



APPROVED MINUTES OF THE MEETING

Mike McGinn
Mayor

Diane Sugimura
Director, DPD

Marshall Foster
Planning Director, DPD

Julie Bassuk
Chair

Seth Geiser

Laurel Kunkler

Shannon Loew

Tom Nelson

Julie Parrett

Osama Quotah

Ellen Sollod

Debbie Harris

Valerie Kinast
Coordinator

Tom Iurino
Senior Staff

December 20, 2012

Convened 8:30am
Adjourned 4:30pm

Projects Reviewed

Jimi Hendrix Park
Spruce Project (formerly Hancock Fabrics)
DPD Planning Division Update and Arena Briefing

Commissioners Present

Julie Bassuk, Chair
Julie Parrett, Vice Chair (excused from 8:30-8:45am)
Debbie Harris (excused from 8:30am-10:00am)
Shannon Loew
Tom Nelson
Osama Quotah
Ellen Sollod

Commissioners Excused

Lolly Kunkler
Seth Geiser

Staff Present

Valerie Kinast
Tom Iurino



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December 20, 2012	Project:	Jimi Hendrix Park
	Phase:	Design Development
	Last Reviewed:	N/A
	Presenters:	Pam Kliment, Seattle Parks and Recreation Ivana Begley, Murase Associates Maisha Barnett, Friends of Jimi Hendrix Park Scott Murase, Murase Associates
	Attendees:	N/A

Time: 9:00am-11:00am

Disclosures

Commissioner Parrett lives in Judkins Park.

Summary of Project Presentation

Seattle Parks and Recreation is creating a new Jimi Hendrix Park by redeveloping the southeast part of a block that contains the Northwest African American Museum, parking, ball fields, picnic areas, lawns, trails, and other plantings. The Friends of Jimi Hendrix Parks is leading the effort in close collaboration with Seattle Parks. The site is bounded by S. Massachusetts Street, the Northwest African American Museum, Sam Smith Park, and 25th Ave S. The park's design is in the design development phase. The project is divided into 3 phases for construction, depending on the success of fundraising. The combined funds, from public and private sources, is hoped to be \$2 million, which would enable full construction. The project hopes to break ground by Spring 2013 and finish by Fall 2013. The park's design is based on a guitar and a flower after a long process of community input and talks with Hendrix' family. The site is 2.5 acre grassy site which slopes gradually from the northwest with views towards downtown, to a flat area to the southeast, with views to Mt. Rainier. The park has had few improvements since being converted from a school ground; it is mostly an open field. The new park will feature: a walkway in the form of the fret of the guitar leading to the southeast and a formal entry with stairs; higher vantage points with radial benches and interpretive elements of Hendrix; a slight bowl for gatherings; more gathering spaces connected by concrete paths that radiate from the center; custom sculptural seating shelters; clusters of purple flowering trees; a rain garden; and parking.

The commissioners' discussion centered on: the park's construction phases and their likelihood for completion, given the relatively small public budget and ambitious private fundraising; who the expected audience was for the park and how they would get there; how complete the park would be if not all phases were built; how the park related to its edges, including the Northwest African American Museum, and was integrated into the neighborhood context; the planting materials; the extent to which the design concept featuring the guitar was successful; and the role of corporate funding of park elements and how corporate sponsorship was integrated into the park design.

ACTION (by Parrett)

By a vote of 0-5, the Seattle Design Commission did not approve the design development phase of the Jimi Hendrix Park design. The commission supported development of the park, but expressed frustration at being involved at such a late stage of design when influencing the design means a setback in the process. It requests

that Seattle Parks and Recreation bring projects for review at 30%, 60% and 90% as is customary for capital projects. The commission had the following recommendations:

- Create a design that is both a neighborhood and destination park. Make the park engaging for daily seasonal users, not just one-time visitors. Also, ensure that the design contains elements to accommodate Hendrix pilgrims coming to park and wanting to leave a memento.
- Do not use a company logo in the park. Instead, consider referencing the connections to that product without using the logo.
- Rethink the design's conceptual inspiration and make its translation more readable in the design. Consider all aspects of Jimi Hendrix's life, including distortion and non literalism, and use that to guide the design. The design representation as shown is neither abstract nor literal, which is not successful.
- Encourage the design team to use their professional capabilities as designers and incorporate feedback to refine and improve the design. The team should not be restricted to prescriptively following the community's comments. Do not let the fact that it is a complex, public-private project interfere with good design.
- Study and refine the design of the three park entries. Redesign the northeast entry so that the sound wall is not a barrier. Better resolve the relationship to the museum at the northwest/west entrance. At the southeast corner, include ADA access, improve the pedestrian safety at the intersection of the parking lot, and reconcile how the design of the interpretive programming fits within a traditional park entrance.
- Develop the design so that the rain garden is more integrated into the park. Study its relationship to the parking lot.
- Further study and develop materials and detailing, especially for the structured, sculptural elements. Develop drawings to show what it feels like in these places; include options if certain elements, like the canopy, are not funded and therefore not built. Provide details for all possible scenarios.
- Appreciated the selection and color of the proposed planting materials.

Commissioners Bassuk, Parrett, Nelson, Loew, and Quotah voted no because the park's design had not been fully thought through and wanted the team to return for an updated 60% review.

Commissioners Sollod and Harris abstained.