



The City of Seattle

International Special Review District

Mailing Address: PO Box 94649, Seattle WA 98124-4649
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ISRD 169/20

MINUTES FOR THE MEETING OF TUESDAY, December 8, 2020

Time: 4:30pm
Place: Remote Meeting (via WebEx Events)

Board Members Present

Matt Chan
Matt Fujimoto
Sergio Legon-Talamoni, Chair
Russ Williams
Tanya Woo
Andy Yip

Staff

Rebecca Frestedt
Melinda Bloom

Absent

Faye Hong

In-person attendance is currently prohibited per Washington State Governor's Proclamation No. 20-28.5. Meeting participation is limited to access by the WebEx meeting link or the telephone call-in line provided on the agenda.

Chair Sergio Legon-Talamoni called the meeting to order at 4:30 pm.

ROLL CALL

Matt Chan	Present
Matt Fujimoto	Present
Sergio Legon-Talamoni	Present
Russ Williams	Present

Tanya Woo

Present

Andy Yip

Present

120820.1 PUBLIC COMMENT

Ms. Frestedt said it came to her attention that the online public comment form wasn't working, or letting people sign up in advance. She apologized for the mix up. She said staff was working to correct it prior to the meeting and will look at see what occurred to prevent it from happening again. Given the mix up, she said she wanted to provide people with an opportunity to give verbal comment, especially knowing that several people may have intended to. She said for today's meeting she will go through the list of attendees to see if they have public comment.

Mr. Legon-Talamoni explained that the board is new to convening our meetings virtually and we appreciate your patience. For the public's participation, he said the process is going to be a little bit different. He asked that all public commenters, or people of the public raised their hand virtually so that they can be called on to provide public comment. He explained a change to the order of the agenda. He said public comment would occur at the front of the meetings. The procedures and sign up were outlined in the meeting's agenda. Due to the issue with the public comment sign up link, we're asking members of the public to raise their hand. If there are any members of the public that are willing to provide public comment, please do so now by raising your hand.

Nina Wallace provided written comment (in DON file) and said she was speaking as a community member, as someone who works in the ID and has for a long time also has a 4th generation Japanese American with family and cultural roots in this neighborhood. She said she has immense respect and appreciation for both artists and their work. But also feels hurt and anger at this attempted artwashing by KODA and Da Li. She said she resents high-financed developers extracting labor and culture from this community to erase the violence they have enacted over the past three years. This proposal does not erase the fact that 80% of KODA units were sold to people outside of the CID, that those who are rooted in this community and descended from Asian immigrants who built this neighborhood cannot afford to live at KODA. She said it does not erase the fact that KODA sales reps physically assaulted community members at a peaceful demonstration and made false accusations to police that resulted in the violent arrest of a peaceful protestor. She expressed concern about toxic fumes and dust and the impacts to Hirabayashi Place next door.

Ms. Wallace said this is probably what the board considers outside their purview but KODA has caused very real and tangible harm to the residents and community members. She said work is needed to repair that harm. She said that if the KODA's desire to engage with the community is genuine, then they need to be doing more than capitalizing on culture and art and ignoring and erasing

their past and ongoing harms. She urged the KODA team to take responsibility for their actions and their impact on this community. She said she would like the City to hold KODA and other developers accountable to this community and require additional community outreach, and if this is outside of the process of the then she would like to see the Board work to revise and restructure that process that the board can actually take into account things like equity and affordability and displacement.

Jacqueline Wu provided written comment (in DON file) and said she is second generation Chinese and Filipino American as well. She said she finds a lot of cultural roots and consider Chinatown, International District her home as well. She said the goal of the International Special Review District (ISRD) is to maintain and protect the International District core as an Asian cultural, retail, and residential center and to protect, preserve and promote small retail and commercial businesses. The Board was created as a last line of defense for the community to curb the impact of development projects that will negatively impact the community. When the KODA Condominium project came through the board for its Certificate of Approval in January 2019, it also proposed a public art installation that would later be approved after outreach and engagement was conducted and artist and artwork selected. This meeting is a follow up to the public art project. She reminded the board of community opposition to the KODA condominium project and the harm that this entity has created. The development team claims that the project is named 'KODA' for the word "friend" in several Native American dialects, but fails to cite which tribe, let alone work with any local Indigenous community on whose land they are building. This is a clear example of appropriation of Indigenous culture.

Ms. Wu said that community is in opposition to the KODA condominium project and protested the groundbreaking of the project with over a hundred residents, elders, and community members. When KODA's sales team hosted an art walk as part of first Thursday, none of the artists that they featured in their gallery were representative of Chinatown-International District or the Asian American and Pacific Islander community. Community members peacefully protested the KODA art walk. She spoke about construction impacts on the day care within Hirabayashi Place.

Ms. Wu said the outreach for the public art project has been non-existent. She urged that the Public Art project conduct a meaningful outreach and engagement strategy, that accounts for language and technological barriers. That community members who participate in the outreach and the engagement process are compensated for their time and expertise. Without community engagement, KODA Condominiums is practicing artwashing – the act of covering up a negative public image by recuperating, co-opting, and capitalizing on the art, culture, and labor of the existing community. She said the ISRD and the City of Seattle are accomplices to KODA's artwashing, by convening meetings that review the art and confer a certificate of approval, it gives the appearance of

public engagement and authenticity without community buy-in. She urged both the ISRD members and City decision makers to pursue a design review process that is equitable and just and requires community outreach. She said the Board should take into account equity, affordability, displacement, and additional externalities to the neighborhood.

Mr. Legon Talamoni read Derek Lum (InterimCDA)'s comments into the record: "Da-li has submitted a presentation to the board which claims to have done outreach to Hirabayashi Place. We (InterIm) called for a community driven public art process and Da Li agreed to do this, and said they'd keep us informed about the process. However, they have not reached out to us to deliver any information on the art proposed here. It is striking that Da Li never contacted anybody on our Real Estate, Property Management, and Policy team as owners of Hirabayashi Place --even while they clearly have our contact information because we are in regular contact with them regarding construction impacts on Hirabayashi Place, and they know that we are very engaged with our building and concerned about the art at Koda, and had concerns about their original art scheme. The submission claims to have been distributed to the Hirabayashi Place community. No flyers reached any Hirabayashi Place residents. The manager at that location indicated that she has not seem any flyers come across her desk. So, not only was Da Li's public art process clearly not community driven, as they stated it would be at a past ISRD meeting, their effort to engage neighbors and community stakeholders in the process was cursory at best, and disingenuous at worst. We ask the developer to admit to not doing meaningful outreach to Hirabayashi Place, or even better to do actual outreach to Hirabayashi Place.

120820.2 PROJECT BRIEFING

120820.21 450 S. Main St. - KODA

Presenter: Lesley Bain, Framwork

Briefing on proposed artwork by Gerald Tsutakawa and Erin Shigaki, to be located at street level, near the south, residential entrance and near the southeast corner of the building, respectively.

Ms. Frestedt reminded the community and anyone listening in that they will continue to accept public comment following the meeting. She said this is a briefing to inform the board of the status of this project and help inform the final application when it does come before the board. No action will be taken.

The date of that meeting has not yet been determined. She said the International Special Review District board had recommended approval for the

application for a Certificate of Approval for final design for this development in February of 2019. At that time, there was discussion and presentation of an approach for some public artwork that had not been supported by the community and the board had encouraged the applicants to work more closely with the community to develop an art plan that was more reflective of the community and to have more community engagement and the artwork selection and so the artwork and building signage at that time was not part of the final design application.

Lesley Bain presented (presentation report and details in DON file) and said due to COVID it has been a challenging time to do outreach. She said she worked she provided flyers to Hirabayashi Place in person. She said input is valued and apologized if anyone was missed. She went through the slides and reported the process as directed by the ISRD board is being followed. She said they look forward to bringing great art to the neighborhood. She indicated the placement of the art pieces. She said that KODA hired Framework Cultural Placemaking to lead the process of engaging community and selecting one or more artists. She spoke about Framework and projects that the agency has worked on.

Ms. Bain said the makeup of the Artist Selection Panel was extremely important; they looked for a variety of voices rooted in the neighborhood and its history, with a strong connection to Japanese American culture and knowledge of public art. She said artist recommendations were requested from Wing Luke Museum, Interlm and SCIDPDA. The panel consisted of Blake Nakatsu, Wing Luke, S Surface City of Seattle Arts and Culture, Ken Matsudaira, M. Rosetta Hunter Art Gallery, Tom Kleifgen, Momo, Christina Nguyen, Nihonmachi/Japantown and Chinatown-International District Community resident. Ten artists were contacted, six artists responded with letter of interest.

Ms. Bain said the selection panel agreed on a set of criteria to view the work and score the artists. These criteria are in line with the direction from the ISRD: conceptual appropriateness, materiality, and artistic quality. She said the selection panel felt that all of the responding artists had merit in terms of artistic quality, and the decision was difficult because of the high caliber of artists. The panel agreed to hire two artists, one for the entry piece and one for the shadowboxes. She said the panel selected Gerard Tsutakawa as the artist for the entry sculpture and Erin Shigaki for the artwork in the shadow boxes. She said both artists have strong roots in the neighborhood. She said when Mr. Tsutakawa was younger, he worked sweeping the floor and stocking shelves at Uwajimaya store that once stood on the site. Ms. Shigaki spent much of her childhood in Nihonmachi with her grandparents and has focused her art on bring the stories of Seattle's Japanese community to the public.

Ms. Bain said both artists are storytellers in different ways. Mr. Tsutakawa creates iconic sculptural expressions that connect with people. Ms. Shigaki's

work has included both abstractions and photographic images that have engaged communities in both the history of place and the issues of our time. Both artists are recognized for the quality of their work. Mr. Tsutakawa is an internationally known artist and part of a legendary family that has shaped public art in the Pacific Northwest. Ms. Shigaki is of a younger generation, making a mark with work shown in the Wing Luke Museum, Nihonmachi Alley, Densho, King Street Station and Bellevue College. She said the selection panel was pleased with the idea of paring a seasoned iconic sculptor with a younger artist that is similarly rooted in the neighborhood.

Mr. Tsutakawa provided a personal biography and examples of past works. Ms. Shigaki said she is Yonsei, 4th generation Japanese-American and a denizen of the neighborhood.

Entry Sculpture

The sculpture location is along South Main Street at the edge of exterior vestibule and the sidewalk. It will be highly visible to passers-by and to people entering the building. The visualizations below show an elevation along South Main Street, and a view from South Main Street looking west. Because the street is sloped, there will be a grade change between the sidewalk and the flat vestibule. The slope is gentle enough to not require fall protection. The sculpture will be located approximately 24" from the column that frames the vestibule and will help to protect people from walking off of the higher drop of approximately 12".

The submitted design is a strong vertical, freestanding, bronze sculpture in Mr. Tsutakawa's "X 0 series." It will be approximately 6'-6" high and 27" wide. This original new sculpture design is an abstract metaphor of a variety of visual images and themes. The sculpture plays on the image of straight lines and curves, so it has a ying-yang/male/female quality. The X-0 is also the character abbreviation for Hugs and Kisses. The vertical forms relate to the forms of Asian calligraphic shapes.

Bronze is a classic material for artworks and vessels going back to Shang Dynasty in China over 3000 years ago and is amazingly beautiful and durable. The sculpture would be made with 1/8" sheet #C65500 "Evedur" silicon bronze and silicon bronze welding rod. This would be a hollow, TIG welded bronze fabrication. All edges, welds and surfaces are to be ground smooth and polished. A permanent charcoal and blue-black patina is to be applied and sealed with a hot wax clear coat sealer. She described the configuration of the footing. The bronze material is extremely durable and will not wear from the weather and touch. The bronze surface can be easily cleaned if tagged with spray paint.

Shadow Boxes

The shadowbox location is on South Main Street near the corner of 5th Avenue South. The art will be in the 4" deep recesses, protected with non-reflective glass.

The concept for the shadowboxes is to create a set of circular stone mon (family crests) representing the resiliency of Seattle's Japanese American community which was once located in the heart of the Chinatown-International District, where KODA is located. Three mon will be made from Columbia River basalt. Each will be on 20" diameter, 2" deep circular stone pieces hand-cut and polished by a sub-contracted vendor. The 2" depth will allow the stones to be attached from behind in the 4" deep shadow boxes with the appearance of floating. The designs will be sandblasted onto the stone surface by a sub-contracted vendor, assisted by the artist. The designs will then be hand-painted with stone paint by Erin Shigaki. Lighting for the art is within the shadow boxes and is being coordinated with the building contractor. The shadowboxes will have a glass front, and the glass will be the most transparent available on the market. The glass is Guardian's "Ultra Clear" and has minimal glare & color.

Mizuhiki

A traditional knot made of twisted rice paper usually gracing gifts and homes on special occasions. The knot is symbolic of the Japanese American community's strength and fortitude. May this mizuhiki impart this same strength and endurance on the current inhabitants of the Chinatown-International District.

Tanzaku and Kiku

Wish flag and chrysanthemum. Tanzaku contain handwritten wishes of gratitude and for a good future. They are traditionally hung from trees and sacred spaces during festivals. Kiku symbolize longevity, rejuvenation, and royalty. May this pairing evoke a wish for healing and dignity in this neighborhood.

Matsu

Pine. Matsu are symbolic of longevity, virtue, and youth. Japanese immigrants found Pacific Northwest evergreens were similar to the ones they left behind. In Japan, matsu are also used to mark the boundaries of the sacred ground of temples and shrines. May these pines bless this land in remembrance.

Ms. Bain said the original intent of community outreach was to have the typical meetings with presentations and input. COVID-19 restrictions have meant following a different approach. She said they created both digital and paper media in English and Chinese to try to reach as many people as possible. Input is possible via phone, email and the website. Flyers were distributed around the neighborhood with information on the art concepts. They were left with

businesses, including smaller shops and restaurants and larger businesses with bulletin boards such as Uwajimaya and Kinokinaya. They were left, with permission, where newspapers and literature were on display in cafes and tea shops including Oasis Tea Zone and the Panama Hotel. Flyers were also left with apartment building managers who would take them for posting, including at Hirabayashi Place, Icon Apartments, and Imperial House. Some were posted in public spaces over expired political posters near Jackson Hub and Nihonmachi Alley. The flyer was posted on the door to the SCIDpda offices.

Mr. Chan asked what input was provided from community and how was that incorporated into the concept.

Ms. Bain said she has not received feedback.

Mr. Tsutakawa said as an artist he goes through creative processes that are not linear and are more organic. He said he took images in his mind and tried to blend them with his personal history in the neighborhood.

Ms. Woo said she hasn't been able to find information on artwork on KODA's website. She would like to see more detail about what has been done in terms of outreach.

Ms. Bain said she would be happy to do that.

Ms. Frestedt reminded the board that although community outreach is very important, the board reviews for placement, scale, attachment, detail, visibility and prominence.

Mr. Legon-Talamoni asked if locations were determined by panel.

Ms. Bain said they were approved during Certificate of Approval for building; the locations were specified.

Mr. Chan asked if artists received information from public.

Ms. Bain said that Betty Lau commented that more Japanese references are needed but there were no other comments received.

Ms. Woo asked about placement of the Mons.

Ms. Bain said they will be placed in 4" deep shadow boxes.

Ms. Shigaki said windows will be lit from inside.

Ms. Woo asked about building material at this location.

Ms. Bain said it is steel.

Mr. Chan noted the entire area is covered with glass, so the discs won't be exposed to environment. He asked about lighting.

Mr. Tsutakawa said the sculpture will be lit from above, but that lighting has not been designed yet.

Ms. Bain said they are working with architects to get details.

Mr. Chan asked how close the sculpture is to the curb and what the step down is.

Ms. Bain said 12" is the maximum height allowed but this isn't that tall.

Mr. Legon-Talamoni said a wall section to show section cut through sidewalk and how close to the edge the sculpture is would be helpful.

Mr. Fujimoto requested lighting details, and location details.

Ms. Bain said they can provide those details; these were concept drawings for input.

Mr. Fujimoto said both art pieces are wonderful concepts.

Mr. Williams echoed other board member comments. He said both are accomplished artists which is a great starting point. He said the cherry blossom lighting in canopies should be considered in lighting plan as well.

Ms. Frestedt suggested to have someone review Crime Prevention through Environmental Design (CPTED) analysis to help inform spacing, location. She said recessed entry and the grade change create an enclosure between sidewalk and building and a possible safety issue.

Ms. Bain said she could run it by Seattle Neighborhood Group. She said the holes in the sculpture provide visibility through. She said vestibules are challenging.

Mr. Legon-Talamoni said he hears support for both art pieces. He said the applicant has done a great job assembling a panel of stakeholders and community to gain different perspectives. He said both artists are local artists. He said the KODA project is highly scrutinized. He said having local artists is a wonderful thing.

Mr. Chan agreed and said the concepts are wonderful. He noted concern with the community outreach part. He said it is very important to the community that all circles are closed. He said he supported concepts and said both pieces will be great additions.

Mr. Yip said COVID issues are challenging for outreach. He suggested reaching out to the community prior to the next meeting about community input. He said the design and concept are in the right direction.

Mr. Tsutakawa expressed concern about schedule and the amount of time he needs to build the sculpture.

Ms. Frestedt said she can do administrative review for some projects but this one warrants full board review. She said the next meeting is dependent on when she receives a complete application. She said the board has asked for additional information: shop drawings of how work is placed and configured, scale and dimension, and for lighting.

Ms. Bain said they will aim for more community outreach and will aim for January meeting.

Mr. Williams said it would be beneficial to show XO in plan view to get a sense of the surrounding area and the space it is occupying.

Ms. Woo said the artists and their concepts are amazing and she was excited to see it come to fruition. She said it will be nice to get the community excited and involved.

Ms. Frestedt said the 2021 schedule has been posted. She apologized for the snafu with public comment link.

Adjourn 5:52 pm

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