



Base photograph from UW Special Collections #SEA0398 Times Square 1918 (Looking NE at 5th + Westlake Ave)

Art Plan

South Lake Union Streetcar

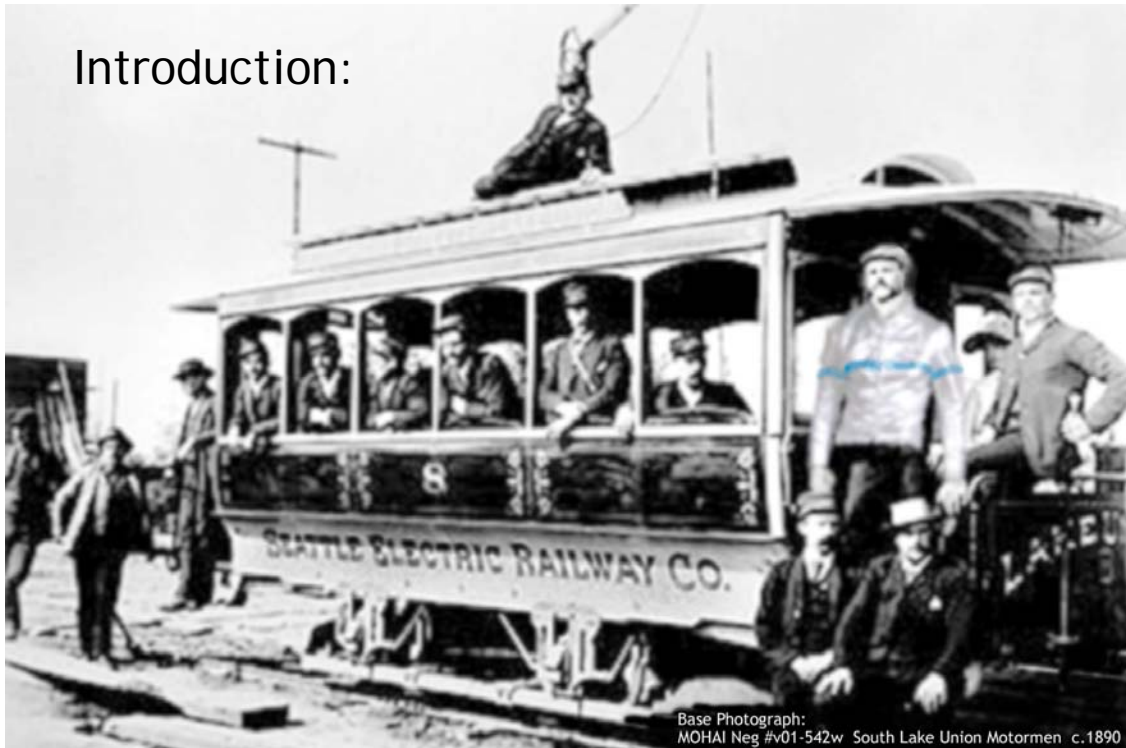


Table of Contents



| | |
|-----------------------------------|------------|
| Introduction: | 5 |
| Project Background | |
| Process + Information Sources | |
| The Big Picture: | 7 |
| Alignment History | |
| Planning Precedent | |
| Creative Objectives | |
| Historical Interpretation: | 11 |
| Connecting Neighborhoods | |
| Past + Future | |
| Post-Industrial Funk | |
| Supporting Ideas: | 15 |
| Signage + Identity | |
| Atmospheric Lighting | |
| Funky Objects | |
| Salvage Guardrail | |
| Getting There: SLU Park Station | |
| Design Recommendations: | 20 |
| Revenue Generating Impacts | |
| Private Artwork Coordination | |
| Acknowledgments: | 21 |
| Alignment Map: | Back Cover |

Introduction:



Project Background

In 2003, the Mayor launched the South Lake Union Action Agenda intended to kick start major redevelopment, bring thousands of new jobs, and fuel growth for Seattle's economy. The highlights of the Mayor's plan include:

- Attract biotechnology jobs
- Fix the "Mercer Mess"
- Create a new waterfront park
- Build infrastructure
- Improve neighborhood amenities
- Build a streetcar

The Streetcar is therefore a key component of this agenda and will be modeled after the popular success of the new Portland-style streetcar system. Seattle's system will also be minimally disruptive to the existing street right-of-way, fully ADA accessible, electrically powered, cost conscious, built on an accelerated schedule and fitted with "off the shelf" shelters.

The South Lake Union Streetcar project will be a 2.6 mile round trip loop linking the important multi-modal transportation hub at Westlake Center with points north including the Fred Hutchinson Cancer Research Center. The Streetcar line is intended to be an important catalyst in the re-development of the strategically located neighborhoods of Denny Triangle and South Lake Union. These neighborhoods are currently poorly served by public transit due to the existing low density warehouse and light manufacturing use. With construction of a major new city park at South Lake Union about to begin, construction of numerous biotechnology research and development projects underway and thousands of planned housing units; the new Streetcar line will be an important contribution to the quality of life and character of this rapidly changing area.

Due in part to the uncertainty of the funding mechanisms for this medium-scaled transportation project and partly because the design of the Streetcar system was put on an accelerated schedule, there was not an earlier opportunity to develop a public art component in tandem with the infrastructure design as would ordinarily be the case. As a result, in late 2005 the Seattle Department of Transportation (SDOT) and the Mayor's Office of Arts & Cultural Affairs moved to establish a budget of \$136,000 for the planning and implementation of public artwork along the alignment and its 13 station stops and 14 Shelters.

In early 2006 the Office of Arts & Cultural Affairs contracted with Lead Pencil Studio to develop an art plan for the public art funds along the South Lake Union Streetcar alignment. Lead Pencil Studio was selected for this project because of its experience with public art and transportation issues as developed and detailed in their *2005 SDOT Art Plan* and their contribution to the development of the *2004 Terry Avenue Master Plan*.

Process + Information Sources

The research methodology for developing the Streetcar Art Plan began with a one-month information gathering period whereupon the following activities took place:

- Thorough study of the 60% construction documents provided by the Design Team
- Meet with the Streetcar design team members
- Walked the alignment route and documented each proposed station location
- Acquiring and reading the various planning projects affecting the alignment
- A precedent study of existing streetcar systems in the US and Canada
- Archive research into alignment history and events



We also met with or interviewed the following stakeholders and sought input at the onset of the research phase to share information and hear multiple viewpoints:



MOHAI Neg #3240 c. 1944 Kenworth employees on break from making parts for the B-17 and B-29 WWII aircraft

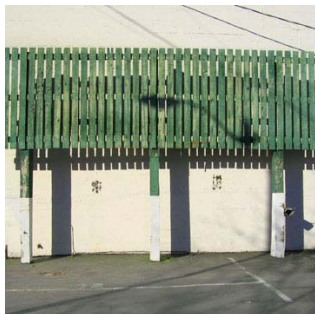
- Cascade Neighborhood Council members
- South Lake Union Friends and Neighbors
- The Seattle Parks Foundation
- Build the Streetcar
- Downtown Seattle Association
- Vulcan (through their Art Collection Consultant)
- Downtown District Council
- Center for Wooden Boats
- City of Seattle Office of Planning & Management

Shortly after the initial research concluded we developed an initial draft of the art plan and sought feedback from the Office of Arts & Cultural Affairs to verify the proposed scope and budget projections. After incorporating

these comments, the revised Draft Art Plan will be circulated to the project stakeholders for the purposes of incorporating additional comment.

The development of the South Lake Union Streetcar Art Plan is intended to complement and build upon the following planning projects that influence or overlap the proposed Streetcar alignment:

- 2006 South Lake Union Urban Center Neighborhood Plan Goals and Policies (DPD Draft)
- 2005 The South Lake Union History Trail (The Seattle Parks Foundation)
- 2005 Mercer Corridor Project (part of the South Lake Union Transportation Study)
- 2005 SDOT Art Plan
- 2004 Terry Avenue North Street Design Guidelines
- The Blue Ring (2003)
- 1998 South Lake Union Neighborhood Plan (Dept. of Neighborhoods)



Since there are several plans simultaneously affecting the alignment, we have excerpted many of relevant art related ideas in the following chapter so that they may continue to influence art planning, public and private, in this rapidly developing area.

The Big Picture:



MOHAI Neg#v01-450w Chodups John in Coast Salish style canoe on Lake Union ca.1885



UW Special Coll. Theodore E. Peiser #282 View of South Lake Union looking North c. 1885

Alignment History

The history of the streetcar system in Seattle began in 1884 with passenger cars pulled by teams of horses along a tracked guide-way down 2nd Avenue. In 1886, Thomas Edison demonstrated the first electric light bulb and two years later, Seattle would see its first electrically powered cable car traveling between Pioneer Square and Leschi on Yesler Street. A year later, the first electric powered streetcar was hooked up on 2nd Avenue, replacing the “hayburners” permanently.

In October the following year, the Seattle City Council grants “provisional” approval for a new streetcar franchise to link South Lake Union to Downtown along Westlake Avenue. The franchise would be awarded to the first company to build the system. In a remarkable coup, Luther Henry Griffith would win the contract by opening his Seattle Electric Railway just five days later. He accomplished this by quietly buying up property along Seattle’s first railroad that had previously linked coal docks on the South shore of Lake Union to loading wharfs on Pike Street.



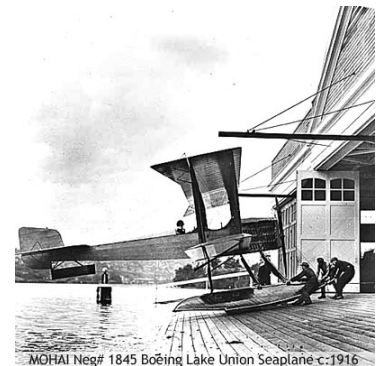
MOHAI Neg#v01-115w Universal Elevated Railway c.1920

By this time, the South Lake Union neighborhood was quickly transforming from a wooded residential neighborhood into a bustling industrial area with boat yards, a massive lumber mill and heavy manufacturing. The streetcar line was seen by the City Council as an important link for goods and people to reach the shores of Lake Union, which did indeed turn out to be the case. In 1903, Olmstead was hired by the City to review the park system and wrote off South Lake Union as an industrial area.

As early as 1910, business investors attempted to convince the city that an elevated monorail would be a better solution to the congestion caused by the rise in automobile use. Another line was proposed for Westlake in 1920 (see illustration), but the city chose instead to continue investing in electric streetcars. The complete demise of the Seattle streetcar system by 1940 was prefigured by the establishment in the 1920’s of a major Ford Motor Co. automobile assembly plant across at the intersection of Valley and Fairview and Bill Boeing’s first airplane testing and manufacturing facility nearby. Ultimately, automobiles proved to be more attractive than the apparent risk of loans necessary for maintenance and operation of the aging streetcar lines. What was not well know then, but hindsight has proven, was that Detroit automobile companies had been actively lobbying nationally against extension of loans for the purposes of rail based public transit, making the acquisition of streetcar loans more arduous for City leaders.



MOHAI Neg#1433 truck manufacturing facility c.1934



MOHAI Neg# 1845 Boeing Lake Union Seaplane c.1916

After the third and final phase of the Denny Regrade was complete in December of 1930 and final completion of the Hiram M. Chittenden Locks system in 1934, the shores of Lake Union were bristling with industrial activity, the remnants of which remain today. In the 1940’s the Navy commandeered a large tract of land on the South shore of Lake Union to make a Naval Reserve training center, continuing a history of limited access to the shoreline.

Kenworth, famous for their trucks, also established a large manufacturing facility in the neighborhood that helped cement the area as a major industrial area. Westlake Avenue eventually became a large center for automobile sales and service lots, remnants of which continue to linger.

Oddly, the neighborhoods of Denny Triangle and South Lake Union remained a low-rise and low density light manufacturing area for decades, despite its convenient proximity to downtown commercial areas. Zoning likely played a role in its preservation, but it was also simply overlooked as a desirable area for development since other neighborhoods such as Belltown had Puget Sound views, a Southwest exposure and free flowing thoroughfares. South Lake Union had also suffered the brunt of multiple transportation planning errors that made it better known for cross town congestion than the goldmine for near-in development that it has come to be known as today.



Planning Precedent

The complete list of planning documents existing and in progress affecting the streetcar alignment is somewhat daunting and keeping them coordinated could surely occupy a small team of historians and planners for years to come. After reviewing the major plans mentioned in the introduction, we have excerpted the salient features of each plan that address neighborhood character and artistic creativity for the convenience of future arts planning in the neighborhood and as background for development of this plan.

1998 SLU neighborhood plan goal:

- A neighborhood that recognizes its history as a maritime and industrial community and embraces its future as a growing urban center that provides for a wide range of uses.
- ...preservation of existing view corridors to the water
- ...incorporate thematic lighting, pedestrian crossing paving, and street furniture, as well as pedestrian oriented landscaping

Mercer Corridor Project Stakeholder Workshop public comment (lead by SDOT in April and June 2005):

- SLU Neighborhood Plan is focused on maritime/industrial character of the area -new design should reflect these historic themes
- Nature of the neighborhood is eclectic
- Design should be substantial and bold, not too refined
- Neighborhood has never had a unified theme - unifying with design/art would be good
- Neighborhood deserves a grand art gesture
- Incorporate a walking trail that interprets (art, displays) and describes maritime history. Should be a transition from or extension of the park
- There is more of an industrial history in the area than is reflected in the theme as it is now presented
- Somehow highlight mist, fog, water

Attendees made a number of other comments ...focused on artwork, and how it should be incorporated into the design. Some thought that more emphasis should be put into street trees, inviting streetscapes, and good signage than into grand artwork, especially at the Mercer ramps, where people will be moving at high speeds. Others said:

- Art should be part of the design
- Art and good wayfinding are more important in the neighborhood
- Art could be incorporated into the signage to create recognizable visual cues
- It's important to remember that Mercer is a connection to other neighborhoods (downtown, Queen Anne, Seattle Center), not just a gateway to South Lake Union

The group identified lighting and signage as important design elements to establish the neighborhood's presence within the framework of the larger city.

- Use lighting to create a safe and festive atmosphere
- Conduct a design charrette to consider new signage for the area
- Include design features that signal or communicate,
- solar-powered LED lighting



2005 Terry Avenue North Street Design Guidelines:

- Art is the best opportunity to capture the spirit of the industrial nature of Terry Avenue...
- Elements are functional rather than designed; there is typically a sense of the haphazard...
- There is a layering of current and abandoned uses
- The art...needs to work together with the landscape design to reinforce the views south...
- Art should be integrated into the design of the right-of-way in selecting the surface treatment, landscape, street elements and furnishings

2005 South Lake Union History Trail at South Lake Union Park

- The city's first railroad connected Lake Union to downtown. This station, looking back toward downtown, will also interpret how Seattle has reshaped itself through regrades and other feats of engineering.

2006 South Lake Union Urban Center Neighborhood Plan Goals and Policies (DPD Draft)

- Maximize the potential for public art in public capital improvement projects by developing a public art plan
- Develop procedures for public/private public art review, its funding mechanisms and permitting process
- Collaborate with community arts organizations on programming public spaces
- Encourage the presence of a range of arts organizations that can encourage pedestrian activity at different times of day, including visual artists and performing artists
- Consider establishing an arts district or arts and cultural zone with "arts-friendly" permitting
- Create an arts and cultural plan for South Lake Union
- Design streetscapes to increase pedestrian interest, accessibility and safety
- Explore ways of integrating art features and spaces for performances into existing and future open spaces

Creative Objectives

The *South Lake Union Streetcar Art Plan* will work to further enhance and unify the appearance of the transit line as it moves through the changing contexts of Downtown, Denny Triangle, Westlake, South Lake Union and Eastlake neighborhoods. The plan will also seek to take advantage of opportunities presented within the current "off the shelf" shelter design and recommend places and conditions where artwork, craft and human creativity can improve and complement the current design. In as much as possible and without being overly prescriptive, the plan will describe the specific parameters that future artwork can work within. Other aesthetic and design oriented recommendations will also be proposed as part of the plan in the effort to make the most of limited public dollars.

- Take into account the expressed needs and interest of the various stakeholder groups, including those of the Cascade and South Lake Union community groups.
- Create a unique set of opportunities for local artists to make effective creative contributions to the urban streetscape.
- Identify prominent locations for individually sited artwork as well as locations for repeating or serial artwork.
- Identify and capitalize on construction related processes and conditions that would further the impact of proposed artwork.
- Develop a clear list of additional aesthetic recommendations that will build on the success of the current Streetcar platform and station design.
- Create an aesthetic or artistic system for the streetcar that can simultaneously honor the depth of neighborhood history and act as a bold symbol of coming civic improvements.



UW Special Coll. #SEA0969 Denny School Cupola

Historical Interpretation:



Connecting Neighborhoods

The South Lake Union Streetcar is nothing else if not a connector of neighborhoods. While there are important political and social reasons to favor South Lake Union as the thematic focus of alignment, it is one of at least six visually and culturally distinct districts that the streetcar will interconnect.

Times Square:

The southern most tip of the Denny Triangle, Times Square is such a unique historical site that it really belongs to the traditional commercial core of downtown Seattle. Important transit nodes have always overlapped at this location and several bold civic features mark the location as a former and likely future significant public crossroads. One of two traffic islands left over from gridiron collisions left room for an early expression of public art in the form of a bronze sculpture of John H. McGraw. For over a hundred years, the second traffic island has been designated a public "Comfort Station" for pedestrian respite. While the block that the proposed station will occupy is likely to see new development in the near future, it will remain a site of high significance for the streetcar.



The Denny Triangle:

This neighborhood experienced prolonged and significant change in the first 100 years of its existence due primarily the three immensely disruptive topographical regrades over a 32 year period. Today, the area is notable for its surprising lack of urban density and by a preponderance of automobile sales, service and parking lots. The first large scale development in this neighborhoods history is underway and the vast blocks of parking asphalt are being nibbled away and replaced with high density mixed-use residential.

Denny + Westlake:

Though not designated a separate district yet, the blocks surrounding this intersection will emerge in the coming years as a culturally distinct confluence. With the permanent relocation of Cornish College of the Arts to the area and the attendant creative enthusiasm of its students the area has received a significant and lasting identifying institution that will likely improve and expand in the future. Paul Allen's Vulcan, Inc. has also made a bold investment in the future district by building out two truly enormous residential blocks on each side of Westlake, adding an upscale grocery store, banks and retail to an area that had long a lifeless thoroughfare. With history laden Denny Park nearby and the green space surrounding the SLU Discovery Center, the area has the breathing room to succeed as residential live work district. The three station locations surrounding Westlake and Denny are therefore critical to the success of the emerging community and the streetcar system will be a particularly useful link for residents to access the amenities and transportation nodes downtown with ease.



South Lake Union:

The area bound in the North/South direction by Valley and Denny and in the East/West direction by Fairview and Aurora constitutes the entirety of the South Lake Union neighborhood. In its current configuration it is very similar in nature to the Denny Triangle with its low density, parking lots and undeveloped land. Of course all this is about to change under the influence of powerful developers and the area will soon transform in the coming decade into a bustling hub of medium-density life science research facilities. This change will also impact the character of the district and the arrival of a projected-30,000 science related jobs will unavoidably tilt the social character from former blue-collar informal to white-collar professional. Neighborhood planners have moved pre-emptively to identify the qualities of the district that are worth

preserving, as detailed in multiple planning documents, in the uphill effort to preserve the rich history and funk that makes it interesting and beautiful today. No single station stop in this district has prominence over another and therefore the Streetcar Art Plan plans to treat these similarly.

South Lake Union Park:

The south shore of Lake Union is without a doubt a deep repository of history, culture and change over its 120 year transformation from a Native American settlement to a city park and history museum. Moments along that transformation included the hunting of a 300 pound 8.75 foot cougar, exclusive estates for city forefathers, a vast garbage landfill reclamation project, a major sawmill, coal wharfs, airplane assembly, car and truck manufacturing, huge commercial laundries, hat makers, highways, freeways, railroads and streetcars. As this site returns to public use citizens will once again marvel at the great views out to the lake and back toward the city. Many who use the future park will arrive from points south and downtown via the streetcar and because of its projected heavy public use this station location has been designated to receive special treatment (see Getting There).



Fairview/Eastlake:

As the shores of Lake Union head north, the character of the urban fabric changes yet again before the streetcar makes its final stop in front of the Fred Hutchison Cancer Research Center. The width of the street in this area, the odd quality of buildings along the lake with their backs to Fairview and the inwardly focused research campus contributes to a desolate car oriented environment. The station location here is also proposed as an island in the middle of the thoroughfare, which will lessen the potential to celebrate an arrival. The character, location, and projected use at this location is suggestive of utility and therefore will be treated similarly to station stops at the midpoints of the Denny Triangle and South Lake Union districts.

After walking these districts and combing through the diverse histories and planning documents, it has become evident to us that the streetcar line is essentially a sophisticated connective device that in its completion will be offer a course correction for an improved quality of life.

Past and Future

Each of the districts described above is undergoing or about to undergo immense development-driven change and the streetcar construction has been timed, by no coincidence, to be an effective catalyst for encouraging growth as well as the embodiment of a progressive urban future. While the new development along the streetcar is decidedly future-driven there is more than a tinge of irony in the resurrection of a transportation system jettisoned in 1940 for an alternate future that was diesel buses and automobiles. Moreover, the streetcar is returning to an area of Seattle completely dominated by the automobile, a no-man zone with dozens of dealerships, repair shops, car rentals and parking lots. This is not to suggest that the automobile was not a futuristic mode of transportation at one point. For an interesting, if not humorous example, we need only look to the 1962 Ford Motor Company concept car, *the Ford Seattle-ite* produced for the Century 21 World's Fair; a perfect complement to the incredibly futuristic design of the Space Needle.



By this interpretation the neighborhoods have always been future-oriented. Several transportation firsts and influential companies established roots in the area including Seattle's first railroad, Boeing's first airplane manufacturing facility, an early Ford Motor Co. assembly plant and the Kenworth truck manufacturing plant that would go on to build aircraft parts for the B-17 and B-29 bombers in WWII with all women labor. While the future of our past was transportation and resource extraction, the future of South Lake Union is rapidly being re-framed by genetic science, biotechnology and the elimination of disease. While some are opposed to these avenues of exploration, these are the modern day frontiers of human innovation and represent a progressive outlook for the future, all of which have, or will soon, establish bases of operation along the streetcar alignment.

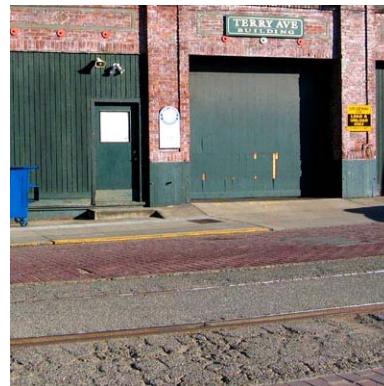
What remains important in our re-evaluation of history in search of a common theme is to avoid the revisionism that preference one industry or mode of transportation over others. The South Lake Union area

was home to such a staggering diversity of industries and futures that the theme that should rise to the surface is not just transportation, streetcars of old or even maritime history, but rather a sense optimism for the future, a job to be done and a fearless dedication to accomplishing it.

Post-Industrial Funk

In the wake of progress and industry there is always a certain amount of detritus from outmoded systems and the repair and maintenance of machinery. The entire alignment is rich with unapologetic objects and conditions that are incongruous and haphazard. Area neighborhood planning documents and numerous stakeholders are keenly interested in the preservation of this post-industrial condition and the Streetcar Art Plan hereby advocates for its continuation.

This collection of neighborhoods has never been manicured, carefully considered and designed, yet it finds itself in a modern situation where all remnants of human history will be eradicated or worse yet, sterilized, if it is not vigorously defended and planned for. Again, the irony of this proposition would be folly to generations past, yet we also know the deleterious effects large scale gentrification can have on people and their history; and it is therefore essential to continually guard against the forces of cleanliness.



Our civic response must then be to put in place not only a system but also a sentiment that feverishly embraces the funk of our post-industrial present, preserves the unapologetic past and accepts the ironic condition of the future; all without the use of descriptive bronze plaques.

Summary:

- ➔ Therefore, let the South Lake Union Streetcar embody a progressive futurism, but not without including the quirky irony of its historic context.



Supporting Idea 1: Signage + Identity



Introduction

Since the Streetcar has moved to “off the shelf” components for the shelter and with a minimal budget for signage, it is clear that the entire project may come into being without local identity and creative flourish. Seattle is not another Portland and the South Lake Union Streetcar is not just another train.

Proposal

Therefore, hire an artist to develop components of an identity package for the entire line that will attempt to address the following menu of topics:

- Graphically unify the entire transit line with a design that is bold, unique to Seattle, follows the points outlined in this Art Plan and captures the eclectic character of all the districts connected.
- Propose a design and (1) one prototype of a train operator uniform consistent with the graphic package in coordination with King County Metro.
- Propose (2) two rendered schemes for train graphics
- Propose a font and logo for the proposed line that could be used for decals, communication, schedules, uniforms, station canopies, websites maps and etc.
- Propose a design for incorporating sign elements that can be retrofitted onto the station structure post construction. These elements should be consistent with the overall graphic package and serve to identify the name/location of each station from at least ½ block away. Artist can also address the overall color of the painted aluminum station structure (currently silver).
- Coordinate as necessary with the Office of Planning & Management to appropriately integrate any forthcoming station sponsorship.

Funding and Exclusions

The work by the artist and the proposed budget are to be put toward design and prototypes and not toward production costs for all 14 stations and trains. Implementation and fabrication costs must be generated through the City and Metro. SDOT and the Artist should investigate whether there are any available construction or fabrication funds to leverage on individual areas. For example, the current cost of a complete Metro operator uniform could help offset the cost of uniform production or existing funds set aside station signage and identity can be put towards final production costs.

Artist Selection

Selection may be by open call or Office of Arts & Cultural Affairs artist roster selection.

Start Date

Work should begin as soon as possible to take advantage of construction funds and allow time for community input.

Community Involvement

The selected artist must agree to present the ideas to at least one public presentation with invitations to project stakeholders and members of the community in all the alignment districts.

Budget

\$10,000



Supporting Idea 2: Atmospheric Lighting



Introduction

The “off the shelf” shelter and the overall platform design does not currently have plans to incorporate any pedestrian level lighting. Since dark shelters are uninviting and since non-illuminated stations can be difficult to see at night it would be an improvement if a lighting component could enliven the structure and add interest to the Streetcar experience.

Proposal

Therefore, hire an artist to develop a lighting scheme that similarly illuminates the interior of each station structure outfitted with 120v power. The lighting can be mounted at the ceiling plane, in/near the landscape areas or freestanding. The proposed lighting scheme could develop from the ideas presented in the Streetcar Art Plan or off of the graphic and identity ideas proposed by another artist.

Funding and Exclusions

The work by the artist and the proposed budget are to be put toward design and production costs for at least (10) ten stations. Stations eligible for exclusion include both stations at the Denny and Westlake intersection in front of the 2200 and 2201 buildings and the two stations at South Lake Union Park.

Artist Selection

Selection to be by Office of Arts & Cultural Affairs artist roster selection

Start Date

Work should begin at least six months prior to opening day of the Streetcar line and be ready for the first day of operation.

Issues

- SDOT has incorporated 120v power to most stations and provided a standard hand hole for power connection near one of the station structural columns.
- The selected artist must satisfy requirements for an SDOT Street Use Permit and must explore the necessity of acquiring UL rating for any custom assembly.
- If project cannot satisfy existing codes the Artist will be compensated only for the design fee.

Budget (Design \$5,000 + Fabrication \$30,000)

Total \$35,000



Supporting Idea 3: Funky Objects



Introduction

The preservation of the found, *haphazard, incongruous, mismatched* and *serendipitous* elements in the South Lake Union neighborhood has emerged through community discussion and arts planning as common desire among several stakeholders, neighborhood plans and community members.

Much of what makes the districts served by the Streetcar interesting and perversely beautiful are the same elements that are in perilous danger of disappearing altogether with encroaching development. Action must be taken to establish a system for their imperfect and poorly considered preservation.

Proposal

Therefore, hire an artist to produce one or two large seating/leaning objects at least eight (8) Streetcar station locations constructed by the city and potentially an additional four (4) more at privately developed locations pending developer interest. These objects should be no taller than 36 inches, no deeper than the current width of the shrub planting area (48 inches) and no wider than 60 inches. Materials can be appropriated from SDOT salvage yard such as curbstones, industrial salvage, glacial granite boulders from construction excavation, excavated tree stumps, log rounds, propeller blades, engine casings and etc.

Care should be taken to make sure that the objects are not ideally placed, equitably distributed, perfectly preserved, too similar or too beautiful.

The *Funky Objects* should be installed in manner that is appropriate to the way they were found and be supplied with no historical interpretation or descriptive plaque.

This idea cross references with the SDOT Art Plan p. 45 "Stone Objects".

Funding and Exclusions

- The budget for this project includes the acquisition, preparation, and installation of the Funky Objects
- SDOT to assist and/or facilitate temporary storage, transportation, engineering expertise, street use permitting and interdepartmental coordination
- Objects must comply to all ADA guidelines for the visually impaired and not contain sharp edges or protrusions.
- All toxic substances must be safely removed prior to public installation

Artist Selection

Selection to be by the Office of Arts & Cultural Affairs artist roster selection.

Start Date

Work could begin anytime but must be completed by the first day of Streetcar operations.

Community Involvement

The selected artist should attempt a public outreach on this project to enlist help from the maritime and light manufacturing community around Lake Union to help in locating unwanted funky objects.

Budget

\$30,000



Supporting Idea 4: Salvage Guardrail



Introduction

The station design currently calls for a common pipe handrail along one side of the ramped approach for ADA accessibility and to keep people from falling off into the shrubs. This utilitarian necessity could also be an interesting artist or craftsman made building component.

Proposal

Therefore, hire an artist or craftsman to develop a repeatable design and fabricate an unusual or interesting alternative to the SDOT standard on at least six (6) of the station platforms in the SDOT construction contract. In developing a design, the artist could elaborate on the adopted graphic identity package (Supporting Idea 1) or develop a new design that incorporates the community desire to perpetuate the utilitarian industrial incongruities evident in the South Lake Union neighborhood.

SDOT will make available any transportation related construction salvage for the purposes of producing the *Salvage Guardrail* project, including any materials that might be saved from Terry Avenue improvements such as railroad iron.

This project parallels the SDOT Art Plan "Craftsman Guardrail", p.45

Funding and Exclusions

- Only those station platforms that are part of the construction contract will be subject to the *Salvage Guardrail* project.
- Any construction funds leveraged for this project will be in addition to the established budget

Artist Selection

Selection to be by open call, invitation and the Office of Arts & Cultural Affairs artist roster.

Start Date

Work should get started as soon as possible to assure maximum potential for construction integration and structural coordination.

Issues

- All designs must meet or exceed the current DDD building code standards, Federal Transportation requirements and ADA guidelines.

| | |
|---|-----------------------|
| <u>Budget</u> (Design \$5,000 + Fabrication \$25,000) | <u>Total</u> \$30,000 |
|---|-----------------------|

**ON HOLD UNTIL
FURTHER NOTICE**

Supporting Idea 5:

Getting There



Introduction

The South Lake Union station stop is a double shelter and because of its park adjacency this project will be ideally sited to reference the wealth of history that has elapsed at the site.

Proposal

Therefore, commission an artist to develop a stand-alone artwork that highlights or interprets, in literal or abstract terms, a significant event, company or individual unique to the South Lake Union transportation or maritime history.

The artwork for this commission will be sited on or adjacent to the South Lake Union Park station stop and should dovetail with the Seattle Park Foundation History Trail that will likely complement the station. Since this commission is small, the artwork could be as well.

This idea cross references with the SDOT Art Plan p. 63 "Tiny Art".

This idea also cross references the Seattle Park Foundation History Trail Discovery Station #8 "Getting There: The City's first railroad connected Lake Union to downtown. This station, looking back toward downtown, will also interpret how Seattle has reshaped itself through regrades and other feats of engineering."

Funding and Exclusions

Other funding may be available if close collaboration with the History Trail development happens concurrently. The artist will be required to present the proposed concept to the Seattle Parks Foundation, The Seattle Parks Department and SLUFAN for feedback and input.

Artist Selection

Selection to be by open call, invitation or the Office of Arts & Cultural Affairs artist roster

Start Date

Artist selection and work should get under way by January 2007 to give ample time for the History Trail impacts to develop.

Issues

- All designs must meet or exceed the current DPD building code standards, Federal Transportation requirements and ADA guidelines.

| | | |
|---|--------------|-----------------|
| Budget (Design \$5,000 + Fabrication \$20,000) | Total | \$25,000 |
|---|--------------|-----------------|

Design Recommendations:



Revenue Generating Impacts

As the Streetcar design and construction move forward, there will be many opportunities to incorporate advertising, naming rights, and sponsorship on the cars as well as at each of the station platforms. As these alternative funding strategies come into focus it will become increasingly important that they are developed in aesthetic harmony with the creative strategies developed by the artists working under this art plan. In anticipation of the most common funding strategies the art plan will outline some guidance as to how best to accomplish this important aspect of the overall project.

- Naming rights: If a station is to be named, the supporting company or institution should look to have their information placed discretely, either as a band at the base of the shelter glass panels, no taller than 12 inches or as an inlaid ceramic mosaic on the station platform floor no larger than 3 ft x 6 ft.
- Illuminated Advertising: If light box or LCD panel video system is incorporated into the shelter design it should place the advertising such that it faces outside of the shelter. As a trade-off for the general intrusiveness of street level illuminated signs, the City should seek to negotiate two months of the year be dedicated to Seattle artist artwork placement within the illuminated faces or an equivalent 16% of time throughout the year. Printing, maintenance and placement to be arranged and underwritten by the contracted outdoor advertising company. Selection of the artist and compensation to be coordinated by SDOT and the Office of Arts & Cultural Affairs.
- Small logos and identity can be incorporated into the schedule and information plaque without restriction.
- In no way shall sponsorship visually overwhelm the artist's creative input from the Supporting Ideas section of this Art Plan. The definition of "overwhelm" shall be by authority of the Office of Arts & Cultural Affairs. This guideline attempts to avoid the phenomenon of the FAO Schwartz "teddy bear" bronze sculpture that once existed at 5th + Pike St.

Private Artwork Coordination

As developers continue to build and improve properties immediately adjacent to the Streetcar alignment there may arise occasions where there is interest in placing a private artwork in the public right-of-way. In these situations it will be important for private interests to first become familiar with the 2005 SDOT Art Plan that provides valuable information and guidelines for creativity in the right-of-way.

Following this step, it will also be necessary to secure a Street Use Permit from SDOT, which in-turn will trigger review and comment by the Office of Arts & Cultural Affairs.

Privately proposed artwork, street furniture and other objects in the right-of-way should all aim to follow the guidelines of this art plan, the Terry Avenue North Street Design Guidelines and the SDOT Art Plan. Developing revisions to the South Lake Union Neighborhood Plan also call for a neighborhood wide system for guiding and permitting public artwork and private interests should inquire as to the status of this proposed plan as well. Any question should be directed to the Street Use Permit counter at SDOT or a Office of Arts & Cultural Affairs project manager.

Acknowledgments:

Lead Pencil Studio would like to thank the following people, institutions and stakeholder groups for giving generously of their time to make contributions to the development of this plan:

David Cantey
Bob Clements
Karen Daubert
Betsy Davis
David Dillman
Lloyd Douglas
Tim Durkan
Bob Grossman
Dennis Haskell
Kate Joncas
Kurt Kiefer
Phyllis Lamphere
Malaika Laufferty
Michael Mann
Jim McDonald
Ethan Melone
Don Miles
Linda Moore
Pablo Schugurensky
John Sleavin
Chris Tucker
Ruri Yampolsky

Seattle Design Commission
Cascade Neighborhood Council
Seattle Parks Foundation
Center for Wooden Boats
SLUFAN
Build the Streetcar
Downtown Seattle Association
Downtown District Council



MOHAI Neg # v01-573w neighborhood fixture Robert Patton
aka "Umbrella Man" photo c. 1909

