

DRAFT

# SDOT ART PLAN

Office of Arts & Culture  
Seattle Department of Transportation  
Kristen Ramirez | SDOT Artist in Residence  
June 2020



# SEATTLE DEPARTMENT OF TRANSPORTATION ARTS MASTER PLAN

Scope for SDOT's Art Investments  
June 2020 DRAFT



**Seattle**  
Department of  
Transportation



OFFICE OF ARTS & CULTURE  
SEATTLE



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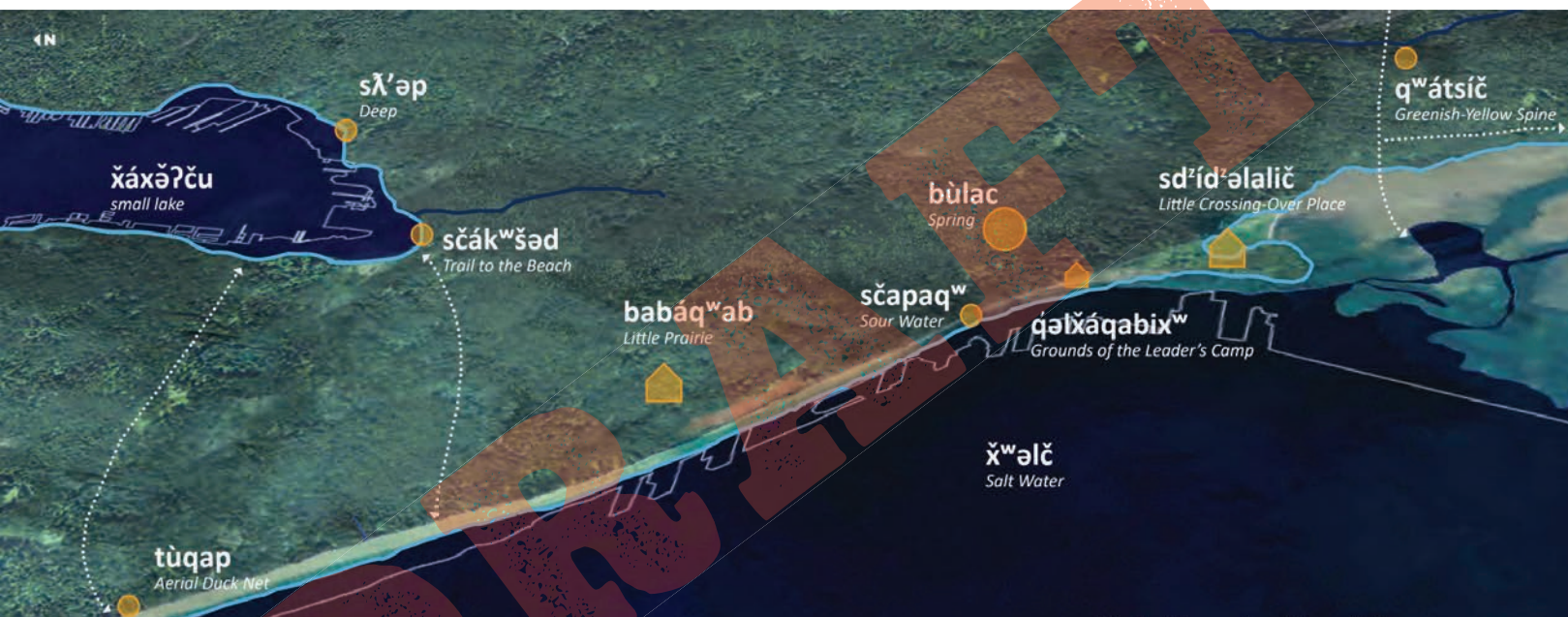
# INTRODUCTION



# EXECUTIVE SUMMARY

## IMAGINE A FUTURE TOGETHER

As Seattle looks to the future, our collective consciousness shifts. In recent years, we've adopted the practice of beginning our work meetings with a land acknowledgment, recognizing that we live, learn and work on Indigenous land—the current and ancestral homelands of the Central Coast Salish people. Let this land acknowledgment serve as a reminder of our commitment to learning from our pre-colonial indigenous communities to work together as we create a more equitable future for all our people. This landscape is critical to our shared economic prosperity, social cohesion, and sense of environmental responsibility.



Adapted from the Waterlines project by the Burke Museum, this map shows the pre-colonial landscape of Seattle before shorelines were extended, lagoons filled, and rivers rerouted. The place names in Southern Lushootseed identify historic locations of known Indigenous settlements and significant places listed in *Native Seattle* by Coll Thrush, 2007.

We are not living in “normal times” and we are awakening to the knowledge that we never have. This SDOT Art Plan is being penned in an unprecedented moment of mass cultural shift, brought to us --rather by surprise-- in the form of the Covid-19 global pandemic. Across the country, as we emerge from state-by-state mandated “Stay Home” ordinances, cities are simultaneously erupting in protest in reaction to continued news of police brutality and murders of Black people. Today we mourn George Floyd, Breonna Taylor, and Ahmaud Arbery, adding to an already long list of Black lives taken at the hands of white cultural supremacy. We live in a world where the racial disparities in educational, economic, health and longevity outcomes offer definitive proof of systemic racism and harm. As one surgeon at UW explained during a recent march, “Racism is the biggest public health crisis of our time.” Seattle reels in the trauma and pain wrought by systemic racial injustice at the same time we are gripped by a global health crisis and the subsequent economic collapse. We see that our social contract is broken and that we must center the health and well-being of communities of color. This is a moment of extreme hardship, punctuated by infinite possibility.



This art plan is designed to help Seattle Department of Transportation and The Office of Arts & Culture create and inspire the City of Seattle by centering arts and culture at the heart of our work. I hope this guide will inspire the creative future that we need and deserve. The role of arts and culture in general, and the artist in particular, has never been more important. Art reflects the values, aspirations and questions of a culture; it's a mechanism for a society to articulate how it sees itself. Artists lean into hard truths and hidden truths to help shine a light and ignite our collective imagination, making the world we want feel possible. Art simultaneously activates us, soothes us, emboldens us, heals us and moves us to action. During this historic confluence of mourning and imagination, there is an opportunity to plant seeds and sow ideas for a different kind of future. I see three immediate ways to make this change:

- 1 Decouple the 1% for Art from capital projects**
- 2 Revisit and rewrite the 1% for Art municipal ordinance to allow for all types of art-making**
- 3 Divert all 1% for Art funds to art investments in recovery from the dual public health crises of Covid-19 and racism**

This art plan is a collaborative effort insofar as it joins the voices and ideas of City of Seattle staff from the Office of Arts & Culture (ARTS) and Seattle Department of Transportation (SDOT). It was written by me, Kristen Ramirez, who has filled two roles in her time at the City of Seattle; first as Art & Enhancements Project Manager and later as Artist in Residence, a uniquely positioned job that acts as liaison between two departments. This plan has come together with contributions and significant feedback from a number of individuals.

*How do we turn our collective full-bodied intelligence toward collaboration, if that is the way we will survive?*

Adrienne Maree Brown, *Emergent Strategy*

The plan was developed over one year, building on four previous years of project management. The ideas presented here were built from research, readings, and many conversations with colleagues from both the Office of Arts & Culture and Seattle Department of Transportation. It has also been deeply influenced from four plus years of working in partnership with other City agencies such as Department of Neighborhood, Office of Economic Development, Seattle Public Utilities and others. I have also been greatly influenced by the learning and thought partnership I've shared with representatives from Friends of the Waterfront, Downtown Seattle Association, Market to MOHAI, Lake2Bay, the Alliance for Pioneer Square, SCIDPDA, Seattle Housing Authority, the Washington State Convention Center Expansion, and many others.

# GRATITUDE

I wish to express my gratitude and particular thanks to leadership from the two agencies. At SDOT I have been greatly supported by Lorelei Williams, Jim Curtin and Susan McLaughlin. At the Office of Arts & Culture I have been greatly supported by Randy Engstrom, Calandra Childers and Ruri Yampolsky. The process was guided by both the ARTS Public Art Team and countless SDOT staff who agreed to be interviewed. It was also duly enriched by a workshop that I co-authored with Amy Nguyen, SDOT Public Space Management Supervisor. I also owe a special debt of gratitude to my peers in the field of public art, particularly those doing similar bodies of work at 4Culture and Sound Transit. Let's take care of each other!



artwork by indigenous artist Hailey Tayathy for "Public Art Comes to Your Front Yard," a project of the Office of Arts & Culture's #SeattleTogether initiative, created to bring messages of social cohesion and hopeful engagement during the Covid-19 global pandemic.

# OUTREACH & PLANNING PROCESS

## Fall 2018

SDOT 1% for Art staff survey  
ongoing project management of public art projects

## August 2019 - December 2019

SDOT Staff Interviews  
ARTS Staff Conversations  
Research & Reading  
Staff Meetings & Discussions  
ARTS & SDOT Workshop | Public Art and Public Space Management

## January 2020 - March 2020

Development of vision for art plan  
Identification of project opportunities  
Further research, vetting, discussion

## March 2020 - May 2020

Master plan draft developed  
Draft reviewed by Public Art, Urban Design,  
Public Art Advisory Committee

## Summer 2020 - ongoing

Final draft completed  
Open houses  
Continued revisions

**Culture is the  
lifeblood of cities.  
Without a vibrant  
culture, cities  
fail to thrive.**

## 2020 - 2030 Imagine a Future Together

ongoing SDOT Art Plan workshops & discussions



# PURPOSE OF THE SDOT ART PLAN

The purpose of this art plan is to provide context and direction for meaningful arts investment by and for the City of Seattle. It is meant to define the scope of SDOT 1% for Art investment over the next 5-10 years: 2025-2030. It is also meant to demystify the 1% for Art process, how art and aesthetics can be brought into SDOT projects even when there isn't 1% for Art funding, and to show examples of artworks that improve the quality of our public spaces.

*[T]he SDOT Art Plan is to be both critical and visionary. It is focused as a plan of action, comprehensively detailing how Seattle can become a national leader in creating a more humane, layered, beautiful and reverent transportation system. It offers a completely new methodology for rethinking the practicality and use of our shared right-of-way. By employing the work of artists, the creativity of citizens, and the ingenuity of SDOT employees, the gradual implementation of this plan will contribute significantly to a Seattle whose streets and sidewalks celebrate life, discovery and creativity,*

Lead Pencil Studio  
SDOT Art Plan, 2005

BELOW: Xenobia Bailey's "Paradise Under Reconstruction in the Aesthetic of Funk: A Quantum Leap, Starting From The Top...!!!" (2016). Photo by Mark Woods  
RIGHT: Office of Arts & Culture staff at Mayor's Arts Awards, 2018



# WHO USES THIS PLAN?

Public art truly puts the “public” in art insofar as it is a highly collaborative and coordinated process. As such, this SDOT Art Plan is written for the variety of people who make public art happen. The art plan is written for all these team members:



**Public Art Program staff at the Office of Arts & Culture** can use this plan in collaboration with SDOT and other City agency partners when scoping and planning art projects, writing calls for artists, and administering artist selection panels.



**SDOT staff**, especially project managers in capital projects, can reference the plan when determining whether and how 1% for Art projects may be incorporated into projects they are working on. SDOT can also use the plan as a tool for public engagement.



**Other City of Seattle agencies** can use the plan to guide programs and policies related to arts and culture.



**Artists** can use the plan as background and guidance as they develop their SDOT 1% for Art projects.



**Community members** can use the plan for inspiration when learning about SDOT or when initiating their own projects. 1% for Art funds do not act as grant funds for community; however, community groups may fund neighborhood projects through the Department of Neighborhoods' Neighborhood Matching Fund grant.

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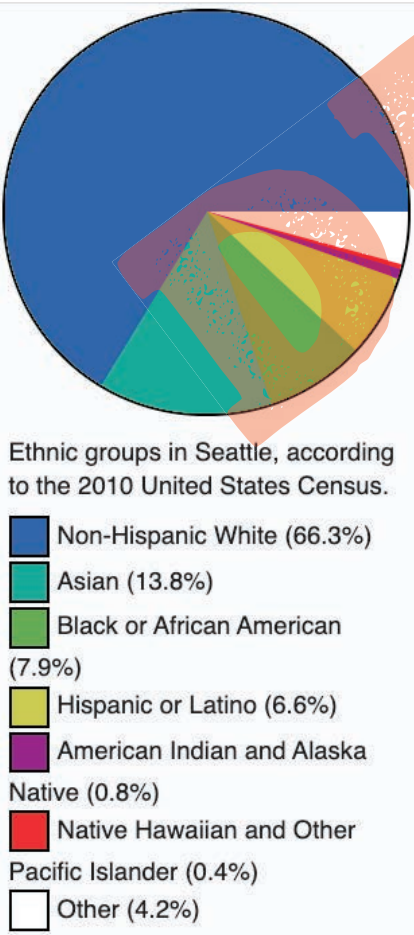
# TIMELINE FOR A GROWING SEATTLE

## SEATTLE IS BOOMING

We’ve read the articles. We’ve spent time bemoaning the traffic at dinner parties. We count the cranes on the skyline. We read about our phenomenal GDP growth, our exports per capita, our startup activity, our high-tech industry, our rising median household income. Since the time the last SDOT Art Plan was written in 2005, Seattle’s population bloomed by 170,000 people, swelling from 575,000+ to nearly 745,000 people. We boast a median household income of \$93,481 and median property value of \$758,200, to say nothing of our majestic nature-meets-city landscape. Seattle is also a place of artistic and cultural innovation, where live music, visual art, culinary excellence, dance, theater, design and many disciplines thrive. This bedrock of creativity has also drawn many companies –from Starbucks and Boeing to Amazon and Microsoft—to build their foundations. Seattle is also a highly educated city with a reputation for progressive politics.

*Make big moves, because Seattle is booming and people are moving here because they like it. Let’s be the city we ought to be.*

Jim Curtin  
Project Development Division Director



The SDOT Art Plan is infused with a deep sense of who we work for: the people of Seattle. Under the charge set forward by the City’s Race and Social Justice Initiative, we center racial equity and social justice at the foundation of all of our thinking and planning. So who are we, Seattle? Demographics data tells us that we are a city that is growing and changing. In 2016 was 65.7% white, 14.1% Asian, 7.0% Black, 0.4% Native American, 0.9% Pacific Islander, 2.3% from other races, and 5.6% from two or more races. 6.6% of the population is Hispanic or Latino of any race. Despite Seattle’s progressive reputation, the city’s rising inequality, rapid gentrification, homelessness crisis, and disintegrating middle class are difficult reminders of what happens when economic growth goes unchecked and when policy and planning don’t put people before capital. Prior to the outbreak of the Covid-19 public health crisis, the topic on most everyone’s mind was our swelling population of unhoused people. Rising housing costs and an unequal distribution of resources have had a visible impact on the City’s most vulnerable people. Current estimates of Seattle’s homeless population put the number somewhere around 6,000 to 8,000 people, with up to 1,000 of that number children and young adults.



*We want to make sure our streets and parks are vibrant. We want to be a city that is inclusive, welcomes people from all walks of life. We want to be a place where people can easily get where they want to go and the joy is in the journey. However, that is only going to happen if we work together to make sure we have a vision and direction pointing where we want to go.*

*Mayor Jenny Durkan  
excerpted from Imagine Greater Downtown*



Seattle has experienced swift and steady, often mind-boggling growth since its inception and, in particular, since 2005 when the last SDOT Art Plan was written. Excerpted from the wonderfully aspirational and forward-thinking plan, *Imagine Greater Downtown*, this multi-agency and multi-authored document gives us a sense of just how swift and innovative change has been to Seattle. As such, we need an updated SDOT Art Plan that responds to the accelerated changes we've seen in the Emerald City, while taking into account our assets and those challenges that make our work more complicated.

## Seattle's Assets and Challenges

Public art projects don't take place in a vacuum. For successful art to happen, our city's assets and challenges all ought to be considered in the project scoping and development.

### ASSETS

- Arts and cultures
- Diversity
- Economy
- Natural splendor
- Resources
- Transportation options

### CHALLENGES

- Climate change
- COVID-19 Recovery
- Gentrification & Displacement
- Growth
- Homelessness
- Lack of affordability



# TIMELINE OF INNOVATIONS

To imagine what can happen in 20 to 30 years, just look at Seattle's history. Imagination, initiative, innovation, and partnership have transformed Seattle over time.



## Before 1850

Native people have lived in this area for more than 4,000 years and continue to do so today. Local tribes lived in villages along the rivers, bays, and lakes, including the village where Chief Seattle resided—now the location of the King Street Station<sup>1</sup>

## 1850-1860

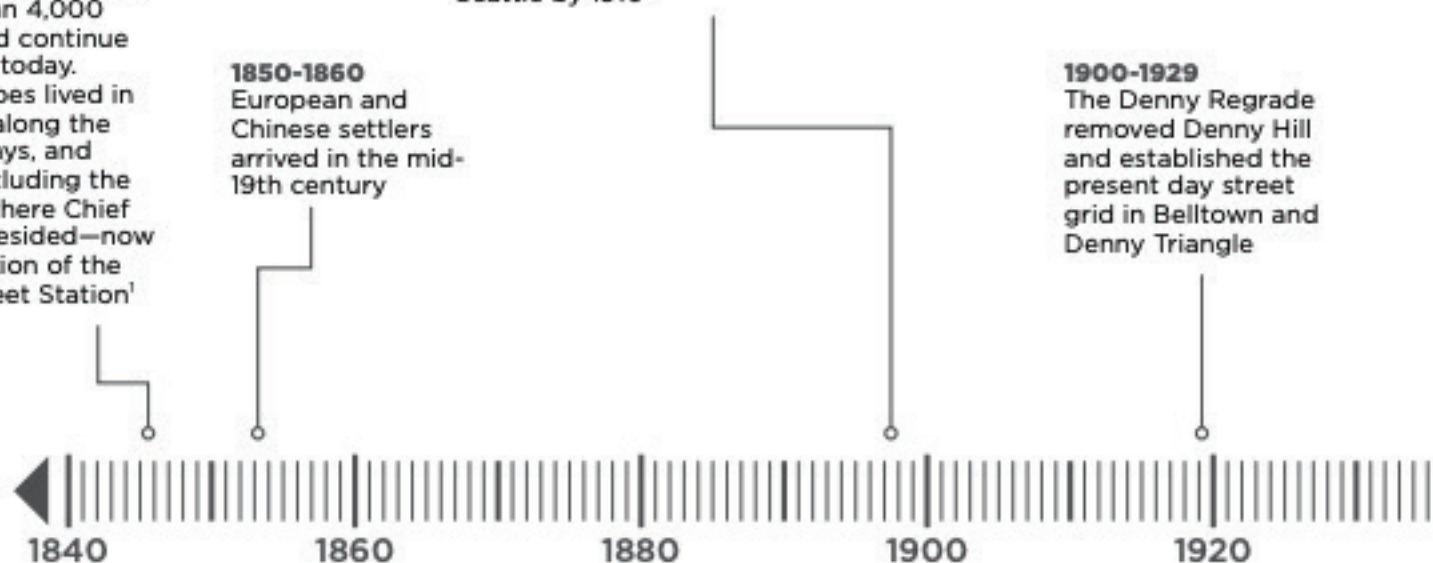
European and Chinese settlers arrived in the mid-19th century

## 1889-1910

The Great Seattle Fire devastated the city, prompting the rebuilding and expansion of Seattle by 1910

## 1900-1929

The Denny Regrade removed Denny Hill and established the present day street grid in Belltown and Denny Triangle





#### 1996-2024

The initial Sound Transit Ballot Measure passed in 1996; ST2 and ST3 passed in 2008 and 2016, respectively; and the ST2 system with 55 miles of light rail will be complete in 2024



#### 2001-2021

The Nisqually Earthquake damaged the Alaskan Way Viaduct; in 2019 the Viaduct is removed; and in 2021 the Waterfront Seattle projects transform public access and views



#### 1950-1976

The Freeway Era brought the construction of the Alaskan Way Viaduct in 1950; the Federal Highway Act Passed in 1956; and I-5 was built from Seattle to Everett in 1965; Freeway Park was opened to the public in 1976

#### 1985-2001

Construction began on the Washington State Convention Center in 1985 and was completed in 1988; and a major expansion was completed in 2001 to double the exhibition space and add a hotel, office, and sky-bridge

#### 2016-2041

Voter approved light rail expansion will expand regional connections to Greater Downtown, build a new light rail tunnel with six Greater Downtown stations, and provide connections to Ballard and West Seattle

#### 2020-2035

Greater Downtown vision becomes reality!





# THE WORK OF THE OFFICE OF ARTS & CULTURE

The Seattle Office of Arts & Culture (ARTS) manages the city's public art program, cultural partnerships grant programs, the Langston Hughes Performing Arts Institute, and The Creative Advantage initiative in the effort to foster a city driven by creativity that provides the opportunity for everyone to engage in diverse arts and cultural experiences. In alignment with the City's Race and Social Justice Initiative, we work to eliminate institutional racism in our programs, policies and practices. The Office is supported by the 16-member Seattle Arts Commission, citizen volunteers appointed by the mayor and City Council.

ARTS Mission and Vision. The mission of the Office of Arts & Culture is to activate and sustain Seattle through arts and culture. The Office of Arts & Culture envisions a city driven by creativity that provides the opportunity for everyone to engage in diverse arts and cultural experiences.



**A commitment to Racial Equity and Social Justice.**  
The Office of Arts & Culture envisions a city of people whose success, safety and health are not pre-determined by their race. A city where all artists, performers, writers and creative workers have the freedom, agency and platform to share and amplify their stories, art, cultures and experiences. We work toward our vision by addressing and working to eliminate institutional racism in our programs, policies and practices. In alignment with the City's Race and Social Justice Initiative, we seek new solutions that use arts as a strategy to drive not only our office, but the City as a whole toward racial equity and social justice. We will continue to break barriers and build arts-integrated tools that challenge the status quo and push us toward the inclusive society we envision.

**More together  
than alone.**

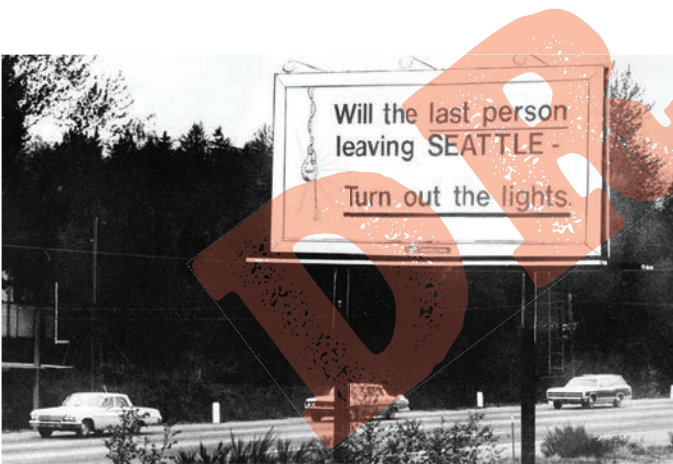
*We believe collective experiences can transform our relationships with our neighbors and environments. Ultimately, they help connect people and enable change within society.*

Daily Tours Les Jours  
mission statement

# WHAT IS PUBLIC ART?

The nation's first percent-for-arts program was created in 1934 as part of the New Deal program of President Franklin Delano Roosevelt (1882-1945). At that time, the Treasury Department's Section of Painting and Sculpture mandated that 1 percent of a federal building's cost be set aside for artistic decoration. The program lasted less than a decade, until the section was disbanded in 1943. In 1959, Philadelphia became the first city in the United States to pass a percent-for-arts ordinance. Baltimore passed a similar ordinance in 1964, followed by both San Francisco, then Hawaii. Then, a federal percent-for-arts program was set into motion and overseen by the General Services Administration. Cancelled in 1966 due to budgetary pressures and indifference, a new program was instituted in 1973. This was the same year Seattle got on board.

Seattle's long proud history as a leader in public art began in 1973. As an early adopter in the belief that public artworks reflect the complexities of place and publics, engage cultural practices, and provoke critical dialogue, Seattle made her own promise to knit the creativity of artists into the fabric of the City. In 1973, we were a rather provincial, one-company town hanging in a precarious economic balance. Boeing sales had soared in the 1960s when air carriers eagerly built their fleets, but suddenly there were more seats than passengers to fill them. In 1970, Boeing began a 17-month period without a single new order from any U.S. airline, then the energy crisis hit, followed by a drought in 1973 that brought hydroelectric brownouts. The Emerald City was in crisis. At its height, general unemployment in the Puget Sound region stood at 17 percent. That the City of Seattle put a stake in the ground to champion art at this incredibly challenging says a lot about who we are.



April 16, 1971, *Seattle Times*

Like those that came before, Seattle's program specifies that 1% of eligible city capital improvement project funds be set aside for the commission, purchase and installation of artworks in a variety of settings. By providing opportunities for individuals to encounter art in parks, libraries, community centers, on roadways, bridges and other public venues, we simultaneously enrich public life and give voice to artists. The ordinance further specifies that artworks commissioned through the program should be an expression of our time, displayed in spaces accessible to community members as they participate in City-related activity and engage in public life.

## **The 1% for Art Ordinance**

### **20.32.010 Purpose**

*The City accepts a responsibility for expanding public experience with visual art. Such art has enabled people in all societies to better 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.*



In 1984, an article in The New Yorker referred to Seattle's 1 Percent for Art program as the "most adventurous" in the nation. By this time, there were more than 200 Percent for Art ordinances across the nation, and many cities used Seattle's program as a model. By the mid-1980s, Seattle's program was generating between \$300,000 and \$500,000 a year for art. As municipal construction began to boom in the late 1980s, so did the amount of money generated by the ordinance. In 1988, more than \$767,000 was collected, and paid for more than 30 artworks, including Jonathan Borofsky's Hammering Man statue, installed in front of the Seattle Art Museum in 1991. The recession of the early 1990s led to a drop in funding, but the dot-com boom at the end of the century led to huge amounts of construction and increased funds. In 2000, the program gathered more than \$16 million.

*Seattle is a city where art matters. Here, art is part of daily civic life. Public art is incorporated into public spaces and events so that it can permeate the life of the community.*

Vaughn Bell  
SPU Art Master Plan  
2017



TOP: *Broadway Dance Steps*, Jack Mackie, 1982  
LEFT: *Hammering Man*, Jonathan Borofsky, 1992



Given the abundant public art resources the City of Seattle's 1% for Art has, it is incumbent on us to promote, champion and recruit our artists to enter the world of public art so that we can fairly distribute these resources. That said, a public artist must remember that 'Public Art' embraces 'public' and 'art' as equal sides of the same equation. Public art is not a solitary practice that happens in a vacuum, rather the public artist is a unique type of artist. In her seminal text on public art, *Mapping the Terrain: New Genre Public Art*, Suzanne Lucy says of the public artist, she "is an aesthetic samurai –someone who is visually literate, streetwise, and fluent in both interdisciplinary communication and cross-cultural understanding." With humor, she also describes the characteristics that a public artist must possess:

***The public artist must have the eye of a journalist, the ear of a poet, the hide of an armadillo, the serenity of an airline pilot, and the ability to swim.***



*Paradise Under Reconstruction in the Aesthetic of Funk: A Quantum Leap, Starting From The Top...!!!, installation by Xenobia Bailey, 2017*



# INSPIRATION FROM THE FIELD

As public art administrators and practitioners, we also take great inspiration from projects and trends in the wide and ever-changing field of public art around the country and around the world. These pages highlight some of these inspiring projects.



The NAMES Project AIDS Memorial Quilt, often abbreviated to AIDS Memorial Quilt, is an enormous memorial to celebrate the lives of people who have died of AIDS-related causes. Weighing an estimated 54 tons, it is the largest piece of community folk art in the world as of 2020. Pictured here in Washington DC.



Since 2006, artist Mel Chin's Operation Paydirt in New Orleans invites children, families and communities to imagine a future free of childhood lead-poisoning. Central to the project is the Fundred Dollar Bill Project.

Artist Matthew Mazzotta used materials from an abandoned building in York, Alabama to create Open House, a new smaller footprint of the old house. The new structure's roofs and walls fold down to become a free open-air theater. Located between the town's grocery store and post office, the house is prominently on display to the neighborhood. It is now a space for shows, plays, movies and events for the community of York



Cannupa Hanska Luger's Mirror Shields made its debut at the Dakota Access Pipeline protest in 2016. Luger is a New Mexico based multidisciplinary artist who uses social collaboration in response to timely and site-specific issues. This social engagement work invited the public to create mirrored shields for water protectors at Standing Rock. It has since been formatted and used in various resistance movements across the nation.





In 2005, artists Christo & Jeanne-Claude created The Gates in New York City's Central Park. After 30 years, this logistically complex project was finally realized over a period of two weeks with 7,503 gates running over 23 miles of walkways. The Gates remains a complex testament to two controversial topics in contemporary art: how to create meaningful public art and how art responds to and impacts our relationship with the built environment.

Candy Chang's Before I Die project was first installed in New Orleans in response to the devastation of Hurricane Katrina. Before I Die has become a global art project that invites people to contemplate death and reflect upon their lives. There are now over 5,000 walls around the world.

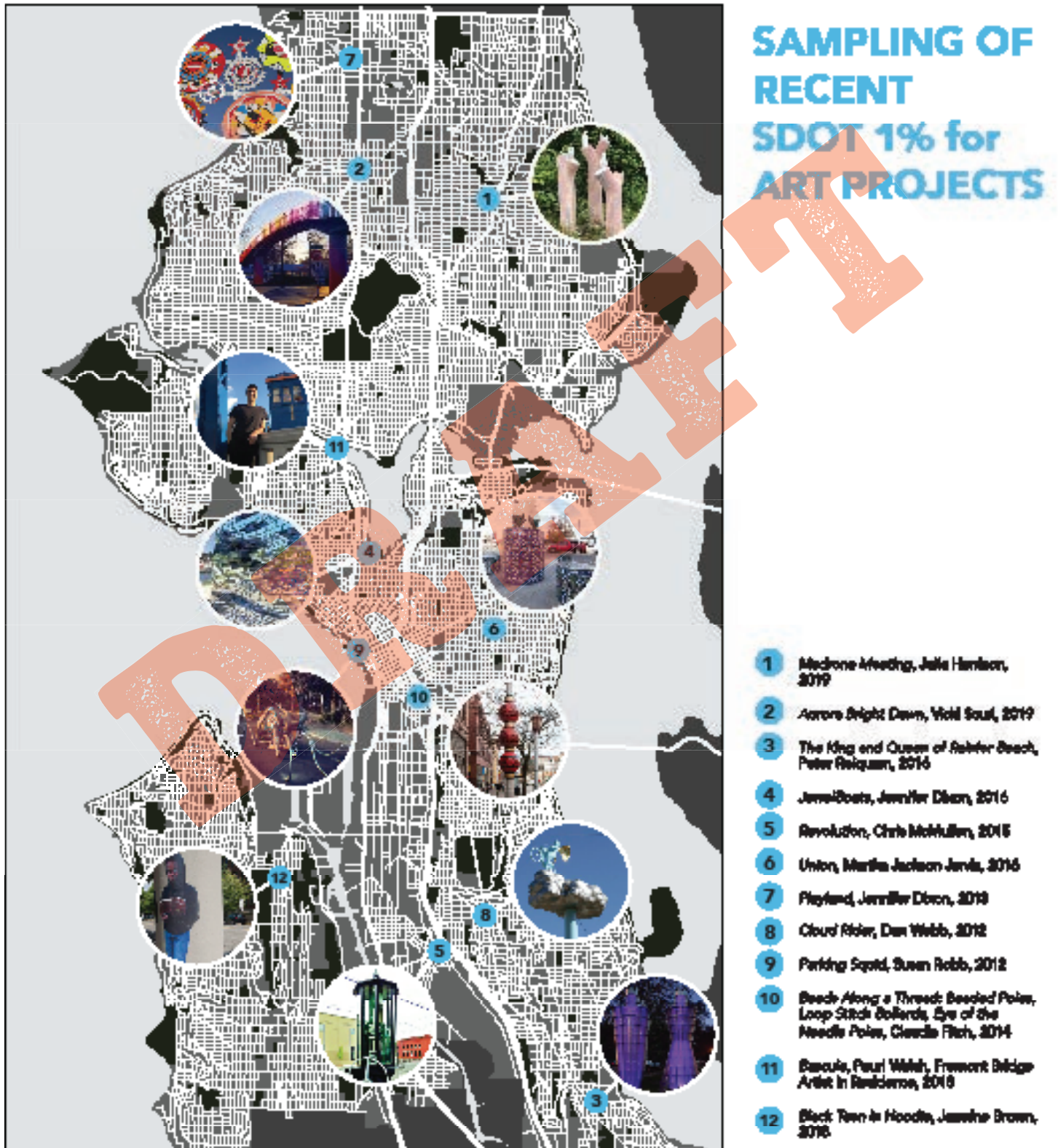


Paul Ramírez Jonas's Key to the City bestowed the key to New York City—an honor usually reserved for dignitaries and heroes—to esteemed and everyday citizens alike. For this participatory public art project, Ramírez Jonas reinvented the civic ornamental honor as a master key able to unlock more than 20 sites across New York City's five boroughs and invited the people of the city to exchange keys in small bestowal ceremonies. Upon receiving a key, individuals were then encouraged to explore locations ranging from community gardens to cemeteries, and police stations to museums. Key to the City sought to ignite the public's imagination with a complex portrait of New York City that included both the traditional tourist attractions and new places city dwellers might otherwise never visit.



# SDOT'S 1% FOR ART FUND

There have been significant SDOT 1% for Art contributions in the life of the 1% for Art Program and here is a map to highlight those projects just over the last five years. Seattle is booming with capital projects, so it stands to reason that our public art program is, too.



For a fuller picture of Seattle's public art assets, visit the Office of Arts & Culture's e-museum database map at: <https://seattlearts.emuseum.com/objects/map>

# THE NEW RULES OF PUBLIC ART

The field of public art has changed in significant and meaningful ways since Seattle adopted the 1% for Art guidelines in 1973. The context and intent for public artworks created nearly 50 years ago was quite different. White flight to the suburbs, financial recession, and disinvestment across all U.S. cities in their downtown business cores meant that public art was being introduced as a sort of band-aid solution to lack of investment in the city's infrastructure.

Since that time, we've watched public art become a household name as it has moved from the heroic bronze "plop art" template to a layered and multi-disciplinary approach to art-making. We've also watched the rise of benefactor-led boutique urbanism. The love of street art and murals. The return to the city and rise of urban centers. Everybody loves public art! We've developed new practices and new ideas: public art can be socially engaged practice. Public art can take any form or mode of encounter; from a pie library to a solar-powered oven. Artists and arts administrators have begun to shake up the life expectancy of public artworks—if places and people don't remain still and unchanged, why should public art? Of course we need smart urban design and infrastructure, but art interruptions can also open our eyes to new possibilities in our daily lives. Art ought to be made by all people, not just white men. We ought to embrace and build the capacity of all artists to make the transition into public art, not just those who have a structural engineer in their back pocket.

## THE NEW RULES OF PUBLIC ART

### 1. It doesn't have to look like public art.

The days of bronze heroes and roundabout baubles are numbered. Public art can take any form or mode of encounter. Be prepared to be surprised, delighted, even unnerved.

### 2. It's not forever.

Artists are shaking up the life expectancy of public artworks. Places don't remain still and unchanged, so why should public art?

### 3. Don't make it for a community. Create a community.

Be wary of predefining an audience. As Brian Eno once said, "sometimes the strongest single importance of a work of art is the celebration of some kind of temporary community."

### 4. Create space for the unplanned.

Commissioning public art is not a simple design-and-build process. Artworks arrive through a series of accidents, failures and experiments and open up the potential for unforeseen things to happen.

### 5. Withdraw from the cultural arms race.

Towns and cities across the world are locked into a one-size-fits-all style of public art. In a culture of globalised brands and clone towns, we hanker after authentic, distinctive places. If we are place-making, then let's make unusual places.

### 6. Demand more than fireworks.

Believe in the quiet, unexpected encounter as much as the magic of the mass spectacle. It's often in the silence of a solitary moment, rather than the exhilaration of whizzes and bangs, that transformation occurs.

### 7. Don't embellish. Interrupt.

We need smart urban design, uplifting street lighting and landmark buildings, but public art can do so much more than decorate. Interruptions to our surroundings or everyday activities can open our eyes to new possibilities.

### 8. Share ownership freely, but authorship wisely.

Public art is of the people and made with the people, but not always by the people. Artists are skilled creative thinkers as well as makers, trust their judgment, follow their lead and invest in their process.

### 9. Welcome outsiders.

Outsiders challenge our assumptions about what we believe to be true of a place. Embrace the opportunity to see through an outsider's eyes.

### 10. Don't waste time on definitions.

Is it sculpture? Is it visual art? Is it performance? Who cares. There are more important questions to ask. Does it move you? Does it shake up your perceptions of the world around you, or your backyard? Does it make you curious to see more?

### 11. Suspend your disbelief.

Art gives us the chance to imagine alternative ways of living, to disappear down rabbit holes, to live for a moment in a different world. Local specifics might have been the stepping off point – but public art is not a history lesson. Be prepared that it might not always tell the truth.

### 12. Get lost.

Public art is neither a destination nor a way-finder. Artists encourage us to follow them down unexpected paths as a work unfolds. Surrender the guidebook, get off the art trail and step into unfamiliar territory.

#### SITUATIONS

Situations, *The New Rules of Public Art*;

In 2014, public artists and practitioners across the globe were galvanized by *The New Rules of Public Art*, a manifesto issued by an organization based in the UK called Situations. The New Rules of Public Art made bold statements about permanency, authorship, cultural competency, and much more.



# SDOT & ARTS WORK TOGETHER TO CREATE PUBLIC ART

Since an estimated 27% of Seattle’s gross area falls under its jurisdiction, SDOT has a great influence on what we experience in the public sphere. Working together with The Office of Arts & Culture, SDOT has a clear path to bring public art into the right-of-way. Here is how public art projects move from idea to implemented artwork.

*The nature and quality of great urban places is wholly dependent on the contribution of all the individual elements and the surfaces that comprise the city streets and sidewalks are no exception. By making a slightly greater effort in the design of a single neighborhood street, SDOT can begin to dramatically improve civic ownership and pride of place.*

*Lead Pencil Studio  
SDOT Art Plan, 2005*

## How do I use this document?

This SDOT Art Plan is a guide for project managers, project owners, community, and artists. If you work on any of the touchpoints that go into the long life of most capital projects and other City projects –from planning to design and construction—you may have the opportunity to bring art through the 1% for Art Program or creative thinking, in situations where your project does not have 1% for Art funding available. This document wants to break down the steps to getting art and art-thinking on your project.



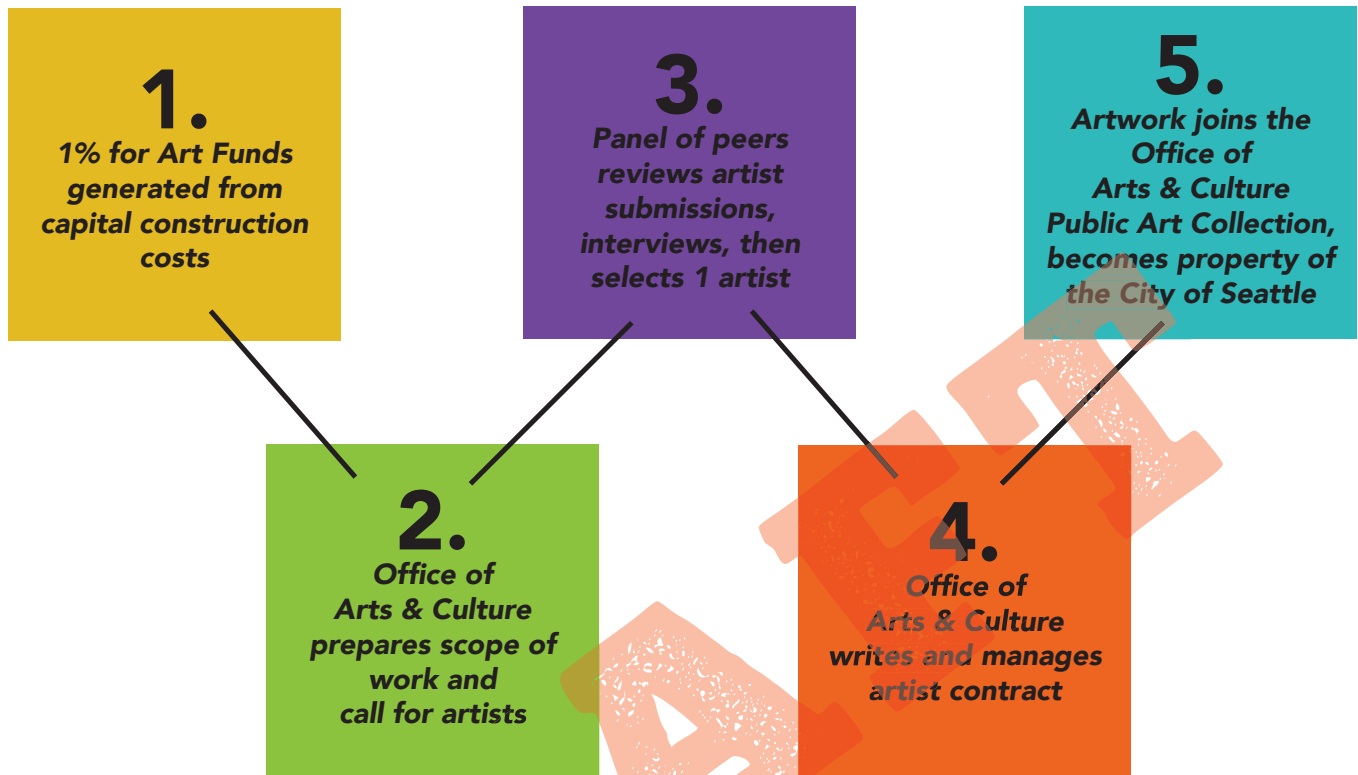
## How do I determine if my project needs art?

So, you have 1% for Art funds on your project and wonder if art ought to be considered. In most cases, the answer can be yes! (see section on enhancements). If you are able to answer ‘yes’ to at least three of these questions, then it’s a good candidate for art. Meet with the SDOT Artist in Residence!

- Does my project have good pedestrian density?
- Is the community underserved in terms of public art, public health, and other civic investments?
- Is there community interest?
- Could this be an interesting or unusual opportunity for an artist?

# HOW THE 1% FOR ART WORKS

Below is a flow chart that becomes a snapshot of how the 1% for Art works at the City of Seattle, explained in greater detail paragraph by paragraph in the section to follow.



## What is the 1% for Art? How are funds allocated?

Seattle's 1% for Art program specifies that 1% for eligible city capital improvement project funds be set aside for the commission, purchase, and installation of artworks in a variety of settings. SDOT 1% for Art funds are typically connected to the capital project, but in many cases the funds are pooled from various projects. That is, on projects that kick off only small amounts of 1% for Art funds, various project funds can be joined or pooled to create a larger sum of money to work with. Public art projects typically come out of capital projects with large budgets. Simple math will tell you that 1% of \$1 million is \$10,000. Once Office of Arts & Culture project management costs are accounted for, 1% budgets can quickly become so small that there is very little one can do with them. This explains why a small paving project around Green Lake may not immediately result in an artwork, but several paving projects could eventually lead to a sidewalk treatment in a neighborhood pedestrian zone. But popular sentiment, as quoted here by SDOT staff Laeth Al-Rashid, suggests it's time to revisit this rule.

***1% for Art should be in a bucket, not allocated per project. I also think that we should be using that for crew built projects too. If there's a \$100,000 project, \$1,000 could go into that bucket.***

*Laeth Al-Rashid  
Civil Engineer Supervisor  
Project Delivery/Project Development Division*



### How are projects scoped and conceived?

The 1% for Art Program specifies that 1% of eligible city capital improvement project funds be set aside for the commission, purchase, and installation of artworks in a variety of settings. Through conversations between SDOT project owners and management, together with public art staff in the Office of Arts and Culture, guided by documents such as this art plan, funds are allocated to public art projects and are then formalized in the Municipal Art Plan (MAP). Keep in mind that there are creative ways to utilize pooled funds or work in-house to bring art to projects that may not have enough or any 1% for Art funding. If there is ever a question about this, consult with the SDOT Artist in Residence, Kristen Ramirez, or contact the Public Art Program at the Office of Arts & Culture.

### How does a project get scoped and made public?

The SDOT Art Plan outlines a suite of possible SDOT 1% for Art public art projects in the PROJECT TYPES (p. ) section. The scope of work will be further refined through conversation and coordination between SDOT and ARTS project managers. This coordinated effort will lead to a Call for Artists, then through the selection of an appropriate artist or artist team, then into the artist's contract. Once selected and contracted, the artist is managed by public art staff at the Office of Arts and Culture.



**LEFT:**  
Vicki Scuri  
*Aurora Bright Dawn*  
2019

**RIGHT:**  
Martha Jackson Jarvis  
*Union*  
2016

### How are artists selected?

Artists are selected through a competitive process administered by the Office of Arts & Culture. Typically, a Call for Artists is developed by ARTS and SDOT staff, then a selection panel comprised of art and design professionals, staff, and community stakeholders review the submitted qualifications. Artists can also be selected from a roster, by invitation, or in some cases by direct selection. The Office of Arts & Culture maintains several excellent artist rosters, including alumni from the Public Art Bootcamp and an Ethnic Artist Roster. Selection takes place in two phases: a review of qualifications followed by an interview of finalists. Artist selections are subject to approval by the Public Art Advisory Committee (PAAC) of the Seattle Arts Commission (SAC).



## How do project managers work with artists?

The project manager from the public art team in the Office of Arts & Culture will administer the artist selection process, handle the artist's contract and deliverables, and facilitate the design process and meetings. SDOT will need to provide the artist with details of site design, community process, and project background, and often SDOT will help integrate the artist's work into the design of the project. SDOT project managers will need to have an appetite to support the artist and maintain healthy communication with ARTS and the artist throughout the life of a project. SDOT 1% for Art funds pay for the design, fabrication, and installation of the artwork. A permanent public art project will usually be installed under the same permitting umbrella as the capital project and completed at the same time as the capital project. If the work is temporary or performance-based, the artist is not beholden to the same construction schedule. Once completed, the public artwork becomes an asset of the City and is maintained by the Office of Arts & Culture.

### NOTE:

SDOT Project Managers have significant influence on the direction and development of every project scope. Likewise, they have the unique ability to incorporate creative elements into repeating projects, not just projects that have 1% for Art funding. For example, Laeth Al-Rashid's crew-led projects have brought many enhancements to SDOT projects in recent years.



## How does a project get realized?

Once a project is scoped, a budget and timeline determined, the artist selected and contracted, then the work of the project begins. The project manager from the Office of Arts & Culture will work with the contracted artist through the life of a project, helping to move them through project team meetings and timelines up to fabrication and installation of the work.

## Who owns the art?

Today the City's collection includes more than 400 permanently sited and integrated works and nearly 3,000 portable works. Artworks are commissioned through a public process. Panels comprised of professional artists and designers along with community and city representatives evaluate the artist applicants. The city stewards and maintains its artworks through an ongoing program of coordinated conservation activities, which include inspections, major restorative work and routine maintenance.





## Preserving History.

Blake Haygood, Office of Arts & Culture Curator and Collections Manager shared his thoughts on conservation. Haygood recognizes that preserving a city's heritage and history for future generations, as in the case of our Totem Poles, is a good example. Haygood states, "It makes for a more livable city and helps create community when Public Art is well maintained."



The American Institute for the Conservation of Historic and Artistic Works on why preservation matters:

*The term "cultural heritage" reflects a shift in emphasis that has taken place during the past few decades toward recognizing that material culture embodies both tangible and intangible qualities. Intangible qualities include the range of values and significance that accrue to objects over time — starting at the moment of their creation until their designation as heritage. Conservation now requires an awareness of the many cultural, historical, material, political, religious, and other values that add meaning to the material manifestations of heritage, whether they are objects, buildings, or sites. This awareness has, in turn, influenced the ways in which conservators must approach their work and carry out their responsibilities.*

*Sun and Raven (Totem), Duane Pasco, 1973  
carved & painted cedar*

## Listening to Community.

Ben Gale-Schreck, Curatorial Assistant at the Office of Arts & Culture also weighed in on the importance of conservation. Gale-Schreck believes that more meaningful engagement with community on the front end, in which the community weighs in on where artworks are placed would be a smart move forward. He also champions the perspective that conservation is important to preserve the investment in the community.



# PUBLIC ART & PUBLIC SPACE

The SDOT Art Plan is a tool for developing and commissioning art projects in public space.

## **What is public space and who experiences public space?**

Public space is our space. It is our streets, our sidewalks, our parks, our boulevards. It is all around us and it is created for us. As it happens, SDOT manages all of the City of Seattle's right-of-way, which makes up approximately 27% of the space of the City.

***Our right-of-way needs more space for people. We need to be as progressive with our public realm as we are with everything else.***

*Rachel McCaffrey  
MOVE Levy Accountability Manager*

SDOT has many dedicated staff and division work considering all day and every day who uses public space and how. What was heard overwhelming through interviews with SDOT staff is that it's time to create public spaces that are for everyone. Let's no longer create public spaces that are a triumph of the automobile at the expense of the pedestrian. Let's put pedestrians, cyclists, and non-motorists' quality of life on the same plane as transportation needs!

Artworks that are created as a result of this plan may exist as physical objects and elements in our public spaces. They may happen in right-of-way that SDOT owns and they may also inhabit more ephemeral, but equally public spaces such as websites or blogs or on social media platforms. Art can have many lives and audiences over time, some physical and some virtual, but always in some type of public space.

***We need culturally relevant public design.  
What about a public space fund?***

*Annya Pantak  
Transportation Equity Program Manager*

## **How do we assess and measure public spaces for success?**

There are so many elements to consider in the public realm which directly impact the experience of place and can serve as tools for rating public spaces. SDOT's Urban Design division looks at the ability to meet the fundamental and hierarchical human needs in public space associated with protection, comfort, and enjoyment. Recent work by the Gehl Institute –a global leader in people-centered urban design with studios in Copenhagen, New York and San Francisco-- has been a jolt of energy to people working to make 'cities for people.' The Gehl Institute's 2018 study on Public Life presented 12 quantifiable metrics by which to measure the success of public space, as seen on the following page:

## 12 CRITERIA OF URBAN QUALITY

<div>PROTECTION</div> <div>COMFORT</div> <div>ENJOYMENT</div>	<b>Protection against traffic and accidents.</b> Do groups across age and ability experience traffic safety in the public space? Can one safely bike and walk without fear of being hit by a driver?	<b>Protection against harm by others.</b> Is the public space perceived to be safe both day and night? Are there people and activities at all hours of the day because the area has, for example, both residences and offices? Does the lighting provide safety at night as well as a good atmosphere?	<b>Protection against unpleasant sensory experience.</b> Are there noises, dust, smells, or other pollution? Does the public space function well when it's windy? Is there shelter from strong sun, rain, or minor flooding?
	<b>Options for seeing.</b> Are seating options placed so there are interesting things to look at?	<b>Options for talking, listening, and hearing.</b> Is it possible to have a conversation here? Is it evident that you have the option to sit together and have a conversation?	<b>Options for play, exercise, and activities.</b> Are there options to be active at multiple times of the day and year?
	<b>Options for mobility.</b> Is this space accessible? Are there physical elements that might limit or enhance personal mobility in the forms of walking, using of a wheelchair, or pushing a stroller? Is it evident how to move through the space without having to take an illogical detour?	<b>Options to stop and stay.</b> Does the place have features you can stay and lean on, like a façade that invites one to spend time next to it, a bus stop, a bench, a tree, or a small ledge or niche?	<b>Options for sitting.</b> Are there good primary seating options such as benches or chairs? Or is there only secondary seating such as a stair, seat wall, or the edge of a fountain? Are there adequate non-commercial seating options so that sitting does not require spending money?
	<b>Dimensions of human scale.</b> Is the public space and the building that surrounds it at a human scale? If people are at the edges of the space, can we still relate to them as people or are they lost in their surroundings?	<b>Opportunities to enjoy the positive aspects of climate.</b> Are local climatic aspects such as wind and sun considered? Are there varied conditions for spending time in public spaces at different times of year? Where are the seating options placed? Are they located entirely in the shadows or the sun? Are they protected?	<b>Experience of aesthetic qualities and positive sensory experiences.</b> Is the public space beautiful? Is it evident that there is good design both in terms of how things are shaped, as well as their durability?

Source: Gehl Architects

**What if Public Art Bootcamp alumni worked with Public Space Management to roll out bike racks, parklets, and other public amenities to reimagine how art can be embedded in our public spaces?**

Amy Nguyen  
Public Space Management  
Program Development Supervisor

**NOTE:** Rules related to the 1% for Art program govern the types of locations that are possible for SDOT public art projects. As such, permanent artwork must be sited on City property. Loosely speaking, SDOT 1% for Art projects should consider the role of transportation and transportation infrastructure.










# PUBLIC ART CHECKLIST

If Urban Design has a checklist, why not the art world? Creative expression is famously subjective. That said, in the midst of a global pandemic and a societal call for action to dismantle systemic racism, perhaps it’s time to create a checklist. In the future we imagine together, what does successful public art look like?

## HOW DO WE MEASURE ART?

Borrowing best practices from Urban Design such as the Gehl Institute checklist, together with inspiration from other artists, and the age-old best practices of public artists and administrators such as meeting budgets and timelines, authentically engaging community, and fabricating work that will stand the test of time and the elements, this Art Plan takes a stab at a checklist for practitioners of public art. What if we had a checklist that looked something like the list below? What’s more, what if the Office of Arts & Culture regularly and systematically reached across departments, joining with staff from Department of Neighborhoods or the Office of Economic Development to set priorities on where and how public art projects get started by using a Racial and Social Equity Index, as shown on the next page?

-  **SOCIAL?** Does it help you know your neighbors? Does it create a “linger factor”?
-  **EQUITABLE?** Is it welcoming and accessible to all?
-  **WALKABLE?** Does it prioritize people space over private space or car space or transactional space?
-  **DISTRIBUTED?** Does it bring resources (art) closer to where people are, based on a racial and social equity index such as that developed by Department of Neighborhoods?
-  **RE-NATURALIZED?** Does it recognize that nature is essential to human happiness? In our new normal, perhaps we create more time and space for the mutual health of humans and nature.
-  **SUSTAINABLE?** Does it show investment in money and ideas toward fixing our climate crisis?
-  **RESILIENT?** Does the work speak to our resiliency? We were in multiple crises before Covid-19 with racism, homelessness, unaffordability, climate change, healthcare, and so many issues upon us. We need to look at creating systems and, in turn, art that recognizes this context.

## Racial and Social Equity Index

The Racial and Social Equity Index, produced by the Office of Planning & Community Development, is a tool to aid in the identification of City planning, program, and investment priorities.

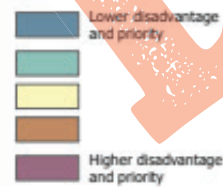
The index is best used as a starting point to be considered with other information relevant to the intended purpose.

The index includes:

- **Race, ELL, and Origins**  
(shares of population who are)
  - Persons of color
  - English language learners
  - Foreign born
- **Socioeconomic Disadvantage**  
(shares of population with)
  - Income below 200 percent of poverty level
  - Educational attainment less than a bachelor's degree
- **Health Disadvantage**
  - No leisure-time physical activity
  - Diagnosed diabetes
  - Obesity
  - Mental health not good
  - Asthma
  - Low life expectancy at birth
  - Disability

### Legend

(map numbers are tract identifiers)

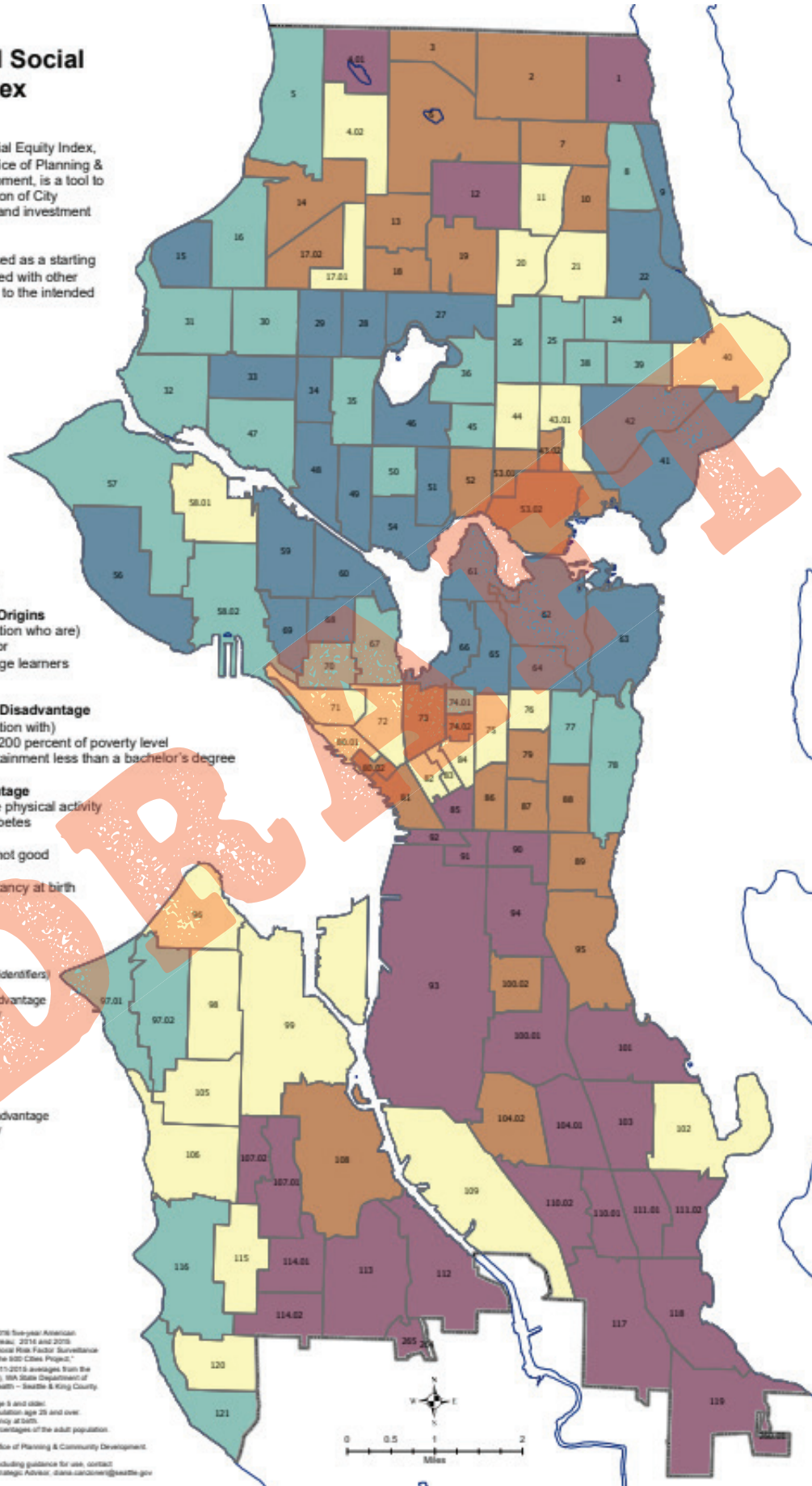


Sources: Estimates from the 2012-2016 five-year American Community Survey; U.S. Census Bureau; 2016 and 2019 small area estimates from the Behavioral Risk Factor Surveillance System (BRFSS) published in the "The 500 Cities Project;" U.S. Centers for Disease Control; 2015-2018 averages from the Washington Tracking Network (WTN); WA State Department of Health; and estimates from Public Health - Seattle & King County.

Notes: Language is for population age 5 and older. Educational attainment is for the population age 25 and over. Life expectancy refers to life expectancy at birth. Other health measures based on percentages of the adult population.

Map produced by: City of Seattle Office of Planning & Community Development.

For more information on the index, including guidance for use, contact Dana Cardonnel, Demographic & Strategic Advisor, [dana.cardonnel@seattle.gov](mailto:dana.cardonnel@seattle.gov)



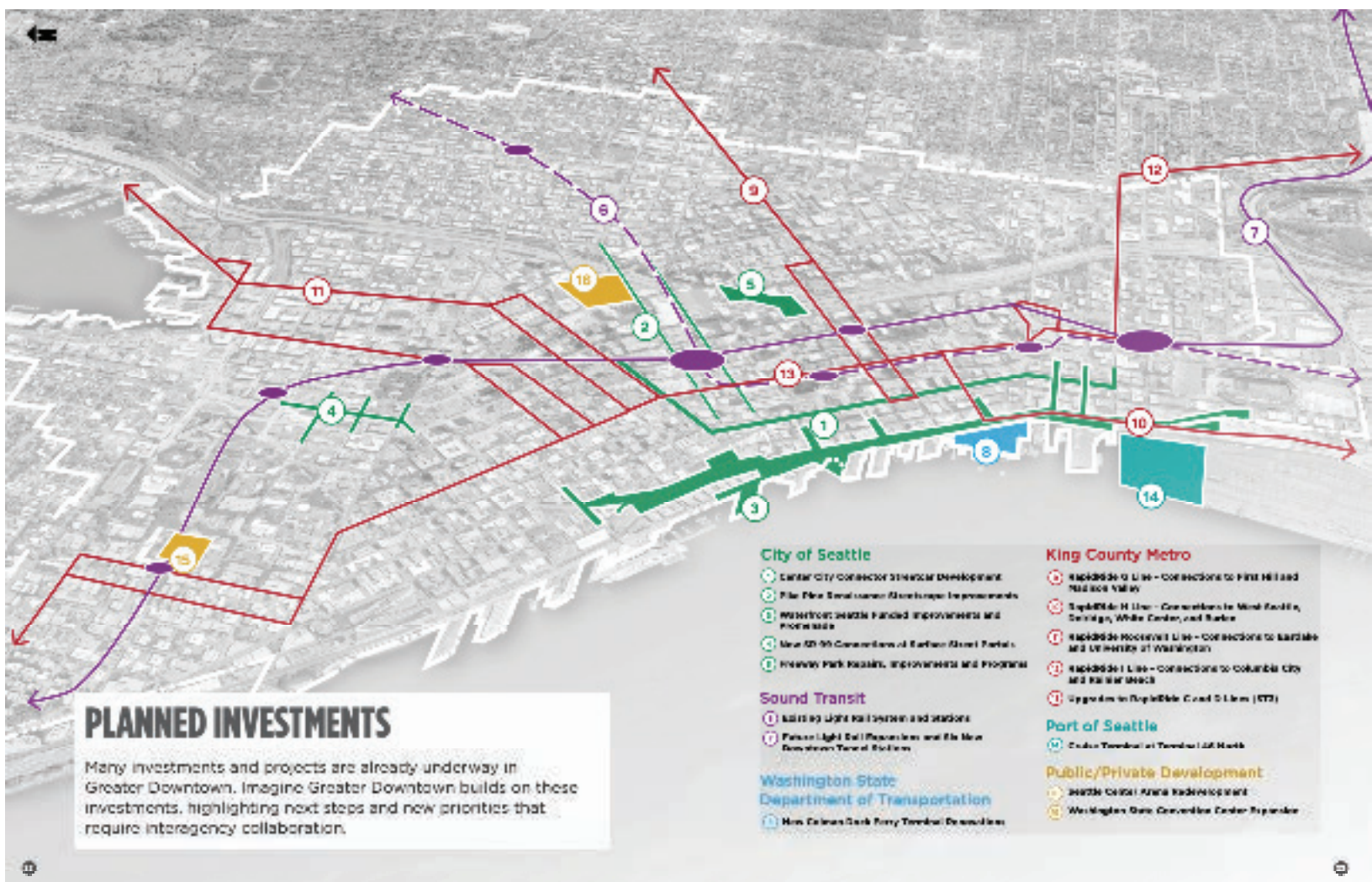


# THE FUTURE OF SDOT 1% FOR ART

In the year 2020, reviewing the list of prominent projects that were underway during the writing of the last art plan in 2005 seem positively twee. In 2005, indeed, there were plenty of projects underway, including Safeco Field, Qwest Field, a new Central Library, updated community centers thanks to the 1999 Community Center Levy, regional light rail, the now-defunct Seattle Monorail Project, a tripling in size of the Seattle Art Museum (SAM), the construction of SAM's Olympic Sculpture Park, the relocation of the Museum of History and Industry, the Experience Music Project, Gates Foundation Headquarters, Alaska Way Tunnel, Mercer Fix, and many other significant capital projects.

## PLANNED INVESTMENTS

Since this dizzying number of major projects, we've seen even more and faster development of our city. And we don't intend to stop any time soon. Looking ahead at planned transportation investments alone across multiple agencies --including the City of Seattle, King County Metro, Sound Transit, Washington State Department of Transportation, Port of Seattle, and Public/Private Development-- we see a rapidly changing landscape:



# SDOT MISSION & VALUES

SDOT is made up of traffic engineers, planners, inspectors, bridge operators, arborists, structural engineers, asphalt crew workers, permit reviewers, and many more. SDOT's mission is "to deliver a transportation system that provides safe and affordable access to places and opportunities."



## SDOT's CORE VALUES & GOALS:

**Equity.** Our goal is to partner with communities to build a racially equitable and socially just transportation system.

**Safety.** Our goal is to create safe transportation environments and eliminate serious and fatal crashes in Seattle.

**Mobility.** Our goal is to build, operate, and maintain an accessible transportation system that reliably connects people, places, and goods.

**Sustainability.** Our goal is to address the climate crisis through a sustainable, resilient transportation system.

**Livability.** Our goal is to manage our streets and sidewalks in a way that enriches public life and improves community health.

**Excellence.** Our goal is to build a team committed to excellence and equipped with the skills to meet the challenges of today and tomorrow.



## LONG-RANGE, CITY-WIDE PLANS:

**Move Seattle (2015)** A vibrant Seattle with connected people, places and products

**Pedestrian Master Plan (2017)** Seattle is the most walkable and accessible city in the nation.

**Freight Master Plan (2016)** A vibrant city and thriving economy connecting people and products within Seattle to regional and international markets

**Transit Master Plan (2016)** Seattle is served by a network of high-quality, frequent transit routes that connect urban villages, urban centers, and manufacturing and industrial districts.

**Bicycle Master Plan (2014)** Riding a bicycle is a comfortable and integral part of daily life in Seattle for people of all ages and abilities.



# A TOOLKIT FOR USING THE RIGHT-OF-WAY

SDOT focuses not only on transportation, but on all the uses of the public right-of-way which fall under their authority. SDOT aims to support many types of place-making projects to promote community health, happiness, and well-being. All of these right-of-way functions also ought to be considered when implementing public art projects.

FUNCTION	DEFINITION	USES
MOBILITY	Moves people and goods	Sidewalks, bus or streetcar lanes, bike lanes, general purpose travel lanes – includes freight, right- or left-turn only lanes
ACCESS FOR PEOPLE	People arrive at their destination, or transfer between different ways of getting around	Bus or rail stops, bike parking, curb bulbs, passenger load zones, short-term parking, taxi zones
ACCESS FOR COMMERCE	Goods and services reach their customers and markets	Commercial vehicle load zone, truck load zone
ACTIVATION	Offers vibrant social spaces	Food trucks, parklets and <u>streateries</u> , public art, seating, street festivals
GREENING	Enhances aesthetics and environmental health	Plantings (boulevards, street trees, planter boxes), rain gardens and bio-swales
STORAGE	Provides storage for vehicles or equipment	Bus layover, long-term parking, reserved spaces (police or other government uses), construction



In addition to public art projects, SDOT offers many approaches to the planning, design and management of public spaces, as do other agencies like the Department of Neighborhood (DON). Whether implementing a 1% for Art project, a privately funded public art project, or using funds provided by DON grants like the Neighborhood Matching Fund and Small Sparks, using the right-of-way requires permitting. SDOT's Public Space Management division is where all permitting begins. SDOT's Public Space Management team can issue permits for wall murals, street intersection murals, artist-designed signal boxes, community crosswalks, wayfinding signage, pole banners, parks, street furniture, street decorations, block parties, play streets, festival streets,



## TO DO:

- consult Seattle's Streets Illustrated; a guide to developing projects in the right-of-way: <https://streetsillustrated.seattle.gov/>
- look into Department of Neighborhood's community grant opportunities: <http://www.seattle.gov/neighborhoods/programs-and-services/neighborhood-matching-fund>
- get to know SDOT's Public Space Management division: <https://www.seattle.gov/transportation/permits-and-services>



Dan Webb, *Cloudrider*, SDOT 1% for Art Funds, 2012



# MEET THE SDOT CREWS

While the majority of SDOT's staff works out of Seattle's Municipal Tower --or in these strange times, from home-- we can't forget the critical work performed all over the City by SDOT crews. In December 2019, I had the good fortune of touring SDOT's various yards with Crew Chief Ken Ewalt. Ewalt oversees 64 people, including five different concrete crews, and has worked almost 30 years with the City of Seattle. Ewalt described the expansive work of the crews at SDOT's Charles Street Yard, West Seattle Yard, Haller Lake Yard, the SDOT Sign Shop, and others, showing me all that they do. Ewalt described his hard-working staff's love of projects that ask for creative solutions, such as the use of historic cobble and brick designs in sidewalk repair. He also described the need for creative vinyl wraps on City vehicles and other means of celebrating and elevating the work of these staff.



## Charles Street, West Seattle & Haller Lake Yards

At various yards across the City, SDOT staff are hard at work making the streets run smoothly. At the Charles Street Yard, you'll find not only the terminus of the First Hill Streetcar, but a dedicated staff working to support SDOT's Roadway Structures. From this yard, crews travel out into the City to pour concrete, asphalt, and salt on streets during inclement weather. There are also city vehicles stored at Charles Street, together with fire station equipment, a tire shop and new City vehicles. At the West Seattle Yard, SDOT hosts their Urban Forestry & Landscaping staff, street maintenance, wood chips, plows, and a stable for Seattle Police Department horses. Traveling to Seattle's northern edge to the Haller Lake Yard, SDOT shares space with Seattle Public Utilities' Drainage and Wastewater Division, and also hosts a vehicle maintenance shop for Seattle Police, Utilities, City Light, and Parks & Recreation. There are more salt bins here, concrete rubble from old sidewalks, and no shortage of maintenance supplies and equipment.

## SDOT "Sunny Jim" Sign Shop

The SDOT Sign Shop, managed by Crew Chief Robin Ford, produces all of the signs in our city. The signs they create range from street name and traffic control, to those custom designed "welcome to the neighborhood" signs.



## TO DO:

- Support ongoing collaborations with the SDOT Sign Shop to create artist-designed signage
- Hire an artist or designer to create a line of SDOT gear and merchandise such as t-shirts, fleece jackets, hats, and more
- Pay artists to design vinyl wraps for crew vehicles as a means of boosting SDOT pride
- Create patterns that crews can employ in new sidewalks using historic SDOT brick and cobble




Visiting these active construction sites with Ken [Ewalt] gave me a better appreciation for the some of the conditions (non-stop rain!) and complexities (private rockeries!) that our crews grapple with and overcome in order to construct our curb ramps and complete the other restoration work they do for City Light and Drainage and Wastewater. As an SDOT ADA committee member, I wanted to better understand the level of effort, coordination, and skill required to construct our ADA curb ramps. Seeing this work in person also helped reinforce my sense of connection to the rest of SDOT. For example, both my team and our concrete crews have the same interest in resolving private encroachments that conflict with impending public projects.

Audra Brecher, SDOT Staff, SDOT's Best of the Week, January 31, 2020









2

# THE BIG IDEAS



# THE ROAD TO BIG IDEAS

Now that we have an understanding of how the Office of Arts & Culture and Seattle Department of Transportation operate and prioritize work, we can synthesize months of research, SDOT yard tours, SDOT staff interviews, a department-wide 1% for Art survey, cross-departmental workshops and conversations to look at the big ideas for the SDOT Art Plan. First, however, let’s highlight one of the critical points of engagement along the way.

## A Cross-Departmental Visioning Workshop

In December 2019, a cross-departmental workshop was co-facilitated between staff from SDOT’s Public Space Management and ARTS’ Public Art Team, along with various interested staff from other divisions across the two departments. The purpose of the workshop was to develop relationships and foster a culture of collaboration and imagination among and between Public Art and Public Space Management practitioners. The workshop gave staff the opportunity to learn about innovative approaches to public art and current public space management practices. Then, in small cross departmental teams, staff worked together to imagine a shared vision for Accessible Mt. Baker –the intersection of Martin Luther King Jr and Rainier Ave, together with the Mt. Baker Light Rail station—as a case study. Public Art (ARTS) and Public Space Management (PSM) already have a symbiotic relationship insofar as PSM issues permits to ARTS when public art is to be installed. Also, it’s worth mentioning that Public

*Transportation systems can and should be a powerful tool to help people access opportunity, drive economic development, improve health and safety, and build the civic and social capital that binds communities together*

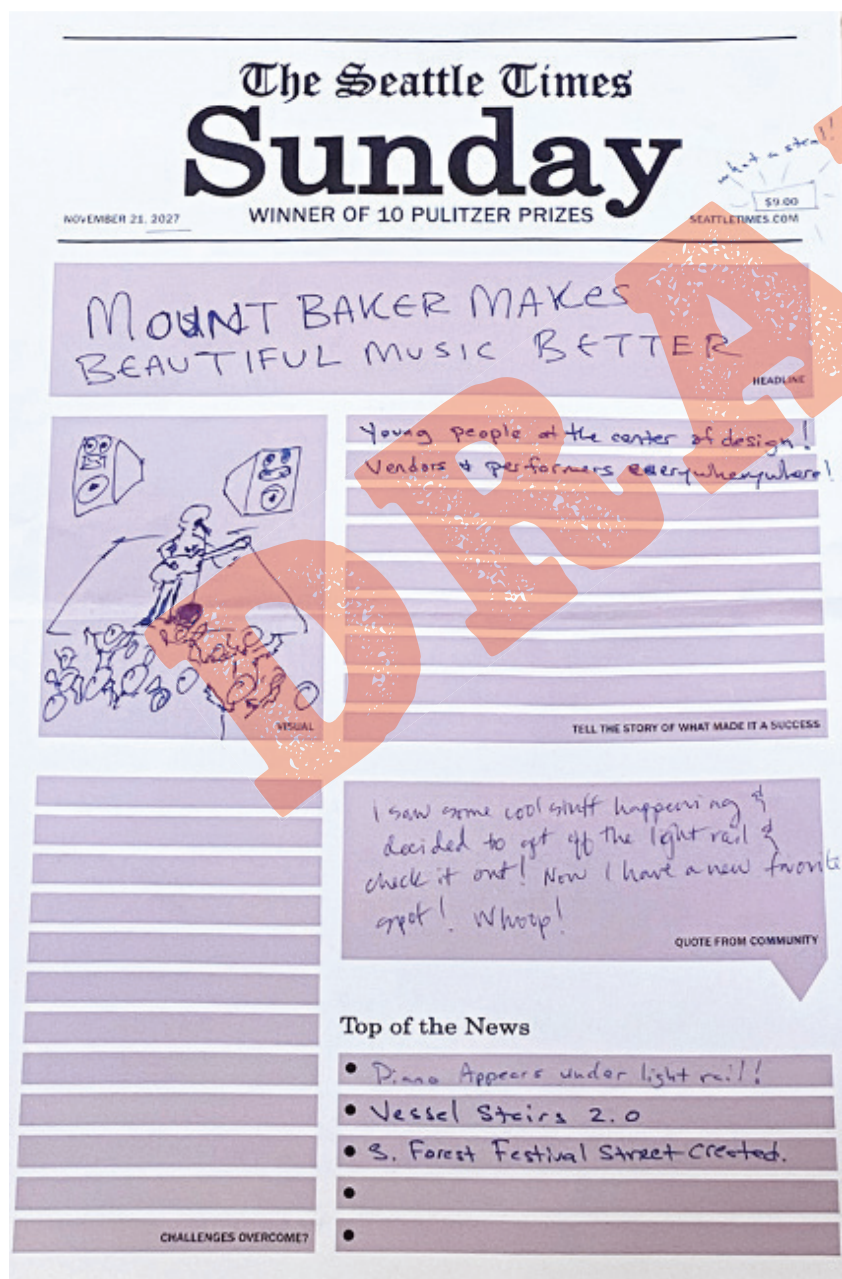
Arts, Culture and Transportation:  
A Creative Placemaking Field Scan  
Transportation for America  
commissioned by ArtPlace America  
2017



SDOT’s Public Space Management and ARTS’ Public Art Team meet together to imagine the future

Space Management handles many public art projects already; including community pole banners, art on traffic control signal boxes, PARK(ing) Day, street intersection murals, streateries, and so much more. It is not an exaggeration to say that that in some smaller municipalities across the U.S., the work of SDOT's Public Space Management is the lion's share of their public art program. In Seattle, where capital projects abound, we have 90+ public art projects moving forward at any given time.

The results of this shared visioning exercise were guided by the very theme of this art plan: *Imagine a Future Together*. In this case, we looked collectively at Accessible Mt. Baker, learning about SDOT priority projects for this important transportation hub from project manager Therese Casper, then breaking into small groups to radically imagine what the Mt. Baker hub can be, without construction deadlines, budgets, or other limitations. Groups were asked to record their thinking in the form of a fictional Seattle Times newspaper front page from the year 2027. Headlines included:



- **Mt. Baker Finds Its Center**
- **Mt. Baker Makes Beautiful Music Better**
- **City Proposes Insane Rainier Tunnel: Bring Bertha Back!**

Ideas that emerged included having Franklin High School and residents partner together to create a dynamic plaza with art spaces, pop-up venues, food trucks, performance, seating, and landscaping for people walking through the neighborhood, widening the sidewalks, tunneling under the streets to create a lid for "people space," hosting a farmers' market, placing young people at the center of design and planning, and erecting pole banners to identify the hub with a 20-block radius.

All of this co-authored and collaborative thinking lives at the heart of the Big Ideas for this SDOT Art Plan.



# THE BIG IDEAS OF THE SDOT ART PLAN

The overarching themes of the SDOT Art Plan came to the fore from answers provided in the SDOT 1% for Art survey distributed across the whole of the department in the fall of 2018 and 55+ individual interviews that I conducted with a wide swath of SDOT staff in the fall of 2019. The survey asked staff questions such as:

*Seattle is too grey; needs more color like other places in the world have. Also, I'd like to see opportunities for art in the ground plane – sidewalks and decorative grates.*

Mayumi Thompson  
SDOT Graphic Designer

- *With the right-of-way occupying nearly 30% of the City of Seattle and SDOT serving as stewards of the right-of-way, SDOT has significant impact on our city. With the rapid changes Seattle is experiencing, **how do you see your work enhancing public space?** What does the future of public space look like to you?*
- ***What SDOT projects are you most proud of?***
- *If and when you experience **public art in Seattle**, how do you feel about it?*
- ***Which neighborhoods/districts** would you like to see new public art in Seattle?*
- ***What feedback** can you provide us to help think differently about SDOT 1% for Art programming?*

From the information collected, the emergent themes included ideas about new mobility, environmental stewardship, streets for people not just cars, racial equity, and maintenance. With these themes in mind, the prioritization of the ARTS racial equity lens, visioning from the Public Art and Public Space Management workshop, and awareness of the changing landscape of public art, I have funneled this thinking into the following five pillars or BIG IDEAS to guide the development of future public art projects:

*Art has mobility benefits: it creates identity, memories, way-finding, landmarking, legibility, experience. We have to make 1% SDOT art palpable –embedded in projects to support movement and create place, enriching the human experience, responsive to the unique built environment context, with the department leveraging the urban design team as an in-house consultancy.*

Aditi Kambuj  
Urban Design Advisor

*The public realm should include places where people can take care of their human needs – this will support people who are traveling by transit, walking or rolling for transportation or recreation, or out and about for myriad other reasons.*

Kristen Simpson  
SDOT Chief of Staff

*What about a "Seattle bench"?*

*How do we integrate design and beauty into the ethos of SDOT?*

*Therese Casper  
Project Manager*

1		<b>Operationalize Art &amp; Design</b>
2		<b>The New Rules of Public Art</b>
3		<b>Equity &amp; Justice</b>
4		<b>A Green New Deal</b>
5		<b>Pandemics Recovery</b>

*What about a partnership with MOHAI? How do we elevate and celebrate our infrastructure? How do we see our design and architecture as our civic pride?*

*Matt Donahue  
Interim Director  
Roadway Structures Division*





Artist Stephen Powers (ESPO) collaborates with NYC DOT on Summer Streets signs



## OPERATIONALIZE

### Art & Design Strategies at SDOT

SDOT assets such as stairways and retaining walls amount to \$8+ billion in structural inventory. How do we make our inventory more attractive? Interviews with SDOT staff revealed an overwhelming desire for more art, design and creativity imbedded into the infrastructure of the City. Folks spoke about every type of transportation infrastructure as open to imagination. Let's consider the tree grates, lighting, bike racks, sidewalks, signal cabinets, street furniture, bridges, protected bike lanes, and all part of the right-of-way as places that can host or become art. Let this SDOT Art Plan empower SDOT personnel to bring creative strategies and design thinking to all SDOT projects, regardless of 1% funds. Let this plan serve as a toolkit for ongoing learning, a practical guide to the 1%, and a menu for inspiring projects.

As projects such as *Public Art Comes to Your Front Yard* have shown us, the future is also collaborative. *Public Art Comes to Your Front Yard* brought together staff from the Office of Arts & Culture, SDOT, and Department of Neighborhoods to make a case collectively. Together, these three departments prioritized neighborhoods for art through a racial and social equity lens, then selected artists to represent these neighborhoods. City agencies such as Department of Neighborhoods, Seattle Public Library, and Parks can work together with ARTS and SDOT to create a more age-friendly, anti-racist, gender-equal city.

The reconsideration of SDOT's Complete Streets Ordinance, led by Urban Design, in 2021 also provides an opportunity to champion and align with public art. SDOT can and should integrate art and enhancements across all projects. This can begin with an analysis at the beginning of any project via the Complete Streets Checklist.



## TO DO:

- Modeled after NYC DOT, create an SDOT Art Advisory Committee to review projects based on: public safety, artistic merit, site suitability and artwork durability; include SDOT Traffic Operations, Urban Design, Public Space Management, and others; invite representative to the Public Art Advisory Committee (PAAC) reviews
- Use SDOT Complete Streets Checklist to prioritize and champion public art
- Generate creative solutions for transportation problems: murals on jersey barriers, better bike lanes, improved sidewalk treatments, asphalt-art are all solutions that could be crew-delivered.
- ARTS continues to work collaboratively and often with SDOT Public Space Management
- ARTS & SDOT work to create a roster of artists SDOT can use for community outreach
- Make SDOT signage more legible, work with artists toward universal accessibility and create less "sign confetti"





Artist Jasmine Brown's Black Teen Wearing Hoodie, SDOT Art Interruptions 2018



## EQUITY & JUSTICE

### Engage, Champion, Invest

The Office of Arts & Culture strives to eliminate institutional racism from its programs, public art, and policies by foregrounding the creativity and leadership of people of color. Initiatives such as Public Art Bootcamp and the Creative Advantage underscore ARTS' commitment to social justice and antiracist programming. This work must be amplified and translated into all SDOT 1% for Art Projects. If we know that public space should be an equalizing venue designed for all users, let's use art and artists to work with communities to develop public space.

We must lead with equity by improving the lives of the most vulnerable. Let's make the city a canvas to celebrate local culture, nature, and history. Let's adopt policies to promote active and vibrant street life. Let's create spaces to gather and enjoy, by communities and for communities. Let's create a city where all transit and related art is accessible to people with disabilities, to people of many cultures, to people who speak and read languages other than English, and to those who don't have access to banking or a smartphone. Let's remain optimistic about our future.

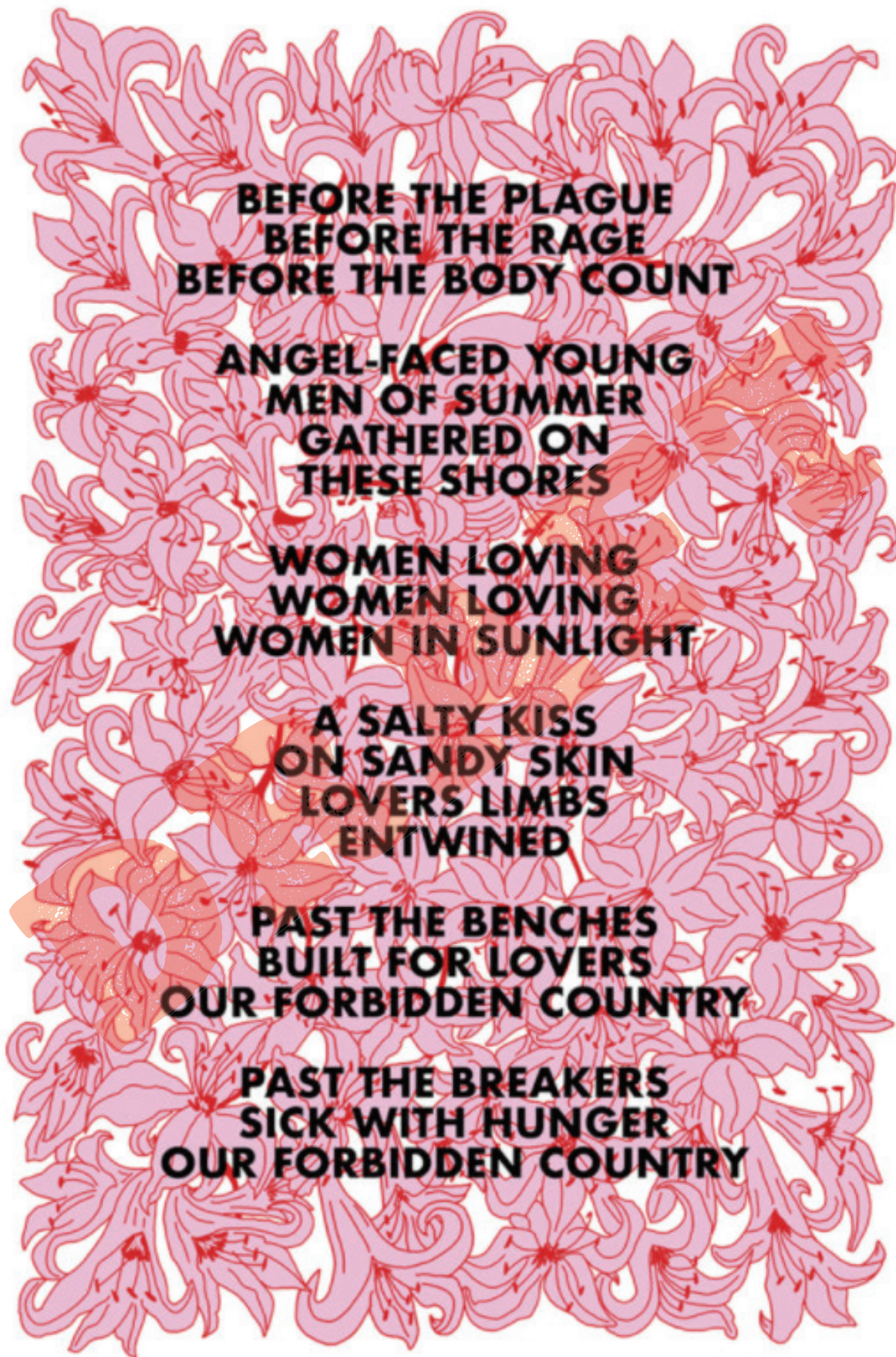
When long-time activist Angela Davis was asked "What keeps you going?" she responded, "What has kept me going has been the development of new modes of community. I don't know whether I would have survived had not movements survived, had not communities of resistance, communities of struggle. So whatever I'm doing I always feel myself directly connected to those communities and I think that this is an era where we have to encourage that sense of community particularly at a time when neoliberalism attempts to force people to think of themselves only in individual terms and not in collective terms. It is in collectivities that we find reservoirs of hope and optimism."



### TO DO:

- Include other departments' best practices for prioritizing placement of public art projects, such as DON's Racial and Social Equity map or King County Public Health's Covid-19 tracking map.
- Create partnerships to work in community; work with community business organizations, arts councils, museums, cultural organizations, community centers and non-profits
- Host a focus group for immigrant/refugee artists who speak other languages, together with POC artists from Public Art Bootcamp, Ethnic Artist Roster to tell ARTS what they want
- Host listening sessions in community. Initiate, invite, listen to, respect and empower people to tell us what they want
- Cultivate community by creating places, amenities, and experiences that bring people together and encourage positive interactions





**BEFORE THE PLAGUE  
BEFORE THE RAGE  
BEFORE THE BODY COUNT**

**ANGEL-FACED YOUNG  
MEN OF SUMMER  
GATHERED ON  
THESE SHORES**

**WOMEN LOVING  
WOMEN LOVING  
WOMEN IN SUNLIGHT**

**A SALTY KISS  
ON SANDY SKIN  
LOVERS LIMBS  
ENTWINED**

**PAST THE BENCHES  
BUILT FOR LOVERS  
OUR FORBIDDEN COUNTRY**

**PAST THE BREAKERS  
SICK WITH HUNGER  
OUR FORBIDDEN COUNTRY**

*Artist Clyde Petersen, Temporary Art for AMPlify Memories,  
The AIDS Memorial Pathway, Capitol Hill, June 2019*



# THE NEW RULES OF PUBLIC ART

## It's Not Forever

When Seattle adopted the 1% for Art Ordinance the year was 1973. The ordinance states that public art ought to be “an expression of our times.” Given the complexity of the critical crises that our society now faces --a global public health pandemic, systemic racism, policy brutality, climate crisis, homelessness, and oppression of many flavors-- art to reflect these volatile and dynamic times looks different than it did almost 50 years ago. It is time to adopt new rules for public art. Let's champion a range of projects: from temporary to permanent, from Seattle's historically under-invested South end to the more affluent North edge of the city, from emerging artists to established artists, from object-based work to socially engaged practice, from ephemeral to concrete.

And let's borrow ideas from Situations' The New Rules of Public Art:

- It doesn't have to look like public art.
- It's not forever.
- Don't make it for a community. Create a community.
- Create space for the unplanned.
- Withdraw from the cultural arms race.
- Demand more than fireworks.
- Don't embellish. Interrupt.
- Share ownership freely, but authorship wisely.
- Welcome outsiders.
- Don't waste time on definitions.
- Suspend your disbelief.
- Get lost.



## TO DO:

- De-couple the 1% for Art from capital projects so that it may be equitably distributed
- Build coalitions and partnerships across City departments, community-based organizations and many others
- Shift policies to allow for artist-designed infrastructure; use these opportunities to create functional and accessible spaces in the public right-of-way around transit facilities (lay down the “bread crumbs”)
- Think strategically about the 1% for Art to create a balance between temporary and permanent projects, scaled across budget and geographies
- Move beyond visual art to include other modes of expression
- Celebrate each neighborhood's identity, honor all cultures, and individual belonging in streets and public spaces





Artist Susan Robb, *Parking Squid*, SDOT 1% for Art, bicycle rack, 2013



## A GREEN NEW DEAL

### Environmental Stewardship

The challenge of climate change has never been more pressing. The most recent report from the world's leading climate scientists forecasts devastating and irreversible impacts to the planet if the world does not drastically reduce pollution by 2030. Climate change is a global challenge and carbon pollution knows no boundaries.

If the City of Seattle is serious about making a future for our children and grandchildren, we must invest across all industries in climate-positive policies, connections with nature, bicycle and pedestrian investments, and the future workforce. We don't know the gravity of the financial recession or depression that awaits us as we come out of the Covid-19 pandemic, but we know it's time for a Green New Deal. Let's find ways to foster creative youth development that creates green infrastructure, champions transportation solutions, brings us a connection to nature, and rebuilds systems through arts and culture. How do we prepare our kids in-school and out-of-school for the creative economy and give them the tools they need not just to survive, but to thrive?



#### TO DO:

- Model climate-positive policies
- Create a Youth Advisory Board to advise and review public art projects
- Champion art that fosters connections with nature
- Make investments in bicycle and pedestrian infrastructure; make streets that are safe for all people
- Create connections between ARTS + SDOT projects and the proposed Creative Youth Development hub at King Street Station
- Bring public art curriculum into K-12 education and higher education to create a school-to-art pipeline; prepare kids in-school and out-of-school for the creative economy



Maybe when this  
is all over we can



Dan Rather  
@DanRather

Maybe when this is all over we can widen the sidewalks.

1:16 PM · 2 avr. 2020 · Twitter for iPhone

3,4 k Retweets 26,2 k J'aime

[ fill in the blank ]

Daily Tours Les Jours  
address Covid-19

Chinatown History  
takeout menu by  
Monyee Chau  
in partnership with  
One Reel





## PANDEMICS RECOVERY

### The Dual Public Health Crises of Covid-19 and Structural Racism

We are living in a time where crisis is the norm. At present, we are in both a public health pandemic and a moral pandemic. We mourn the massive loss of life and see the unequal impacts of the virus, disproportionately hurting Black and Brown communities. We know Covid-19 will change so many aspects of our daily lives: how we get around, what our new normal are in social interaction, the immense impacts to our local, regional and national economy, yet-to-be understood budget constraints that will change our work at the City of Seattle, and so many unprecedented unknowns that will be our future to build. Let's take these challenges as opportunities to do what's right: let's prioritize investments in communities of color, rethink our public spaces, create art for social healing and cohesion, and so forth. Much of this work has already happened under the #SeattleTogether.

We need to ask ourselves what the future of public art and public space will be in a post-COVID world. Likely we move away from large concert halls and music venues and public festivals to think about hybrid spaces. Do our windows become the new billboard? Is our backyard now a farm? Are block parties the new festivals? It's time to imagine what we can do together. This pandemic has shown us what's possible when our public institutions and local governments prioritize our public welfare. Our best way forward is to take care of each other: our families, communities, ourselves. We can do that through partnerships with other organizations, like in the case of Monyee Chau's Chinatown history takeout menu, a project sponsored by One Reel in light of the uptick in hate and bias toward people of Asian descent during Covid-19.



#### TO DO:

- Channel all 1% for Art dollars to Covid-recovery and public health & safety
- Pay artists to create fictions, poetry, and graphic novels that show the better ways a pandemic would be handled in other fictional worlds (think: Wakanda, Hogwarts, etc.)
- Fund PSAs and mini-documentaries of stories of success, showing how communities have organized and pushed their government and public institutions to act for the common good
- Boost Seattle's economic recovery through innovative public space design and programming
- Have a local community presence in the neighborhoods we have historically underserved; listen first, then develop actions and agendas to inform funding and projects
- Support artist residencies and other forms of support for artists
- Continue Public Art Bootcamp and create SDOT opportunities for Bootcamp alumni. Read the Office of Arts & Culture's Public Art Bootcamp white paper on how to build capacity among historically under-represented artists and communities: [http://www.seattle.gov/documents/Departments/Arts/Downloads/Reports/2018\\_9-WHITEPAPER-PublicArtBootCamp-SCREEN.pdf](http://www.seattle.gov/documents/Departments/Arts/Downloads/Reports/2018_9-WHITEPAPER-PublicArtBootCamp-SCREEN.pdf)









3

STEPS FORWARD



# WE'RE READY TO SCOPE A PUBLIC ART PROJECT

Congratulations, you're ready to start a public art project. Reach out to the Office of Arts & Culture to discuss the wide range of public art that is possible. As you gather your team together to scope the work, remember that for artists working in public space, they must respond to many contexts and histories and communities. The most successful work is created when artists have a structure and resources to research, develop and implement their creative ideas in response to a clear project scope. This section is meant to be used as a menu. Look through all the project types that are possible, their budget ranges, the types of artists appropriate for the opportunity, and the communities that need these projects. Reach out to the Office of Arts & Culture to discuss the wide range of public art that is possible. Be sure to read the white paper on Arts & Culture's Public Art Bootcamp on how to build capacity among historically under-represented artists and communities: [http://www.seattle.gov/documents/Departments/Arts/Downloads/Reports/2018\\_9-WHITEPAPER-PublicArtBootCamp-SCREEN.pdf](http://www.seattle.gov/documents/Departments/Arts/Downloads/Reports/2018_9-WHITEPAPER-PublicArtBootCamp-SCREEN.pdf) There are so many possibilities to imagine.

## STREET FURNITURE

- bike racks
- benches
- guardrails
- stone objects
- creative bollards
- tree pit fences
- plant pots

## SURFACE TREATMENT

- sidewalks
- creative color
- streetname inlays
- graphic inlays
- better walls

## MISCELLANEOUS

- remnant adoption
- hire artists for arts-based outreach



- ① Art as Infrastructure - Bus Stop Seating
- ② Artist Designed Signage
- ③ Mural
- ④ Busking
- ⑤ Plop Art Plinth
- ⑥ Artist Designed Bollards
- ⑦ Ground Treatment - Painted Crosswalk
- ⑧ Ground Treatment - Inlay Art
- ⑨ Landscape as Art

plaza rendering by Joshua Gawnes

# PROJECT AGREEMENTS

All public art is a collaborative dance between many people: the artist, community stakeholders, agency representatives, the commissioning body, the community at large, subcontractors, and many more. To set the stage for a successful project, it's important to name project agreements. Below is a guide for the various constituents that will contribute to future public artworks:

## THE ARTIST WILL:

- Embrace the themes/principles of the art plan
- Participate in dialogue and cultivate relationships
- Be respectful and responsive to project timeline
- Approach work with equity and social justice
- Commit to project over potentially long-term timelines and accept and adapt to the changes and fluctuations in the evolution of a capital project
- Keep consistent, open lines of communication with agency and stakeholders and project manager
- Understand the context of their individual project as part of a larger system and responses by many artists

## SDOT WILL:

- Provide access, support and knowledge to artist throughout project development
- Stay involved in review processes at key stages of project development, as determined by project manager
- Commit to duration of the master plan and the duration of each artist's project
- Advocate for the plan and its process, as needed in order to ensure continued buy-in and support for the artist and project team
- Work collaboratively with project manager to discuss and secure resources and the access needed to ensure that artists are able to produce their best work

## ARTS PUBLIC ART PROJECT MANAGERS WILL:

- Oversee relationships between commission and project team
- Ensure alignment with artist's project with the vision of the art plan
- Manage review and reporting in each project phase with artist
- Provide curatorial direction and support to artist on each project as part of conceptual development
- Coordinate review phases and various review milestones and manage review by oversight bodies
- Commit planning, design, and implementation support and oversight for the project duration
- Facilitate coordination with other stakeholders and artists

*An artist thinks differently,  
imagines a better world, and tries  
to render it in surprising ways.  
And this becomes a way for  
his/her audiences to experience  
the possibilities of freedom that  
they can't find in reality.*

Guillermo Gómez-Peña, Artist



## TOOLKIT OF ENHANCEMENTS

BIG IDEA	PROJECT NAME	DESCRIPTION
	E MARGINAL WAY	sequential signage
	A BETTER BUFFER	an artist-designed bike network
	SDOT CREW-DELIVERED ART	asphalt art
	YOU LIGHT UP MY LIFE	vertical lighting elements
	PAINTED STAIRCASES	
	ARTIST-DESIGNED INFRASTRUCTURE	
	SDOT SCRAP YARD	
	THE MIGHTY SIDEWALK	
	SIGN ART DISPLAY CASES	
	ART HEALS	signature artworks
	WHOSE STREETS? OUR STREETS	SDOT Festival Streets
	ART ON SIGNAL BOXES	
	ART TO WANDER BY	
	LIFE IN THE STREETS	culturally relevant activations
	AMPLIFY CULTURE & INFRASTRUCTURE	Chicano Park
	THE CHILDREN ARE OUR FUTURE	



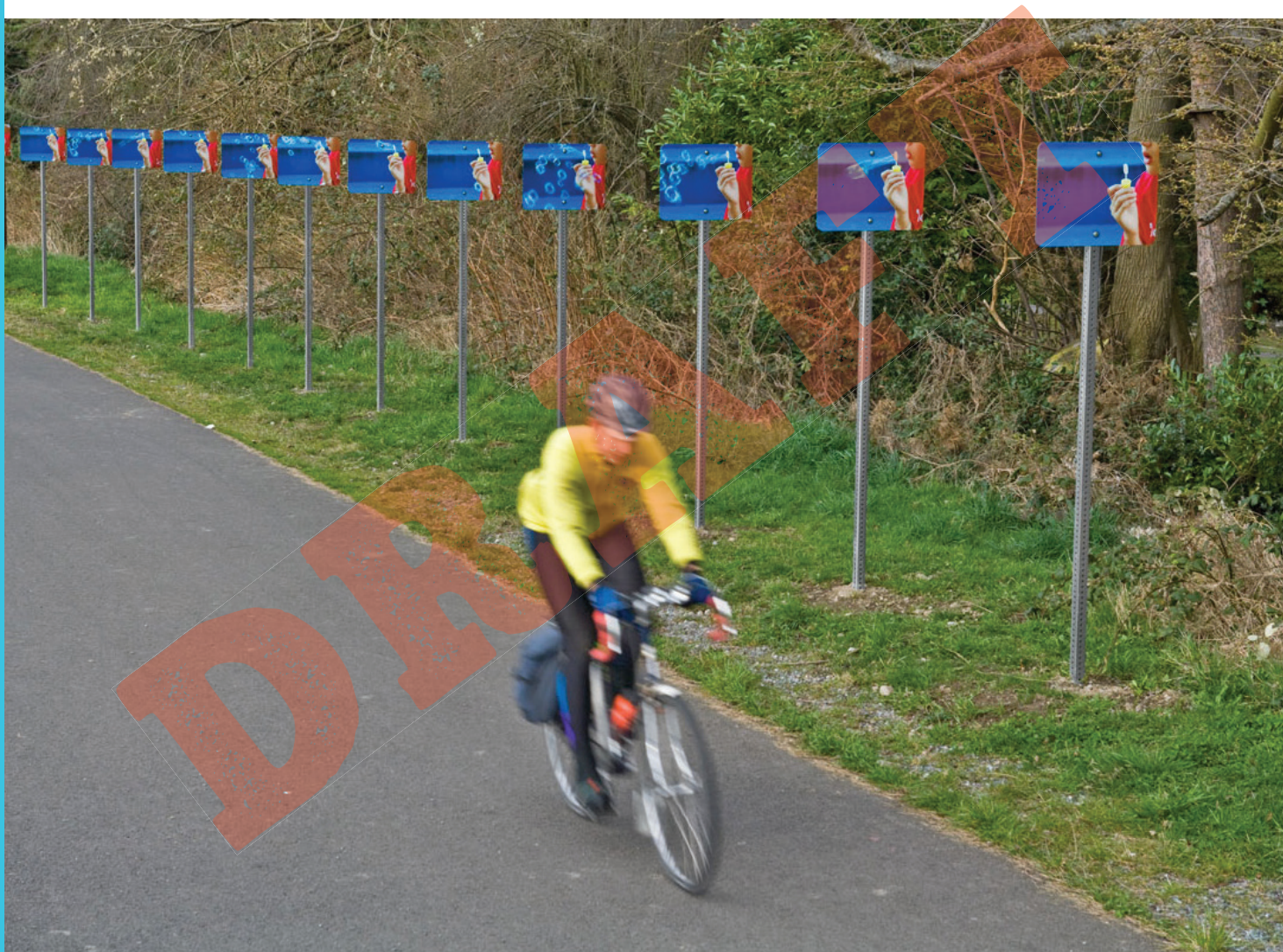


# MENU OF PUBLIC ART PROJECTS

BIG IDEA	PROJECT NAME	DESCRIPTION
OPERATIONALIZE		
	E MARGINAL WAY	sequential signage
	A BETTER BUFFER	an artist-designed bike network
	SDOT CREW-DELIVERED ART	asphalt art
	YOU LIGHT UP MY LIFE	vertical lighting elements
	PAINTED STAIRCASES	
	ARTIST-DESIGNED INFRASTRUCTURE	
	SDOT SCRAP YARD	
	THE MIGHTY SIDEWALK	
EQUITY & JUSTICE		
	SIGN ART DISPLAY CASES	
	ART HEALS	signature artworks
	WHOSE STREETS? OUR STREETS	SDOT Festival Streets
	ART ON SIGNAL BOXES	
	ART TO WANDER BY	
	LIFE IN THE STREETS	culturally relevant activations
	AMPLIFY CULTURE & INFRASTRUCTURE	Chicano Park
	THE CHILDREN ARE OUR FUTURE	
THE NEW RULES OF PUBLIC ART		
	SDOT ARTIST ROSTER	socially engaged practice
	IMAGINE GREATER DOWNTOWN	temporary art
	TINY ART	
	PUBLIC-PRIVATE PARTNERSHIPS	
	SEED THE FUTURE	temporary activations
	ARTIST AMBASSADORS	storytelling, PSAs, mini-documentaries, podcasts
	BRIDGE ARTISTS IN RESIDENCE	
ENVIRONMENTAL STEWARDSHIP		
	RECHARGE & RESTORE	temporary artist fencing
	ARTIST-DESIGNED GSI IN THE ROW	
COVID-RECOVERY		
	STAY HEALTHY STREETS + ART	signage, banners, amenities
	PUBLIC SPACE IS DEAD, LONG LIVE PUBLIC SPACE	
	CELEBRATING LOCAL ARTISTS	







Jen Dixon, *FlipBooks*, Interurban Trail, Seattle WA, 2013

# **SIGNS OF LIFE**

## **Sequential Signage by Artists**

### **LOCATION:**

East Marginal Way  
(SODO to West Seattle)

### **BUDGET RANGE:**

\$50,000+

### **FUNDING SOURCE:**

SDOT 1% for Art: Bicycle  
Master Plan

### **TYPE OF ARTIST:**

Public Art Bootcamp alumni  
Emerging Artist Rosters  
Ethnic Artist Roster

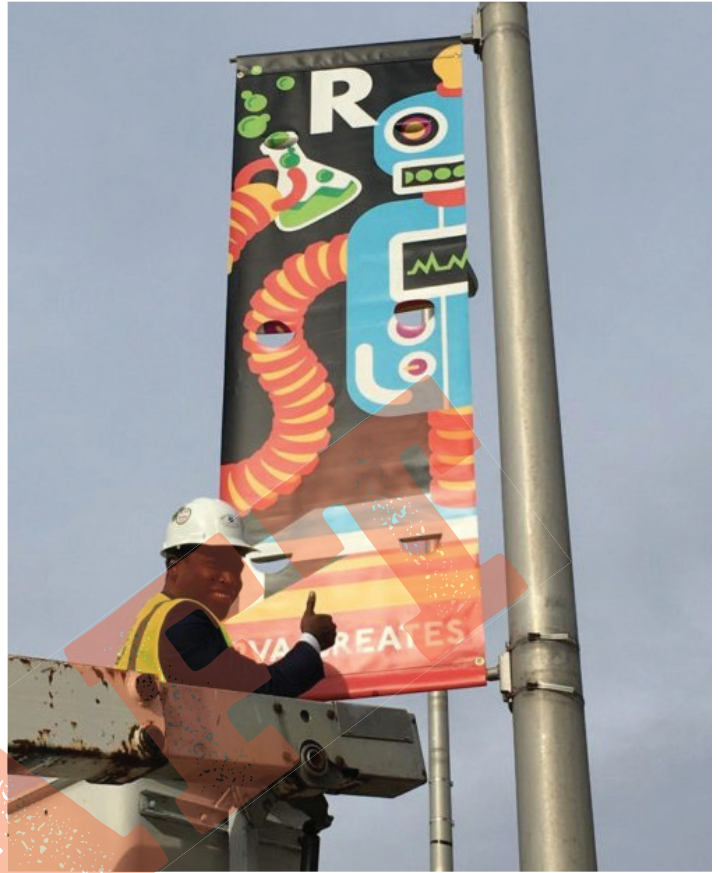
nimal cost as needed

For SDOT corridor improvement projects, in which long stretches of right-of-way are seeing investment, sequential signage designed by artists create opportunities for small-budget artworks for artists moving from studio work into the public realm, such as Office of Arts & Culture Public Art Bootcamp alumni.

As an example, SDOT's East Marginal Way Corridor Improvements Project, SDOT will bring improved freight and bike facilities over miles, from the south end of the viaduct to West Seattle. Perhaps working together with the SDOT Sign Shop, an artist can create sequential sign-based art for the length of the protected bike lane.



(R) example of artist-designed  
pole banner  
(BELOW) Hing Hay Park signature  
artwork in Seattle's Chinatown/  
International District





# PENINSULA GATEWAY

## signature artwork for West Seattle

**LOCATION:**

intersection of Highland +  
Holden streets in West Seattle

**BUDGET RANGE:**

\$100,000+

**FUNDING SOURCE:**

SDOT 1% for Art

**TYPE OF ARTIST:**

issue RFQ or work with ARTS'  
public artist roster

March 23rd 2020, amidst a global pandemic and a statewide "Stay Home" order from the governor, the West Seattle Bridge was closed because of collapse concerns. While SDOT works to ascertain if it is fixable, the peninsula that is West Seattle has lost its major artery. Before news of the bridge closure, SDOT already had plans afoot to improve Highland Park Way SW, a major north-south route in West Seattle, providing access to SR 99, SR 509, I-5, and the Duwamish Trail. The intersection at SW Holden St serves more than 22,000 drivers, transit riders, pedestrians and bicyclists daily. The City has seen increased traffic at the intersection during the West Seattle Bridge closure because it is heavily used to access Hwy 99. This project will bring safety improvements, updated pedestrian infrastructure, and new signalization to this intersection. It becomes a gateway to West Seattle and, as such, a site with big potential for public art.

For a project with this level of complexity, consider an artwork that is integrated with the infrastructure. Specifically, can the artwork be integrated and/or attached to the new signals and signal mastheads that will get installed at the intersection? We could think about the iconic dragons in Seattle's Chinatown International District or the use of artist-designed pole banners.



**(ABOVE)** potential site for buffer artwork on Seattle's Emerson Street  
**(BELOW)** Gavin Snider, *Shadow Box*, NYC DOT's Barrier Beautification



# A BETTER BUFFER

## artist-designed buffers for the bicycle network

### LOCATION:

any place SDOT is implementing new protected bike lanes (PBL)

### BUDGET RANGE:

\$40,000+

### FUNDING SOURCE:

SDOT 1% for Art  
or SDOT Project budget

### TYPE OF ARTIST:

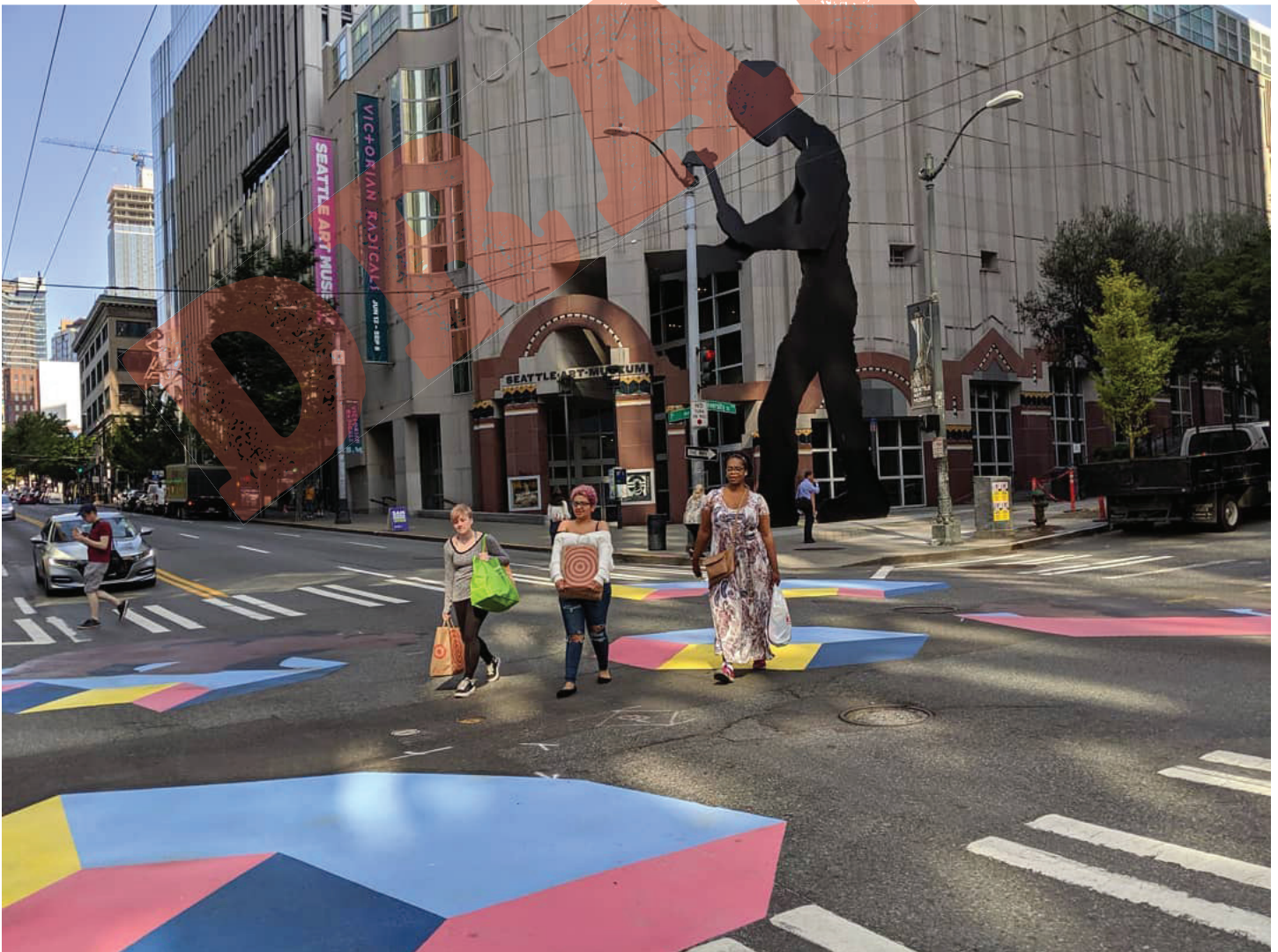
issue RFQ, work with  
neighboring community  
representatives

Over the next 20 years, Seattle will add 120,000 new people and 115,000 new jobs within city limits. Part of the strategy for accommodating this growth and its associated mobility needs will be bicycle investments and nurturing of Seattle's bicycle culture in a manner that purposefully benefits the city's livability, affordability, public health, economic competitiveness, and natural environment.

Commission an artist to develop a "kit of parts" or catalog of ready-made artistic elements for the bicycle network. Temporary and permanent solutions to the buffer between bikes and cars: flexi posts, bollards, railings, edging, small sculpture, etc.; patterns, marking and/or lettering for the bike ground plane and other amenities such as signage, benches, grating. Artists work with SDOT traffic engineers, project managers, urban planners, to produce and design plans and specifications for incorporating artistic elements.



Juliana Kang Robinson, *Alone Together*, 2019



# TEMPORARY SOLUTIONS FOR

## CENTRAL LOCATIONS

signage, crosswalks, and ROW enhancements

### LOCATION:

any place SDOT is implementing new protected bike lanes (PBL)

### BUDGET RANGE:

\$40,000+

### FUNDING SOURCE:

SDOT 1% for Art  
or SDOT Project budget

### TYPE OF ARTIST:

issue RFQ, work with  
neighboring community  
representatives and/or Public  
Art Bootcamp alumni

In 2019, Imagine Greater Downtown, a temporary public art project brought fun, thoughtful graphic design to existing downtown infrastructure to enhance the pedestrian experience across all ages. Artist Juliana Kang Robinson worked with repeatable designs installed in multiple areas to broaden impact. She created a narrative artwork that included a thermoplastic crosswalk and signage produced by the SDOT Sign Shop, installed over several blocks.

Temporary Solutions for Central Locations ought to continue where opportunities arise. Key elements include a licensing agreement with the artist to be able to recreate imagery over time, a contract that reflects the design only so that SDOT creates and installs the artworks from their Sign Shop, and project outreach that targets downtown Seattle's community organizations and schools. Prior to issuing a call for artists or making artist selections, ARTS and SDOT may look at density of pedestrians and review potential sites for utility cover, potholes, and other things in the roadway. Also, be diligent about early communication with the SDOT Sign Shop to review inventory and possibilities and initial cost estimates. Designs must also be reviewed by an SDOT traffic engineer.

Temporary artworks such as these are meant to last 3-5 years in the public realm.





# CREW DELIVERED ART

## Asphalt Art Activations

### LOCATION:

any place SDOT is implementing new protected bike lanes (PBL), building out curb bulbs, creating Pavement to Parks projects, or otherwise activating the right-of-way

### BUDGET RANGE:

\$40,000+

### FUNDING SOURCE:

SDOT Project budget

### TYPE OF ARTIST:

work with ARTS' public art rosters to select artists who work in graphic ways

There are many opportunities to bring creative expression to the right-of-way on projects that have little or no 1% for Art budget. These temporary design treatments on repurposed asphalt street spaces help designate them as new spaces for pedestrian use. For smaller SDOT projects, SDOT crews can work with existing designs or hire artists from an ARTS roster to create designs that may be implemented by SDOT themselves.

For additional inspiration, see the Bloomberg Asphalt Art Guide (<https://asphaltart.bloomberg.org/>).





**(L) ARTIST:** Farah Al Qasimi for MTA,  
New York City

**(R) ARTIST:**  
Jeff Canham for San Francisco's Market Street Posters series,  
SF Arts Commission



# SIGN ART

## Art Display Case Exhibits

### LOCATION:

any place SDOT is implementing new protected bike lanes (PBL)

### BUDGET RANGE:

\$40,000+

### FUNDING SOURCE:

SDOT 1% for Art  
or SDOT Project budget

### TYPE OF ARTIST:

issue RFQ, work with  
neighboring community  
representatives

The ad space on and around the bus is another place that art inventions can and should take place. New York City's Public Art Fund celebrates the entrepreneurial spirit of small businesses owned by refugee and immigrant populations in Farah Al Qasimi's *Back and Forth Disco* series. The San Francisco Arts Commissions' *Art on Market Street* has successfully championed many emerging Bay Area artists with low-threshold 2-dimensional public art opportunities since 2001.

SDOT ought to consider places where art display cases could be installed to host a rotating gallery of temporary art in the form of posters. These galleries can be places where the City promotes and amplifies the diversity of Black voices and experiences.



**LEFT:** upcycled vinyl billboard by Alchemy Goods  
**BELOW:** construction barricade sample from Color X



# RECHARGE & RESTORE

## Construction Fence Banner Wraps

### LOCATION:

any place SDOT has construction fencing that would benefit from creative expression

### BUDGET RANGE:

\$10,000+

### FUNDING SOURCE:

SDOT 1% for Art  
or SDOT Project budget

### TYPE OF ARTIST:

issue RFQ, work with  
neighboring community  
representatives

The construction fencing that SDOT sometimes relies on --whether during homeless encampment sweeps or in the case of construction-- can be a canvas for emerging artists. This call is for 2D artworks that can be placed on vinyl scrims on construction fencing. The theme for this should be the opposite of the hectic construction site behind the fence, the works should be playful and remind people of the fun, joy and relaxation they have after they finish their work for the day.

As a further extension of this temporary fencing project, the vinyl could be upcycled after being deinstalled and used to create stylish bags in partnership with local maker such as Alchemy Goods.

Artists are eligible to receive a design fee of up to \$2,500 to finalize designs and prepare the necessary files to print the banners. SDOT covers all costs to print and install the banners on-site in partnership with the designated contractor. Can be printed in house at Sunny Jim Sign Shop. SDOT also works closely with neighborhood organizations and business improvement districts involved with construction projects due to their future relationship to the site as maintenance partners. Open calls to select designs are issued periodically.



**TOP:** Peter Reiquam's, *The King & Queen of Rainier Beach*,  
Seattle WA, 2017

**BELOW L:** Alberto Alarcón, Emilio Alarcón, Ciro Márquez, Eva Salmerón,  
*mmmmmm....*  
Baltimore, MD, 2016

**BELOW R:** Holly Young-Kincannon, *Blackbird*,  
Austin TX, 2019



# ART HEALS

## Signature Artworks by and for Community

### LOCATION:

available right-of-way  
on SDOT project sites in  
neighborhoods that need  
deeper investment

### BUDGET RANGE:

\$75,000+

### FUNDING SOURCE:

SDOT 1% for Art

### TYPE OF ARTIST:

issue RFQ, work with  
neighboring community  
representatives

SDOT can work with ARTS to partner with galleries, community organizations and business improvement districts to install existing or new artwork that is fully funded through SDOT 1% for Art Funds. SDOT and ARTS should continue to prioritize the placement of artworks in neighborhoods that have not historically seen significant capital investments.





**LEFT:** Susan Zoccola, "Inflourescence,"  
Hoyt Avenue Light Sculptures, Everett WA

**BELOW:** Wabash Lights, Chicago IL





# YOU LIGHT UP MY LIFE

## Illuminated Artworks

### LOCATION:

on project sites where there is pedestrian activity and requests for better lighting

### BUDGET RANGE:

\$40,000+

### FUNDING SOURCE:

SDOT 1% for Art  
or SDOT Project budget

### TYPE OF ARTIST:

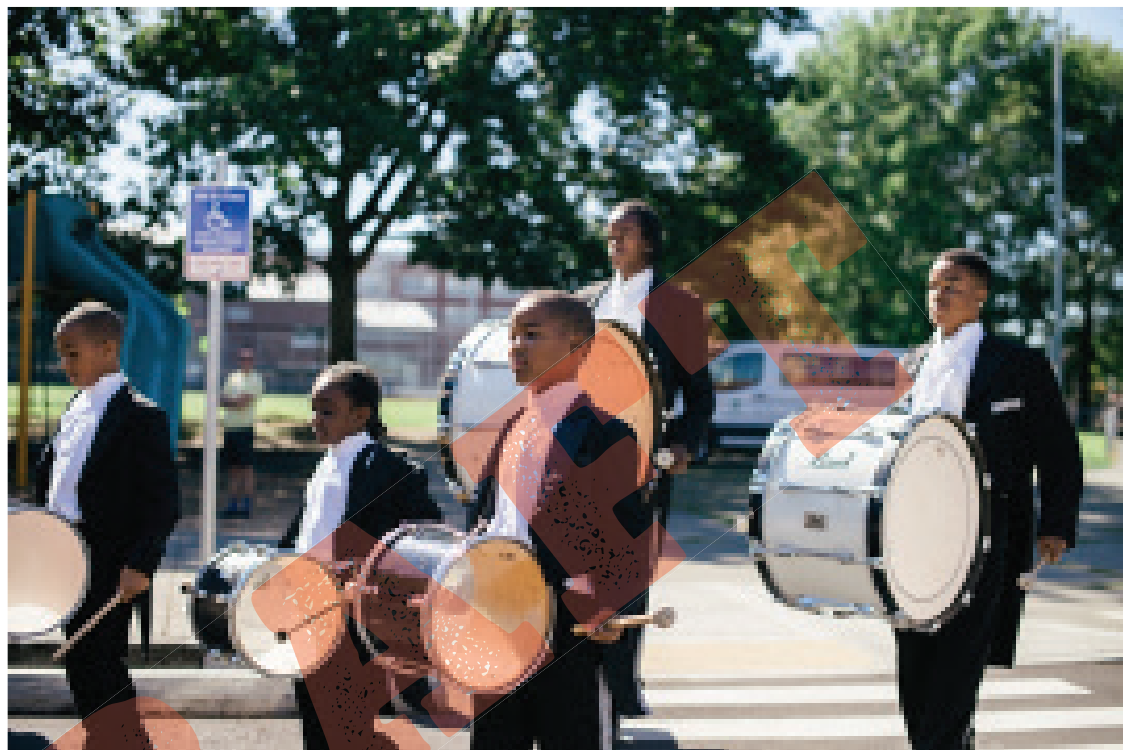
issue RFQ for artist(s) with experience in lighting

### PARTNERS:

Seattle City Light

Seattle is a bipolar city. Dark, long winters and long, extravagant light-filled days. Bring light for the times we need it.

To improve the pedestrian experience and bring a sense of safety and wellbeing, an investment in creative lighting that can also act as beacons and wayfinding for



# OUR STREETS

## Adopt Policies to Promote Active and Vibrant Street Life and Public Life

### LOCATION:

any place SDOT is implementing Stay Healthy Streets or Seattle Together Streets or Festival Streets

### BUDGET RANGE:

\$40,000+

### FUNDING SOURCE:

SDOT 1% for Art or SDOT Project budget

### TYPE OF ARTIST:

issue RFQ, work with neighboring community representatives

Create calls for culturally relevant public art and socially engaged public art!

Ease the public art ordinance to make funding simpler for disciplines outside of visual art. Make it easier for communities, businesses, and individuals to enjoy and activate sidewalks, streets and public places for each neighborhood. Street musicians, outdoor painting, group fitness and dance, and cultural festivals.

Support community efforts to activate public spaces by making it easier to get permits, provide resources, and explore partnerships. Explore new models for public private partnerships to maintain and program open spaces.

In light of the violence against black bodies and black communities, how do we use our privilege and platform to make change toward racial equity? How do we use our resources to see and elevate black intelligence, black joy, and black excellence? We commit to prioritizing projects that build the capacity of black artists, give resources to black artists & communities, and showcase black artistic brilliance.

Use the city of Pittsburg's Conflict Kitchen as a model. Conflict Kitchen is a restaurant that serves cuisine from countries with which the United States is in conflict. Each Conflict Kitchen iteration is augmented by events, performances, publications, and discussions that seek to expand the engagement the public has with the culture, politics, and issues at stake within the focus region. The restaurant rotates identities in relation to current geopolitical events.





Buster Simpson, *Beckoning Cistern*, 2002, SPU 1% for Art

# GREEN WATER

## Artists Create Green Stormwater Infrastructure

### LOCATION:

any place SDOT is implementing curb bulbs or sidewalks

### BUDGET RANGE:

\$80,000+

### FUNDING SOURCE:

SDOT 1% for Art or SDOT Project budget

### TYPE OF ARTIST:

issue RFQ, work with neighboring community representatives

### PARTNERS:

Seattle Public Utilities

Erin Harris, Senior Transportation Planner at SDOT would like to think more deeply about water mitigation, bio swales and interesting sidewalk design and plantings designed by artists. What if SDOT hired in-house structural artists and landscape artists to enhance these types of projects?

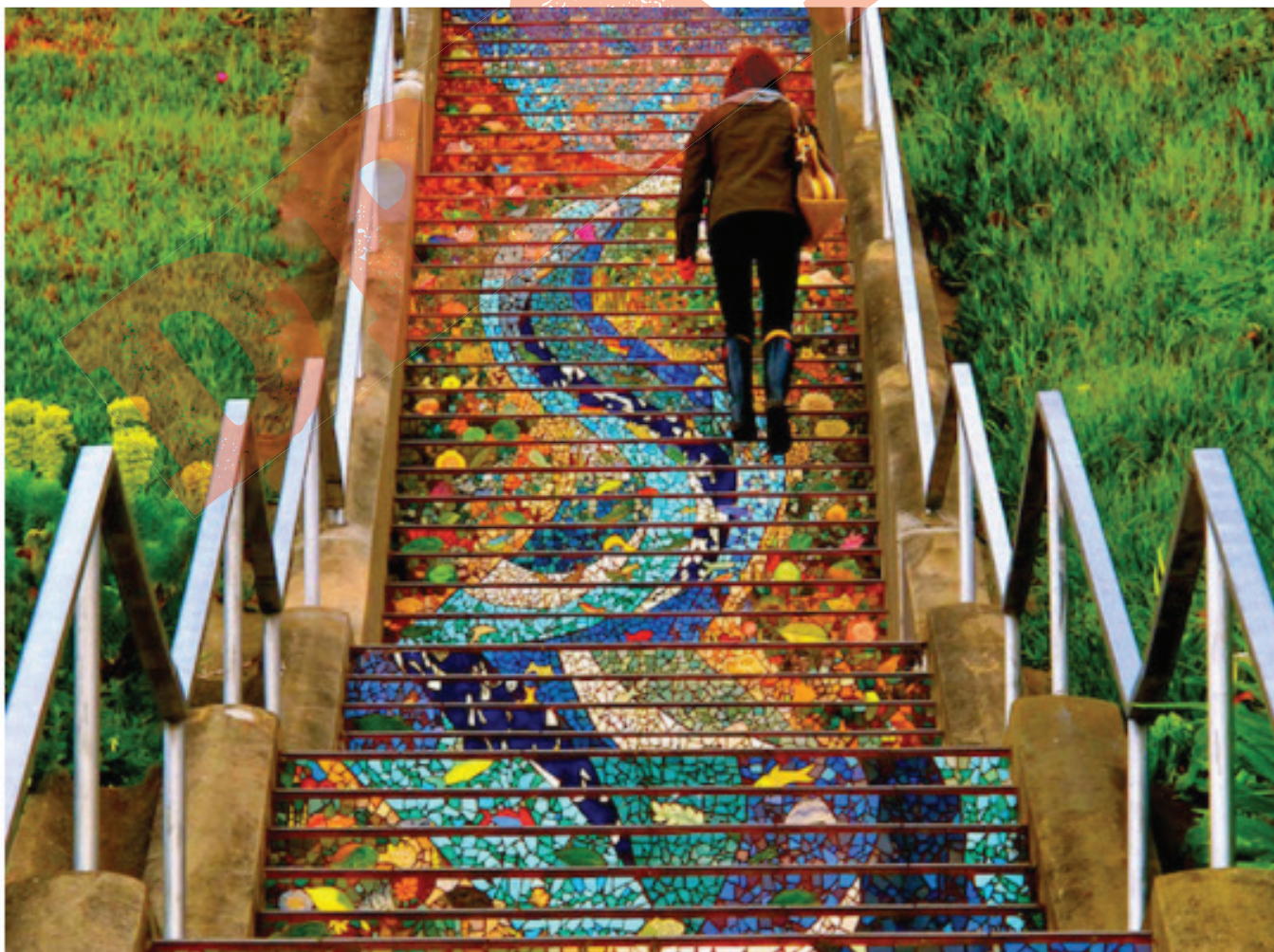




South Park, Seattle  
Artist Angelina Villalobos



Tehran, Iran  
photo credit: My Persian-Speaking Friends



San Francisco, CA  
photo credit: Yellofish



# PAINTED STAIRS

## Enhancements, Painted Stairs Edition

### LOCATION:

to enhance updated staircases anywhere they are going into the ROW

### BUDGET RANGE:

\$8,000/staircase

### FUNDING SOURCE:

SDOT Project budget

### TYPE OF ARTIST:

work with artists to directly reflect neighborhood; implement with community in a “paint-by-numbers” manner

### MAINTENANCE REQUIREMENTS:

these temporary murals will last 3-5 years before fading

We are familiar with murals’ ability to turn the world into an outdoor gallery, but there’s one surface that’s often ignored: staircases. When painted, public stair art is a stunning and unexpected canvas for portraits, geometric patterns, and intricate mosaics. Each rise of a step is one fraction of a larger image. When viewed at the base of the staircase, the individual elements come together for an awe-inspiring effect.

Building on the back-to-back successes of painted staircases painted by mural artist Angelina Villalobos in South Park and North Beacon Hill, SDOT has created a simple template for hiring artists to make beautiful our many pedestrian staircases. These projects do not require 1% for Art budgets, but can rely on small pockets of money from the SDOT project budget itself.

These projects lend themselves to strong partnerships with community representatives and youth organizations who wish to donate service hours to help with the painting.

AAFT





# WE THE PEOPLE

## SDOT Festival Streets:

**A place to celebrate local culture,  
nature & history**

### LOCATION:

Nord Alley in Pioneer Square, Triangle in West Seattle, East Barbara Bailey Way in Capitol Hill, Canton Alley in Chinatown/International District, South Roberto Maestas in Beacon Hill

### BUDGET RANGE:

\$5,000+

### FUNDING SOURCE:

SDOT Project budget

### TYPE OF ARTIST:

community artists and organizations, as coordinated with the Department of Neighborhoods

Use five designated SDOT Festival streets: Nord Alley in Pioneer Square, Triangle in West Seattle, East Barbara Bailey Way in Capitol Hill, Canton Alley in Chinatown/International District, South Roberto Maestas in Beacon Hill to partner with community organizations and local businesses to activate with unique community programming.

Learn from indigenous Seattle cultural practices to better our stewardship. Use art and signage to describe natural history, native vegetation, and Indigenous history, culture, and stewardship principles. Create places and opportunities for people of all ages and abilities to practice stewardship of the land, such as rain gardens, community gardens, and habitat restoration projects. Celebrate historic and socially significant sites, events, or structures in each neighborhood's public spaces. Work with cultural groups to create places, physical markers, and artistic expressions that reflect the stories of Seattle's past, present, and its ethnic and cultural histories.



signal boxes designed by artist Kyler Martz in Seattle's Fremont neighborhood

# ART ON SIGNAL BOXES

A canvas to celebrate local culture,  
nature & history

## LOCATION:

any SDOT signal box assets  
being replaced or otherwise  
not addressed

## BUDGET RANGE:

\$500+ design fee for artists  
per box design

## FUNDING SOURCE:

SDOT Project budget

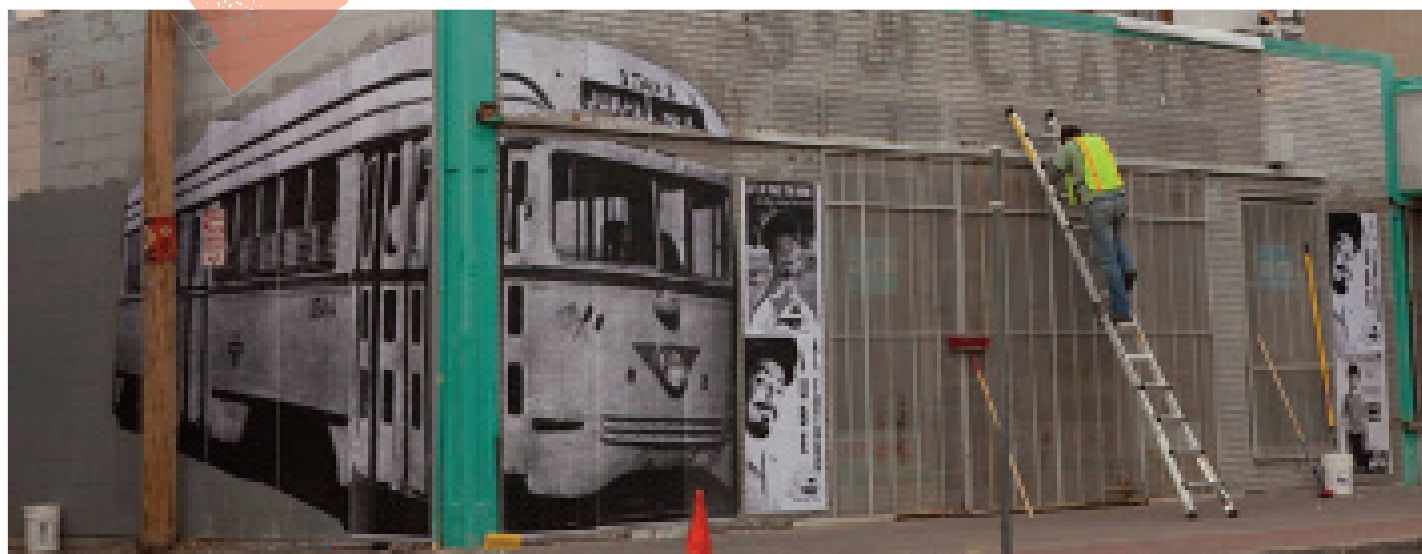
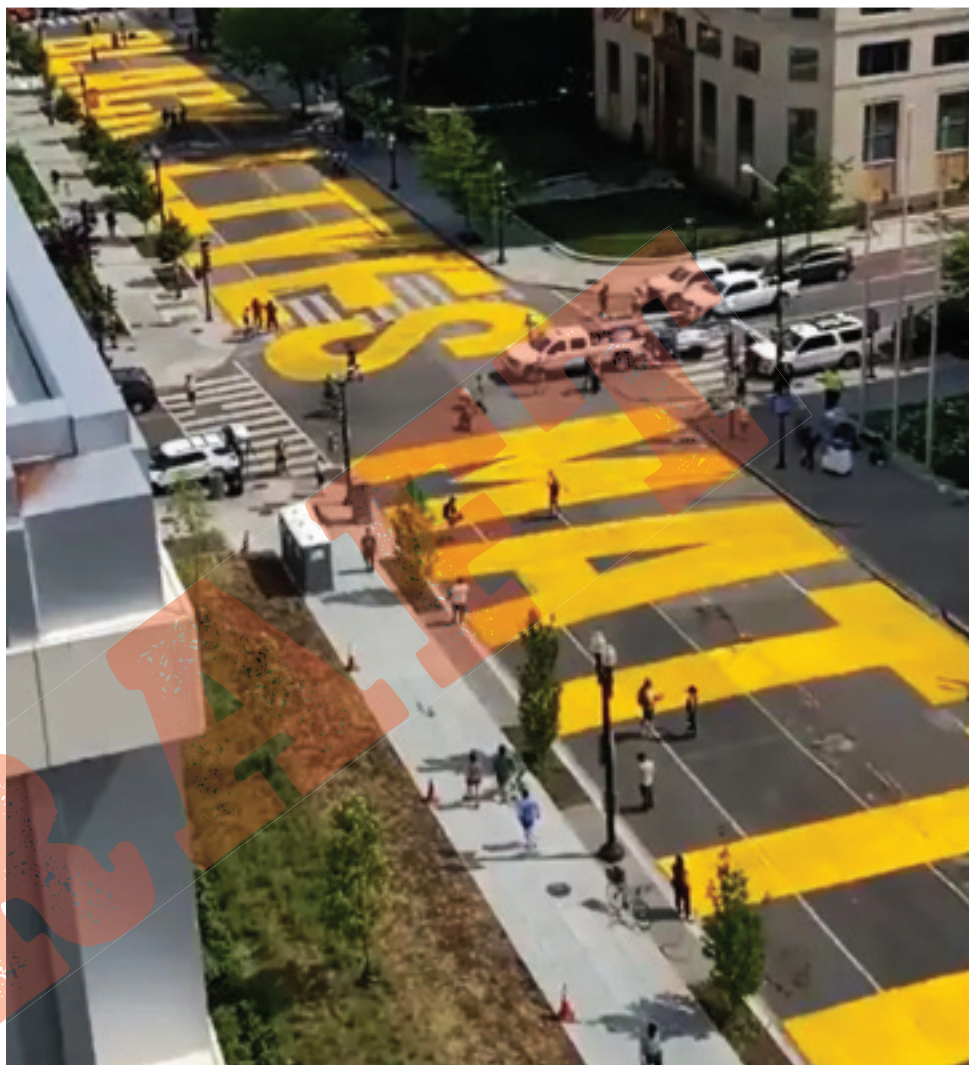
## TYPE OF ARTIST:

Public Art Bootcamp alumni

SDOT's Public Space Management (PSM) manages the permits for decoration of traffic control signal boxes. What would it look like to have a regularly and repeating program in which the Office of Arts & Culture's Public Art Bootcamp works together with PSM to design signal boxes across the City?



**TOP:** Black Lives Matter ground plane mural  
Washington, DC, 2020  
**BOTTOM:** El Paso Transnational Trolley wheatepaste project  
El Paso TX



# SEED THE FUTURE

## Expressions in the Street by and for the People

### LOCATION:

TBD

### BUDGET RANGE:

TBD

### FUNDING SOURCE:

SDOT Project budget,  
DON grants, crowd-funded  
budgets

### TYPE OF ARTIST:

community artists

Our urban environments and public spaces reflect our societal values. The street in particular serves as a venue for protest and democratic expression. Catalyzed by the murder of George Floyd at the hands of Minneapolis police, cities across the country and the globe are taking to the streets to proclaim the simple but urgent truth: Black Lives Matter.

What began as an arts-driven guerilla marketing campaign for the fictional return of a historic streetcar in the border communities of El Paso, TX and Ciudad, Juarez, Mexico, is becoming a reality; a demonstration of the power of art to capture the imagination of a community and help them look at old problems in different ways and imagine creative solutions. Until 1974, these border crossings were facilitated by an international streetcar system that connection the downtowns of both cities. The project began with a series of wheatpaste posters advertising the return of the El Paso-Juarez streetcar and continued with the deployment of Alex the Trolley Conductor, a new mascot and spokesperson for the alleged new service.

How can SDOT and ARTS support and champion expressions by and for the people in the public realm, to spark curiosity and excitement for the assumed real realities?



**ABOVE:** Artist Shawn Parks worked with SDOT Sign Shop to create signage for Licton Springs as part of *Art Interruptions* 2020  
**BELOW:** SDOT-designed signage for Seattle Pride street closures



# STAY HEALTHY SIGNAGE

## Using Artists to Make Streets Safer for all Users

### LOCATION:

backs of signs provide valuable real estate; consider placing at lower heights for small kids to enjoy, too;

### BUDGET RANGE:

### FUNDING SOURCE:

SDOT Project budget; use SDOT Sign Shop at low cost of approximately \$88/sign

### TYPE OF ARTIST:

opportunity for established and emerging artists alike

### PARTNERS:

SDOT Sign Shop

### MAINTENANCE REQUIREMENTS:

hire an artist, get copyright license and pay design fee

Crises of the kind we are experiencing require nimble and innovative thinking, the willingness to break with frameworks of the past. The slow implementation of a measure that seems at once relatively simple and destined to provide so much good, offers one more example of the bureaucratic inertia that has distinguished management of the corona outbreak at so many different levels of government. If we can't quickly summon cars off the street — and only some of them and just provisionally — at a time when no one is going anywhere, how can we expect the city to brilliantly and flexibly reimagine itself once the pandemic is over?

Make permanent and expand Stay Healthy Streets program with more robust design treatments (e.g. diverters). Incorporate banners to demarcate closed edges with community inspired art, instead of construction barriers. Expand focus to connections to schools (health zones) in preparation for re-openings and to access critical services (food, medical, childcare).

SDOT create clearly identifiable parking and other signs: add graphics and move away from language; use a clock graphic and different type of font that is more legible; use a different color font; hire artists to help with this initiative)

Arts and culture can make streets safer for pedestrians and cyclists by using creative methods to help transportation professionals empathize with all users.

Trained to convey information through visual art, dance, movement, music, and other expressive forms, artists are natural storytellers who have frequently applied these skills outside of galleries and performance venues. From 2016-17, Alan Nakagawa served as the first artist in the inaugural Catalyst Artist-in-Residence Program with the Los Angeles Department of Transportation (LADOT), asked to "enhance the presence and appreciation of creativity within civic departments and public services by stimulating 'outside the box' thinking, planning, and execution of traditional and/or new services." Nakagawa primarily focused on LA's Vision Zero efforts; he felt that convincing civil engineers to buy into the concept of designing for zero pedestrian fatalities required storytelling. LADOT has shared that this AIR role helped staff learn communication, storytelling, and listening skills, which has helped drive a culture shift within LADOT to design and build streets that are safer and better serve everyone's needs. Our new Stay Healthy streets need clear signage and identity. There are numerous ways that artists can help cities and



Jeanne-Claude and Christo's *The Gates*, Central Park, New York City, NY

# ARTIST TOURS

## Bike and Pedestrian Adventures led by Artists

### LOCATION:

along inaugural bike lanes  
and SDOT Greenways

### BUDGET RANGE:

TBD

### FUNDING SOURCE:

SDOT Project budget

### TYPE OF ARTIST:

through partnerships with  
bicycle advocacy groups  
and in partnership with  
ARTS, amplify these calls for  
artists to artists who identify  
as cyclists

Bicycling together creates a temporary mobile community.

SDOT fosters many street typologies such as Art Streets, Open Streets, and Play Streets. It would be a great way to celebrate these uses of the right-of-way by partnering with artist cyclists to highlight and celebrate these uses of the street. SDOT's Public Space Management could offer free permits to close off residential streets for play and social cohesion in addition to use of existing "Stay Healthy" Streets. Music, food, dance, play, temporary art installations and more can be used to invite community to interact, collaborate and articulate their city. In addition to bike riding, opportunities include murals in the ground plane, roller skating and dance parties, DJs and live music.

As a case study, we can look to an artist-led bicycling and art project in the Bronx called "Boogie Down Rides." This project brought bicyclists and advocates together to highlight the need for more bicycle infrastructure in the borough. In Partnership with Flux Factory and Transportation Alternatives Queens Activist Committee, Boogie Down Rides have created a bike adventure from Long Island City to the Bronx





**LEFT:** colorful and accessible voting brochure created by the Center for Urban Pedagogy  
**RIGHT:** SDOT events bring families and communities that reflect a range of languages and cultures

# Artists as Information Ambassadors

*Let's tell our story better!*

## LOCATION:

as needed on complex SDOT projects and plans

## BUDGET RANGE:

\$5,000+

## FUNDING SOURCE:

SDOT Project budget

## TYPE OF ARTIST:

immigrant and refugee artists

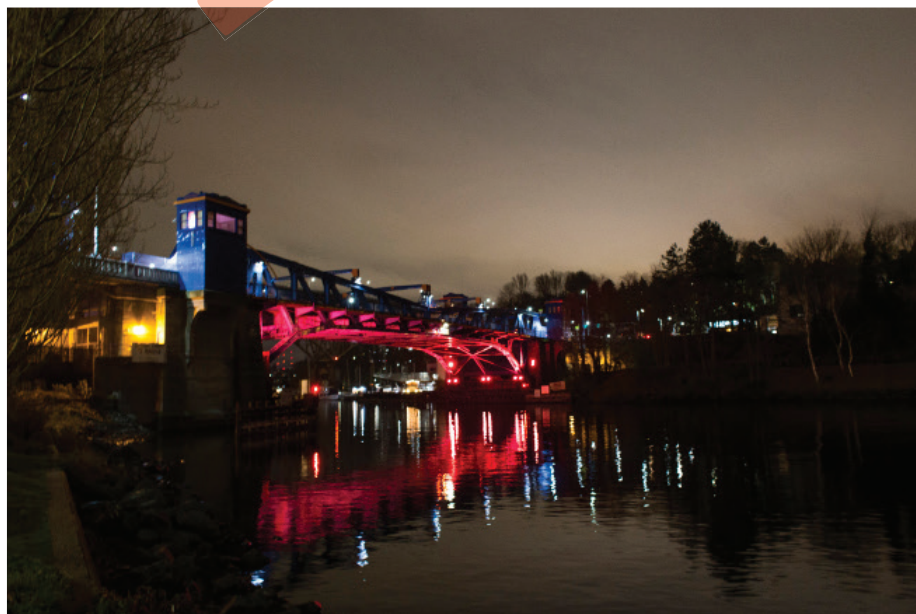
## PARTNERS:

Department of Neighborhoods

The Center for Urban Pedagogy (CUP) is a nonprofit organization that uses the power of design and art to increase meaningful civic engagement particularly among underrepresented communities. CUP projects demystify the urban policy and planning issues that impact our communities, so that more individuals can better participate in shaping them. CUP believes that increasing understanding of how these systems work is the first step to better and more diverse community participation.

What if SDOT hired artists to take on complex transportation and mobility issues, then break them down into simple, accessible, visual explanations. Art is an indelible part of our cultural traditions and customs. Even without formal training, we all possess artistic abilities, ideas, and inclinations. Professional artists with backgrounds in community-based practice have something valuable to offer participants—the facilitation of a dynamic and fulfilling creative process that enables new ways of thinking, making and doing, which are crucial elements for a dynamic creative placemaking initiative.





Three lighting schemes created by artists Ian Campbell and Hayley Buckbee for the Fremont Bridge as part of their 2018 University Bridge artist residency



# Bridge Artist Residencies

## Keep them going!

### LOCATION:

Fremont and University  
Bridge towers during  
summer and fall months

### BUDGET RANGE:

\$10,000 / artist residency

### FUNDING SOURCE:

SDOT 1% for Art from pay  
station revenues

### TYPE OF ARTIST:

issue RFQ, alternate  
disciplines from year-to-year

In 2009, the Office of Arts & Culture worked with SDOT to select an artist for a one-time artist residency in the vacant northwest bridge tower on the Fremont Bridge. At that time, SDOT was reconstructing the approaches to the historic bridge, creating a sizeable portion of 1% for Art money. That year, artist Kristen Ramirez created a lyrical composition from oral histories and found sound that played through the bridge's PA system and on a 1-800 number, broadcast via signs made in the SDOT Sign Shop.

Fast forward to the year 2015, Ramirez was hired as a public art project manager by ARTS and located funding and approvals from SDOT staff to reboot this artist residency. In the newer iterations, this residency has also included the University Bridge, as it also has a vacant bridge tower. Since that time, residencies have been offered to a literary artist Elissa Washuta on the Fremont Bridge, lighting artists Ian Campbell and Hayley Buckbee on the University Bridge, and musician/composer Paul Walsh on the Fremont Bridge. In 2020, two graphic novelists have been selected to be in residence on both the Fremont and University Bridges.

Let's keep these artist residencies going and support a range of disciplines, from photography and choreography to textiles and sound.



**TOP LEFT:** Vikram Madan creates playful signage for Art Interruptions, Rainier Beach

**TOP RIGHT:** Jasmine Brown makes a Black Lives Matter statement with vinyl decals for Art Interruptions, Delridge

**BOTTOM:** Image taken from Austin TX's "Wander" project

# Art to Wander By

## Wander Public Art Installation

### Austin, TX

#### LOCATION:

new SDOT Neighborhood Greenways and SDOT Stay Healthy Streets

#### BUDGET RANGE:

\$5-7,000/project x 6-7 artists per site

#### FUNDING SOURCE:

SDOT Project budget

#### TYPE OF ARTIST:

Public Art Bootcamp roster, Ethnic Artist Roster

Since 2014, the Office of Arts & Culture has worked together with SDOT to bring vibrant temporary artworks by emerging artists freshly trained in the Public Art Bootcamp to SDOT Neighborhood Greenways. This lovely match ought to continue each year. Furthermore, ARTS and SDOT can look at other ways of bringing temporary artworks to a range of neighborhoods to support many artists at the same time.

By way of another example, we can look at Austin, Texas' Art in Public Places. Austin's Cultural Arts Division, recently developed "Wander," a public artwork that offers an immersive digital choose-your-own-adventure experience to explore downtown Austin. Created by artists Chris Gannon, Chadwick Wood and Brockett Davidson, with contributions from local authors and illustrators, the work includes a web app with four unique digital journeys that you can choose from and a sculptural starting point, entitled "Beacon," sited near the entrance of Austin's new Central Library. Each chapter ends with a choice of action, which will determine the next locations that you must reach to find out what happens in your story.

SDOT and ARTS can look to projects emerging from the Pedestrian Master Plan and the Bicycle Master Plan --in addition to potentially rich partnerships with Seattle Public Library-- to create art and stories intended to appeal to a wide age range and experiences.



Two images of  
San Diego's  
Chicano Park



# Amplify Culture & Infrastructure

## Case Study: Chicano Park, San Diego CA

### LOCATION:

under I-5, under the Viaduct

### BUDGET RANGE:

\$50,000+

### FUNDING SOURCE:

SDOT 1% for Art funds,  
SDOT Project budgets

### TYPE OF ARTIST:

experienced muralists

### PARTNERS:

WSDOT  
Overall Creative

In San Diego, California, after a neighborhood was cut in half by the construction of Interstate 5 in the 1960s, local artists and community members came together to reclaim the disruptive piece of transportation infrastructure and create a park featuring murals, performance space and cultural programming that serves the need of the community.

Here in Seattle we have ample opportunities to do the same, as evidenced by the transformation of the concrete colonnades under I-5 at Ravenna and at First Hill. Lets bring light and purpose to the spaces under I-5 and what remains of the Viaduct. We can transform underpasses into canvases for nature, greenery, art, and cultural celebration. We can bring energy-efficient lighting to brighten dark areas and create new gathering places for communities.



**TOP:** bronze water fountain by  
artist Nancy Blum,  
Charlotte NC

**BOTTOM:** stanchions  
designed by artist Leo Berk for  
King County's Colman Dock,  
Seattle WA





# Artist-Designed Infrastructure

## Artists as Engineers

### LOCATION:

PBLs, Link Light Rail stations, sidewalks and more

### BUDGET RANGE:

\$50,000+

### FUNDING SOURCE:

SDOT 1% for Art, SDOT Project budget

### TYPE OF ARTIST:

issue RFQ

### PARTNERS:

Sound Transit  
4Culture  
Metro

There is plenty of room to shift our thinking about how and where artists get placed into design teams. Evidenced by the practical yet beautiful stanchions imagined by Seattle artist Leo Berk at the newly renovated Colman Dock, artists can be tapped to create more uplifting and aesthetic solutions to infrastructural challenges.

Let's encourage design team to think creatively early in their projects about bringing artists in to solve "brass tacks" problems in elegant ways.



*Score! a game about games, touring installation by Daily Tours les Jours, since 2018*

# ***Public Space is Dead. Long Live Public Space. Public Space Post-Covid***

## **LOCATION:**

public plazas, festival streets, and unused right-of-way

## **BUDGET RANGE:**

\$5,000+ (scale-able)

## **FUNDING SOURCE:**

SDOT Project budget

The global pandemic that is COVID-19 has changed our lives radically, in particular our regard for public space. But humans are wired for connection and our desire to gather in public spaces will not go away. Instead, how do we reconsider public space in light of a virus? How do we bring elements into public space that encourage safe gathering and socializing?

The artwork pictured here transforms a forgotten parking lot into a playing field. Players stand in a kaleidoscopic board and jump on light dots to change their color and gain points. The rules change and new levels of complexity are introduced along the way: points, penalties, and team swaps.





# ***the SDOT Scrap Yard***

## ***A One-Stop-Shop for artists and everyone***

### **LOCATION:**

SDOT Sign Shop or other available yard space

### **BUDGET RANGE:**

TBD

### **FUNDING SOURCE:**

SDOT Project budget

As artists and art practitioners, we have a moral obligation to keep waste from entering the larger ecosystem. Why not find creative outlets for our City waste?

There are many examples across the United States of salvage yards where surplus City materials can be purchased by the general public. Artists in particular, are gifted at the creative re-use of materials. What if SDOT and ARTS worked together to launch a scrap yard? Potential partnerships abound, including partnerships with Seattle City Light, Seattle Public Utilities, Recology, King County, and others.





- TOP:** SDOT's Dahvee Enciso working with youth in South Park on a mural in the ground plane.
- BOTTOM:** SDOT worked with Natasha Marin of NonWhiteWorks to work with youth from Seattle's Rainier Valley to create art that encourages traffic safety. The effort included engagement events and the development of marketing materials for a traffic safety education campaign—"Don't Blend In."



# ***The Children Are Our Future***

## ***Mentorships, Apprenticeships, Job Training***

### **LOCATION:**

various

### **BUDGET RANGE:**

youth stipends at \$500+

### **FUNDING SOURCE:**

SDOT Project budget

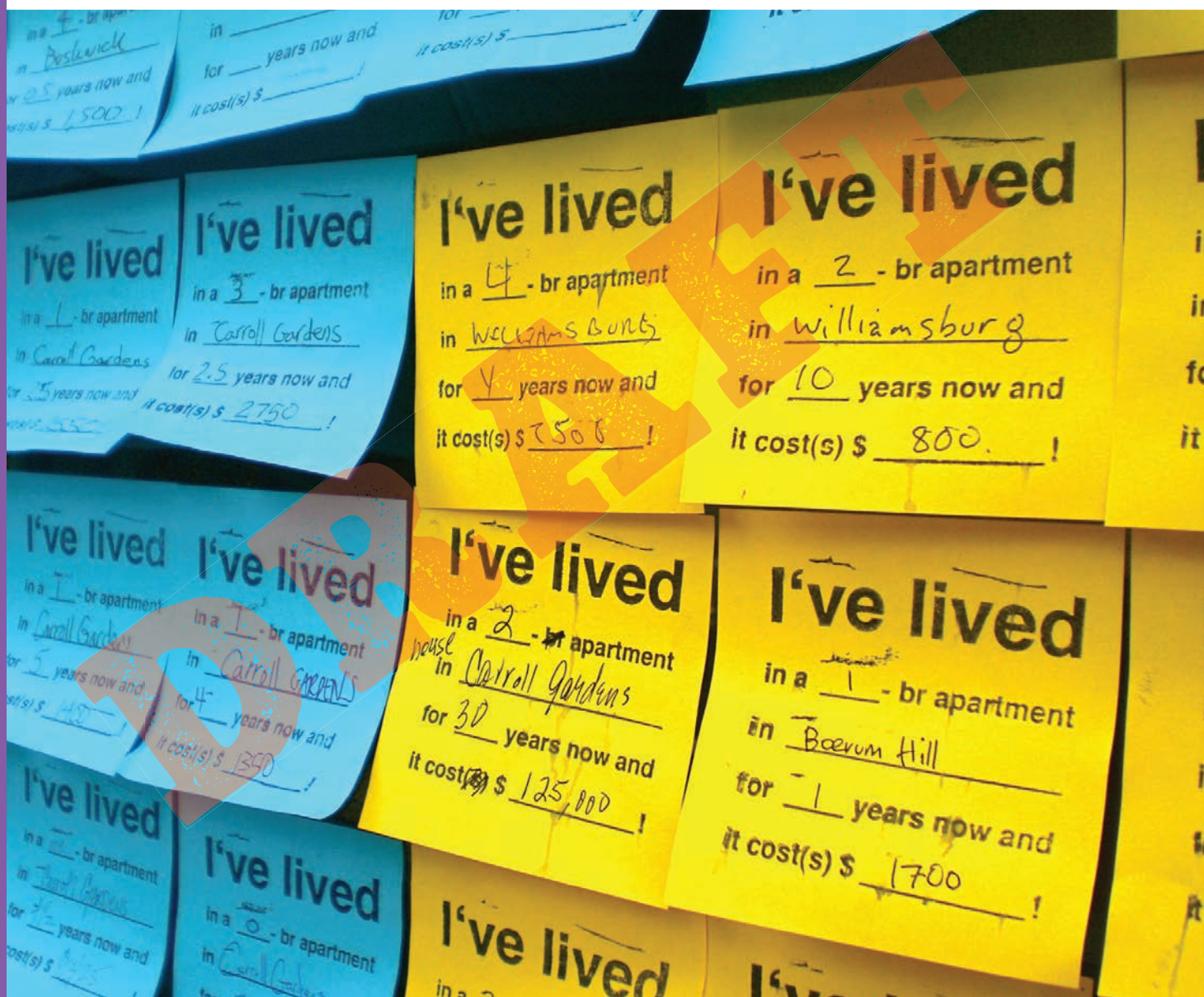
### **TYPE OF ARTIST:**

teaching artists

If we truly wish to solve the problems of systemic racism and white supremacy, as we see it manifested in the art world, we must create not a “school-to-prison” pipeline, but a “school-to-art” pipeline. We must bring youth into our work anywhere and everywhere we can. We need their voices.

There are many possible solutions. Let’s create a youth advisory board for public art. Let’s enable a major infusion of education around the field of Public Art in our colleges and universities, so that our artists-in-training learn that there is public funding for art and a need for new voices. Let’s bring Public Art curriculum into the K-12 classrooms so that it becomes a familiar pipeline for our youth. Let’s build mentorship opportunities into our public art calls, where appropriate. Let’s create creative projects in the right-of-way that bring in youth that reflect that community.

Recently, our peers at King County 4Culture found a way to provide mentorship opportunities for emerging artists by giving artists the option to apply as a mentor/mentee. If artists pursue the mentor/mentee option, they become eligible for an additional sum of money. The mentee artist can cite that project as a public commission that they had collaborated on which, as we know, opens doors for future public commissions.



Candy Chang, "I've Lived Post-It Note Public Art"

# ***SDOT Artist Roster***

## ***For socially engaged art projects***

### **LOCATION:**

in lieu of using outside contractors for community engagement, work with artists to share SDOT project information

### **BUDGET RANGE:**

\$1,000 - 4,000/project

### **FUNDING SOURCE:**

SDOT Project budget

### **TYPE OF ARTIST:**

work with artists to directly reflect neighborhood

For SDOT's larger capital projects, let's bring socially engaged practice artists into the fold to share project information. Working with the Office of Arts & Culture, SDOT can select artists from a range of practices, including:

- performance
- poetry
- activism
- graphic design
- writing
- cooking
- sculpture
- painting and mural-painting
- social practice





# Public Art Comes to Your Front Yard

## LOCATION:

along SDOT Stay Healthy Streets, in available ROW

## BUDGET RANGE:

\$20,000 for 1,000 signs and 10 artists

## FUNDING SOURCE:

SDOT 1% for Art from Ped Master Plan and/or Bike Master Plan

## TYPE OF ARTIST:

work with artists to directly reflect neighborhood

## PARTNERS:

Department of Neighborhoods, Parks

## MAINTENANCE

## REQUIREMENTS:

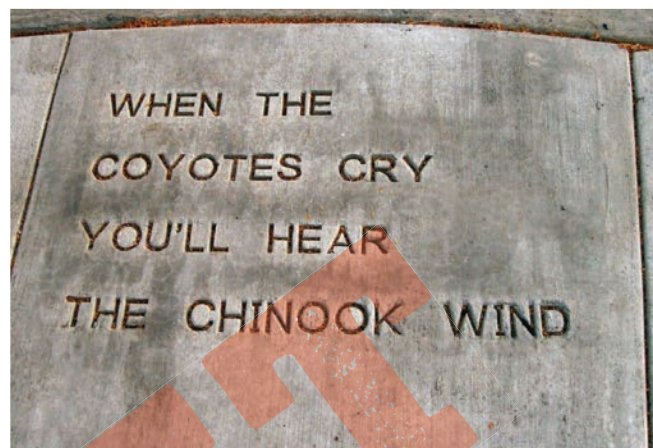
temporary installations require an exit strategy

When COVID-19 made landfall in Seattle, there was a rapid response to fund and assist artists in any way possible, while also being called upon to bring messages of hope and a sense of social cohesion during an unprecedented moment.

Working alongside colleagues from SDOT's Public Space Management Division and Department of Neighborhoods, ARTS identified ten (10) neighborhoods based on a Race and Social Equity Index in which we knew we wished to make investments. Then we selected ten (10) artists to reflect the cultural and racial identities of those neighborhoods. The artists quickly turned around digital imagery for 18" x 24" yard signs, which ARTS had printed by a local woman- and minority-owned business.

This project was fast, scale-able, accessible, and easily replicable. Shortly after the 1,000 yard signs were distributed across the City, Department of Neighborhoods ordered an additional 1,000 signs. Then ARTS partnered with the Office of Civil Rights to use some of the artists' imagery for an anti-bias campaign on Metro buses and Link Lightrail train cars.





**ABOVE LEFT:** metal inlaid NYC subway map, SOHO, New York

**ABOVE RIGHT:** stamped poetry along Portland-Milwaukee light rail line

**BELOW:** artist Jackie Chang, (T)HERE, Charlotte NC





# The Mighty Sidewalk

## LOCATION:

to enhance updated staircases anywhere they are going into the ROW

## BUDGET RANGE:

\$8,000/staircase

## FUNDING SOURCE:

SDOT Project budget

## TYPE OF ARTIST:

work with artists to directly reflect neighborhood; implement with community in a "paint-by-numbers" manner

## MAINTENANCE REQUIREMENTS:

these temporary murals will last 3-5 years before fading

"Streets and their sidewalks—the main public places of a city—are its most vital organs." Jane Jacobs, *The Death and Life of Great American Cities*.

Sidewalks are the essential stage of public life. On sidewalks we see both homes and homelessness, hope and fear, abundant resources and those desperate to find them. And sidewalks are SDOT's essential business, making up 5% of SDOT's overall SDOT budget. There is plenty of room for public art investment in our sidewalks.

SDOT staff Sara Zora and Sailaja Tumuluri met with me on February 24, 2020 to talk about Sidewalks, Street Improvement Permits (familiarily called "SIPs" at SDOT and SDOT Art. I learned that there are only standards and guidances for what our city's sidewalks should look like in the downtown core. Downtown Seattle's sidewalks are defined by their trademark two-foot by two-foot scored squares. Outside of downtown Seattle you will find deviations to the city's standards, which is how and why the newly minted neighborhood of South Lake Union, now populated by Tech giants Amazon, Facebook, Google, and others boast sidewalks with boutique finished such as colored aggregate, diagonal scoring, artisanal plantings, unique enhancements and much more. Clearly, developers want to do something different than the City of Seattle.

The Seattle Municipal Code puts maintenance and ownership of the sidewalks on the adjacent building owner.

There is a required six-foot clear zone or frontage zone or amenity zone or landscape zone between the building façade and the sidewalk.

Let's push art and urban design on all parties!

Can we create a catalog of templates for SDOT crews to work with. Pre-approved brick inlays, use of historic surplused, cobble, colored concrete, stamped concrete and more to elevate the look and feel of our sidewalks? Cant we say that if "x" amount of sidewalk is being repaired, we ought to bring in creative treatments to that new sidewalk? We'd need a



**LEFT:** Crystal Shenk and Shelby Davis, *This all happened more or less*, Division Street, Portland OR

**BELOW:** Tom Otterness, *Life Underground*, NYC's MTA subway system



# SMALL BUT MIGHTY

## Tiny Art for Children of All Ages

### LOCATION:

consider tiny art as 'breadcrumbs' for bus stations and growing Link Lightrail stations

### BUDGET RANGE:

\$50,000+

### FUNDING SOURCE:

SDOT Project budget

### TYPE OF ARTIST:

artists with experience creating durable sculpture for the right-of-way

SDOT has many right-of-way locations that could provide opportunities for hopeful and fun tiny statements. Consider implementing tiny art along corridor improvement projects, near bus stations, on protected bike lanes, and more.





# Public/Private Opportunities

## LOCATION:

anywhere we see private development with right-of-way openings or appropriate sight lines

## BUDGET RANGE:

\$75,000+

## FUNDING SOURCE:

see private funding; where appropriate, pair with 1% for Art funds

## TYPE OF ARTIST:

can support all levels of experience depending on site

As evidenced by the endless sprinkling of cranes across our skyline, Seattle continues to welcome wealth and change, much of it fostered by private development. Private developers have ushered in their own wave of public art, too. But why not encourage more privately-funded public art? Why not take notes from cities like San Francisco whose Arts Commission sees substantial funding from a percentage collected from private developers? San Francisco law requires a minimum of \$500,000 put aside for art on non-residential projects with 1,500 – 3,000 square feet of outdoor space accessible to the public, plus \$750,000 put aside for those above 3,000 square feet. Similarly, booming cities such as Miami are asking for contributions from private development there. Without an ordinance regarding private development, it is up to developers to acknowledge their role in the design and experience of a city. Let's push on this!

The Office of Arts & Culture might consider the following:

- Create a roster of artists available to work with private developers
- Design education and outreach to the general public, including developers, introducing them to Seattle's public art history and process
- Frame public art as integral to public health
- Provide public artists with the tools and understanding they need for successfully fostering partnerships with local businesses





the Django

DRAFT

57



4

# DOCUMENTING THE JOURNEY

# ACKNOWLEDGMENTS

## SDOT Art Plan Advisory Group

Laeth Al-Rashid  
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Kristen Ramirez, Public Art  
Matthew Richter, Cultural Space  
Ruri Yampolsky, Public Art

## SDOT

Omar Akkari, , Public Space Management  
Audra Brecher, Public Space Management  
Therese Casper, Office of the Waterfront  
Brian Chu, Public Space Management  
Isaac Conlen, Public Space Management  
Jeanette DuBois, Public Space Management  
Ty Heimerl, Public Space Management  
Aditi Kambuj, Urban Design  
Alyse Nelson, Public Space Management  
Amy Nguyen, Public Space Management  
Annya Pantak, Transportation Equity  
Diana Settlemyer, Public Space Management  
Ellie Smith, Public Space Management  
Angela Steel, Public Space Management  
Alma Weber, Public Space Management  
Jamie Young, Public Space Management  
Sam Zimbabwe, Director



# GLOSSARY OF RELEVANT TERMS & ACRONYMS

**Active Transportation.** Sometimes referred to as non-motorized transportation, this includes all forms of transportation that are human-powered, including walking and cycling.

**Arts and Culture.** These terms cover a broad range of practices and professionals, including visual art, storytelling, performance, design, formally trained artists, self-taught artists, and people who use creative practice but may not self-identify as artists.

**Creative Placemaking.** Coined by the National Endowment for the Arts in 2010, creative placemaking is a relatively new term that has a growing following in both the arts and community development fields, but the concept is far from new – artists have been involved in community development, planning and design for decades if not centuries. Transportation for America defines creative placemaking as “an approach that deeply engages the arts, culture, and creativity, especially from underrepresented communities, in planning and designing projects so that the resulting communities better reflect and celebrate local culture, heritage, and values.” Synonyms include creative place-keeping and creative place-holding.

**DON.** Department of Neighborhoods

**Mobility.** Mobility refers to a holistic approach to transportation systems that focuses on efficient movement rather than a focus on what specific mode of travel is being used.

**OED.** The Office of Economic Development

**Percent for Art.** Many art in transit and public art programs are financially supported by percent for art ordinances, which mandate the use of a percentage of an infrastructure or development project’s total cost for public art. Seattle has had a 1% for Art program in place since 1973.

**Public Art.** Public art, simply put, is art in the public realm. Public art may be site-specific – meaning its design, materials, and/or meaning are intrinsically connected to the place where the art is located, or created without site context in mind, resulting in pieces that can be relocated over time. Public art may be temporary, as is the case with performance, events, or ephemeral sculpture, or it may be permanent, as is the case with many sculptures and murals.

**ROW.** Right-of-Way.

**SDOT PDD.** Seattle Department of Transportation Project Development Division

**SDOT PSM.** Seattle Department of Transportation Public Space Management

**SDOT TOD.** Seattle Department of Transportation Transit Operations Division

**SPU.** Seattle Public Utilities

**Vision Zero.** Created in Sweden two decades ago, Vision Zero is a strategy to eliminate all traffic fatalities and serious injuries. The strategy acknowledges the preventability of these fatalities and injuries, and the required interdisciplinarity of the strategy, which must include engineers, law enforcement, public health professionals, and others.



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Ask An Expert: How can transportation planners better serve Black and brown people?

June 23, 2020 at 6:00 am. Destiny Thomas - infrastructural trauma and urbanism supports white



An aerial photograph of a city street at night. At the top of the image is a brightly lit green basketball court with yellow lines and orange key areas. Below the court is a wide street with a large mural that reads "BLACK LIVES MATTER" in white capital letters. The mural is set against a dark background and is flanked by trees and streetlights. Below the mural is a parking lot with several cars parked. In the bottom right corner, there is a signature that reads "Andrew Jack Miller".

**BLACK LIVES MATTER**

Andrew Jack Miller