



CLIMATE PLEDGE ARENA

at Seattle Center

PUBLIC ART

SCHEDULE

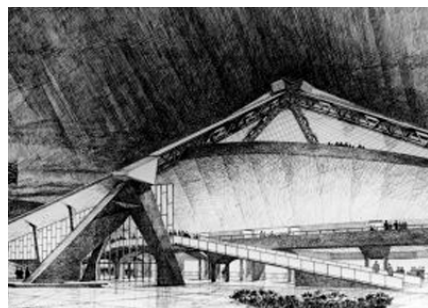
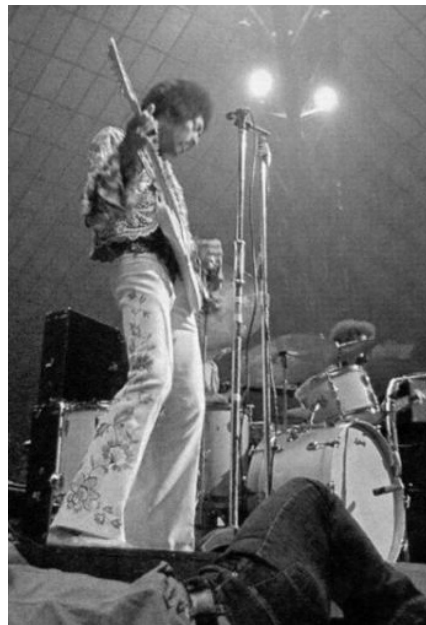
Completed Milestones:

- Art Planner (Haddad/Drugan) begins working with design team, January 2018
- Art Plan completed, July 2019
- Art Plan reviewed by Landmarks Preservation Board, October 2019
- Art Plan reviewed by Uptown Alliance, December 2019
- Artists for permanent exterior commissions selected and contracted, December 2019
- Preliminary concepts for all commissions completed and approved, July 2020
- **All artists selected to date are from the Greater Seattle Area**

Upcoming Milestones:

- Final design, including engineering and site integration, Autumn-Winter 2020
- Artwork fabrication, Winter-Spring 2021
- Artwork installation, Summer 2021

ARENA ARCHITECTURE & HISTORY



top: KeyArena and Mount Rainier

middle: Coliseum trusses in construction, 1951

bottom: Astronaut John Glenn visits World's Fair, 1962

top: Circus tents at site, 1912

middle: Coliseum roof in construction, with cables, 1962

bottom: Paul Thiry's rendering of proposed structure, 1959

top: Jimi Hendrix concert, 1968

bottom: Beatles concert, 1964

top: Century 21 "World of Tomorrow" exhibit, 1962

middle: Century 21 "Bubbleator," 1962

bottom: SuperSonics game, 1978

VISION FOR ART AT THE ARENA

ART as **collective experience**

- Position the individual as part of interactive communal experiences that evoke wonder

ART as **remembering tomorrow**

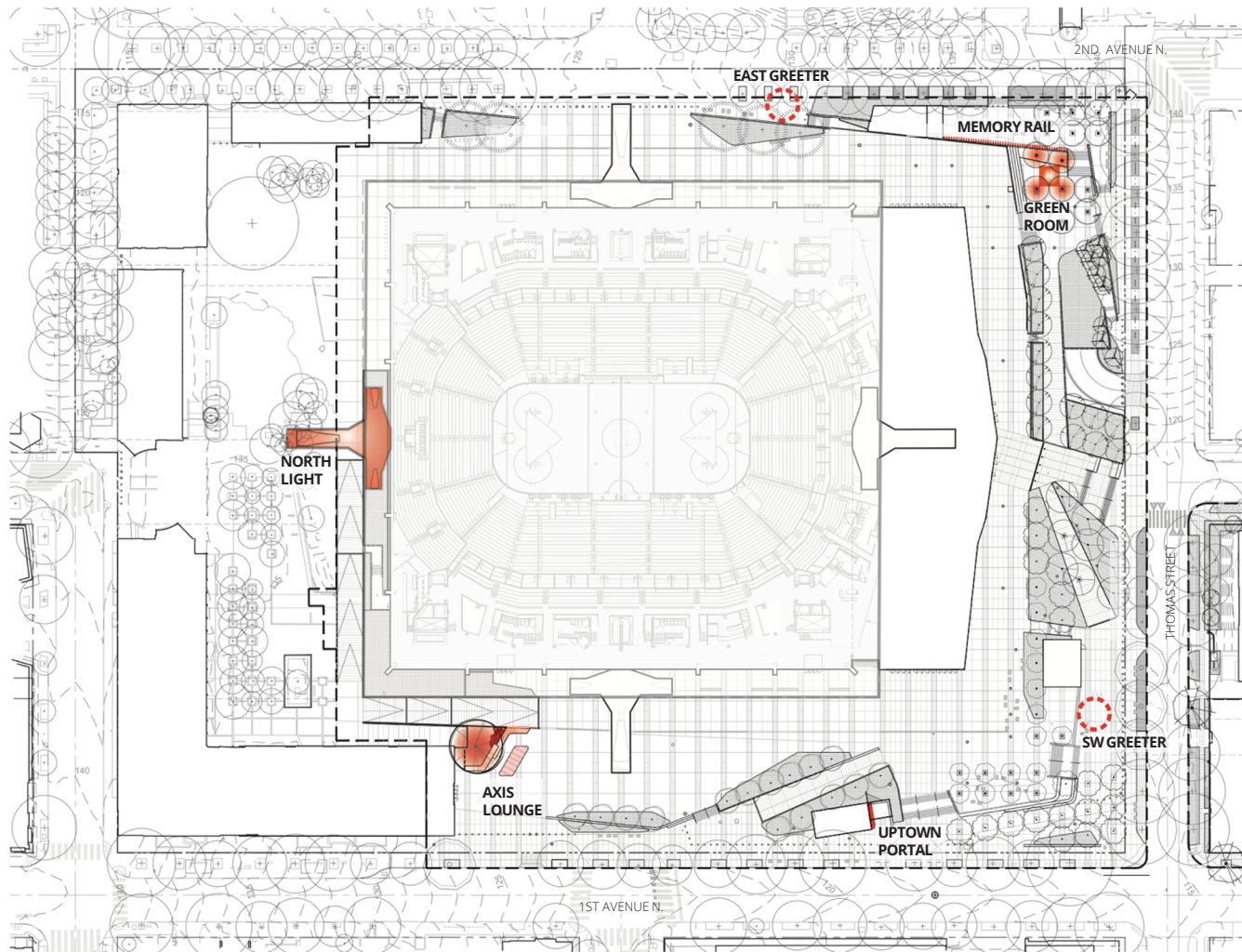
- Honor and synthesize the Arena's historic past, dynamic present, and unknown future

ART as **mediating between inside and outside**

- Link exterior "civic" environment with interior "event" environment



ARENA ART LOCATIONS



COMMISSIONED ARTWORKS

Exterior Locations:

NORTH LIGHT:

- LED lighting projected onto Arena's north truss accentuates sculptural quality of truss
- Express Arena and civic happenings through light colors, projected images and dynamic programming

GREETERS:

- Human-scaled gateway sculptures
- East Greeter links Arena to Seattle Center
- SW Greeter links Arena to adjacent streets

UPTOWN PORTAL:

- Iconic mosaic on a wall seen from 1st Ave. N.
- Links Arena to adjacent streets and Uptown

AXIS LOUNGE:

- Active, vibrant space in NW plaza
- Art overlays onto seating, lighting, walls, plants
- Large and small gatherings and performances
- Link Arena to Uptown neighborhood

GREEN ROOM:

- Meditative, passive space in SE plaza
- Small gatherings; buskers
- Evoke a theatrical "green room" atmosphere
- Art overlays onto paving, seating, lighting

MEMORY RAIL:

- Plaques for plaza railing tops in upper SE plaza
- Convey a map, a timeline and a story about Seattle and the Arena



NORTH LIGHT

by HADDAD|DRUGAN Artists

The “North Light” artwork is a light-based installation for the Arena’s north architectural truss. Dynamic color-changing light will wash the sides of the concrete structure. From interior vantages, changing images and colors inspired by Seattle Center history and team identities will be projected onto the upper center of the truss when the blackout curtain in the north window is open (such as during a sporting event). The light show programming will be tied to nightly Arena events, civic events, holidays and other special occurrences.

FIXTURE TYPES & PLACEMENT



FLOOD

FL100™ RGBW IM



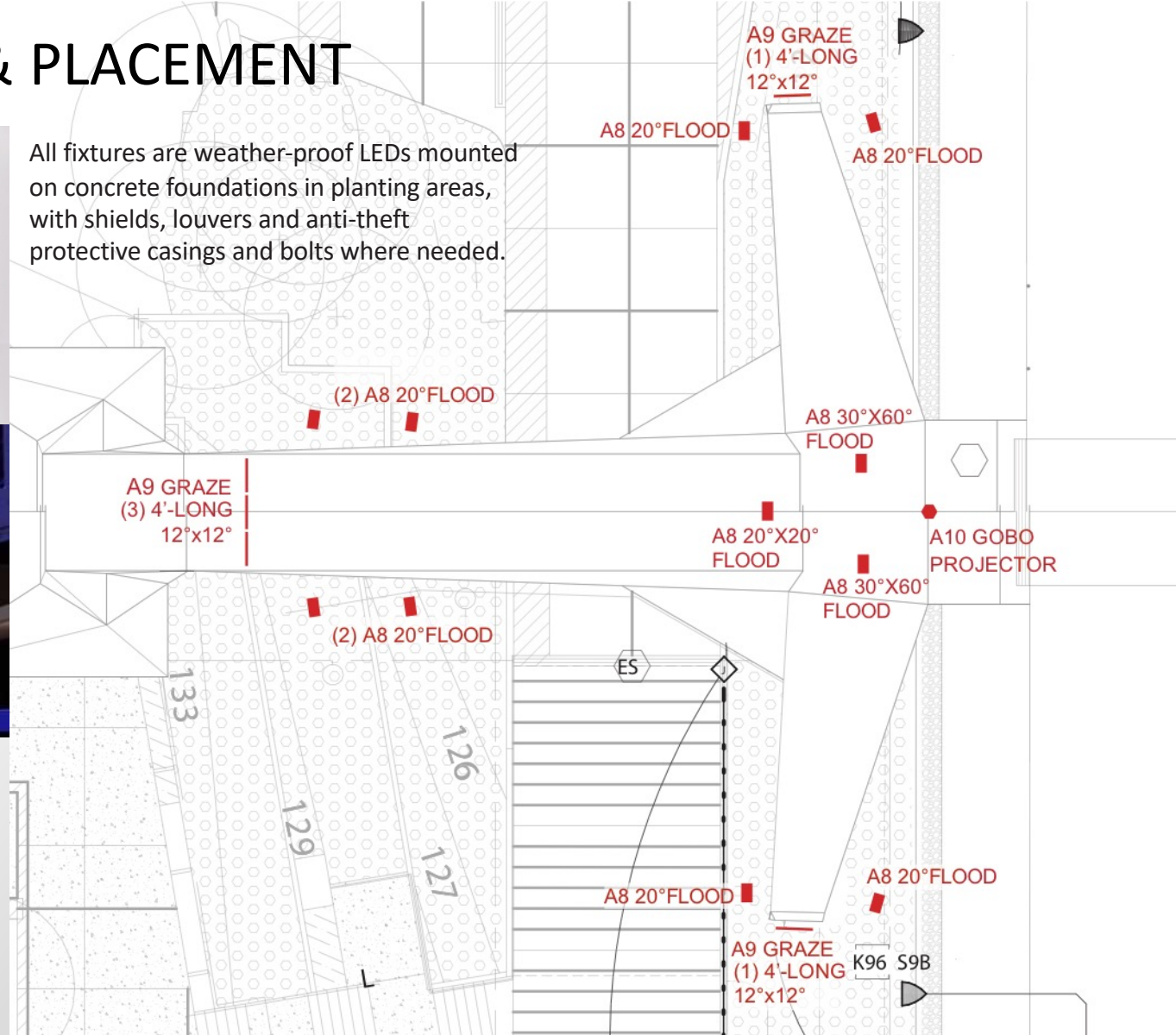
GOBO
PROJECTOR



GRAZE

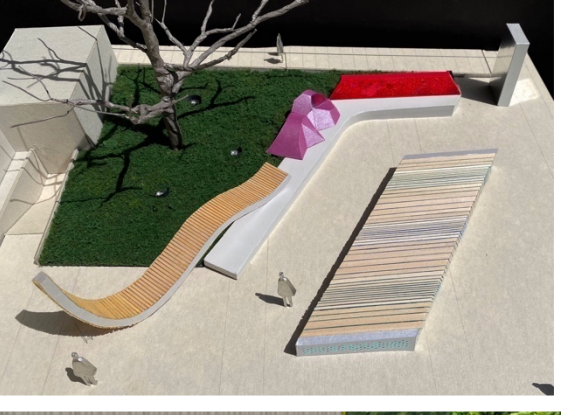
STR9™ RGB

All fixtures are weather-proof LEDs mounted on concrete foundations in planting areas, with shields, louvers and anti-theft protective casings and bolts where needed.



AXIS LOUNGE

by HADDAD | DRUGAN Artists



The Axis Lounge, located in the northwest plaza, is conceived as a microcosm of the Arena environment. This place-based artwork, with sculptural and tactile forms, will create an iconic backdrop for gatherings and performances; offering immersive visual, aural, interactive and collective experiences. The Axis Lounge will have an inviting and energetic atmosphere that includes elements encouraging people to come together, watch, converse, relax and perform.

This multi-media installation combines vibrant and varied colors, textures and forms to depict a metaphoric overlay of sports and music. Individual elements loosely express colors and emotions as described in Seattle musician Jimi Hendrix's seminal song, "Bold as Love." Light colors will vary from night-to-night and moment-to-moment, depending on both Arena happenings and civic events. (Default non-event night static lighting shown here.)

BOLD AS LOVE

Anger he smiles, towering in shiny metallic
purple armour,
Queen Jealousy, Envy, waits behind him,
Her fiery green gown sneers at the grassy
ground.

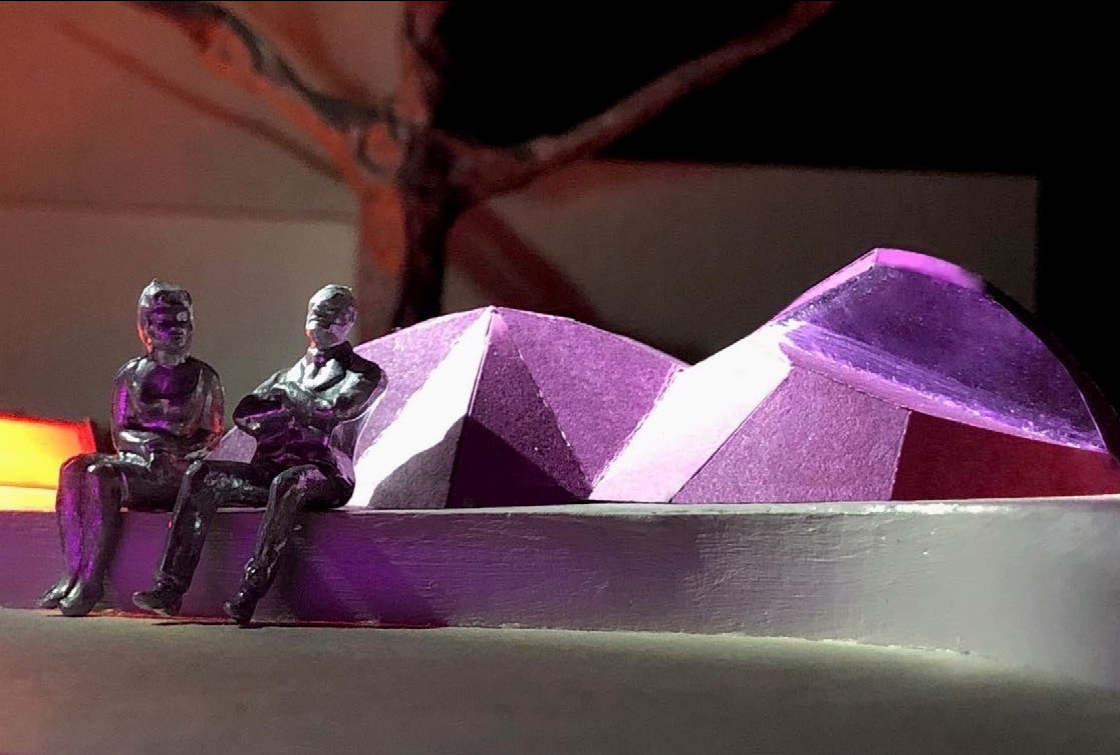
Blue are the life-giving waters taking for granted
They quietly understand.
Once happy Turquoise armies lay opposite
Ready, but wonder why the fight is on.
But they're all as bold as love,
But they're all as bold as love,
But they're all as bold as love.
Just ask the Axis.

My Red is so confident,
He flashes trophies of war and ribbons of
euphoria.

Orange is young, full of daring,
But very unsteady for the first go round.
My Yellow in this case is not so mellow,
In fact, I'm trying to say that it's frightened
like me,



“Anger he smiles, towering in shiny metallic purple armour.”

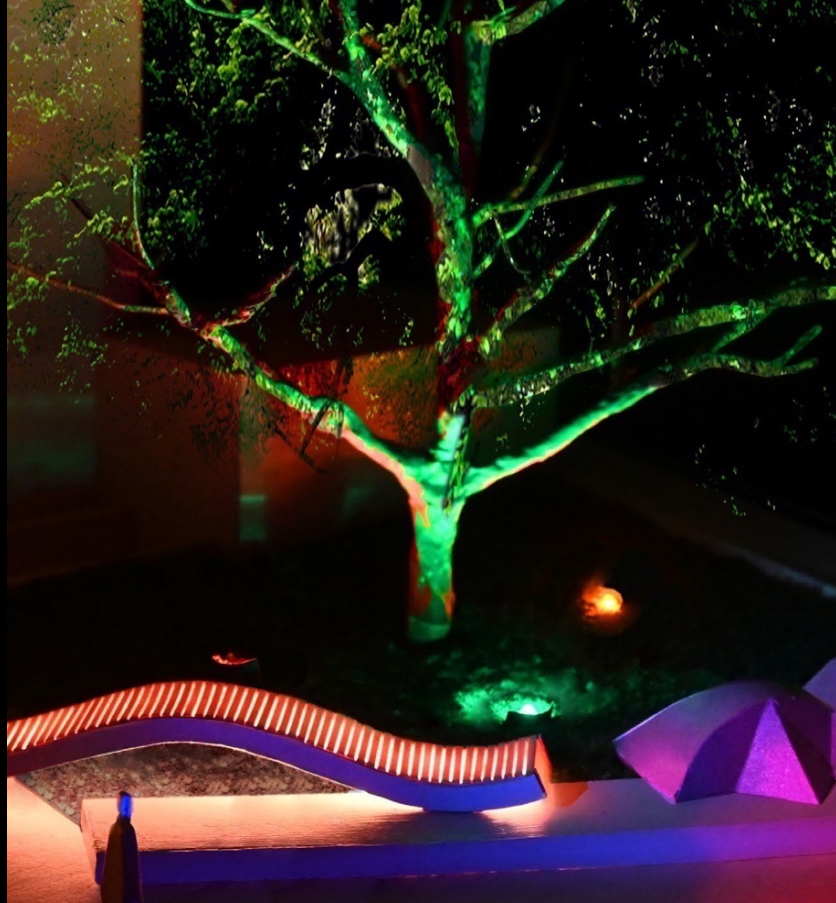


Metallic Purple Sculpture:

- 14'-wide x 3'-high faceted stainless steel sculpture
- Bolted to the concrete bench, acts as a seat back in some locations
- Durable, iridescent purple three-coat powder coat finish
- Inspired by futuristic athletic armor of helmets and shoulder pads
- White LED spotlight, with shields, at the top of a 35'-high plaza pole illuminates sculpture



**“Queen Jealousy, Envy, waits behind him,
Her fiery green gown sneers at the grassy ground.”**



The Queen:

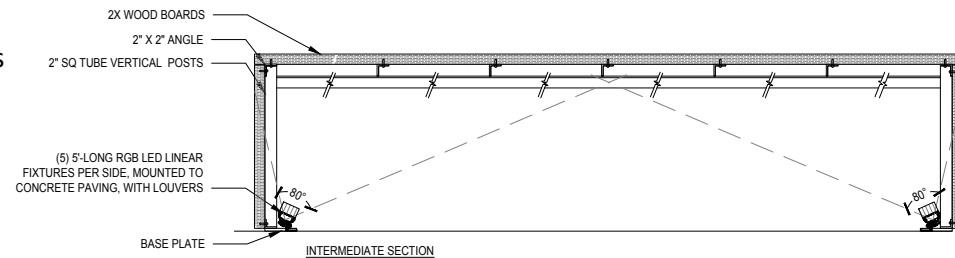
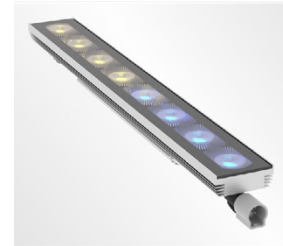
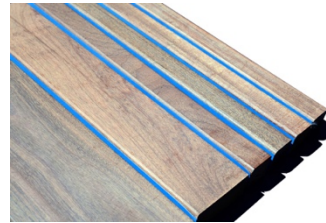
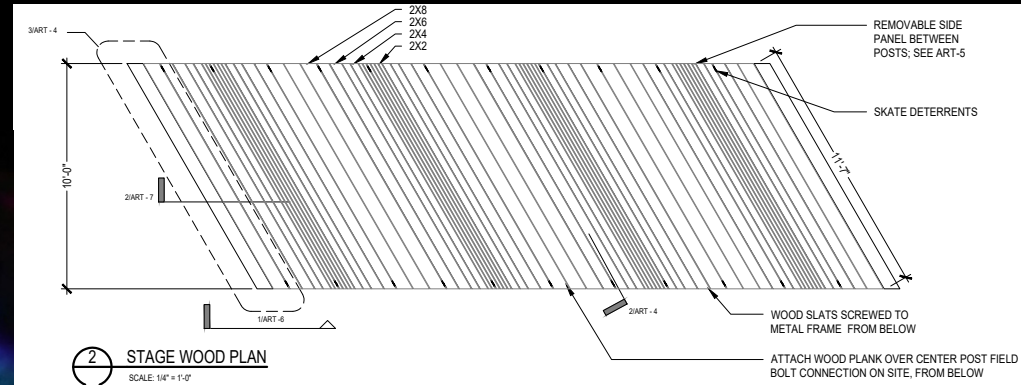
- Beech tree with (3) color-changing LED up-lights around its trunk
- Light fixtures are bolted to concrete footings with protective cages
- As tree grows, light fixtures can pivot to illuminate canopy
- Default (non-event night) light colors are red, green and amber
- Different light shows will include other combinations of colors

“Blue are the life-giving waters taking for granted They quietly understand”

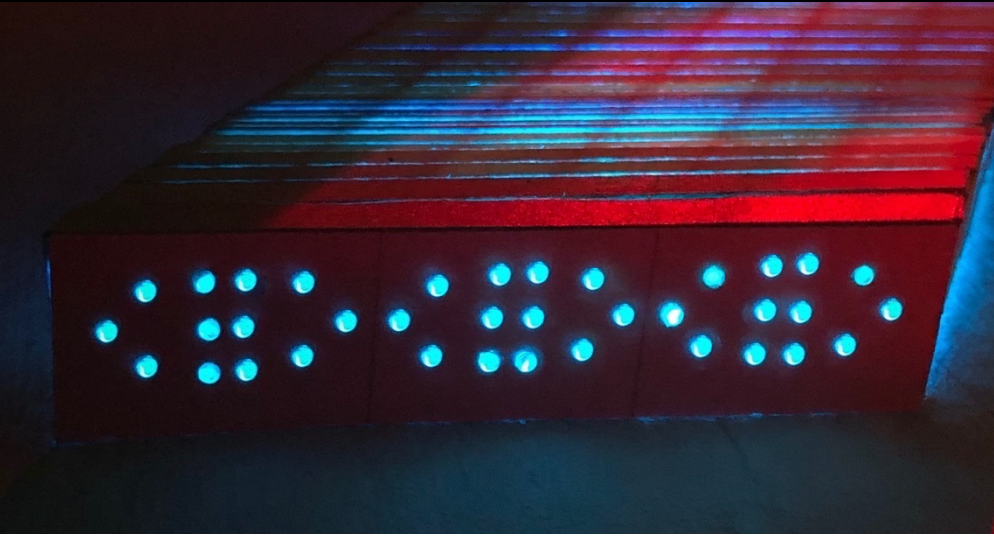


Blue Water Stage:

- 10'-wide x 26'-long x 30"-high platform bolted to concrete paving
- Wood (ipe) boards in graduating sizes wrap around an internal stainless steel frame
- Wood is spaced 1/4" apart with internal edges painted blue
- Skateboard deterrents are placed on all four edges of stage
- Continuous strips of color-changing LED strip lights are mounted to concrete paving inside the stage
- Default light show is slowly rippling shades of blue
- Stage acts as a place to sit, stand, lounge and perform

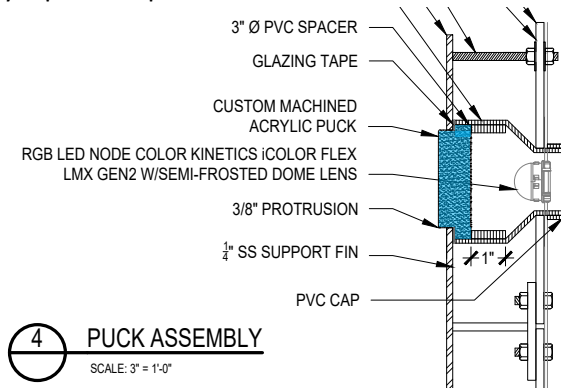


**“Once happy Turquoise armies lay opposite
Ready, but wonder why the fight is on.”**



Turquoise Army End Panels:

- The central stage’s two stainless steel end panels are punctuated with 1”-thick x 3”-diameter turquoise acrylic “hockey pucks”
- Pucks are in the formation of hockey players set up for face-offs on the east end and acoustical speaker holes on the west end of the stage
- Acrylic is illuminated from behind with strands of individually programmable color-changing LED nodes
- Pucks and LEDs are assembled into white PVC funnels set in an internal frame
- LEDs are static-white light during the day and animated-colors at night
- Skateboard deterrents will be positioned along top of end panels



**“My red is so confident,
He flashes trophies of war and ribbons of euphoria”**

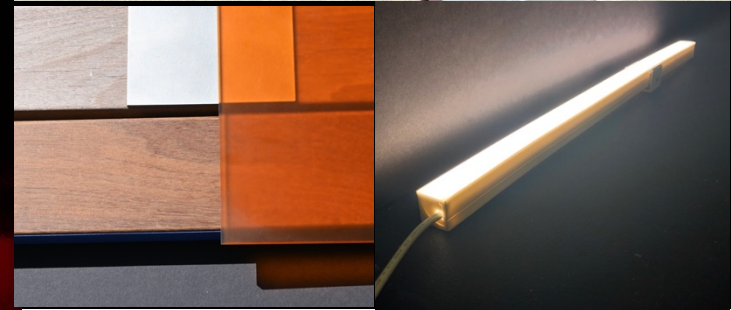
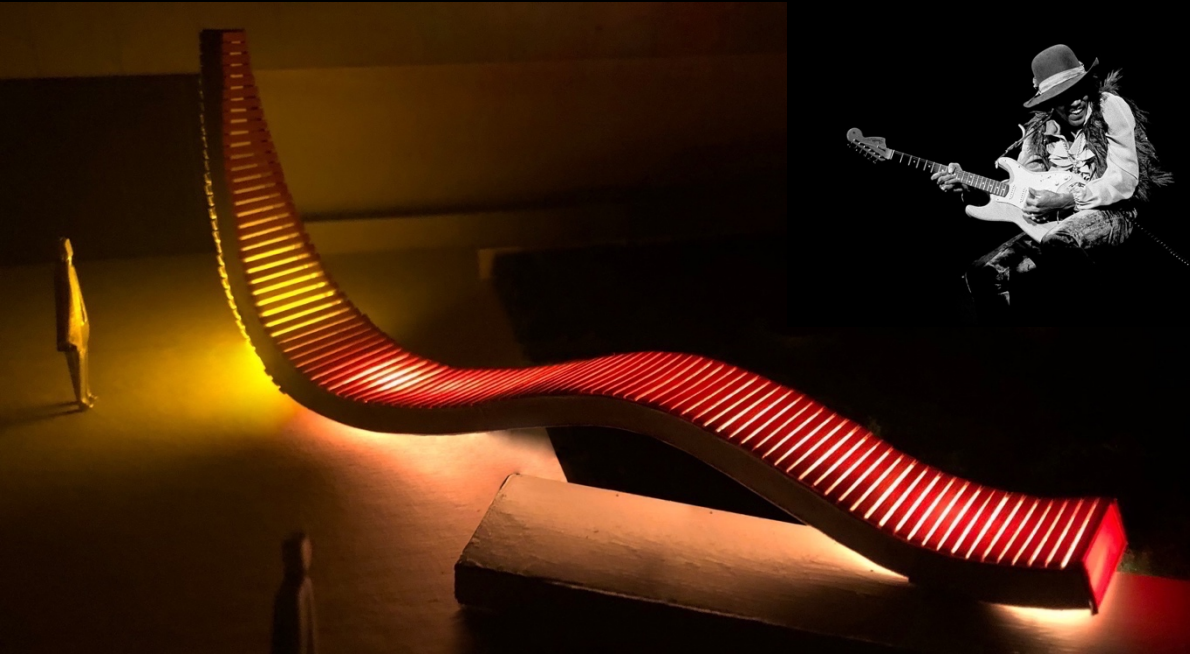


Red Mosaic:

- 30"-high x 18'-long red glass mosaic mural mounted to a concrete bench back Imagery in the mosaic is inspired by real and imagined events of Seattle, Seattle Center and the Arena; and surreal lyrics from songs on Jimi Hendrix's album, *Axis: Bold as Love*
- Two LED spotlights, with shields, at the top of a 35'-high plaza pole illuminate the mosaic

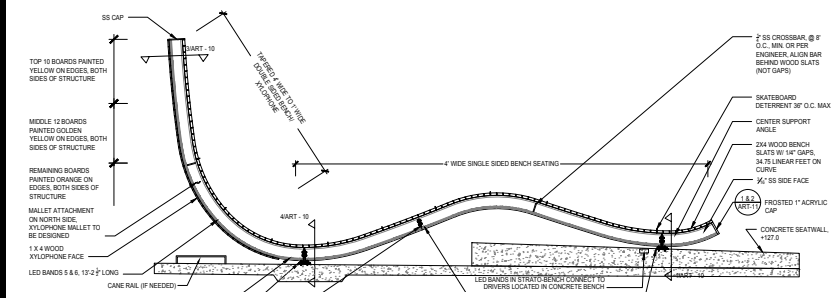


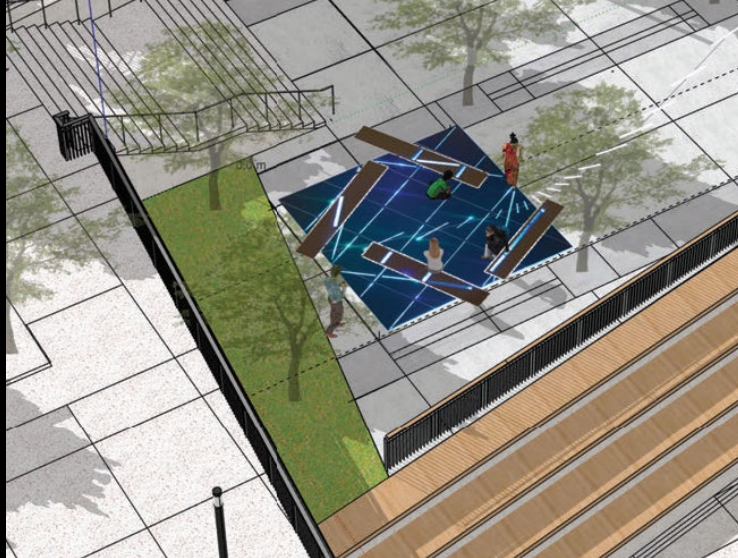
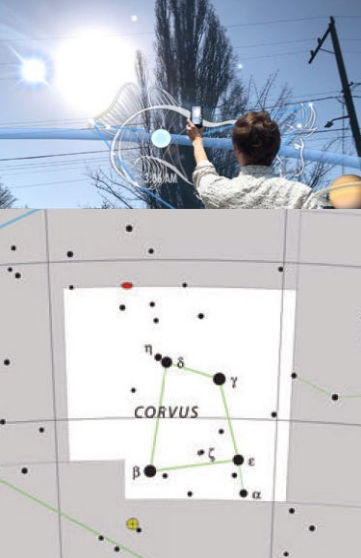
**“Orange is young, full of daring,
But very unsteady for the first go round.”**



Strato-Bench:

- 4'-wide x 27'-long wood (ipe) and stainless steel bench shaped like the edge of a Fender Stratocaster electric guitar; bolted to concrete paving and bench
- Wood boards are spaced 1/4" apart with internal edges painted orange
- Tapered vertical face can be played like a xylophone
- Lower end plate is 1"-thick orange acrylic
- Continuous narrow, flexible color-changing LED bands are mounted to inside of the metal frame, along both edges of the structure





GREEN ROOM

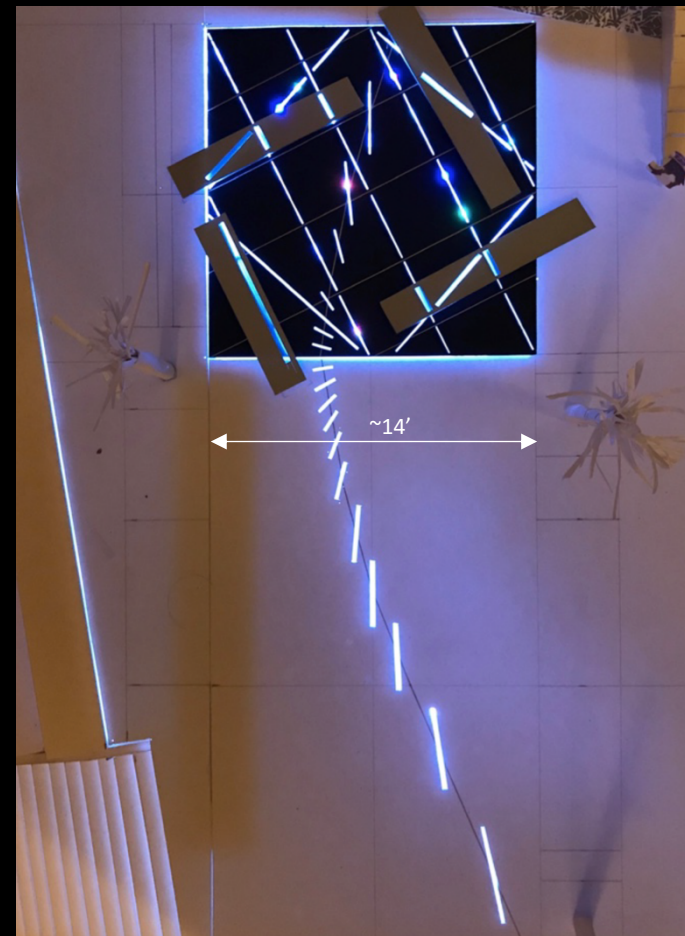
"THE RAVEN AND THE LIGHT"

by IOLE ALESSANDRINI, Artist

The inspiration behind the Green Room, a meditative gathering space in the SE plaza, is the Raven – a mythological figure celebrated among various cultures, including by the Greeks and Romans as a constellation known as Corvus. The Raven symbolizes creation and the underworld and brings light where before there was darkness. A shape-shifter and a trickster, Raven is the quintessential actor, “holding court” in the Green Room.

Standing or sitting amongst the Green Room’s illuminated benches and paving, the art invites us to stand on the threshold between earth and sky, myth and reality, to play the drama as well as witness the spectacle of human life. Using a phone app, the Corvus constellation can also be mapped in the sky during the day and onto the ground at night. The virtual room with its interactive features unlocks universal myths and infinite spaces.

A 15'-square dark gray stone “stage,” flush with the adjacent paving, grounds the space. Angled lines of animated, color-changing light punctuate the stone. An arc of in-grade lights that begins in the Green Room stretches into the adjacent plaza area, representing the movement of the constellation and beckoning people in.

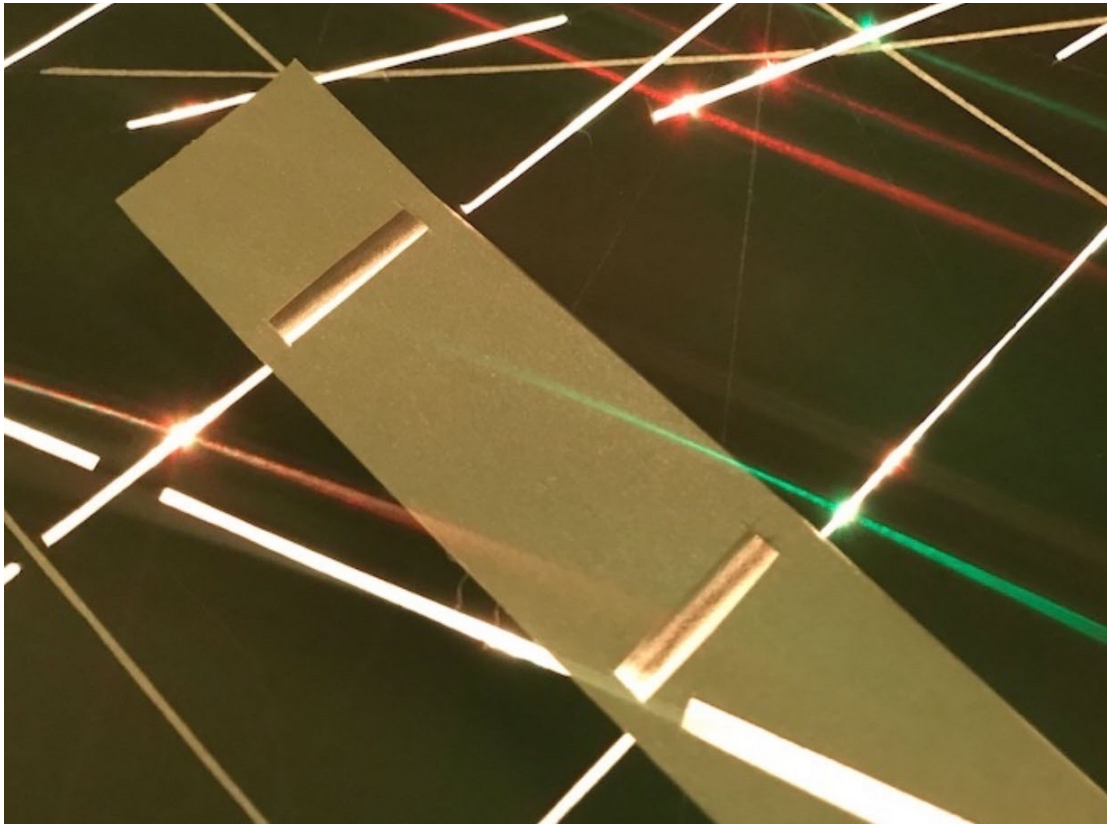




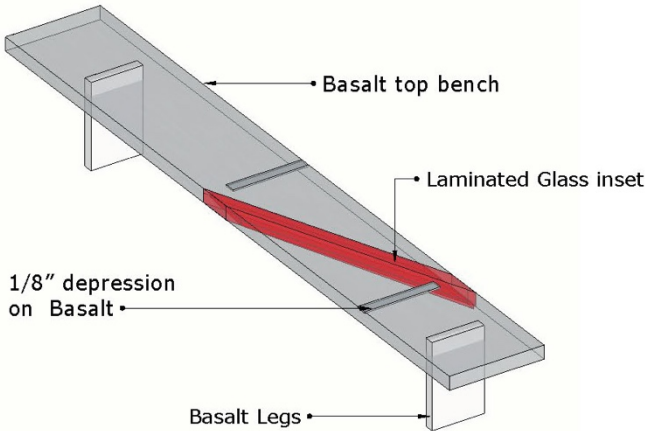
In-grade RGB LED fixtures



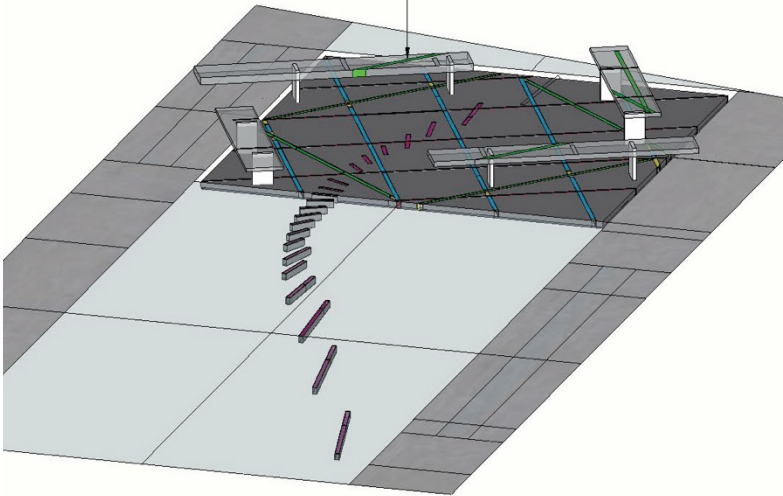
Pavers and benches are constructed from dark gray basalt



Basalt benches with translucent glass lenses in the tops will be illuminated by aligned light fixtures in the paving below



Benches in Basalt with glass insets
(Benches are transparent for the purpose of showing details)



AXONOMETRIC OF THE PROJECT COMPONENTS WITH BENCHES

Light Program

Square (The Green Room)

The luminous square sets the stage for the Green Room, an enclosed space defined by four rotated benches. Lights and benches play in harmony with each other by adding luminous patterns visible through slits in the benches. Fixtures in the square are stationary and slowly change colors.

Diagonals (Design Pattern)

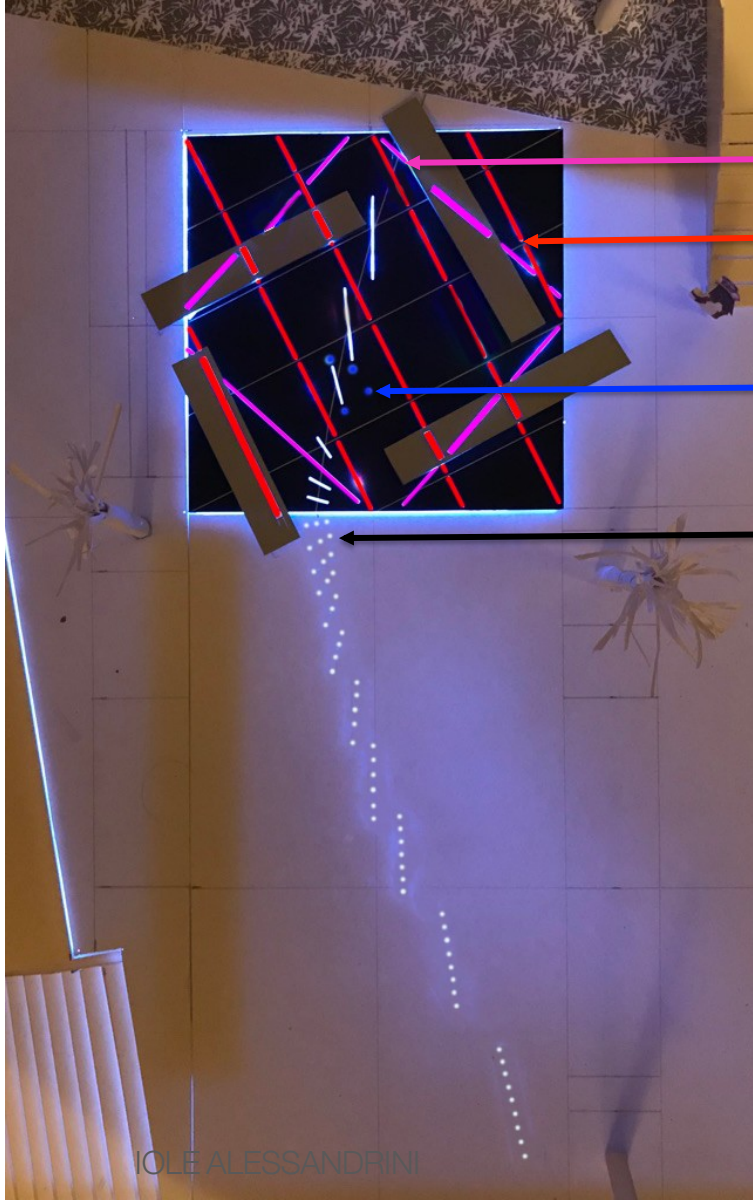
The long lines function to subdivide the black stone into equal parts as well as to establish an abstract pattern for the project. These fixtures change colors and give light the appearance of moving along the lines, creating a tempo.

Stars (Raven Constellation)

The Raven Constellation is shown by four round fixtures representing a cluster of Stars. These fixtures are programmed to light-up, indicating the Stars are passing through those points. A clue or a signal for accidental visitors as well as for people deliberately there when the lights flash!

Trajectory (of the Constellation)

The long arc indicates the Stars' trajectory, below the horizon in the south hemisphere. The fixtures are programmed to light-up showing the Stars are in transit. Using the phone's app we capture the Stars and follow their complete orbit up into the sky.



Square

Diagonals

Stars

Trajectory

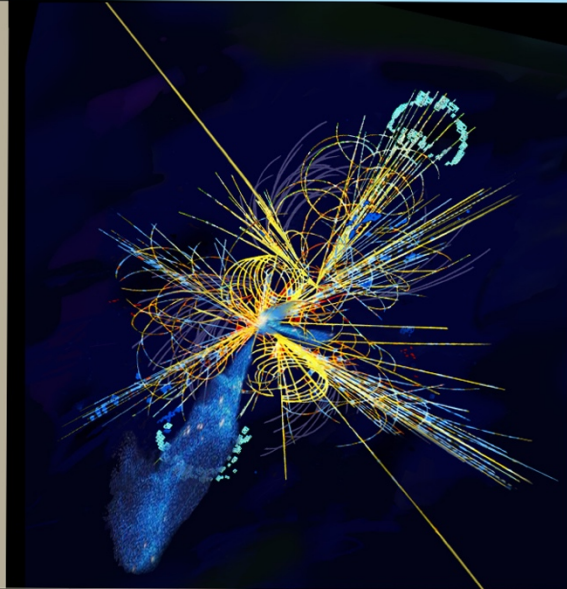
(may be
linear and/or
circular
fixtures)



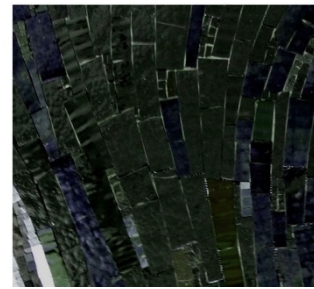
UPTOWN PORTAL

by NORIE SATO, Artist

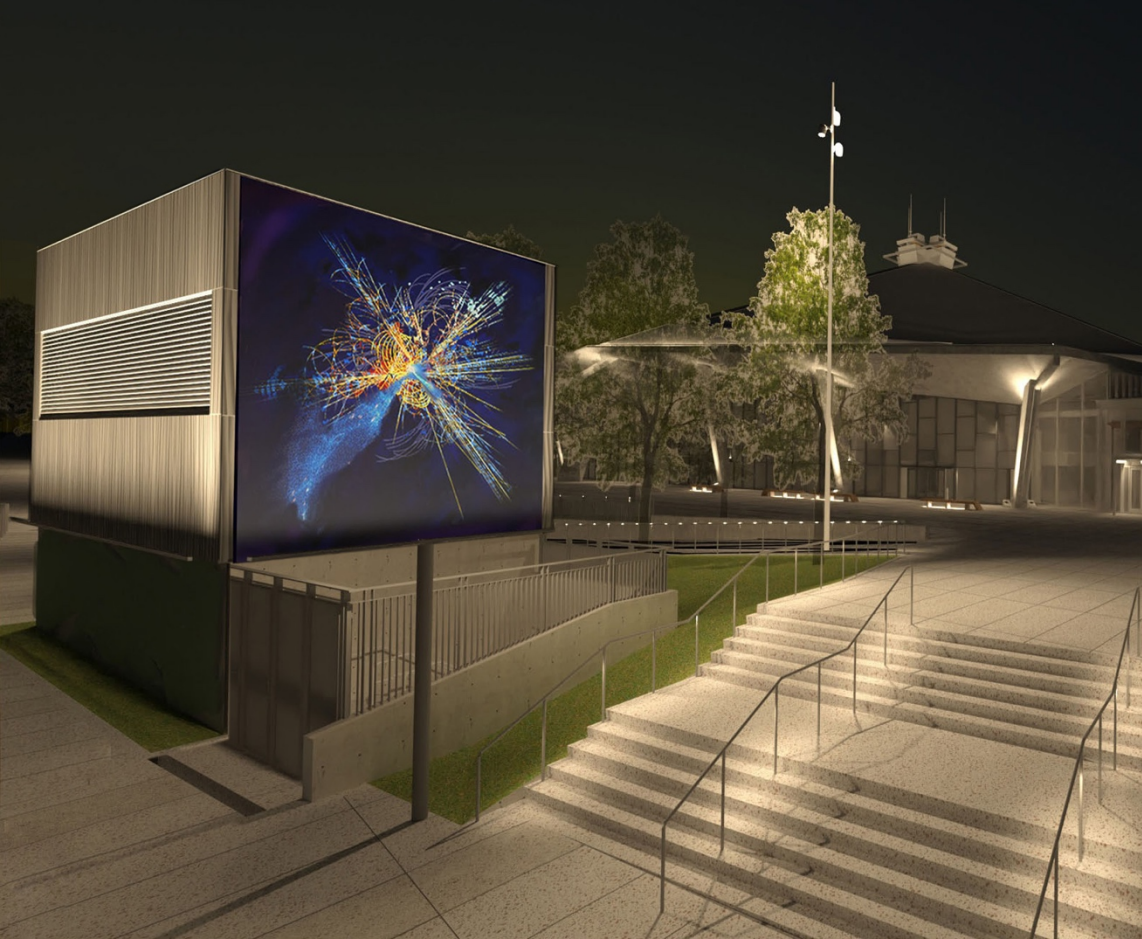
Movement and energy are two aspects of the new Arena, both within its specific site, but also as a signifier of the city of Seattle at large. In this artwork, I am interested in capturing both of those ideas within a mosaic wall for the Uptown Portal site. The image looks abstract, yet it is based on reality, on “images” of particle collisions and subatomic and atomic movement and the creation of energy which we are unable to see with the human eye. Physics of magnetism-attraction-repulsion, astronomy, air movement, particle collision all play a part in this artwork. Based on science, it evokes the idea of bodies in motion, the energy of sports, the beauty of the attraction, the movement within a city. This image delves into the concept of these, not by portraying a specific event or element, but by looking at it from the point of view of the more universal. The artwork does not focus on a particular movement or principle but combines and transforms several. Emerging out of an ambiguous space, the image may be interpreted in many ways. These physical forces affect each of us, though we cannot necessarily witness them. The artwork refers to more contemporary discoveries and theories while connecting it to something very close to us: our energy and our body. It has a simplicity and a complexity at the same time. It is old-fashioned and contemporary. Without nostalgia nor specific historic references, the artwork nods to the past through its use of materials and techniques yet looks toward the future through the basis of the image. The original Seattle World’s Fair looked to the future. Now, almost 70 years later, we still look to the future here.



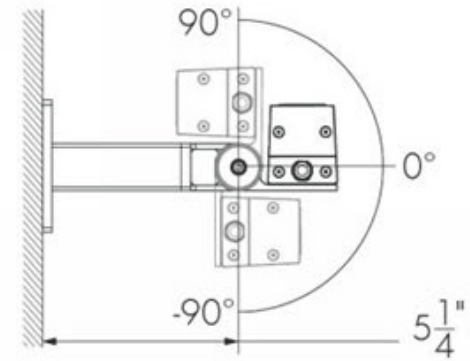
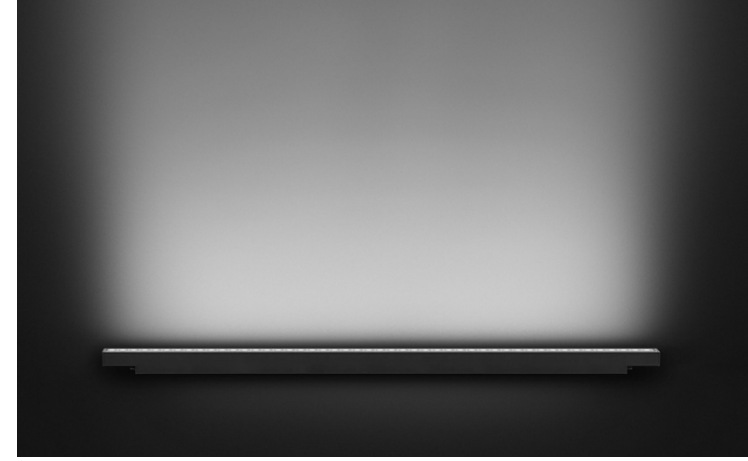
This ~18'x18' image is made specifically for the material of mosaic. Mosaic as a medium refers to one of Seattle Center's most iconic artworks, the mosaic mural by Paul Horiuchi. This wall becomes a kind of "bookend" with that mural.



Above are samples of glass colors and types envisioned for the New Arena mosaic



Architectural all-white linear LED fixtures mounted on aluminum arms extending out from the building will be used to wash all four facades of the structure, including the wall with the artwork. Unidirectional uplight will bring out textures and colors of the mosaic to create a different nighttime appearance.



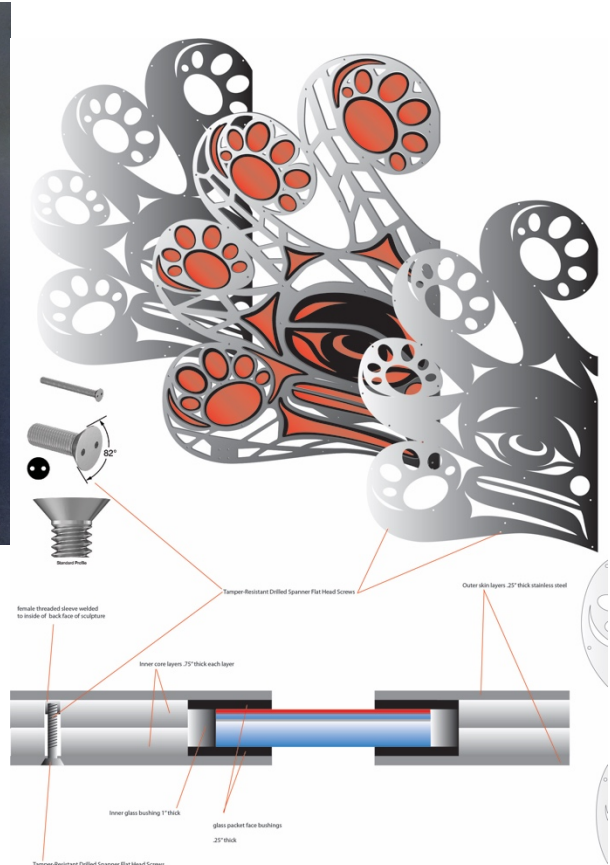
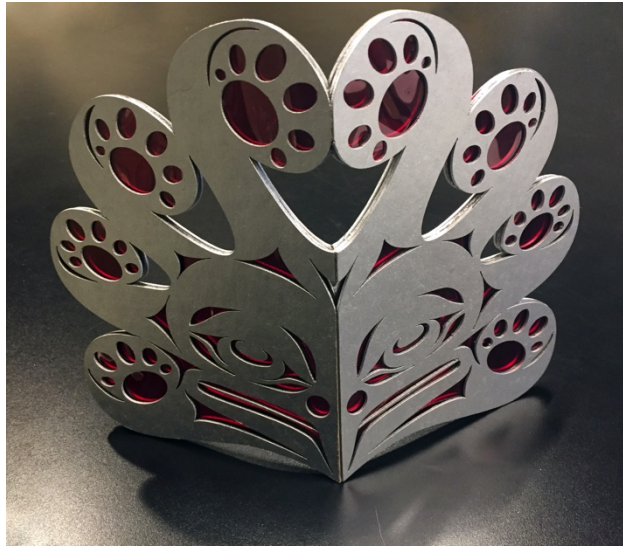
SOUTHWEST GREETER

The Pacific Giant Octopus is one of the legendary creatures of our Salish Sea. This otherworldly artwork, positioned on a lower southwest plaza along Thomas Street adjacent to the Arena ticket office, will greet visitors arriving primarily from the southwest. A project sure to make an unforgettable impression and evoke the words, “Meet me at the Octopus,” the sculpture will become an iconic symbol. Realized in a Pan-coastal style with elements of Preston’s Tlingit heritage with Salish design and echoes from around the ring of fire, this would not only be a great photo op but also a good luck charm imbued with a bit of magic.

“LA DIAB PISH”

by PRESTON SINGLETARY
and DAVID FRANKLIN, Artists





View looking west

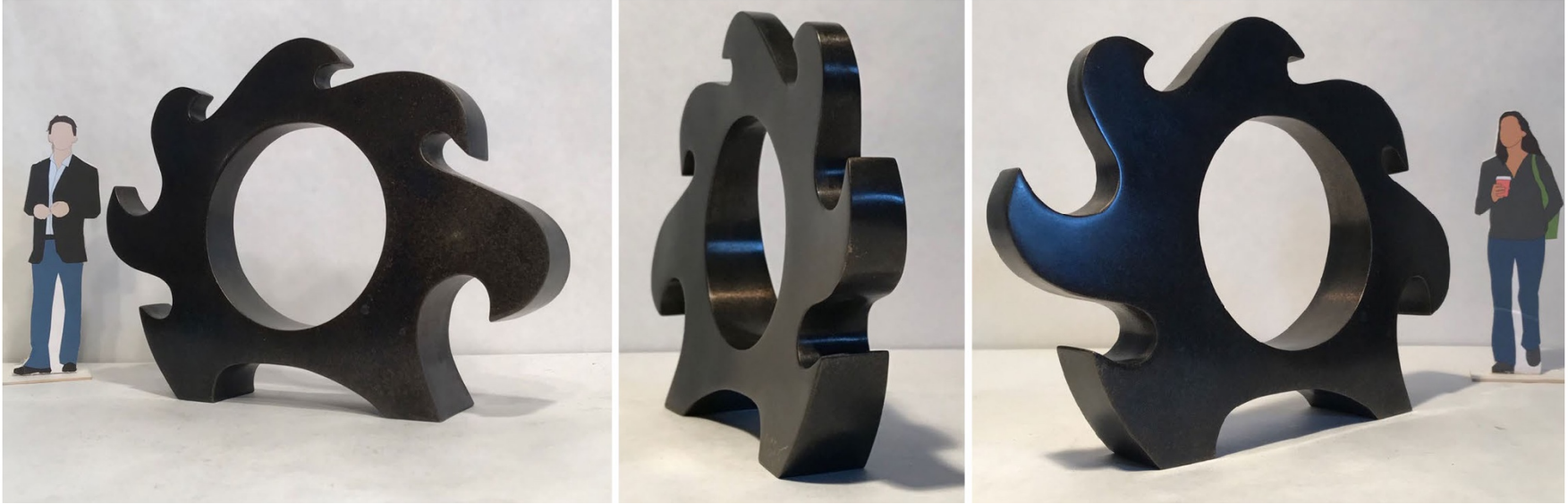
The ~8'-tall x 10'-wide sculpture sits on a low concrete plinth. The artwork is fabricated from cut stainless steel plate sandwiching laminated red glass in its openings. LED rope light wrapping around the oval-shaped eyes will add a lighting detail at night.

The East Greeter, adjacent to 2nd Avenue N running through Seattle Center, is a derivative in my "Ocean Series." Water is the basic fluid of all living organisms. This sculptural abstraction visually relates to the movement of waves on water. Seattle is surrounded by water in the Sound, the lakes and rivers. The "SeaWave" sculpture is intended to be a strong allegory to movement and our waters, in an easy to read approachable form. The welded silicon bronze sculpture is 7'-high, 9'6"-wide, and 1'9" deep and includes a central hole for interactive experiences.

EAST GREETER

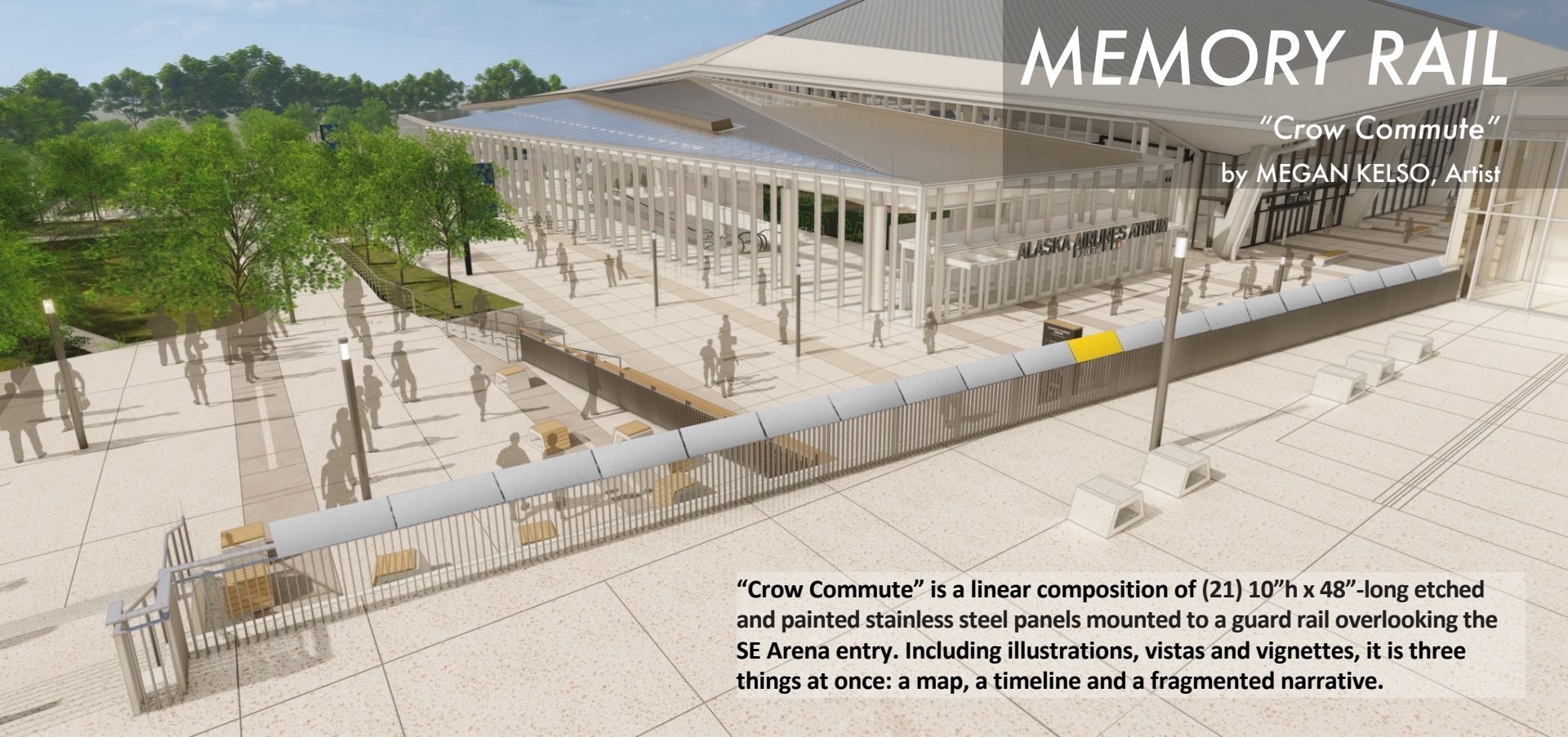
"SeaWave"

by GERARD TSUTAKAWA, Artist

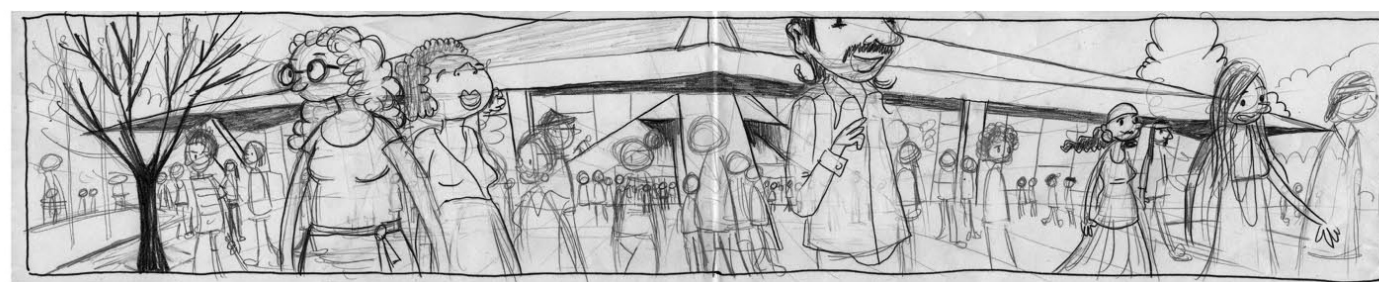


MEMORY RAIL

"Crow Commute"
by MEGAN KELSO, Artist

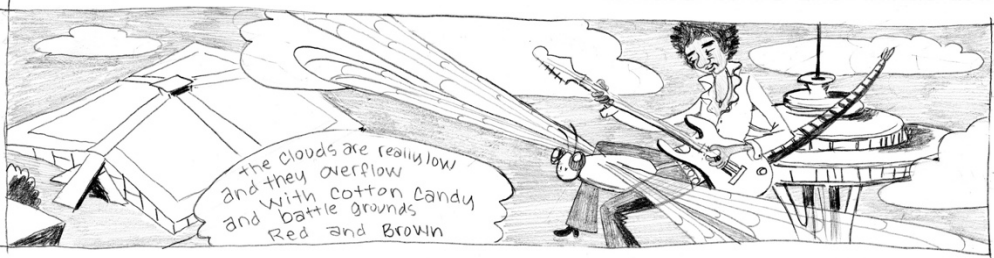


"Crow Commute" is a linear composition of (21) 10" h x 48"-long etched and painted stainless steel panels mounted to a guard rail overlooking the SE Arena entry. Including illustrations, vistas and vignettes, it is three things at once: a map, a timeline and a fragmented narrative.





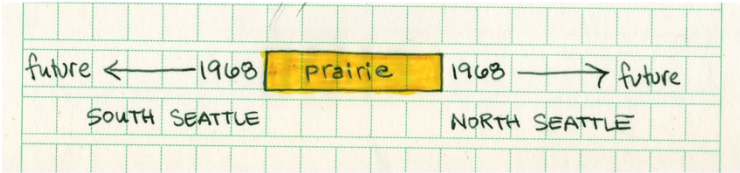
1968 panel concepts about
Jimi Hendrix's Arena
concert and Seattle visit



I want to make a portrait of the city, with the Seattle Center as its heart. I want the imagery and the stories to communicate what it feels like to live here. I want people to recognize themselves in this work, but also to feel the grand sweep of time and place. This work is necessarily subjective: as a denizen of Seattle, I have my own obsessions with the city. But I want to complicate the personal choices I'm making about what to include. I want to look carefully at people who are often overlooked – low wage workers, old women and people of color. And I want to look especially carefully at those who call this place home first, the native people of the Pacific Northwest. It is impossible to make an accurate portrait without acknowledging that Seattle sits on Duwamish land and that settlers took that land to make this city that we love. It is a hard truth, and it will be part of this work.

The Middle is the Beginning

The exact middle of the artwork, panel number 11, is where the Arena stands now. It is a prairie, showing what this place looked like before white settlers came. It was maintained by fire for generations as a foraging and hunting ground by the Duwamish people.



Proposed vignette sites:

- 1. Lower Rainier Avenue (including King Donut)
- 2. Herring's House Park (Duwamish River)
- 3. North Capitol Hill (Megan's childhood house)
- 4. University Avenue
- 5. Wallingford Dick's Drive In
- 6. Northgate
- 7. Renton library (sits atop the Green River)

