seattlecenter

Century 21

Public Art Plan

and Guidelines

Century 21 Art Guidelines

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Introduction

Gloria Bornstein, *Neototems Children's Garden*

The Public Art Plan for Seattle Center is guided by the principles and precepts of the Century 21 Master Plan. Public art goals were outlined in the Master Plan and artworks integrated with the buildings and landscape are part of the creative mix of redevelopment opportunities and future vision for the campus. This plan replaces the 1993 Public Art Plan and updates the approach to public art at Seattle Center to align with present conditions and the future campus envisioned in the Century 21 Master Plan.

This newly updated Public Art Plan looks at the existing artwork on campus as a foundation on which to build, recognizing value in the choices that have been made in the past. It also identifies new opportunities, the possible types of art and potential artwork sites appropriate for the future, given the goals of the Century 21 Master Plan. The plan is intended to guide the art for future capital projects regardless of specific funding sources or clients. The Art Plan takes a comprehensive approach to artworks at Seattle Center that includes the City's One Percent for Art Capital Program, gifts and donations, a temporary works program and other programs, such as partnerships with 4 Culture, that might produce public art in Seattle's premier public place.

Although Seattle Center is an urban park and not a museum, significant, standalone "museum quality" artworks are appropriate and already exist on the campus. Project integrated artworks are also evident throughout the buildings and open spaces on campus. The Seattle Center art "collection" needs to respond to the living, changing nature of the Center. Art, landscape, architecture, signage and lighting all become intertwined to create a unique sense of place at Seattle Center that makes it the region's best gathering place.

COVER -- Gloria Bornstein, *Neototems Children's Garden*

Goals

Paul Horiuchi, *The Seattle Mural,* at the Mural Amphitheater

Artworks, as part of the campus environment and ambiance, are important in shaping our experience of Seattle Center and investing it with a sense of place. Public art has been integral to the Seattle Center campus since the 1962 Worlds Fair and the inception of the City's 1% Public Art program in 1973. The artworks express the excellence and unique quality of this environment and provide a range of emotional and intellectual experiences: joy, enlightenment, illumination, puzzlement, provocation and wonder.

Goals of the Public Art Plan for Seattle Center:

- To involve artists and artworks in as many contexts as possible and to include artists consistently and actively in project planning and design.

- To provide opportunities for artists and design professionals to collaborate on the design of Seattle Center through its major capital projects, and to integrate artworks into the construction of these projects. The collaborative approach and the commitment to this process recognizes that an artist's input and creative ideas can positively influence our entire environment beyond the making of traditional artwork.

- To emphasize context-driven, site-responsive and temporary artworks aligned with the goals of the Century 21 Master Plan and its phased implementation. A link to the spirit and mission of Seattle Center, its physical site, and its users will strengthen the work's relationship to Seattle Center. The Center's history, its mission and programs, its geography and ecology, and its social environment are among the appropriate issues for an artist to address. The transformation of the campus over time with a multi-phased Master Plan is a compelling issue that lends itself to more temporal and ephemeral artworks in the future.

Alexander Liberman, The Olympic Iliad, at Broad St. Green

Management Guidelines

Randy Hayes, *Pool*, Alki Room

Seattle Center and the Seattle Office of Arts and Cultural Affairs (Arts) will manage and implement the public art program in collaboration. A close working relationship between the Seattle Center and the Arts office, taking advantage of each other's skills and responsibilities for various aspects of the art program, will ensure a strong foundation for the program. The following describes the function of these agencies when working jointly to manage the Seattle Center public art program.

Seattle Center will:

The role of Seattle Center will be:

- Provide overall project management for the capital improvement program at Seattle Center.
- Oversee design and construction contracts connected to the redevelopment of Seattle Center.
- Initiate artwork projects independent of 1% for Art funds, in consultation with Arts and in accordance with their established procedures, where appropriate (festivals, temporary works, etc.).

Office of Arts and Cultural Affairs will:

- Develop goals for the artwork program and projects compatible with the City's Public Art Program and of the Century 21 Master Plan.
- Manage the process of artist and artwork selection according to their established procedures. Manage the planning, design and implementation of portable works, indoor and outdoor artwork commissions, temporary artworks and special projects funded by 1% for Art funds.
- Provide project management for all artwork projects funded by Seattle Center 1% for Art funds.
- Oversee all artist or artist/team contracts funded by Seattle Center 1% for Art funds.
- Oversee the review and acceptance for gifts to the City, and de-accessioning artworks at Seattle Center.
- Oversee the Collection Management Program at Seattle Center.

Seattle Center and the Arts Office together will:

- Partner on the conservation of artworks and work cooperatively to implement a Collection Management program at Seattle Center, working with Art's contracted collection management firm and Seattle Center maintenance and technical staff, outside consultants or conservators.

- Cooperate and share management responsibilities for design team projects that include artists and to collaborate on the incorporation/integration of artworks acquired outside the design team process.

- Make joint decisions about 1% for Art funding that best serve the goals of the Art Plan and maximize the public investment by consolidating funds on those projects and areas of the campus where they will have the most impact. As a result, it is understood that not every CIP project will have a 1% for Art component.

- Develop funding agreements for projects other than those funded by the City's 1% for Art Fund, including private funds.

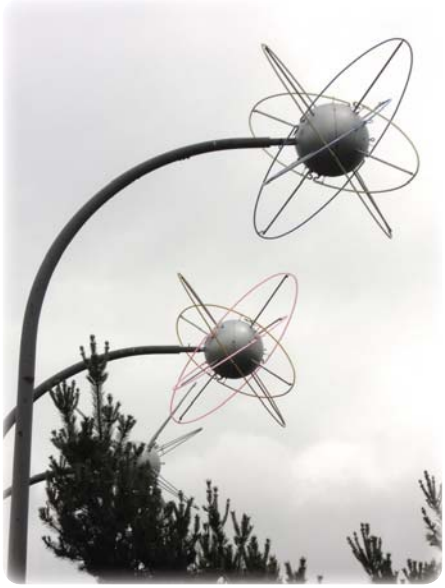
- Pursue jointly additional funds for specific projects, as necessary.

- Work together at a staff level for planning and project development and use the forum of the Public Art Advisory Committee (PAAC), a subcommittee of the Seattle Arts Commission, to advise on the selection process of artists and artworks.

Formerly, a Joint Art Committee was set up as needed to develop a scope of work for 1% for Art funds based on the Seattle Center Public Art Plan, approve the prospectus for a proposed project(s) and recommend the selection committee. The Committee was jointly staffed by both agencies. PAAC now provides a centralized resource for arts oversight in the City. In the future, if the pace of redevelopment should quicken with the phased implementation of the Century 21 Master Plan, Seattle Center and the Arts office may choose to reestablish the Joint Art Committee.

Artist Guidelines

Stephen Antonakos, *Neon For The Bagley Wright Theatre*



Neon Light Fixtures, Seattle Center World's Fair, at Northwest Rooms Courtyard

This Public Art Plan is an integral part of the Center's Century 21 Design Guidelines. Artists should plan to use the entire design guidelines document as a reference in areas that might apply to his or her specific project. Other chapters focus on landscape, architecture, signage, and lighting, and will provide additional information and guidelines that might also influence artworks.

Artists should consider the following issues when developing a work for Seattle Center:

History of Site

Seattle Center's origins and history is intriguing. The history of the site, both project-specific and general, including archaeological, geological, political and social conditions, should be a starting point for any artist.

The Site in Relationship to Seattle and its History and People

An artist working on campus can make the best start by investigating the chronology and key players involved in the development of the site, from Native Americans to the 1962 World's Fair to the present, and the roles they played in the development of Seattle Center and the larger City of Seattle.

The Center's Relationship to the Community

The Uptown/Queen Anne community is a prominent neighbor to Seattle Center. The physical relationship between Seattle Center and its surrounding and growing community is important. The manner in which the Center engages the surrounding area, and the way it connects and transitions to the neighborhood makes a difference in how the Center is perceived. The entries, gateways and axes, as well as views into and out of the Center, connect it physically to the neighborhood and are manifestations of the Center's good neighbor goals. The campus has become more readily accessible and open at its edges and intertwined with the surrounding neighborhoods. New buildings and landscaped open spaces create focal points and invite entry, but can also help control access when needed.

Doris Chase, *Moon Gates*, at Broad St Green

George Tsutukawa, *Medallion for World's Fair*, Founders Court

The communities drawn to Seattle Center include visitors of all ages, young people, families, seniors, and various ethnic, cultural and interest groups. The Seattle Center campus and its array of public programs embrace diversity and enhance connections between different groups to promote better understanding of one another as people. Equally important, the Center acknowledges the individual by providing opportunities for personal reflection, growth and discovery.

The "Green Canvas"

The open, free public space that forms the connective tissue of Seattle Center and acts as the base layer for the Century 21 Master Plan can also inform artists. Artwork planning can and should be cognizant of this "Green Canvas" and reinforce its concept along with the Master Plan goal to maximize open space.

The Center's Relationship to the International Sphere

Seattle's relationship to other parts of the world is expressed throughout the Center. This includes Seattle's Sister Cities, Seattle's location on the Pacific Rim, the expression of major cultural groups living within the city and region, and the attraction of an international audience to the Center. In this increasingly global world it is important to be reminded geographically of where Seattle stands in relationship to other cities and countries, major landmarks, the natural environment or celestial bodies.

Environment and Ecology

Seattle Center will be a model of sustainable design. Issues such as energy and water conservation, recycling, ecological design, and preservation and reuse are of special concern at the Center. The high visibility of the campus provides many opportunities for public education about sustainable design and artists should strongly consider this in their work. Maximizing efficiency and minimizing life cycle costs in all facilities and artworks is important. Artworks should demonstrate green and sustainable concepts. In accordance with the Century 21 Master Plan's art goals, there are artistic opportunities to express the natural elements of earth, air, water and fire.

Doug Taylor, *Bird Song Listening Station*

Mindy Lehrman-Cameron, *August Wilson Way Portal*, Warren Ave N & August Wilson Way

A Look into the Future as Well as the Past

A view of the future tells us something of our present times and our past. In addition to expressing aspects of history, some artworks offer views of the future to be contemplated by generations to come. New artworks might represent a breadth of disciplines and should explore new media and methods of expression.

Sheldon Brown, *In the Event*, KeyArena

Duane Pasco, Victor Mowatt, Earl Muldon, *Totem for Seattle Center*

The Diversity of People who Attend Seattle Center

Seattle Center is a place used by the entire spectrum of the population, including children, senior citizens, culturally literate, sports fans, food enthusiasts, conventioneers and festival goers. Many families with a range of ages and interests attend the Center together.

Perri Lynch, *Focus*, Seattle Center Skatepark.

Involvement of the Senses

Seattle Center is used by a diverse group of people with a range of abilities. Artworks might appeal to the different senses and consider a full range of artistic experiences that encompass sound, digital, water, light and tactile media.

Trimpin; Wiegman, Clark, *Hydraulis*, *KeyArena*

Everett Dupen, *Fountain of Creation*, at Northwest Rooms

Selection Guidelines

The following section outlines the process and elements to consider when selecting artists and artworks for Seattle Center.

General Physical and Functional Criteria

In determining the form and materials for an artwork, the following physical and functional characteristics and needs bear consideration:

- Use of open spaces should remain flexible, responding to the variety of programs, festivals, and users at the Center.
- Artworks should reinforce focal points and strengthen vistas, axes, pedestrian corridors and outdoor spaces.
- The effects of new artwork on nearby activity areas, buildings, open space and existing artwork should be carefully evaluated and considered.
- Materials chosen must consider durability and safety needs of the site.
- Other site conditions, such as pedestrian circulation, vehicular traffic, and service access, etc. need to be carefully evaluated.
- Maintenance needs and costs must be considered.
- Vandalism and accidental damage, which are related to durability and maintenance, need to be addressed. Examples include graffiti, people climbing on sculptures, skateboarding and contact with vehicles or heavy equipment.
- Utilities or infrastructure requirements must be evaluated with regard to the appropriateness of a work of art.
- Sensitivity to environmental resource issues and consideration of sustainable use should be addressed. Avoid excessive water use or heavy electrical use. Explore reclaimed water or solar energy as alternatives.
- Other site, public safety and functional guidelines that might govern a specific location or type of work should be examined. Artworks that incorporate landscape, architectural, ecological or functional pieces are especially subject to these extra concerns.

International Fountain Art Benches

Examples of Functional Artwork on the Seattle Center Campus

Artwork Selection

The artwork selected for Seattle Center will be of the highest quality. The full collection of artwork for Seattle Center will reflect a diversity of aesthetic concerns and a broad range of artists when taken as a whole.

Selection should focus on artworks that:

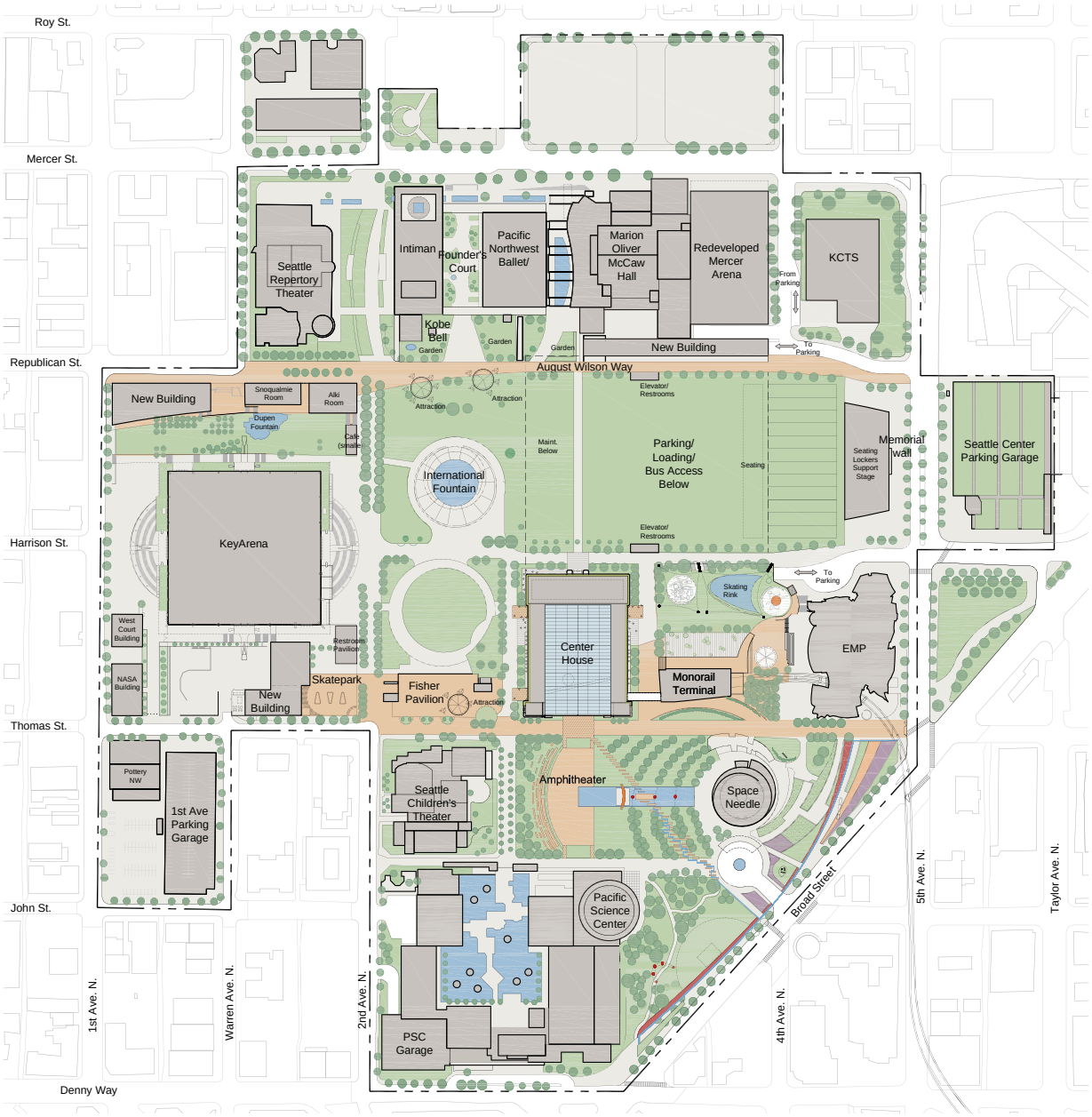
- Respond to Seattle Center's spirit and sense of place.
- Enhance Seattle Center's mission to be the Nation's premier urban park.
- Reinforce the goals of the Century 21 Master Plan.
- Are sensitive to the context of the entire Seattle Center campus, not simply the immediate physical location.
- Are cognizant of the variety of uses and users of the Center.
- Reflect and appeal to a wide range of aesthetic support bases and the variety of cultures that make up our region.
- Reflect the ever-changing times, incorporating new art forms and new ways of considering art, and taking some chances.
- Straddle timeliness and timelessness, giving appropriate expressions to each.
- Form a bridge between ideas, people, cultures, Seattle Center staff and the community.

Perri Lynch, *Focus*, Seattle Center Skatepark.

Site Selection

Artworks will be integrated into the Seattle Center campus redevelopment according to the general goals and prospects for phased implementation outlined in the Century 21 Master Plan. Opportunities for new artwork exist at:

- Center House
- New open spaces
- New amphitheater at Memorial Stadium
- New meeting spaces
- August Wilson Way
- New gateways and entries



The following guidelines will inform site selection for artwork at Seattle Center:

- Anywhere at Seattle Center is a potential site for artwork. However, the site-specific requirements and needs of a particular artwork concept, during or after its execution, and existing physical constraints may limit the possibilities.
- The exact location of the artwork is the responsibility of the artist in consultation with Seattle Center, the Office of Arts and Cultural Affairs, and the design team (if appropriate). Artists need maximum flexibility to develop conceptual ideas, and the specific location is often very important and integral to the artwork's success.
- Attention to the issue of "clutter" needs to be a consideration of site selection. Artists need to be sensitive to keep open spaces unencumbered to accommodate a variety of events that may happen in those spaces and to the potential cumulative effect of having too many artworks throughout Seattle Center.

Tony Smith, *Moses* , Broad St Green

The factors listed below may also influence site selection:

- Limitations and restrictions placed on the artist.
- Evaluation of the impact the artwork will have on the space and competition for attention.
- Conflict or interference with the other uses of the site.
- Type of artwork, whether integrated or a stand-alone.
- Availability of infrastructure to support the work.
- Operational demands on the space.

Project Types

Project types are commonly classified according to the length of time they are intended to be present at Seattle Center, and include:

1. Permanently sited artworks
2. Temporary artworks and performances
3. Periodic or intermittent artworks
4. Time-based artworks
5. Portable artworks

Project types may also be distinguished by the process and type of artist involvement rather than the type of artwork that might be produced. A successful art program will have a variety of project types and benefit from employing different methods of developing artwork.

Depending on the particular project, the artist(s) might take a lead or support role in the design. Projects might pursue a fully collaborative or a more coordinated approach for engaging artists. The intent of the collaborative approach is to create imaginative and dynamic results. Participants must understand that they are part of a team, each member willing to work together with others for the best possible result. The team jointly develops ideas, building upon ideas of individual members to arrive at a solution to the whole project. The work is developed mutually, rather than exclusively, and each person has a major influence on the total work. With a coordinated approach, the various parties work together on a single project, but each works on a specific area and coordinates with the others when their areas might intersect. Each can influence what the others are doing, but there is not the pooling of ideas and major involvement in the whole project as in collaborative projects.

With a design team project, artists are actively involved in the planning and design of facilities, entries or major open spaces as members of the design teams. Artists are to be far-reaching in their thinking. Working with architects, landscape architects, and engineers, the artists should influence the conceptual basis of the design as well as its details. Areas in which they might have influence include:

- The overall structure, shape and form of the facility or space
- Design of spaces to better incorporate a more discrete artwork.
- Transitions between exterior/interior, movement through the spaces, and the sound of spaces.
- How individual users might interact with particular parts of these spaces.
- Sustainable practices within the project.

Timothy Siciliano,*Acrobats,* Seattle Center Campus

Depending on the project, the artist on a design team will participate on all or some aspects of the project design, including:

- Conceptual/Planning
- Schematic Design
- Design Development and Construction Documents
- Implementation: artists design, supervise and/or fabricate various aspects of the infrastructure or facility

At key intervals in the sequential design process there will be review points and opportunities to assess the artist's and project team's ideas.

John Fleming & r/b/f/ architecture w-Susan Zoccola,*Grass Blades*

Gerry Tsutakawa, *Fountain of Seseragi*

Site Specific Projects

With a site-specific project, an artist works independently on a capital project, or later on a very specific project that requires minimal coordination with others. Coordination is necessary only to facilitate the installation of the piece or to discuss some technical aspect of the work. Artworks can relate to the site in a variety of ways -- size, scale, relationship to context – but are not fully integrated into the site.

Existing examples of individual projects and commissions are numerous at Seattle Center and include: the The Seattle Mural by Paul Horiuchi, Totem for Seattle Center by Duane Pasco, and the Neon for the Bagley Wright Theater by Stephen Antonakos.

Sarah Sze, *An Equal and Opposite Reaction,* Marion Oliver McCaw Hall

Portable Works

Existing works are usually available and ready for installation before the decision to acquire the work is made. These include sculptures, paintings, poetry, music, etc. The specific artwork is selected and artist involvement is a minor and/or secondary concern. These may also be works acquired under the Office of Arts and Cultural Affairs' Portable Works Collection program. Examples of acquiring and installing existing work at Seattle Center include the purchase of *Moses* by Tony Smith, *The Journey of the Opera Star* by Mark Tobey (gift) at McCaw Hall, and *Olympic Iliad* by A. Liberman (gift).

Seattle Center facilities will also continue to be available for the display of Portable Works from the City's Portable Works Collections managed by the larger City Arts Office.

In carrying out the Century 21 Master Plan, redevelopment projects might include spaces where both portable works and existing works can be placed. Spaces for large-scale "portable" works are especially needed.

Hilda Morris, *Muted Harp*

Fay Jones, *Demi Mondaine*

Roger Shimomura, *Kai-Dan*

Mark Tobey, *Journey of the Opera Star*

Several pieces from the McCaw Hall permanent art collection.

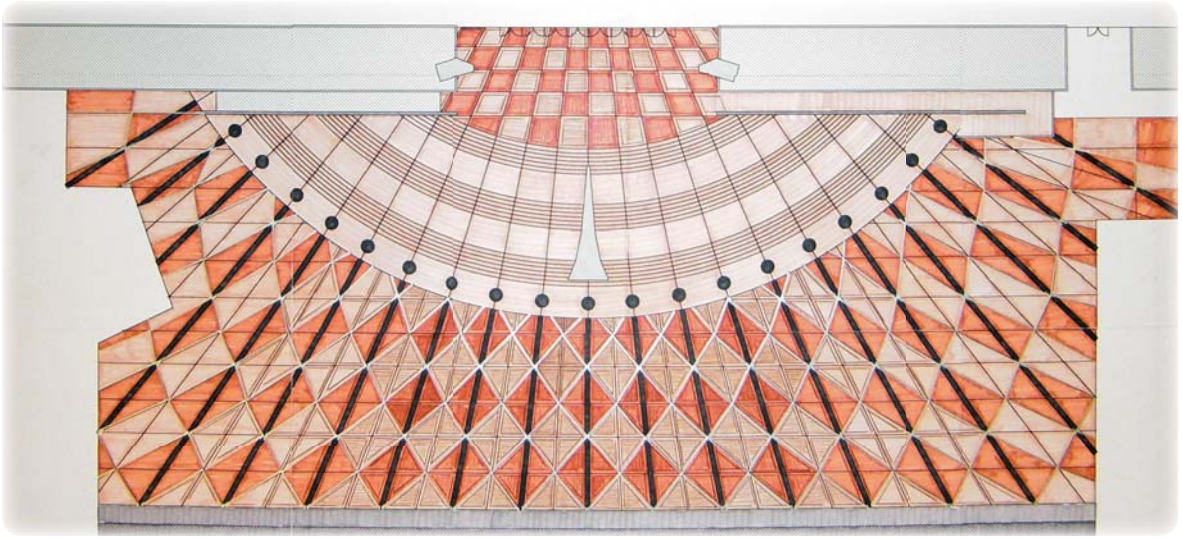
Artist Selection

Seattle Center's Public Art Program seeks a diversity of expression in its artwork collection. The goal is to strive for balance and diversity within the entire program and to have the very best artwork for Seattle Center.

Artist selection will be timed to correspond with the selection of other design team members. To the extent possible and practical, artists will not be placed in a "catch-up," or last minute role. The composition of design teams will be specific to the project scope, and might include landscape architects, architects, graphic designers, engineers and others as appropriate. The team may involve a single artist or more if the project is large or complex. If the project is primarily an artwork, the teams will be led by artists, with support by other design professionals, as needed.

Criteria that will be effective in selecting artists for Seattle Center include:

- Artists will be drawn from a broad cultural and geographic base, from the local to the international.
- Equal consideration will be given to emerging artists, as well as well-known and experienced artists.
- A wide range of working styles and modes is encouraged. Artists who can think more holistically and globally or those whose work focuses on details or very specific situations are important depending upon the project.
- Sensitivity to cultural traditions or art forms is encouraged as they relate to specific projects.
- A careful match between the project scope and artist is important.
- Artists will be involved in a project at the earliest possible phase of development.
- Artists should be able to communicate well and work on a team.



Vicki Scuri, *Play Ray Plaza,* at KeyArena

Leni Schwendinger, *Dreaming in Color,* McCaw Hall Promenade

Other Resources

In any large project at Seattle Center, tenants and user groups, technical and maintenance staff, potential audience, and community people can greatly increase the pool of knowledge and support for a project, and should be consulted regularly.

Design teams and consultants can also readily use the staff at Seattle Center and at Office of Arts and Cultural Affairs not only as their clients, but also as advisors and as a source of information.

Dick Weiss, *After All, Life Is Change* (detail), 5th Ave N Garage

Funding Guidelines

The type of artwork and artist involvement will be determined by Seattle Center and Arts at the front end of the planning process for any project so that appropriate funding may be allocated.

At Art's discretion, and with Seattle Center's agreement, the art budget for any project might go beyond the 1% for Art proceeds from any single capital project. Ideally, the desired scope of the artwork will determine the budget amount. Funds generated for art from the City's 1% for Art Program may be pooled and used for a major project(s) anywhere on the Seattle Center site and not necessarily at or near the site generating the dollars. This allows priority or highly visible sites to have more complex or larger works and for a number of small projects to contribute 1% funds to a major piece.

Art funds can also be used to leverage construction dollars to extend the range and scope of artworks. This is particularly true when artworks are integrated into building and landscape projects.

Art funds can be used for a range of artist involvement (except where specific laws or restrictions exist): design fees, consultation, proposal fees (including model-making costs, duplicating, drafting, etc.), travel, lodging and per diem, special engineering or technical consultation fees (if expertise not included on design team), fabrication costs, supervision of construction, performance, documentation, rental fees for temporary works, purchase of existing works, community interaction, and education. Artists can also provide services that might ordinarily go to designers or other providers.

Funds and gifts, to augment available funds for the priority projects, should be pursued vigorously. Seattle Center can encourage contributions by private partners and resident institutions to supplement 1% for Art funds, including donations of materials and services, in order to extend the reach of available dollars.

Deborah Mersky, *Biography of a Branch,* Fisher Pavilion