



**OCCIDENTAL PROMENADE
MURAL PROJECT**

SILVER CLOUD HOTEL – SEATTLE STADIUM IN PARTNERSHIP WITH FOREST FOR THE TREES

PROJECT SITE: NORTH EXTERIOR WALL — SILVER CLOUD HOTEL SEATTLE STADIUM
ADDRESS: 1046 1ST AVE S, SEATTLE, WA 98134
PROJECT DEADLINE: MAY 31, 2026
TOTAL BUDGET: \$64,500

PROJECT OVERVIEW

THIS PROPOSAL OUTLINES THE DESIGN AND INSTALLATION OF A LANDMARK-SCALE EXTERIOR MURAL LOCATED ON THE **NORTH-FACING FAÇADE OF THE SILVER CLOUD HOTEL – SEATTLE STADIUM**, POSITIONED ALONG THE OCCIDENTAL PROMENADE CORRIDOR.

DELIVERED IN PARTNERSHIP WITH **FOREST FOR THE TREES**, THE MURAL WILL SERVE AS A PERMANENT VISUAL ANCHOR THAT STRENGTHENS THE CORRIDOR'S IDENTITY AND SUPPORTS THE OCCIDENTAL PROMENADE'S NEAR-TERM PUBLIC REALM ENHANCEMENTS.

THE MURAL IS A DEFINED PROJECT ELEMENT IDENTIFIED WITHIN THE OCCIDENTAL PROMENADE NEAR-TERM OPPORTUNITIES FRAMEWORK.

PROJECT ALIGNMENT

THE OCCIDENTAL PROMENADE STAKEHOLDER UPDATE (FEBRUARY 2026) IDENTIFIES A **PAINTED MURAL** AS A NEAR-TERM ENHANCEMENT OPPORTUNITY AND SPECIFIES THE SILVER CLOUD HOTEL BUILDING FACE AS THE MURAL SITE.

PROJECT GOALS

- DELIVER A HIGH-IMPACT MURAL AT A PROMINENT STADIUM DISTRICT LOCATION
- ESTABLISH A PERMANENT VISUAL LANDMARK ALONG THE OCCIDENTAL PROMENADE CORRIDOR
- STRENGTHEN CORRIDOR IDENTITY THROUGH PROFESSIONAL PUBLIC ART INFRASTRUCTURE
- EXECUTE A DURABLE, HIGH-QUALITY INSTALLATION ALIGNED WITHIN GUIDELINES OF THE PIONEER SQUARE PRESERVATION DISTRICT
- COMPLETE INSTALLATION PRIOR TO PEAK SUMMER ACTIVITY AND STADIUM SEASON VISIBILITY

PARTNERSHIP

FOREST FOR THE TREES WILL PROVIDE CURATORIAL OVERSIGHT, ARTIST COORDINATION, AND PROJECT MANAGEMENT SUPPORT TO ENSURE PROFESSIONAL DELIVERY, EXECUTION QUALITY, AND TIMELINE ADHERENCE.

SCOPE OF WORK

INCLUDED PROJECT SCOPE:

- SITE CONFIRMATION AND FEASIBILITY REVIEW
- ARTIST SELECTION AND CONCEPT DEVELOPMENT
- SURFACE PREPARATION AND PRIMING
- PAINT AND MATERIAL PROCUREMENT
- LIFT/SCAFFOLDING COORDINATION AND ACCESS LOGISTICS
- ON-SITE MURAL EXECUTION AND PRODUCTION OVERSIGHT
- FINAL DOCUMENTATION PHOTOGRAPHY
- FINAL ARCHIVE PACKAGE INCLUDING ARTIST STATEMENT AND IMAGERY

NO BRANDING, LOGOS, OR ADVERTISING WILL BE INCORPORATED INTO THE MURAL.

SCHEDULE

COMPLETION DEADLINE: MAY 31, 2026

TOTAL BUDGET: \$64,500

BUDGET INCLUDES ARTIST FEES, FOREST FOR THE TREES OVERSIGHT, SURFACE PREPARATION, MATERIALS, EQUIPMENT RENTALS, INSTALLATION EXECUTION, AND DOCUMENTATION.

DELIVERABLES

- COMPLETED EXTERIOR MURAL ON THE SILVER CLOUD HOTEL NORTH FAÇADE
- HIGH-RESOLUTION FINAL PHOTOGRAPHY DOCUMENTATION
- ARTIST STATEMENT AND PROJECT ARCHIVE PACKAGE
- COMPLETION CONFIRMATION BY MAY 31, 2026

145' W

95' H



CRISTINA MARTINEZ

CRISTINA MARTINEZ IS A SEATTLE-BASED ARTIST WHOSE WORK EXPLORES IDENTITY, STORYTELLING, AND REPRESENTATION THROUGH PAINTING AND LARGE-SCALE MURALS. ORIGINALLY FROM TACOMA, HER PRACTICE IS SHAPED BY HER LIVED EXPERIENCE AS A BLACK AND MEXICAN WOMAN AND HER UPBRINGING IN THE PACIFIC NORTHWEST, GROUNDING HER WORK IN BOTH PERSONAL NARRATIVE AND A STRONG CONNECTION TO PLACE.

HER ARTISTIC PATH BEGAN IN FASHION ILLUSTRATION, WHERE SHE DEVELOPED A CLEAR SENSE OF COMPOSITION, COLOR, AND VISUAL PRESENCE. OVER TIME, HER WORK EVOLVED INTO A MORE INTENTIONAL FINE ART PRACTICE CENTERED ON STORYTELLING—USING PAINTING AS A WAY TO CREATE CHARACTERS AND EMOTIONAL NARRATIVES THAT REFLECT HER OWN EXPERIENCES AND THOSE OF THE COMMUNITIES SHE REPRESENTS.

MARTINEZ'S WORK IS DEFINED BY BOLD COLOR, FIGURATIVE PRESENCE, AND SYMBOLIC CONNECTIONS TO THE NATURAL WORLD. HER SUBJECTS—MOST OFTEN WOMEN—ARE DEPICTED AS EXTENSIONS OF ORGANIC SYSTEMS, WITH FORMS THAT MERGE INTO FLOWERS, VINES, AND PLANT LIFE. THESE COMPOSITIONS FUNCTION AS VISUAL EXPRESSIONS OF GROWTH, RESILIENCE, AND TRANSFORMATION, POSITIONING IDENTITY AS SOMETHING THAT IS ROOTED, EVOLVING, AND SHAPED BY ITS ENVIRONMENT.

THIS CONNECTION TO NATURE IS INFORMED IN PART BY HER EXPERIENCE GROWING UP IN THE PACIFIC NORTHWEST, WHERE LANDSCAPE, VEGETATION, AND ATMOSPHERIC CONDITIONS PLAY A DEFINING ROLE IN THE EXPERIENCE OF PLACE. WITHIN HER WORK, THESE INFLUENCES ARE TRANSLATED INTO SYMBOLIC FORMS THAT FEEL BOTH PERSONAL AND UNIVERSAL.

HER MURALS AND PAINTINGS HAVE BEEN FEATURED IN GALLERIES AND PUBLIC ART INITIATIVES ACROSS SEATTLE, INCLUDING PARTICIPATION IN THE MEXART MURAL PROJECT, A CITY-SUPPORTED PROGRAM EXPLORING THEMES OF MIGRATION AND BELONGING. THROUGH THESE PROJECTS, HER WORK CONTRIBUTES TO A GROWING BODY OF PUBLIC ART IN SEATTLE THAT CENTERS VISIBILITY, NARRATIVE, AND CULTURAL PRESENCE WITHIN THE URBAN ENVIRONMENT.

AS A SEATTLE-BASED ARTIST, MARTINEZ BRINGS A DIRECT AND AUTHENTIC CONNECTION TO THE REGION—BOTH THROUGH HER LIVED EXPERIENCE AND HER ONGOING CONTRIBUTIONS TO THE CITY'S PUBLIC ART LANDSCAPE. HER WORK REFLECTS THE EVOLVING CULTURAL IDENTITY OF SEATTLE WHILE OFFERING A DISTINCT VISUAL LANGUAGE ROOTED IN NARRATIVE, REPRESENTATION, AND THE RELATIONSHIP BETWEEN PEOPLE AND THE NATURAL WORLD.





CRISTINA MARTINEZ WAS SELECTED FOR THIS PROJECT FOR HER ABILITY TO CREATE WORK THAT CENTERS IDENTITY, STORYTELLING, AND REPRESENTATION WITHIN THE PUBLIC REALM. HER PRACTICE IS ROOTED IN A NARRATIVE APPROACH, USING FIGURATIVE COMPOSITION AND SYMBOLIC CONNECTIONS TO THE NATURAL WORLD TO DEVELOP VISUAL STORIES THAT REFLECT PERSONAL EXPERIENCE, CULTURAL PERSPECTIVE, AND A DEEP SENSE OF PLACE.

MARTINEZ'S WORK STARTS WITH STORY. EACH COMPOSITION IS DEVELOPED THROUGH CHARACTER, EMOTION, AND SYMBOLISM, WITH FIGURES THAT CARRY PERSONAL AND COLLECTIVE MEANING. HER USE OF COLOR IS EXPRESSIVE AND INTUITIVE—SERVING TO REINFORCE PRESENCE, IDENTITY, AND EMOTIONAL TONE WHILE CREATING VISUAL CLARITY AT SCALE.

A DEFINING ELEMENT OF HER PRACTICE IS THE RELATIONSHIP BETWEEN THE HUMAN FIGURE AND THE NATURAL WORLD. HER SUBJECTS—MOST OFTEN WOMEN—ARE INTERTWINED WITH FLOWERS, VINES, AND ORGANIC FORMS THAT ACT AS EXTENSIONS OF THE BODY. THESE ELEMENTS FUNCTION SYMBOLICALLY, REPRESENTING GROWTH, RESILIENCE, AND TRANSFORMATION, WHILE ALSO REFLECTING A CONNECTION TO THE LANDSCAPE OF THE PACIFIC NORTHWEST, WHERE NATURE IS NOT SEPARATE FROM DAILY LIFE BUT CONSTANTLY PRESENT WITHIN IT.

IN SEATTLE, THE EXPERIENCE OF THE CITY IS DEFINED BY THIS RELATIONSHIP—DENSE URBAN CONDITIONS EXIST IN CONTINUOUS DIALOGUE WITH WATER, VEGETATION, AND ATMOSPHERIC CHANGE. MARTINEZ'S WORK TRANSLATES THIS CONDITION INTO A HUMAN SCALE, WHERE THE LANDSCAPE IS NOT VIEWED FROM A DISTANCE BUT EMBODIED THROUGH THE FIGURE. HER COMPOSITIONS OFFER AN INTERPRETATION OF LANDSCAPE THAT IS INTERNALIZED—EXPRESSED THROUGH IDENTITY, MEMORY, AND LIVED EXPERIENCE RATHER THAN THROUGH EXTERNAL REPRESENTATION.

WHILE HER APPROACH IS NARRATIVE-DRIVEN, IT IS ALSO RESPONSIVE TO SITE. COMPOSITIONS ARE DEVELOPED IN RELATION TO THE SCALE OF THE BUILDING, THE PROPORTIONS OF THE FAÇADE, AND THE EXPERIENCE OF THE WORK FROM DIFFERENT DISTANCES WITHIN THE PUBLIC REALM. THIS ALLOWS THE MURAL TO FUNCTION BOTH AS A RECOGNIZABLE IMAGE AND AS A LARGER SPATIAL PRESENCE THAT ENGAGES WITH THE ARCHITECTURE AND THE BROADER ENVIRONMENT OF THE CORRIDOR.

FOR THIS REASON, THE MOST ACCURATE REPRESENTATION OF THE PROPOSED WORK IS FOUND IN THE ARTIST'S EXISTING BODY OF MURALS AND PAINTINGS, WHICH DEMONSTRATE HOW HER VISUAL LANGUAGE TRANSLATES INTO LARGE-SCALE PUBLIC WORKS. THESE PROJECTS PROVIDE A CLEAR PRECEDENT FOR THE TYPE OF COMPOSITION, SUBJECT MATTER, AND VISUAL IMPACT ANTICIPATED FOR THE OCCIDENTAL PROMENADE SITE.

INTRODUCING A FIGURATIVE, NARRATIVE-DRIVEN MURAL INTO THIS ENVIRONMENT OFFERS A COMPLEMENTARY APPROACH TO HOW LANDSCAPE IS TYPICALLY REPRESENTED IN THE CITY. THROUGH FIGURE, COLOR, AND SYMBOLIC CONNECTIONS TO NATURE, THE MURAL WILL FUNCTION AS AN EMBODIED LANDSCAPE—ONE THAT REFLECTS HOW PEOPLE EXPERIENCE PLACE THROUGH IDENTITY AND MEMORY—CREATING A STRONG AND RECOGNIZABLE PRESENCE ALONG THE OCCIDENTAL PROMENADE CORRIDOR.





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