



Paul Horiuchi, *Seattle Mirror*, 1992

# OVERVIEW: PUBLIC ART



OFFICE OF ARTS & CULTURE  
SEATTLE

# 1% FOR ART ORDINANCE



“The City accepts a responsibility for expanding public experience with visual art. Such art has enabled people in all societies better to understand their communities and individual lives. Artists capable of creating art for public places must be encouraged and Seattle’s standing as a regional leader in public art enhanced. A policy is therefore established to direct the inclusion of works of art in public works of the City.”

(SMC 20.32.010)



# GOALS



Work collaboratively to integrate artworks and the ideas of artists into the public realm to:

- Create a sense of place and community
- Ameliorate the public's experience of the public realm
- Enhance built environment and increase livability of the city

Collaborators include:

Artists

City partners (CIP departments)

Community

Seattle Arts Commission and

Public Art Advisory Committee

# JUST THE FACTS



- 1% of eligible capital construction funds are allocated for the inclusion of art.
- Taxpayer departments
  - Dept. of Finance and Administrative Services
  - Seattle Center
  - Seattle Parks and Recreation
  - Seattle Department of Transportation
- Rate-payer departments
  - Seattle City Light
  - Seattle Public Utilities
- Collection includes:
  - ~400 permanently sited artworks
  - ~3000 portable artworks
- Oversight through the Public Art Advisory Committee
- We commission artworks (not a granting program)



# PROCESS



- Municipal Art Plan outlines funding allocation for project, approved by the Seattle Arts Commission
- Project development with department providing 1% for Art funding, often in response to community interests
- Artwork placement often in relationship to city interests, such as equitable distribution throughout the city
- Project development occurs with Public Art Advisory Committee input, especially during the development of the call for artists
- Artist selection includes peer panelists, advisers from capital departments, communities and stakeholders
- PAAC reviews both selections and project development
- Collaborative nature
  - With Office of Arts & Culture Staff
  - With capital departments
  - With communities and neighborhood groups
  - With private entities and organizations

*Lillienthal and Zamora, Passage, 2014*

# WHAT WE DO: OVERVIEW



- PORTABLE WORKS
- PERMANENT
  - Site-integrated
  - Site-specific
- RESIDENCIES
- TEMPORARY and ACTIVATION
  - Installations
  - Performance
  - Educational
- GALLERIES
- CONSERVATION and STEWARDSHIP
- OUTREACH
- TRAINING

Carol dePelecyn, *Memento* and *Long in the Tooth*, 2013



# Artwork to Honor Coast Salish Culture at Salmon Bay Pump Station



Marvin Oliver, *A Salish Welcome*, 2010

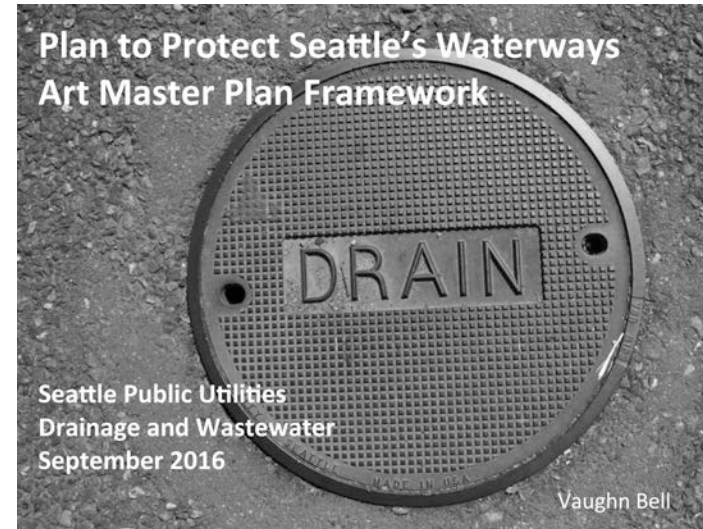
# Project Background



Volume 3

## Integrated Plan

Draft | May 29, 2014



Plan to Protect Seattle's Waterways  
Art Master Plan Framework

Seattle Public Utilities  
Drainage and Wastewater  
September 2016

Vaughn Bell





# Art Master Plan Framework

## Vision for Public Art: What art Can Do Here

Create meaningful, inspiring, thought-provoking art experiences in the public realm

Increase public awareness of the function of water quality projects and infrastructure

Engage in the creation of a diverse, equitable community

Make an invisible system more visible

Connect people to the flow of water in city and home, and their own place in their local ecology

Be at the forefront of public art practice

Ask big questions and delve deeply into issues of how humans, water and many things in between relate to each other

# Art Master Plan Framework

Water infrastructure, the urban form and Seattle Public Utilities' work present an inspiring context within which artists can work. The vision of *what art can and should do* in this context is closely tied to *what can motivate artists*.

In this sense, the vision for public art arises from the context, materials, communities and issues that are present. Where SPU's vision and goals for public art meet artists' own inspirations and motivations, great work can unfold.



# Art Master Plan Framework

## Raw Materials

motivation and inspiration for public art- both conceptual and physical

### Connecting to Water

Mythologies and narratives of water

Water as force not just matter

What is the subjectivity of water?

Water as restorative/we restore water

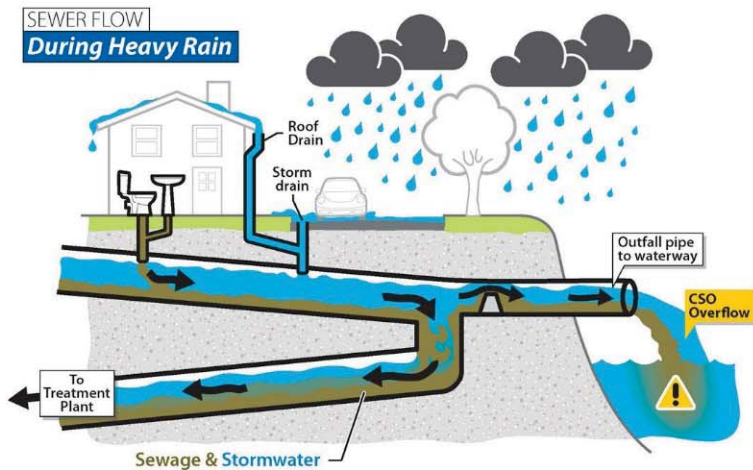
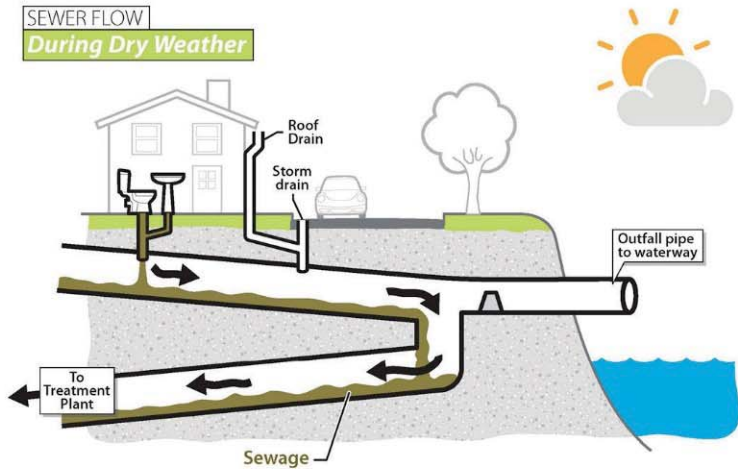
### Habitat and Inhabitants (humans and others)

The built environment- what it does, who builds it, how we maintain it, what we do in it

Our own homes, how we care for them and inhabit them, how they connect to the system

Multi-species worlds: microorganisms, salmon, plants, beavers, humans...

Who lives here, who has lived here, who will live here in the future- many cultures

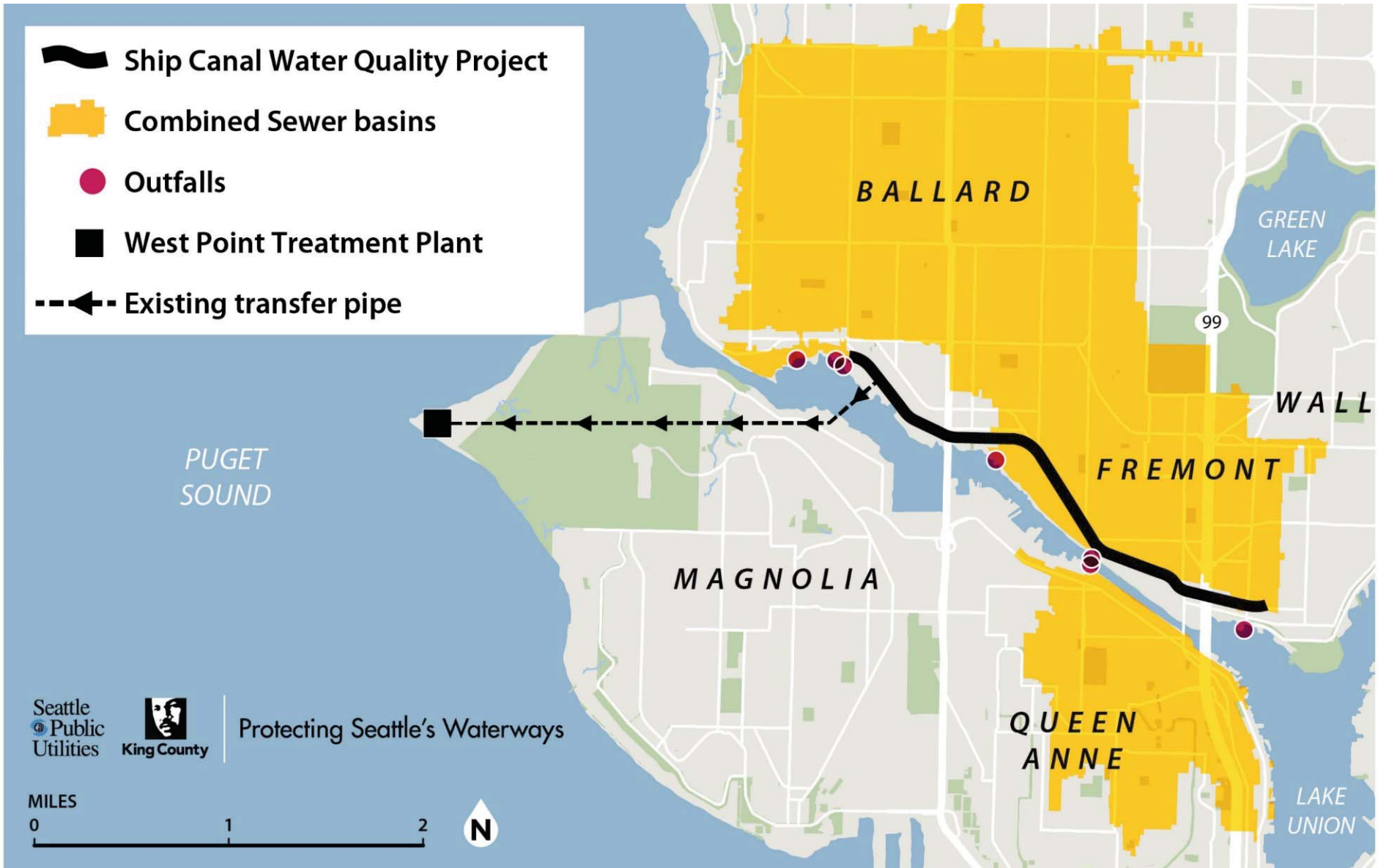


## Where will this project be located?



## Project Overview

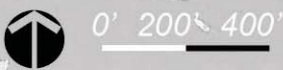
- Shared project with King County
- 2.7 mile storage tunnel between Ballard and Wallingford
- Tunnel will temporarily store more than 15 million gallons of combined sewer overflow (CSO)
- Stores CSO from Ballard, Fremont, Wallingford and North Queen Anne
- After storm event, flows will be sent to existing West Point Treatment Plant in Magnolia for treatment
- Project meets federal and state standards to limit CSOs at each outfall location to no more than 1 per year.
- Will prevent approximately 50 million gallons of CSOs from entering Lake Washington each year





## LEGEND

- Transit Routes
- Major Truck Routes
- In-Street Minor Separation (Bike Lanes and Buffered bike Lanes)
- ↔ Neighborhood Greenway
- Multi-Use Trail
- Transit Stops
- Shoreline Street Ends



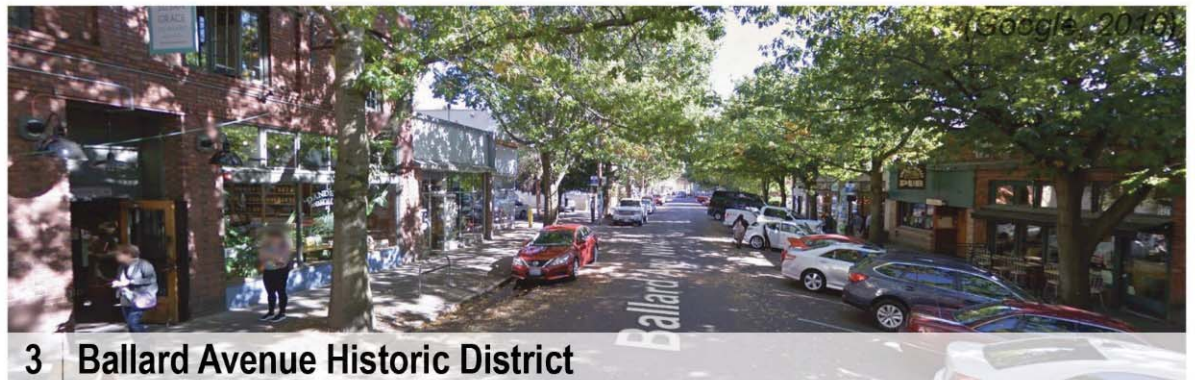




1 Ballard Public Library



2 Ballard Farmers Market



3 Ballard Avenue Historic District





4 Ballard Commons Park

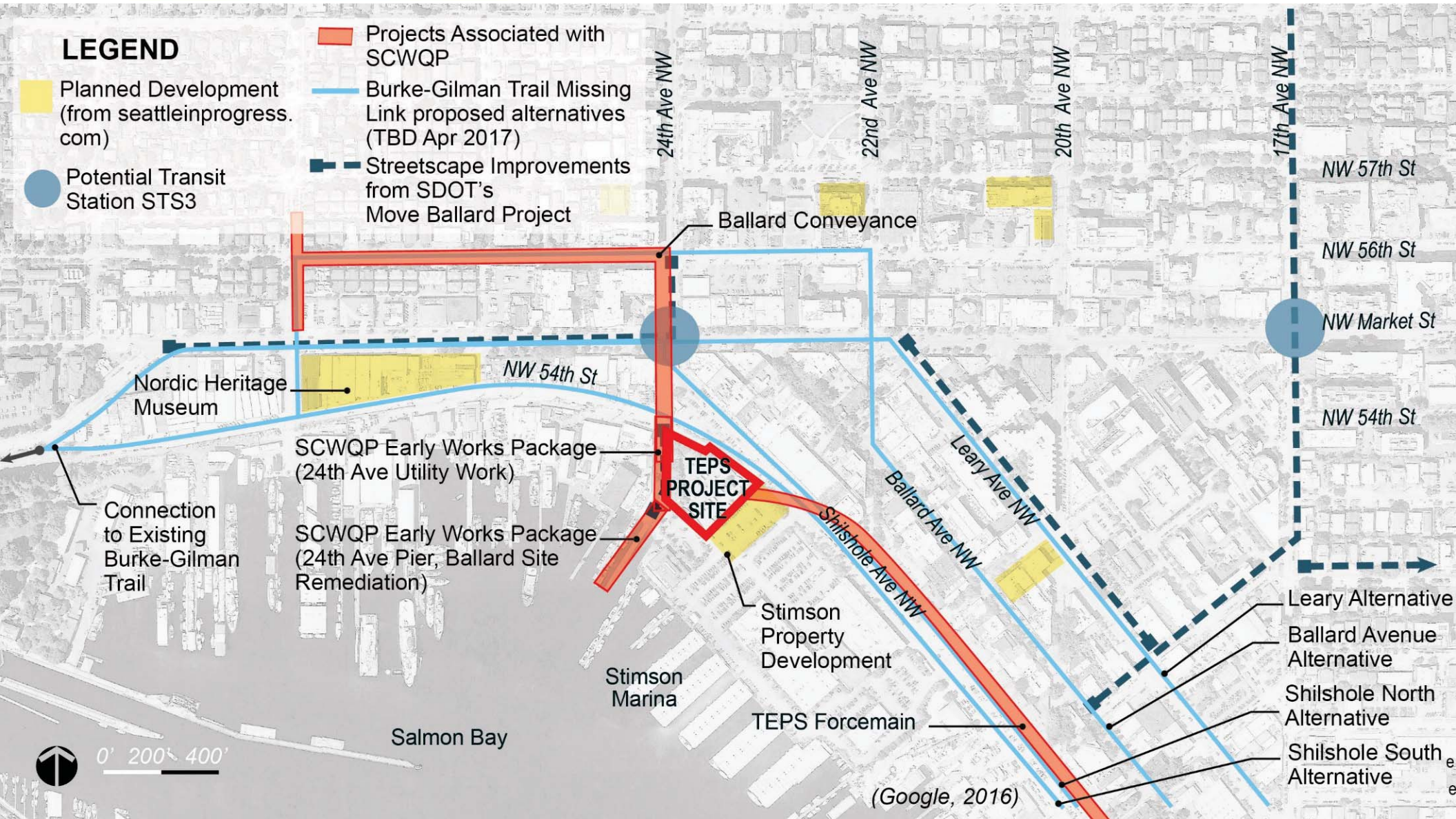


5 Burke-Gilman Trail

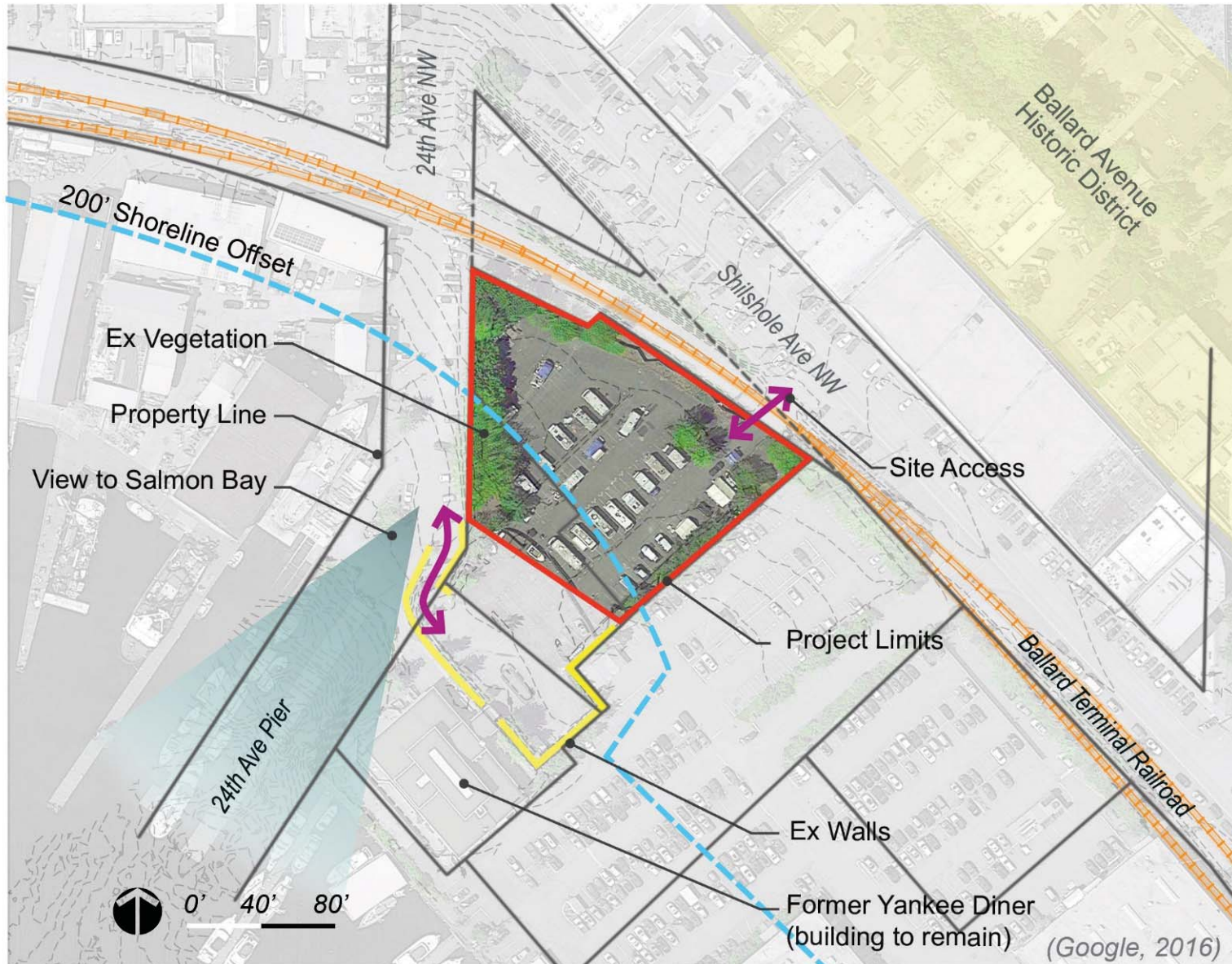


6 Bergen Place

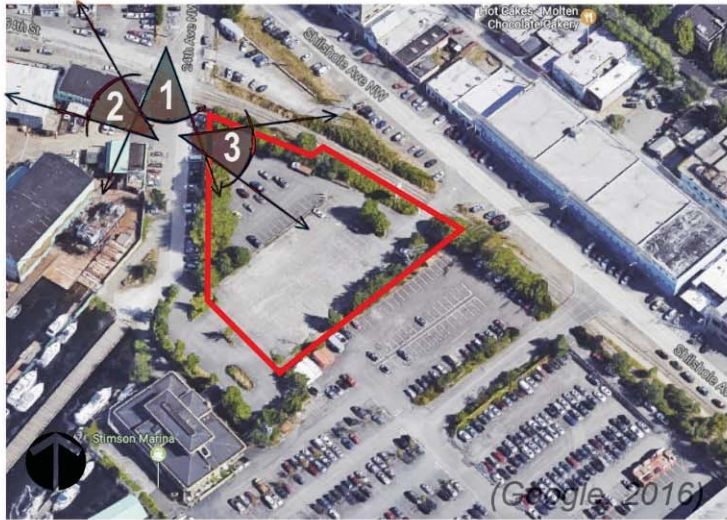




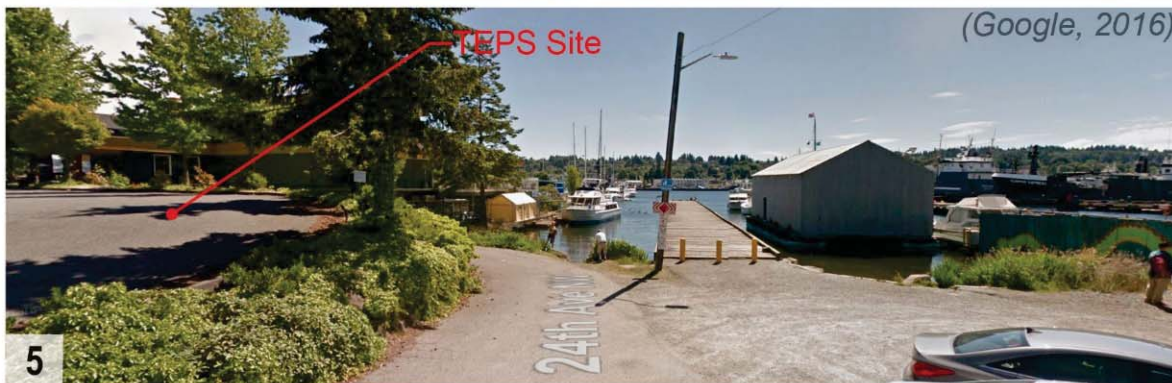
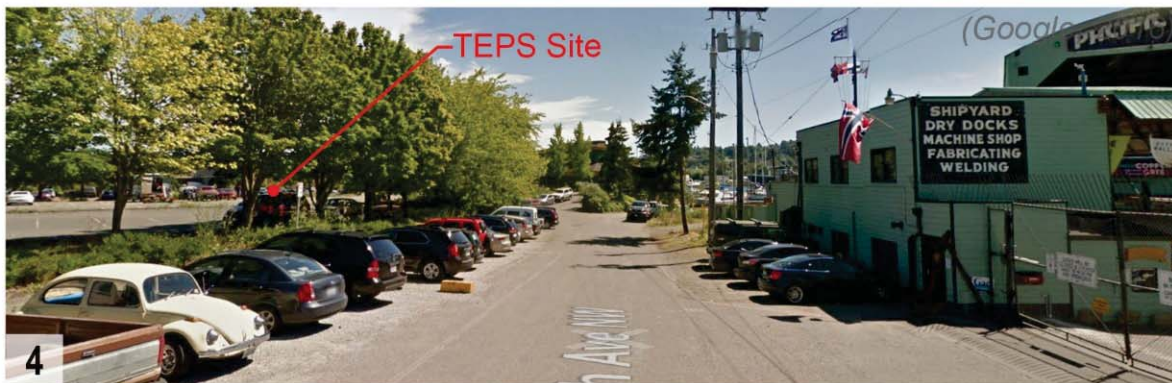








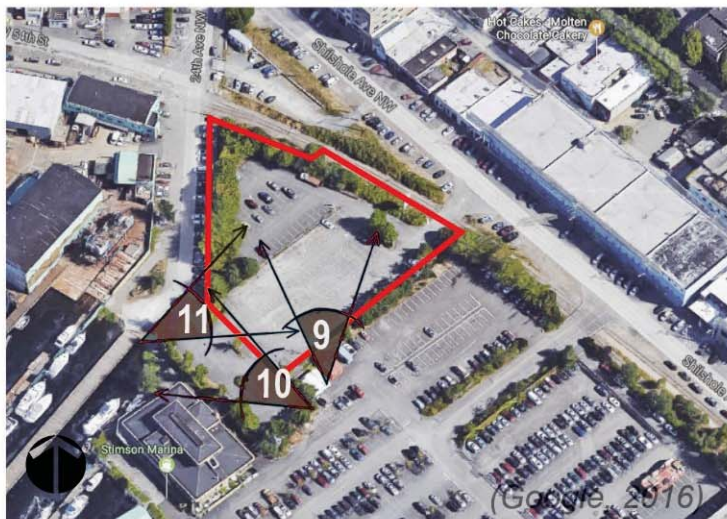
















12



13



14







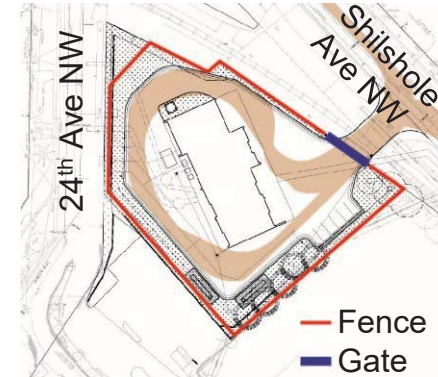


### Access & Security

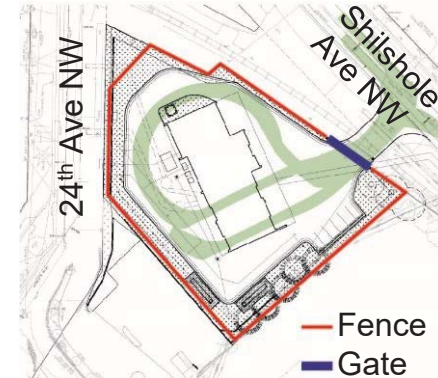
- Vehicular Circulation
- Fencing – 8’ Height
- Gate
- Crime Prevention Through Environmental Design
- Cameras will be provided
- Lighting will be considered



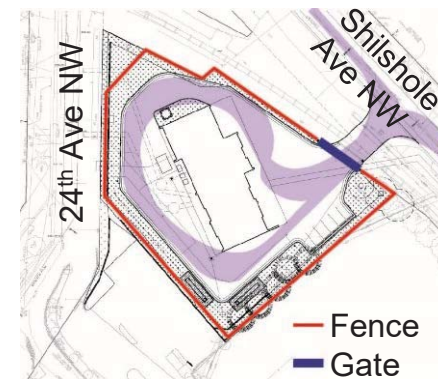
### Vehicular Circulation:



Fire Truck



Heavy Service Unit



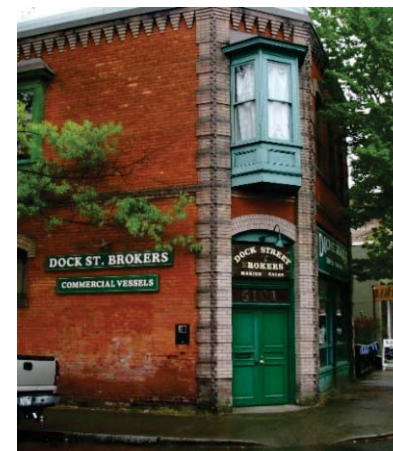
40-ft Cab & Trailer



## Architectural Concept:

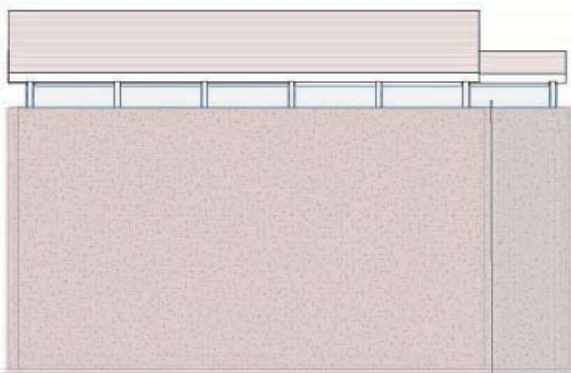
### Marine Industrial/Historic Ballard

- Industrial to the North and South
- Site is at transition to revitalized Old Ballard Ave
- Utilitarian
- Concrete structure with masonry infill
- Modernized /updated masonry and glass

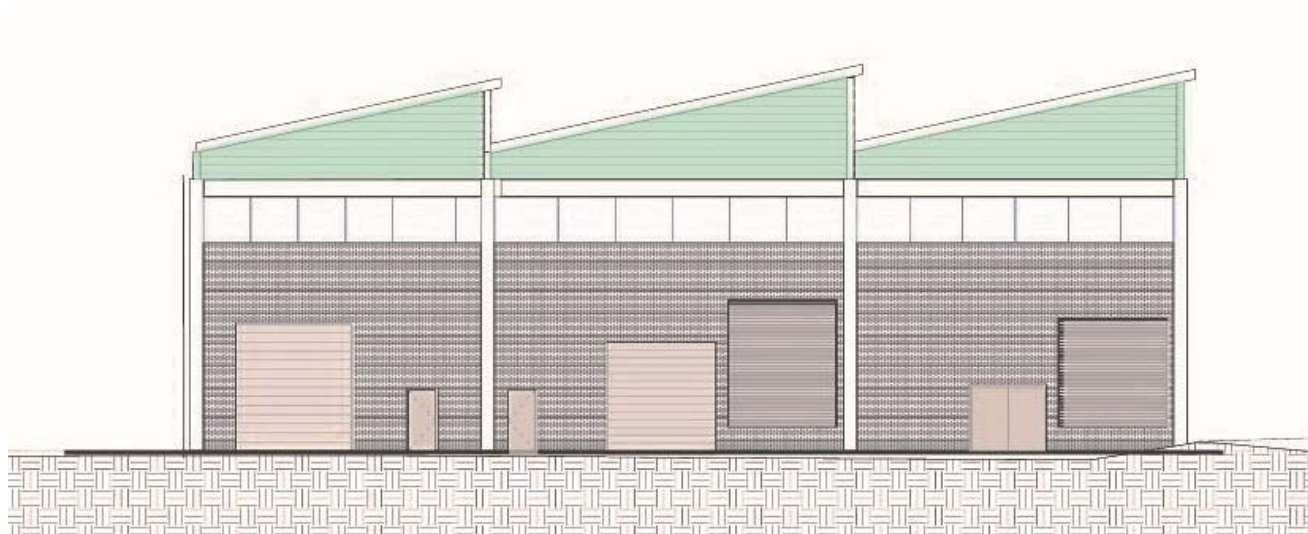






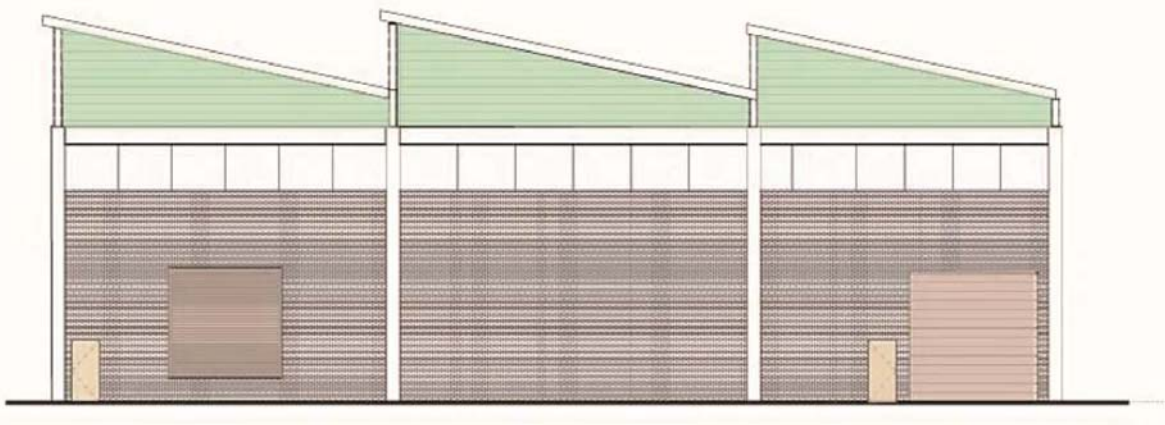


**South Elevation**

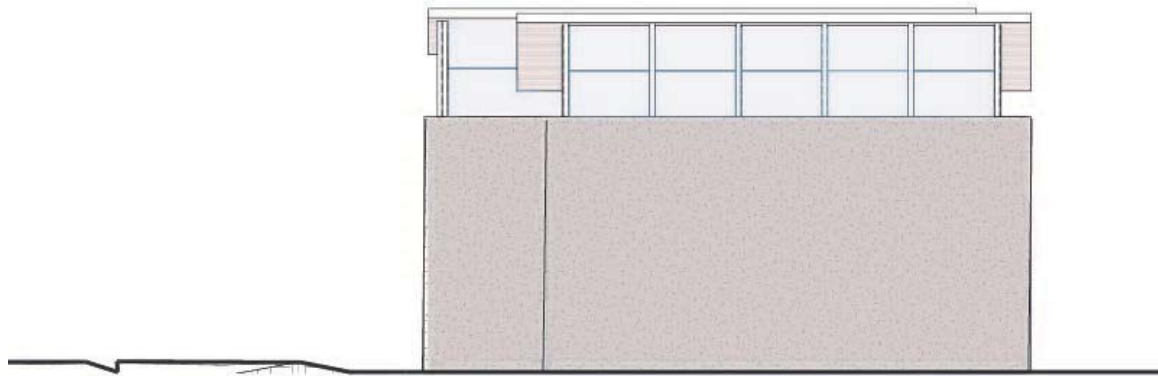


**West Elevation**





**East Elevation**



**North Elevation**



## Landscape Concept & Program Goals:

- Low maintenance planting
- Low planting for visibility into site from adjacent rights-of-way (CPTED principles)
- Replace trees removed 2:1 on-site and nearby
- Screen building and pavement from planned development to the north to the extent feasible
- Incorporate planned public art into landscape (as needed)

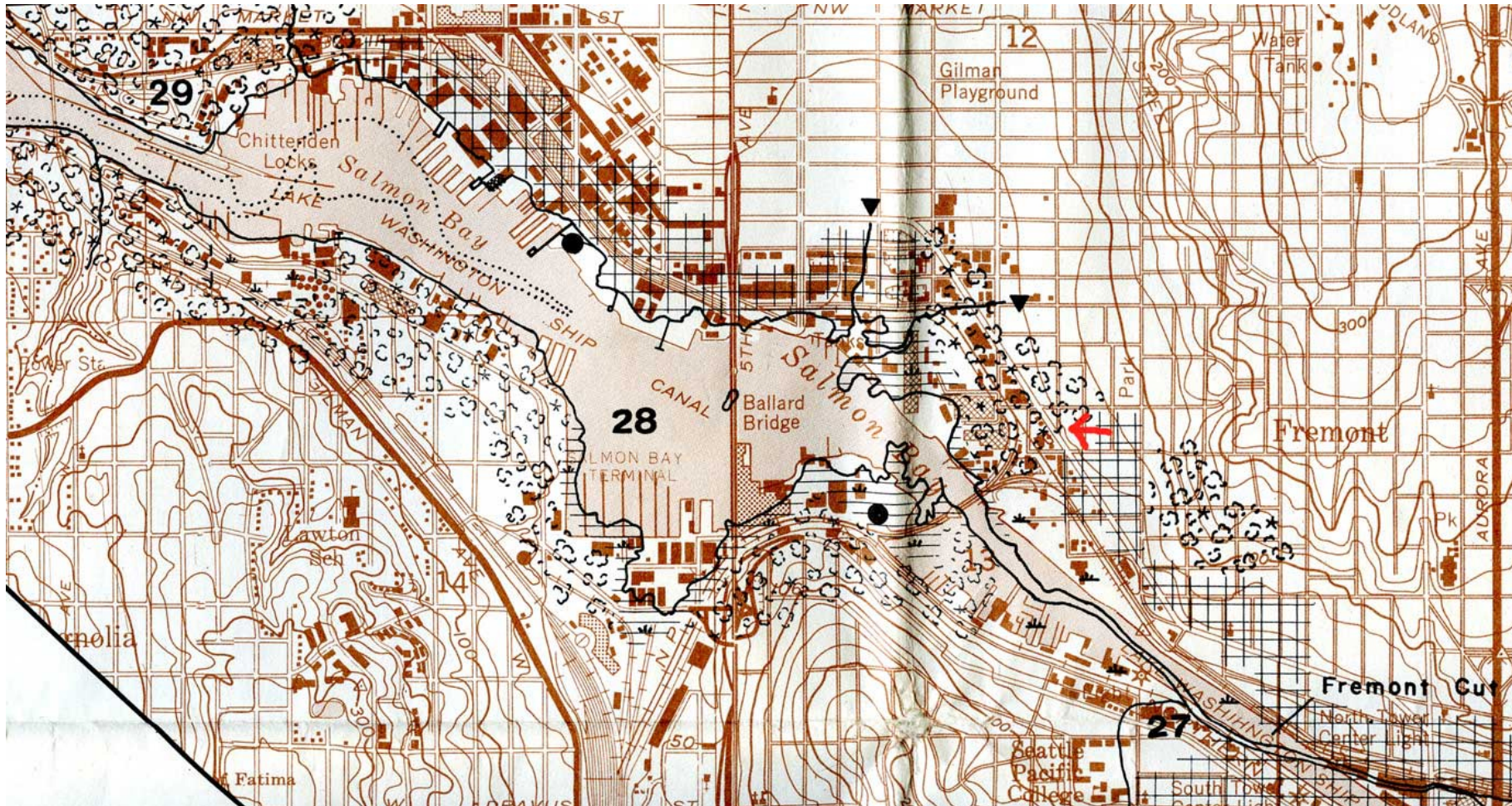


Property of Museum of History & Industry, Seattle





# Shilshole Then/Now





# Shilshole: Indigenous Dispossession



Home of Hwelchteed and Cheethlooleetsa (1905)



Hwelchteed eviction (1913?)