



<b>Agenda Item #:</b>	3
<b>Project Title:</b>	1904 Bartillon Drive - Public Building, City of Madison and Dane County Men's Homeless Shelter. (District 12)
<b>Legistar File ID #:</b>	78514
<b>Members Present:</b>	Cliff Goodhart, Chair; Marsha Rummel, Jessica Klehr, Russell Knudson, Shane Bernau, Christian Harper, Wendy von Below, Rafeeq Asad
<b>Prepared By:</b>	Jessica Vaughn, AICP, UDC Secretary

## Summary

At its meeting of February 14, 2024, the Urban Design Commission **GRANTED FINAL APPROVAL** of a public building located at 1904 Bartillon Drive. Registered and speaking in support was Carl Miller. Registered in support and available to answer questions was Jon Evans.

Updates include removal of the green wall. In its place they will incorporate a mosaic art installation, which will be integrated into the brick wall, generally flush with the brick. There are a few points where it extends above the masonry into the metal panel where it is trimmed with dark bronze trim and flashing. They reconfigured the window dimensions and mullions to create more clear and consistent datums, so there are now only 4-5 different sizes of each window. They introduced siding changes on the east elevation to pick up the rhythm of the windows, and incorporated ACM to mimic the patterning of the windows. They revised the band around the building to make a clearer top, middle, and bottom. They looked at an option that eliminated the bump ups at the vertical windows, but they and the City-County owner team all felt it made the building look more institutional, which they are trying to avoid, and took away from the melodic character they were going for. The fence is in the same orientation as the metal siding at the roof. They reverted back to warm tone metal wood-look siding because they liked the dark on dark, and it took away a bit of the chaos seen in the last submittal. On the front elevation, they cleaned up windows to make it more consistent and added the location of the mosaic art installation. On the east elevation, there are two areas of ACM panels to mimic the pattern and rhythm of the windows. On the north elevation, they were able to continue the bump ups and work the existing mechanical louvers into the vertical arrangement. On the west elevation, they cleaned up the pattern of ups and downs; every time there are vertical melodic windows, they are kept in groups of 4 or 8 around the entire building. They discussed material transition details. The roof edge overhangs the metal siding by about 1". Between the metal panel to the brick, there is about a 3" movement, and between the ACM and the brick, there is about a 2" movement, leaving 1" between the metal panel and the brick. The light fixtures will be dark bronze, the trash enclosure is keeping the same vertical infill, and that same style translates over to the fence. The materials include anodized aluminum storefront windows, dark brick, walnut wood-look metal panels, ACM silver metallic panels at the entry and east side, and Kalwall at the porches and front entry canopy; the metal structure for the front entry canopy will be green.

The Commission had the following questions for staff and the development team:

- Who reviews the art? Is the City Arts Administrator part of that review?
  - City arts staff, Karin and Meri Rose, have been involved in the project and how the art is developing. We've just started to engage with the artist over the last couple of months. All feel this type of concept will fit our budget, so the next step is developing an actual piece. The art still has to go through an

approval process; typically it would go to the Madison Arts Commission at minimum as an informational for feedback and critique.

- I like the dark look, it's beautiful, but some question dark buildings as absorbing too much energy—what is your thinking on that?
  - The building uses a rainscreen wall design, so the building is vented behind those panels. The building will attract more sun, but it's not connected thermally to the inside of the building. Air can get behind the panels to keep it cool. We also use a fiberglass girt, which provides a good thermal break as opposed to metal, which might transfer.
- The entry is the brick one-story volume and the rest behind is taller?
  - The vestibule is outboard of the main lobby. The vestibule is a lower ceiling height, and the lobby opens up to a two-story space. We wanted masonry at the vestibule because it is a high traffic area, so we made sure it was a durable material versus the ACM at that point.
- At the entrance, you come in and want it to be light, glass, and airy, not necessarily bunker brick. On the east elevation, the white panels are not windows?
  - Correct, they are ACM panels. We didn't think the project could afford to have that many windows. It mimics the patterning of windows. The reveals in the ACM are aligned with the mullions of windows. There is a consistent grid pattern that tracks on that side of the building.
- A question about the playful windows—is everything above the brick spandrel, so each color is spandrel?
  - Yes, now the colors are completely spandrel.
- There were previously comments that said this was too chaotic, and I think the way to solve it is a consistency in those datums. In the south elevation, if nothing went higher than the purple color (3<sup>rd</sup> from the left) and that was the height so they all went there or down to that band, I think it would be more organized. When you go so high up to the roof, it seems too tall, and I don't know that you need that much spandrel there. Just break the plane of that crown, that wood piece, and get the rhythm, but when you get to a couple feet from the roof, that's where it gets busy. I don't know that you want it to come all the way to the ground either.
  - We explored taking the upper banded area and making it wood-look metal panels for consistency, but there was a consensus that it took away the character.
- Can you describe how the dark brick meets the ground plane?
  - The dark brick comes down to the ground plane. There is sidewalk most of the way around the building.
- I understand the regularized window sizes, but describe how you chose the various proportions of colored spandrels and why the colors are where they are.
  - Trial and error, messing around with color iterations to find what felt randomized but regular.

The Commission discussed the following:

- It is a more cohesive, better-looking project. Is it good enough?
- Looking at the south elevation, it gets busy at the crown. Once it became linear, it helped, but I think there is still too much of the color breaking the plane of the wood. If you bring that down to one level where it's under and over, I think you get more organization and define a crown. Right now there is no crown because the colored spandrel panels go so far up into the brown panels. Secondly, if there is no art installation, is the intent to put fake ACM panels there to look like windows, or will it be a blank wall? What are the details of that—are the panels recessed or do they sit on the façade?
- My understanding is that it goes on top of the brick wall, surrounded by a channel system on the top and bottom.
- (Secretary) There is information in the LOI for the public art; it is a panel system that will be installed on the wall. If the art does not happen, my understanding is that it would be a blank wall.
- UDC could say that we want the brick wall to have some recessed brick panels where the art could go. That way if there is no art, there is still visual interest there.
- I agree that the design has improved in consistency, but it hasn't reached a level of the expectations we have in our guidelines. I think the response from the applicant that the windows were random until it felt right shows

that there was not a purposeful exercise in looking at where datum lines align or how it might have a base and top. There is a lack of thought and detail about what happens if the art installation doesn't occur. I was disappointed to see that the art installation is panelized but not really working with the spandrel window system on the rest of the building. There is a lack of organization, a lack of consistent proportions, and it is a disappointment to see a black box with an overcompensation of colored spandrel that has been applied without a lot of discipline, rigor, or thought.

- I agree there is still a lot going on, but I do think it is much improved. There is more consistency and organization than we've previously seen. In terms of the two things we are tasked to look at, consistency of the building design and removal of the green wall, I think we are meeting both of those. One picky thing that keeps jumping out at me regarding the material palette and consistency is there are still four different colors of metal trim, fenceposts, and structures; to me, that feels like a lot. My gut reaction is that the green pergola structure at the entry jumps out as most foreign and competing with all the other things going on. I think maybe dark bronze would be a better choice for that, but it's subjective. I wanted to mention it to see how others felt. Otherwise, I think the project is to a point where I would support approval.
- I agree there needs to be a plan for the art installation. The other items strike me as subjective. Considering how many boring designs and façades we see, I'm pretty positive about this one. Whether colors are disciplined or proportions are disciplined, I would argue that chaos and less discipline can be okay sometimes. I find this pretty controlled; it got more controlled. I want to caution that these are subjective things. I'm wondering if going that high up with the color panels into the siding at the top is a dealbreaker for others because it would be a dealbreaker for me if they came lower.
- It's a matter of proportion. They have a tight proportion on the metal panel and ACM, then the windows are a different proportion. That proportion works within the window system but not the overall composition. It's not a dealbreaker, but we want the best project. I'm all about color, I just think the proportion could be better to make it more successful.
- I commend the architect for trying to remain playful with it; I appreciate that, it's something different. You might want to look at the window adjacent to the front door. It looks like a residential casement window, and if that's the entrance where people are entering, it might warrant some attention.
- I think we can agree that if you look at the second floor windows, the head of them now only have two proportions of colored spandrel above them, and they transition from the middle to low to high and back down again. That shows some restraint. In between floors, they are all the same size. The sill of the first floor, you only have two sizes. There is more regularity because they have limited it to two variables on the sizes above and below the windows and kept the metal panel datum straight. It's much cleaner now. Are there any further refinements to make it better urban design?
- It's fine, I think it is thoughtful. I might question whether the colors on the bottom are too close to the ground, but I don't know if there is a sidewalk right there that kicks up dirt to clean off the colorful panels. I can support it as it is. This project has been here quite a few times and we want to keep things moving forward. I don't really understand what the thing is above the door; it used to have a green wall and now that is gone. Are there windows there?
- It is metal panel, and the dark gray are windows. It looks like the rendering doesn't match the elevations. Can the applicant clarify if there are punched openings up high or if the windows are more vertical like in the rendering?
  - The darker squares at the top of the south elevation are spandrel. Below are vision windows. Those are tall vertical elements that go into the lobby.
- If this project moves forward, I believe that the Madison Arts Commission would do a good job if the UDC were to set out the basic parameters of what you'd like to see there, they could fulfill that task. I think it should be seen by MAC or the arts administrator and could also come back to UDC.
- I was a fan of the idea of colored spandrel from the beginning. Like others, I thought they were too much and were not a disciplined application, but generally I am in favor of the concept. I think they went a long way toward keeping that element as a key part of the overall look of the building. I'd caution to not tweak this to death. I trust their vision and willingness to change this in terms of how far these colors go up, the distribution

of them, the colors themselves; I think we owe them leeway to have some say in how that goes. I personally don't agree that some of those go up too high. There are two windows that don't go up at all. In the front rendering, having two or three different heights is a reasonable expectation for the rhythm of that patterning. We'd be doing them a disservice by trying to adjust that any further than they have. As far as colors on the bottom, there will be foundation plantings along here, and eventually some colors on the bottom of the windows will disappear behind foliage in the summer. How these appear from different angles and views is something that is subject to change. They've done a nice job of making adjustments; I was worried but pleasantly surprised when I saw this current version of it, and I'm pretty happy with what's going on. I have no problem with the canopy being green rather than a more traditional color. In some respects, having it green, it looks like a pretty dark hunter green, as a color that echoes some spandrel colors is a nice touch. I'm on board with most of the changes they've made. As far as the art, I don't know that we would be weighing in or making a final decision. We have entities in the City that this is their job. I'm happy when we get to see stuff, but I want to see the project move forward without a lot of impediments. I'm more concerned that whatever they do fits into the spaces in the building, and it looks like they've already addressed how they will mesh with both the metal panels and masonry. I'm pretty sure they're going to move forward in a good way on that.

- We are here to push for better projects so they end up being the best they can. I caution people on dismissing comments or pushing a project through because it's been here too many times. It is our job to make sure we get the best projects for the city.
- I have comments on proportion and how things can relate to each other. The casement window style at the entry door was already mentioned. There is an opportunity there to look at proportion. In looking at different elevations, the east elevation has a different type of language. There are larger windows with color inset that were very playful and appealing in the original design, and it lost some of that playfulness in an attempt to become very regular in responding to our comment about datum lines. I almost prefer the original randomness of color in that stained glass within the field look. I wouldn't mind seeing some of that discipline appear on other elevations. I'm still bothered that in some cases the proportion at the balconies is different, if you could tweak the railings to have more similar proportions to the windows. Something else to look at is the dark green entry canopy; in other areas where it is supporting the green roof, should those have green supports so there is more consistency with color applied where that language is still being used? 52-53
- For the art installation, I would recommend there be a frame for it. If there is a panel system, maybe the panel is inset. I'm cautious about having the art applied to the building. So even if the art weren't installed, there would be a break in the façade so you see a change in plane and it would add interest to a large portion of the wall. Also, I don't know if I got an answer about the fake windows. Are those metal panels attached to the wall or is that the rainscreen then? Does it change from brick to metal panel and it's all coplanar?
- The metal panel is back 2" from masonry.
- I think something similar for where the art occurs would be a nice canvas.
- It's important they show these details because you see these things with shadow lines. These go a long way to give elevations some texture in addition to the colors and proportions of different materials.
- For the art question, I like the input you've given about how the wall should be treated behind. We should direct this to go to staff from Engineering, Jessica Vaughn, Arts Administrator Karin Wolf, and give them discretion to take it to the Madison Arts Commission. That way it is looked at within the parameters of how we think it would best fit the building.
- For public art, are you as UDC staff part of the mandatory review process?
- (Secretary) Because this project is a public building, I would be. I'm not sure what triggers administrative review by the Arts Administrator versus review by MAC. If this is a Percent for Art project, there is ordinance language that determines whether it is an administrative review or MAC review.
- I still have questions about the casement window at the doorway and the other concerns that were raised about the east elevation. Should we have those final details go back to staff?

## Action

On a motion by Klehr, seconded by Rummel, the Urban Design Commission **GRANTED FINAL APPROVAL**. The motion for Final Approval passed with the following findings and conditions:

- The Commission finds that the Initial Approval conditions have been met, but that the following design-related conditions shall be addressed which can be administratively approved by staff:
  - On the north and east elevations, the colored window patterning shall be continued above and below windows rather than only below, as shown in the previous submittal.
  - The casement windows by the front entrance shall be reconfigured to reflect more of a storefront system.
  - The art installation shall be inset into a wall versus applied to the surface of a wall.
  - The wall behind art shall be metal panel, which shall be detailed consistent with the ACM and masonry detail included in the applicant presentation.
  - The art installation location shall be maintained.
  - Final review and approval of the art installation can be completed administratively by staff.
- The Commission also notes that if the art installation is a Percent for Art project, the review and approval shall follow the required review process for such projects.

The motion was passed on a vote of (6-1-1) with Asad, Bernau, Harper, Klehr, Knudson, and Rummel voting yes; von Below voting no; and Goodhart non-voting.