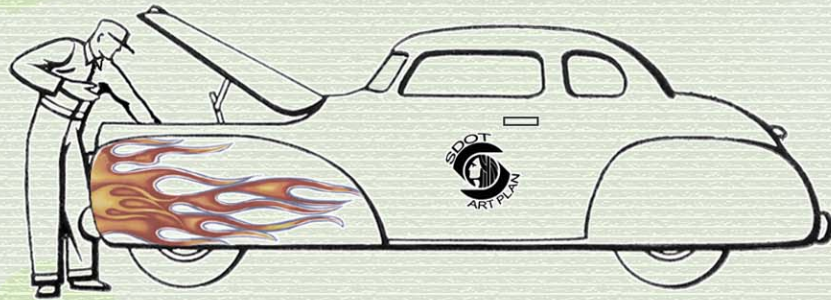


BOOK II: *toolkit*



How to hot-rod your Capital Project!

SDOT ART PLAN

BLANK SHEET



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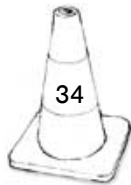
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Toolkit Introduction

ORIGINS

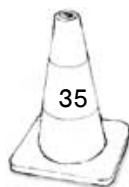
The idea for developing this *Toolkit* came from initial meetings between SDOT strategic advisors in Capital Projects and Roadway Structures and project management staff at the Office of Arts & Cultural Affairs who collaborated in developing the SDOT Artist-in-Residence program. Experience from other art plans indicated that plans that emphasize the development of specific one-off ideas tended to exhibit a limited shelf life. In an effort to indefinitely extend the life of the proposed SDOT Art Plan, it was decided that the approach should be to introduce a broad and interrelated system of general ideas that could be applied like a set of tools on any given capital project. In doing so, project managers would have new creative freedom to incorporate artwork appropriate to the community and urban context of a given project.

OBJECTIVES and USERS

The Toolkit has been developed exclusively for use by SDOT project managers and is to be the go-to source for generating possibilities for artists. As the cornerstone of the SDOT Art Plan, the success of this plan will depend to a large degree on how willing individual project managers are to improve the art and aesthetics on their transportation projects. The objective is to provide a voluntary system that can be utilized to the extent that individual personalities feel comfortable.

The people in a position to use the Toolkit most effectively are supervisors and project managers in:

- Planning, Policy and Major Projects (PPMP)
- Capital Projects and Roadway Structures
- Street Maintenance
- Neighborhood and Corridor Planning
- Landscape Design
- Mobility Management
- Bike/Pedestrian Transportation Planning



While discussions about this plan were met with a surprising level of enthusiasm and interest, it has been assumed that there exists a certain level of healthy skepticism about how to accomplish the objective, if for no other reason than a lack of inspiring examples.

One small project that deserves recognition as a shining example of what can occur in on an unlikely project in a difficult location is the seating stones on the traffic island at the intersection of 2nd Ave South and Jackson Street. This



small project to rehabilitate the space with a new bus shelter, landscape and seating was destined for failure from a Seattle urban design point of view. The location is noisy, dirty, and prone to vandalism. Due in large part to the

insistence of the project manager, an artist was paired with a skilled landscape architect and the results are fantastic. The arrangement of the granite blocks spaced evenly in the open plaza allows dignified personal seating, each with its own inscribed motif. What was once a foreboding place to wait for a bus is now a remarkably inviting space for socializing, reflection or people-watching. The use of durable stone was also an excellent decision, since the plaza will likely require a significantly lower level of maintenance and last many decades.

A major undercurrent of this plan intends to similarly improve on the quality of urban spaces in SDOT's right-of-way by simply expanding the range of creative options available to project managers. The past approach for SDOT *1% for Art* resulted in an average of one major artwork per year. The goal of this plan would increase this number to

five art commission projects per year via use of the *Toolkit* for project managers. To accomplish this, the plan lists out over two-dozen specific ideas for incorporating creativity in every conceivable facet of right-of-way infrastructure, surfaces and objects. The *Toolkit* is intended to be exhaustive and, if applied creatively, should provide an endless array of options to transform any ordinary SDOT project into a vibrant urban achievement.

WHEN TO USE THE TOOLKIT

Though it may come as a surprise (page 28), every project is eligible for art funding without regard to the amount of *1% for Art* generated; even projects that generate nothing.

As you review the *Toolkit* matrix and cross reference your project type, note the “Recommended Frequency” percentage. This is an estimated goal for how often in any given year SDOT should be incorporating artwork on projects. As an example, notice that TIB Signal Upgrade projects should attempt to incorporate an art component 10 percent of the time; or out of every 10 projects, only one will get an artist assigned to it. While we don’t have 10 projects of this sort per year, we might have that many over five years.

In determining which projects would make good candidates for public art, review the following questions:

- Is the project in an area that has good pedestrian density or is it in a pedestrian overlay zone?
- Is the neighborhood or community underserved in terms of aesthetics, public art or civic investment?
- Is there community interest?
- Are sidewalks being replaced?
- Will there be a need for bike racks, seating, bollards, guardrails or stairs?
- Will there be a need for tree pits, plant pots or retaining walls?
- Is the project type overdue for incorporating artwork?
- Could this be an interesting or unusual opportunity for an artist?

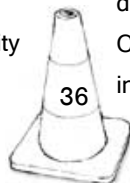
If the answer was yes to at least three of these questions, then the project is likely a good candidate and it is time to advocate for including art with the strategic advisor in your division or the Office of Arts & Cultural Affairs’ SDOT Art Plan Liaison. As the SDOT project manager, you will be the person with the most information about the site, context and community. If you are so inclined, it would be helpful to identify two or three types of art projects from the *Toolkit* before contacting the liaison. Feel free to recommend an art idea that hasn’t been tried before, when it seems appropriate.

At the time of this writing the liaison is Ruri Yampolsky, (206) 684-7309. If she is not available, call the front desk and ask for the *SDOT Art Plan Liaison* (206) 684-7171.

Once some initial questions are answered with the liaison about projected start dates, budgets and recommended art project types, the project will then be weighed internally within the Office of Arts & Cultural Affairs and against other SDOT candidates for funding. Depending on the type of project and art funding necessary, an artist may be assigned to begin immediately or could be scheduled to begin towards the completion of construction. It is anticipated that most artists will be selected from an “artist roster” that is updated every few years through a competitive application process. Using the roster cuts out several months from the time it takes to put out an open call and select artist through an interview process know as a *selection panel*.

For large Capital Projects, such as new bridges, the SDOT Art Plan requires artist involvement on the design team 100 percent of the time (see Toolkit Matrix) and therefore the Office of Arts & Cultural Affairs will need as much advance notice as possible to arrange for a proper *selection panel*. Let the liaison know if you are interested in serving on the *selection panel*, should one be necessary.

In most cases, project managers will work closely with the artists throughout the process and it will be a good opportunity to engage with a left brain professional who is dedicated to art and aesthetics. The Office of Arts & Cultural Affairs recognizes that the artists are being brought in by invitation and will make a concerted effort to pre-screen



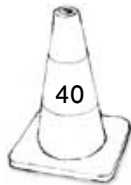
during the selection process for those with good interpersonal and collaborative skills.

As a final note, the Toolkit makes no attempt to dictate or require creative action. Instead, it seeks to provide answers and visual examples that might inspire the project management team to take advantage of the substantial opportunities that exist within the current funding system. The success of this program will depend entirely on the degree to which individual personalities elect to incorporate these new avenues into an already full list of project management responsibilities.

This plan acknowledges that project managers have significant influence on the direction and development of every project scope. Likewise, they also have the unique ability to incorporate creative elements into repeating projects such as those defined in the Toolkit. The introduction of creative gestures has historically been difficult and will likely continue to require a willingness on the part of project managers to see them included. By necessity, the long established SDOT system of rules and standards that built our transportation infrastructure is deeply ruttet with the institutional memory that valued function and low-cost over aesthetics. It is no secret that the results have been a triumph for the automobile at the expense of pedestrian environment. The Toolkit represents the primary means to further efforts already underway within the department to put pedestrians and quality of life on the same plane as transportation needs. Please feel free to modify ideas in the Toolkit and reference it frequently on all of your current and upcoming projects.







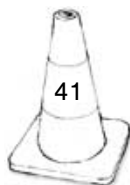
Toolkit: STREET FURNITURE

INTRODUCTION:

Street Furniture is the general category of objects that take up real estate on the city sidewalk, including benches, bollards, postal boxes, newspaper boxes, phone booths, streetlamps, traffic lights, signage, bike racks, kiosks, self-cleaning toilets, fountains, memorials, plant pots and tree pit guards. The following cut sheets provide ideas for incorporating artist-designed alternatives to many of the “off-the-shelf” components SDOT specifies for capital projects.



LINKS:
<http://www.city.vancouver.bc.ca/engsvcs/streets/furniture/study.htm>
http://www.oaklandpw.com/street_furniture/pdf/implementation_plan.pdf



Toolkit

CATEGORY: Street Furniture

TITLE: **SDOT CREATIVE BIKE RACK**

OPPORTUNITY:

The SDOT standard bicycle rack is an off-the-shelf product that is anonymous, unobtrusive, inexpensive and maintenance-free.

RESOLUTION:

As a special offering for business districts or neighborhoods that require something more artful, the department will develop several designs unique to Seattle that are creative, brightly colored and an expression of our pedestrian vitality. This program will be a perfect expression of functional art.

WHERE:

Installation must meet standard SDOT bicycle rack safety guidelines but generally can be placed on any sidewalk that will leave five feet of clear sidewalk space and in any area that is clear of building entries, sidewalks and bus stops.

WHEN:

Installation of a new Creative Bike Rack can occur as part of any major street improvement project or at anytime thereafter on a sidewalk that is in good repair. Existing conditions must first be approved by the SDOT Bike Spot Program coordinator. CIP Managers are strongly encouraged to include SDOT Creative Bike Racks on Green Street/Woonerf projects and at all Multi-Modal/Transit locations. See LINKS for further information.

HOW:

Funding for the creation and design of the Creative Bike Racks will come out of an annual *1% for Art* set aside. Initial quantities will be limited and an annual lottery system may be instituted for equitable distribution. Beyond those that SDOT and the Office of Arts & Cultural Affairs produce each year, new artist designed racks will be available for purchase through SDOT Bike Spot Program for placement on private property.

CROSS REFERENCE: see Special Projects “Bicycle Rack Program”

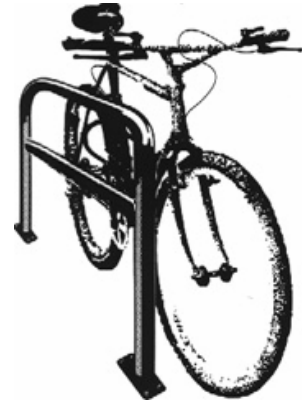
CONTACTS: Seattle Bicycle & Pedestrian Program, (206) 684-7583

LINKS:

<http://www.pan.ci.seattle.wa.us/transportation/bikeracks.htm>

<http://www.downtownlongbeach.org/content/Archives/BikeRacks03.htm>

<http://www.cyberwriter.com/SCCC/interface/projects/brian/>



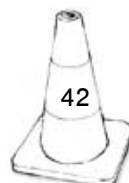
SDOT standard issue bike rack



City of Portland example



City of Portland example



Toolkit

CATEGORY: Street Furniture

TITLE: SDOT ART BENCH

OPPORTUNITY:

The SDOT standard bench is an off-the-shelf product that is anonymous, unobtrusive, inexpensive and maintenance free.

RESOLUTION:

As a unique offering for business districts or neighborhoods that require something more distinctive, the department will develop several designs made for the City of Seattle that are fabricated from salvaged construction material gleaned from SDOT capital projects.

This program is an effort to provide more places for pedestrian respite, put salvaged construction materials to use, increase opportunities for artists, and foster pride of place in neighborhoods.

WHERE:

Installation must meet standard SDOT bench location safety guidelines but generally can be placed on any sidewalk that will leave five feet of clear sidewalk space and in any area that is clear of building entries, sidewalks and bus stops. CIP Managers are strongly encouraged to include SDOT Creative Bench products on all new Green Streets/Woonerfs, Bridges, Bike/Ped Trails and at all Multi-Modal/Transit locations..

WHEN:

Installation of a new Creative Bench can occur as part of any major right-of-way improvement project or at anytime thereafter on a sidewalk that is in good repair. Existing conditions will be determined by a SDOT Street Use Specialist

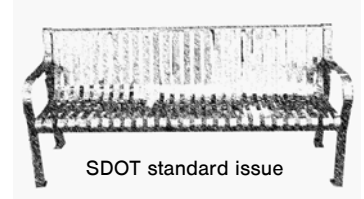
HOW:

Funding for the creation and design of the SDOT Art Bench will come out of an annual 1% for Art set aside. Initial quantities will be limited and a annual lottery system may be instituted to equitably distribute the Creative Benches to interested business owners and neighborhoods. Beyond those that SDOT and the Office of Arts and Cultural Affairs produce each year new artist-designed benches can be purchased through the SDOT Street Use permit counter for placement on private property or in neighborhoods that want more than available. Fabrication of the benches will occur under a separate program.

CROSS REFERENCE: see Special Projects: *Seat of Seattle Program*

LINKS: <http://www.seattlepress.com/article-8980.html>

QUOTES: "...It's well-known what brings them there: that's where young lovers can spend some time. On public benches..." —George Brassens



SDOT standard issue



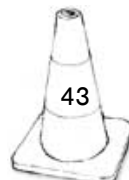
Salvage seating – Pike Place Market
Artist: unknown



Granite curbstone bench – 23rd Ave
Artist: unknown



Granite Metro bench – Mercer Island



Toolkit

CATEGORY: Street Furniture

TITLE: CRAFTSMAN GUARDRAIL

OPPORTUNITY:

When a guardrail is called for on an SDOT project the resulting design is frequently shelf-bought or without creative expression.

RESOLUTION:

This program calls for the introduction of craftsmanship and design as part of all projects requiring new guardrails and railings. The world is full of wonderful examples ranging from traditionally ornate to the artis-designed one-off. Since these steel or concrete pre-cast guardrails contribute substantially to the overall aesthetic impact of the final project it is important that the same craft and creativity that is put into the structural engineering is expressed in those elements that have human interface.

WHERE:

The new Creative Guardrail design will comply with current DPD and federal codes and meet the interests of SDOT maintenance crews. Project managers are strongly encouraged to require SDOT Street Design and engineering consultants to integrate design excellence on new guardrails and handrails. Nearly all project types could potentially require a guardrail and should therefore incorporate design thinking, but especially so on new bridge structures as well Green streets/Woonerf projects.

WHEN:

Whenever SDOT calls for repair, replacement or new construction of a guardrail/handrail, this program should be referenced. One very large projects, there could potentially be enough budget to have a unique design engineered to pass the AASHTO crash test standards.

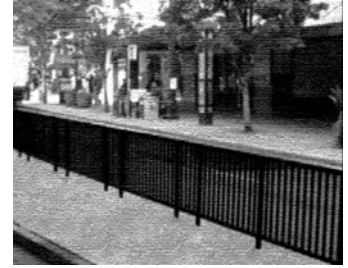
HOW:

This program provides for the project specific design of a custom guardrail but it also intends to develop over time a menu of successful guardrail designs to choose from. Projects that receive 1% for Art funding can recommend application of funds towards the *Creative Guardrail* program. For in-house design, project managers should encourage staff within SDOT Street Design to develop craftsmanship and detail beyond the post and rail solution that is our current standard.

QUOTE:

"Insist on yourself; never imitate... Every great man is unique."

– Ralph Waldo Emerson



An example of a common Seattle Guardrail



SDOT's historic reproduction on Princeton Bridge



Craftsman handrail in Korea



Artist handrail at Beach Drive - West Seattle

Toolkit

CATEGORY: Street Furniture

TITLE: **STONE OBJECTS**

OPPORTUNITY:

The enduring qualities of stone are universally appreciated by people of all ages and walks of life. As a material it is the standard of durability against which all others are measured. Most street furniture is made of materials that simply cannot hold up to the relentless exposure and abuse experienced in the right-of-way.

RESOLUTION:

This program encourages the placement of native stone objects for multiple uses in the street furniture environment. There are many wonderful and long lasting uses of stone in the Seattle pedestrian environment already and this program will build on the civic use of this sustainable natural material. What form do these Stone Objects take? Please refer to the Art Survey for many examples of stone hitching posts, sculpture plinths, benches, sculptures, bollards, informal seating and other stone miscellany that appear in the public right of way around the city.

WHERE:

Installation must meet standard SDOT safety practices established for other sidewalk objects but generally can be placed on any sidewalk that will leave five feet of clear sidewalk space and in any area that is clear of building entries, sidewalks, bus stops and pedestrian/handicap landings. CIP managers are encouraged to consider placement of new Stone Objects on projects that have high pedestrian traffic areas or in areas that are identified as community hubs but especially on ped/bike trails, Green Streets/Woonerfs and Multi-modal projects. Boulder fields also offer an attractive alternative to fencing as discouragement for loitering.

WHEN:

Installation of a new Stone Object can occur as part of any major street improvement project or at anytime thereafter on a sidewalk that is in good repair.

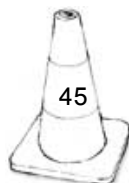
HOW:

Funding for an artist designed Stone Objects on a SDOT capital project could be accomplished without 1% for Art funding with the creative imagination of the design team. An artist can be hired through 1% for Art funding if a unique treatment is desired. Placement of generic stones and boulder fields would be by direction of CIP managers and the SDOT Landscape Architect.

QUOTE:

"The falling drops at last will wear the stone."

— Lucretius 96BC



Stone Art Seating in Belltown – Buster Simpson



Stone Art Seating in Belltown – Buster Simpson



Big boulder function as a seat in Fremont



KC Metro mini-plaza on Jackson St + 2nd Ave S - artist: Bill Will

Toolkit

CATEGORY: Street Furniture

TITLE: CREATIVE BOLLARDS

OPPORTUNITY:

Bollards are used primarily to separate vehicle from bicycle and pedestrian traffic. When a bollard design is specified on an SDOT project, the result is typically utilitarian and without visual interest. This otherwise discrete piece of street furniture has the potential to be much more noticeable and vibrant.

RESOLUTION:

This program calls for the creation of artist designed bollards on appropriate projects. Major metropolitan cities around the world have a fantastic tradition of interesting bollard designs ranging from decorative to the ridiculous. Like many utilitarian objects, the humble bollard actually does contribute to appearance of the pedestrian environment and therefore represents yet another opportunity to raise the level and function of the civic environment.

WHERE:

New Creative Bollard design must comply with the latest SDOT Street Design safety standards. Project managers are encouraged to work with Street Design and engineering consultants to integrate Creative Bollards and the full spectrum of projects that require them; especially on bicycle / pedestrian trails and Green street/Woonerf projects.

WHEN:

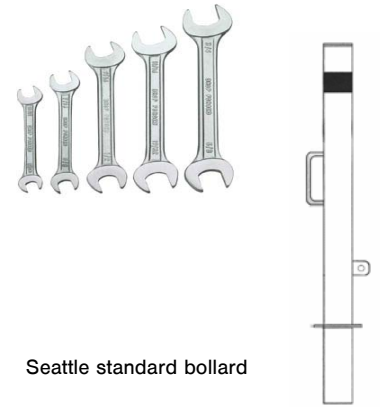
The next design for a capital project that specifies the use of more than 10 bollards would justify the development of a unique design.

HOW:

This program provides for the project specific design of a custom guardrail but it also intends to develop over time a menu of successful bollard designs to choose from. Projects that receive 1% for Art funding can recommend application of funds towards the Creative Bollard program. Alternately, when a project is without 1% for Art funding CIP Managers are encouraged to redirect typical bollard budgets to local craftsman fabricators that can be located with assistance from the Office of Arts & Cultural Affairs.

LINKS:

<http://www.transalt.org/press/magazine/014Fall/14bollard.html>



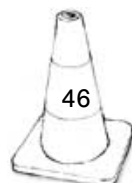
Seattle standard bollard



Cast iron bollards in Columbia City incorporating 19th Century theme

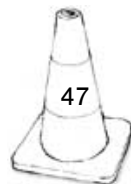


An example of an artist-designed bollard



More standard European bollard types

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Toolkit

CATEGORY: Street Furniture

TITLE: TREE PIT FENCE

OPPORTUNITY:

The solution for the perfect tree pit has so far eluded Seattle's best efforts. Tree pits and grates serve multiple functions by providing room for trunk growth, sidewalk storm water drainage, pet-urine prevention, bike locking, decorative planting, informal seating and ADA safety.

RESOLUTION:

This program identifies an alternate means of protecting tree wells on city sidewalks that would eliminate the trunk strangulation that can occur with other decorative cast iron tree grates. Additionally, this proposed system can offer a different aesthetic that utilizes the talents of local steel fabricators, artists and masonry craftsmen.

The ideal solution will keep nitrate rich pet urine from tree roots, reduce soil compaction, double as a bike rack, double as an informal seat, be a greater deterrent to automobiles, provide for decorative planting and incorporate decorative metal work.

WHERE:

Pedestrian overlay zones and central business district areas are prime candidates for developing artist-design tree pit protection.

WHEN:

This is a pilot program and has not yet been fully adopted by SDOT Urban Forestry division. Any sidewalk at least 10 feet wide would qualify as a candidate for the *Tree Pit Fence* program. Adjacent property owners will be able to apply for a free street use permit to pilot this program. Project managers who will be impacting existing street trees or are proposing new street trees on upcoming projects are also encouraged to try this new program.

HOW:

Support the arts by hiring a local artist from an open advertised call to re-design a Tree Pit Fence

Could be funded by local business districts, *1% for Art* funding or by SDOT capital project funding that would have gone toward a off-the-shelf item. Funding for this program can also come from the DON "small and simple" community grant.

CONTACTS: SDOT Urban Forestry: Liz Ellis (206) 684-5008

LINKS: http://www.treesny.com/trees_pitguards.htm
<http://www.dcgreenworks.org/UrbanForestry/treepitguards.html>
<http://www.ci.seattle.wa.us/neighborhoods/nmf/>

QUOTES: "I think that I shall never see a poem lovely as a tree."
— Joyce Kilmer, "Trees" (poem), 1914



Tree pit guard + bike rack – Cambridge MA



Tree pit guard Washington DC



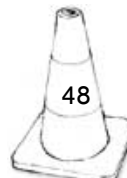
Tree pit guard in New York City



Citizen-built tree pit guard, bike rack and seat in Belltown that takes up to much room.



Artist designed tree pit / pot on Beacon Ave.



Toolkit

CATEGORY: Street Furniture

TITLE: PLANT POTS

OPPORTUNITY:

Seattle is the unfortunate home to dozens of miserable pre-cast concrete planters. If this weren't enough, plants often "disappear" and a pot might remain empty for weeks or months. In the meantime the container must look good even without a plant (See Westlake Park illustration below right).

Plant pots often serve as pedestrian protection on fast moving streets in the same way as bollards. This program is modeled on the *Creative Bollard* program

RESOLUTION:

This program seeks to some new artist-designed and-fabricated plant pot designs for use on capital projects. This program is consistent with the City's agenda for placing plant pots in commercial business districts. (see link).

WHERE:

All upcoming capital projects that impact existing Pedestrian Overlay zones and CBD zones.

WHEN:

Next opportunity.

HOW:

Support the arts by hiring a local artist from an open advertised call to design a suite of durable plant pots.

Could be funded by local business districts, *1% for Art* funding or by SDOT capital project funding that would have gone toward an off-the-shelf item.

Placement and selection of new artist-designed plant pots to be coordinated by SDOT Street Design, SDOT project design consultants and the project landscape architect.

CONTACTS: Street Use, John Zavis E-mail:john.zavis@seattle.gov (206)684-5267

LINKS:

http://www.ci.seattle.wa.us/economicdevelopment/biz_district_guide/biz_dist_pages/flower_planters.htm

QUOTES:

"He that plants trees loves others beside himself.

– Dr. Thomas Fuller (1700)



The shame of all plant pots in Seattle



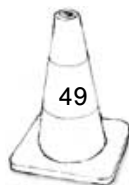
Seattle's best plant pot at Westlake Center is beautiful (even empty) but may be too sedate

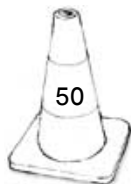


Chicago's plant pot is also public seating



Excellent version at West Seattle Junction -notice use of ceramic tiles





Toolkit: SURFACE TREATMENT

INTRODUCTION:

This group of Toolkit ideas describes several options available to project managers whose capital project will impact neighborhood sidewalks, retaining walls, pedestrian crossings, or bridge abutments. Together these elements will work to enliven the surfaces of the built environment, adding depth and meaning to the pedestrian experience whenever financially practical.



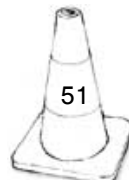
Artist applying calligraphy to stone pavers. Artist and location unknown.



Artist: Joe Mangrum
Terrazzo design to a sidewalk on Mission Street in San Francisco, 1997.



LINKS:
<http://www.digitallydo.com/china/Design/sidewalks/index.html>
<http://pps.org/gps/>



Toolkit

CATEGORY: Surface Treatment

TITLE: CITY SIDEWALKS



OPPORTUNITY:

Seattle is a city of neighborhoods and urban villages made distinct by details and treatments in the right of way that are unique to the people and place.

RESOLUTION:

Develop a special program that actively encourages interested neighborhoods to create a unique, affordable and unified scheme for sidewalk design. The program can be publicized by SDOT and encouraged by its project management team through neighborhood meetings to include the design on construction contracts that impact Pedestrian Overlay Zone sidewalks.

WHERE:

Neighborhood and business districts that have DPD-identified *Pedestrian Overlay Zones* as well as streets that have developed into major inter-neighborhood pedestrian thoroughfares are eligible to take advantage of this program.

WHEN:

In an ideal world an eligible sidewalk system would be identified during the granting and development stage of proposed capital projects so that funding is available for proper development. Failing this, project managers can help by identifying times when Street Design and/or SDOT consultants should include adopted standards or to anticipate the development of new standards. Project managers should also identify the existence of this program at the earliest possible community and/or stakeholder meeting so that there is time to develop designs and matching grants as necessary.

HOW:

- During project design kick-off, identify applicable locations.
- Determine community or neighborhood interest.
- Research existing conditions and existing creative plans.
- If no plan, contact Office of Arts & Cultural Affairs to determine appropriate artist from roster.
- Advise on whether or not community will need matching funds.
- PM's to facilitate communication between artist and Street Design (or consultants).
- A lottery system may be instituted to equitably assign the available SDOT 1% for Art funding if demand increases.



"Board Walk" theme in Belltown
Artist: Kurt Kiefer



Bronze art inlay and tile mosaic on Broadway
Artist: Jack Mackie



Chicago area neighborhood sidewalk scheme
Artist: Unknown

CROSS REFERENCE: see also *Craftsman Sidewalk* (Toolkit)

CONTACTS: n/a

LINKS: www.feetfirst.org

QUOTES: "It's the sidewalk groove, The one that trips you up,
And makes you stop and take a look around." – King Konga



Toolkit

CATEGORY: Surface Treatment



TITLE: CRAFTSMAN SIDEWALK

OPPORTUNITY:

Sidewalk repair is happening every day all over the city by maintenance crews who are qualified to be working at a higher level of craft than currently required.

RESOLUTION:

Increase the frequency that skilled craftspeople working within SDOT Street Maintenance crew can contribute decorative detail to sidewalks slated for repair and maintenance. The projects that these crews work on have small budgets and are rarely, if ever, asked to exercise their creative potential. Additionally, project managers can elect to carve out small portions of major projects for street use crews to complete a special masonry sidewalk segment. Examples of the type of work this program intends to elevate include patterned stone/brick inlay, mosaics, concrete/asphalt stamping/coloring, reproducing City Sidewalk established treatments.

WHERE:

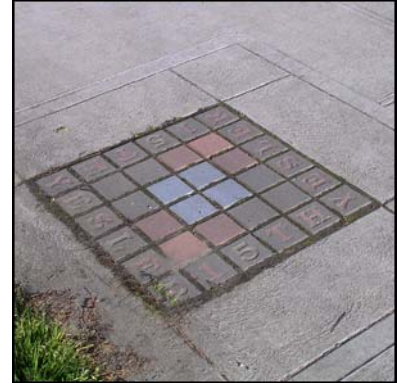
Areas deserving special attention include sidewalks near public schools, pedestrian overlay zones, major arterial crossings, urban villages, intersections near city parks, busy curb bulbs, bike/pedestrian trail crossings and any anywhere in otherwise pedestrian-heavy neighborhoods.

WHEN:

This program can begin immediately using current skills and funding. All that is needed is the creative interest, initiative and follow through of a willing project manager.

HOW:

Funding within existing capital projects will be the source for this program with up to \$40,000 on large projects (above \$3 million) to be put aside for decorative treatment by SDOT crews. Staff within the Surface Repair Section could be given the creative authority to designate staff, hours and designs for smaller gestures on repair projects with budgets below the \$50,000 threshold. Hiring new crew in this section could be done with a preference for those with experience in masonry and/or texturing. A high quality visual record that documents all of Seattle's sidewalks should be created and kept within Surface Repair for inspiration and suitability on upcoming projects



Colored concrete street name inlay in the Central District



Granite Unit pavers at Westlake Center

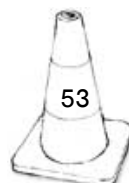


Mosaic sidewalk in Portugal

CROSS REFERENCE: See also *City Sidewalks* (Toolkit)

CONTACTS: Street Maintenance Supervisor (206) 386-1007

QUOTES: "Criticism comes easier than craftsmanship."—Zeuxis, Pliny the Elder



Toolkit

CATEGORY: Surface Treatment



TITLE: CREATIVE COLOR

OPPORTUNITY:

SDOT is active in painting bridges and pouring concrete all around Seattle and most of this is either gray or dark green. By nature of the weather and the surrounding landscape the city is already a gray and dark green place.

RESOLUTION:

Develop a program to inject color into maintenance and capital projects in supportive communities.

Much of what SDOT installs and maintains in the right-of-way is raw galvanized metal that generally does not require any maintenance. However there remains a great amount of metal infrastructure that requires occasional priming and repainting. These items include such things as garbage cans, benches, downtown signal poles, railings, graffitied surfaces, switchboxes, stairways, maintenance buildings and bridge structures. This program will introduce an artist-developed color scheme on select objects in the right-of-way associated with capital projects. This program will not encourage the liberal application of wild colors, but rather a careful, selective and artful approach to color in the built environment. As an example, the Jackson St. Colonnade Project is a striking use of color that dramatically improves the pedestrian experience under I-5 in the International District.

WHERE:

Any regularly maintained object or structure that is scheduled to be painted by SDOT.

WHEN:

Begin in 2005.

HOW:

Funding for the hiring an artist to work within SDOT will occur once annually from the *1% for Art* fund. The artist will receive an introduction to the variety of projects that are expected to need painting (bridges and maintenance) and will make recommendations based on this introduction. Project managers who would like to have their projects considered for *Creative Color* will need to make this interest know to the division lead or SDOT liaison in order to be considered for the upcoming selection round.



Sidewalk coloration on Royal Brougham Street



Custom colors for the Fremont Bridge



Jackson St. Colonnade under I-5 in the ID

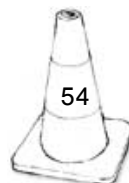


Dramatic red footbridge in Japan

CROSS REFERENCE: Annual bridge painting contract

LINKS: <http://www.metrokc.gov/kcdot/roads/projects/novelty/index.htm>

QUOTES: "The courage to imagine the otherwise is our greatest resource, adding color and suspense to all our life." —Daniel Boorstin



Toolkit

CATEGORY: Surface Treatment



TITLE: STREET NAME INLAY

OPPORTUNITY:

Seattle has many great examples of placing street names into the sidewalk surface in pedestrian friendly neighborhoods.

RESOLUTION:

This program seeks to increase the frequency with which SDOT embeds the names of street names into sidewalk surfaces at major pedestrian nodes around the city. Inlays should be bright or colorful and fabricated from materials that will have high contrast against surrounding sidewalk material. Stainless steel, brass, copper, aluminum, stone mosaic, glass, and ceramic are all suitable materials, provided the design meets safety requirements.

WHERE:

Locations deserving this special treatment would include street intersections where both streets are identified pedestrian overlay zones (i.e. Pike and Broadway) or at other major pedestrian nodes that can be identified by community representatives or SDOT site visit observation.

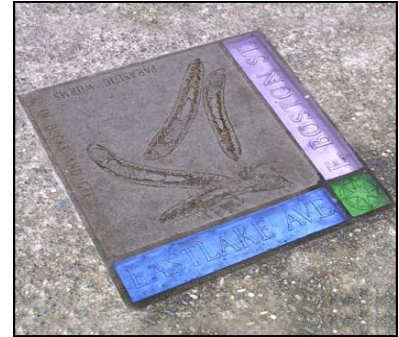
WHEN:

Whenever SDOT or a transit agency calls for repair, replacement or new construction of a sidewalk, curb bulb or pedestrian landing in an applicable location.

HOW:

Funding for this program can come from either *1% for Art* sources or within existing capital project budgets.

Similarly, labor for the installation can be accomplished by SDOT crews or by the artist during the concrete pour.



Artist: Stacy Levy along Eastlake



Along Yesler in the Central District



Near Market Street in Ballard



Downtown Central Business District

LINKS: <http://www.forgotten-ny.com/SUBWAYS/sohomap/sohomap.html>



Toolkit

CATEGORY: Surface Treatment

TITLE: **BETTER WALLS**



OPPORTUNITY:

As a consequence of providing structures for efficient transportation, SDOT produces a large number of smooth vertical surfaces that have a habit of attracting graffiti. Not all graffiti is blight, just most of it and all of it is illegal. As a result, the city estimates \$1 million is spent annually removing it and will continue doing so into the indefinite future. Leaving graffiti on walls is not an acceptable option and this SDOT program is proposing 2 creative options for being proactive on this urban dilemma.

RESOLUTION:

Option One: SDOT will integrate into the design of all new walls (under bridges and retaining) a proactive deterrent to smooth surfaces by requiring subway surfaces, form liner concrete, ceramic, mosaic, masonry, sprinklers and planted walls.

Option Two: For existing graffiti prone walls, SDOT will institute a mural program that would identify walls suitable for development of community or non-profit mural painting.

WHERE:

On any new or existing vertical concrete surface that is adjacent to or constructed by a capital project.

WHEN:

Immediately.

HOW:

Option One: Funding will come out of the "aesthetic improvement" and landscape portion of project budgets. On large scale projects or walls that are anticipated to be problematic, project managers should consider advocating for the hiring of an artist on the design team.

Option Two: SDOT will provide five annual \$500 grants to qualifying community groups and non-profits who submit designs, fill out paperwork, agree to buy low toxicity paints and/or use lead-free SPU recycled paint. Applications for this program can be organized through the Street Use Permit division.



Post Alley mural – Artist: Billy King



Aurora underpass mural – Artist: unknown



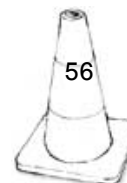
"Textured concrete wall - using form liner

CROSS REFERENCE: See also the *Mural Program* (Special Projects)

LINKS: <http://www.cityofseattle.net/util/ept/graffiti/faqs.htm>
<http://www.graffiti.org/>
http://www.usc.edu/isd/archives/la/pubart/LA_murals/

QUOTES: "Under the influence of art the walls expand, the roof rises, and it becomes a temple." –Robert Ingersoll

"It is said that 95 percent of a project budget is the function / structure and 5 percent is spent on the outermost surface or the way the thing looks. The public however cares 95 percent about the way it looks and 5 percent that it functions well." – SDOT employee



Toolkit

CATEGORY: Surface Treatment

TITLE: SIDEWALK HAIKU

OPPORTUNITY:

The city sidewalk is an excellent forum for taking pause to reflect on the art of poetry.

RESOLUTION:

This program seeks to increase the frequency with which SDOT embeds the words of Seattle poets into sidewalk surfaces where waiting pedestrians are apt take the time to read. Inlay material should be bright or colorful and be fabricated from materials that will have high contrast against surrounding sidewalk material. Stainless steel, brass, copper, aluminum, stone mosaic, glass, etched stone, cast iron and ceramic are all suitable materials. All poets are to have been Seattleites at one time and all poems must relate in some way to the city. Short form poetry will be preferred. Long form poetry will be directed toward the *Poetry Box* program

WHERE:

Locations eligible for poetry inlay would include major street intersections, transit stops, near benches, mid-block or running linearly along a street. Care will be taken to avoid areas of high cross traffic such as curb cuts, building entries, bus loading and stair landings.

WHEN:

2005.

HOW:

Funding within existing capital projects will be the source for fabrication and installation of this program. CIP managers are to identify candidate locations and include the material and labor in the project scope for consultant and Street Use Design. A list of poets and their work will be available through the Office of Arts and Cultural Affairs, who will also arrange for royalty payment to use the poem once. For future reference, a record of all poetry inlay font styles and installation standards will be kept with the Street Maintenance Supervisor.

CROSS REFERENCE: See also *Poetry Box* program (Toolkit)

LINKS:

<http://communityrelations.berkeley.edu/CalNeighbors/Spring2002/artscorridor.htm>
<http://sfgate.com/cgi-bin/article.cgi%3Ff=/c/a/2003/10/30/BAGBC2MBE11.DTL>

QUOTES: "One ought, every day at least, to hear a little song, read a good poem, see a fine picture, and if it were possible, to speak a few reasonable words."
– Goethe (1749 - 1832)



Poem etched in stone - installation by SDOT

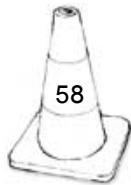


Stone sidewalk poetry inlay - location unknown



Cast bronze poetry inlay in Seattle
Artist: Chuck Greenley





Toolkit: ART OBJECTS

INTRODUCTION:

This category differentiates specific types of public art available to project managers for capital projects. In the past, if 1% for Art funding was directed towards a capital project it would mostly likely result in a stand-alone artwork (Signature Sculpture, p. 60). Many other excellent options exist and this section will help to explain the benefits of each.



Dragon Pole - Chinatown / ID
Artist: Helen Presler.



Fremont Troll was created by Steve Badanes, Will Martin, Donna Walter, and Ross Whitehead in 1991 from community initiative.

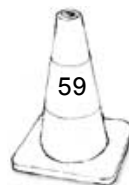


Jerry Mayer produced these sign pieces for transit riders underneath 4th Ave South in Seattle.

Background image "Adjacent, against, upon" by Michael Heizer

LINKS:

<http://www.usc.edu/isd/archives/la/pubart/>
<http://www.publicartonline.org.uk/>



Toolkit

CATEGORY: Art Objects

TITLE: SIGNATURE SCULPTURE

INTRODUCTION:

In years past the most common outcome of 1% for Art spending on transportation projects has been the creation of what is known as *stand alone sculpture*. As the name implies, this artwork is large, expensive to produce and very often costly to maintain. In terms of public art, *stand alone sculpture* is a relatively high risk gesture in terms of community acceptance due to its permanence and high cost. As a result the work is often an easy target for government excess critics and in some cases justifiably so. While the level of criticism over the life of public art has remained the same, it has been affective at lowering expectations and undermining support for public art. Further fallout from the battered reputation includes increased difficulty in attracting high caliber artists for signature sculpture.

RESOLUTION:

Continue to allow embrace *stand alone sculpture* as part of the SDOT support for public art with three important changes:

1. Limit the number commissions within the SDOT Art Plan for this public art form to one project every other year (excluding transportation project in excess of \$1 billion)
2. Renew the commitment to artistic excellence in large scale sculpture by directing selection panels to hire artists based on demonstrated ability to work at a large scale and whose professional credentials place them at the top of their field.
3. In the effort to increase the legitimacy of this art form it will need a name assigned to it; heretofore known as **Signature Sculpture**.

WHERE:

Advocate this program on any capital project with sufficient density of public interaction to justify its high cost. Remember to keep an eye out for neighborhoods with little previous public artwork.

WHEN:

Project managers should identify potential locations on upcoming projects that would qualify as a good candidate for a Signature Sculpture.

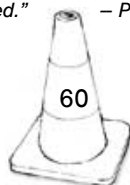
HOW:

Project managers will work closely with Office of Art & Cultural Affairs to define artist scope and whether or not to recommend artist inclusion on the design team. The 1% for Art program will manage and fund the design portion separately from fabrication/installation of the proposed sculpture. This approach will maintain an important threshold whereby civic dialogue can influence the decision to commence with fabrication and installation.

LINKS: <http://www.myklebust-sears.com/discussion.html>
<http://www.sculpture.org/documents/scmag00/dec00/nogu/nogu.htm>

QUOTES: "Associate yourself with men of good quality if you esteem your own reputation for 'tis better to be alone than in bad company." —George Washington

"Quality has to be caused, not controlled." — Phillip Crosby (Reflections on Quality)



An example of excellence in Signature Sculpture, "Waiting for the Interurban" by Richard Beyer.



An example of community based signature sculpture on a median in the Lake City neighborhood that was meet with mixed reviews.



Isamu Noguchi's *Black Sun* at his studio in Japan had historical ties to Seattle (see link). This Seattle public art masterwork happened by the determination of many individuals and organizations, including a private donation from the then curator of the Seattle Art Museum.

Toolkit

CATEGORY: Art Objects

TITLE: CREATIVE FUTURES

OPPORTUNITY:

Occasionally a capital project comes along that seems like a good candidate for public art but for any number of reasons it becomes impossible to incorporate any specific idea or artist in time for construction. For these instances it is an excellent idea to physically anticipate that a creative gesture will happen sometime in the future.

RESOLUTION:

While it may not be known what an artist may want to do in the future, it is often possible to provide the framework for something to happen. The *Creative Futures* program would take the form of:

- Bump-outs in sidewalks (similar to curb bulbs for sculpture)
- Pedestrian plazas
- Stainless anchor bolts (with temporary cap nuts)
- Junction boxes and conduit (for future lighting)
- Empty poles or stanchions (for pole mounted art)
- Concrete embeds (for ceramic tile or bronze relief)
- concrete pads and plinths (act as bench in meantime)
- niches and ledges (for later sculptural placement)

This program will only work with the insistence of project managers who require that design consultants introduce any number of these ideas as part of the construction documents.

WHERE:

On any major capital project that is pouring concrete in a pedestrian heavy neighborhood or district. Bridges (underside and over), retaining walls, pedestrian landings, sidewalk improvements and stairways are perfect project types for this program.

WHEN:

It should be possible to incorporate this program all the way through the 100 percent construction document phase. It will even be possible in some instances to have contractors include minor alterations during construction for no additional cost.

HOW:

In most cases this additional work will not significantly impact a project budget and can therefore be included in budgets already established. Project managers could direct Street Design or consultants to this *Creative Futures* cut-sheet as a reference. If language requiring the gesture is included in the scoping, then the design team can work with the SDOT art liaison to develop a strategy for anticipating future artwork.



Example of a stone niche that begs a creative response.

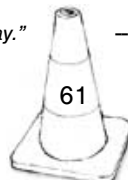


The possibilities are endless and that alone could inspire community action. Something like this can cost almost nothing on a large project



This traffic median on Campus Parkway is the supreme example of the Creative Futures concept. SDOT built the surroundings and the UW Public Art Program did the rest.

QUOTE: "The future belongs to those who prepare for it today." —Malcolm X



Toolkit

CATEGORY: Art Objects

TITLE: MULTI-SITE

INTRODUCTION:

Unlike park land or private property which often have large expanses of land to place artwork, the SDOT right-of-way is typically a linear progression of space. Capital projects in particular are often strips of transportation improvement that snake through a neighborhood. Occasionally there is ample space to develop an artistic gesture, but more often than not the physical room to construct large artwork is simply not available.

RESOLUTION:

This option encourages artist intervention on a capital project to be sited in multiple locations. The *Multi-Site* approach will distribute the dividend of art around a larger area so that there will be many opportunities to see different portions of a single artistic gesture. The public can then view artworks individually or travel the whole site to understand the totality of the work. In turn, the entire project area will be creatively enhanced to a greater degree greater than is possible with a single artistic gesture. Similar to *Signature Sculpture*, this program will potentially be costly and therefore should be limited once per year.

WHERE:

Capital projects that spread out over several blocks are perfect candidates for this program. These might include multi-modal projects, transit stations, general street/signal improvement projects (TIB) and large bridge projects (Magnolia Bridge).

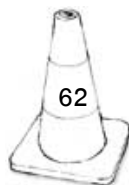
WHEN:

Project managers should identify potential locations on upcoming projects that would qualify as a good candidate for a *Multi-Site* approach.

HOW:

Project managers will work closely with Office of Art & Cultural Affairs to define artist scope and whether or not to recommend artist inclusion on the design team. The *1% for Art* program will manage and fund the design portion separately from fabrication/installation of the proposed sculpture. This approach will maintain an important threshold whereby civic dialogue can influence the decision to commence with fabrication and installation.

QUOTE: *"Any ideas, plan, or purpose may be placed in the mind through repetition of thought."* – Napoleon Hill



"Dragon Poles - one of 11 in Chinatown by artist Heather Presler



Series of boom logs near Golden Gardens Park and marina. The repetition of this quirky and unusual public gesture inspires wonder.

Artist: unknown

Toolkit

CATEGORY: Art Objects

TITLE: TINY ART

INTRODUCTION:

With a similar justification to Multi-Site, this program intends to take advantage of the intimacy that is strangely a part of the pedestrian experience on the sidewalk. Signalized intersections in particular are a potent location to site works of art for one-on-one interaction for the simple reason that we are waiting for time to pass and our minds are simultaneously open to the world around us and lost in thought. This state of awareness is completely different than that found in an art gallery or museum and has the potential to confront and engage like few other locations. In years past Traffic Engineers have traditionally discouraged “artwork” or other colorful objects (plant pots) from intersections in the effort to avoid driver distraction.

RESOLUTION:

Tiny Art seeks to encourage small scale sculpture and durable two-dimensional work (less than 12 inches tall) for mounting to street furniture, signal poles and sidewalk inlays in the right-of-way. This intimately scaled artwork will offer a window into other worlds intended for surprise and accidental discovery.

WHERE:

Capital projects that spread out over several blocks are perfect candidates for this program. These might include multi-modal projects, transit stations, general street/signal improvement projects (TIB) and large bridge projects (Magnolia Bridge). Spot improvements in pedestrian zones could also qualify for this program.

WHEN:

Because this program represents a small portion of the annual 1% for Art budget, it could be exercised many times a year.

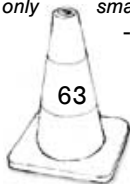
HOW:

Care must be taken to avoid brightly colored or reflective artwork that could distract drivers at intersections. Poles in mid-block will have relaxed standards for distraction concerns. Additionally, theft of these small artworks will be an issue that must be expertly addressed.

The Office of Arts & Cultural Affairs may develop a roster of artists who are pre-qualified to produce artwork on a shorter turn-around. Because the work will be less expensive, tiny, subtle and not imposing, selection should encourage greater creative risk-taking, irony and whimsy than with larger sculptural commissions.

CROSS REFERENCE: See also *Tiny Art Grant* (Special Projects)

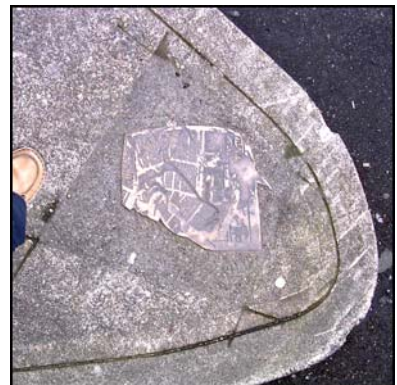
QUOTES: “We can do no great things; only small things with great love.”
—Mother Teresa



Example of Tiny Art on timber pylons in Australia by artist Fiona Foley



Example of tiny bronze sculptures under subway staircases on New York's 'A' train
Artist: Tom Otterness



Example of Tiny Art bronze inlay in pedestrian safety island in Fremont. Artist: unknown

Toolkit

CATEGORY: Art Objects

TITLE: POETRY BOX

OPPORTUNITY:

Traffic signal and lamp poles offer the ideal location to display a single poem for sidewalk elucidation.

RESOLUTION:

This program will seek to increase the installation of pole mounted boxes expressly for the display of interchangeable poetry as part of the *Poetry on Poles Grant* (Special Projects).

WHERE:

Capital projects that spread out over several blocks and within districts with good pedestrian density are perfect candidates for this program. These might include multi-modal projects, transit stations and general street/signal improvement projects (TIB). Spot improvements in pedestrian zones could also qualify for this program.

WHEN:

Because the Poetry Box will be inexpensive relative to other public artworks, they could be installed many times a year.

HOW:

Once the design and mounting for the Poetry Box has been worked out, they will be available for placement at the request of community groups on a variety of capital projects.

Project managers are encouraged to introduce these and other possibilities during informational neighborhood meetings. If there is interest in the community a poetry box can be specified for inclusion on the construction documents.

Installation can be handled by SDOT bridge, signal or street maintenance personnel. Once the box is installed the placement of poetry will be handled by an annual grant program coordinated by Street Use and the Office of Arts & Cultural Affairs.



Illustration of what the poetry box might look like. Others designs could be developed from different kinds of salvaged material.



Constructed from salvaged fire alarm pull boxes

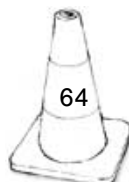


Salvaged cast iron lamp post base modified as poetry box.

CROSS REFERENCE: See also *Poetry on Poles* (Special Projects)

LINKS: <http://www.poetrysociety.org/motion/index.html>
<http://transit.metrokc.gov/prog/poetry/poetry.html>

QUOTES: "Poetry is the record of the best and happiest moments of the happiest and best minds." —Percy Bysshe Shelley



Toolkit

CATEGORY: Art Objects

TITLE: ART POLE

OPPORTUNITY:

Vertical poles in the right-of-way offer a unique location for creative gesture to occur due to the excellent visibility. This location is also ideal in terms of issues of safety, maintenance, vandalism and liability since there is a reduction in human contact.

RESOLUTION:

Encourage the development of artwork that is pole mounted, is the pole itself, serves as a light fixture, or signifies a gateway. The *Art Pole* program could take advantage of existing or planned utility/signal/light poles. An Art Pole project could require the installation of a pole solely for the artwork and no secondary function.

WHERE:

Nearly every project and community would welcome an artistic contribution but there are many sidewalks and right-of-way conditions that haven't the space or budget to accommodate sculpture.

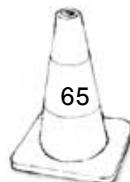
HOW:

Project managers are encouraged to look for locations on upcoming projects that would be good candidates for this program and notify the SDOT art liaison at the Office of Arts & Cultural Affairs for selecting an appropriate artist.

Due to pole attachment complexities, this program will require somewhat more coordination on the part of project managers in order to collaborate with the artist, City Light, and Street Use permitting. The *1% for Art* program will manage and fund the design, fabrication and maintenance of the art produced when a proposed *Art Pole* is part of an upcoming capital project.

QUOTES:

"One's destination is never a place but rather a new way of looking at things." – Henry Miller



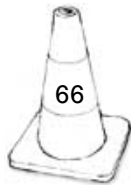
Artist-fabricated signage, by Kurt Kiefer



A sculpture on First Avenue relating to the start of the historic Seattle fire by artists Stuart Keeler and Michael Machnic.



West Seattle pole art by Elizabeth Conner



Toolkit: OPTIONS

INTRODUCTION:

This category details four programs intended to expand on opportunities available for citizen-initiated creative gestures in the right-of-way. Project managers are encouraged to advertise these creative options during community meetings and/or through SDOT community mailings.



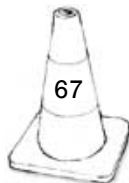
Example of City Repair in Portland



Princess Angeline, Daughter of Chief Sealth, University of Washington Special Collections



Neighborhood sculpture in French traffic island



Toolkit

CATEGORY: Creative Options

TITLE: **HYSTERICAL MARKERS**

OPPORTUNITY:

Every neighborhood in Seattle has had colorful personalities, interesting histories and entertaining stories that deserve preserved and retold.

RESOLUTION:

This program will use the notion of a traditional historic marker as a means to interject alternate conceptions of place. Normal and strictly historical interpretations of a site will be deliberately subverted in favor of a more unusual variety. This alternate history of place will be developed by artists encouraged to reach beyond the surface of things to uncover the people, conditions, previous actions, consequences and disasters that helped form a given site or community.

WHERE:

On any major capital project that has space in the right-of-way and the density of public interaction, particularly areas that have seen huge changes of land use such as the Pioneer Square, Alaskan Way, South Lake Union, SODO, Rainer Valley, Interbay and Fremont.

WHEN:

Begin on capital projects for 2006.

HOW:

Project managers are encouraged to identify upcoming capital projects that are good candidates for the *Hysterical Markers* program and notify the SDOT art liaison for possible locations and 1% for Art funding. The Office of Art & Cultural Affairs will coordinate artist selection, develop scope, and manage design, fabrication and maintenance of the art produced. Also reference the *Multi-Site* program for project overlap and similarities.

LINKS: <http://gispubweb.sfgov.org/website/nuviewer/monsmmap.asp?keepID=3&includeSearch=artprojects>

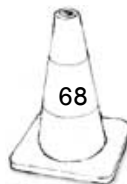
QUOTES: "History is the witness that testifies to the passing of time; it illumines reality, vitalizes memory, provides guidance in daily life and brings us tidings of antiquity." – Cicero (106 BC)



An example of a standard historic marker that will serve as the template for more bizarre neighborhood interpretations.



Embarcadero interpretive history marker in San Francisco – Artists: Michael Manwaring and Nancy Leigh Olmsted



Toolkit

CATEGORY: Creative Options

TITLE: REMNANT ADOPTION

OPPORTUNITY:

Many capital projects impact areas of the city that are home to parcels of land too small or awkward to be used for any use other than traffic islands or medians. This is land that is generally poorly maintained by SDOT and is a further strain on the urban forestry and property maintenance budget.

RESOLUTION:

Put in place a system whereby neighborhood residents can submit an application for temporary use of this remnant land for creative uses such as p-patches, flower beds, topiaries, seating/sanctuary, rock gardens and community BBQ stations. Leases to be set at \$1 per year and renewable in five year increments with Street Use based on excellence in stewardship.

WHERE:

On any capital project that has remnant land as part of its project scope.

WHEN:

Immediately.

HOW:

Project managers should notify citizens attending SDOT project community meetings that this program is available on qualified parcels of SDOT land. Funding for development of citizen-generated ideas will be primarily through the Neighborhood Matching Grant program with the Department of Neighborhoods.

With support from the local community council or neighborhood group, a neighborhood can appeal to the project manager to use SDOT 1% for Art funding for artist design on the project.

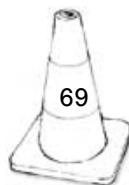
In some cases a project manager deem it appropriate for SDOT to provide some of the background work as part of the capital project in areas such as clearing, grading, soil prep and basic landscaping.

CROSS REFERENCE: See also *Remnant Adoption Program* (Special Projects)

LINKS: <http://eastlake.oo.net/lynnstreet.htm>

QUOTE: "Adoption comes from the heart, but the adoption process comes from the Law. You should follow your heart, but be sure you also follow the law."

— Irina O'Rear



Citizen established P-patch on MLK Way that was once a blackberry forest.



Former SDOT street end in Eastlake transformed into Lynn Street park by citizen initiative.



Citizen-established picnic table in traffic hi-low grade separation median in the Lower Queen Anne neighborhood.



Traffic Circle adoption is a form of remnant adoption.

Toolkit

CATEGORY: Creative Options

TITLE: CITY REPAIR



INTRODUCTION:

A grass roots movement begun by citizens in Portland has started to transform standard intersections in residential neighborhoods into activated public squares. The popular movement is rapidly gaining momentum and in addition to five projects in Portland, City Repair has succeeded with two projects in Olympia and one in Eugene.

RESOLUTION:

Encourage neighborhood groups and citizens concerned about traffic calming and pedestrian safety to explore the City Repair movement and determine if it is right for them. This program creates community like few other activities, is a proven traffic calming solution, and adds uniqueness to neighborhoods, block by block.

WHERE:

Anytime a capital project impacts a neighborhood that is concerned about pedestrian safety and traffic calming through alternative means.

WHEN:

As early as SDOT develops formal rules and the application process.

HOW:

Project managers are encouraged to become familiar with the City Repair movement by exploring their website (link below).

During community meetings, project managers can publicize the free presentation, guidance and lecture services provided by the Portland based non-profit City Repair organization.

Application for permission to proceed with a City Repair project will be made at the Street Use permit counter and subject to rules established by SDOT.

Public funding for development of citizen generated ideas will be with Department of Neighborhoods Matching Fund Grant program and through other community-based grant sources. Typically, funding and labor for *City Repair* projects is completed by citizen initiative.

In some cases a project manager may see that it is appropriate for SDOT to provide some of the background work as part of the capital project in areas such as building curb-bulbs, sidewalk repair, street lamp coordination and signage.



Examples of City Repair in Portland.



Examples of City Repair in Portland.



Examples of City Repair in Portland.

LINKS: <http://www.cityrepair.org/>

QUOTES: "Be the change you want to see in the world..." -Gandhi



Toolkit

CATEGORY: Creative Options



TITLE: GRANTS FOR CREATIVITY

INTRODUCTION:

Project managers may want to acquaint themselves with the following range of local and national grant sources so that they can be a resource for community groups interested in improving their neighborhood through unconventional means.

DEPARTMENT OF NEIGHBORHOODS (DON):

Matching grants are available for a wide spectrum of special projects that improve the quality of life in neighborhoods. Recent City budget issues have impacted this program, so it is a good idea to keep up to date. Recent application categories were for:

- *Small and Simple* grants for under \$15,000.
- *Large Projects* are eligible for up to \$100,000.

<http://www.cityofseattle.net/neighborhoods/nmf/about.htm>



GUNK FOUNDATION:

A national grant targeted for "non-traditional" public art that is intellectually challenging. Grants amounts are for \$5,000.

GUNK web site: <http://www.gunk.org/>



ARTIST TRUST GAP GRANT:

GAP awards provide support for artist-generated projects, which can include (but are not limited to) the development, completion or presentation of new work. Grants are up to \$1,400.

GAP web site: <http://www.artisttrust.org/4artists/grants/gap/default.html>

OTHER LINKS:

Starbucks Annual Neighborhood Grant (King County Only)

<http://www.starbucks.com/aboutus/localsupport.asp>

Safeco Community Grants

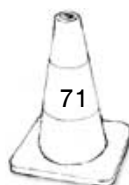
<http://www.safeco.com/safeco/about/giving/grants.asp>

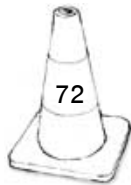
Boeing Community Grants

www.boeing.com/companyoffices/aboutus/community/guidelines.htm

QUOTE:

"I predict future happiness for Americans if they can prevent the government from wasting the labors of the people under the pretense of taking care of them." – Thomas Jefferson





Special Projects Matrix

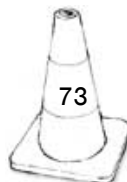
PREFACE:

This chapter discusses a host of ideas that were developed from interviews with staff and through a year of thinking about opportunities for SDOT to support artist involvement for the long term.

Before many of these ideas can be used by SDOT project managers, they must first be developed in a collaborative effort between the SDOT Director's Office and the Office of Arts & Cultural Affairs. Other ideas listed here are artist opportunities that will repeat annually with new results year after year: though many of these will not be useful on capital projects. Lastly, there are several specific ideas that are intended for the benefit of the SDOT work environs and staff.

What follows is a brief introduction to each idea, illustrations and thoughts on implementation.

PROJECT TYPE / Project Titles	PROCEED IN 2005	PROCEED IN 2006	SDOT internal design	Artist Designed	Revenue Generating	Must First Be Built	Annual Opportunity	Use SDOT Resources	Will Require % for Art \$	Frequency Per Year (goal)	Page Reference	NOTES
	●	●	○	○	●	●	●	●	●	○		
GENERAL INFRASTRUCTURE												
Signal Box Wayfinding Maps	●		○		●	●	●	●		n/a	74	Advertisement can underwrite
Remnant Adoption		●	●				●	●		n/a	75	Internal SDOT project
Traffic Circle Redesign	●		●	○			●	●	○	6	76	Internal SDOT project
Seat of Seattle Program		●	○	●	●	●	●	●	●	10	77	SDOT reproduction
Bicycle Rack Program	●		○	●	●	●	●	●	●	10	78	SDOT reproduction
Neighborhood Sidewalk Program		●	○	○			●	●	○	1	79	One neighborhood eligible per year
ART OPPORTUNITIES												
Sign Shop Artist in Residence				●			●	○	●	1	80	One month artist residency
Civic Performance Grant		●		●			●		●	4	81	Dance, Performance, Theater and Music
Tiny Art Grant		●		●			●	○	●	2	82	Labor for placement by SDOT crew
Mobile Art Studio		○	○	●	●	●	●	○	●		83	SDOT labor to relocate
Bridge Tower Residency		●	○			●	●	○	●	2	84	Fremont -2 month each
Poetry on Poles Grant		●		●		●	●	○		4	85	Labor for placement by SDOT crew
Signal Box Poster Grant		●		●	●	●	●	○	●	4	87	Advertising can underwrite this program
ONE-OFF OPPORTUNITIES												
37th Floor Gallery		○	○	●				●	○		88	Historic Signal/Signage
38th Floor Gallery	●		○	●				●	○		88	SDOT Overview
39th Floor Gallery		○	○	●				○	○		88	Bridges, Regrade + Viaduct Films
SDOT T-Shirt + Hardhat Sticker		○				●	●	●			89	SDOT finance for Graphic Artist
SDOT Bronze Inlay	●					●	●	●			90	SDOT to coordinate fabrication



Special Projects

CATEGORY: General Infrastructure

TITLE: SIGNAL BOX WAYFINDING MAPS

PROBLEM:

Confused locals and wayward tourists alike find navigating the shifted grid system in many neighborhoods disorienting.

RESOLUTION:

To fill in the areas between the Seattle's newly installed wayfinding kiosks (pedestrian directional), SDOT will develop an inexpensive self adhesive 11x17 inch map to be affixed to every single signal control cabinet in the urban core of the city.

- Easy to locate – just find a signalized intersection never further than one half block walk.
- Maps can be updated inexpensively as information changes
- Maps can be replaced if damaged from graffiti.

WHERE:

The program should begin in the tourist-centered districts from Pioneer Square up through the Seattle Center.

Later, retail neighborhoods can be added at community council request.

WHEN:

Immediately.

HOW:

Support the arts by hiring a local graphic artist from an open advertised call to design the initial map.

Funding by pedestrian-based grant sources or by selling advertising space for a single Seattle-based company.

Placement to be accomplished by SDOT street maintenance crews and signal box maintenance crews.

SDOT could support the arts by hiring a local graphic artist from an open, advertised call.

CROSS REFERENCE: see Signal Box Poster Grant (Special Project)

CONTACTS: n/a

LINKS: <http://www.ci.seattle.wa.us/dclu/CityDesign/>
<http://www.cityofseattle.net/transportation/pedestrian.htm>
<http://www.cityofseattle.net/spab/>

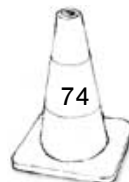
QUOTES: "The only paradise is paradise lost" – *Marcel Proust*



Proposed Wayfinding Map with illustration of Signal Box Poster Grant



"Pedestrian Directional" few and far between



Special Projects

CATEGORY: General Infrastructure

TITLE: REMNANT ADOPTION PROGRAM

PROBLEM:

There exists a surprising amount of land around the City that is otherwise unusable due to grid collisions, grade separations, street ends, steep slopes or parcels too small to develop. With the urban forestry maintenance budget a fraction of what it should be, SDOT is simply not able to maintain all of this property. This has resulted in a lot of parcels that are underutilized and overgrown.

RESOLUTION: Determine to develop a marketing campaign that encourages citizens and neighborhoods to adopt these remnant areas for creative good use. Examples exist around the city of some successful uses and these should be held up as inspiration for other communities. This will reduce the burden of maintenance and elevate the appearance of the communities affected by untended property.

WHERE:

Locations exist throughout the city. The Real Property staff within Roadway Structures and Capital Projects will need to begin the work of auditing the right of way to identify suitable first round locations.

WHEN:

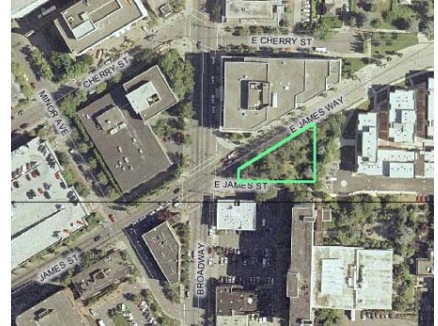
This is a long range goal and can begin when staff become available.

HOW:

Funding for these projects will need to be applied for through the Neighborhood Matching Fund and granting agencies like the Gunk Foundation.

If a SDOT capital project is impacting a remnant piece of land and the community can demonstrate a compelling case for major neighborhood improvement then *1% for Art* funding could be available for artist design.

It may be necessary to get a City Council ordinance passed prior to advertising to public. SDOT is the proper city department to spearhead this initiative.



Highlight shows typical grid collision candidate for Remnant Adoption Program on First Hill.



Good candidate for Remnant Adoption on this grade separation in lower Queen Anne.



Grade separation by Lowe's Hardware on MLK that was developed by immigrant farmers.

CROSS REFERENCE: see Strategic Advisor II recommendations

QUOTES: "Good ideas are not adopted automatically. They must be driven into practice with courageous patience." — Hyman Rickover



Citizen-built picnic table in lower Queen Anne.

Special Projects

CATEGORY: General Infrastructure

TITLE: TRAFFIC CIRCLE RE-DESIGN



PROBLEM:

Limited funds result in significantly fewer traffic circles constructed than requests made on an annual basis. Existing traffic circle design is built on-site with costly labor. Reflectors are often chipped off since they are applied to the face. And since approximately 50 percent of the traffic circles are the same dimension (16 feet in diameter), there exists an opportunity for mass production

RESOLUTION:

Explore the cost and creative implications of having a standard size made from pre-cast material in one-quarter or one-eighth segments. Benefits:

- Easy to repair and replace.
- Potential for reduced cost and more installed per year.
- Reflectors can be recessed in block-outs or cast as strips.
- Concrete coloration can define a neighborhood.
- Decorative inlay by community participation or design such as found in the Maple Leaf traffic circles.
- Mosaics and photo tiles can be incorporated into insets.
- Smoother surface and edge detail can be added.



Traffic circle in Maple Leaf with neighborhood-designed inlay (cast-in-place). Moss has since filled the insets for better contrast.

WHERE:

This program would need to begin with research into cost/benefits by Neighborhood Traffic Engineering staff. Design could be by consultant. Implementation by neighborhood application and site characteristics

WHEN:

This is a long term goal and research can begin anytime.

HOW:

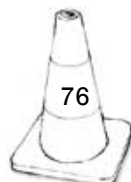
This program could be worked into the existing system of neighborhood application and SDOT coordination.

CROSS REFERENCE:

See Neighborhood Transportation Services recommendations

CONTACTS: n/a

LINKS: www.paving.org.uk/pdf/080.pdf



Special Projects

CATEGORY: General Infrastructure

TITLE: SEAT OF SEATTLE PROGRAM



PROBLEM:

The benches that SDOT buys and installs on street improvement projects are not at all special or unique to Seattle.

RESOLUTION:

Develop a program internal to SDOT that utilizes the talents of the street maintenance crews to produce a bench design that is uniquely our own. The bench product could be produced during downtime and fabricated in advance for upcoming capital projects or for purchase by neighborhood and business groups. The design could take advantage of some of the material removed from street construction projects. Benefits:

- Demonstration of sustainability commitment.
- Civic pride and neighborhood identity.
- Potential for economic development.
- Develop employee pride and accomplishment.
- Put surplus granite curb stones to highest use.



Bench made from recycled granite curb, off of 23rd Avenue on Capital Hill.

WHERE:

Regular fabrication could occur at any of the maintenance yards such as Charles Street or Fremont.

WHEN:

As early as a design is developed internally within SDOT.

HOW:

The design and fabrication of a prototype with instructions would be developed by a one-time artist commission with *1% for Art* funds (2006 at the earliest). Designs could also be prototyped by an SDOT mason/tradesperson with interest in the project.

CROSS REFERENCE: see *SDOT Art Bench* in the Toolkit



Special Projects

CATEGORY: General Infrastructure

TITLE: BICYCLE RACK PROGRAM

PROBLEM:

The sudden disappearance of thousands of parking meters has been a secret liberation for the blind but a crisis for urban street trees who have found themselves the next convenient location to lock a bike. Furthermore, the bike rack that Seattle specifies is generic and unremarkable.

RESOLUTION:

Hire a metal artist to design an economical and unique bicycle rack that can be fabricated by SDOT. The design could double as a tree pit protection device (see example). Produce a limited number per year for communities and businesses through an application process and lottery.

WHERE:

In any neighborhood or downtown business district or pedestrian overlay zone.

WHEN:

Immediately.

HOW:

Funding for the initial design and prototype of this program could happen internally or as early as 2006 with funding from 1% for Art resources. The annual fabrication cost for production will be by SDOT.

Production could be handled in-house through the bridge maintenance metal fabrication shop crew during schedule slow-downs.

Safety, ease of installation, durability and economy will be the goals of any new designs. Consider establishing a system of design standards for citizens to design and fabricate bicycle racks for their own location. Refer to the City of Portland's design guidelines for precedence.

CROSS REFERENCE: see Toolkit "Creative Bike Rack"

CONTACTS: Seattle Bike & Ped Program (206) 684-7583.

LINKS:

<http://www.trans.ci.portland.or.us/bicycles/parkguide.htm#Rack>

<http://www.pan.ci.seattle.wa.us/transportation/bikeracks.htm>

<http://www.downtownlongbeach.org/content/Archives/BikeRacks03.htm>

<http://www.cyberwriter.com/SCCC/interface/projects/brian/>

QUOTES: "When I see an adult on a bicycle, I do not despair for the future of the human race" – H.G. Wells



Bike rack in Los Angeles by artist Paul Benigno. This design is great for bicycle messenger use.



Chicago's example of bike rack and street tree combined protection



Portland's custom bike rack

Special Projects

CATEGORY: General Infrastructure

TITLE: NEIGHBORHOOD SIDEWALK PROGRAM

PROBLEM:

The problem with doing such a great job in rehabilitating the right-of-way in the University District is that it becomes glaringly apparent that there are many neighborhood business districts that could use a small, creative investment to bolster community spirit, improve identity and make a gesture toward civic equality.

RESOLUTION:

Hire an artist to work with one neighborhood or community group per year to produce a sidewalk theme using creative gestures on local business district sidewalks. This program will develop a plan that will guide future work that is neighborhood specific. Benefits include:

- Bring communities together to participate in the process.
- Establish a plan that can be built on over time .
- Provide visual documentation that can be used for neighborhood grant matching.
- Increase neighborhood identity and foster a sense of place.

WHERE:

One artist grant per year will require application and lottery by community groups. Application process should favor neighborhoods that have not had recent investment in street improvements.

WHEN:

As early as 2006.

HOW:

Artist must reside in Seattle with no requirement to be from the sponsoring neighborhood. Artist selection to be made by roster and community group recommendation.

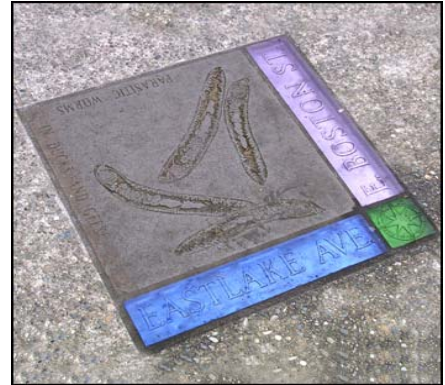
Funding for the artist's design time will be provided by the 1% for Art program. Provided the results are adopted by the sponsoring neighborhood, SDOT to later contribute demolition and site preparation for artist construction of a prototype. Artist to be hired under separate contract for prototype construction.

CROSS REFERENCE: see also **Toolkit** subjects on *Surface Treatment* and **Sidewalk Survey** examples.

CONTACTS: n/a

LINKS: <http://www.ci.seattle.wa.us/dclu/CityDesign/>
<http://www.cityofseattle.net/transportation/pedestrian.htm>
<http://www.cityofseattle.net/spab/>

QUOTES: "I think it's cool that you can usually tell what neighborhood you're in just by looking at the sidewalks"
- Josh Bis



Artist-designed sidewalk plaques in Eastlake by Stacy Levy.



Sidewalk Mosaic in Portugal .

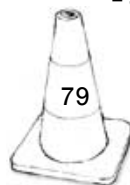


Sidewalk treatment in Hiroshima, Japan.



Sidewalk Art in England by Julian Beaver.

2005 SDOT ART PLAN



Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: SIGN SHOP ARTIST IN RESIDENCE

OPPORTUNITY:

SDOT's sign shop is a tremendous resource for artists by nature of the unusual materials, rare equipment and uniquely trained staff.

RESOLUTION:

Make the Sign Shop available once a year for a month during the slow month of December, to allow an artist to utilize the unique resource.

- Improve SDOT's image, highlights internal skills, demonstrate community outreach and improve SDOT work environment.
- Supports local artists
- Adds to the City of Seattle Portable Works collection.
- Increases cultural richness in right-o-way.

WHERE:

"Sunny Jim" Sign Shop on Airport Way South.

WHEN:

Repeating program already underway.

HOW:

Funding for this program will come from 1% for Art sources. SDOT to provide space for the artist to work, salvage material, modest equipment training and material cutting labor.

Artist required to submit two pieces into the City of Seattle's permanent collection. Results from the residency can also be displayed in the right-of-way or in the SDOT 38th floor gallery.

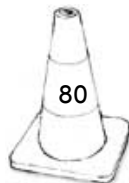
Details for this program have already been developed and the first residency was completed in December 2004.

CONTACTS: ruri.yampolsky@seattle.gov, jim.palmason@seattle.gov

LINKS: http://www.city.kitchener.on.ca/visiting_kitchener/artist_residence.html

QUOTES: "Tenderness and kindness are not signs of weakness and despair, but manifestations of strength and resolutions."

- Kahlil Gibram



Seattle artist Robert Yoder who occasionally uses salvaged SDOT signage for his artwork



Old Seattle signage from Municipal Archive.

Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: CIVIC PERFORMANCE GRANT

OPPORTUNITY:

The right of way is an underutilized space for the public display of art and in particular it is an ideal location for dance, performance art and theater.

RESOLUTION:

To support a diversity of art forms in the right-of-way and as a means to promote revised Street Use Permits for art, SDOT could establish a once annual *Civic Performance Grant* in collaboration with the Office of Arts & Cultural Affairs. The performance will be advertised to the public and be held at an approved right-of-way location for public enjoyment.

Groups shall be registered non-profits with a valid City of Seattle business license and all work performed must be original.

WHERE:

A proposed location will be announced six weeks in advance by the grantee. Review of location and activity by SDOT Special Events coordinator and all appropriate permits will be supplied by the Street Use division.

WHEN:

Begin in 2006.

HOW:

Funding for this program will come from *1% for Art* sources. SDOT to provide permit assistance, waive applicable fees and coordinate with Seattle Police Department.

Groups will be required to document the performance with video. Two copies will be provided to the Office of Arts & Cultural Affairs collection.



Street performance in Waterloo, Ontario.



Performance art in Amsterdam.

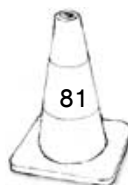
CONTACTS: Mike Shea with Traffic Management Special Events

LINKS: <http://www.cambridgema.gov/CAC/permits.html>

http://www.sfartscommission.org/programs/street_artists.htm

QUOTES: "Life has no rehearsals, only performances"

– Unknown



Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: TINY ART GRANT

OPPORTUNITY:

The size of an artwork has nothing whatsoever to do with the meaning it can impart. Most public artwork favors the large (and thereby costly) forms of permanent sculpture at the exclusion of tiny gems that offer a more intimate experience. One of the most meaningful ways to discover artwork is to find it where you would least expect to.

RESOLUTION:

To compensate for this inequity, a grant program will be developed exclusively for the creation and installation of tiny artwork in the right-of-way.

WHERE:

Locations could occur anywhere in the right-of-way, but there are a limited number of areas that small artwork can affix itself to. Ideal locations would be on utility poles, lamp stanchions, guardrails, embedded in sidewalks, retaining walls, benches and signal control cabinets.

WHEN:

Begin in 2006.

HOW:

Location and street use permit to be coordinated and provided by SDOT along with installation expertise as necessary.

Funding provided by 1% for Art sources.



Charles Simonds' miniature city – eight inches tall



Siegfried Neuenhausen "Large Sequence" - seven inches tall.



Tom Otterness sculptures for New York subway platforms - 9 inches tall.

CROSS REFERENCE:

see Signal Box Poster Grant (Special Project)

CONTACTS: n/a

LINKS: www.gunk.org

QUOTES: *"There was a clay artist/sculptor who used to make enchanting small buildings and put them in unexpected places in NY City, a million tiny clay bricks making up buildings. I have forgotten his name (Charles Simonds) but I will always remember the unexpected pleasure of stumbling on one of these. From the second floor of the Whitney Museum, looking out the window you could see a tiny one in the corner of a window across 74th street, and it seems to me I saw one in the staircase of the museum, at eye level on the opposite wall as you descended.*

Anyway, these were wonderful gifts to the public. There is nothing quite as wonderful as the unexpected gift."
—Elca Branman



Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: **MOBILE ART STUDIO**

OPPORTUNITY:

As the official steward of the right-of-way, SDOT has the authority to issue permits for the placement of large objects on sidewalks and streets (examples include construction trailers, newspaper stands, dumpsters, portable toilets and etc). Therefore, an opportunity exists to occasionally allow the right-of-way to be a place for artist to communicate from a protected station.

RESOLUTION:

Provide a special permit opportunity to place a *Mobile Art Studio* in parking spots or on sidewalks (with property owner approval). The Studio will be an outpost for artists to conduct urban research, conduct civic dialogue, and receive criticism, document sidewalk activity and who knows what else. Artists who accept a stipend must provide a work of art to the City of Seattle Portable Works Collection or provide documentation of their experience in the *Mobile Art Studio*.

WHERE:

Locations must be approved by the SDOT Street Use Permit staff and adjacent property owners if locations are on the sidewalk.

WHEN:

Fabrication to begin in late 2005. The first studio placements could begin as early as summer 2006.

HOW:

Funding for the fabrication of the Mobile Art Studio to be provided under a separate Office of Arts & Cultural Affairs commission.

The structure will be constructed for lock down at night, solar powered, vandal resistant, summer month occupation only and lightweight.

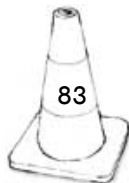
SDOT to provide expertise and labor in locating the Mobile Art Studio via boom truck. Street Use Permit fee to be waived for this program.

A system of rules will be established by a joint department committee to iron out insurance, placement restrictions, application guidelines, number of placements per year and vending issues,

CONTACTS: n/a

LINKS: http://www.ci.seattle.wa.us/transportation/stuse_vend.htm
<http://www.cityofseattle.net/arts/FirstThursday/plan.asp>

QUOTES: *"I knew I belonged to the public and to the world, not because I was talented or even beautiful, but because I had never belonged to anything or anyone else."*
– Marilyn Monroe



Project On Hold



Historic newspaper stand in downtown Seattle.



Historic newspaper stand in downtown Seattle.



Last existing newspaper stand at 3rd + Pike



Information booth on Occidental in Pioneer Sq.

Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: BRIDGE TOWER RESIDENCY

OPPORTUNITY:

The Fremont Bridge has four control towers and only one is being used for bridge control. One bridge tower is reserved for an eventual SDOT exhibition on the history of bridge tending. Two remaining bridge towers remain largely unused and are an excellent opportunity for summertime use.

RESOLUTION:

Establish a program by which writers, painters, poets, and musicians can get access to one of the spruced-up control towers for a two month period. Two residencies will be offered per year in June/July and August/September. SDOT to supply an electric combination lock for controlled access. Security and assistance provided by bridge tender. Benefits of this program include:

- Small, secure and inexpensive support for solitary work.
- Offers a unique perspective on the life of the city.
- Public support for artists without cost to the city.
- Program will make a great newspaper story.

WHERE:

Start the program at the Fremont Bridge in the northwest tower.

WHEN:

First residency to begin 2006.

HOW:

SDOT to provide basic clean-up, window washing, a desk and chair, a new lock and a light.

Application and selection to be coordinated by the Office of Art & Cultural Affairs with a SDOT employee (preferably a writer or poet).

No stipend will be provided for this residency.

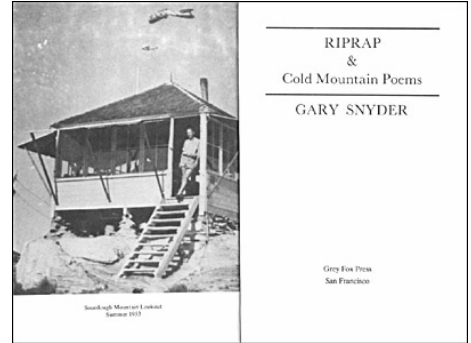
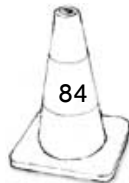
CROSS REFERENCE: none

CONTACTS: n/a

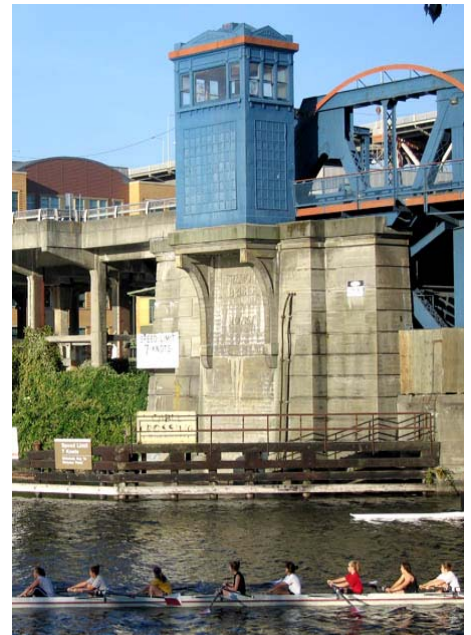
LINKS: <http://www.ps1.org/cut/press/applicat.html>

QUOTES: "Writers are vacuum cleaners who suck up other people's lives and weave them into stories like a sparrow builds a nest from scraps."

—Garrison Keillor



Gary Snyder pictured during his residence at a NW fire lookout tower, where he wrote a book of poetry.



Proposed bridge tower as seen in summertime.



Interior view of an unused Fremont Bridge tower.

Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: POETRY ON POLES GRANT

OPPORTUNITY:

Utility poles throughout the city offer the ideal location and venue for short-format poetry.

RESOLUTION:

Install a small box with a rechargeable LED lamp that can house a poem. Offer four grants per year by competitive application for poets to produce work that will be placed inside weatherproof boxes on a rotating basis.

WHERE:

Begin with four pedestrian-oriented neighborhoods. Each neighborhood to receive one pole-mounted poetry box. Expand the program as appropriate.

WHEN:

Begin grant program in 2006. Have boxes fabricated in 2005. Artist to be hired by the Office of Arts & Cultural Affairs to design and fabricate the first five boxes (one kept as replacement and prototype for reproduction).

HOW:

SDOT will develop the design for the poetry box and coordinate installation at locations to be determined at a later date. The program will cover the production of four short form verses printed on card stock and distributed at locations around Seattle. The City retains the right to publish collected works in the future without profit. All other creative rights will be maintained by the poet.

SDOT to also rotate the poetry, install/maintain boxes, and develop a selection panel that meets annually.

The 1% for Art program will provide the funding for the grant

CROSS REFERENCE: see *Poetry Box* in the Toolkit

LINKS: <http://www.poetrysociety.org/motion/index.html>
<http://transit.metrokc.gov/prog/poetry/poetry.html>

QUOTES: *"There's no money in poetry, but there's no poetry in money, either."* – Robert Ranke Graves (b. 1895)

"The office of poetry is not to make us think accurately, but feel truly." – Frederick William Robertson

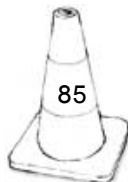
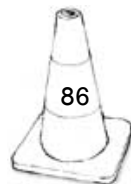


Illustration for proposed "Poetry Box"



Another form of poetry on poles in Australia
By Fiona Foley and Jane Laurence.

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Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: SIGNAL BOX POSTER GRANT

PROBLEM:

Flat and blank surfaces in the right-of-way are ideal victims of graffiti, posterage, stickers, and tagging. The City of Seattle spends over \$1,000,000 per year cleaning up after these nefarious activities. The signal control cabinet has three sides that are totally flat with no protrusions and are a permanent maintenance headache for the City.

OPPORTUNITY:

The signal box cabinets that are at intersections throughout the city are an ideal location for the display of artwork.

RESOLUTION:

Turn this urban eyesore into a legitimate venue for artistic expression by developing an artist-created poster program similar to that on the side of Metro Buses. An annual grant will be established for artists to submit designs that can be printed into a short print run poster series for placement on the largest side of functioning signal boxes. Consider modeling Seattle's program after the successful version already underway in San Francisco (see link).

WHERE:

At all high graffiti signalized intersections around the City.

WHEN:

Develop program and mounting system in 2005. First grants in 2006

HOW:

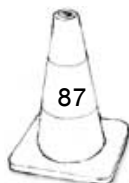
Provide a legitimate outlet for two-dimensional artists to display multiples of their work on sidewalks throughout town.

Funding to come from *1% for Art* or potentially from advertising revenue generated from applying the same format for commercial purposes (this would likely require a city ordinance). Revenue generated from advertising will be required to supplement the *Signal Box Poster Grant* only.

SDOT to outsource an appropriate-sized spring loaded frame and mounting system (see links).

LINKS: <http://www.sfartscommission.org/pubart/projects/market/kiosk/about.htm>
<http://www.displays2go.com/product.asp?ID=3658>

QUOTES: "Art does not reproduce the visible; rather, it makes visible."
— Paul Klee



The state of affairs currently.



The state of affairs currently.



Illustration of poster with wayfinding map.



Example of proprietary system showing spring loaded movie poster clip-frame. See links.

Special Projects

CATEGORY: One-Off Opportunities

TITLE: SDOT LOBBIES – FLOOR 37, 38, 39, 41



OPPORTUNITY:

The SDOT elevator lobbies have long needed improvement. The time has come for aesthetic enhancement for visitors and staff to be able to distinguish between floors and establish department identity.

RESOLUTION:

Hire artists and establish a budget from *1% for Art* to develop an artful scheme based on SDOT activities and services.

Examples:

Floor 37: Traffic signals and parking meters as a theme.

Floor 38: Comprehensive overview of all SDOT activities.

Floor 39: Bridge Construction and films from the Municipal Archive.

WHERE:

Accomplish one floor per year. Floor 41 to be last (if at all, since it is shared with other tenants).

WHEN:

Beginning 2005

HOW:

Hire artists from the Office of Arts & Cultural Affairs roster to develop schemes. Use signage as and photo-murals to visually link all SDOT floors

Funding to come from *1% for Art* sources.

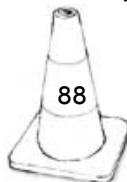
SDOT Director and division directors from respective floors will provide final design approval.



Illustration of proposal for 38th Floor (subject to change)

CONTACTS: Patrice Guillespie-Smith (project coordinator)

QUOTES: "If confusion is the first step to knowledge, I must be a genius."
– Larry Leissner



Special Projects

CATEGORY: One-Off Opportunities

TITLE: SDOT T-SHIRT AND HARD HAT STICKER

OPPORTUNITY:

Private contractor and SDOT transportation laborers have a nearly identical work uniform out in the right of way. This presents an opportunity for SDOT to increase its presence for citizens who don't even know that the city has a transportation department

RESOLUTION:

Hire an artist to develop a T-shirt and corresponding hard hat sticker that is an unmistakable emblem for the municipal transportation workforce and increases worker safety.

WHEN:

Begin process in 2005.

HOW:

The Office of Arts & Cultural Affairs can coordinate an open call for qualified applicants.

Designs to be approved by SDOT Director and T-Staff.

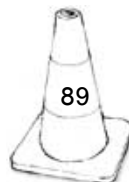
Production of T-shirts and Stickers to be paid for by SDOT funds.



Example of Fire Dept. T-shirt design



Unmistakable graphics



Special Projects

CATEGORY: One-Off Opportunities

TITLE: SDOT BRONZE INLAY

OPPORTUNITY:

There exists a sense of pride in the work that is accomplished by the SDOT Street and Maintenance crews. In days past, contractors were required to stamp their company name into freshly poured concrete sidewalks so that it could always be determined who built them.

RESOLUTION:

Hire a graphic artist to develop a prototype bronze emblem that can be cast into all concrete work that SDOT completes. The medallion should have date stamp, North arrow, the SDOT logo and a tag line such as "built with pride by..."

WHERE:

Wherever SDOT street crews have poured new concrete.

WHEN:

Start design and fabrication in 2005.

HOW:

Support the arts by hiring a local graphic artist from an open advertised call to design the initial map.

Date can be hand stamped at the maintenance yard prior to installation.



Examples of bronze survey markers



Example of old bronze inlay circa 1920



Example of contractor stamp

