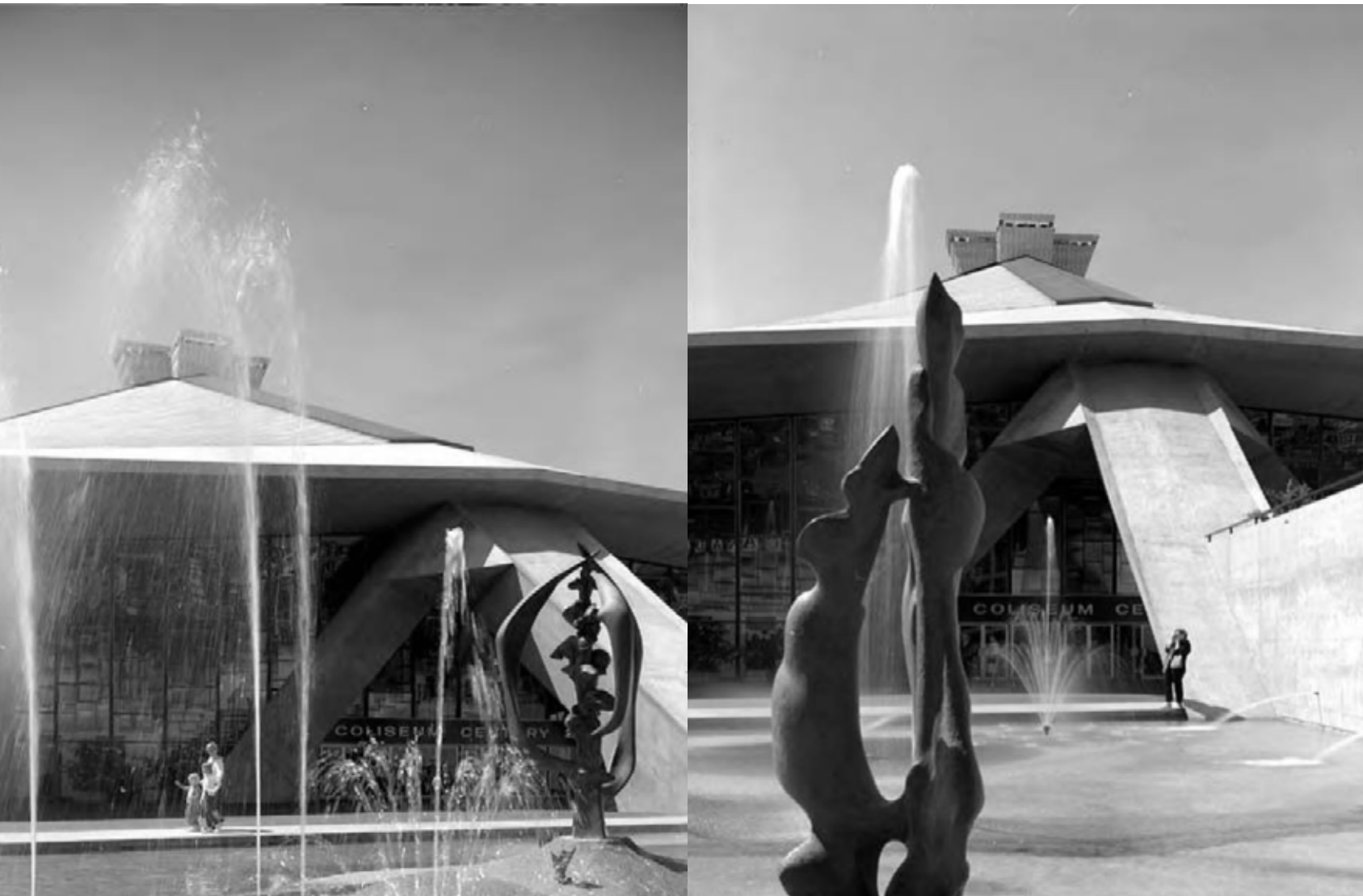


## CERTIFICATE OF APPROVAL



SEATTLE CENTER | SWIFT COMPANY TEAM



## DUPEN FOUNTAIN RENOVATION

### LANDMARKS PRESERVATION BOARD

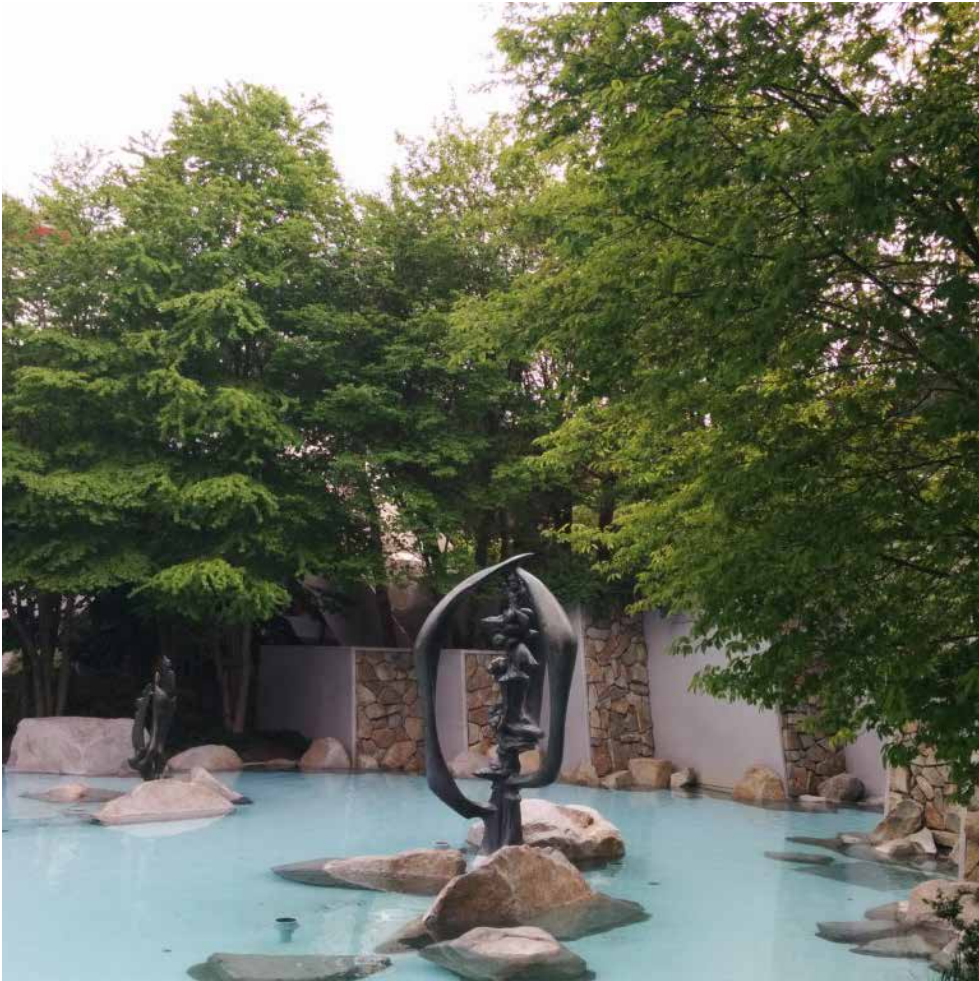
DESIGN PACKAGE- FULL C OF A

JANUARY 06, 2021











DUPEN FOUNTAIN | Winter Views







SEAWEED



FLIGHT OF GULLS





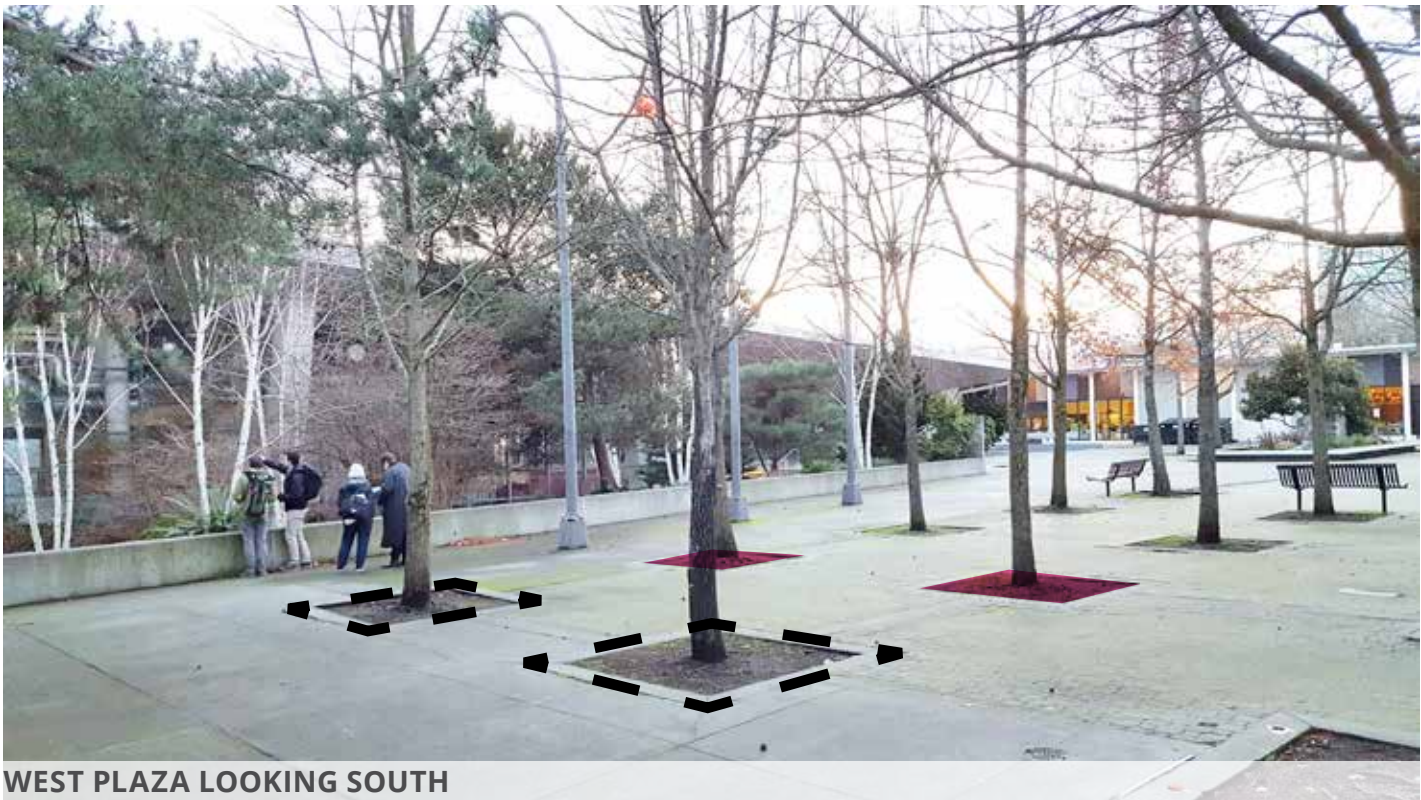
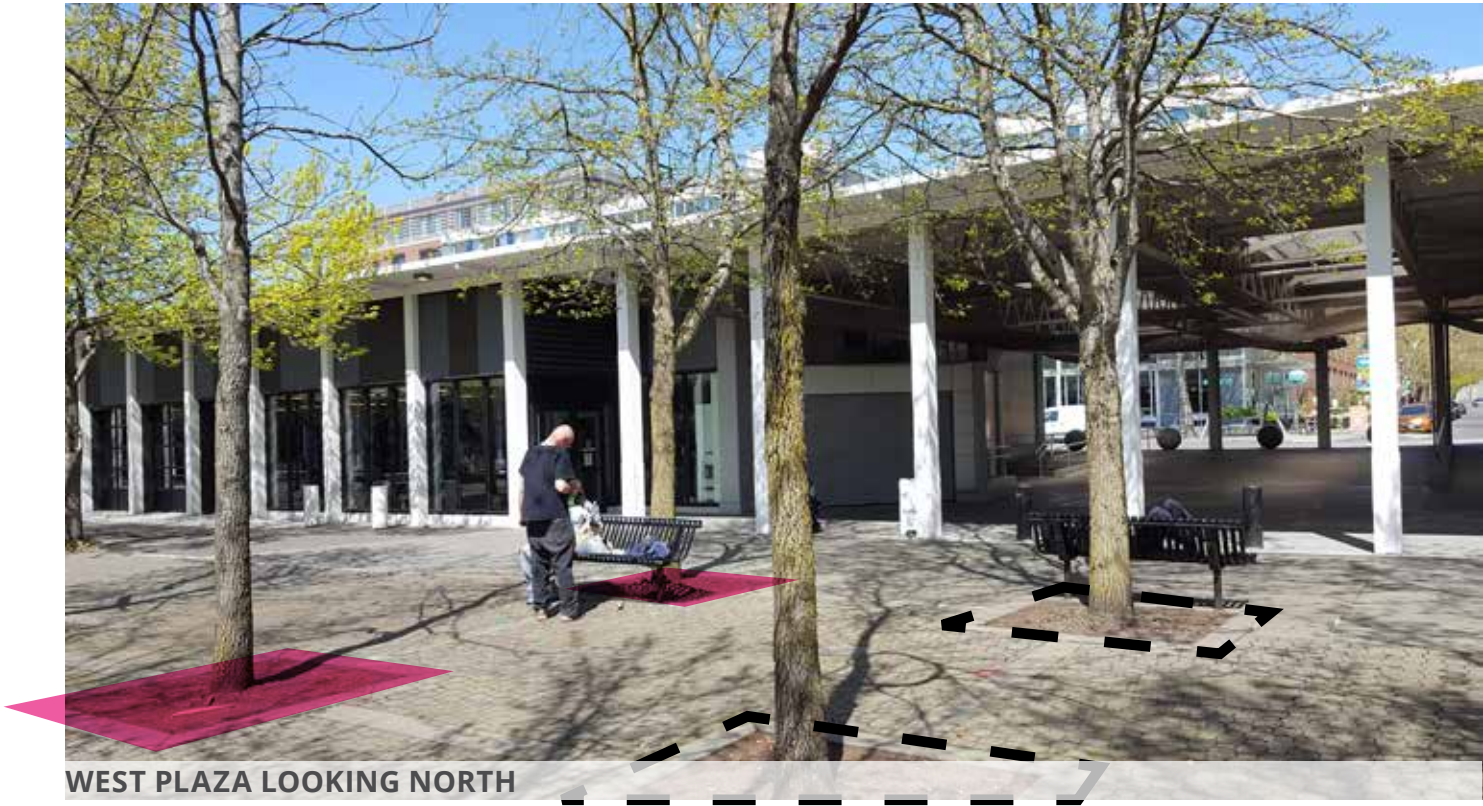


EVOLUTION OF MAN





WEST PLAZA BREEZEWAY | TREE REMOVAL







SEATTLE WORLD'S FAIR:  
Officially named Seattle Center.  
DuPen fountain designed and  
opened to the public



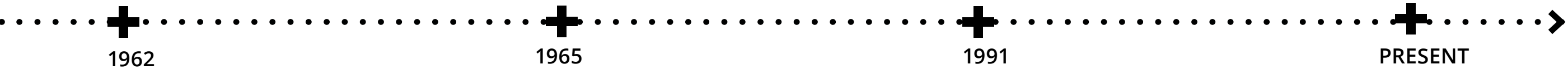
SEATTLE CENTER RENOVATION:  
Minor modifications to northwest  
rooms and plazas after world's fair



SEATTLE CENTER RENOVATION:  
In the early 1990s, the City  
collaborated with the artist and his  
family to remodel the fountain.



SEATTLE CENTER RENOVATION:  
Contextual changes call for a re-  
imagining of the fountain for 2021  
and beyond.



EVERETT DUPEN: The  
sculptor for Fountain  
of Creation, which  
is one of the major  
artworks originally  
created for the 1962  
World's Fair.



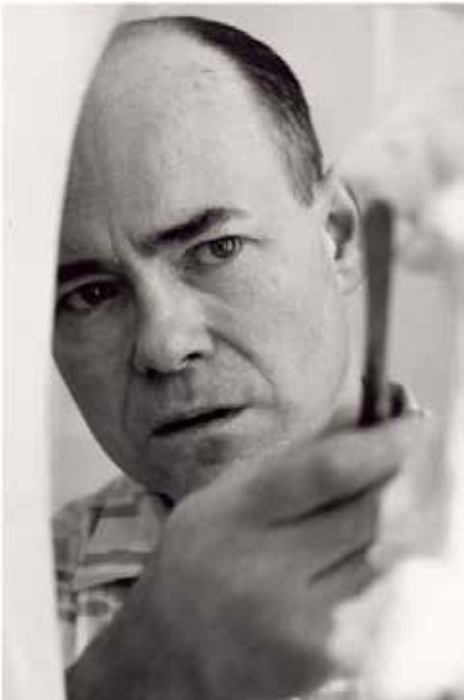
PAUL THIRY: principal  
architect of the 1962  
Seattle World's Fair  
Seattle modernist  
architect Paul Thiry

After the fair, some buildings  
that were clearly intended to be  
temporary were demolished or  
sold for salvage. Architect Paul  
Thiry designed the modifications  
that transformed the Northwest  
Rooms buildings as an enclosed,  
year-round support space for the  
coming civic center. Decorative  
geometric (square within a square)  
concrete and exposed aggregate  
paving panels were added along  
the plaza.

DuPen was a leading voice in the  
process of this renovation. In the  
early 1990s, Seattle Center added  
45 stones and boulders to the  
piece and installing equipment to  
improve water quality. It became  
a popular spot in the summer  
and a pleasant place for quiet  
contemplation during the cool  
months. DuPen's water garden  
complements the idea of Seattle  
Center as an urban gathering  
place and preserves a piece of  
visual culture from a significant  
time in Seattle's history.

In 2019, the Landmarks Board  
granted a Certificate of Approval  
for the redevelopment of the  
Seattle Center Arena and the  
landmarked International Plaza.  
This catalytic change creates an  
opportunity to undertake needed  
updates to the fountain, and to re-  
imagine the relationships between  
artwork, water and architecture in  
this important public space.





DuPen began his formal art studies at USC in 1932, later transferring to Yale, graduating in 1937. He was on the USC and Yale fencing teams and was a Southern California fencing champion in foil. In addition to studying Architecture at Harvard, he spent a year studying the masters at the American Academy of Art in Rome. Later in his career he took leaves to study bronze casting in Florence, Italy and art in India, Nepal and Egypt.

He taught at Carnegie Institute of Technology before settling in to his 38 year career at the University of Washington. As Professor, he played a major role in building the UW's Sculpture Division into a nationally and internationally known group. DuPen was most well known for his beautiful figurative pieces in terra cotta, stone, wood and bronze. He taught, influenced and was a friend and mentor to generations of national and Seattle artists.

His sculpture can be found in many public parks and buildings as well as in museums and private collections. Among them are the DuPen Fountain at the Seattle Center.

**HONORS**

Clara Kimball English Traveling Fellowship (for "St. George" 1937) - Yale  
Louis Comfort Tiffany Fellowship 1935-36 (for "Nirvana") - Yale  
1936 and 1938 "Prix de Rome" First Honorable Mentions  
Saltus Gold Medal for Excellence in Sculpture N. A. D., N.Y.C., 1954  
Arts and Crafts Fair, Bellevue, WA. - First prize for sculpture, 1957  
Research grant for creative sculpture, University of Washington, 1953-54  
University of Washington Graduate grants for travel in Europe and research in Florence, Italy 1963-64

**NATIONAL EXHIBITIONS**

Pennsylvania Academy of Fine Arts, Philadelphia  
Detroit Museum of Art, Detroit, Michigan  
National Academy of Design, New York City, World's Fair  
Architectural League, New York City  
Sculpture Center, New York City  
Art U.S.A., New York City  
Allied Artists of America, New York City  
San Francisco Museum of Art, San Francisco, California



Vertical Intertwine -- bronze



Westwind -- bronze



Stylized Head -- Marble



Indecision -- Marble



Singers and Dancers--bronze

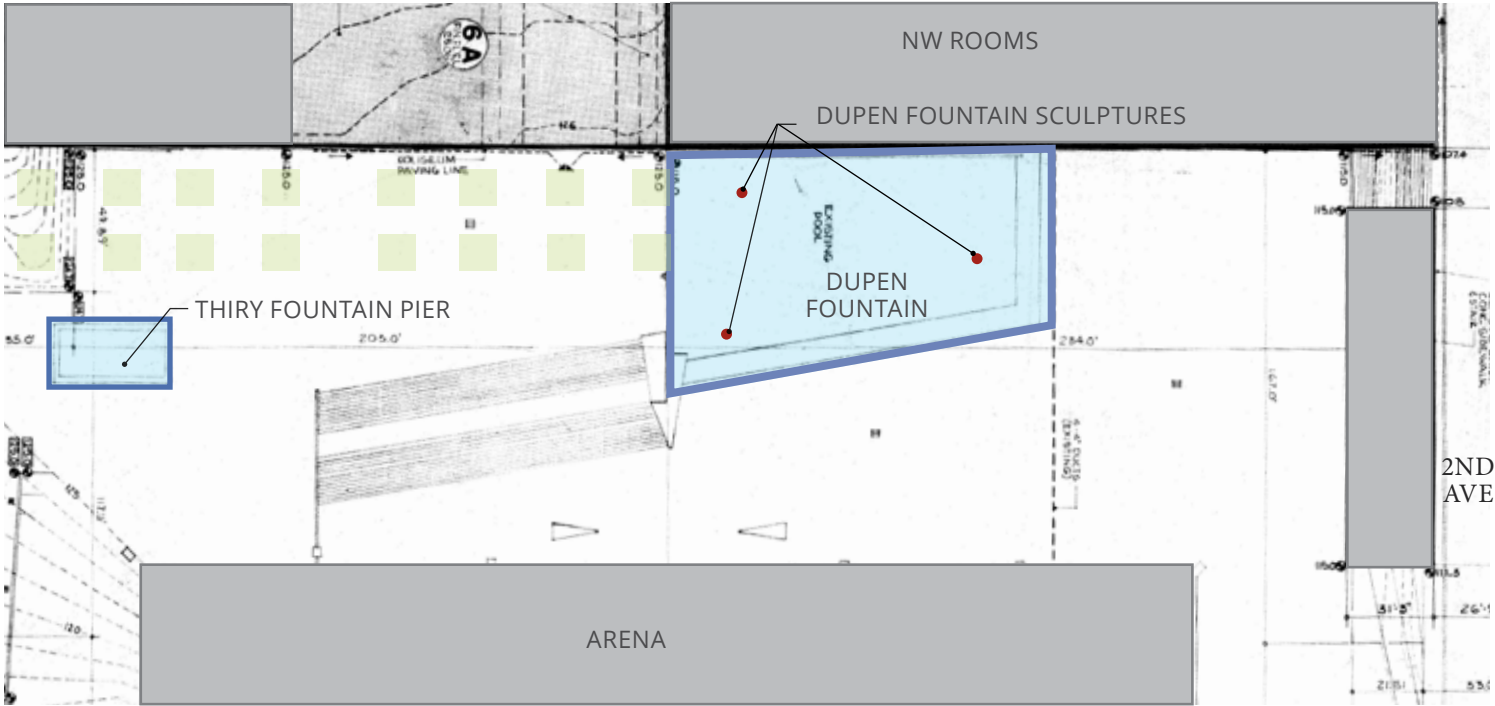


Pensive--bronze

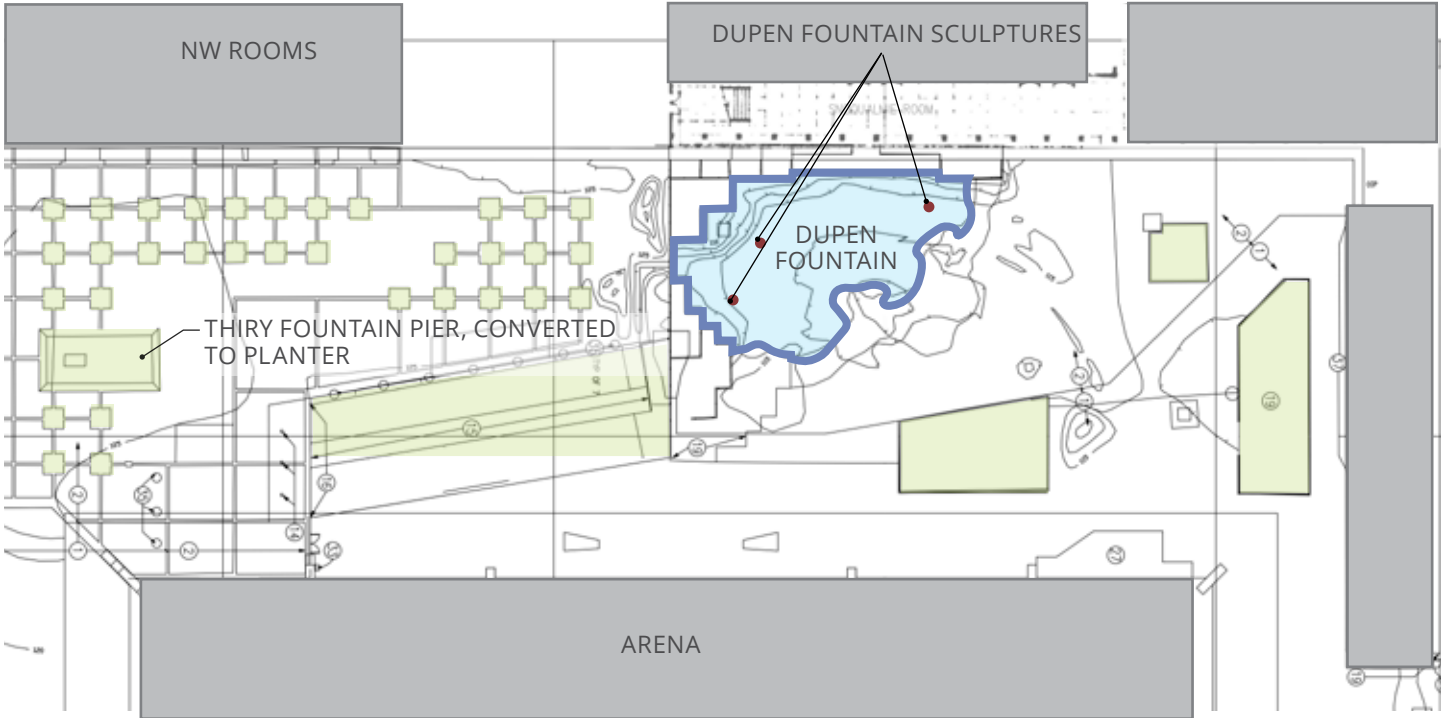
Reference: <https://www.everettDuPen.com/artist/>

Photo credits to DuPen Family

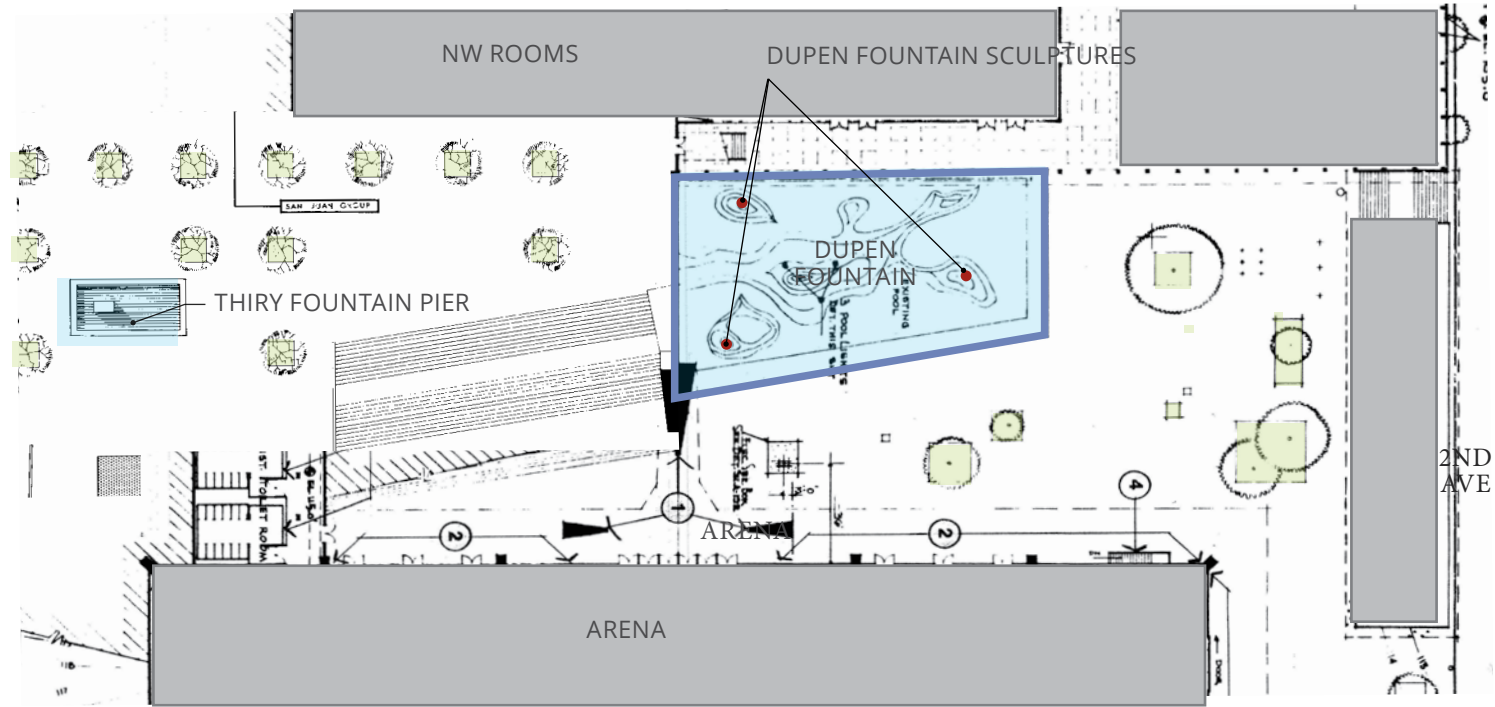




1962 - CENTURY 21 FAIR SITE PLAN



1991 RENOVATION

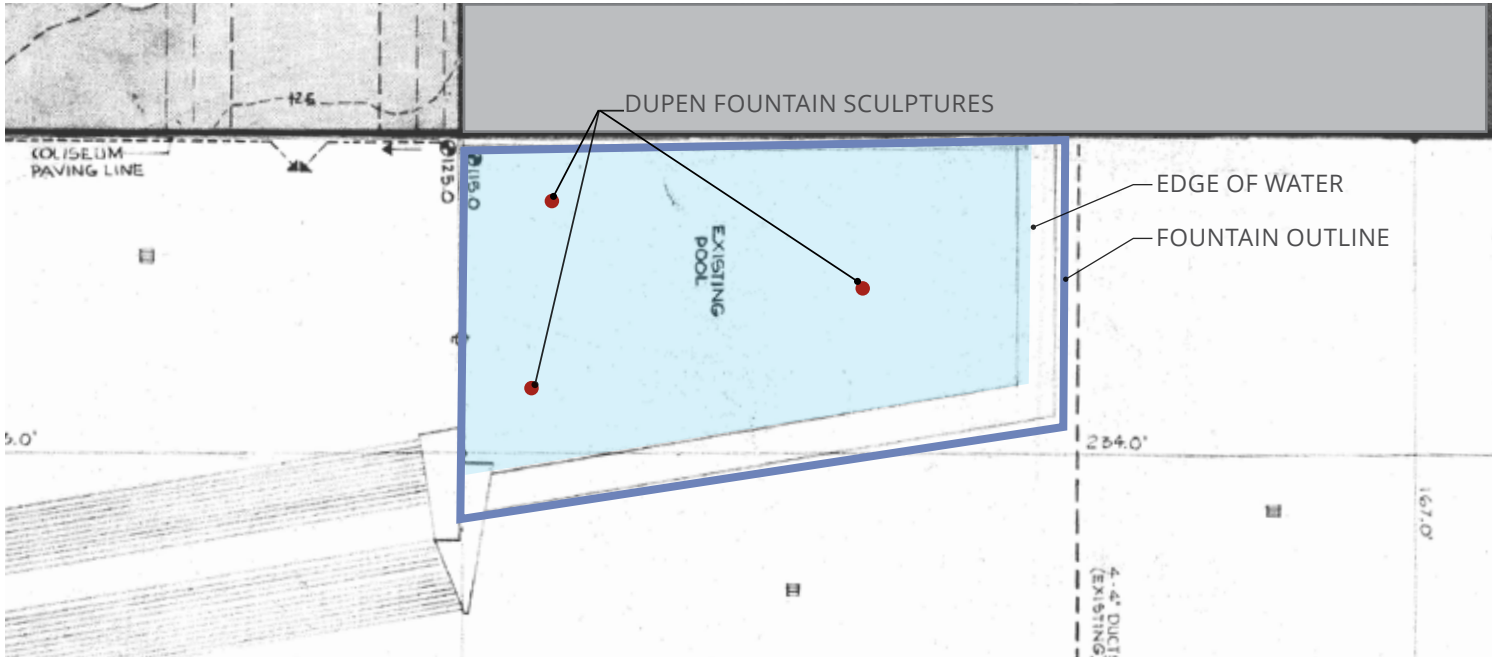


1965 SEATTLE CENTER RENOVATION

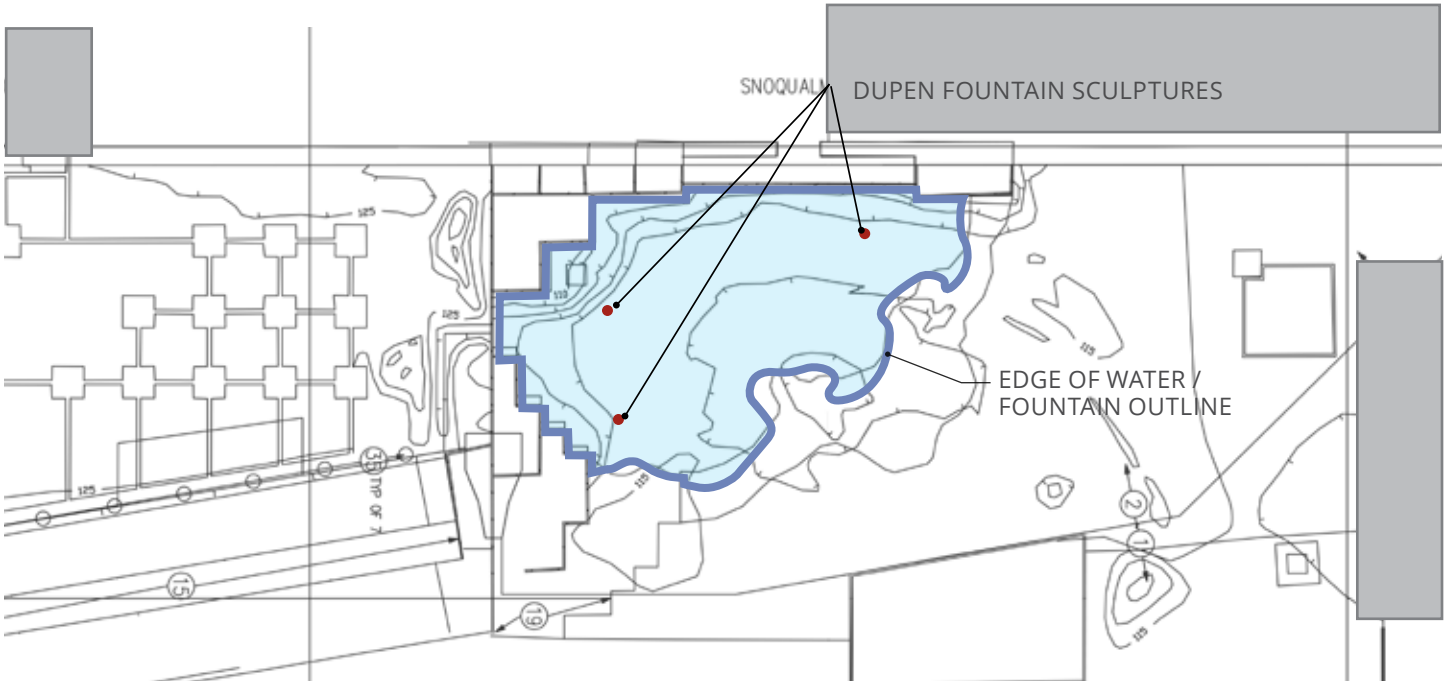


SPRAY JET CONCEPT

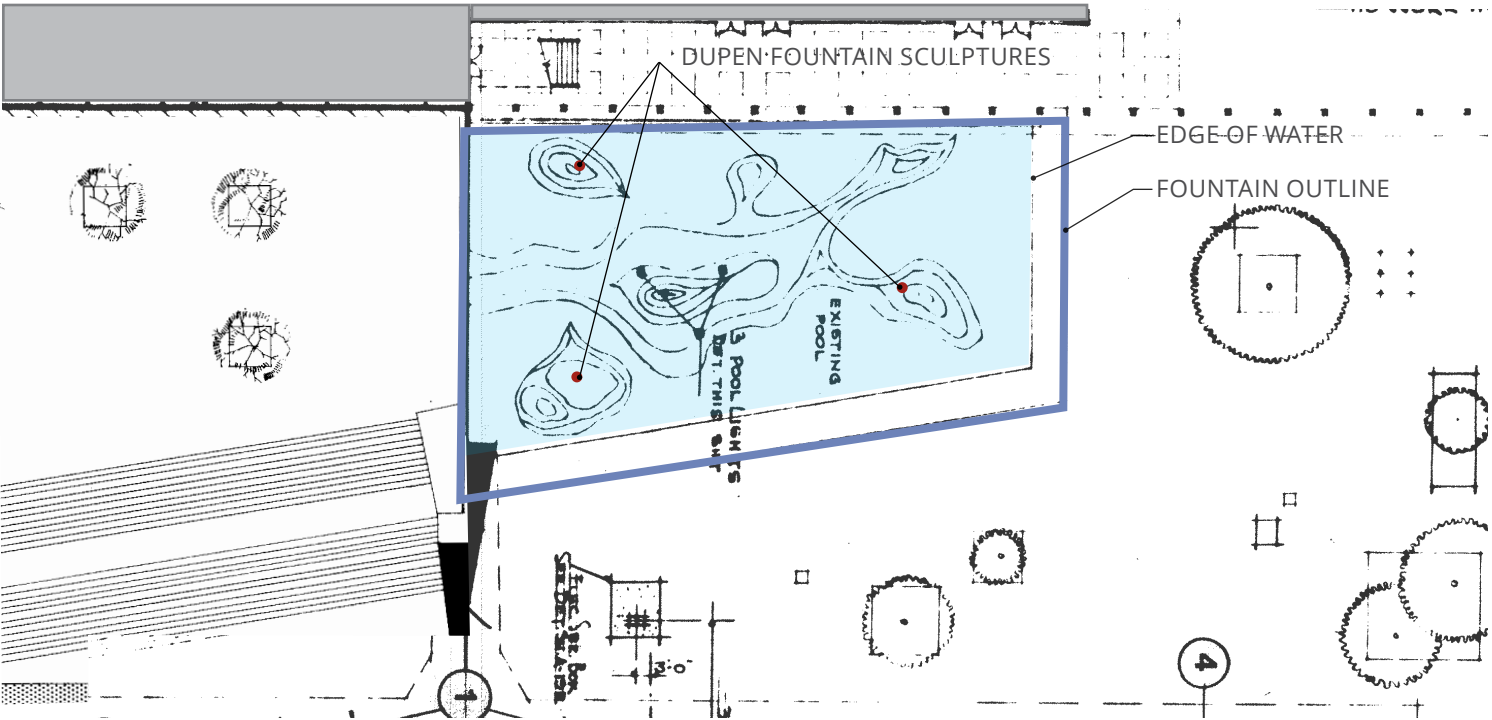




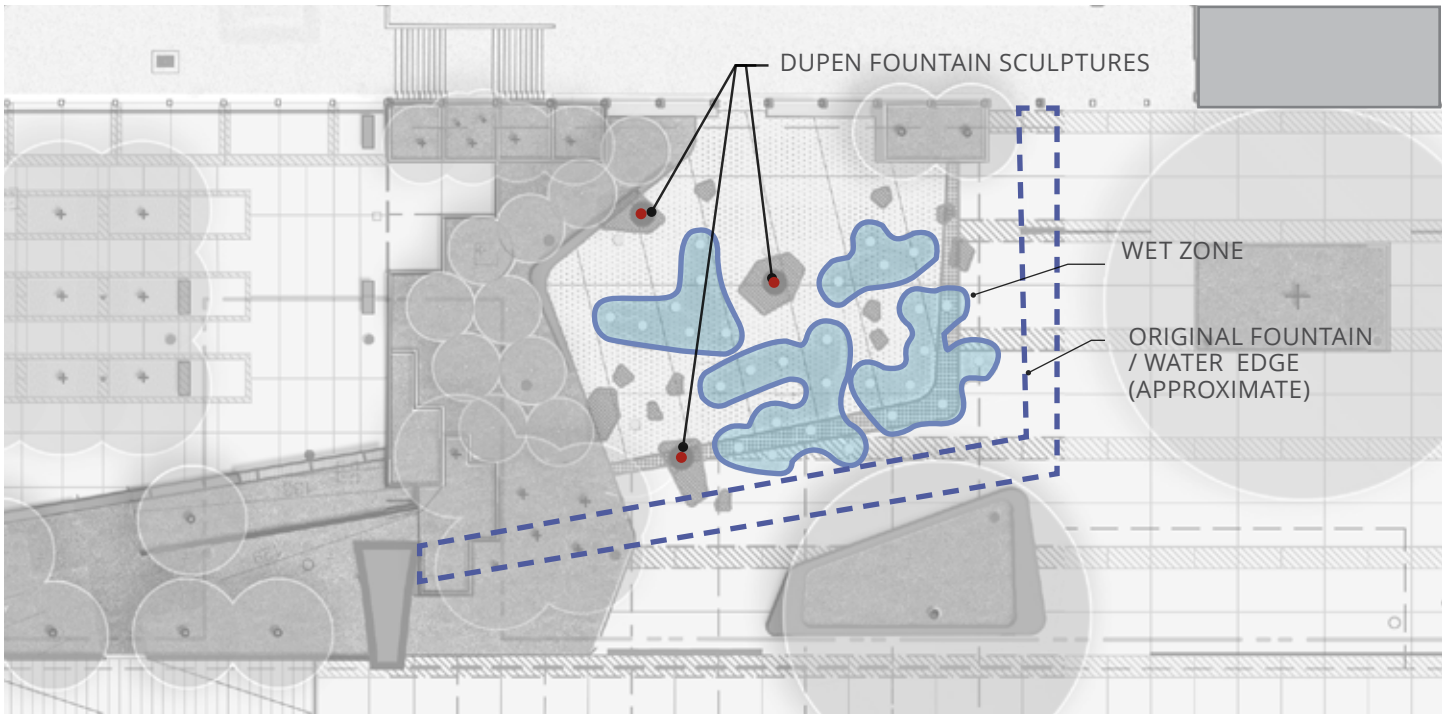
1962 - CENTURY 21 FAIR SITE PLAN



1991 RENOVATION



1965 SEATTLE CENTER RENOVATION



SPRAY JET CONCEPT



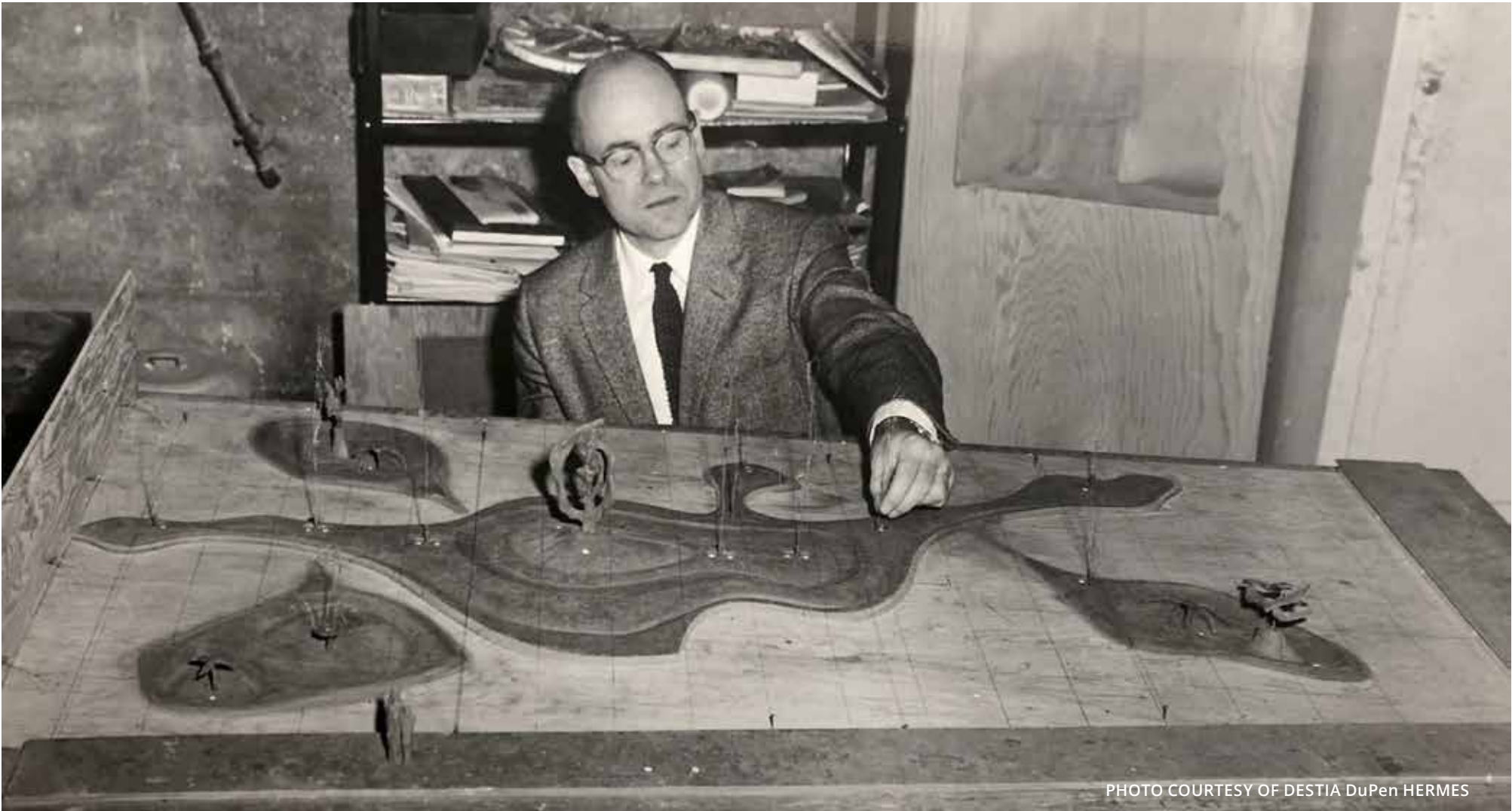
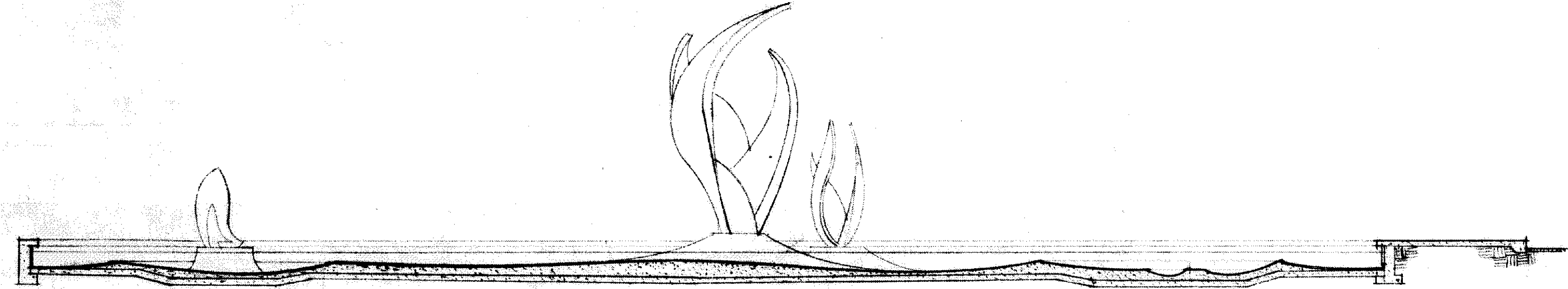


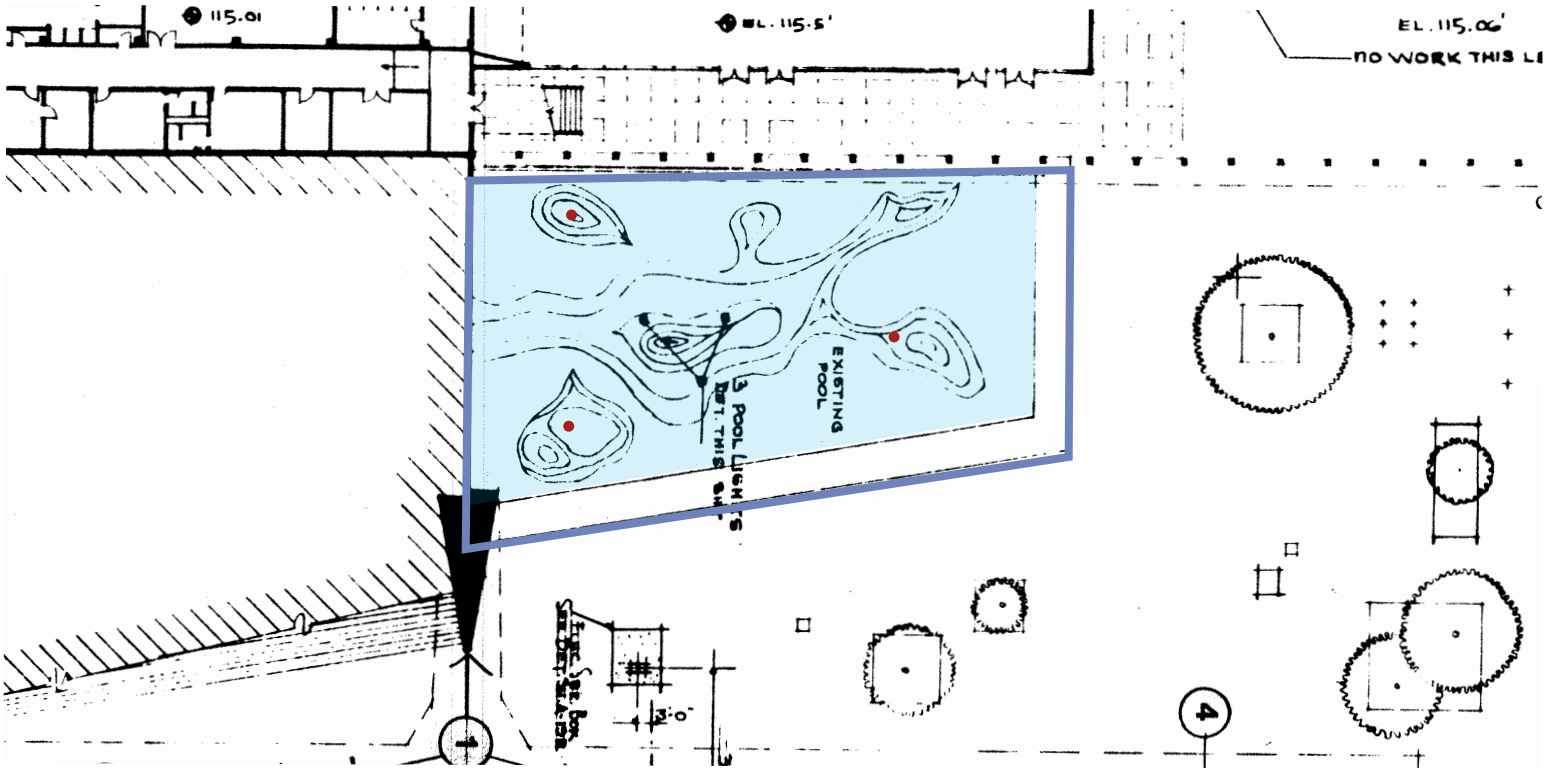
PHOTO COURTESY OF DESTIA DuPen HERMES

DUPEN WITH FOUNTAIN MODEL

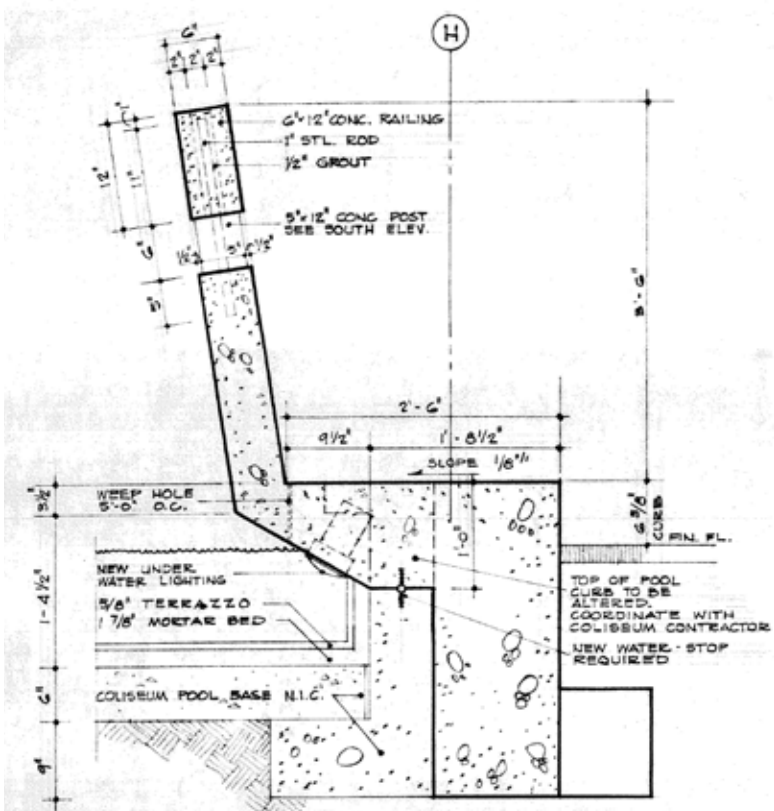


SECTION

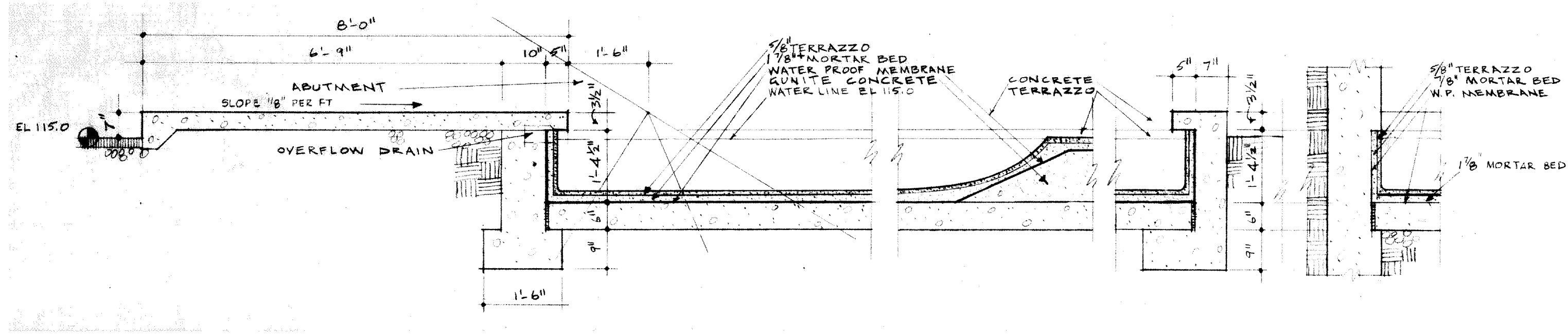




1965 SEATTLE CENTER RENOVATION



POOL DETAILS

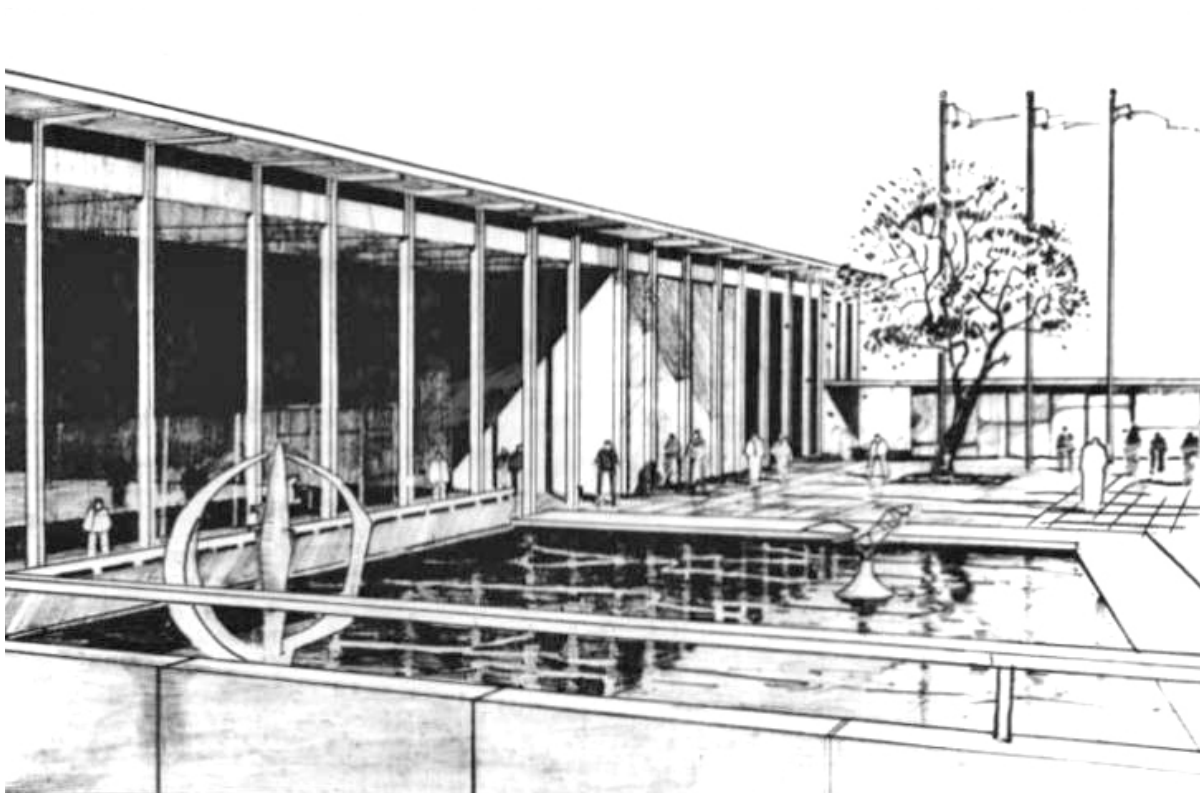


POOL DETAILS





DUPEN FOUNTAIN 1962



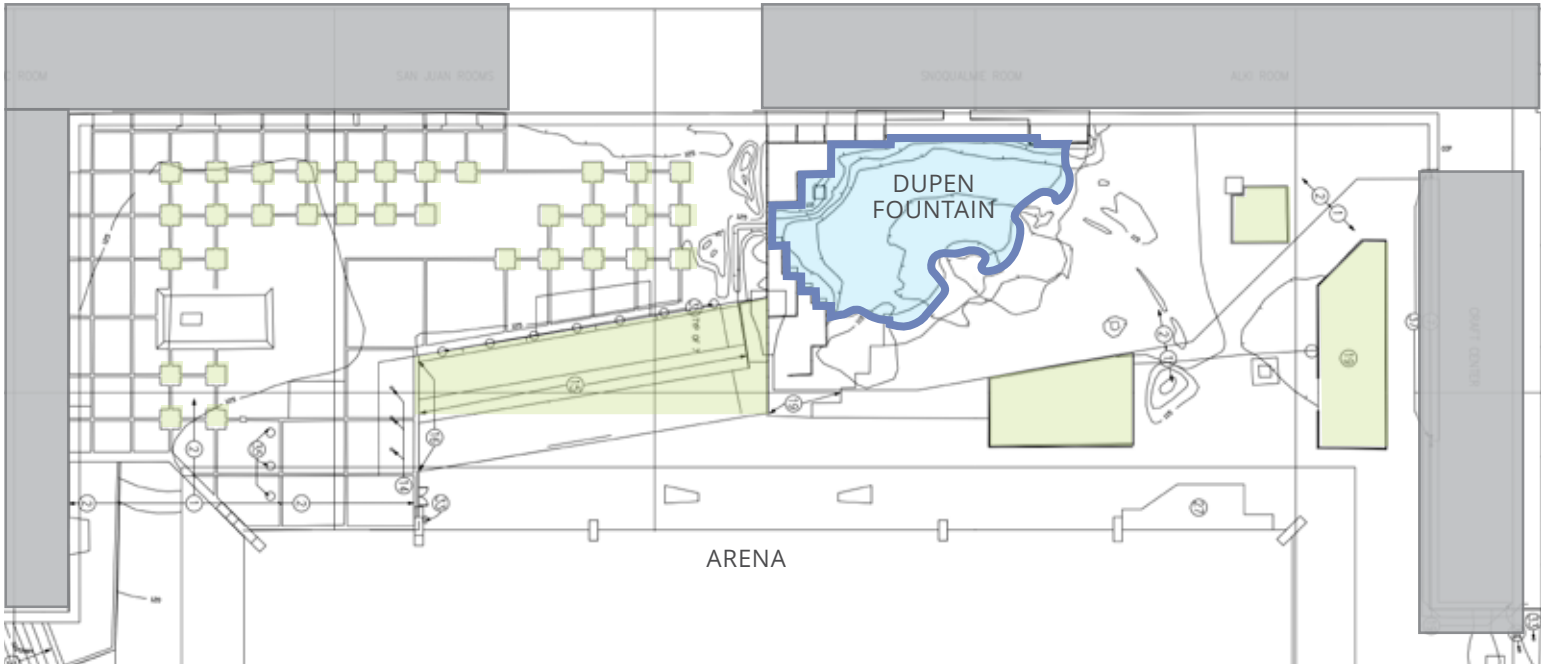
DUPEN FOUNTAIN 1965



DUPEN FOUNTAIN 1965







1991 RENOVATION



FOUNTAIN DETAILS



DUPEN FOUNTAIN IN 2018





SEATTLE CENTER DEVELOPED A MULTI-PRONGED OUTREACH AND ENGAGEMENT PLAN TO GATHER FEEDBACK FROM THE DUPEN FOUNTAIN’S MANY STAKEHOLDERS.

SURVEY

579 people completed our public feedback survey between July 27-September 22, 2019.

Seattle Center hired PRR to help administer the survey and to engage with visitors in-person at Seattle Center’s campus at the playground and during a variety of free public events. The survey was also distributed online through Seattle Center and partner newsletters, websites and e-blasts ,and via social media posts and ads in English and Spanish.

OVERALL KEY FINDINGS

- Visitors often come in groups, in the afternoon, and stay a while.
- Visitors enjoy relaxation and water features at the fountain.
- Renovations should enhance water features, improve seating options, and ensure safety for kids.
- While most respondents welcomed renovations, a few strongly favored preserving the Fountain’s original design and purpose.
- Those who visit the Fountain with kids tend to:
  - Enjoy the interaction with water and water features, the family-friendly nature, affordability, and boulders.
  - Go in groups, play in the water, spend time with friends and family, eat or drink, and relax.
  - Stay at the Fountain longer.
  - Visit more often or in the afternoon.
  - Rate safety as one of the most important qualities for the Fountain.

*"I love that my shy son and I can play in a less crowded part of the Seattle Center. The larger fountain can be overwhelming for him, and he loves the art features and depth of the water at the DuPen Fountain."*

*"My kids love this place; it is the first place my kids mention when we want to go on a family day. We have created many family memories there."*

*"I like the calmness I feel when I visit the Fountain [sic]. It's like a mini-vacation. I enjoy it as a gathering spot, much more than the International Fountain, which is too big and impersonal. The DuPen Fountain is human sized, inviting, and people play there. It's ok to splash around or wade in the water."*

*"The sculptures are an endearing shadow of a time when the world converged in Seattle. It is a great place to be both alone and part of a community."*

Reference: The DuPen Fountain Renovation Survey Final Report, November 6, 2019



STAKEHOLDER STEERING COMMITTEE

Seattle Center also assembled a stakeholder steering committee. We have convened this group regularly since August 2019, and have had deep dialogues about the priorities for renovation of the fountain, and responses to early concept directions.

STAKEHOLDER STEERING COMMITTEE MEMBERS

Organization	First	Last	Title
DuPen Family	Destia	DuPen Hermes	Daughter of the artist
Historic Seattle	Eugenia	Woo	Director of Preservation Services
Pacific Science Center	Maureen	Devery	Vice President, Science Engagement & Outreach
Queen Anne Historical Society	Leanne	Olson	Member
Seattle Center	Nate	Brend	Event Services Representative
Seattle Center	Armando	Espinosa	Plumber/Metal Fabrication Crew Chief
Seattle Center Advisory Commission	Sarah	Rich	Commissioner
Seattle Center Racial Equity Cohort	Alina	Santillan	Director of Racial Equity for Seattle Center Cohort
Seattle Public Art Advisory Committee	Kurt	Kiefer	Committee Member
SIFF	Saunatina	Sanchez	Youth Programs Coordinator
The Vera Project	Kelly	Sheetz	Operations & Facilities Coordinator
Uptown Arts and Culture Coalition	Cyrus	Despres	President

STAKEHOLDER MEETING SUMMARY

Spray jet alternative #1 is the conceptual approach that resonates most with the stakeholder group, as it reconciles the intent of the original design, carries forward some of the later renovation attributes, and accommodates current code, accessibility, and spatial programming opportunities.



GENERAL

- The most important extant historic elements are the original sculptures themselves... the other elements of the landscape design should honor the original intent as much as possible without actually mimicking it. The fact that there are two layers of historical significance for the DuPen installation (1962 and 1992) adds complexity to the historic preservation conversation.
- Reference to the original 1962 water edge form and scale is appreciated. And the connection to the 1995 renovation character and connection to nature is preferred.
- Consider programming a sensory day/time in summer when the jets are lower and quieter for children/families with sensory issues.
- Be mindful to not overemphasize the spray-jet recreation function. The DuPen Fountain/ Fountain of Creation has historical significance as sculpture and water feature, but was not originally conceived as a playground.

PAVING

- Narrow band feels right with the scale of the space and the geometry looks resolved.
- Supportive of the blue color and sparkle additives in the concrete band, they are positive, fun, whimsical, they reference the aesthetic of the pool (1995) design – but careful to not make it look too much like a water park or super planned play space. Perhaps go with a darker blue?
- Texture should not be too slippery for bare feet when wet.

LIGHTING

- SIFF, whose entrance is adjacent to the project, is very interested in the quality of lighting in this space at night.
- Lighting concepts and fixtures seem like an improvement to the lower courtyard space, and provide dynamic qualities.
- Instead of being uniform, consider lighting that can be changed for different uses or times of day.

STONE

- When designing the cuts and edges of the stone plinths for artwork, carefully consider the relationship to the sculptures. Don’t want to look like they are an odd fit together or out of scale.
- When designing edges, please consider safety for young children
- When looking at finishes, consider finishes that would allow surfaces to be less slippery.
- Generally supportive of granite vs basalt:
  - Granite fits with the space’s identity as a natural sanctuary for the community, especially since 1990s remodel
  - Granite stone sculpture bases allow people to get close enough to the sculptures to touch them, which is what DuPen wanted/his family supports
  - Basalt columns “seem sterile and homogeneous” and structured. Not evocative of 1962.
  - The basalt may become too hot in full sun for small children to sit on
  - DuPen family felt that maintaining some of the native, natural weathered edges and surfaces of the granite boulders relates to the earth and natural process that inspired the original sculpture concept
  - Color and texture options of the granite seems lighter, brighter and more reflective which could work well with the lighting concepts.
  - If using granite, consider balancing the size and scale of the granite to compliment the sculptures versus detract.
  - One stakeholder preferred a rough top granite for the stone features under the sculptures as it feels more like the 1990s iteration.
- One stakeholder argued that basalt geometry works better with the scale of the 1962 design.

ART

- The original sculptures are the most important extant historic elements. They should be situated as close to the original site, proximity, orientation and relation to each other as possible.
- DuPen family prefers the large stone base for each sculpture to give them more presence, allow people to sit immediately next to them.



## GENERAL

- Support the thoughtful approach to the history and chronological evolution of the open space, and the weaving of the modern history and the connection to nature.
- Appreciate the involvement of DuPen family, and other stakeholders, and evaluation of alternative design options.
- Support re-imagining the fountain (water feature) and artwork without the basin to embrace decades of community use and contemporary context.
- Support request for a variance from King County Public Health for the restroom distance requirements, and design of required signage.
- Support preferred paving pattern and stone material selections with respect to size, scale, and orientation.
- Recommended mounting potential artistic lighting on colonnade column vs introducing a new/ additional tall pole in the open space.





## DESIGN

- The layout of the spray jets and sculpture/stone features has been refined to create proximity to the sculptures while maintaining required distances from water sources. The effect of the features being surrounded by water and improving access in and around the features has been refined.
- The stone, paving, planting and lighting schemes have been refined to provide more detail with respect to layout, pattern, character, materials and locations.
- Design Development documents were assembled at the end of August for internal/external review and coordination.
- This Landmarks Preservation Board review package includes the design and technical refinements that have been developed with the input of the Stakeholder Committee, Seattle Center staff, Seattle Park and Recreation, and King County Public Health.

## CODE

- Review meetings with King County Public Health and the project team have been positive and productive to confirm the type, layout, function, and design intent of the water features meets the code requirements and expectations.
- Restroom travel distances are the outstanding challenge to the project. See diagram and notes regarding the conditions and issues to resolve.

## OUTREACH

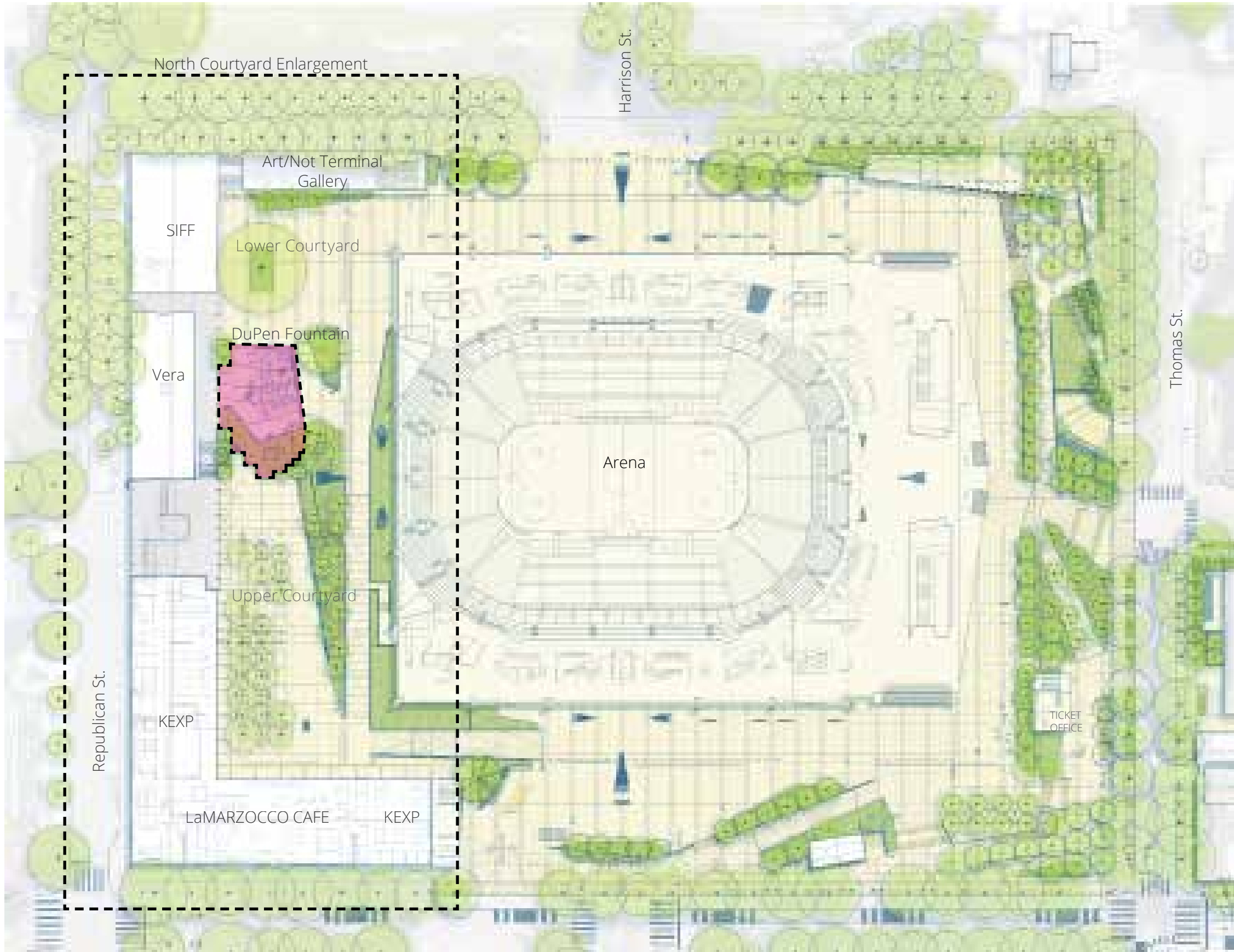
- Stakeholder review meeting on July 24, 2020 was used to engage with the constituents and evaluate the current design progress. Summary notes are included.
- Meeting with the Seattle Parks Department in early August provided review of the feature design objectives and intent, and supported the circumstances and challenges of the restroom distance code requirement.

## ARCHIVE

- See end of presentation for stone type studies, pavement options, and early layout concepts.







SITE DESIGN GOALS AND OBJECTIVES

Provide universally accessible, safe, and inviting opportunities for all visitors to experience the sculptures, the water feature, and the new seating and planting areas

Provide new open space programming that align with the goals and objectives of the campus, the Arena renovation, the adjacent tenants, and the neighborhood

Provide interest and activation to the open space during all times of day, and throughout the year, with variations in water feature operation, flexibility of lighting, new program opportunities, and plants that express seasonal changes

Provide opportunities for visitors, and especially young children, that encourage curiosity and play

N  SCALE: 1"=40'

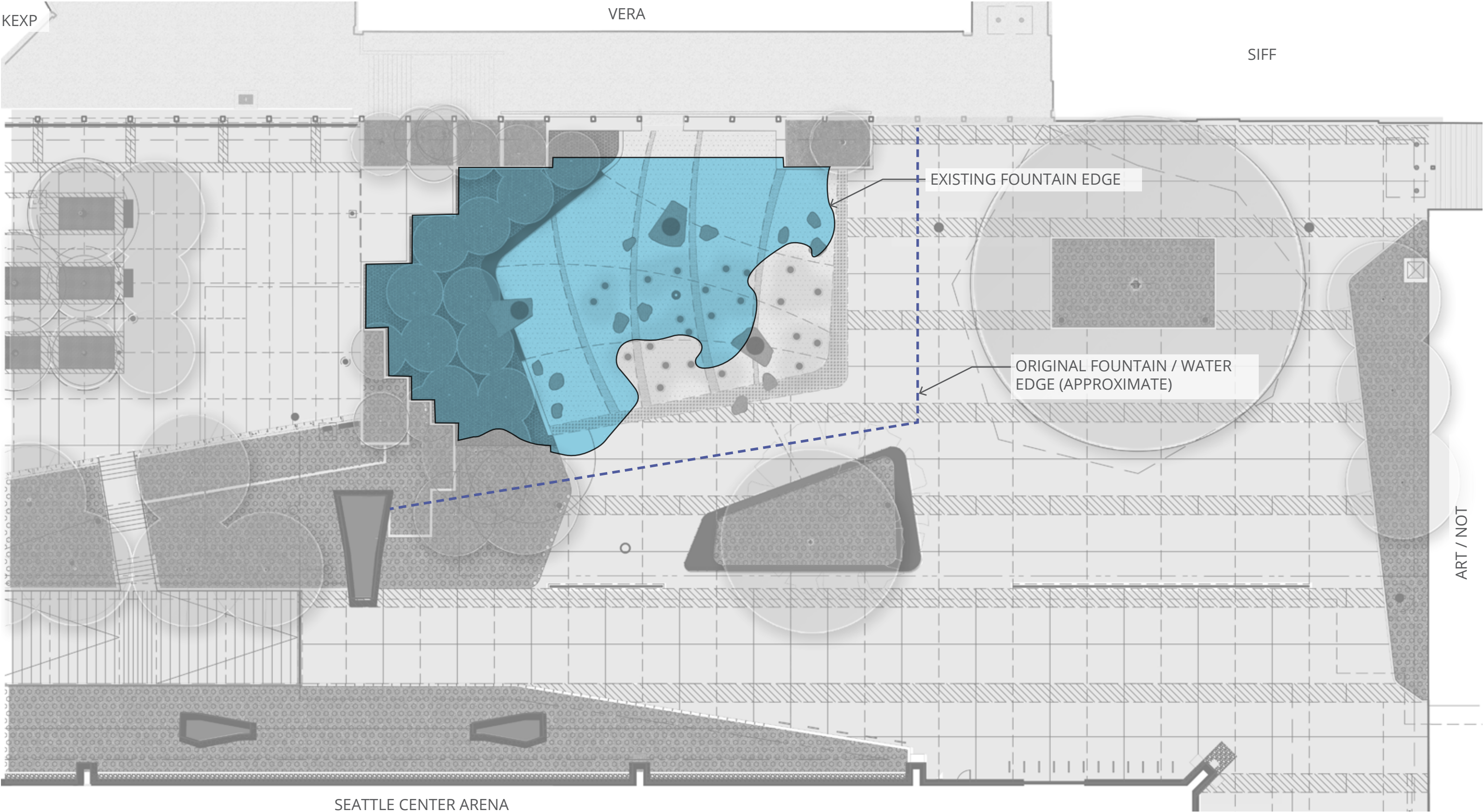


# NORTH COURTYARD ENLARGEMENT | DuPen Fountain and Adjacent Proposed Changes





# EXISTING CONDITIONS COMPARISON | Spray Jet Layout























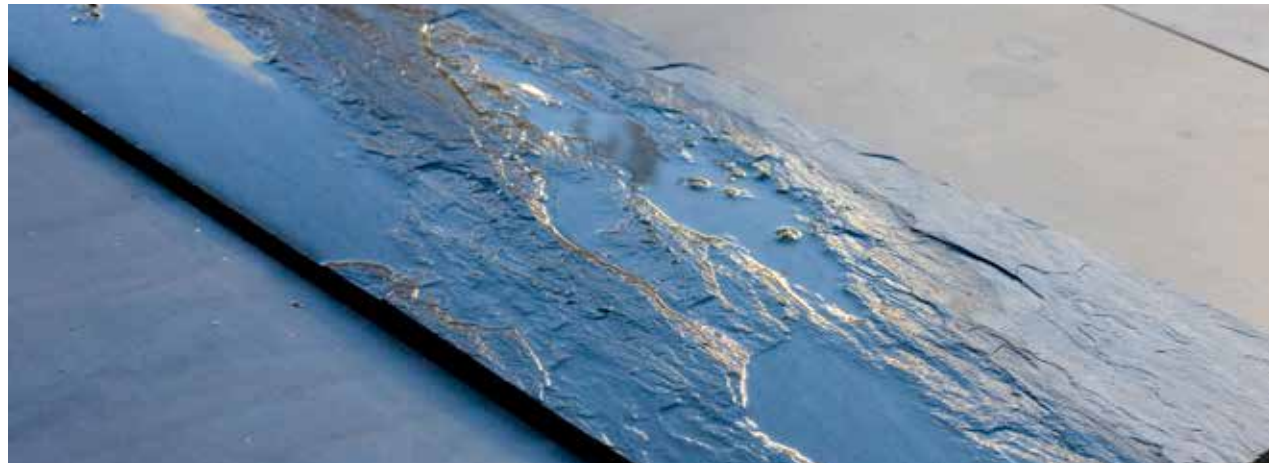




ORIGINAL 1962 DESIGN



SCULPTURES SINCE 1991 RENOVATION



STONE - CONTRASTING TEXTURES



INTEGRATED COLOR - TUMBLED GLASS AGGREGATE



BOULDER PRECEDENTS



SCULPTED STONE ELEMENTS



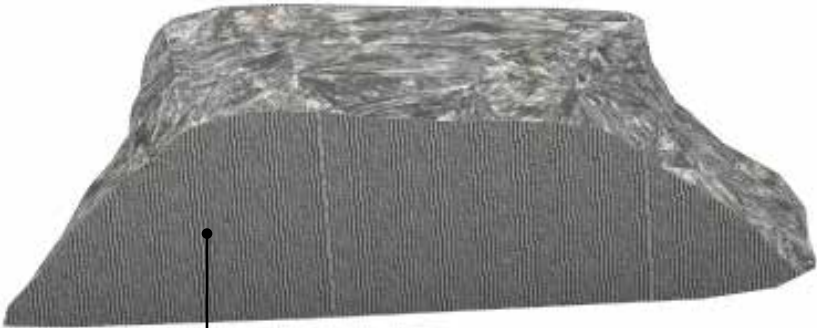
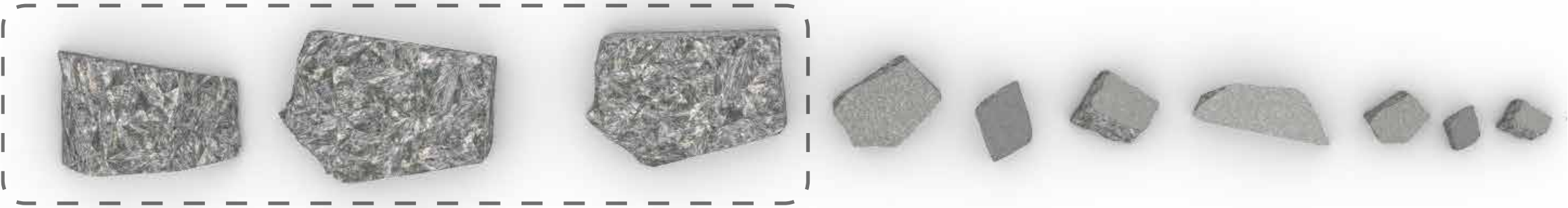


STONE FEATURE DESIGN  
GOALS AND OBJECTIVES

Enhance the opportunities for all visitors to access and approach the three DuPen sculptures.

Provide unique seating features that relate to the character of the 1995 renovation, while acknowledging the original, modern aesthetic of the 1962 design.

Provide opportunities for visitors to explore the character of regional stone with various textures and profiles, and create dynamic arrangement of objects in the space that respond to the lighting design with selective reflective vertical surfaces.



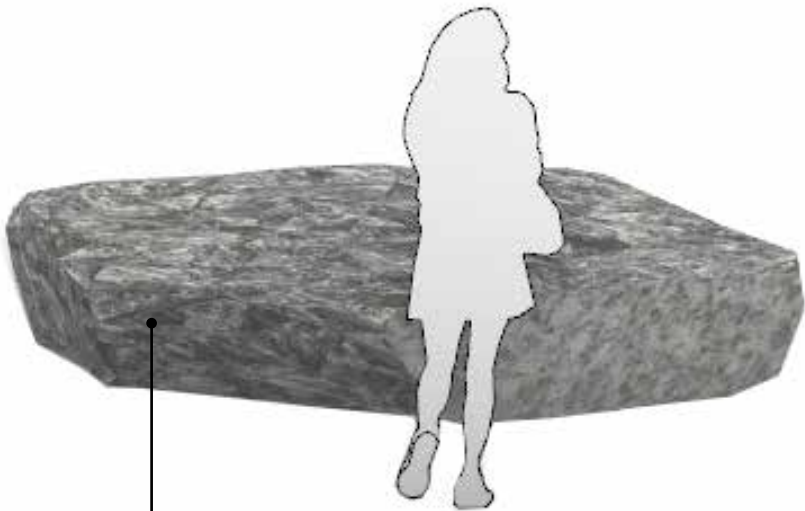
MIXED LARGE STONE (TYPE 1)

- 8' TO 9' WIDTH
- 8' TO 9' LENGTH
- 1'-6" TO 2'-6" TALL
- SECTION CUTS WITH SAWN FINISH



MIXED LARGE STONE (TYPE 2)

- 8' TO 9' WIDTH
- 8' TO 9' LENGTH
- 1'-6" TO 2'-6" TALL
- SECTION CUTS WITH HONED FINISH



MIXED LARGE STONE (TYPE 3)

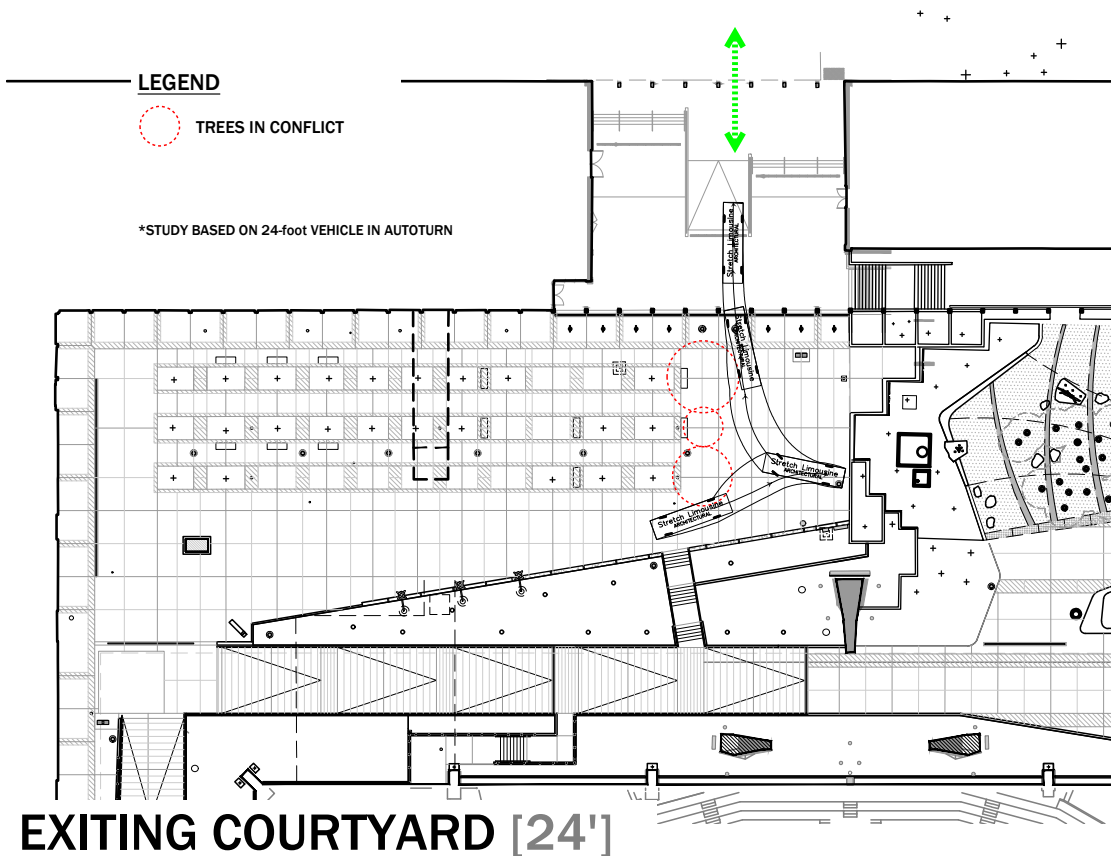
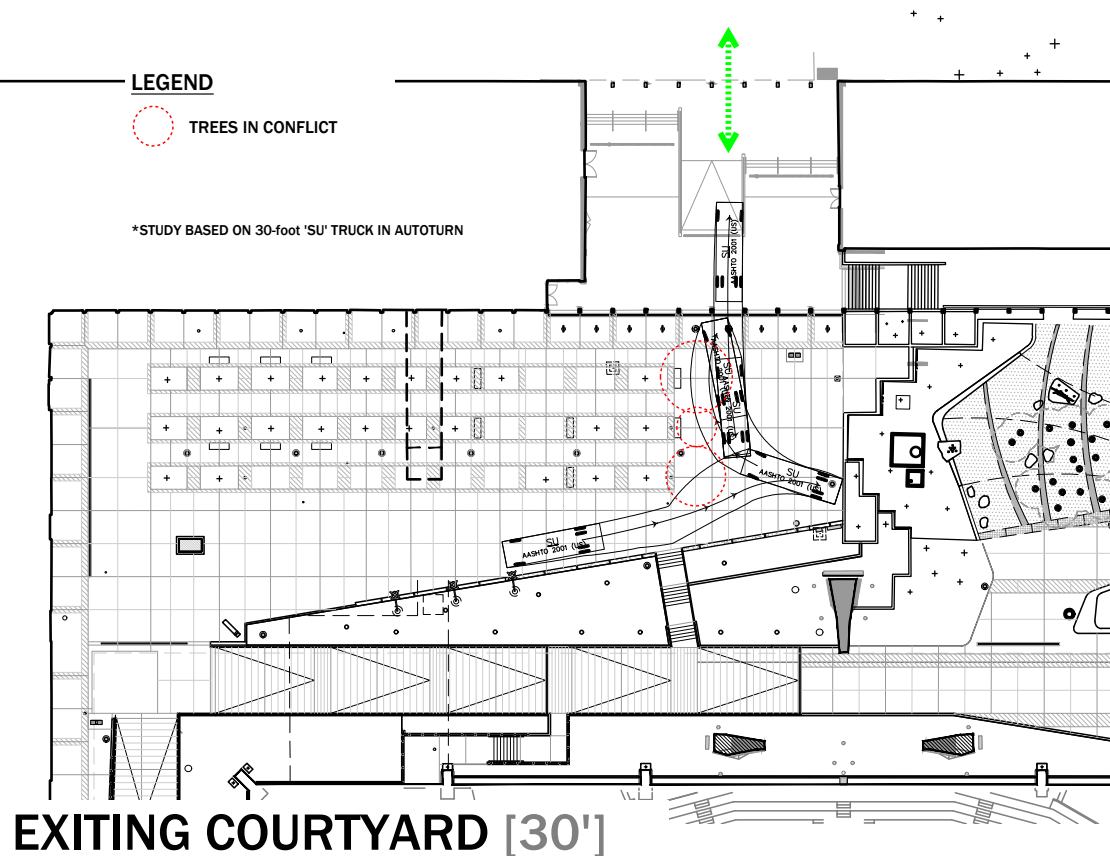
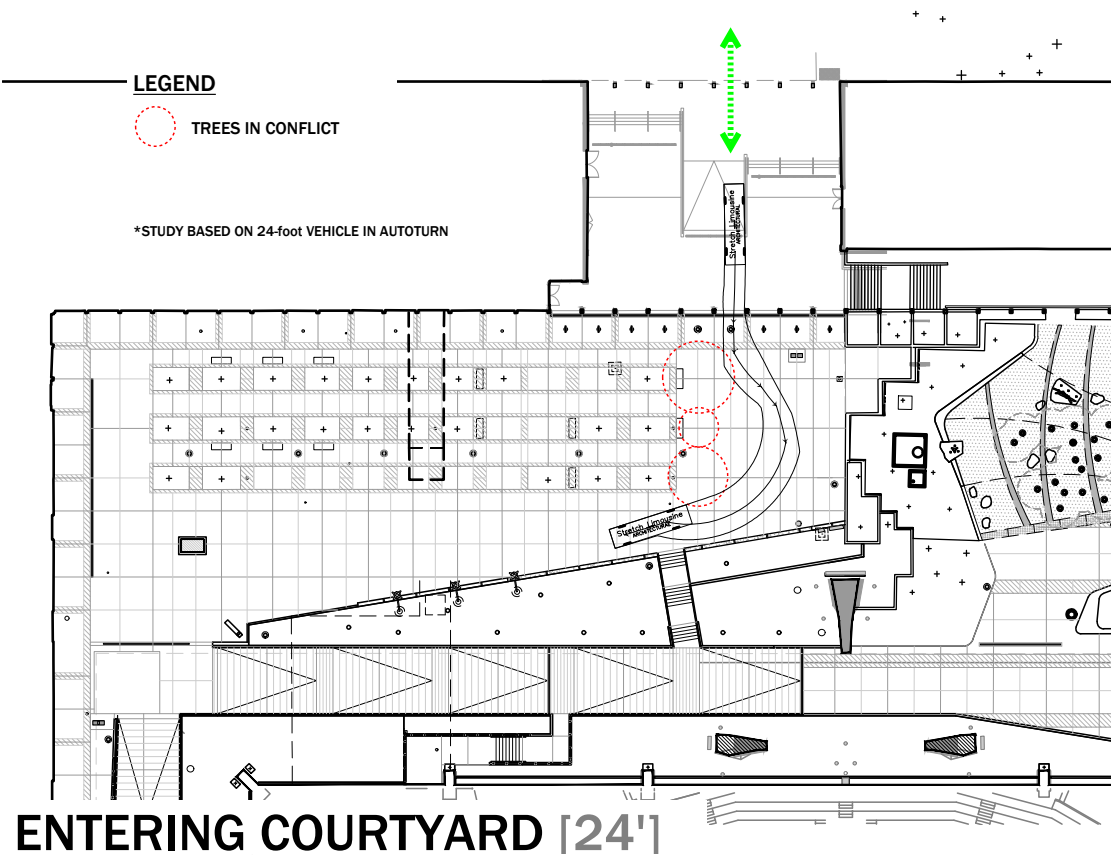
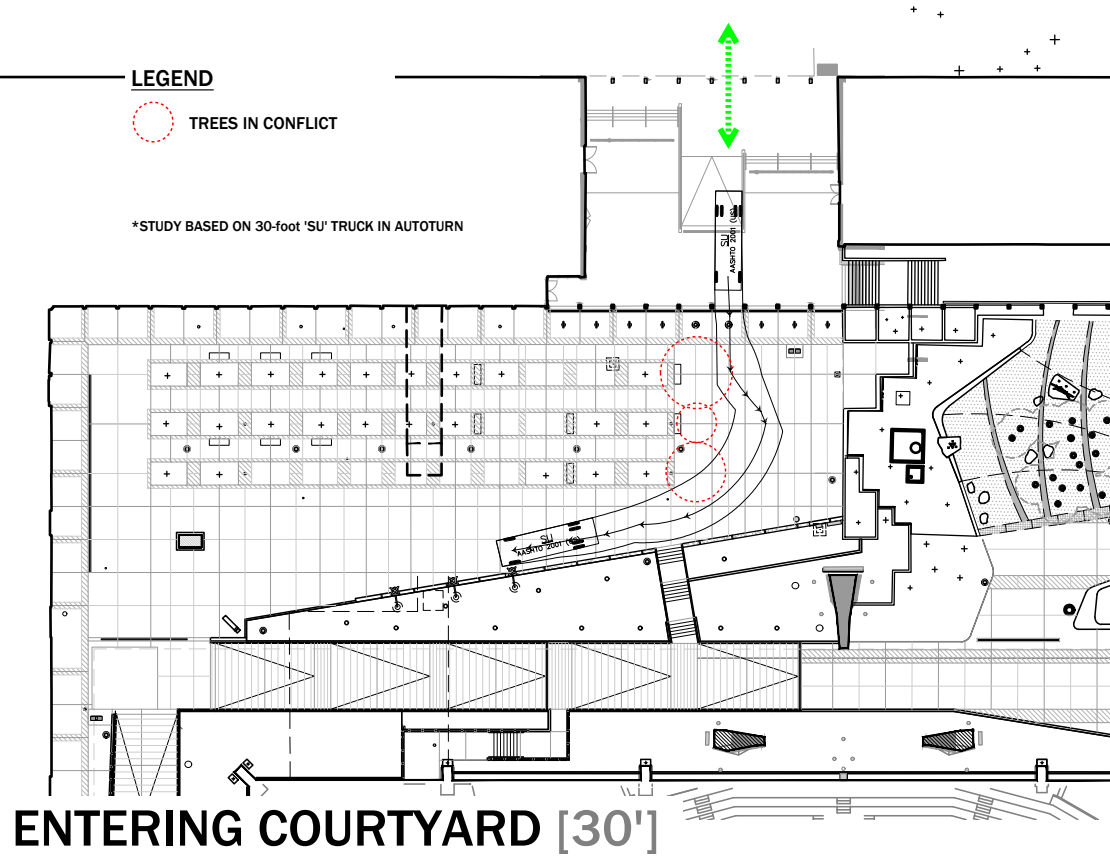
- 8' TO 9' WIDTH
- 8' TO 9' LENGTH
- 1'-6" TO 2'-6" TALL
- SECTION CUTS WITH POLISHED FINISH



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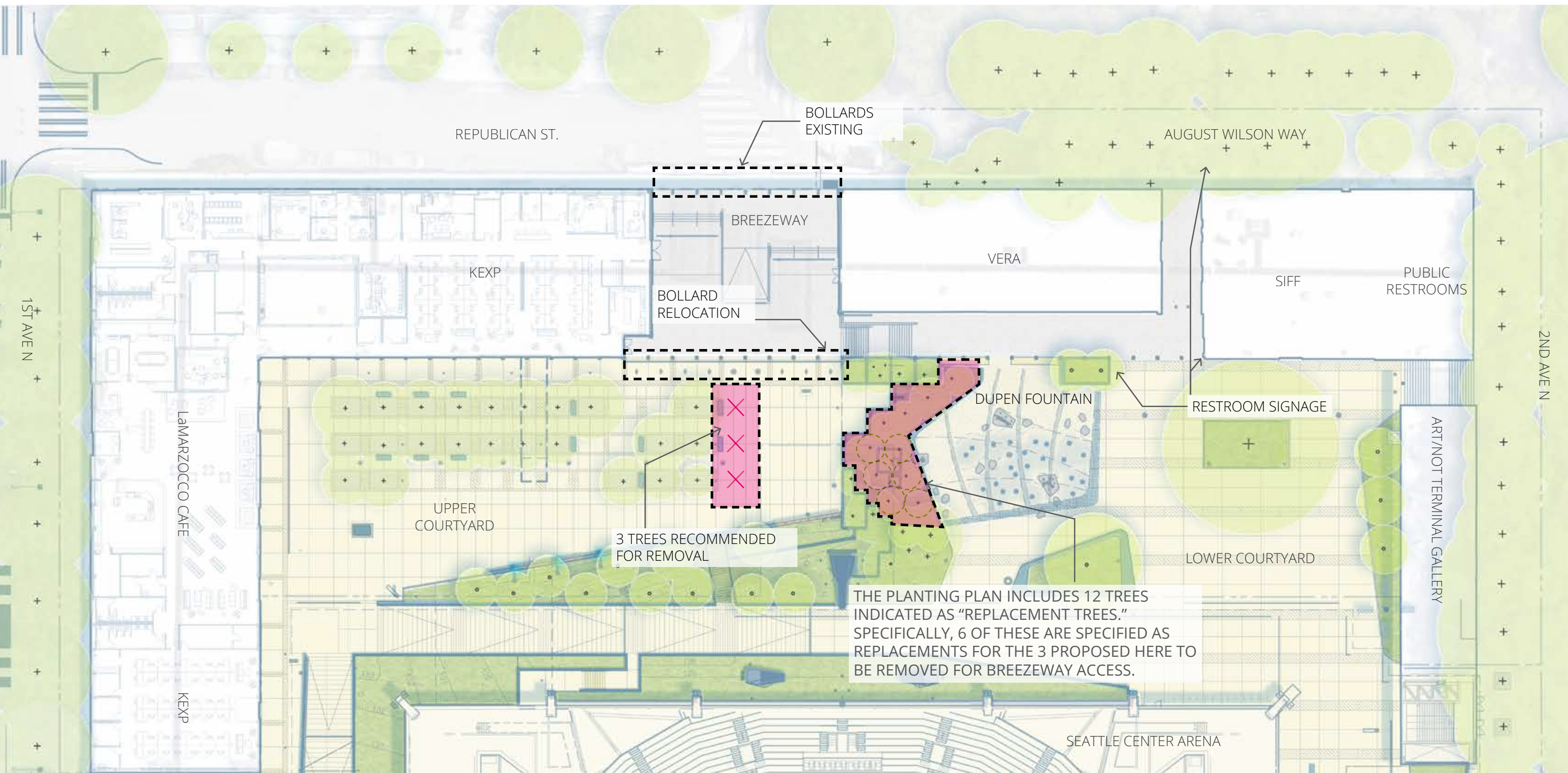
# NORTH COURTYARDS | Upper Breezeway Revisions





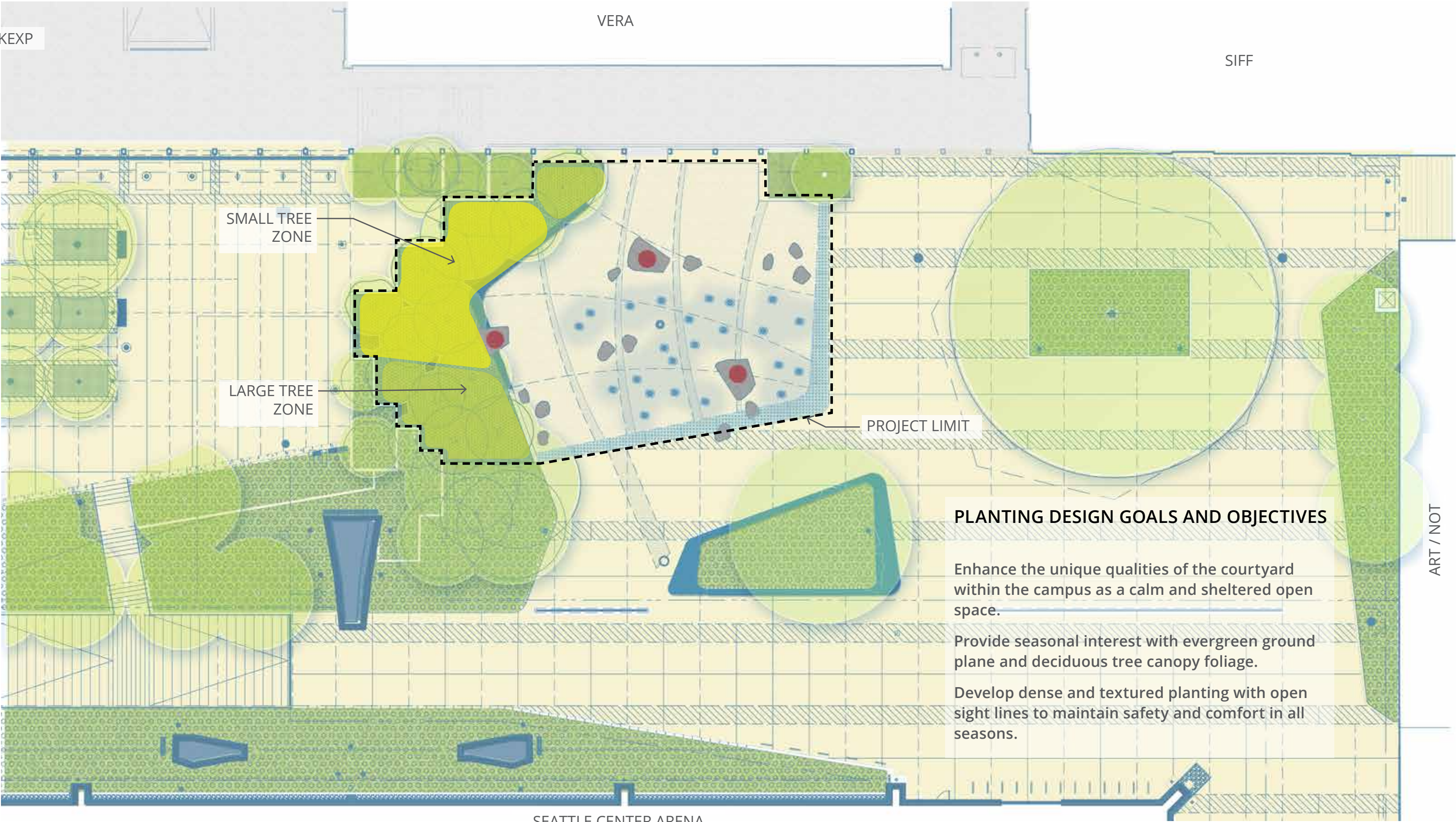


# NORTH COURTYARD | North Courtyard Enlargement





# PLANTING ANNOTATIVE PLAN





Proposed



HAMAMELIS VIRGINIANA | WITCH HAZEL



STEWARTIA PSEUDOCAMELLIA | JAPANESE STEWARTIA



STEWARTIA MONADELPHA | TALL STEWARTIA

Existing



AMELANCHIER



CERCIDIPHYLLUM JAPONICUM | KATSURA



CEDAR





TAXUS MEDIA 'DENSIFORMIS' | YEW



SARCOCOCCA HOOKERIANA | SWEET BOX



POLYSTICHUM MUNITUM | WESTERN SWORD FERN



POLYSTICHUM SETIFERUM | SOFT SHIELD FERN



POLYSTICHUM NEOLOBATUM | ASIAN SABER FERN

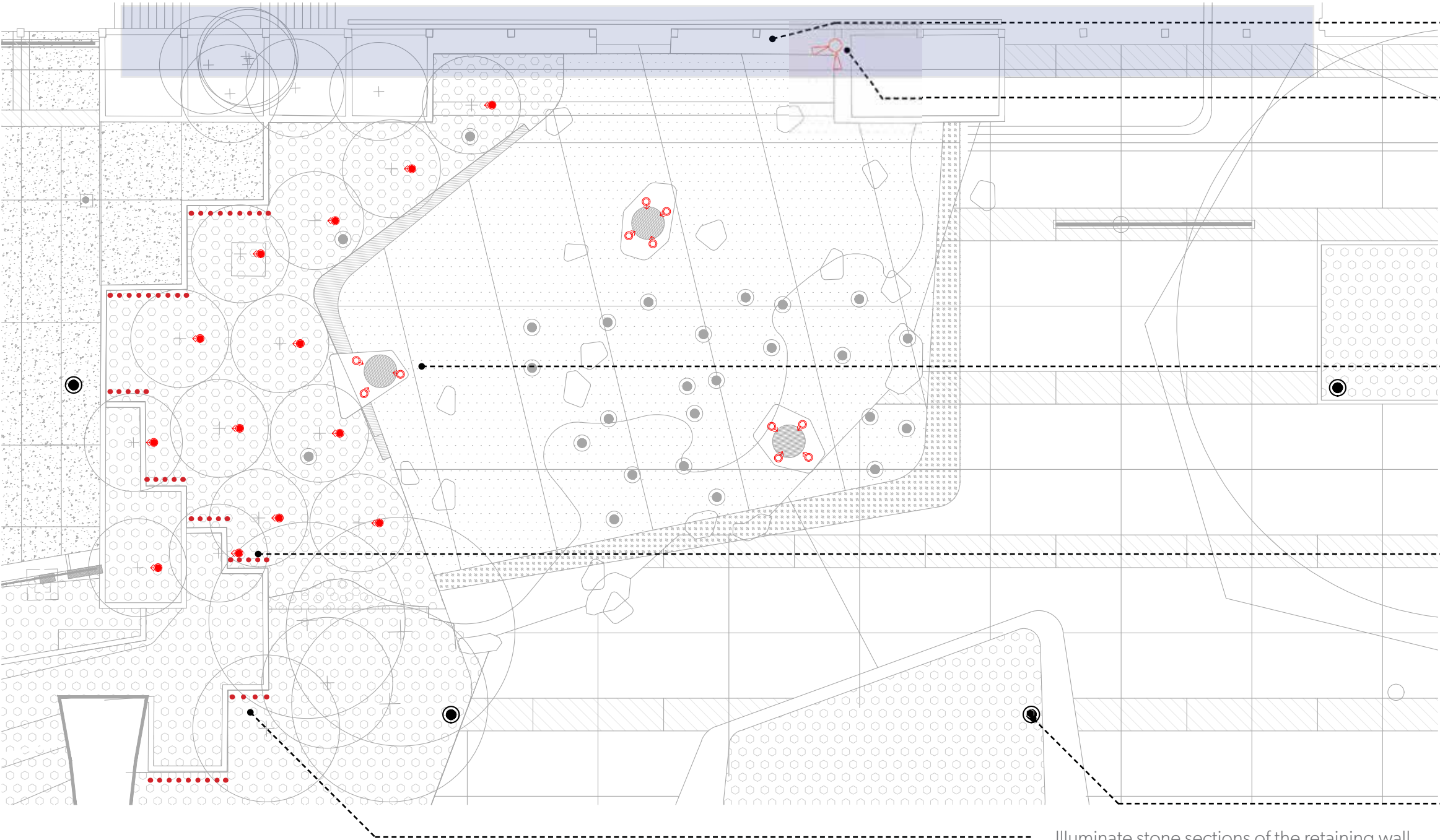


FRAGARIA CHILOENSIS | BEACH STRAWBERRY



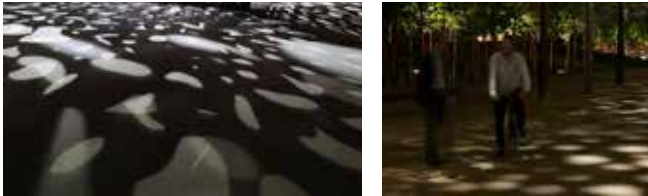
ADIANTUM VENUSTUM | HIMALAYAN MAIDENHAIR



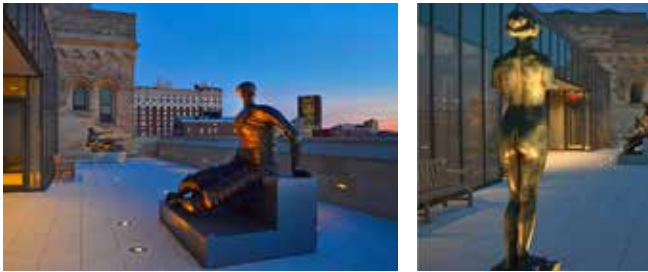


Contribution from adjacent lighting in this area  
TBD

Not in current budget/design documents.  
Future opportunity for artistic, dynamic  
projected light patterns on the ground



Uplit sculptures from sources recessed in plinths



Uplit trees provide a soft background for the  
sculptures



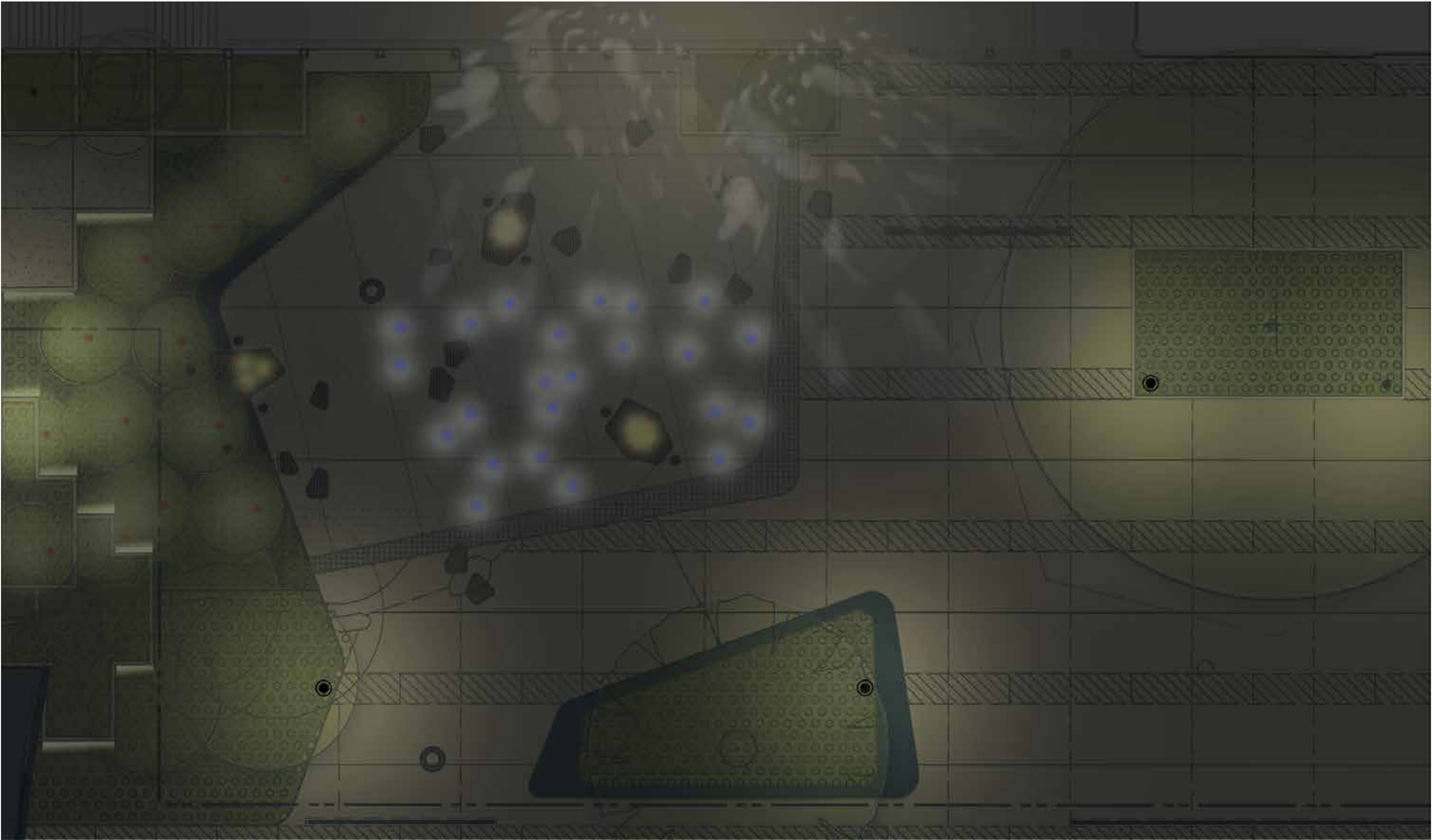
Column pedestrian poles installed with arena  
renovation



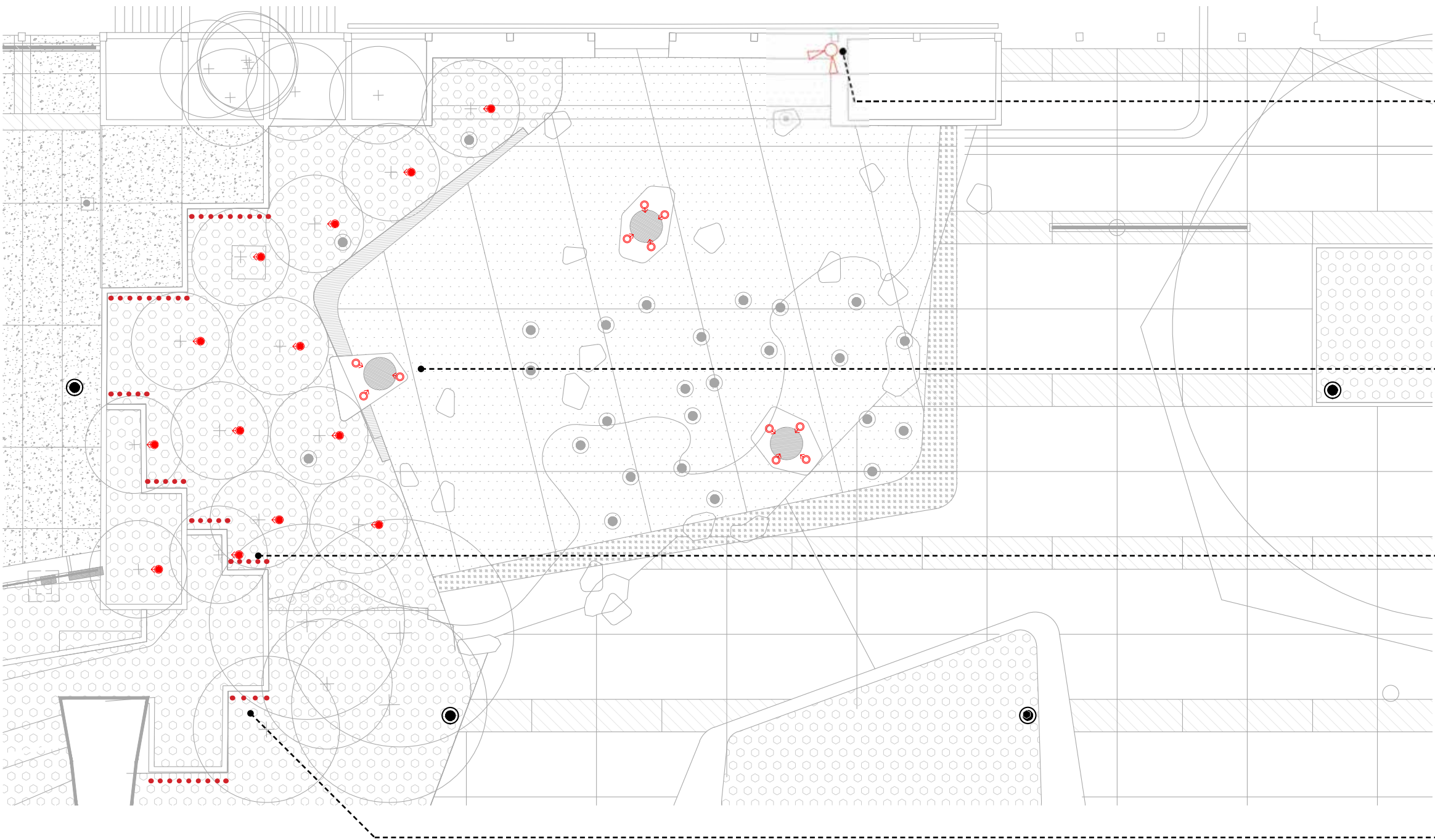
Illuminate stone sections of the retaining wall







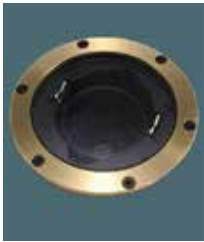




Not in current budget/design documents. future option to provide light fixture (attached to building column) for additional downlight capabilities.



Ingrade aimable uplight, natural brass housing, recessed in sculpture base, core drill to install fixture and route conduit as required. Provide louver and softening lens accessories.



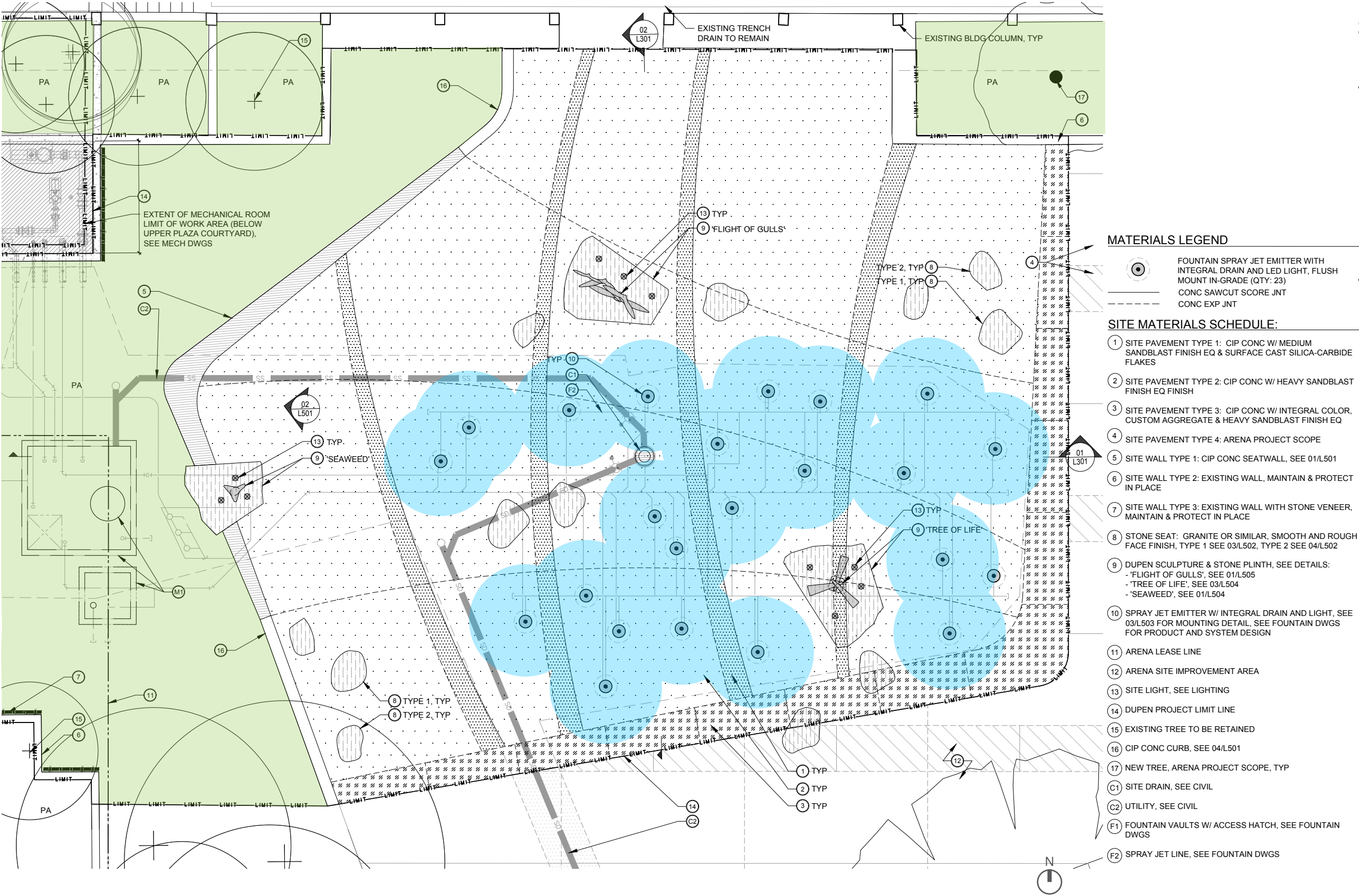
Enclosed aimable uplight, mounted on concrete base.



Linear uplight in length of stone wall segment, provide snoot and louver accessory. Mount on concrete base







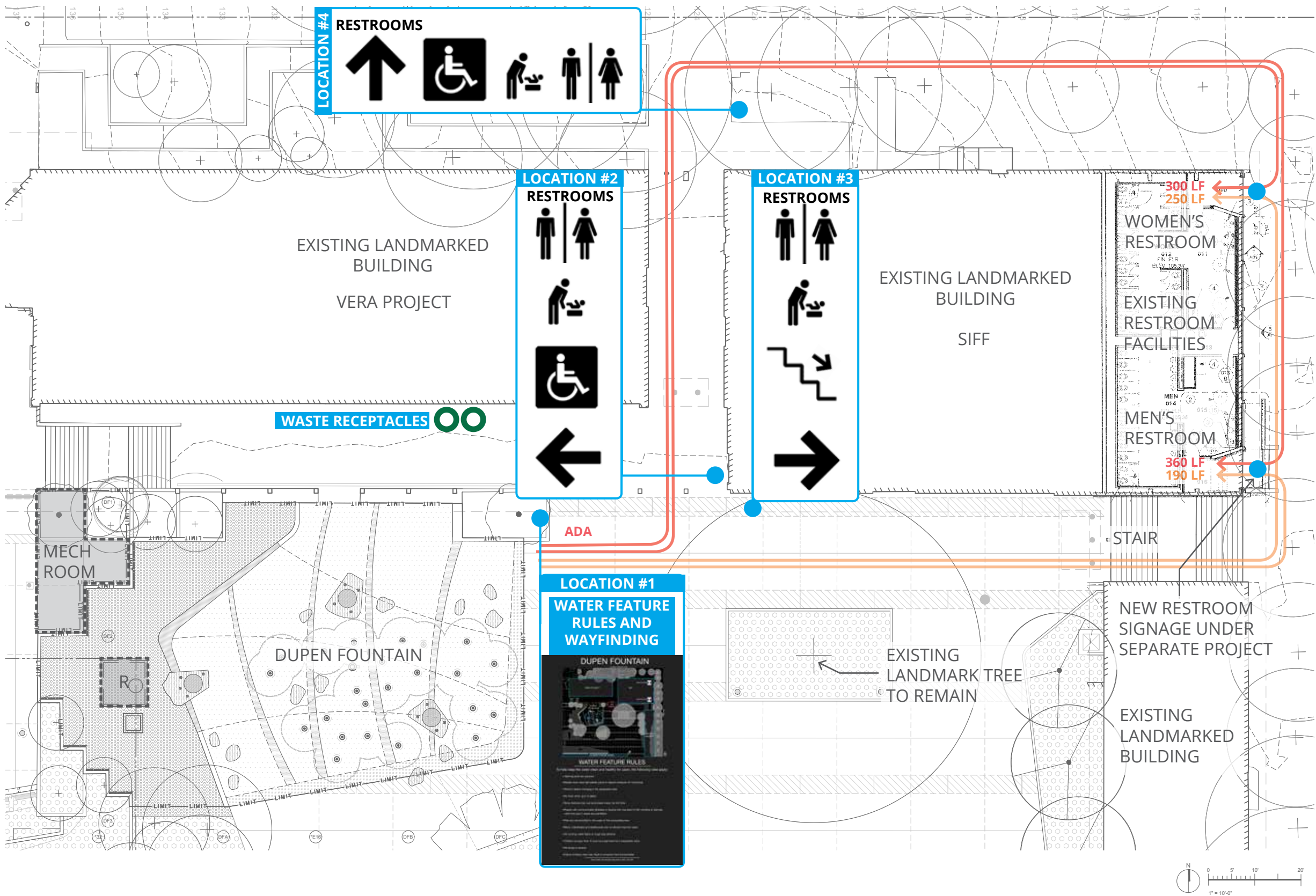
SPRAY JET LAYOUT NOTES:

- The spacing of the spray jets and sculpture/stone features are subject to King County Public Health Department review to ensure that fixed, raised objects are not within the water spray zone.
- Modifications to the layout might be required to provide additional buffer in the construction documents phase.

KING COUNTY PUBLIC HEALTH

The goals and objectives of the code is to provide for a safe, sanitary, and healthy space for the public. As a result of the proposed improvements, the fountain will be required to be brought up to the current code. One of the code requirements does not allow for nearby objects to become wet from the spray jets or any residual overspray. So within the design, we are providing for the sculptures and boulders to be located outside of the spray jet wet zone area.





**SIGN MOUNTING NOTES:**

Sign Location #1 (map and rules): Assume metal plate sign mounted inside of the planter wall on a flush with pavement concrete footing.

Sign Location #2/3: Assume metal plate signs, mechanically attached to 3" flange/arms anchored to facade.

Sign Location #4: Assume metal plate sign mounted in planter on two narrow steel posts. Specific location based upon site lines and avoiding tree roots. The intent is for this to not be attached to the Landmarked building structure.



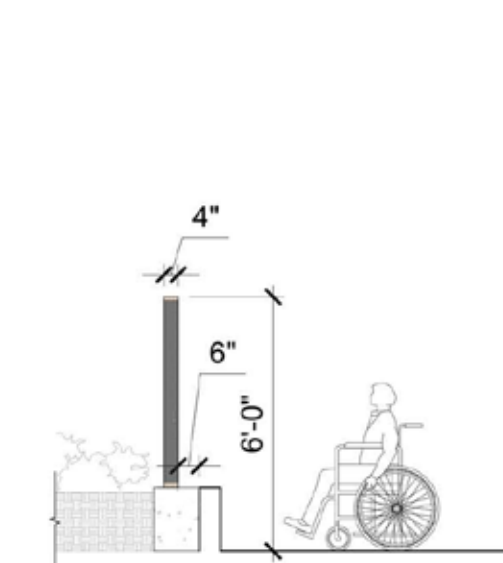


ELEVATION OF WATER FEATURE AND WAYFINDING SIGN - LOOKING WEST

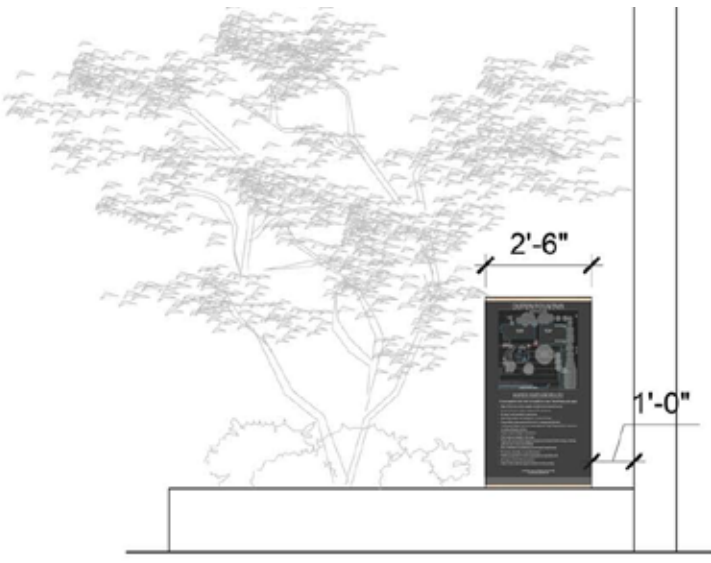
SIGN MOUNTING NOTES:

Sign Location #1 (map and rules) Assume metal plate sign mounted inside the planter wall on a flush concrete footing.

- All signs shall be powdercoated or painted metal blade signs with direct-printed graphics in one color on a single side.
- No additional internal or external illumination.
- Final mounting heights shall be coordinated with code requirements for accessibility.
- Final font sizes shall be adjusted after field mock-up.



SIGN #1 SECTION LOOKING NORTH



SIGN #1 SECTION LOOKING WEST



SIGN #1 LOCATION LOOKING WEST

### DUPEN FOUNTAIN

### WATER FEATURE RULES

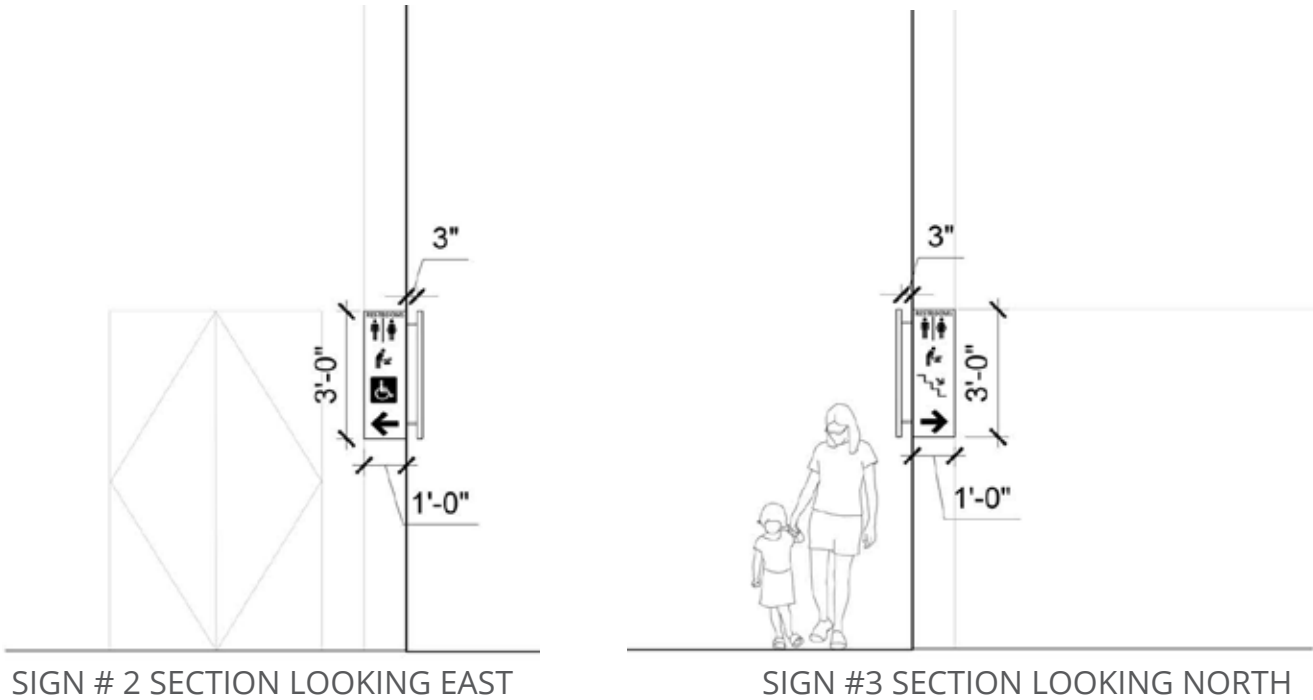
To help keep the water clean and healthy for users, the following rules apply:

- Report all fecal and vomitus releases to Seattle Center Customer Service.
- No food, drink, gum or glass containers in the spray jet area.
- No dogs or pets permitted in spray jet area.
- Spray feature water is recirculating so do not drink the water.
- Young children must use the restroom prior to entering spray pad area.
- Those wearing diapers must have a clean diaper with a tight-fitting protective covering prior to entering the spray pad area.
- Diapers must be changed in the restroom.
- Public restrooms available. Follow signs.
- People with communicable diseases or anyone who has been ill with vomiting or diarrhea within the past 2 weeks are prohibited.
- Bikes, rollerblades and skateboards are not allowed near the water.
- No running, water fights or rough play allowed.
- Children younger than 12 must be supervised by a responsible adult.
- No drugs or alcohol in the spray jet area.
- Failure to follow rules may result in exclusion from the premises.

State Health Department Regulations WAC 246-260  
Customer Service (206) 684-7200

WAYFINDING SIGN MOCK-UP





SIGN MOUNTING NOTES:

Sign Location #2/3:

- Mechanically attached to 3" flange/arms anchored to facade.

Sign Location #4:

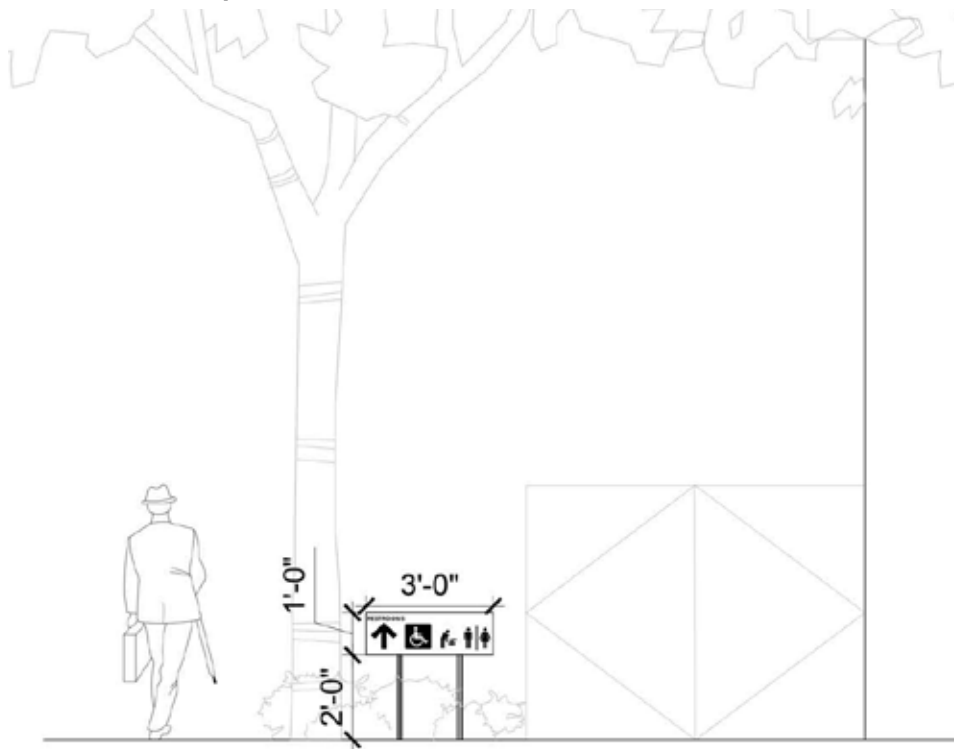
- Mounted in planter on two narrow steel posts. Specific location based upon site lines and avoiding tree roots.

General Sign Notes:

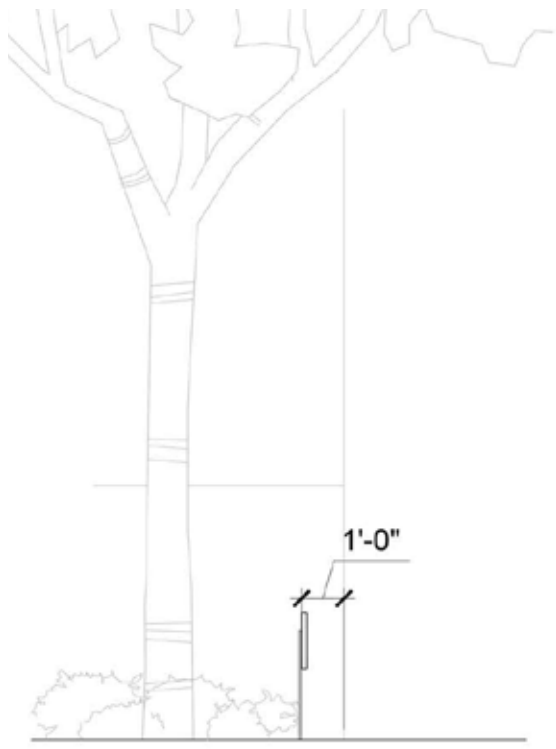
- All signs shall be powdercoated or painted metal blade signs with white finish and direct-printed graphics in one color on a single side.
- No additional internal or external illumination.
- Final mounting heights shall be coordinated with code requirements for accessibility.
- Final font sizes shall be adjusted after field mock-up.



SIGN MOCK-UP #4 AT THE NORTH WEST CORNER OF THE SIFF BUILDING



SIGN #4 SECTION LOOKING EAST



SIGN #4 SECTION LOOKING SOUTH



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## ALKI RESTROOMS WAYFINDING





- RESTROOM WAYFINDING:**
- Improving wayfinding in this location has long been a desire of Seattle Center, the north courtyards tenants, and the public
  - The Alki restrooms were renovated in 2018-2019 and are now being more regularly used by the public
  - Access to these restrooms is a critical part of our King County Public Health variance application
  - Seattle Center worked with Office of Arts and Culture to remove the original artwork “Pool” installed in the 1980s. Office of Arts and Culture is storing the painted figures to reinstall in another location.
  - Enhancing signage that directs people from the campus to the amenities in the courtyard serves Seattle Center’s goal of lifting up important public spaces to meet the new Arena
  - Scope will be modest and reversible – e.g., paint or graphic application to the façade, with lighting

SIFF RESTROOMS SITE PHOTOS: STUDIOMATTHEWS  
1-5: Restroom entries / artwork  
6-8: Poor visibility from near and far





WALL FINISH:

The painted concrete wall is pitted and uneven, which could present challenges to achieving the straight lines of the proposed graphic. Seattle Center has created two options for the Board’s consideration:

- 1. The option preferred by our facilities and operations staff is to apply a skim coating with waterproof tape and mud, followed by sanding and priming to achieve a smoother surface prior to painting.
- 2. If skim coating is not approved by the Board, the plan will be to detail the paint by hand to achieve the cleanest lines possible, with the understanding that the uneven condition of the wall will create some variation in the finished mural.







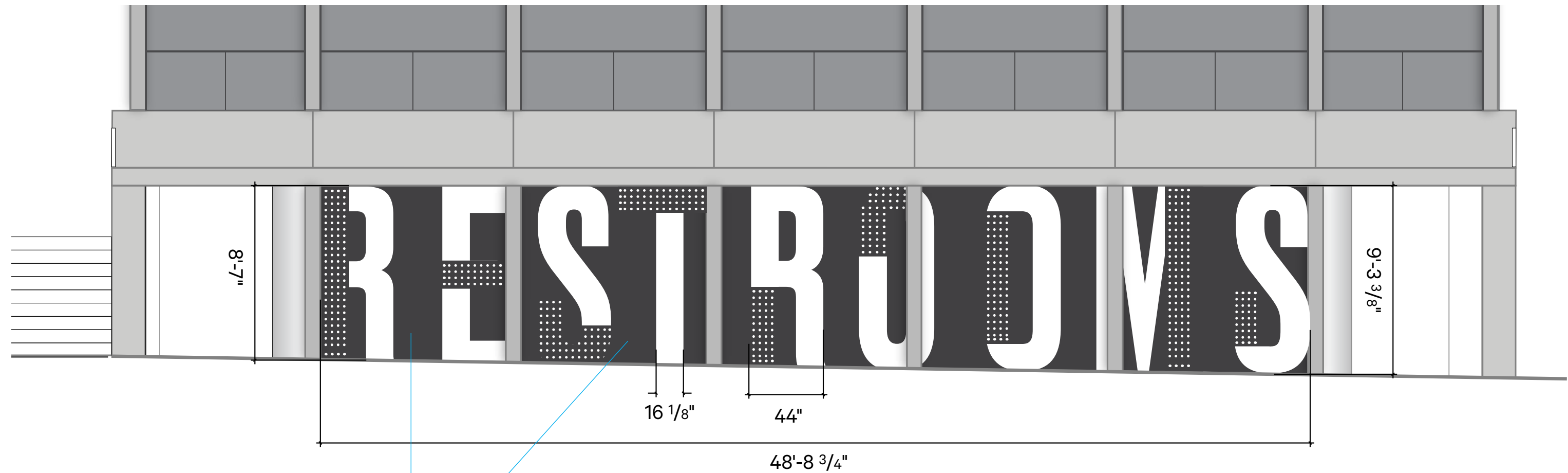






# ELEVATION

**Note:** All dimensions are approximate. Fabricator to take as-built dimensions before artwork is finalized.

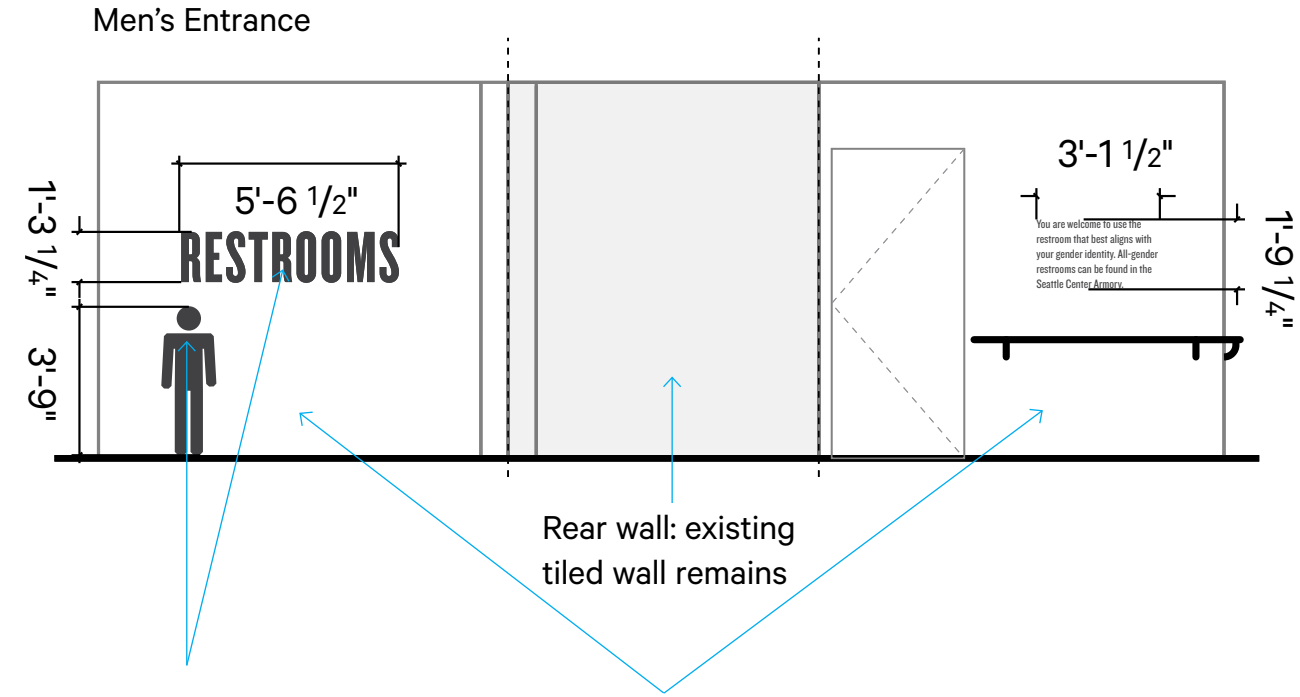


Rear face of each alcove features graphics.  
Painted in two colors, or printed Dibond panels with all  
seams minimized. All details to be confirmed with  
fabricator. Anti-graffiti finish.



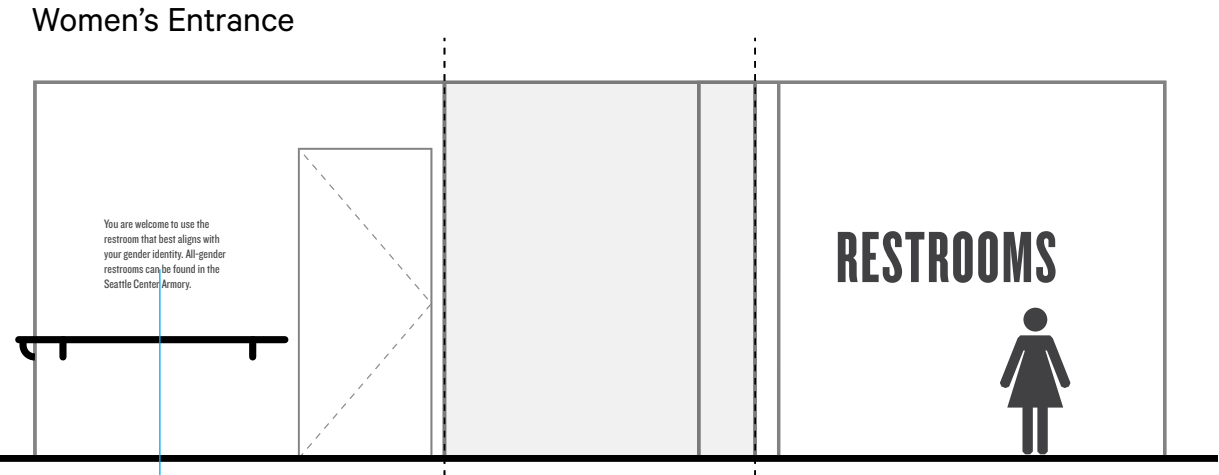


**Note:** All dimensions are approximate. Fabricator to take as-built dimensions before artwork is finalized.



Painted graphics.  
Color to match graphics  
on main elevation.  
Anti-graffiti finish.

Side walls painted white.  
Paint spec TBC.  
Anti-graffiti finish.



You are welcome to use the restroom that best aligns with your gender identity. All-gender restrooms can be found in the Seattle Center Armory.

Site Photos: Men's Entrance

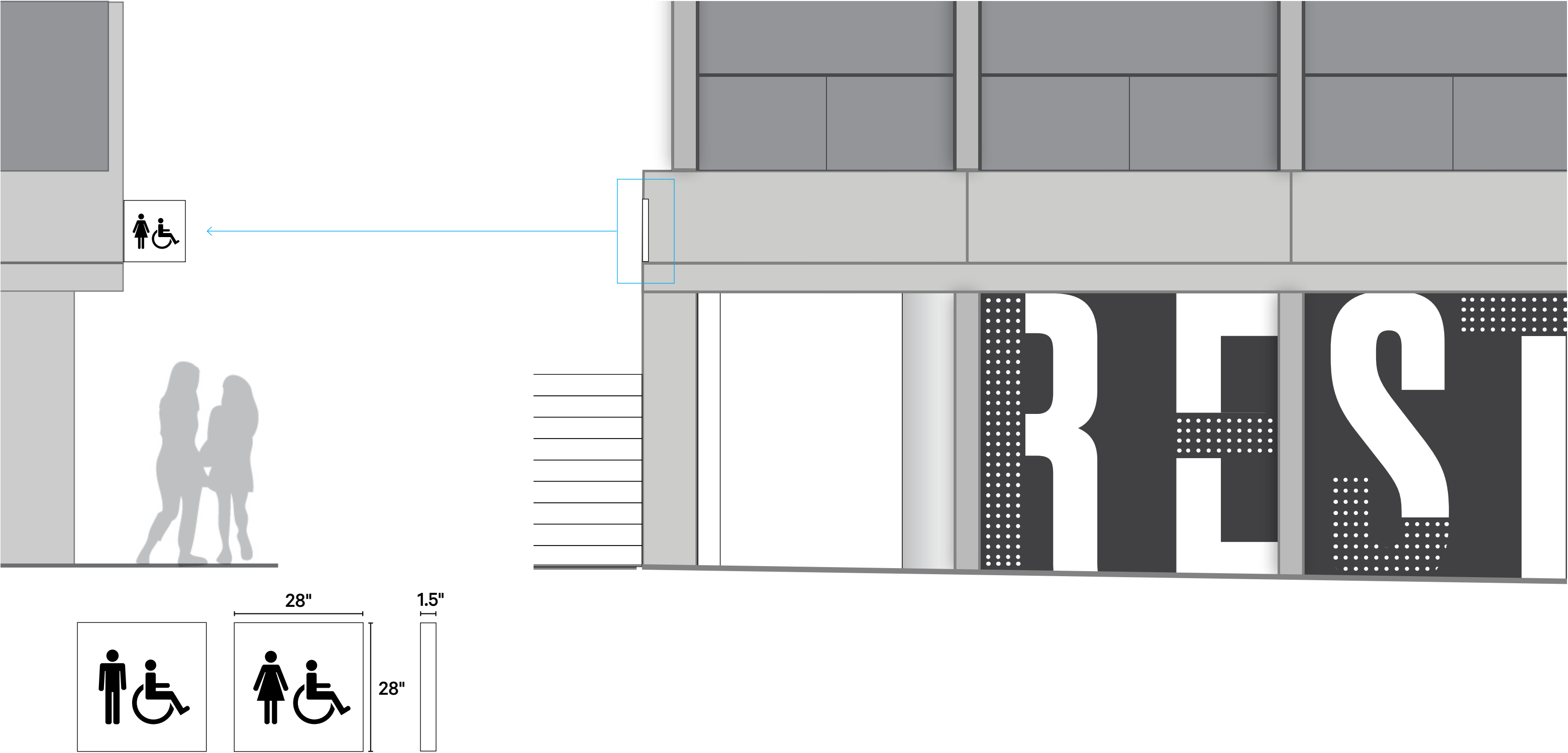


Site Photos: Women's Entrance





BLADE SIGNS



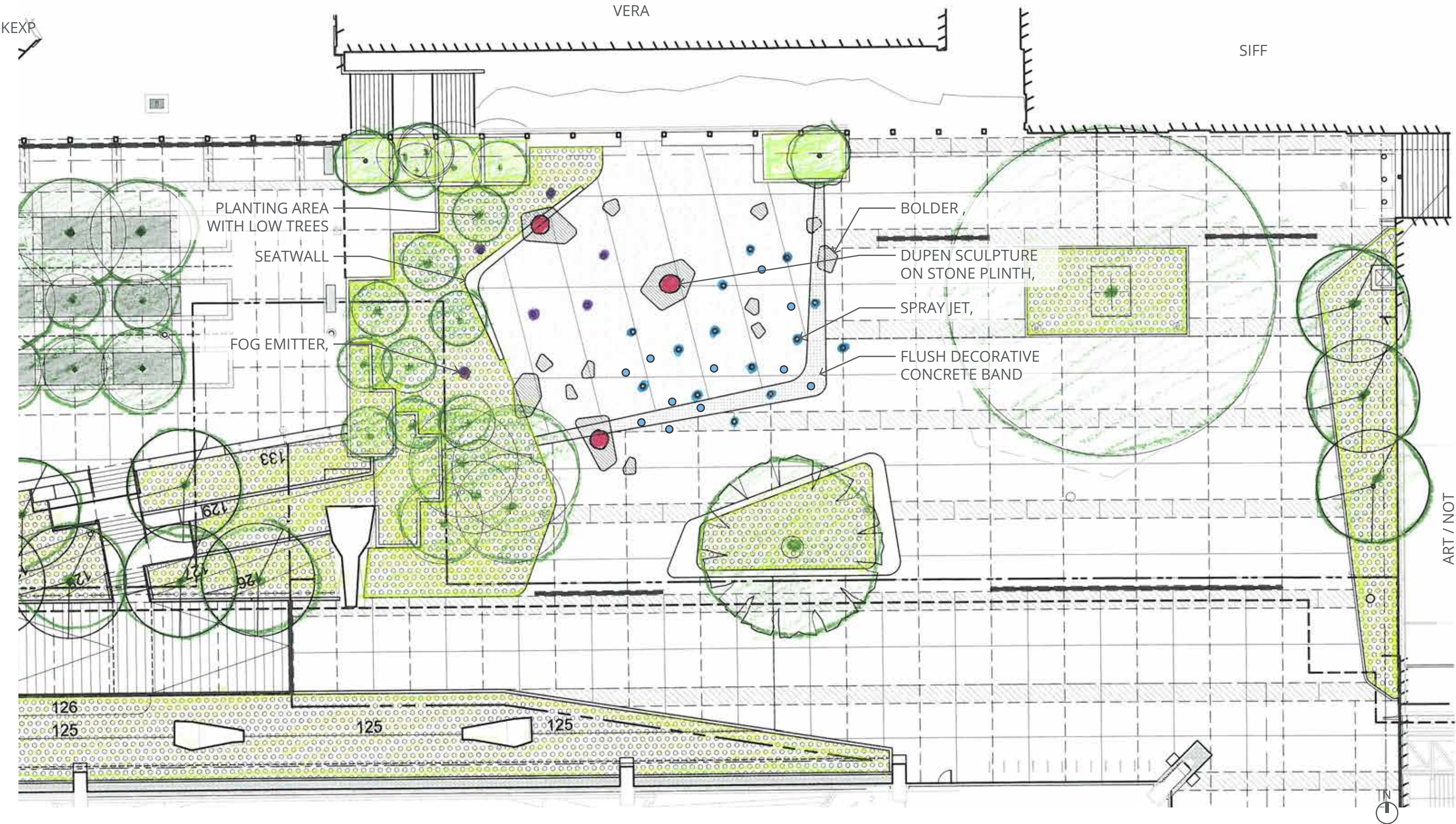
2 qty, double-sided. Powdercoated or painted metal, white finish on all sides. Direct-printed graphics in one color on both faces.  
Box-style construction so that sign can attach to facade along its edge with no visible return. Hidden fasteners.



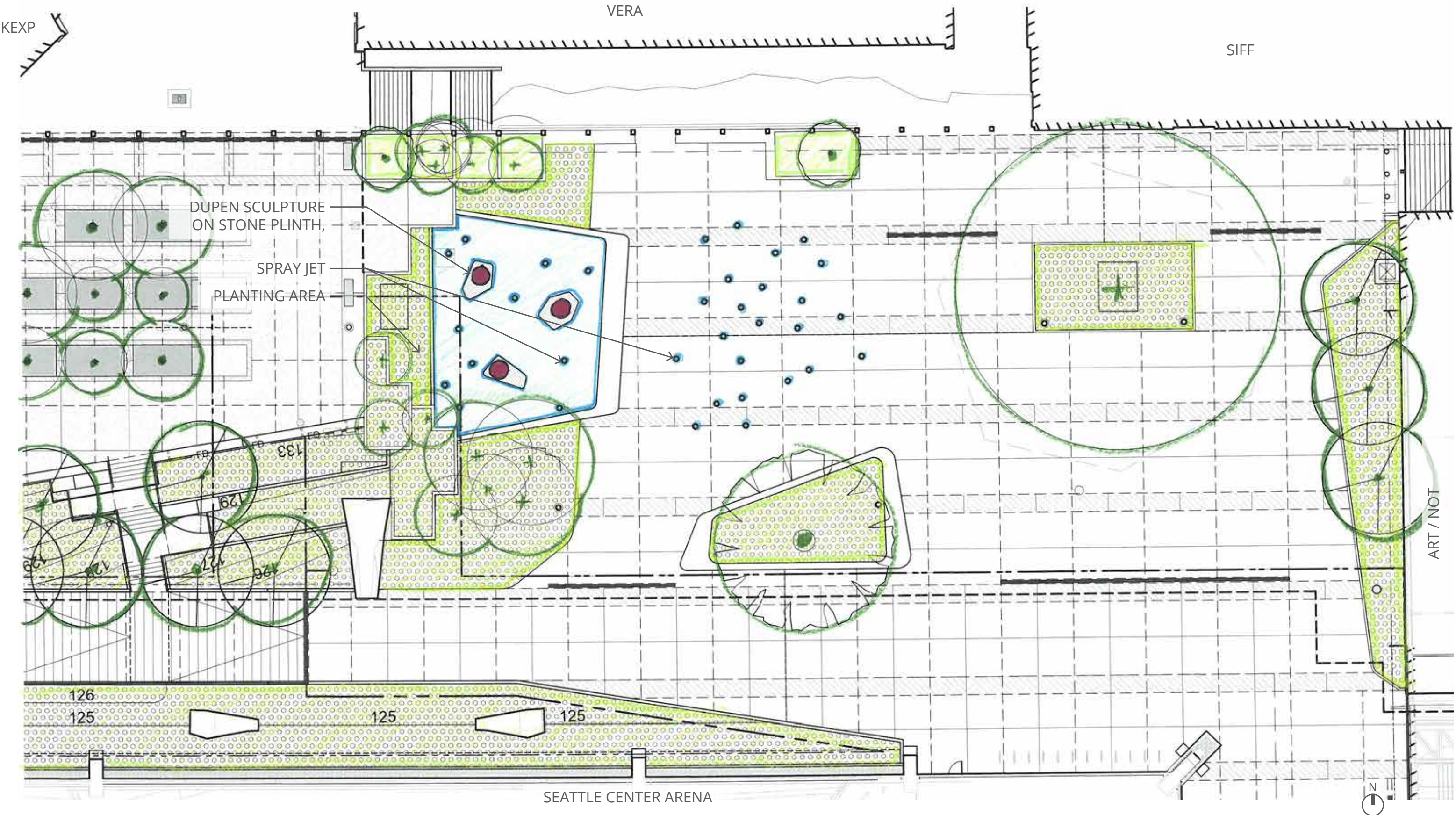
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# APPENDIX | Stone type studies, pavement options, early layout concepts





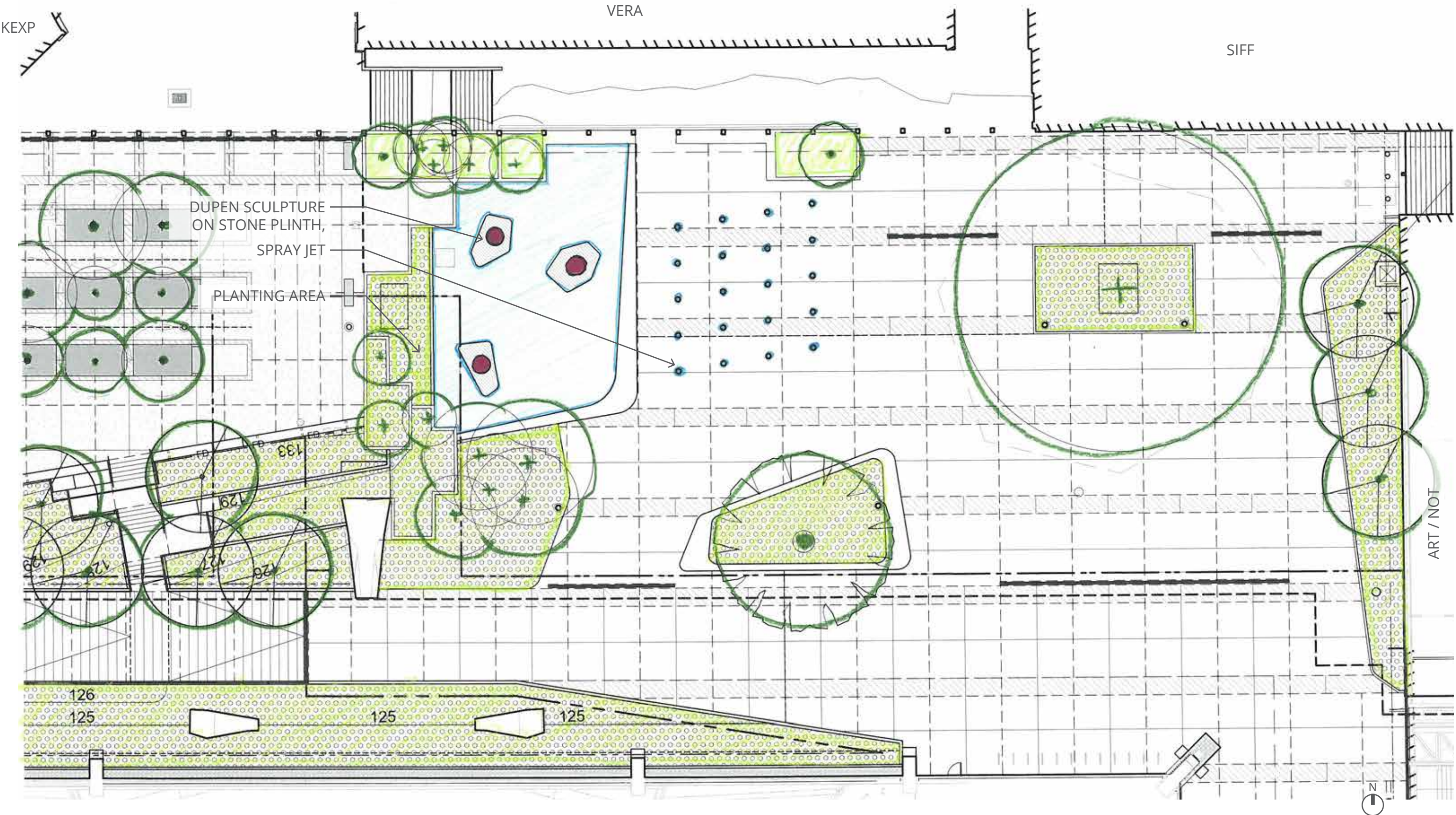




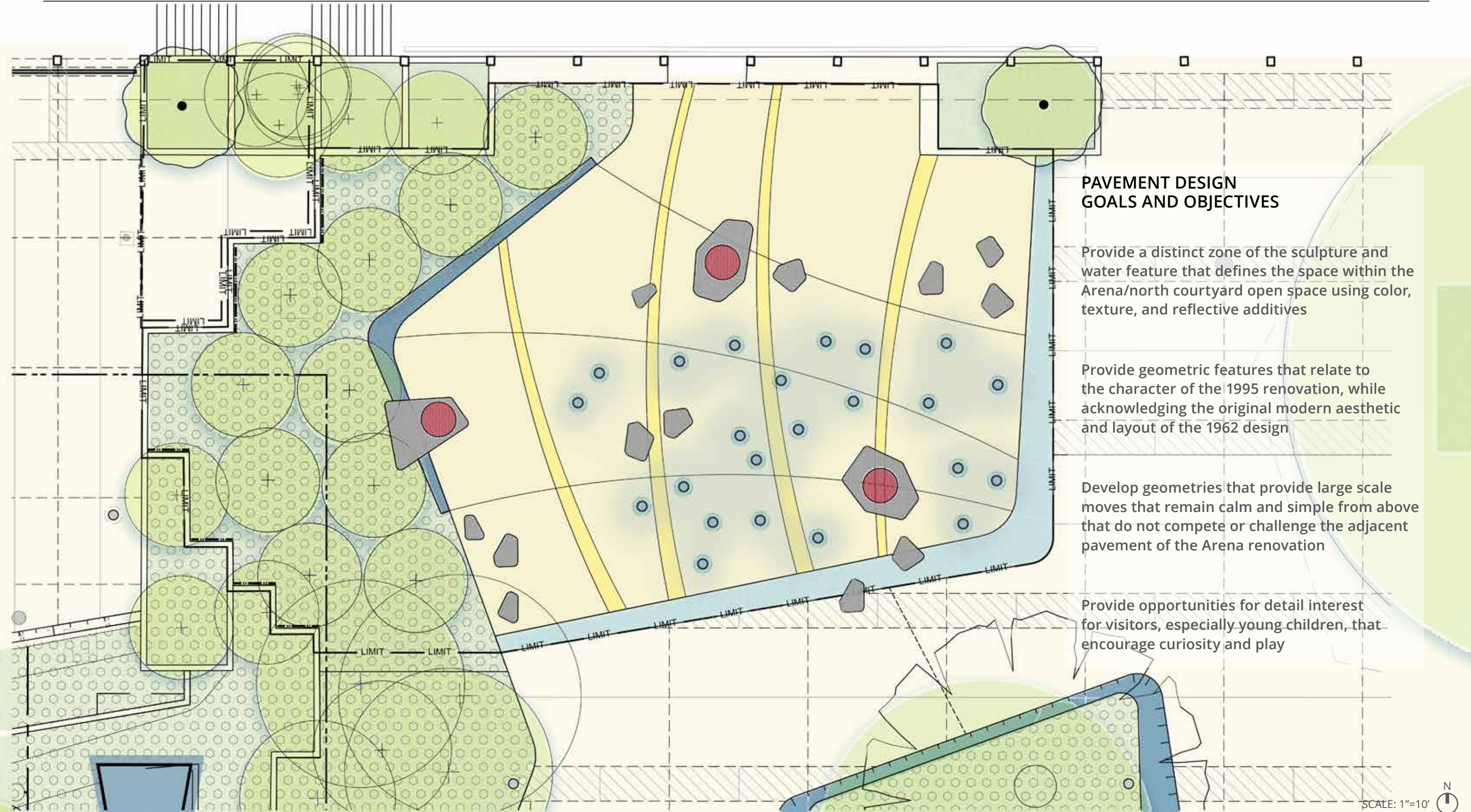












**PAVEMENT DESIGN GOALS AND OBJECTIVES**

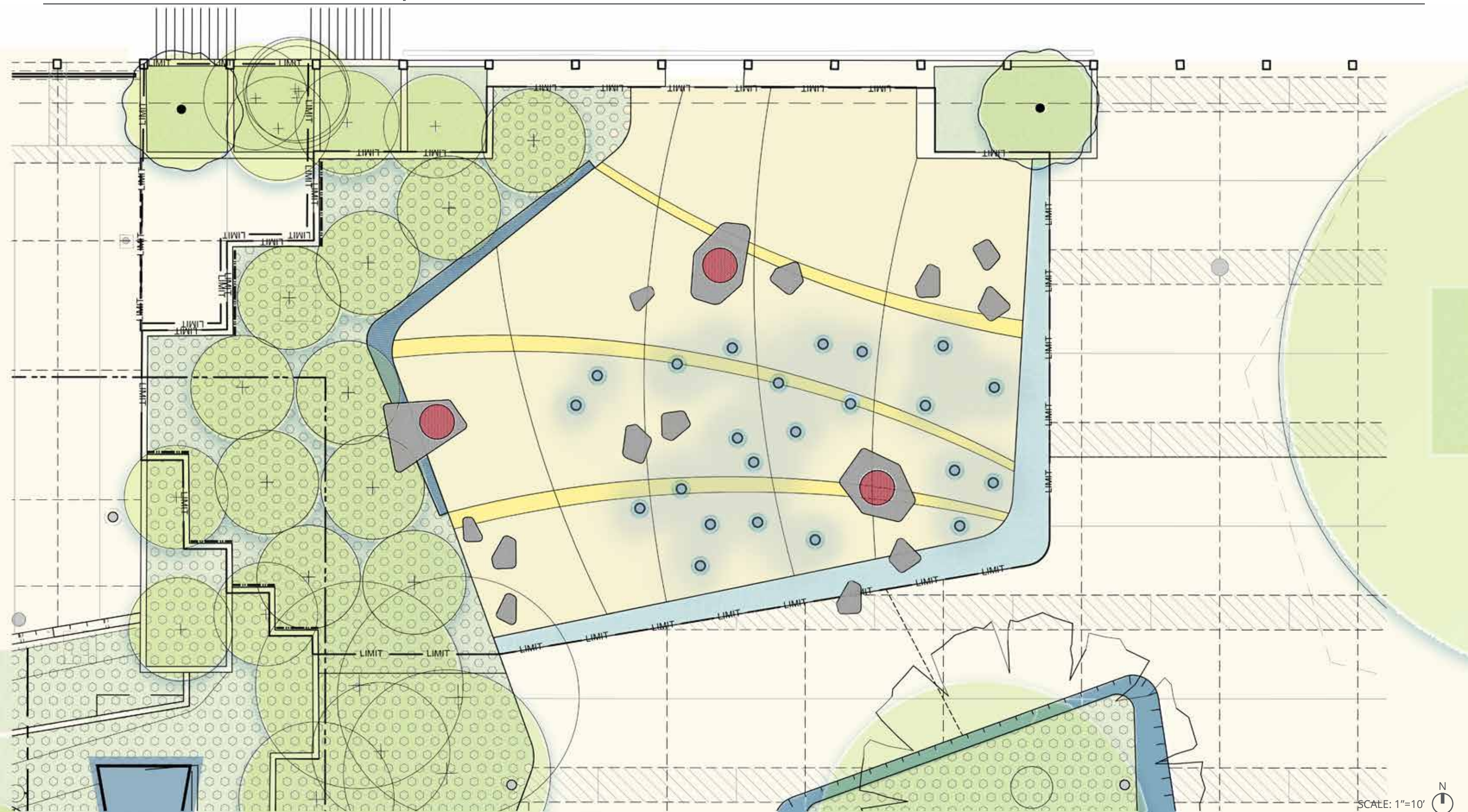
Provide a distinct zone of the sculpture and water feature that defines the space within the Arena/north courtyard open space using color, texture, and reflective additives

Provide geometric features that relate to the character of the 1995 renovation, while acknowledging the original modern aesthetic and layout of the 1962 design

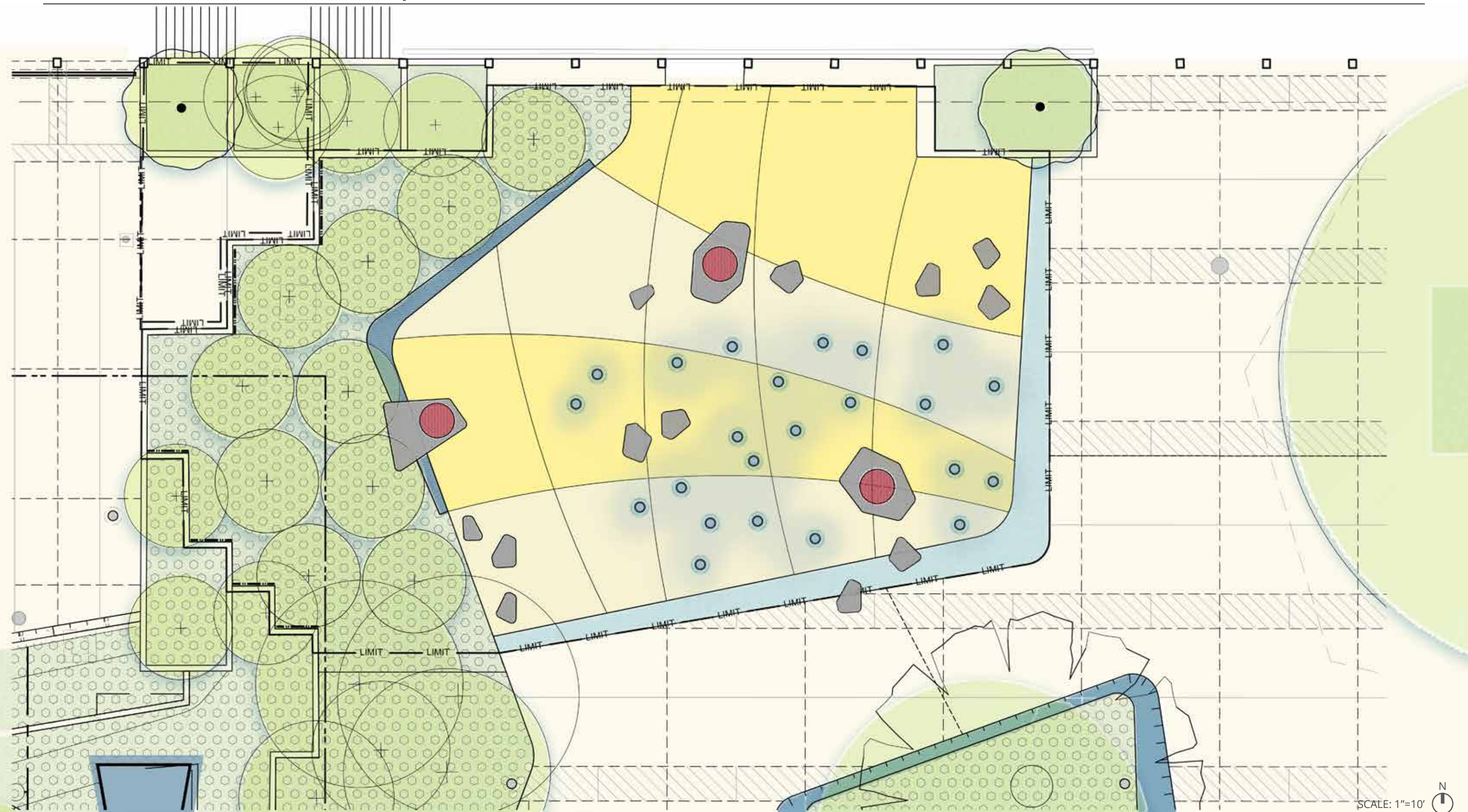
Develop geometries that provide large scale moves that remain calm and simple from above that do not compete or challenge the adjacent pavement of the Arena renovation

Provide opportunities for detail interest for visitors, especially young children, that encourage curiosity and play

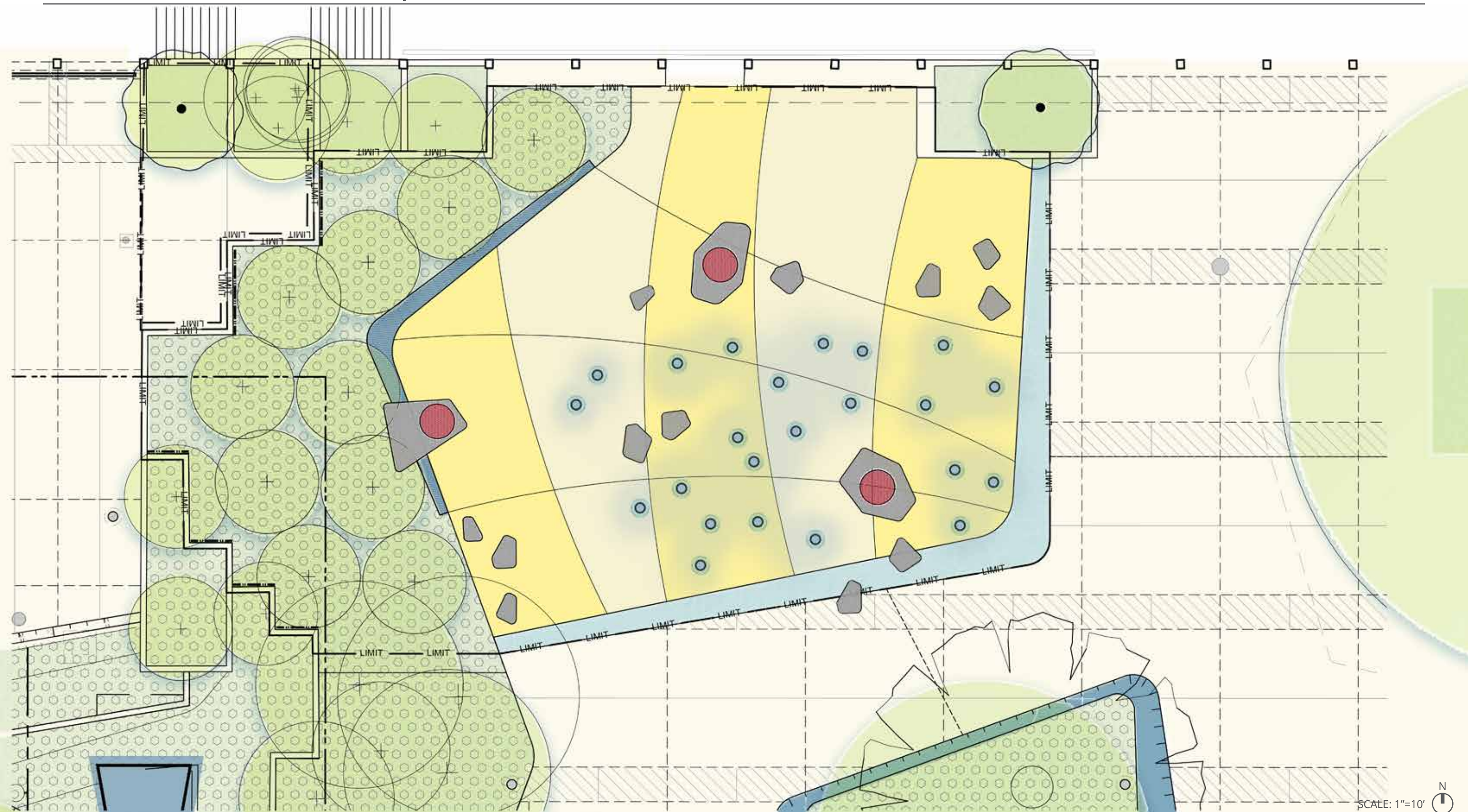






































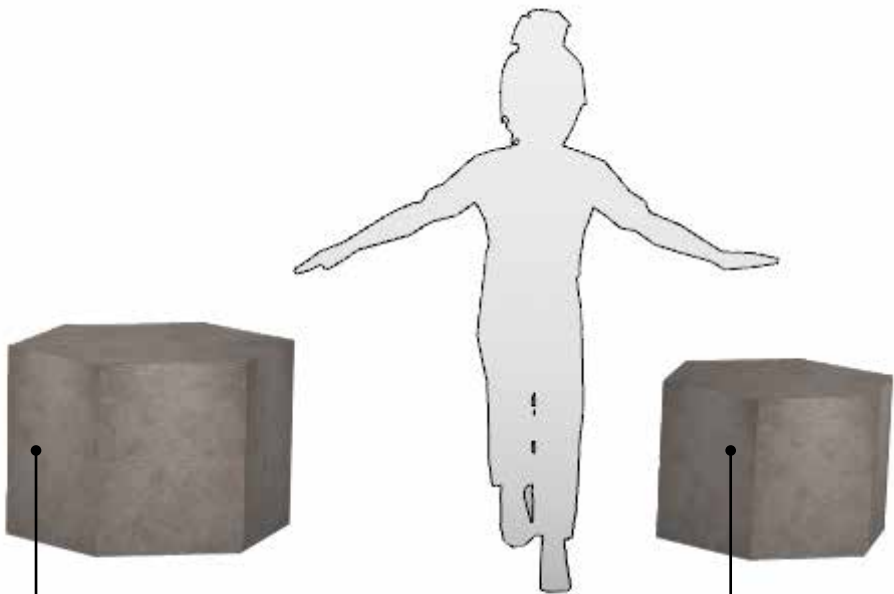
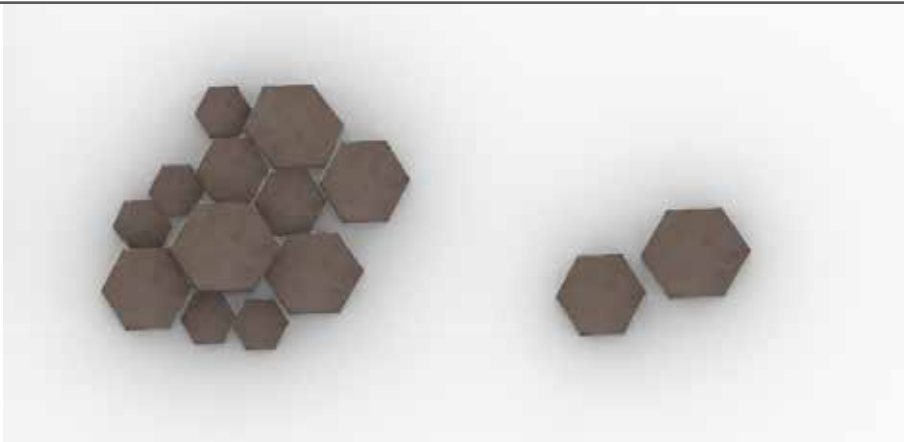






**BASALT COLUMNS - LARGE STONE**

- CLUSTER OF 8' TO 9' WIDTH
- CLUSTER OF 8' TO 9' LENGTH
- 1'-6" TO 2'-6" TALL
- SECTION CUTS WITH HONED/POLISHED FINISH



**BASALT COLUMNS - SMALL STONE (TYPE 1)**

- 1' TO 1'-3" TALL
- 1' TO 2' WIDTH
- SECTION CUTS WITH HONED/POLISHED FINISH

**BASALT COLUMNS - SMALL STONE (TYPE 2)**

- 1'-3" TO 1'-6" TALL
- 2' TO 3' WIDTH
- SECTION CUTS WITH HONED/POLISHED FINISH



