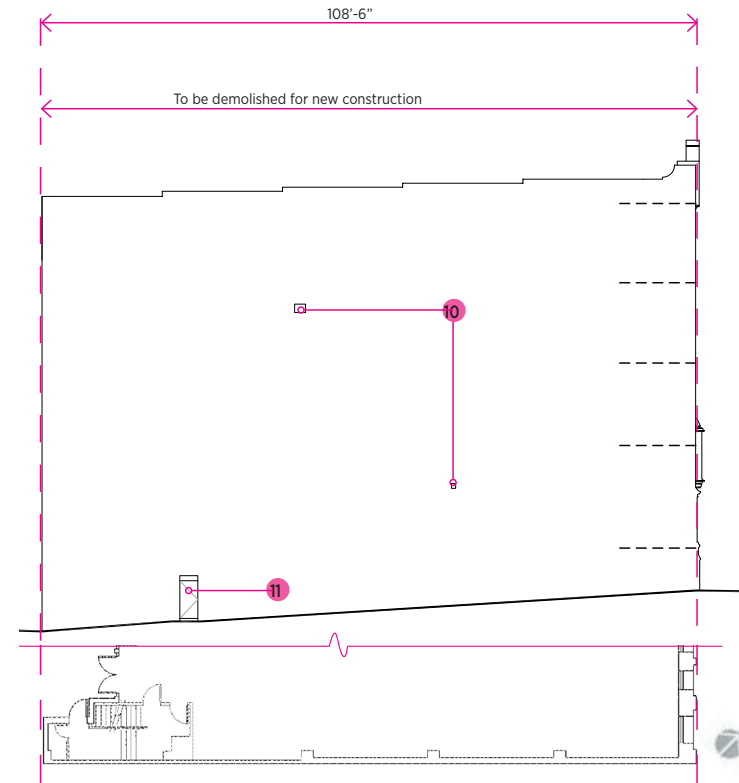


NORTH (VIRGINIA STREET) ELEVATION

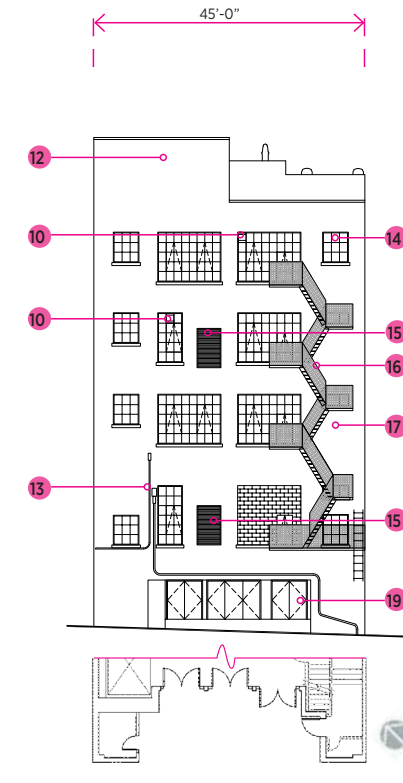
EXISTING ELEVATIONS



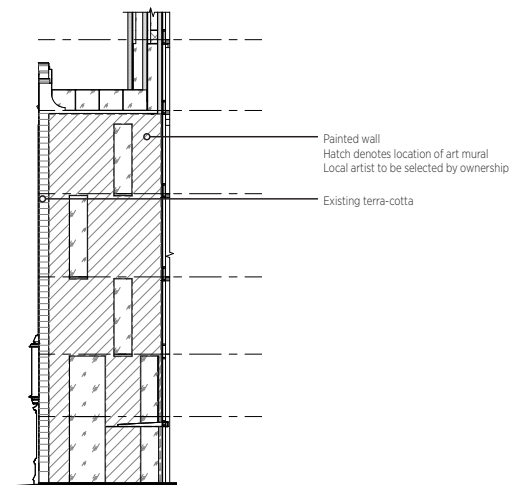
EAST (2ND AVENUE) ELEVATION



SOUTH ELEVATION

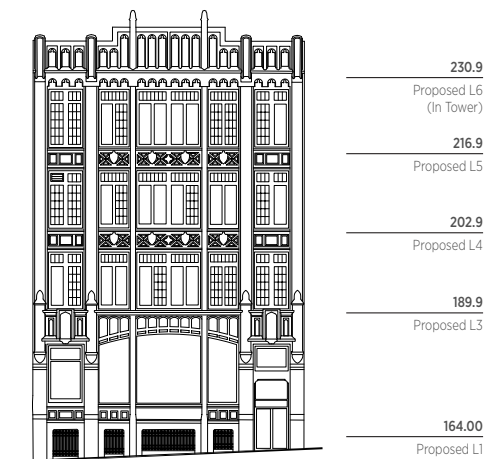


WEST (ALLEY) ELEVATION

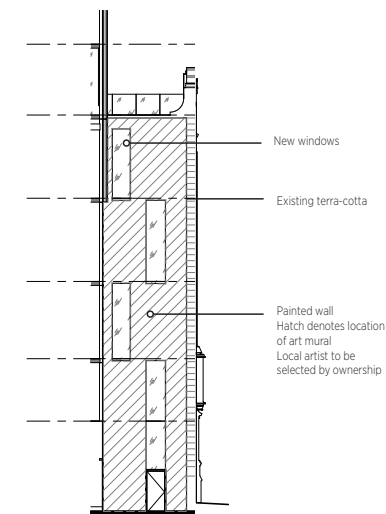


NORTH (VIRGINIA STREET) ELEVATION

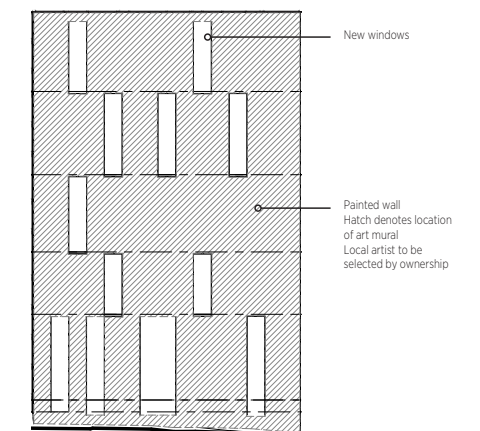
PROPOSED ELEVATIONS



UNCHANGED EAST (2ND AVENUE) ELEVATION



SOUTH ELEVATION

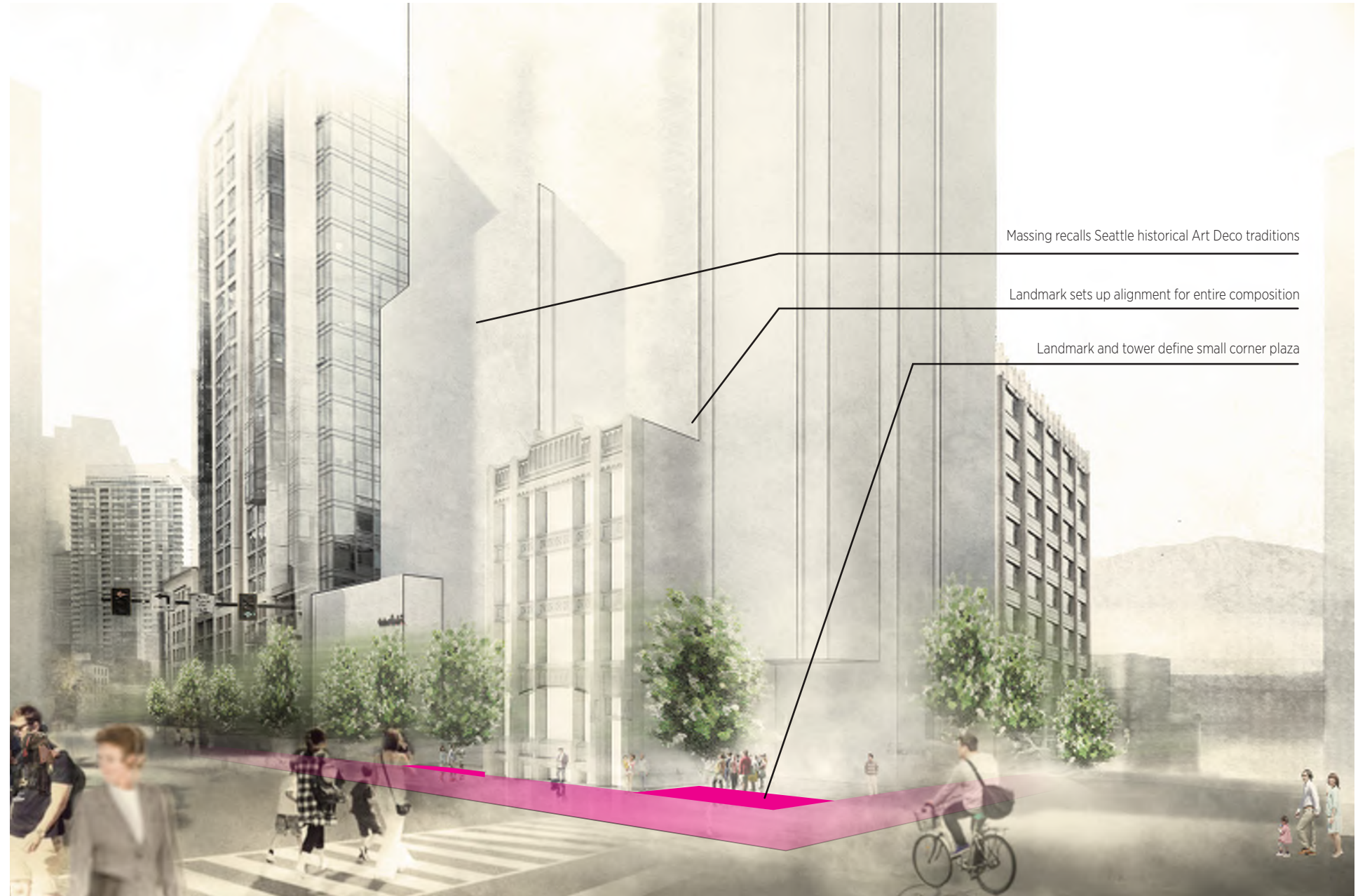
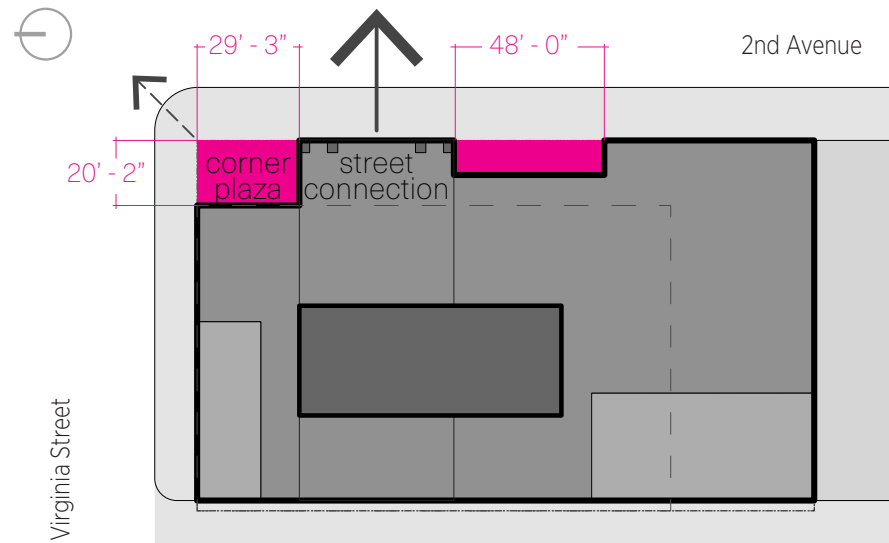


WEST (ALLEY) ELEVATION

MEETINGS RECAP

ARC Meeting 1 / June 29, 2018

- 1** **Massing:**
Main argument is how this is an improvement beyond 2015, what are we doing beyond that
- 2** **Terminal Sales Annex Volume Expression:**
Imply the sense of the building in the function of the space
- 3** **Existing Floor Levels**
Elevation is more about elevation at windows, need to look at ways to keep floor level
- 4** **Integration of Hotel Clare Comments:**
Outdoor Corner is a step forward in exposing the landmark Study Relationship at the Ground
- 5** **Architectural Style:**
Appreciates the reference to art deco massing and embracing what came before"
References to Northern Life Tower is pleasing, sculpting at the top of tower reflects some of these qualities



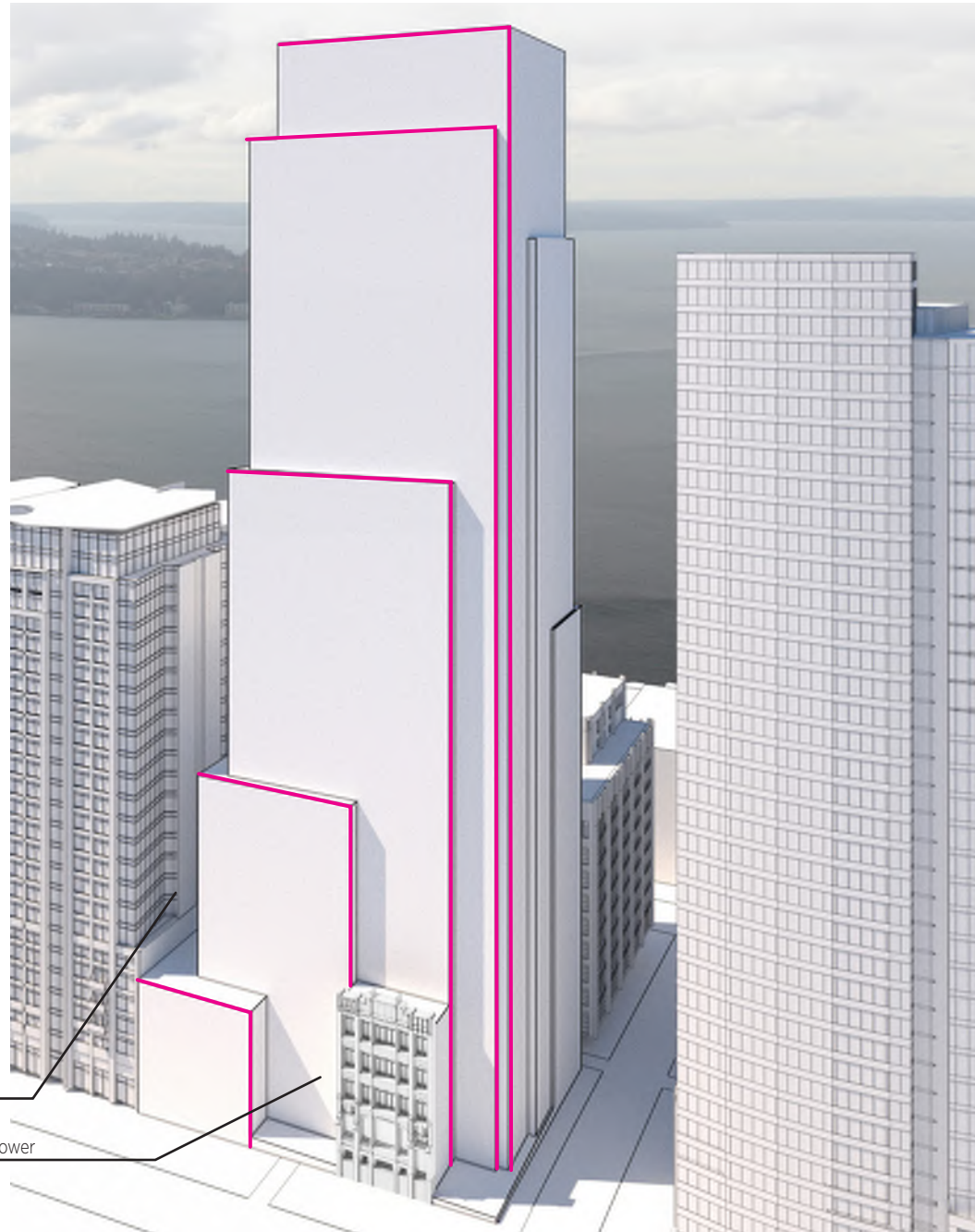
Massing presented at ARC meeting 1

MEETINGS RECAP

ARC Meeting #2

ARC Meeting 2 / August 31, 2018

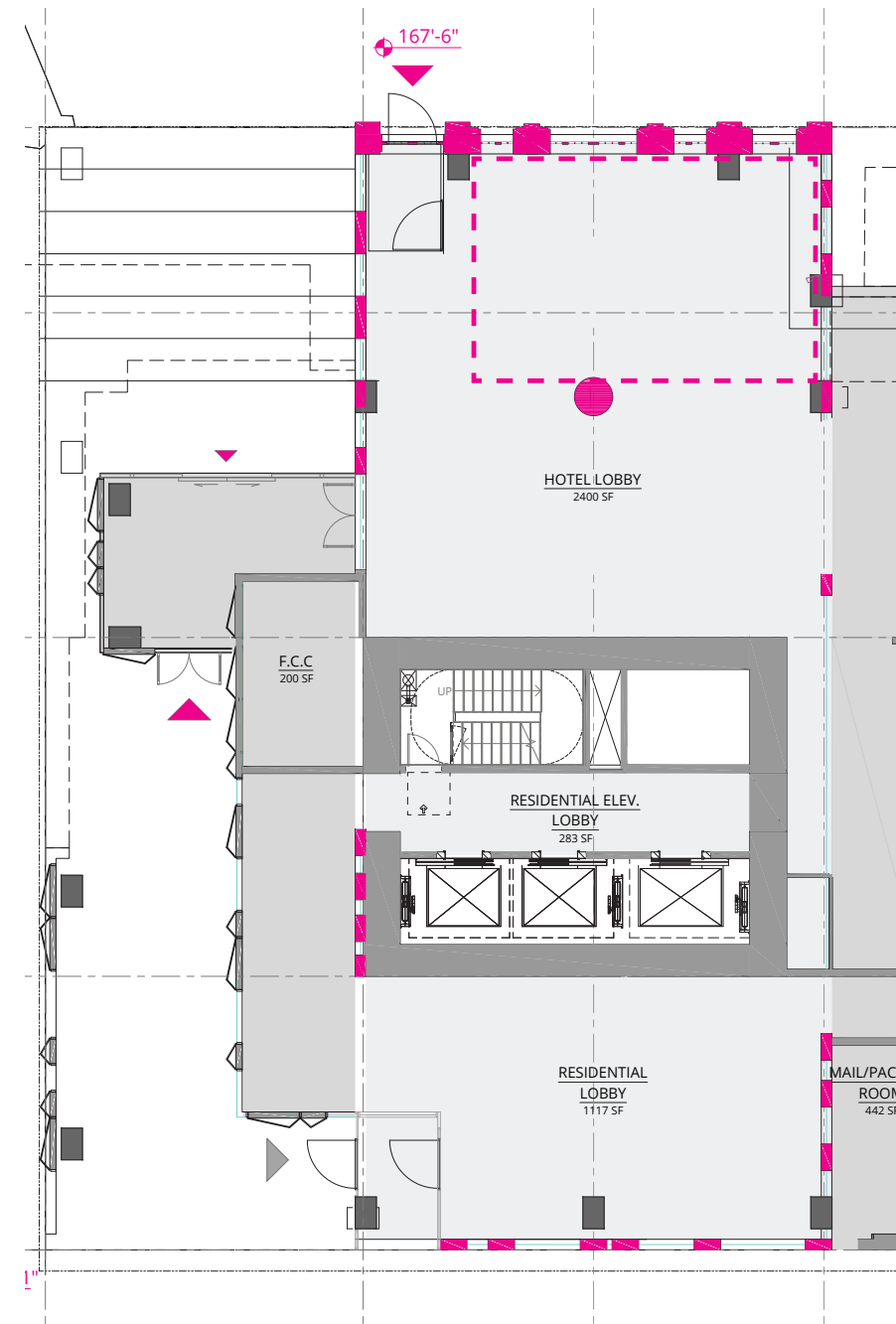
- 1** **Massing:**
Believes the massing concept is on the right track and is appropriate to move forward to Early Design Guidance
- 2** **Vertical Alignment:**
Appreciates the Terminal Sales Annex setting up alignments of the tower above
Applauds approach for it being the growth point as it relates to the ground level pedestrian experience.
- 3** **Integration of the Terminal Sales Annex:**
Intrigued by the experiential integration of the landmark building. Recommend starting with the landmark building as the "seed" for the massing.
- 4** **Party Walls:**
Recommends the team explore how to treat the return party walls. Consider art installation.
Openings need more exploration.
- 5** **Alley Façade:**
Would like to see consideration given to the alley façade.



Tower setback is sensitive to Viktoria

Setbacks highlight the landmark Tower

Massing presented at ARC meeting 2



Walls Expressing Volume of Landmark through the Building

ARC Meeting 3 / June 28, 2019

- 1 Tower Expression**
Vertical expression of tower pulls of landmark.
In full board briefing focus on verticality of the tower and how it relates to landmark.
- 2 Tower Floor Plates and Setbacks**
Support for setbacks from the landmark. Need
- 3 Party Wall:**
Public art calls attention to volume and is engaging, mural seemed appropriate if its supposed to be infill. Believed mural could be toned down.
Support for glazing in new building which was proportional to old.
Need to follow Interior Secretary of Standards.
- 4 Landmark Volume Expression:**
Show legibility of the volume through the existing building
Support to keep the alley facade
- 5 Comparison to Active MUP**
Provide comparisons between Hotel Clare and current proposal, including analysis of floor plates and setbacks



Landmark Volume Expression at Party Walls / Art credit: "Keep Me" by Millo



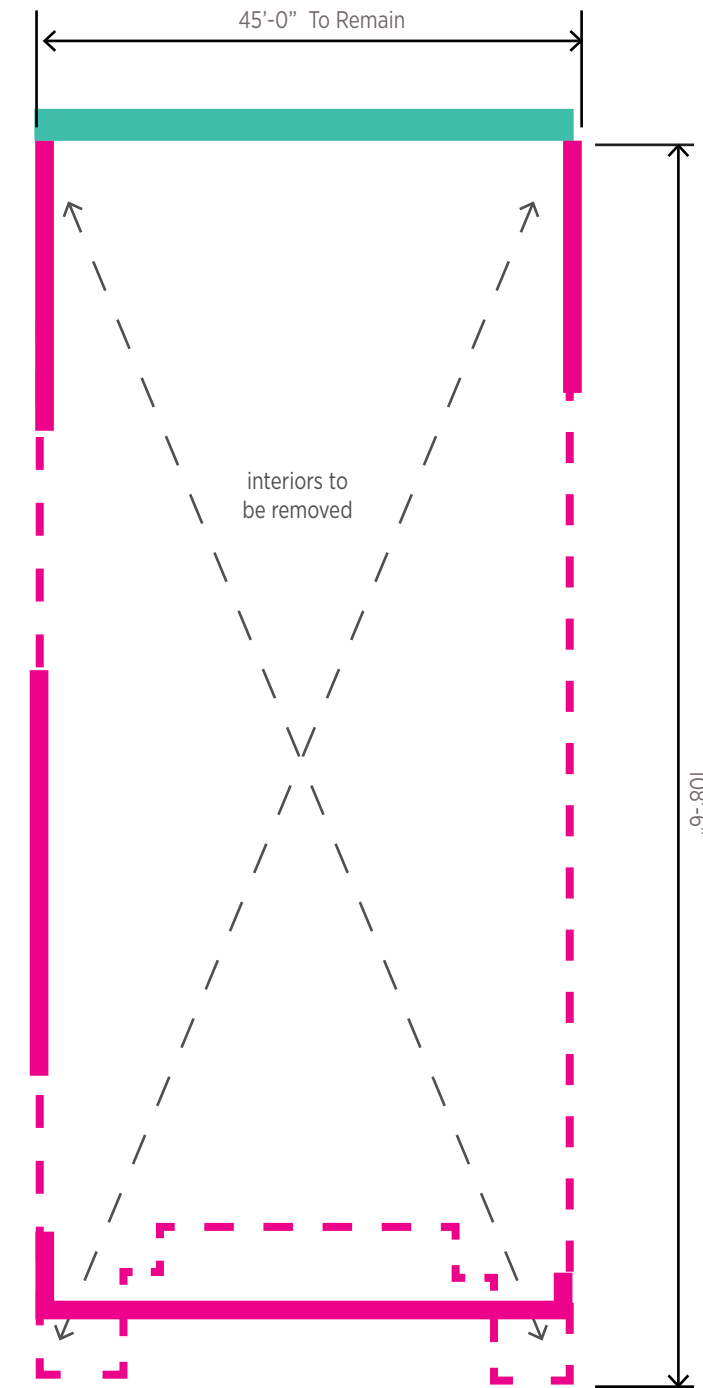
Landmark Volume Expression at Alley / Art credit: "Keep Me" by Millo

MEETINGS RECAP

ARC Meeting #4

ARC Meeting 4 / February 14, 2020

- 1 Party Wall:**
Options for regularized fenestration were requested.
- 2 Party Wall:**
Mural should be relevant to downtown.
- 3 Landmark Volume Expression:**
Show legibility of the landmarked volume through the proposed building at both the exterior and interior.
- 4 Next Step:**
ARC indicated the next step is to brief the full Board.



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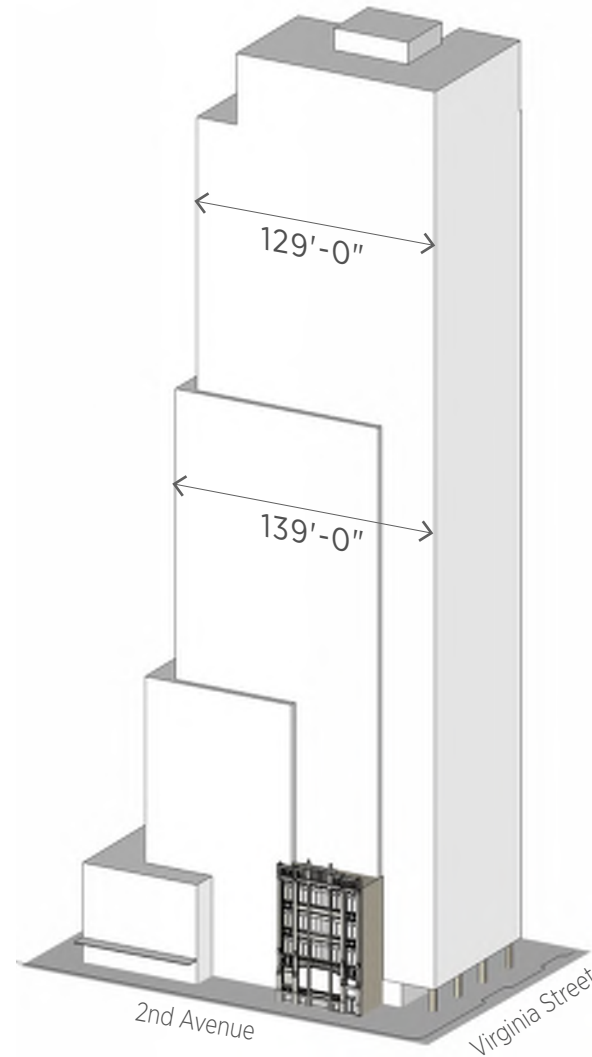
MEETINGS RECAP

EDG Meetings

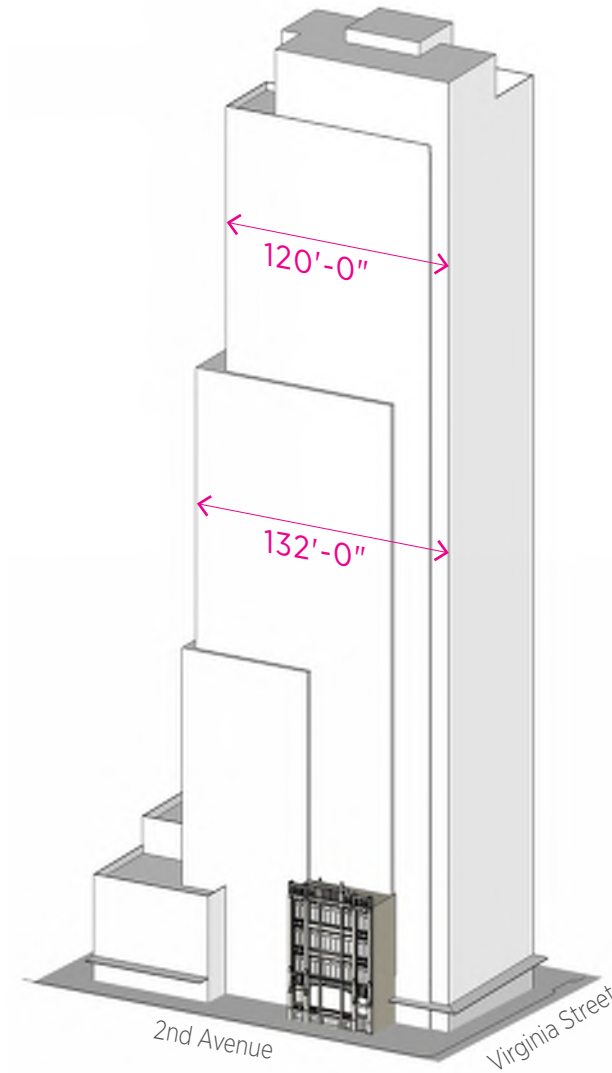
Early Design Guidance / March 5, 2019

- 1** **Massing:**
Approved preferred tower massing concept, preferred option gave "most relief to historic structure and is the strongest design concept"
- 2** **Plazas:**
Supported open plazas to the north and south of the historic structure, wants to understand how these spaces are activated.
- 3** **Party Wall:**
Landmark party wall should not be a blank wall.
- 4** **Drop off:**
Drop-off on Virginia Street was not supported.

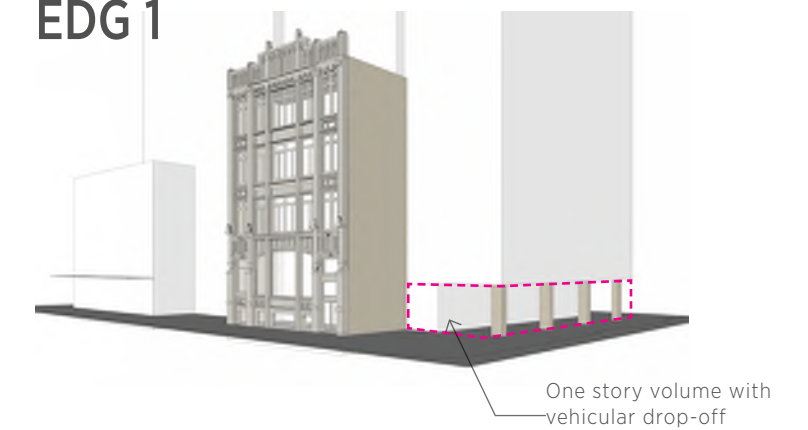
EDG #1



EDG #2



EDG 1



EDG 2



Early Design Guidance 2 / July 23, 2019

- 1** **Massing:**
The overall tower width has been reduced.
- 2** **Floor Plate:**
The average floor plate is well below the maximum average floor plate allowed.

LPB PRIORITIES

LANDMARK PRESERVATION BOARD PRIORITIES

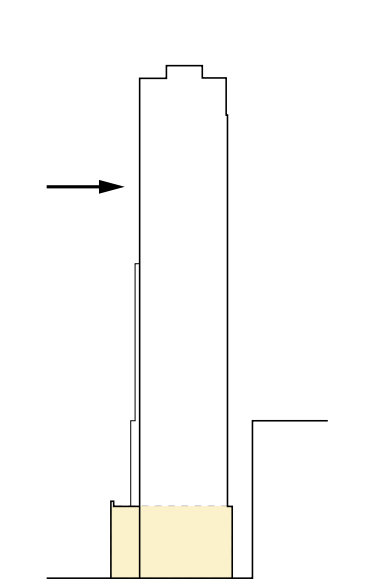
1 Tower Expression should draw inspiration from Landmark

There is opportunity to reference the existing massing and embrace what came before. This can be done by using the Terminal Sales Annex to set up the alignments of the tower above.



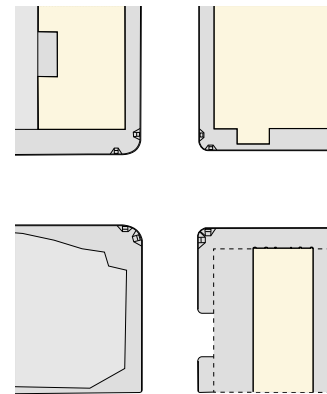
2 Set Tower Back from Landmark

Setting the tower back highlights the Landmark Building by giving it necessary breathing room. This allows the Landmark to maintain its presence in the neighborhood.



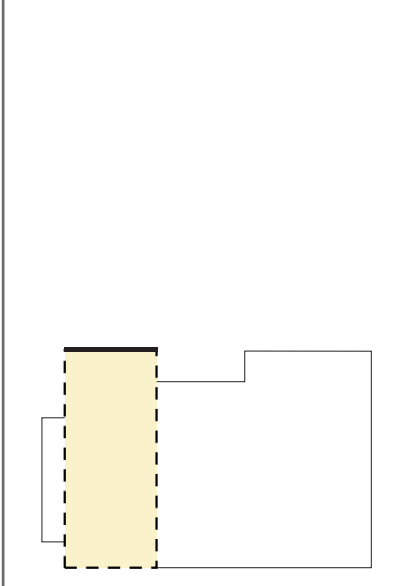
3 Landmark to Complete Corner of Landmark Structures

An open corner exposes the landmark to the corner which is defined by other existing landmarks, including Palladian Hotel and Moore Theater & Hotel.



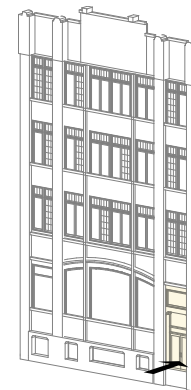
4 Express Volume of Landmark through Building

The design should imply the sense of the building in the function of the space.



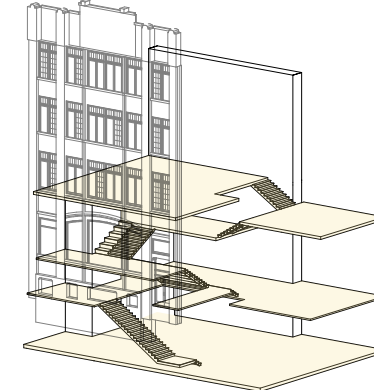
5 Retain Existing Entry Door of Landmark

The Landmark building should retain its existing entry.



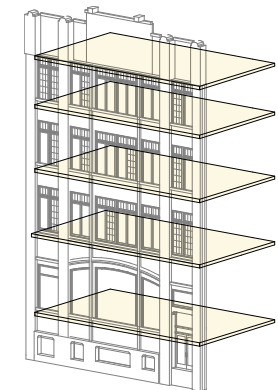
6 Create Active Uses within Landmark

There should be active uses filling the space within the Landmark.



7 Match Existing Levels of Landmark

Floors levels should remain the same behind the Landmark. These elevations are important at the windows.



RESPONSE TO LPB PRIORITIES

RESPONSE TO LPB PRIORITIES

1 Tower Expression - Concept



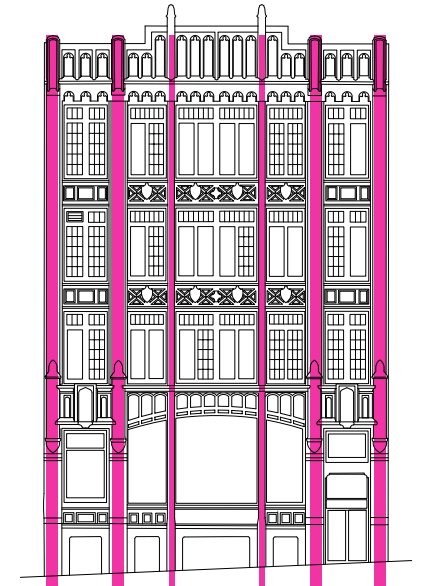
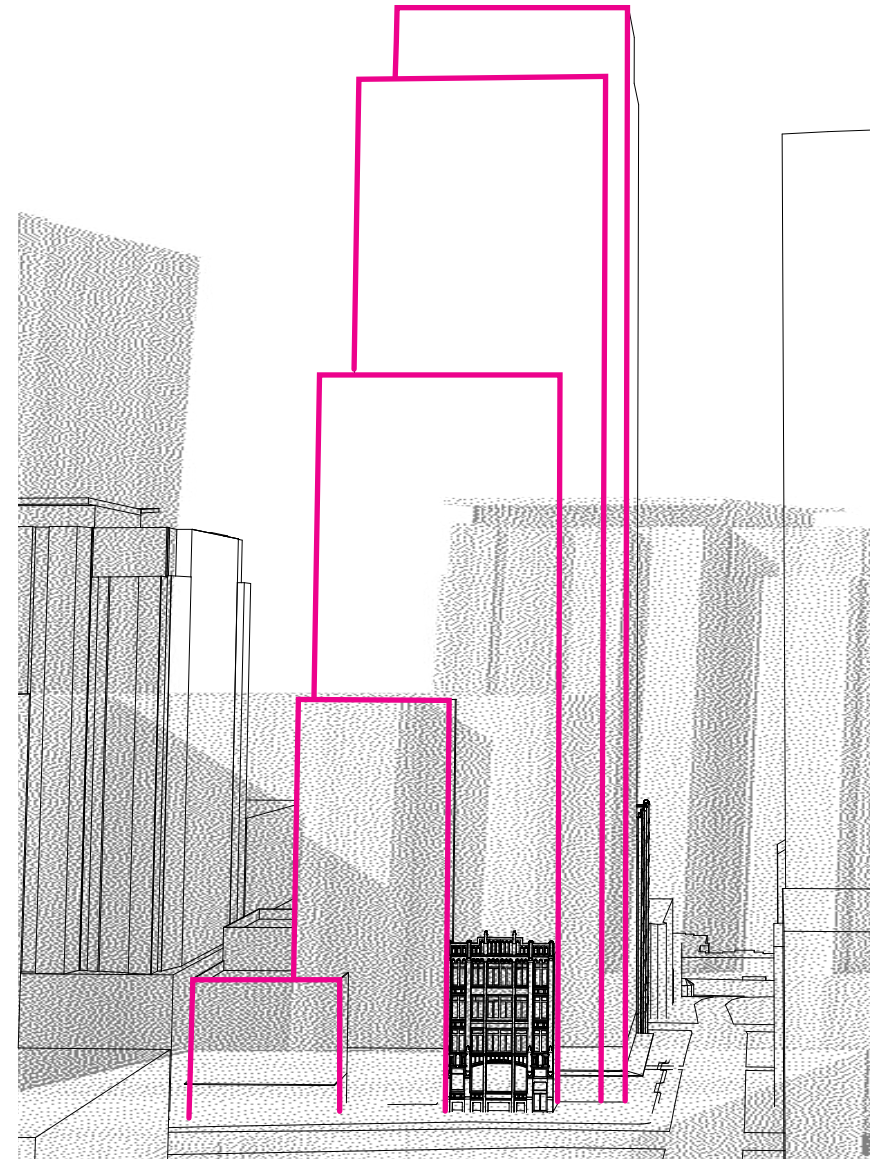
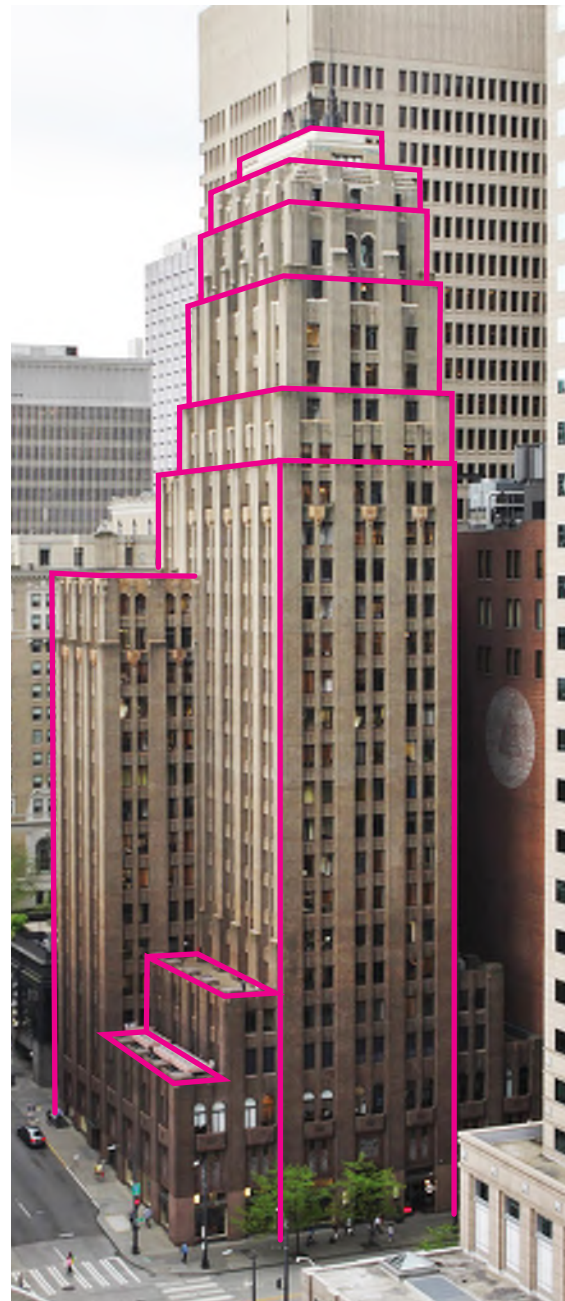
future (skyline)

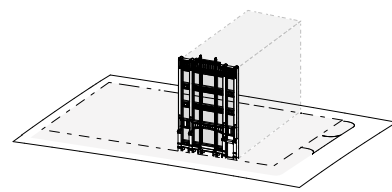


past (streetscape)

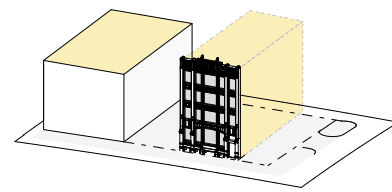
Gradation from Past to Future

Starting down at the street level where the remains of Seattle's past exists in many historic buildings, the new tower rises upward from the historic Terminal Sales Annex landmark in a series of graded steps into the skyline where it positions itself amongst the new towers that form the future of Seattle. Bebb & Gould's use of terracotta on the Terminal Sales Annex was innovative and new to the city. Each step holds this forward-thinking approach of the Terminal Sales Annex, to a more innovative skyline reflecting the change of the city.

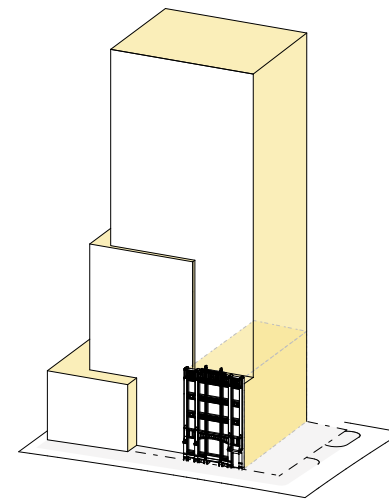




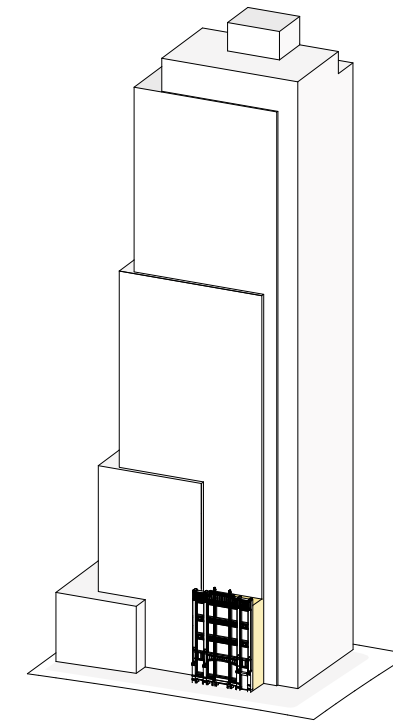
SITE



REINFORCE SCALE



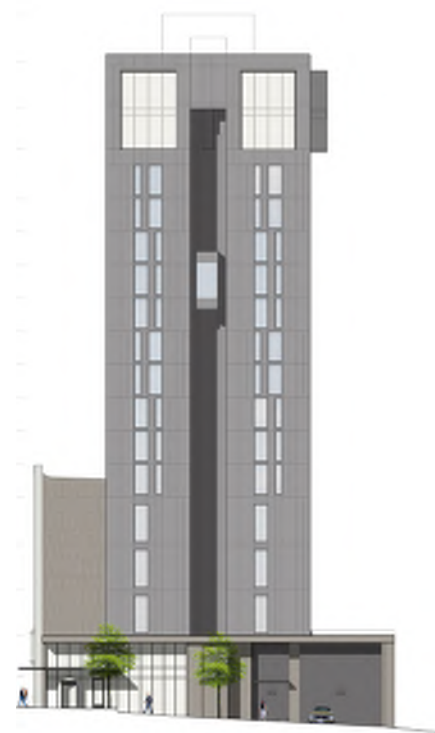
HIGHLIGHT LANDMARK



GRADATION FROM LANDMARK

RESPONSE TO LPB PRIORITIES

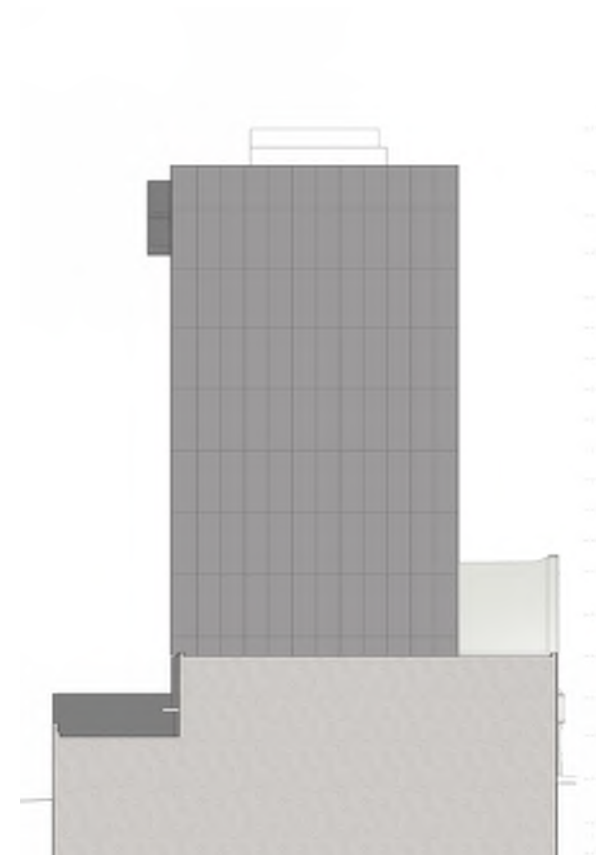
1 Tower Expression - Currently Approved



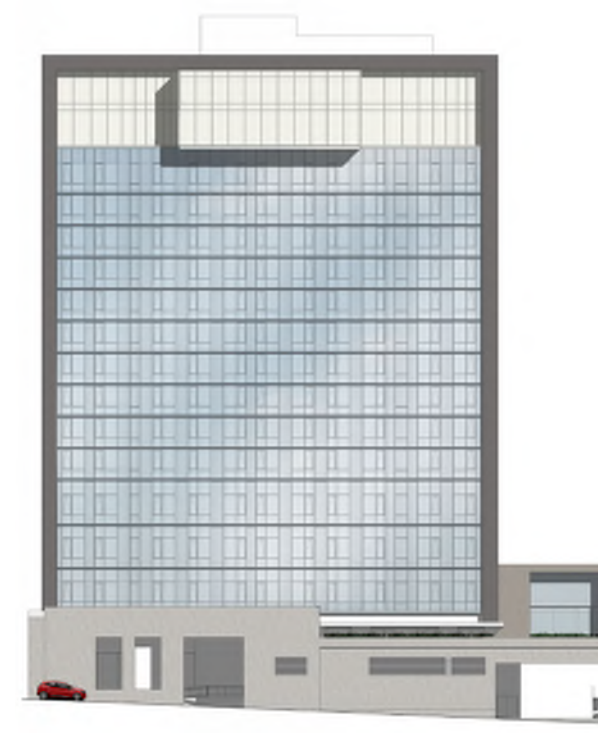
NORTH ELEVATION



EAST ELEVATION

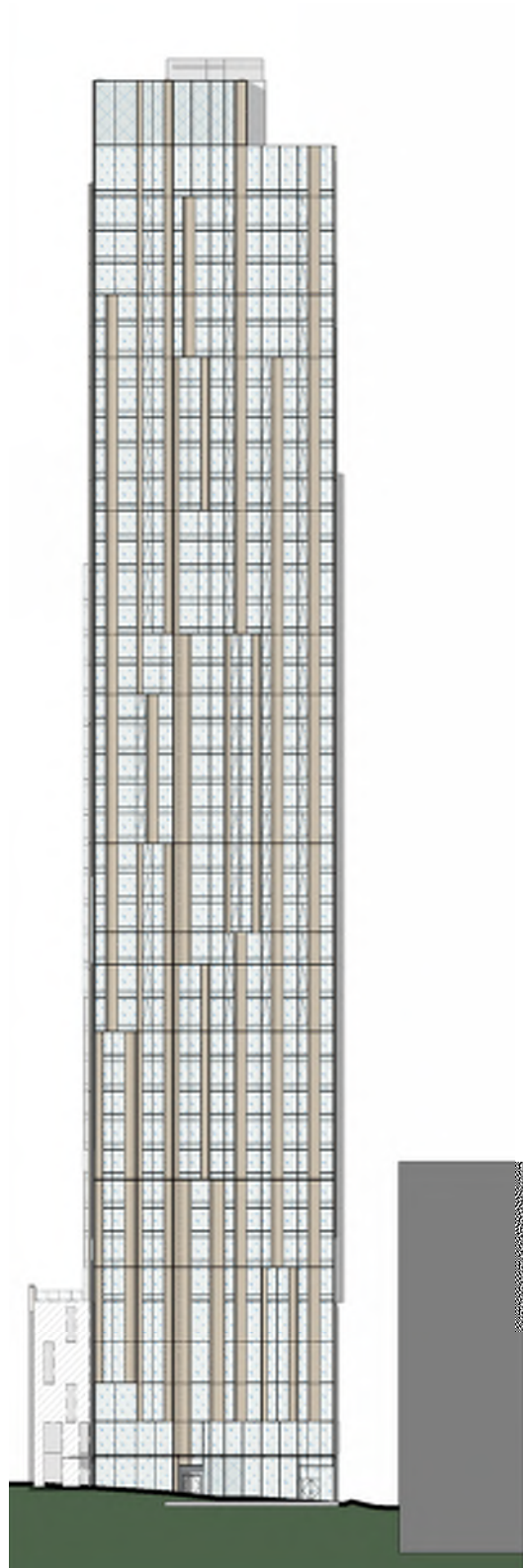


SOUTH ELEVATION

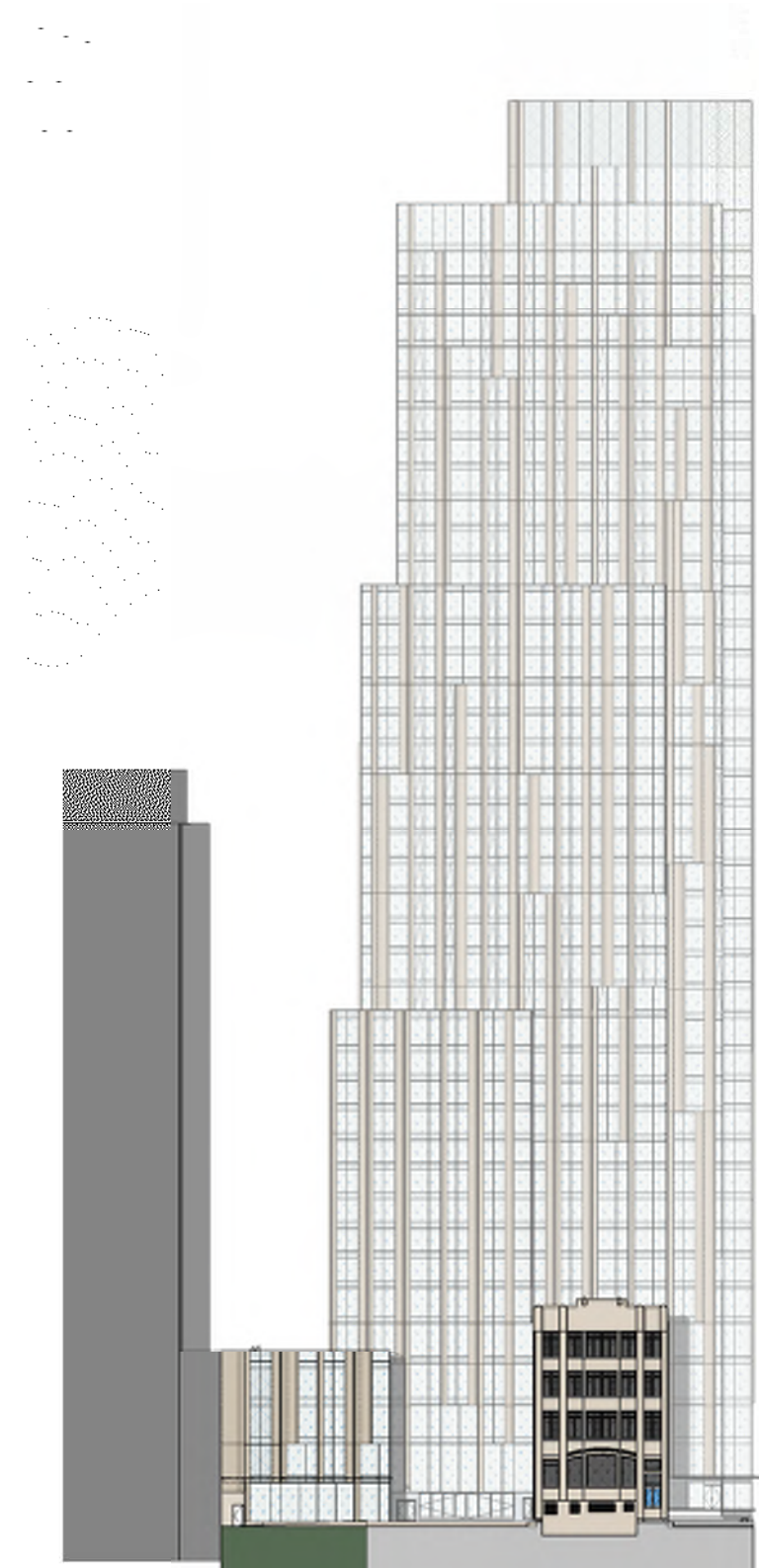


WEST ELEVATION

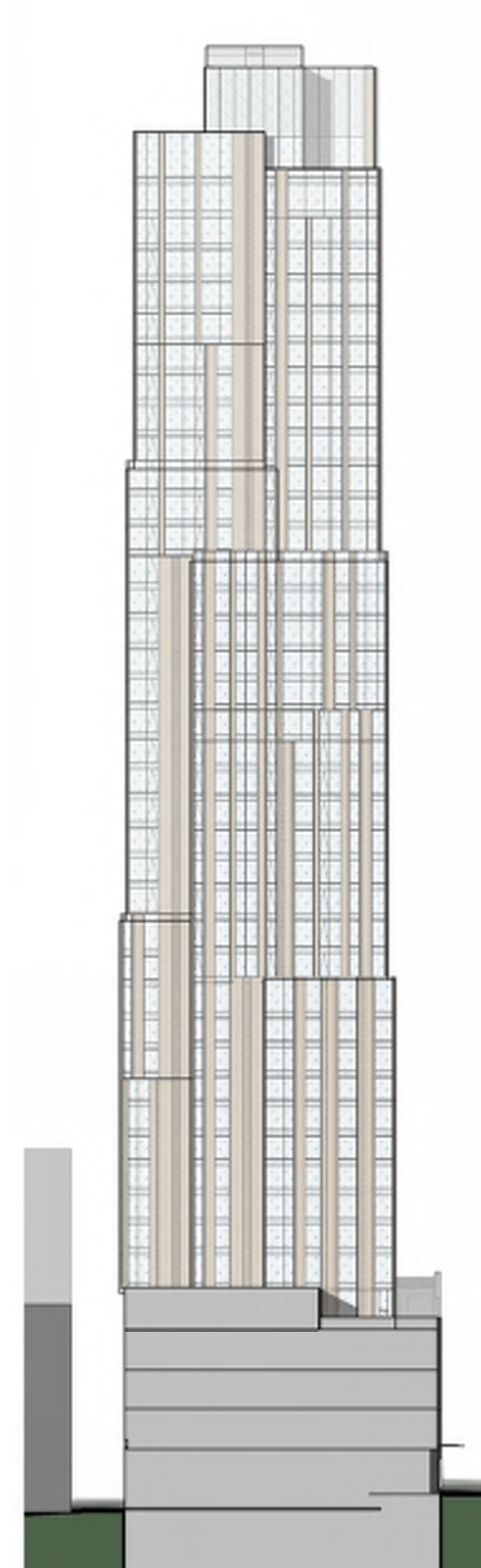
Tower Expression - Proposed **1**



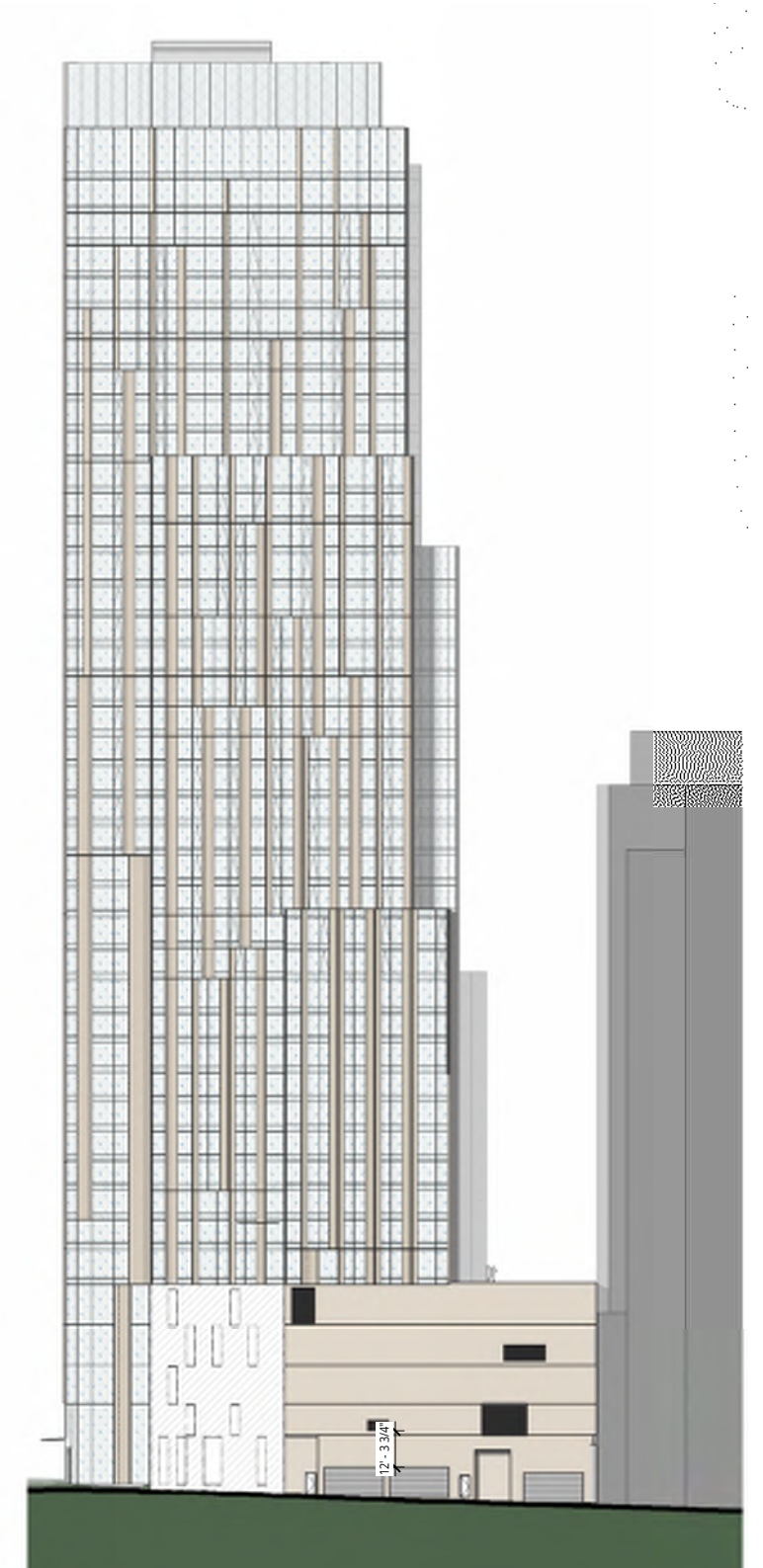
NORTH ELEVATION



EAST ELEVATION

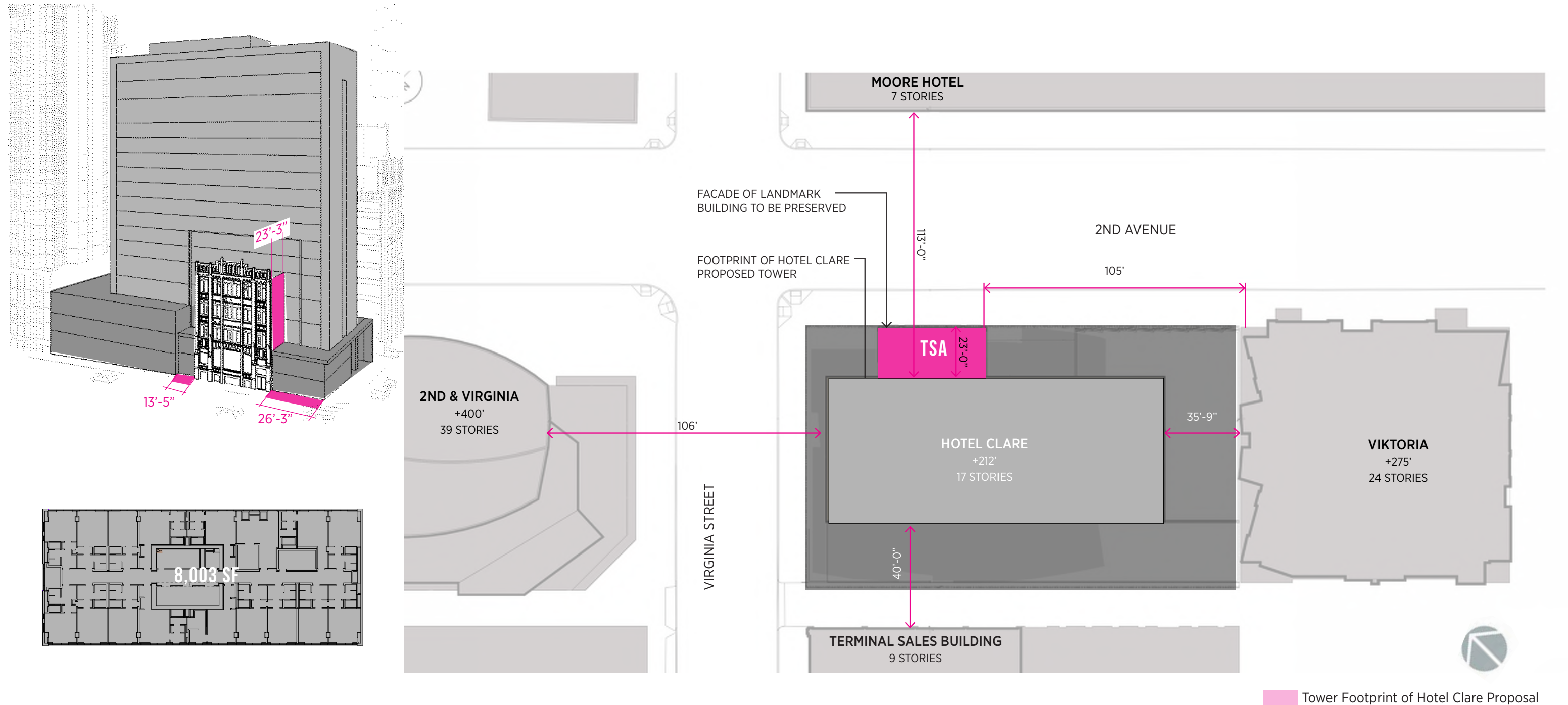


SOUTH ELEVATION

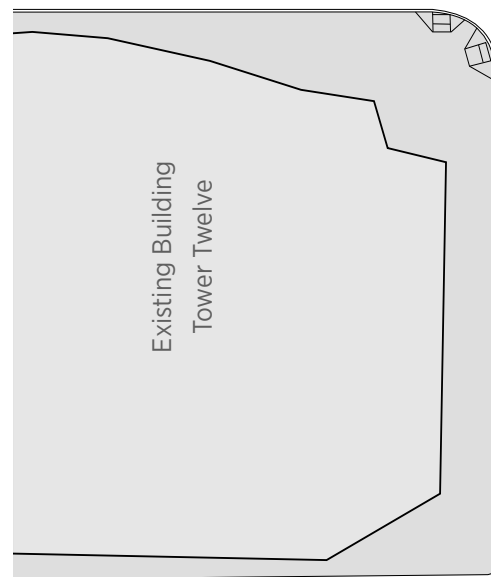


WEST ELEVATION

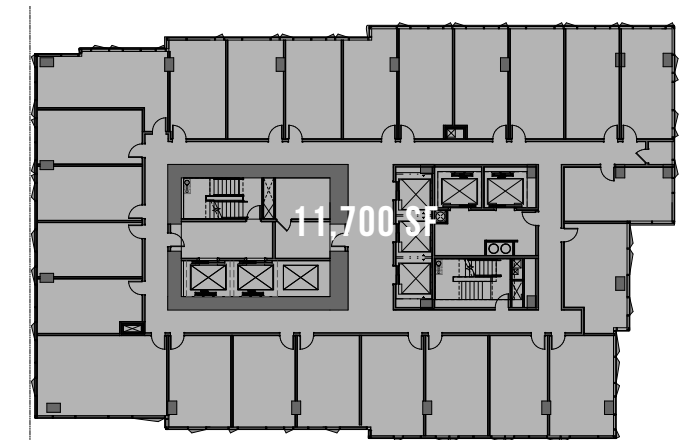
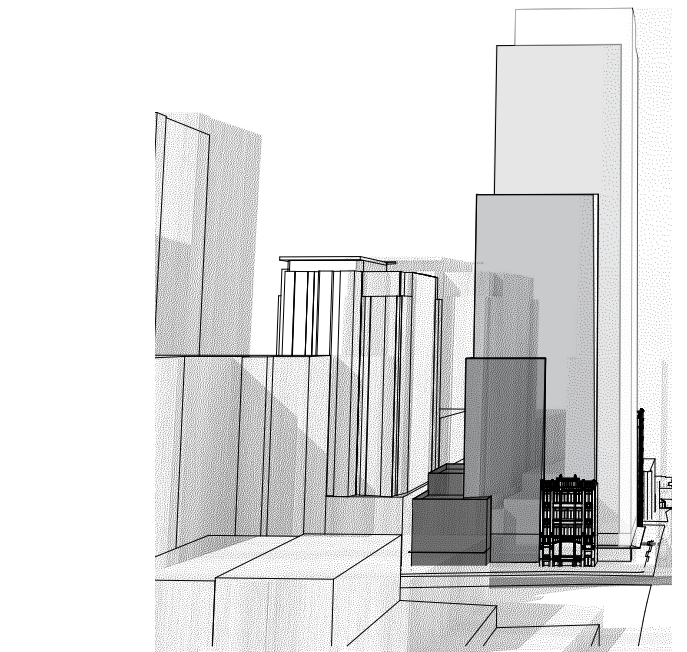
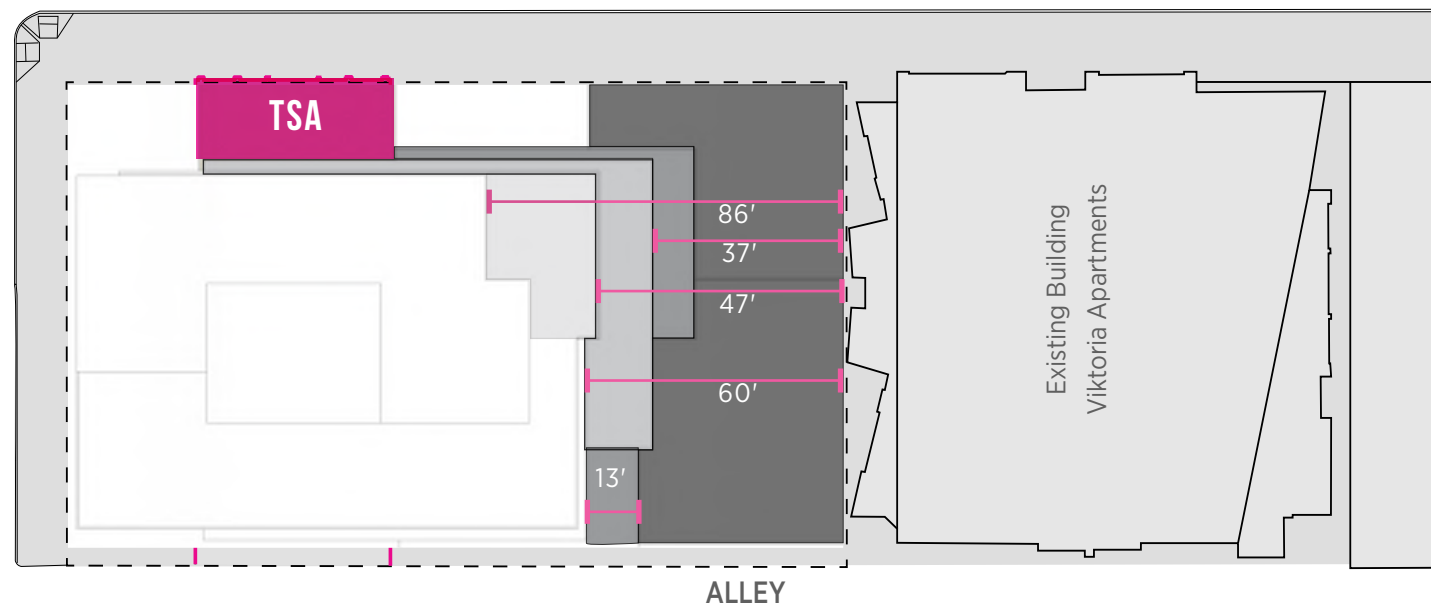
2 Tower Setback - Currently Approved



Tower Setback - Proposed 2



VIRGINIA STREET



RESPONSE TO LPB PRIORITIES

4 Volume Expression

Interior Secretary of Standards

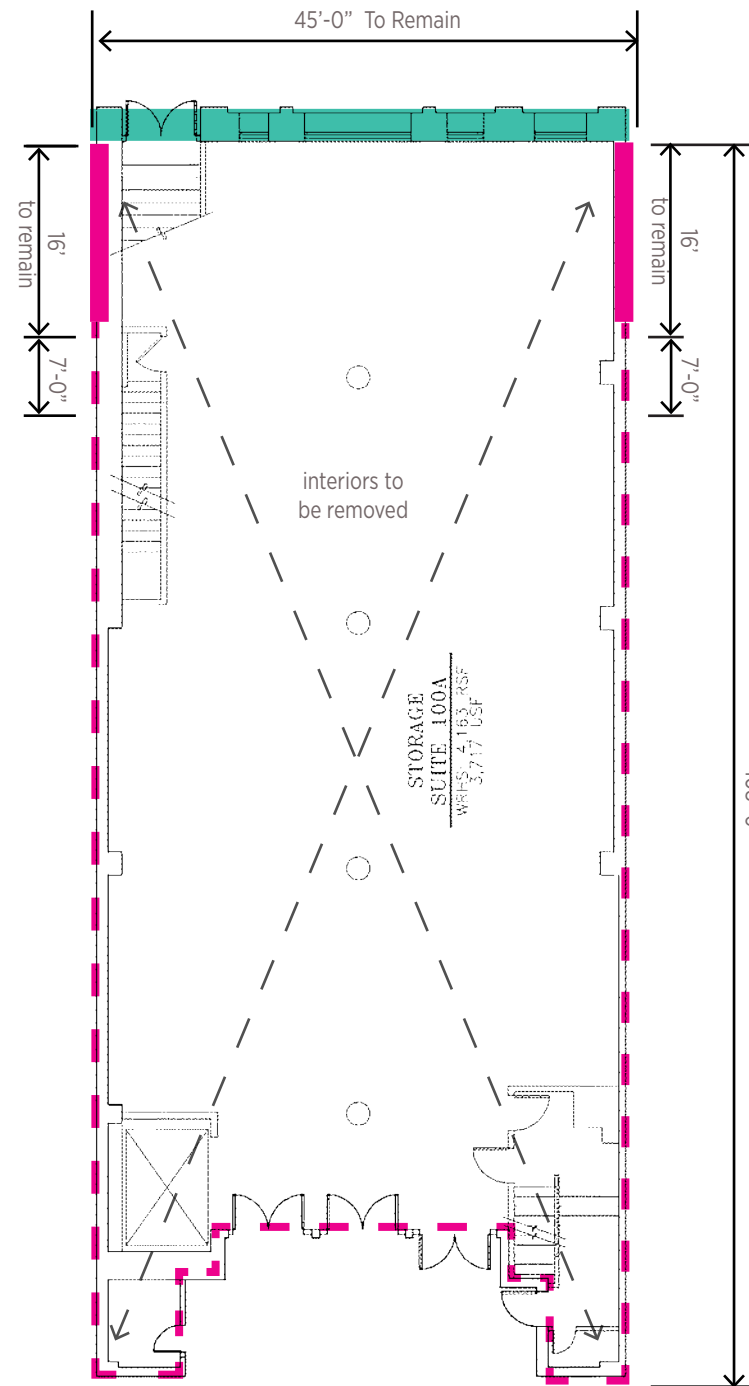
According to the National Park Service Technical Preservation Service Illustrated Guide for Rehabilitation, the following language allows new windows in secondary facades and party walls:

"Recommended: Designing and installing additional windows on rear or other-non character-defining elevations if required by the new use. New window openings may also be cut into exposed party walls. Such design should be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of a character-defining elevation."

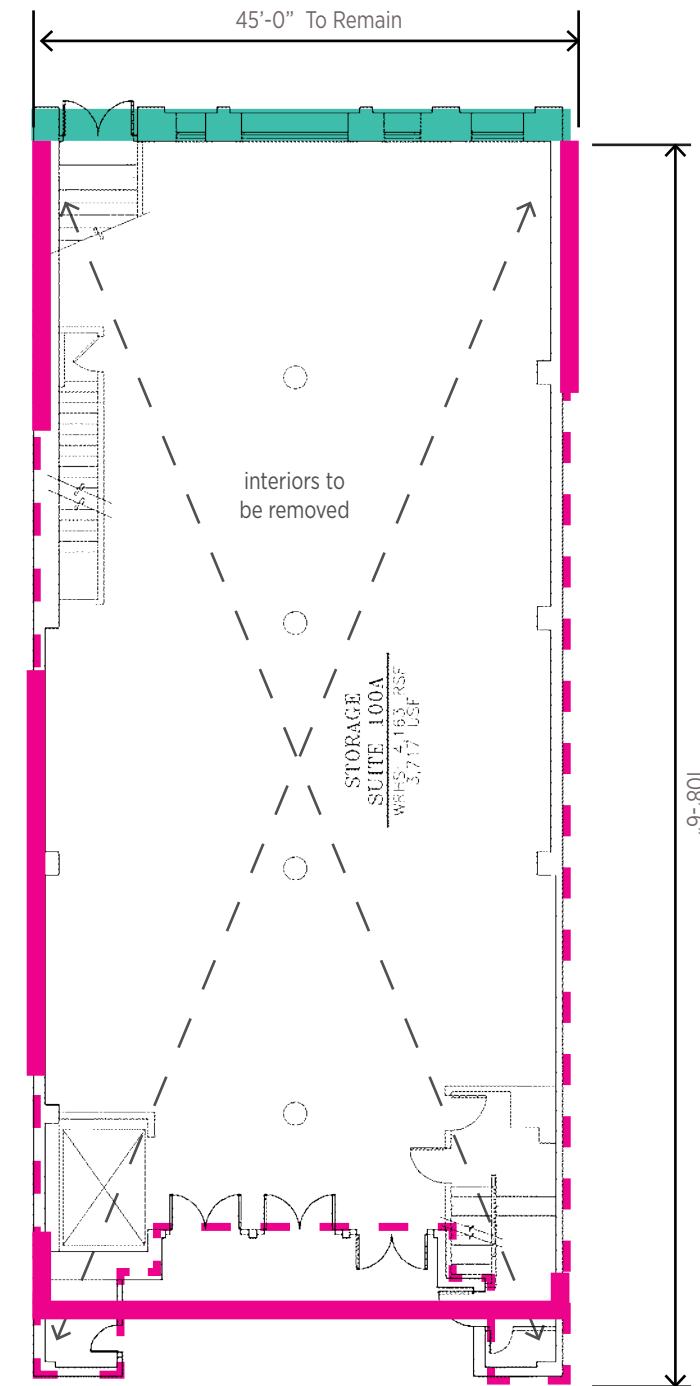


LEGEND

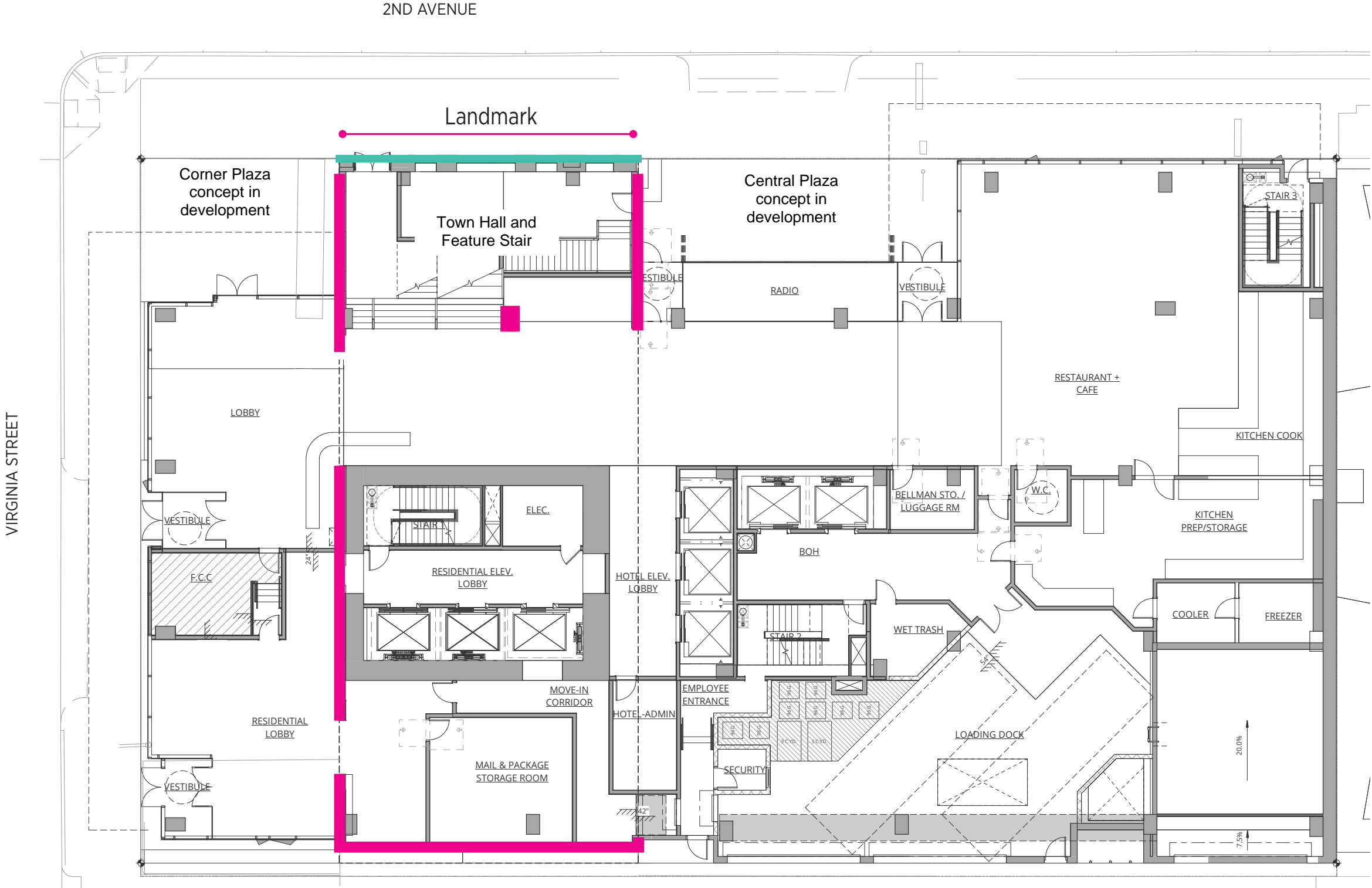
- Landmark Exterior to be Removed
- █ Existing Building Exterior to be Removed, New walls will be constructed to express volume of Landmark
- █ Landmark Exterior to Remain
- █ Landmark Exterior to be Removed and Rebuilt



CURRENTLY APPROVED

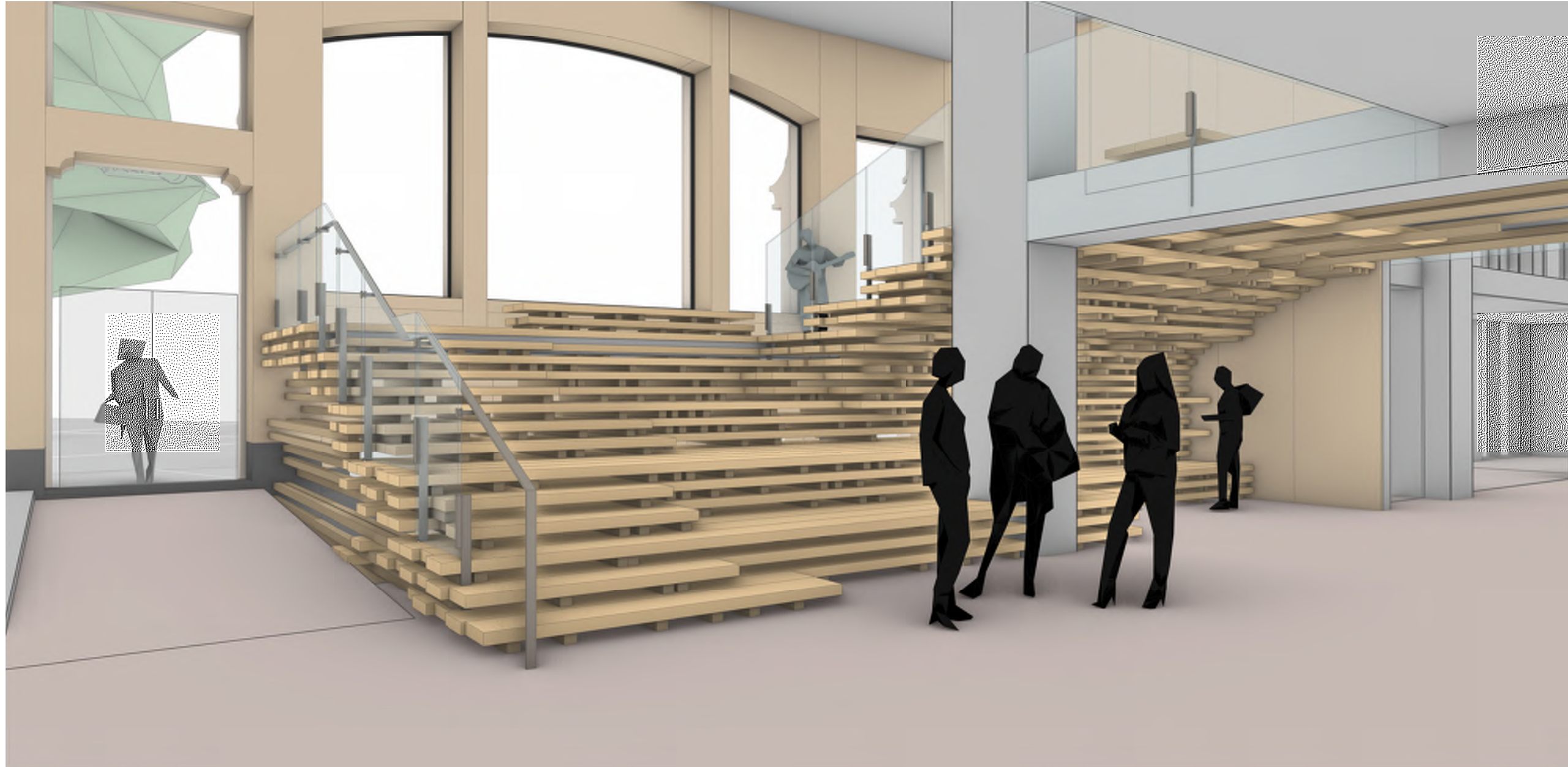


PROPOSED

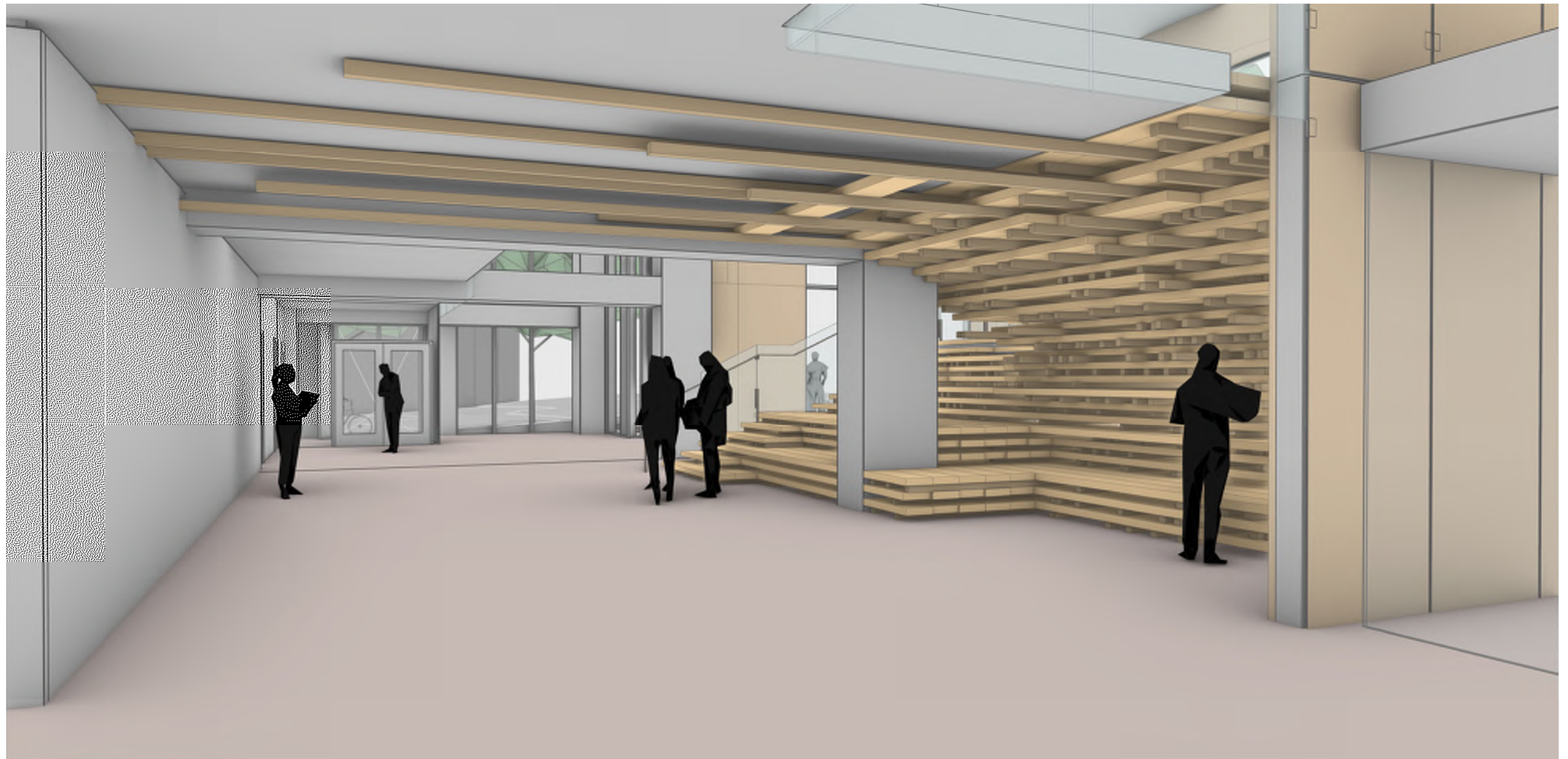


PROPOSED LEVEL 1 FLOOR PLAN

4 Volume Expression



TOWN HALL VIEW FROM HOTEL ENTRY



TOWN HALL VIEW FROM CAFETERIA SIDE

4 TSA Party Wall Mural & Window Concept



MURAL WALL

RENDERING OF PROPOSED DESIGN - SOUTH ORIGINAL CONCEPT, NO CHANGE

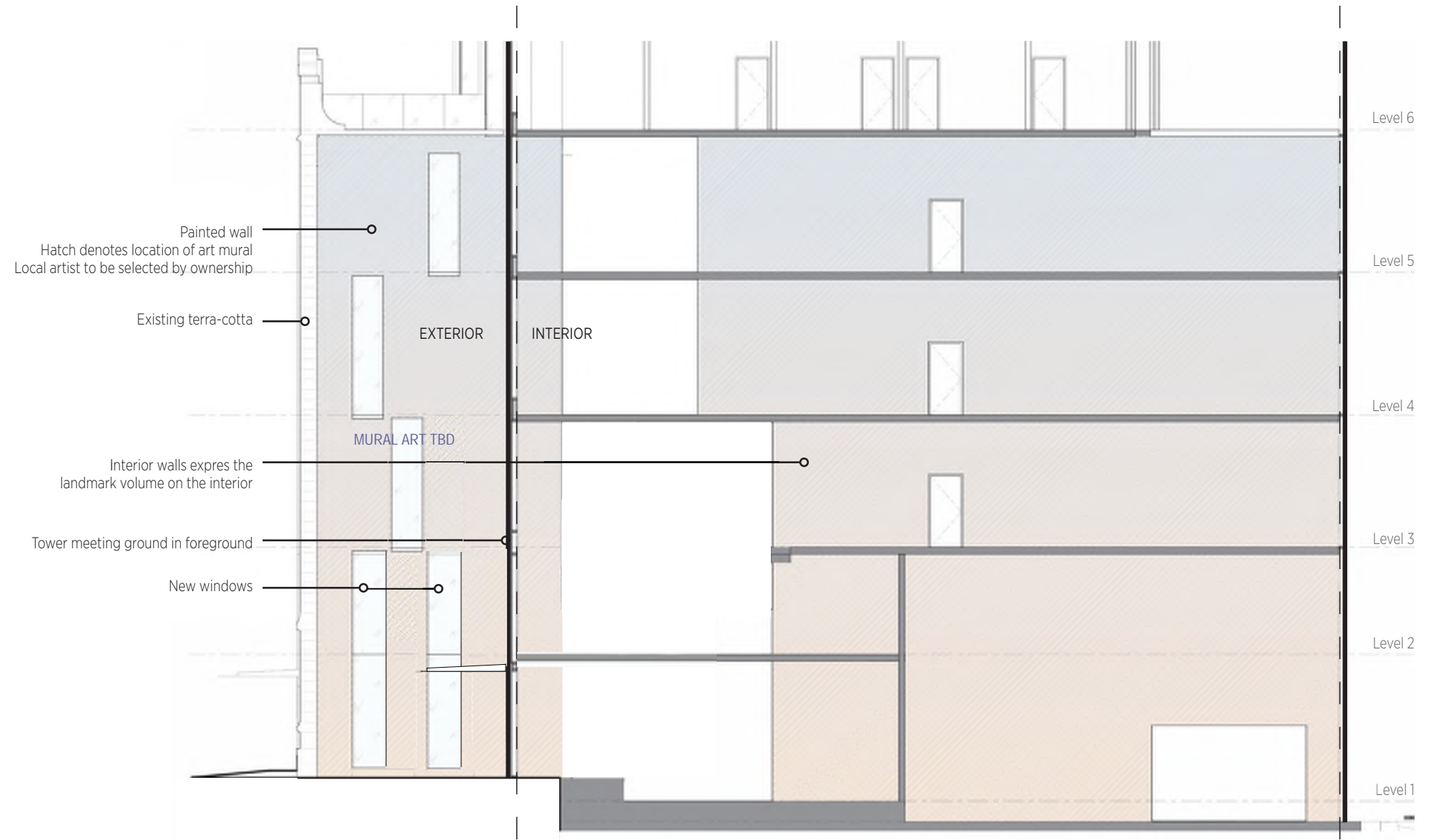
TSA Party Wall Mural & Window Concept 4



MURAL WALL

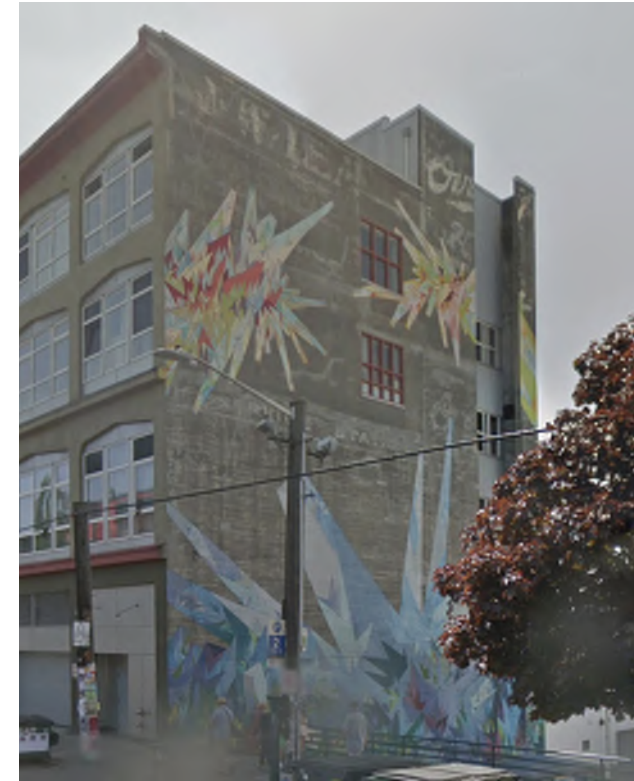
RENDERING OF PROPOSED DESIGN - NORTH ORIGINAL CONCEPT, NO CHANGE

4 Volume Expression



PROPOSED INTERIOR ELEVATION/SECTION SHOWING LANDMARK VOLUME EXPRESSION

Interior Secretary of Standards for Rehabilitation of the Landmark facade:



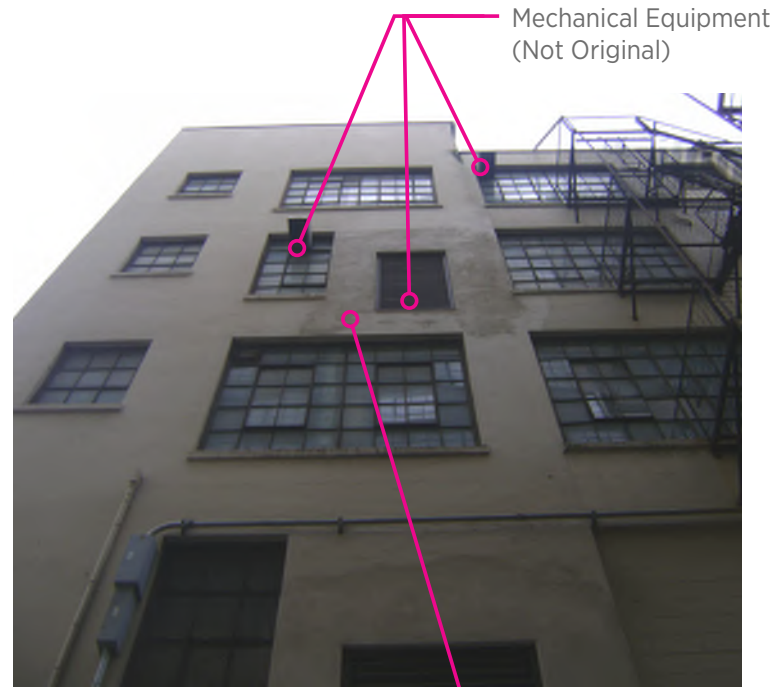
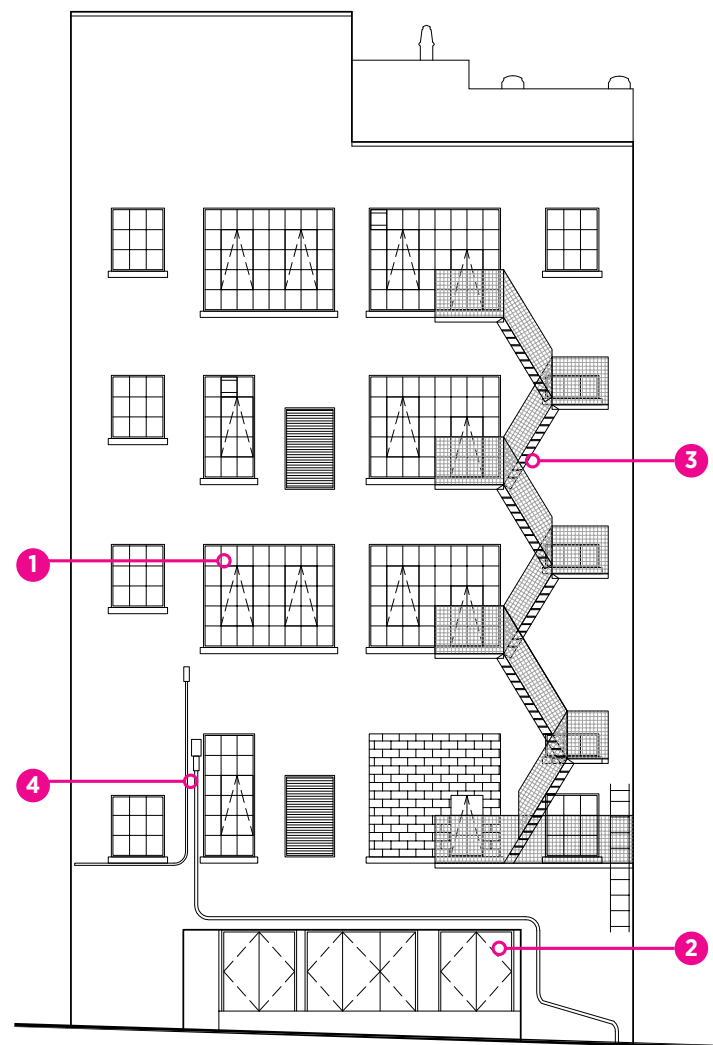
1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

RESPONSE TO LPB PRIORITIES

4 Volume Expression

Existing Conditions: Alley Wall

The current alley elevation was designated in the 2008 report as being a non-primary elevation, consisting of non-structural unreinforced hollow clay tiles susceptible to earthquake damage. The facade contains many non-original elements including CMU infill and patchwork, mechanical equipment, broken and painted windows. The team proposes to follow approved MUP #3017317 and replace the alley facade.



Mechanical Equipment (Not Original)



Patchwork (Not Original)
Conduit (Not Original)
Fire Dept Connection (Not Original)

2 Damaged Facade Materials and Mech. System Upgrades



3 CMU Infill (Not Original)



4 Exposed Non-Original Conduit and Mechanical Equipment
Broken, Painted Windows



Skybridges: Added in 1940s, Removed 2009

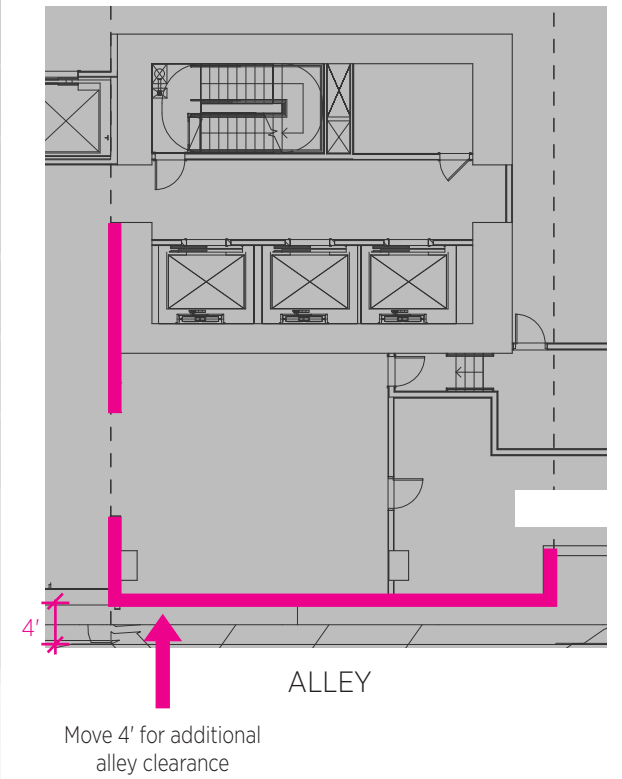
Volume Expression 4

Alley Wall

The proposed design of the alley facade is set back 4-ft from the property line to comply with the SDCI zoning requirement to have a 2-ft alley dedication and improve alley traffic control.

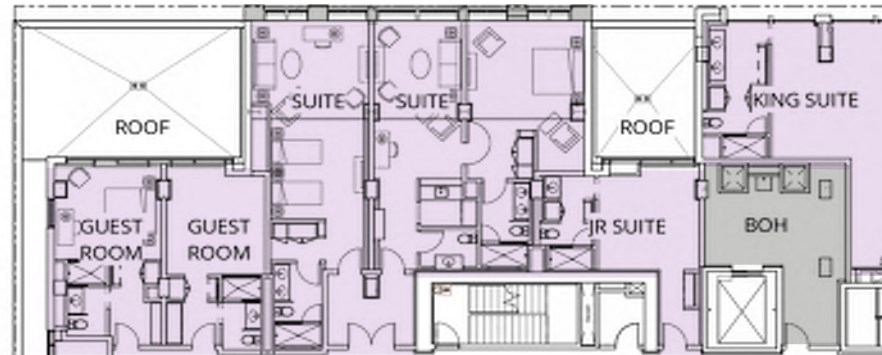
The openings in the alley facade have the potential to reference the historic facade openings with the varied sizes and locations.

MURAL WALL



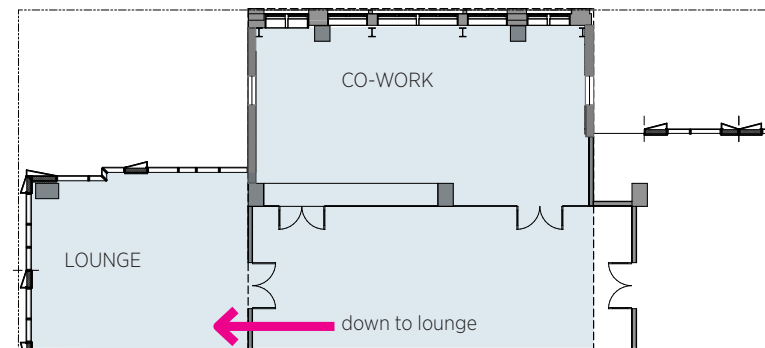
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CURRENTLY APPROVED

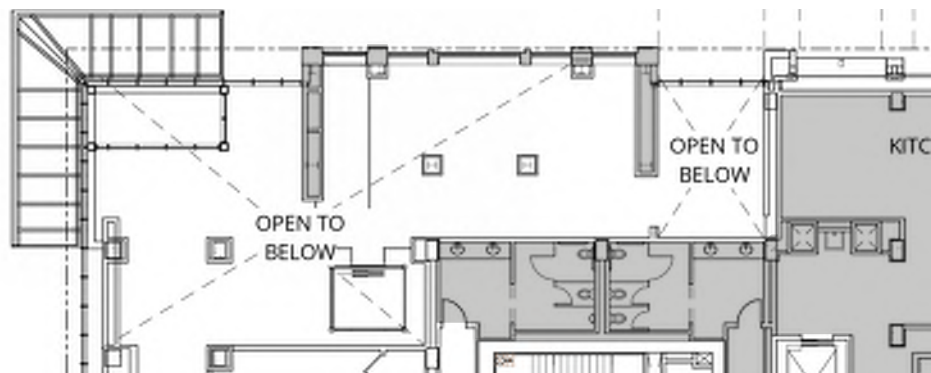


Level 3 - Hotel Clare

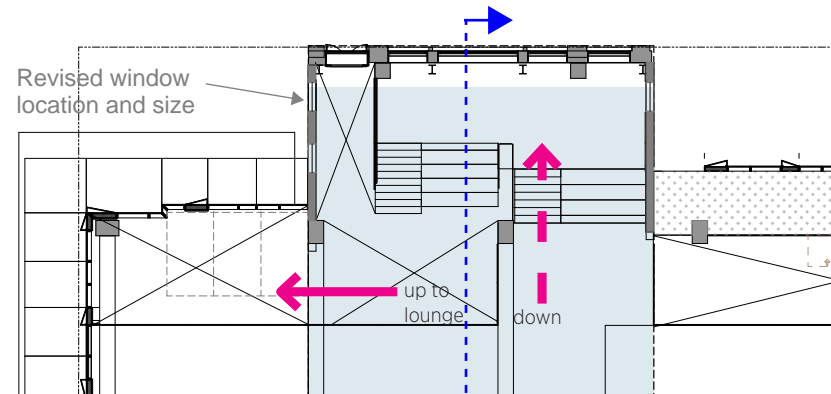
PROPOSED



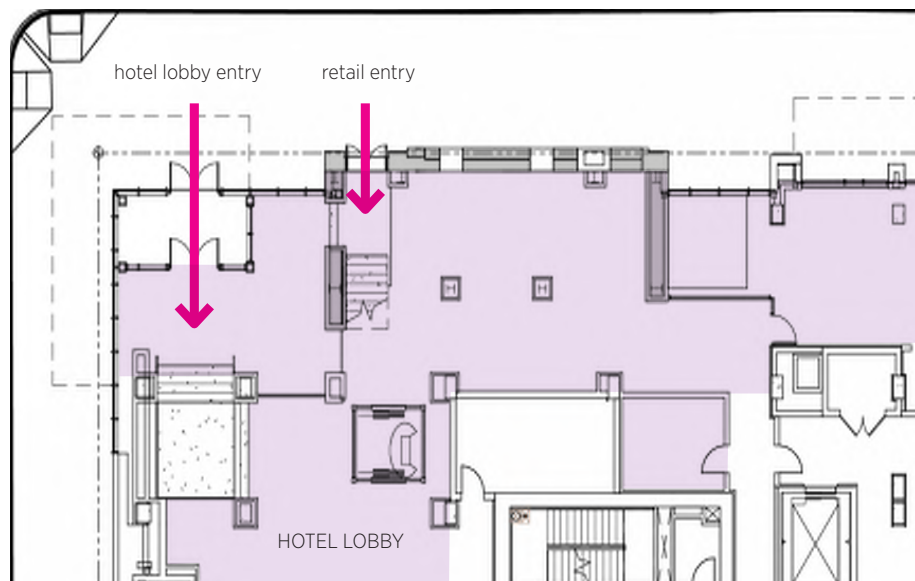
Level 3 - Current Proposal



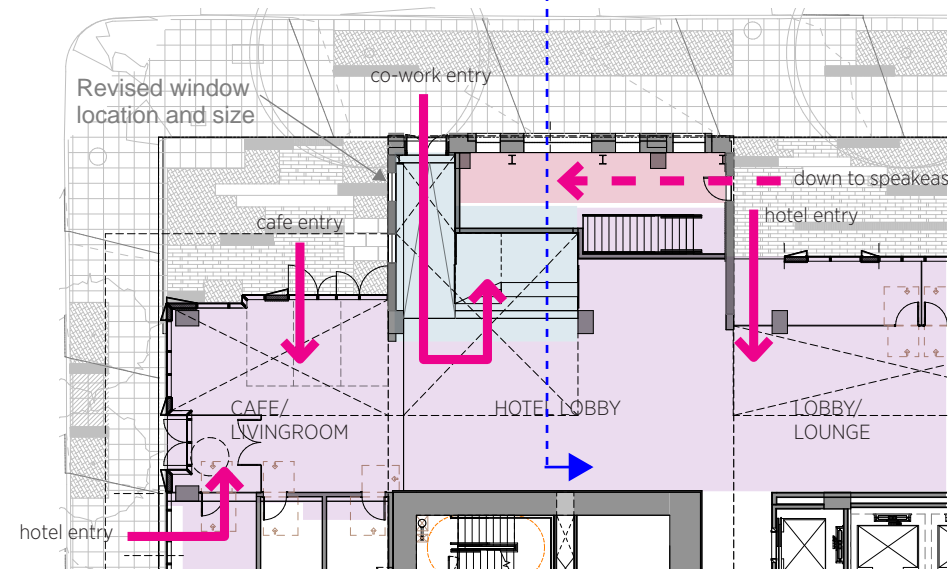
Level 2 - Hotel Clare



Level 2 - Current Proposal



Ground Level - Hotel Clare



Ground Level - Proposed Design



Concept Section

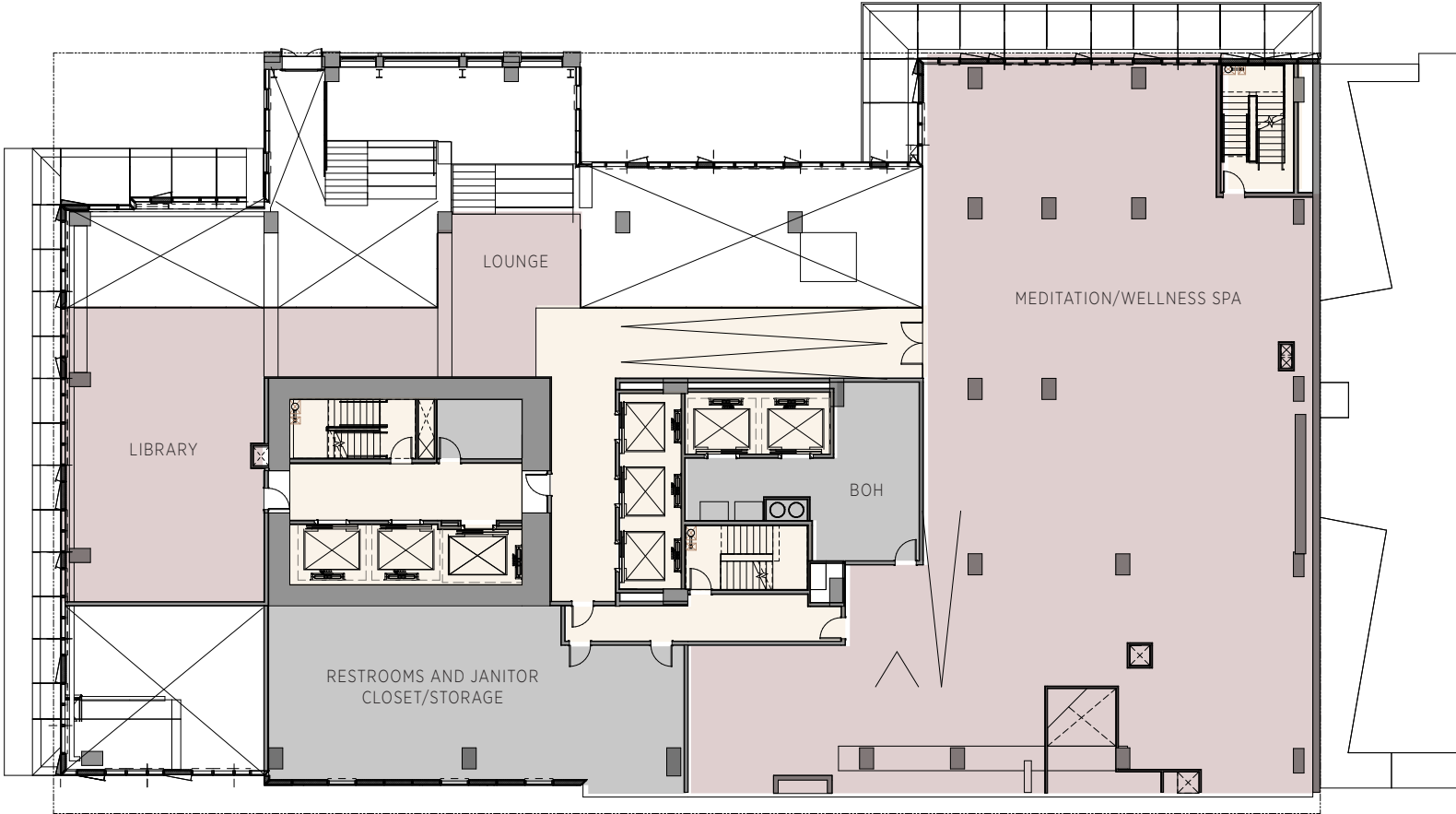
6 Active Uses



- AMENITY
- RETAIL
- CIRCULATION
- HOTEL
- UNIT
- PARKING
- BOH



LEVEL 3 HOTEL AMENITY



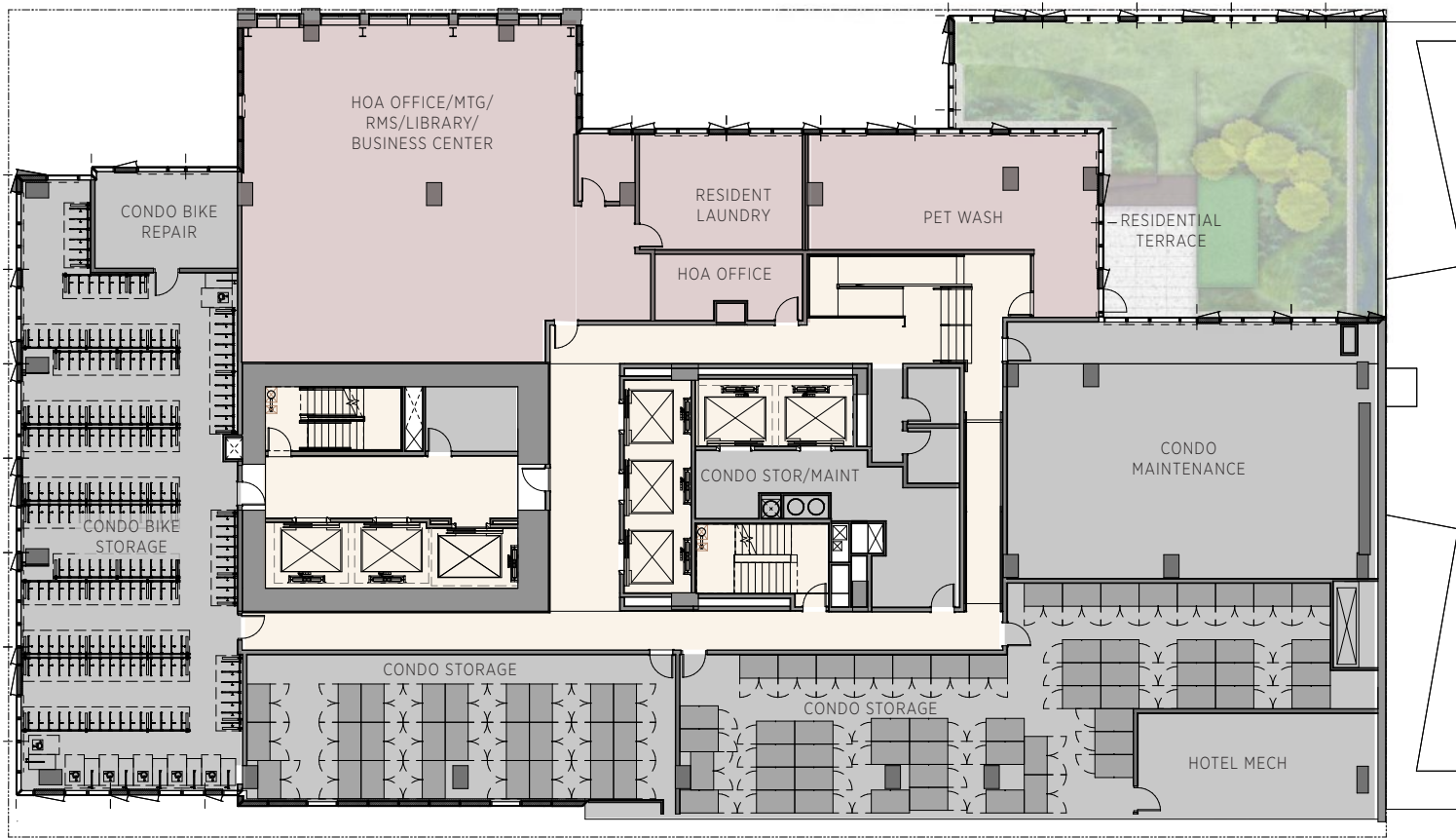
LEVEL 2 AMENITY



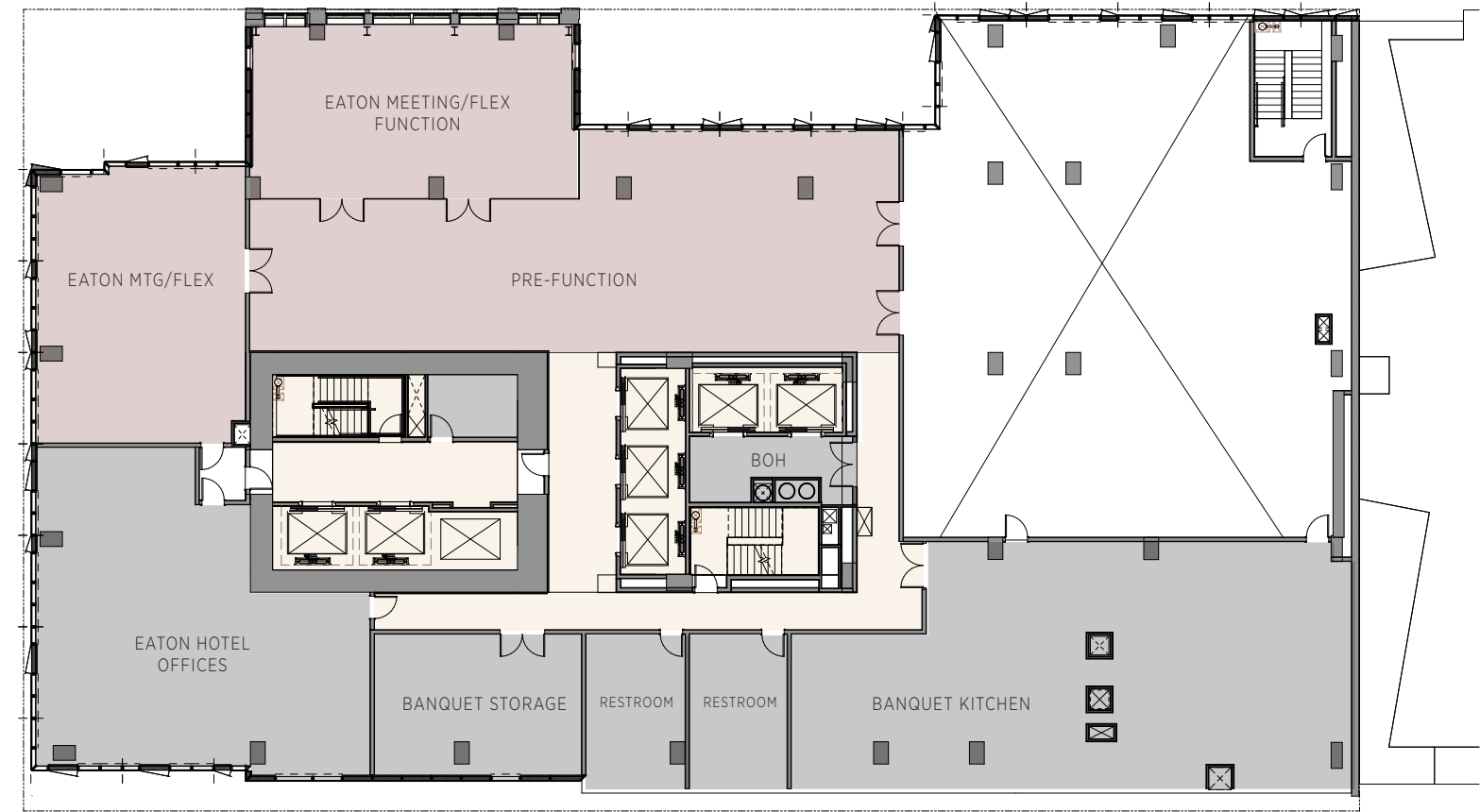
RESPONSE TO LPB PRIORITIES

6 Active Uses

- AMENITY
- RETAIL
- CIRCULATION
- HOTEL
- UNIT
- PARKING
- BOH



LEVEL 5 AMENITY



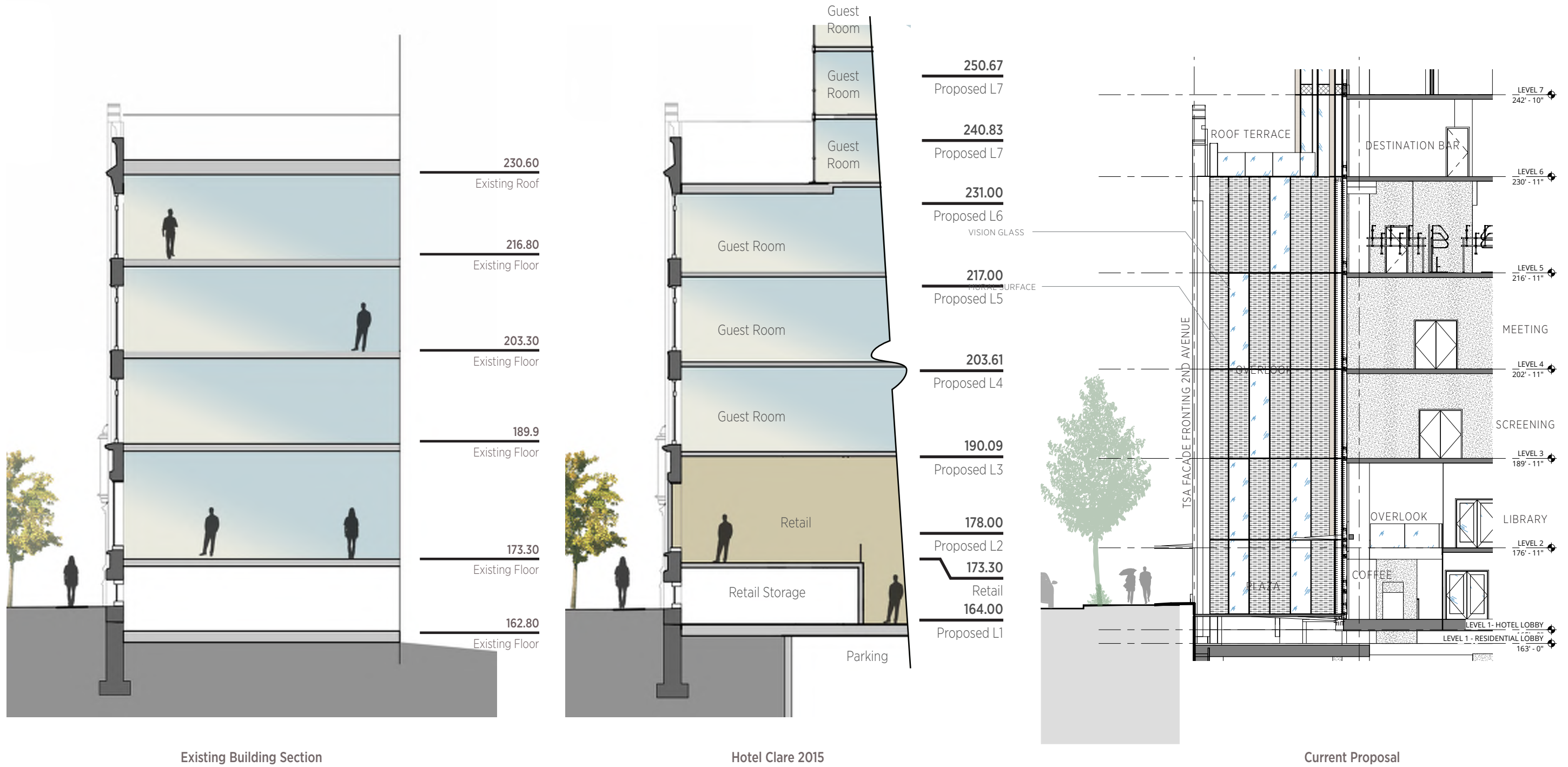
LEVEL 4 HOTEL AMENITY

- AMENITY
- RETAIL
- CIRCULATION
- HOTEL
- UNIT
- PARKING
- BOH



RESPONSE TO LPB PRIORITIES

7 Match Existing Levels





MUP # 3007606 | 2008

- + Tower entry emphasizes Terminal Sales Annex
- + Tower height is similar to surrounding towers
- + Tower spacing is sensitive to neighbors
- Podium competes with landmark
- Minimal tower setback



MUP #3017317 | 2015 Certificate of Approval 06/15/2016

- + Landmark is contrasting element within the massing
- + Podium has good street scale
- + Simple tower highlights Landmark
- + Proportionate tower setback
- + Maintains existing floor levels behind the Landmark
- Low massing at corner



Proposed Design

- + Landmark sets up alignment for entire composition
- + Tower expression references existing facade verticality and historic art deco
- + Tower set back from Landmark and neighbors
- + Terminal Sales Annex and tower define small corner space completing corner of landmarks
- + Expression of Terminal Sales Annex volume through building
- + Integration of party walls and original entry into design
- + Active uses fill space within the Landmark
- + Maintains existing floor levels behind the Landmark

APPENDIX

- **EATON ART PROGRAM**
- **EATON LOCAL ARTIST SELECTION**

EATON WORKSHOP
SEATTLE
ART BRIEF

DRAFT



WORKSHOP

“I have an idealistic view of the future of hospitality. We are living in epic times. The earth is in crisis. Relationships, communities are struggling to survive. Yet, there’s hope. If we take all the commodified materialized inauthenticity out of hospitality, we are left with something real and raw.”

Katherine Lo

Eaton Workshop Overview	4
Eaton Workshop Art Pillar	13
Eaton Seattle	18

EATON WORKSHOP

Eaton Workshop is a purpose-driven company that stands to uplift those inside its walls to feel a sense of belonging and connection. Its spaces of gathering and the process of archiving serve as an intersection between hotel, culture, impact, wellness, and media. Together, these pillars act as catalysts for critical artistic expression, personal transformation, and progressive social change. Opened in 2018, Eaton is a culmination of the vision and influences of activist and filmmaker Katherine Lo. It is currently open in Washington, D.C. and Hong Kong, with new locations coming to San Francisco, Seattle, and Toronto.

MISSION: To build a hospitality platform that provides conditions for actualization of self and the collective.

VISION: A more just world where we are all liberated to be our truest selves.

Eaton DC is Eaton Workshop's flagship location in downtown Washington, D.C. Opened in 2018, it is inspired by the historic political and countercultural movements that struggled for social equality and human progress, such as the Abolitionists, Women's Suffrage, Civil Rights, Environmentalist, Anti-War, and Global Justice.

The design, which references old newsrooms and the history of the building as a bus terminal and printing house, is meant to evoke the nostalgia of an analog era while presenting an explosion of greenery amid the concrete of K Street. The offerings and programming at Eaton DC serve as antidotes to a city often mired in exclusive and hegemonic spaces and narratives.

EATON DC ART HIGHLIGHTS

Zoë Charlton, “Declared and Proclaimed
(The Black Settlers, Homecoming)”

The mosaic, through the symbolism of a toppled colonial style house and disintegrating landscape, illustrates the challenge of shouldering the history of Liberian anti-colonialism and modern feminism.



Kahlil Joseph, “BLKNWS”

The artist and filmmaker redefines the news broadcast through a distinctly black lens to generate voices that deliver truthful, original, and hyper-contemporary insights into the human condition.



Mel Chin, “Fundred Dollar Bill Project”

A community-based collaborative artwork that brings individual voices together in proclaiming the value of individual human lives and calling for action to solve the crisis in lead poisoning.



EATON DC ART HIGHLIGHTS

AJ Schnack, "Ritual Political"

Pulled from more than 1000 hours of modern original footage by multiple documentary filmmakers, it focuses on politics that span time and political ideology and ask where our country is headed.



Erik Thor Sandberg, "Through the Looking Glass"

The artist retells the iconic story of 'Through the Looking Glass' by rendering Alice in the likeness of Ruby Bridges, the first African-American child to desegregate an all-white school in Louisiana in 1960.



Eaton Hong Kong is inspired by the gritty, underground, neon-lit nostalgia that defines its Kowloon neighborhood, Jordan. It plays on the idea of subverting the Orientalist gaze, with an identity that is neither strictly “east-nor-west.”

The design references the romantic appeal and spiritual yearning of Wong Kar-wai’s arthouse films of the 1990s, while the cultural and musical programming provide outlets for progressive and thought-provoking ideas about human identity, equality, and communion . Eaton HK nurtures a sanctuary for people in a region where there is a need and desire for spaces that foster inclusion, openness, and creativity.

Ocean Leung

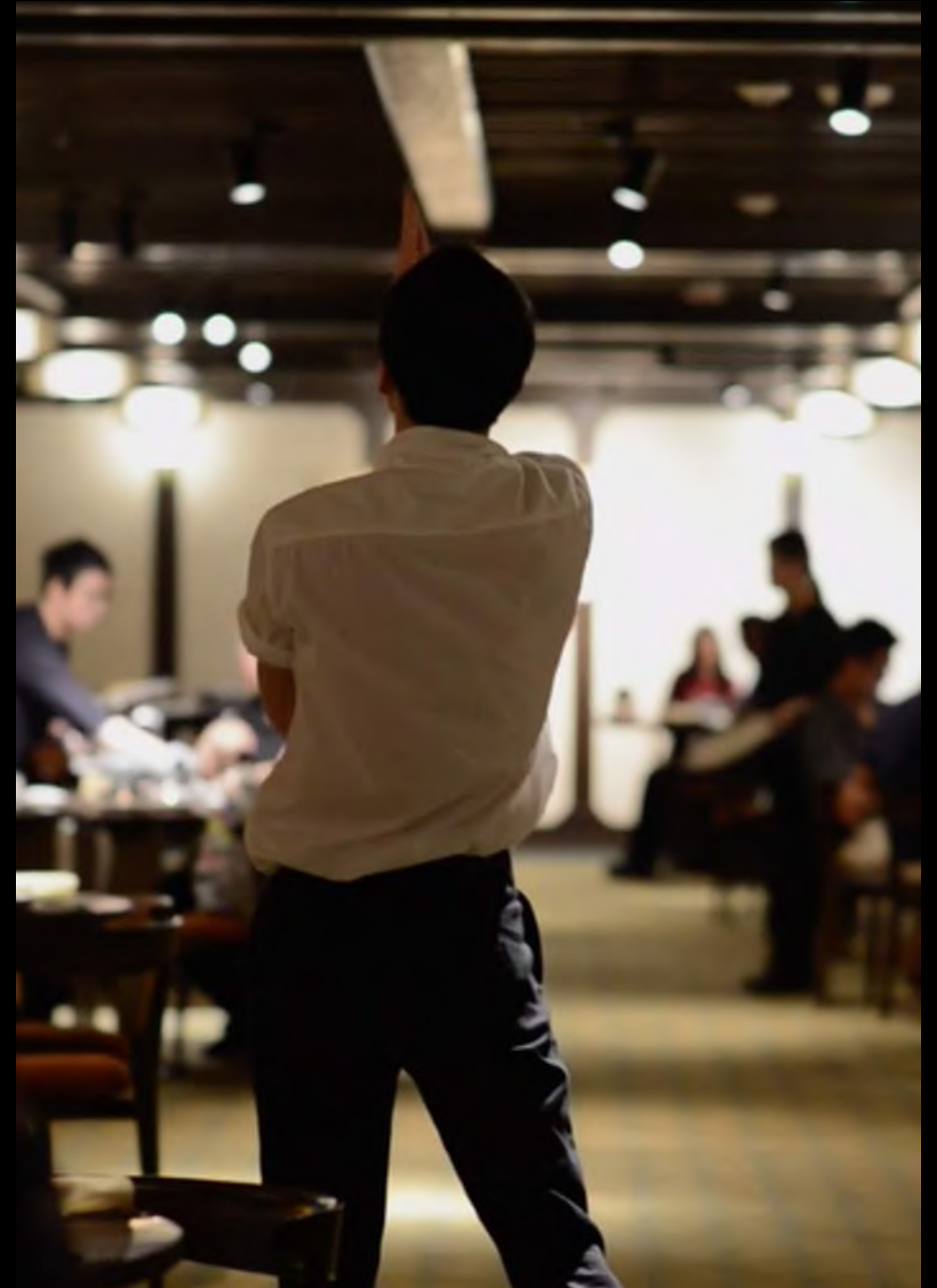
A collage of an iceberg made out of repurposed government logos in the style of a traditional shan shui painting—made as a representation of Hong Kong’s complicated civic reality.

**Nick Yu, “Bad Bodies”**

The exhibition explores Queer identity through multiple video artworks from different artists. “Bad” is interpreted as an empowering word, celebrating the idea of rejecting narrow understandings of body image and gender identity.

**Li De, Site Specific Performance**

An experimental dance meant to process the trauma of Chinese history and family, performed inside Eaton HK’s Michelin-starred Yat Tung Heen restaurant.



Zheng Mahler, "Intangible Economies"

A VR residency exploring the effects and benefits of psychedelics, as well as their relation to technology. The project also led to the creation of a zine exploring the topic in greater detail.



EATON WORKSHOP ART PILLAR

We are driven to collect and exhibit art from emerging, mid-career, and established artists with strong social practices, who contemplate revolutionary, environmental, and underrepresented social movements, identities, and ideas through both the lived and the imagined experience. Our curatorial practice allows us to be dynamic and hyper-contemporary in our dialogues with communities through our permanent collection and rotating exhibitions.

MISSION: To support artists and elevate their work through engagement with our physical spaces and to provide a local platform for cultural programming at an institutional level.

VISION: To cultivate a purposeful and intersectional approach to curating, preserving, and interpreting thoughtful works of art and programming that imagine a more just world.

How do we form aesthetics in response to our ethical convictions?

How do we challenge the exclusionary structures of the contemporary art world?

How do we use art and human expression to challenge forms of individual and cultural oppression and ecological destruction?

How do we use art to question forms of power and authoritarian subjugation?

How do we challenge parochial meanings of gender, identity, and the body through art?

How do we détour the Orientalist/Racist/Mysoginist/Commodified gaze?

How do we document, honor, and help restore the forgotten narratives of the underrepresented and indigenous communities in each locale?

How does art promote human connection, empathy, community, and a constant striving towards utopia?

How do we elicit deep emotion and reflection through art?

How do we instigate productive discourse through art?

How do we make art emancipatory and a conduit for social change?

Art curation should...

- Integrate into the hotel's design that is built to accommodate it (modular exhibition infrastructure with rotating flexibility, appropriate lighting, refurbishable wall spaces, new media technology support).
- Engage in all forms of artistic expression to include painting, found objects, performance, photography, installations, sculpture, drawings, mixed media, video, multimedia, murals, and more to ensure an inclusive environment where art is in service of community growth, expression, and education.
- Not be a typical hotel's decorative art or ornamentation.

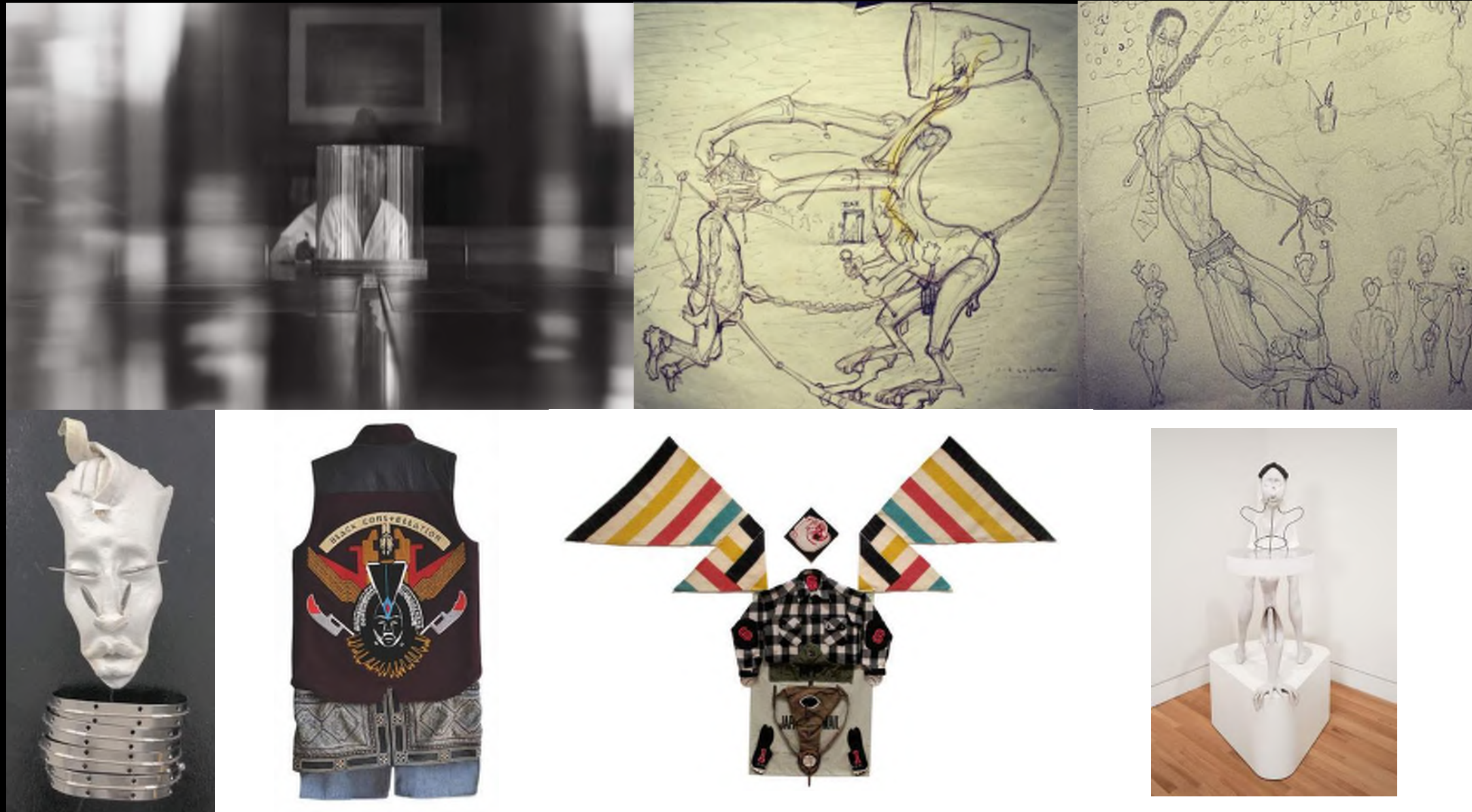
EATON SEATTLE

Seattle is an ideal setting for Eaton's commitment to sustainability and social and political impact, alongside its yearning nostalgia for retro, analog, and auteur storytelling. Eaton Seattle is dedicated to the utopian, progressive values of the city of Seattle and it is inspired by the shelter of its many majestic mountain ranges, like the Cascade Mountains, and its living cultural heritage of Native American communities. Seattle and its residents have always been devoted to the values of protecting biodiversity, nature, and combating climate change through brave actions such as divesting the entire city from oil-pipeline-funding banks that harm indigenous land, as well as serving as the birthplace for the anti-globalization movement. Eaton Seattle will honor the city's longstanding commitment to the environment and to its heterogeneous residents, as well as the living presence of Seattle's Native American communities. From the Cascades and the Pacific Ocean to old-growth forests, the most awe-inspiring natural landscapes and incredible biodiversity in the Pacific Northwest serve as profound inspirations to Eaton Seattle — in its design, architecture, and programming. Eaton Seattle will be built around the historic building that once housed the iconic Sub Pop Records, embodying the Northwestern analog and auteur subcultures of the 1990s and 2000s: the birth of the original coffee shop and grunge music — offering a rich tapestry of mystery, spirituality, rebellion, humor and underground stories to draw inspiration from for Eaton Seattle and the legacy it will continue.

EATON SEATTLE ART MURAL CONCEPT

ARTIST MAIKOIYO ALLEY-BARNES

Maikoiyo Alley-Barnes is a multimedia artist and social practitioner born, raised, and steeped in the Seattle community. His dynamic practice, which includes curation, film, the written word, and design, explores the resonance of genetic cultural memory through the mundane and the mystical. It also offers meditative narratives that reflect his admiration for the aesthetic, ritual, and continuum that is the African Diaspora. His relationship with the city of Seattle is a critical match for Eaton's mission to partner with local communities and culturalists.



EATON SEATTLE ART MURAL CONCEPT

SUB POP RECORDS & GRUNGE INSPIRED

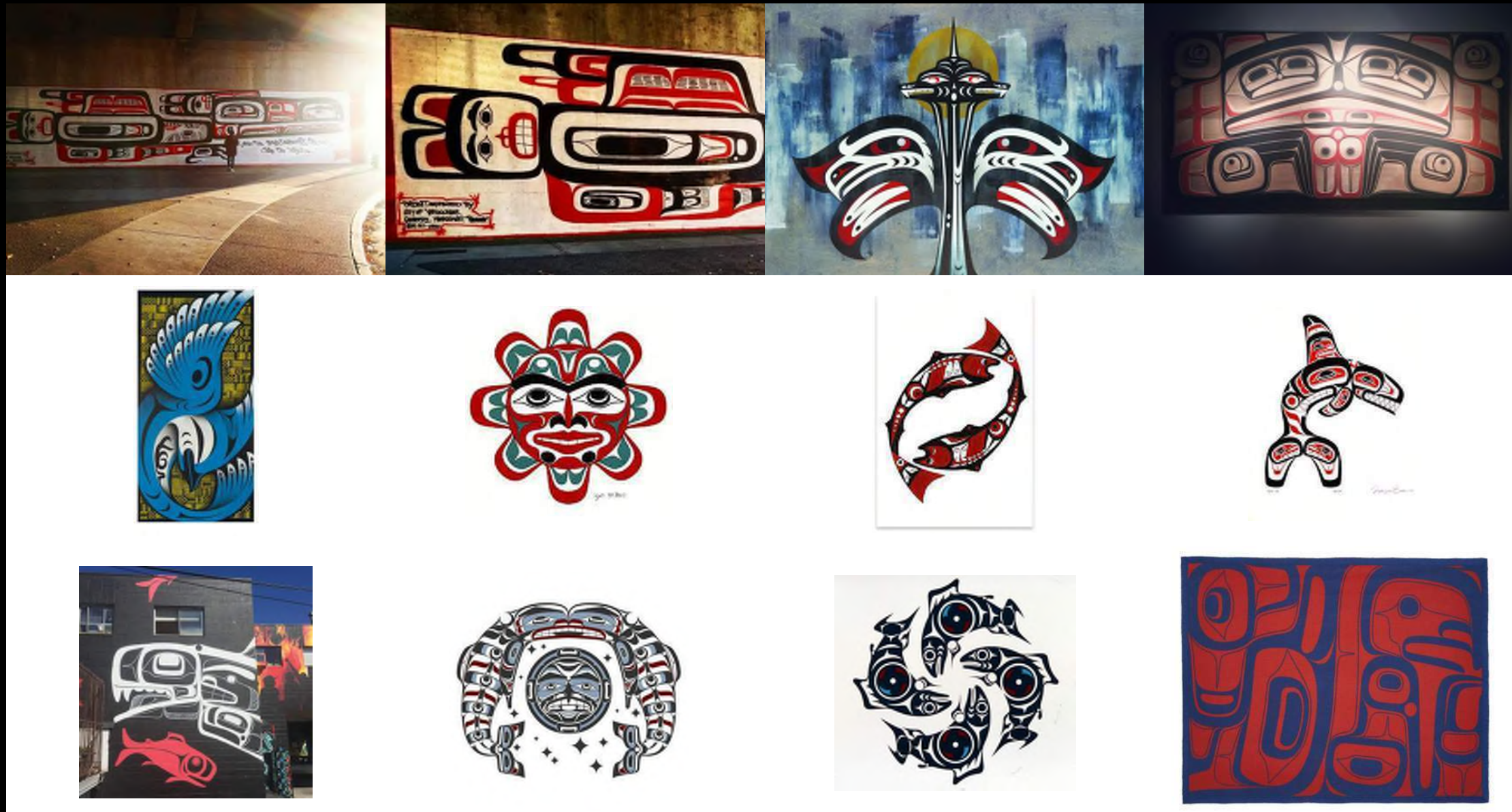
Started by Bruce Pavitt and Jonathan Poneman, Sub Pop is an iconic zine-turned-indie-grunge-record-label that launched Nirvana, Soundgarden, the Shins, Postal Service, and the Fleet Foxes. Its devotion to analog, which includes everything from publishing and merchandise to vinyl and cassette tape liner notes, has been a collectible from the beginning. A mural in this concept would take thematic cues from the Sub Pop legacy that was once housed here and the grunge era it launched.



EATON SEATTLE ART MURAL CONCEPT

CONTEMPORARY NATIVE ART BY INDIGENOUS ARTISTS

This take depicts a dynamic aquatic scene, featuring orca and salmon, in the artistic tradition of the Coastal Salish, one of the most prominent indigenous communities of the Pacific Northwest. As embodied by our neighbors at 8th Generation in Pike Place, contemporary Northwest Native artists are enjoying a massive renaissance as they interpret their ancestral aesthetic traditions through a futuristic urban lens. Aquatic creatures and seascapes hold deep significance to the identity of the city, and our tower at 1931 2nd Ave is defined by its stunning (and exclusive) vista of Elliot Bay. Absorbing the vast natural beauty of the bay, Eaton Seattle transmits this ancient marine force to the street level via our mural. The mural is not merely a homage to the ecology and cultural heritage of the city, but also a commitment to the preservation of the Northwest's threatened ecosystem and to the indigenous peoples who have stewarded the land for millennia.



**Eaton Seattle Exterior Mural
Proposed Artists
Phase 1**

Submitted 1/14/2021

Revised 10/20/2021



In the spirit of Tina Turner

(1957-2022)

sonic shaman and (god)mother of grunge
Storyteller who foretold the Future

Stories, Portals, Spells

A figurative allegorical work that appears to emerge from the glass edifice and resides to a great degree on the landmark facade.

A work that speaks to the various hidden histories of this place, rich and fecund, steeped in magic and ritual.

A magic that has sustained many generations and produced a myriad of Sonic Shamans,
Vibratory Healers and waves of influence...

A place of lichen, cedar and osprey. A place of axe and snare and bass.

A living, breathing spell: One of Continuum, at once a place of
embarkment and return.

On a practical, technical and compositional level the work will acknowledge, embrace and enhance the history of the usage and the architecture of the building and make a nod to the modern structure that will straddle and tower above the original footprint.

All work will begin high enough off the ground to discourage unsolicited additions.

Artist List

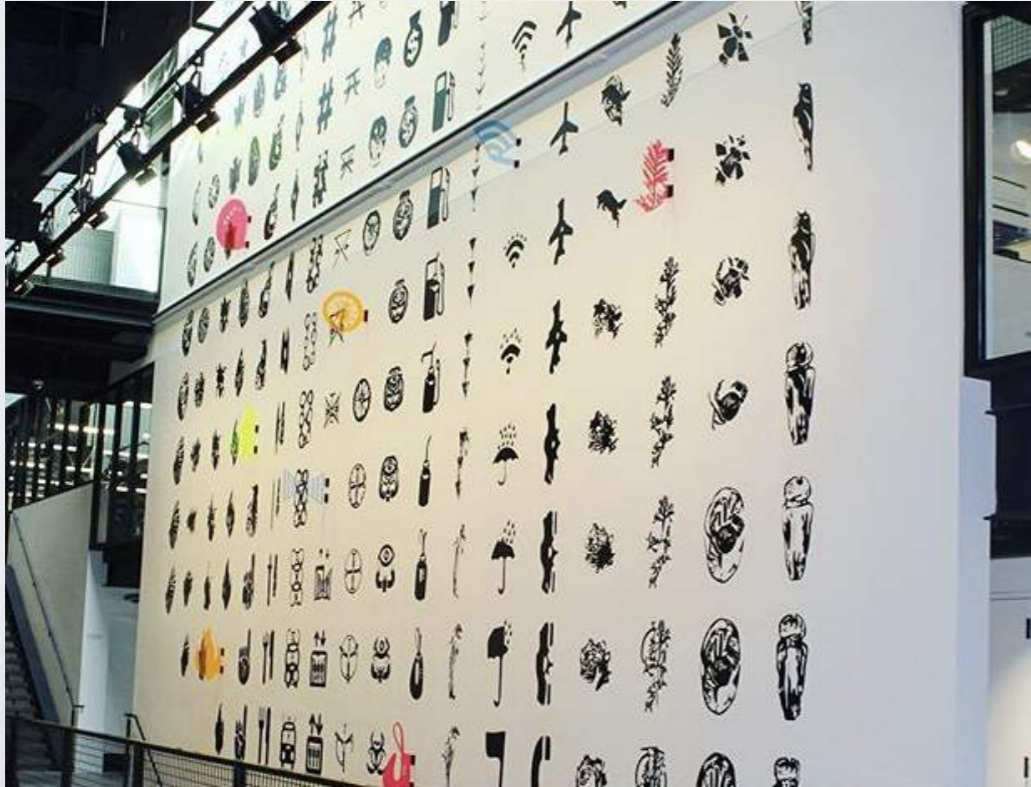
Ryan Fedderson
Nick Galanin

Selected Works

Ryan Fedderson
Wenatchee, Washington











Mid 30's. Established (mid-career)

Multi-disciplinary artist, space maker and knowledge keeper. Possesses a distinct ancient futurism exhibited most often through use of glyph and symbolism.

Has rendered multiple large scale installations and permanent commissions of varying scales both public and private throughout North America.

Strong narrative and editorial sensibilities and a deft sense of dry humor and wit.

Heavily immersed by birth and versed via personal initiative in Northwest Indigenous aesthetic traditions. Deeply invested in land sovereignty and the preservation of ancient rites and methodologies.

Confederated Colville Tribe member from the Okanogan and Arrow Lakes Bands

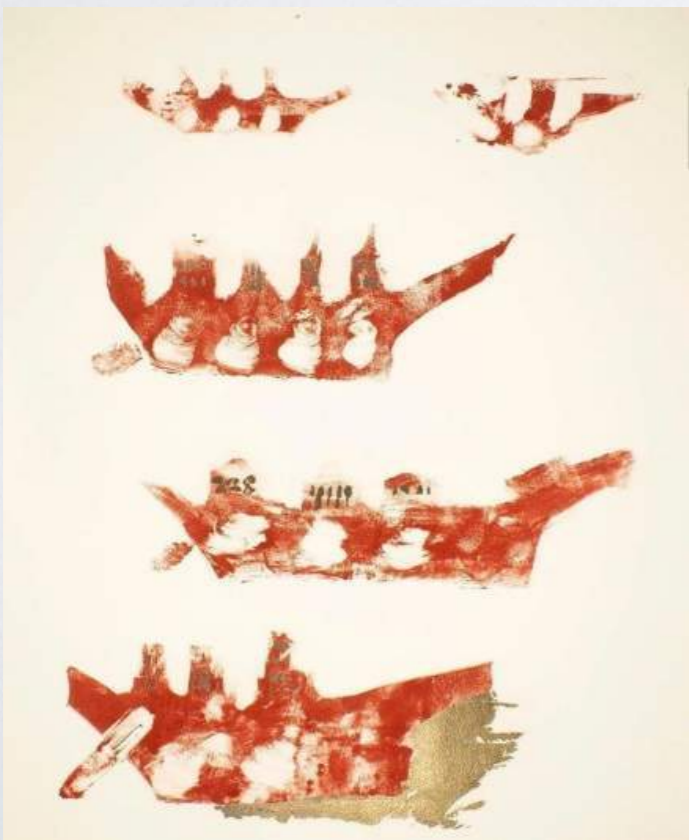
Nicholas Galanin
Sitka, AK

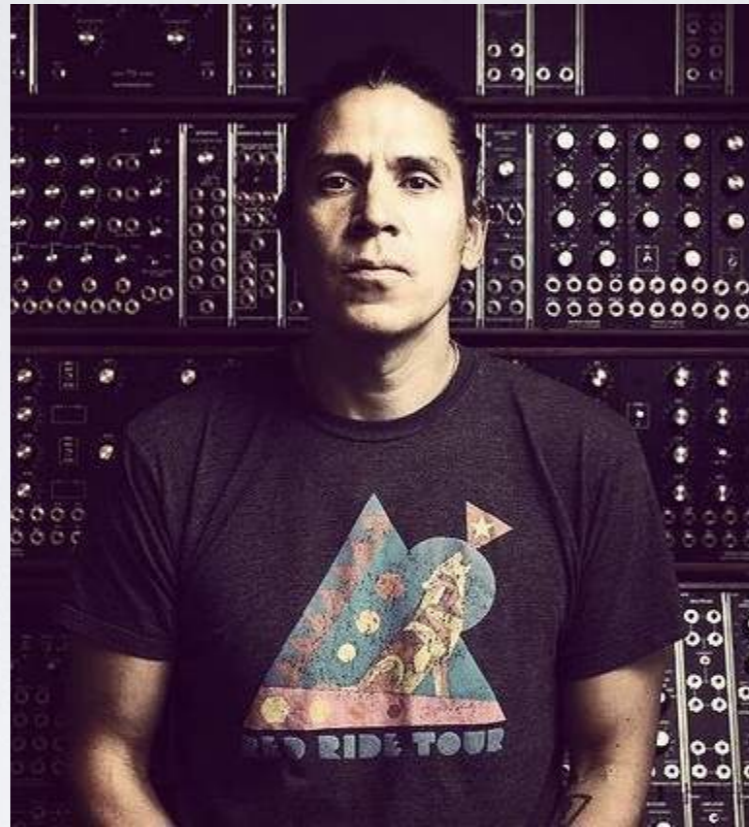


INDIAN LAND









Early 40's. Established (mid-career)

Master of multiple visual art mediums, metalsmith and musician. Work is always imbued with strong narratives. Prolific maker, lecturer, knowledge keeper. Canoe and totem carver. Had a massive installation situated in the Palm Desert Spring/Summer, 2021 (Never Forget via Desert X).

Quickly gaining international notoriety (Storytellers PBS and Smithsonian Magazine most recently). Heavily immersed by birth and versed by personal initiative in Northwest Indigenous aesthetic traditions. Highly vocal about land sovereignty and institutional divestment from colonial practices and the spoils thereof. Will be releasing his second album on Sub Pop Records in spring 2021.

Tlingit/Unangax ancestry

