

April 3, 2014
11:00 – 12:00 am

Project: Waterfront Art Plan
Phase: Briefing only
Previous reviews: n/a

Presenters: Marshal Foster Office of the Waterfront
 Eric Fredericksen OAC/Office of the Waterfront

Attendees: Angela Brady Office of the Waterfront
 Tatiana Choulika James Corner Field Operations
 Martha Lester City Council Central Staff
 David Miller Miller Hull
 Steve Pearce Office of the Waterfront
 Matt Roewe VIA Architecture
 Norie Sato Sato Services
 Andrew tenBrink James Corner Field Operations

Purpose of Review

This briefing covered the art program element of the waterfront. The Art Plan was adopted as part of the Concept Design and Framework Plan for the Seattle Central Waterfront redevelopment in August 2012.

Summary of Presentation

Marshall Foster described the art program element of the waterfront redevelopment. Ruri noted that the art plan has been developed as part of the design team’s work. Since many of the projects won’t be completed for some time, OAC is finding opportunities to program these spaces in the interim.

Eric Fredericksen reviewed how the art plan has evolved in the 18 months since it was adopted. He began with themes that comprise the art plan, including the Port as, at once, a local and international site and the goal of reflecting and/or reviving the working waterfront history of the site. The team envisions of a constellation of sites and sees a wide range of opportunities within the following dichotomies: local and international, big and little, permanent and temporary, objects and events. funding sources come from perfect for art, nonprofit partnerships, private fundraising, and leveraging construction dollars.



Mr. Fredericksen then surveyed the planned art projects for the waterfront. The team has strived to bring artists on board by 30% so they can influence design but also have a sense for where the design is headed. Buster Simpson is working on a conglomeration of architectural relics and new materials at or near the habitat beach; there is a constraint with “manmade” objects to the beach for shoreline permitting. One idea is to use root wads derived from Salish anchor stones. Stephen Vitiello is considering a more evanescent and less physical approach to his artwork and is interested in Pier 62/63 and translating the wind, waves, and light. Norie Sato’s work will be at Union St. She has a history of working with infrastructural projects, such as her spires at the Sound Transit facility. Lastly, the Public Piers are the largest element of the waterfront, and Ann Hamilton was recently selected as the artist. She designed the LEW wood floor at the Central Library and an installation at the Henry Art Gallery. MR. Fredericksen described her ability to work within functional landscapes without disrupting it, though it’s not certain whether she will work with the ground plane on the piers. Neither Ann nor the waterfront team know what she’ll do yet. Oscar Tuazon has also been selected.

Future calls will ask an artist to integrate with art and play and a team of artists to work as a collective within the promenade. The team has also contracted with Storefronts Seattle and is organizing quarterly talks around local themes with the goal of bringing art and performance into the waterfront now. The Waterfront Cultural Programming Task Force is developing a report on performance spaces—everything from large stages to opportunities for buskers. A storefront space is proposed at the base of the Union St overlook that might showcase waterfront-related art.