



# ART

## YESLER TERRACE

### ART MASTER PLAN

# *MORPH*

To change gradually and completely from one thing into another thing -





usually in a way that is surprising or that seems magical



Art has the power to reach across age, race, language, and class differences, and provides a new way for people to engage directly on contemporary issues.

Creative Time's Masterplan for the City of Louisville

#### **ACKNOWLEDGEMENTS**

This Art Master Plan was commissioned by the Seattle Housing Authority in 2014 and completed in 2015.

Carolyn Law was the artist commissioned for this art planning work. Willow Fox was an able assistant to Law on many facets of the plan.

There were many people who were instrumental in how this plan come to fruition. From the Seattle Housing Authority, the guidance of Stephanie Van Dyke and Kathlyn Paananen was invaluable. The Yesler Terrace Citizen's Review Committee, Art Committee, and Community Council, along with staff working in the neighborhood through SHA were also tremendously helpful.





# TABLE OF CONTENTS

VISION	6
VALUES	7
INTRODUCTION	8
COMMUNITY-BASED GOALS	10
ART PLAN GOALS	11
NEIGHBORHOOD CONTEXT	12
SENSE OF PLACE	13
PROJECT LAYERING	14
CREATIVE THINKERS-IN-RESIDENCE	16
GREEN LOOP LAYERS COMPONENTS	18
EXERCISE STATIONS - PAVING	20
SEATING "FURNITURE"	21
INTERACTIVE   CHANGING ARTWORKS	22
KIOSKS	23
VOICES IN THE SIDEWALK	24
SECRET PATHS	25
GARDENING SPOTS	26
NEIGHBORHOOD LAYER	28
PAUSE POINTS	30
SIGNATURE ARTWORKS	31
WAYFINDING	32
LIST OF PROJECTS	34
BUDGETS	35
EXAMPLE PHOTOS OF PROJECTS	36
USING THE PLAN	44
YESLER TERRACE ART COMMITTEE	45
IMPLEMENTATION	47
MAINTENANCE & DOCUMENTATION	50

APPENDIX I - IV	51-54
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TO support the on-going evolution of an inclusive sense of community for all through creative activity

TO reinforce and enhance the community's shared identity and unique sense of character tied their place

TO actively engage community members in inspired ways to help define and generate a distinctive welcoming environment

TO establish a community ethic of stewardship of place and natural environment that is generous toward both the physical and social aspects

TO work hand-in-hand with the Yesler Terrace Design Guidelines

TO allow this plan to be flexible and responsive to the evolving community - reconfigured to meet the shifting dynamics of the growing community

**1 This Art Master Plan sets the stage for all the creative endeavors at Yesler Terrace.** It joins hands with the design of the built environment to provide a backdrop for the unfolding of diverse social relationships within the neighborhood. This platform allows the building of additional layer upon layer of experiences, forming the core sense of identity for the neighborhood. This plan recognizes and supports the building and union of these layers through the forming of multiple partnerships between creative thinkers, artists, and the community to develop meaningful temporary and permanent public artworks throughout the neighborhood. Successful implementation of this plan will generate active, inclusive placemaking efforts that are genuinely responsive to the delicate, shifting, balancing act of bringing people together in this new community. All engagement is intended to weave together the many threads that the creative thinkers, artists, and community determine are important in defining the neighborhood while at the same time binding people together into "community".

**2 This plan gives a flexible structure for creative opportunities.** In order to decide which creative activities, events, and opportunities will best serve the evolving community, the plan should be used as a flexible framework, rather than regarded as a rigid structure to be adhered to. The projects described in these pages can be produced in myriad ways, timeframes, and configurations that are guided by the goal of being truly sensitive to the transforming community during the on-going development of both the physical, and social/emotional environments. The art plan consciously provides diverse ingredients to be carefully selected and mixed to support the essential diversity of the community. When aspects of the framework are mixed intelligently and thoughtfully, and as close attention is paid to what is unfolding, inspired decisions of how best to continue responding will be made. Responsiveness is an essential guide to generate meaningful creative activities and artworks that contribute to true placemaking.

**3 The public realm is the focus of this plan.** These are the common spaces that thoughtfully anchor the neighborhood's physical environment. In order to define these spaces exceptionally well, the plan works best when in alignment with SHA's on-going community building efforts. When acting together in the service of the residents, there are many opportunities within this plan to create a beautiful, vital, comfortable sense of the public places that people will claim as uniquely theirs and be drawn to using.





VALUES

BEAUTY

COMFORT

VITALITY

UNIQUENESS

These four values set a high bar for establishing a physical and emotional environment that allows the sort of neighborhood to flourish where people want to be, and gladly call home.

When a place feels as if it is truly yours, the result is speaking of it with pride and affection. People instinctively feel their place is whole and legible - yet also as complex, particular, and energetic as their lives. This sense of place generates and supports community interactions beyond individual homes. When all four values are imbedded within their place, people have more genuine attachments and experience feelings of control within their surroundings, leading them to be good stewards of their neighborhood.

The Art Master Plan creates a platform from which to interweave aesthetic and cultural layers informed by these four values into the common spaces shared by all residents. Imbuing spaces with qualities that people intuitively enjoy causes them to use and populate them, which is essential to progressively building a dynamic, integrated new community. These layers provide visual, conceptual and physical continuity that form purposeful, interesting links between actual locations and among people throughout the neighborhood's shared public spaces. This imparts a sense of comfort. As the public spaces are consciously claimed and activated, they provide experiences distinctive to this place, contributing to a sense of identity in the neighborhood. These layers also uniquely speak to the entire breadth of history that is so important to this specific location within the city, and to the on-going evolution of economic and cultural diversity inherent to Yesler Terrace, which helps people truly feel part of a neighborhood with meaning and of importance within the city. Ultimately a sense of vitality infuses the neighborhood, allowing it to be a place that is constantly lively and consistently growing.

All the creative endeavors guided by this plan must be respectful and accessible to the diverse population that will grow up within this new neighborhood, and make every effort to continue to be meaningful to subsequent generations. By striving to be a "natural fit" with Yesler Terrace, all of the creative undertakings will take their place in neighborhood lore.

### **Yesler Terrace Citizen Review Committee**

The vision of the Art Master Plan supports work done by the Citizen Review Committee, which identified the following core values for the redevelopment of Yesler Terrace.

#### **VALUES**

- ✦ **Social Equity**
- ✦ **Economic Opportunity**
- ✦ **Environmental Stewardship & Sustainability**
- ✦ **One-for-One Replacement Housing**

# INTRODUCTION

**From its inception in 1941, Yesler Terrace has been a housing and neighborhood model because it promoted the social welfare of its residents, encouraged a sense of community, and valued the quality of the built and natural environment.**

## A UNIQUE PAST

Thinking outside the box came immediately with the decision not to follow the U.S. Housing Authority's standardized building plans. Thus began the evolution of Yesler Terrace. Instead, five prominent Seattle architects were hired to design the project. These architects moved decisively away from a regimented, institutional style of housing to a community of townhouses with balconies and private yards that took advantage of a site with magnificent views.

The physical, aesthetic and social strands were consciously interwoven, creating one of the finest examples of public housing in the country. The focus was on the welfare of the whole community and with that, the health of the family unit and the whole person. The basic goal of providing "decent, safe, and sanitary" housing was realized in spades, and then more.

Physically, this housing was intentionally aesthetically pleasing. Particular attention was paid to the overall physical environment – placing the housing within open green spaces and parks, plus a playground, and a community center. A significant part of the overall budget was reserved for landscaping to accomplish the desired environment.



Socially, Yesler Terrace was the first conscientiously integrated subsidized housing community in the country, this is seminal in shaping its character. The shifting, dynamic mix of cultures that so marks the community was there from the start and remains a constant in the community.

## PRESENT TOWARDS INSPIRED FUTURE

Springing forward to the 21st century, Yesler Terrace's newest iteration continues to be innovative. The new neighborhood is planned as a public/private venture. Over a 10-15 year development period, that began in 2013 with the groundbreaking ceremony, a wholly new community will evolve, housed in a very different mix of building types from the original development. This new version of Yesler Terrace will be comprised of a much more complex diversity based on a broader range of backgrounds and incomes living shoulder-to-shoulder in what will become a high-density, urban project.





While SHA residents will continue to form a core, particularly in terms of families with children, they will be joined by people from other communities, cultures, and demographics moving into the neighborhood in waves as buildings are finished.

The new Yesler Terrace is planned to have lively public spaces where all generations can gather, pause, and recreate; safe and attractive walkways through the neighborhood; creative gardens; pedestrian and multi-modal connections to the surrounding neighborhoods; and community facilities for health, education, life skills services and recreation. The internal Green Street Loop and the pedestrian pathways connect all parts of the neighborhood with each other and with the community facilities, parks, and transit. It is in a prime location with connections to public transit and many of Seattle's central neighborhoods: Little Saigon, First Hill, the International District, the Central District, Pioneer Square, downtown, and the Harborview Medical Center campus plus many cultural institutions.

## THE ARTS & THE EVOLVING COMMUNITY

The Art Master Plan for the new Yesler Terrace outlines a vision, process, and set of elements capable of generating essential “threads” of diverse colors of artwork and cultural activities that will be combined to form the complex pattern for Yesler Terrace's 21st century fabric. It is critical that while the art plan is focused on the physical aspects of the public realm within the neighborhood - it simultaneously impacts the emotional understanding people have of the role of community within Yesler Terrace, and of their home and public space. The plan also helps open up Yesler Terrace to those who live and work in nearby communities, recognizing that this adds even more to the vitality and texture of place.

The creative vision of creative thinkers placed within the community and all the potential artwork expressions that will become part of the overall public environment is recognized by SHA as vital. The arts will support and nurture the goal of achieving a genuine, deep sense of community for every person and family at Yesler Terrace and for those that visit.

## Goals & Design Guidelines of the Seattle Housing Authority

SHA's goal is to conscientiously steward the creation of an environment that is carefully constructed and tended over the course of bringing the new Yesler Terrace neighborhood to fruition.

SHA developed sweeping Design Guidelines that support implementing the most current urban design thinking, and an intent to incorporate creative activity and artwork into the neighborhood to enhance the public realm for all residents.

These guidelines also suggest the buildings of Yesler Terrace maintain a human scale at the street level, with pedestrian-friendly interactions throughout the built environment.

Through a strong vision for all the elements of the public realm, the Design guidelines will support the creation of a dynamic and gracious place, with a deeply felt sense of community and identity, pride and ownership of place - a true sense of belonging.

**Public art can be static, moving, part of the infrastructure or a projection of light and sound. It can last for a minute, a day, a year or a lifetime. Modern society undoubtedly needs creativity and vision more than it needs works of art ... It needs artists with their ways of doing things more than it needs the things they make. It needs them for what they 'are' rather than for what they 'do'.**

Pavel Buchler     Artist

# COMMUNITY - BASED GOALS & OBJECTIVES

The Yesler Terrace Art Council formed these goals. The Art Council is made up of Yesler Terrace residents, representatives from the Community Review Committee, local cultural institutions, and adjacent neighborhoods. This council was established to address ideas, objectives, and goals for public art implemented in the new Yesler Terrace community, and to review the Art Master Plan.

## GOALS

- ◆ Celebrate, reinforce, and enhance the community's identity and character.
- ◆ Use art to preserve the character, values, and memories of the current Yesler neighborhood.
- ◆ Identify and remain accessible to diverse populations and multiple generations over time.
- ◆ Support the involvement of current and future residents over time in the creative placemaking process.
- ◆ Contribute to a dynamic sense of place for everyday, creating a welcoming environment for all - including adjacent communities.
- ◆ Where possible tie artwork to environmental sustainability and/or have it lead to understanding the natural environment.
- ◆ Link artwork to health goals of walkability and physical activity.
- ◆ Create opportunities for local established and emerging artists, and residents and participants of SHA's programs.

**NOTE:** See complete list of goals in Appendix I

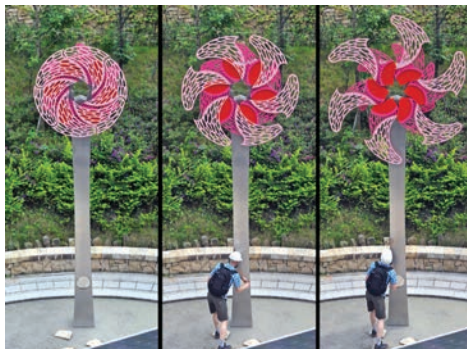


## OBJECTIVES

- ◆ Articulate the historic, cultural, economic, and cultural context of the community.
- ◆ Celebrate, reinforce, and enhance the community's identity and character.
- ◆ Identify and remain accessible to diverse populations and multiple generations over time.
- ◆ Fit naturally into the community and support connections to the adjacent neighborhoods.

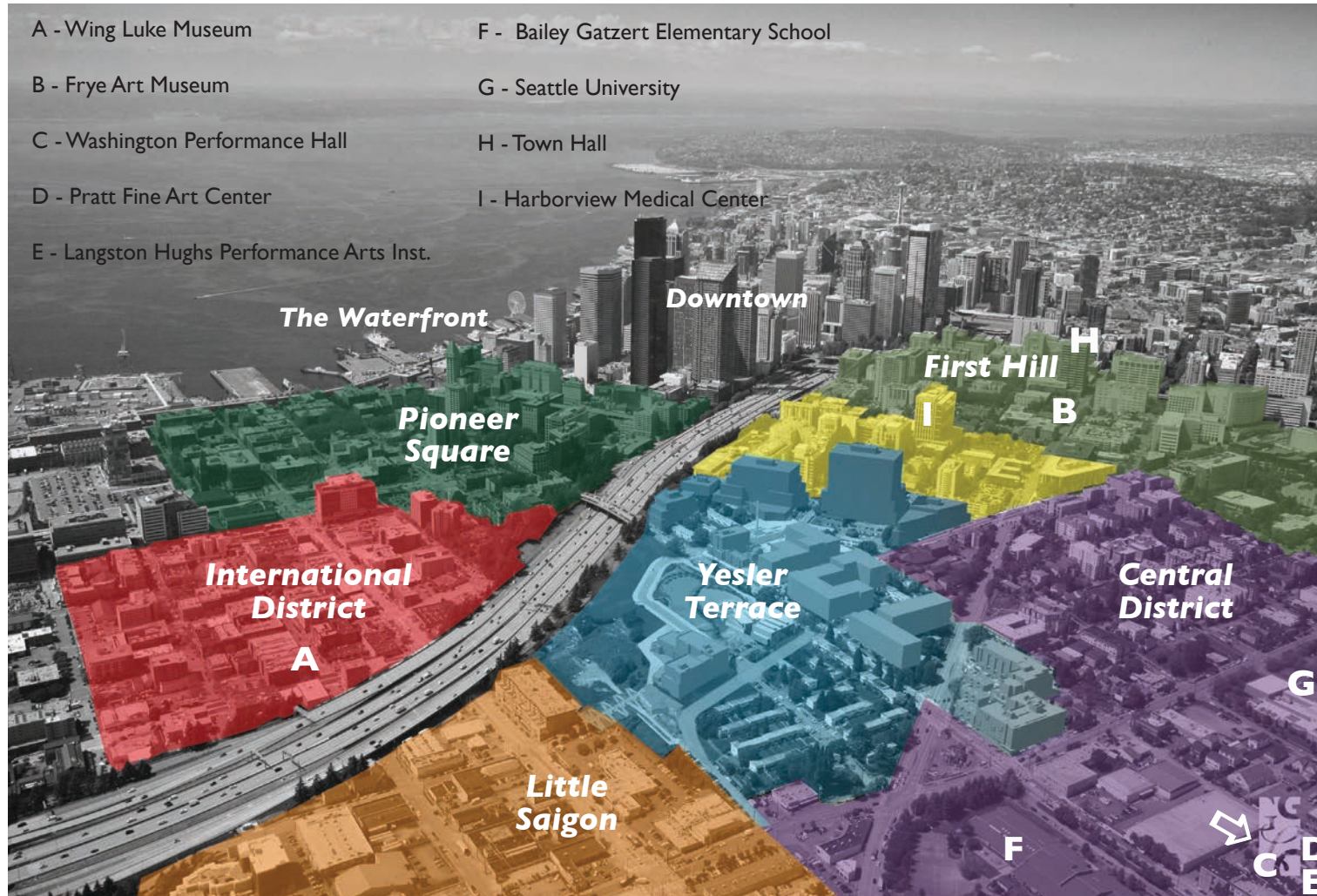


# ART PLAN GOALS



- ◆ Allow the Art Master Plan to be a starting point meant to support on-going responsiveness to the community as it evolves, understanding that flexibility is imperative to allow creative activities to remain key to what the neighborhood is becoming.
- ◆ To imbue the common, public spaces with the qualities of beauty, comfort, vitality, and uniqueness.
- ◆ Use the creative thinker residencies to connect and inter-connect SHA, the evolving community, adjacent neighborhoods, a diverse artist community, and private developers and energize and guide the use of the Art Master Plan.
- ◆ Claim and activate all of the public spaces through an interweaving of layers of artistic work and activities.
- ◆ Generate and support a wide range of creative interactions between artists and community, and between community members to support community building over the redevelopment period - firmly establishing a dynamic, new community.
- ◆ Provide specific, neighborhood-based artistic experiences that create a sense of identity and contribute to the character of the neighborhood.
- ◆ Create physical/cultural linkages between various points within the neighborhood to encourage healthy, active physical use as people feel inspired to explore and visit their neighborhood.

# NEIGHBORHOOD CONTEXT



Yesler Terrace is located in the heart of Seattle, within walking distance of many other historic neighborhoods. SHA can augment the impact of its artistic activities and programming by making the community aware of the many closely resources, and nurturing relationships with these nearby cultural institutions located on this aerial view. Harborview Medical Center also has a robust public art program and has a very diverse constituency that they work closely with.





# SENSE OF PLACE | CREATIVE PLACEMAKING

## ***A SENSE OF OWNERSHIP OF YOUR NEIGHBORHOOD IS AT THE HEART OF IT ALL***

Creative placemaking animates public and private spaces and brings diverse people together to celebrate, inspire, and be inspired. The emphasis is on imbuing the neighborhood with the characteristics of livability, vibrancy and diversity. It is a strategy to improve community wellbeing while also fostering conditions for a neighborhood to define, draw attention to, and distinguish itself.

In a neighborhood, the public realm is where a community interacts and has experiences that help define what a community of people is as a group rather than as individuals. All physical public settings have the potential to create backdrops for social relationships to occur. They are important places that can provide fertile ground to nurture and develop those relationships that weave and bind people into a real, working community. To foster this kind of activity, people need to develop a genuine connection to and investment in their surroundings. These connections invite residents to both engage in and steward this place they come to understand they have a stake in.

In the redeveloped Yesler Terrace, there will be numerous public spaces that will be designed to draw people out of their homes to enjoy engaging with their neighborhood alongside other neighbors - for their health, for enjoyment and socializing, and more. The art activity outlined in the plan can clearly add to the potential for Yesler Terrace's public realm to act as this kind of "mixing bowl" - where creative activity will join hands with an evolving community of diverse people to fill this "bowl" with a changing set of community ingredients, constantly creating new recipes to offer their community.

As a result of this plan, Yesler Terrace will experience public art and creative activity together with, and also in the service of, its community members. This partnership will set Yesler Terrace apart from many neighborhoods in Seattle. Skills and relationships will be built that provide a platform for individuals to engage with each other, their community, and the larger social platform and issues.

**The following elements of creative placemaking will be actively applied to the implementation of the Arts Master Plan:**

- ♦ **Community Participation:** Community members have a voice and are actively involved in shaping their neighborhood.
- ♦ **Foster cross-cultural connections:** Supporting artistic and creative processes and artwork that support community interaction across diverse backgrounds and across the neighborhood. There shall be on-going opportunities for exploration of the neighborhood's cultural diversity, teaching respect, encouraging inquisitiveness, expanding understanding, and strengthening a sense of belonging.
- ♦ **Build on cross-sector collaborations:** Identifying opportunities to bring partners across disciplines of social, cultural, economic development, education, health, and environment into the creative process.
- ♦ **Animate new spaces:** Integrated artwork will enliven streets, open spaces and walking paths, deter crime, and promote a walkable community that fosters healthy living and interaction.
- ♦ **Leverage existing creative potential:** Artwork will be reflective of the past, present and future of Yesler Terrace. The area has a rich history and residents from around the world, of all ages and abilities. Participatory planning and art-making opportunities will capture the potential inherent here.
- ♦ **Support economic diversity:** The redevelopment will transform a 30-acre area of exclusively residential, concentrated poverty into a mixed-income, mixed-use community. The creative placemaking approach will attract developers, businesses, cultural organizations and new residents to the neighborhood, while allowing all income levels to benefit and thrive in place.

# PROJECT LAYERING



## COMMUNITY LAYER

Creative Thinkers- in-Residence

## GREEN LOOP LAYER

Exercise Stations with Paving

Seating "Furniture"

Interactive | Changing Sculptures

Kiosks

Voices in the Sidewalk

Gardening Spots

Secret Paths



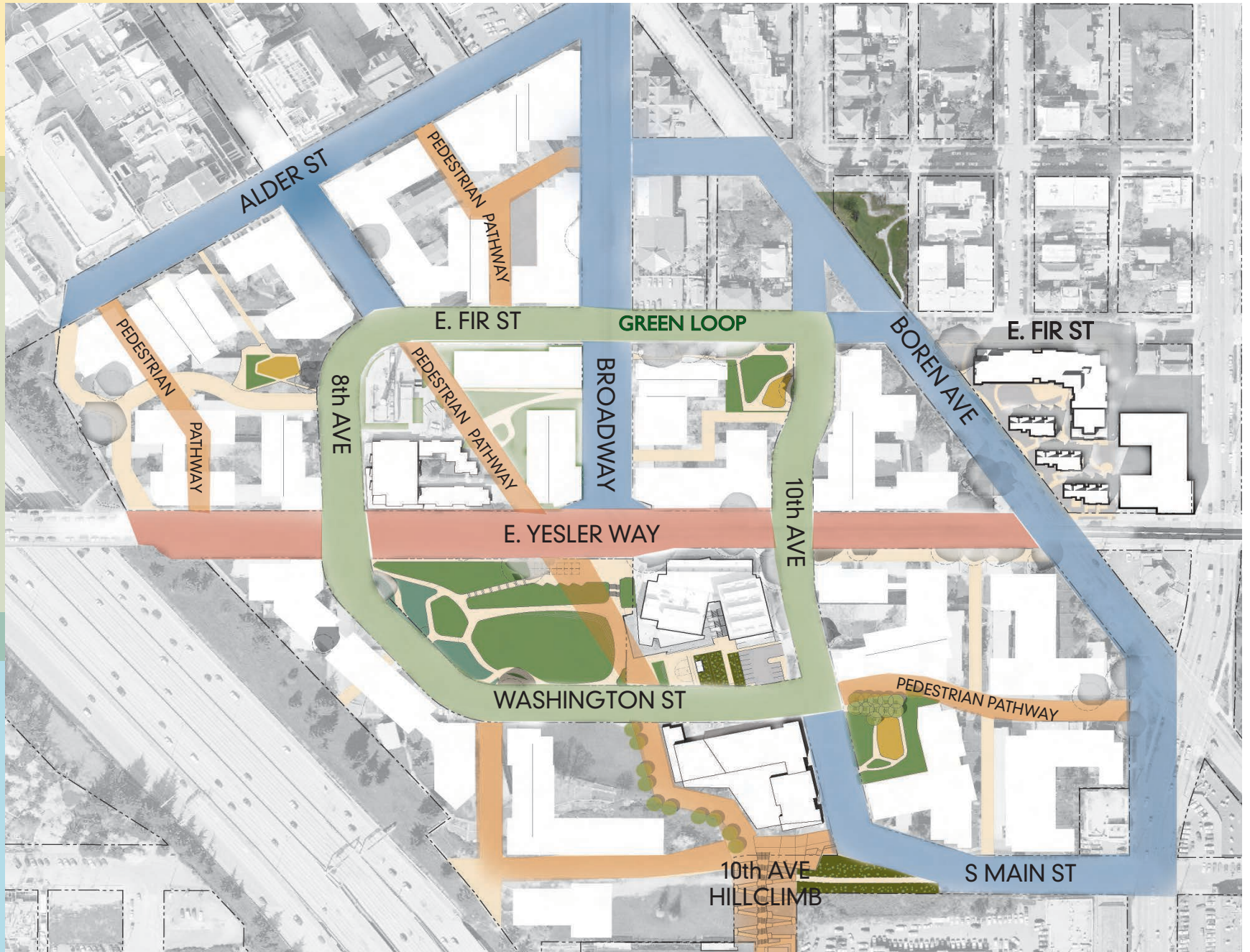
## NEIGHBORHOOD LAYER

Pause Points

Signature Artworks

Wayfinding







# CREATIVE THINKERS-IN-RESIDENCE

This residency will act as a cultural HUB. That is a physical location within Yesler Terrace “staffed” by two creative thinkers at a time where the consideration and planning of creative activities is centralized and accessible. These thinkers-in-residents and their creative activities will primarily engage the community throughout the development. Additionally, this HUB is charged with developing active, interlinked relationships among SHA, the Art Master Plan, the community, the developers, the neighboring areas, and diverse artists who might be pulled in for a variety of programs and projects. It has been demonstrated that arts or creatively-based interactions in a community place open different doors for participation that nurture a sense of belonging and connection.

## Intent

To build links between SHA, the evolving neighborhood, adjacent communities, a diverse group of artists, and the Art Master Plan through specifically targeted creative activities and exchanges; and to engage in a range of cultural activities and temporary events that are separate or in collaboration with the SHA community builder and SHA programs.

## Structure

- ◆ 2 creative thinkers-in-residence at one time
- ◆ Ideally a 2-year commitment per residency
- ◆ Replacement is staggered to allow overlapping history and relationships
- ◆ Each resident is on site in the neighborhood approximately 2 days per week

## Budget (per creative thinker)

Fee for time - \$20,000 per year

Materials & Production Allowance - up to \$10,000 per year

This innovative residency is at the core of all the arts activity that will take place at Yesler Terrace during redevelopment. With creative placemaking as a goal, the creative thinkers-in-residence will spearhead efforts to build relationships, as well as set the stage for other artists’ efforts outlined in this master plan. They will also help steer the unfolding of the Art Master Plan components by using empirical evidence and observations to suggest specific focus and approaches to align with community interest.

The residency program is recommended to be in place for the duration of the building of Yesler Terrace, with two people in residence at a given time to support a diversity of thinking and a sense of collaboration. Each residency is recommended to run approximately 2 years, with 2 days on site per week; in effect a part-time job. SHA would maintain a physical location, i.e. portable building or construction trailer at Yesler Terrace. Having a known place for the creative thinkers-in-residence welcomes the community and strengthens the potential to build relationships.

Activities would be dependent on funding. For example, if there is less money for materials, focus could be on interactions that are connected to existing community activities, or inventing new activities. Ideas could include walking



## Artists & Social Practice

The Creative Thinkers-in-Residence component is derived from what is currently termed ‘social practice’. Simply put, this practice is based on creative efforts that are directly tied to interactions and exchanges with a community. In effect, the artist’s studio is within the community itself, rather than being an isolated space. Instead of making a physical art product for people to view, this form of art is based on exchanges and interactions with people and communities grounded in a specific intent.

tours that encourage people to share stories while walking, writing poems after walking, setting up “scavenger hunts” or other playfully engaging ideas, etc.

The creative thinkers have a specific role and responsibilities in service to the community. They are charged with building a platform of shared understanding and identity among community members, and initiating a multi-faceted interactive process that is attuned to the morphing character of the community and shifting physical dynamic of the built environment. The activities and events produced by the creative thinkers should compliment the work of the Yesler Terrace Community Builder. As well as allowing direct creative activity experiences for residents.

The scope of what the creative thinkers would address is large and offers many opportunities Topics for creative activities can include:

- ◆ the past history of the area
- ◆ the housing project and its community
- ◆ current, shifting conditions during the re-development
- ◆ work with the SHA Community Builder and programs
- ◆ alignment with the Community Center programs
- ◆ activation and expression a permeable boundary around Yesler Terrace
- ◆ cultivation of relationships to the surrounding neighborhoods
- ◆ cultivation of relationships with surrounding cultural institutions

Long-term residencies will allow the creative thinkers to develop a deep understanding of what creative activities help community members feel engaged and comfortable. They will be able to help bring people together, reveal how people are using the common spaces, and other important insights into the spirit of the community.

Finally, the creative thinkers can include the larger arts community by holding exchange events for artists who are interested in public art and social practice. For example, on-going “coffee hours” could allow open discussion and exploration of possible temporary projects. This will develop a more diverse pool of artists who might do projects at Yesler Terrace.

## Some Examples of Creative Activities

### Ephemeral, temporary artworks

Located in and around the neighborhood for a variety of purposes, such as inviting people to gather in a new public space, for pure enjoyment and surprise, or to energize the community. Community members could also be invited to participate in realizing or contributing to an artwork and through this process the community, especially children, have hands-on creative learning experiences with artists.

### Cultural events

Either tied to a cultural expression of members of the community (such as Tet or coffee rituals), or activities designed to be particular and special to Yesler Terrace (for example, similar to the Night of 1000 Pumpkins and Luminaries in Burien’s Interim Art Space).

Events could bring people to a location within the neighborhood, such as the new park, with the goal of furthering a sense of place, belonging and interwoven community.

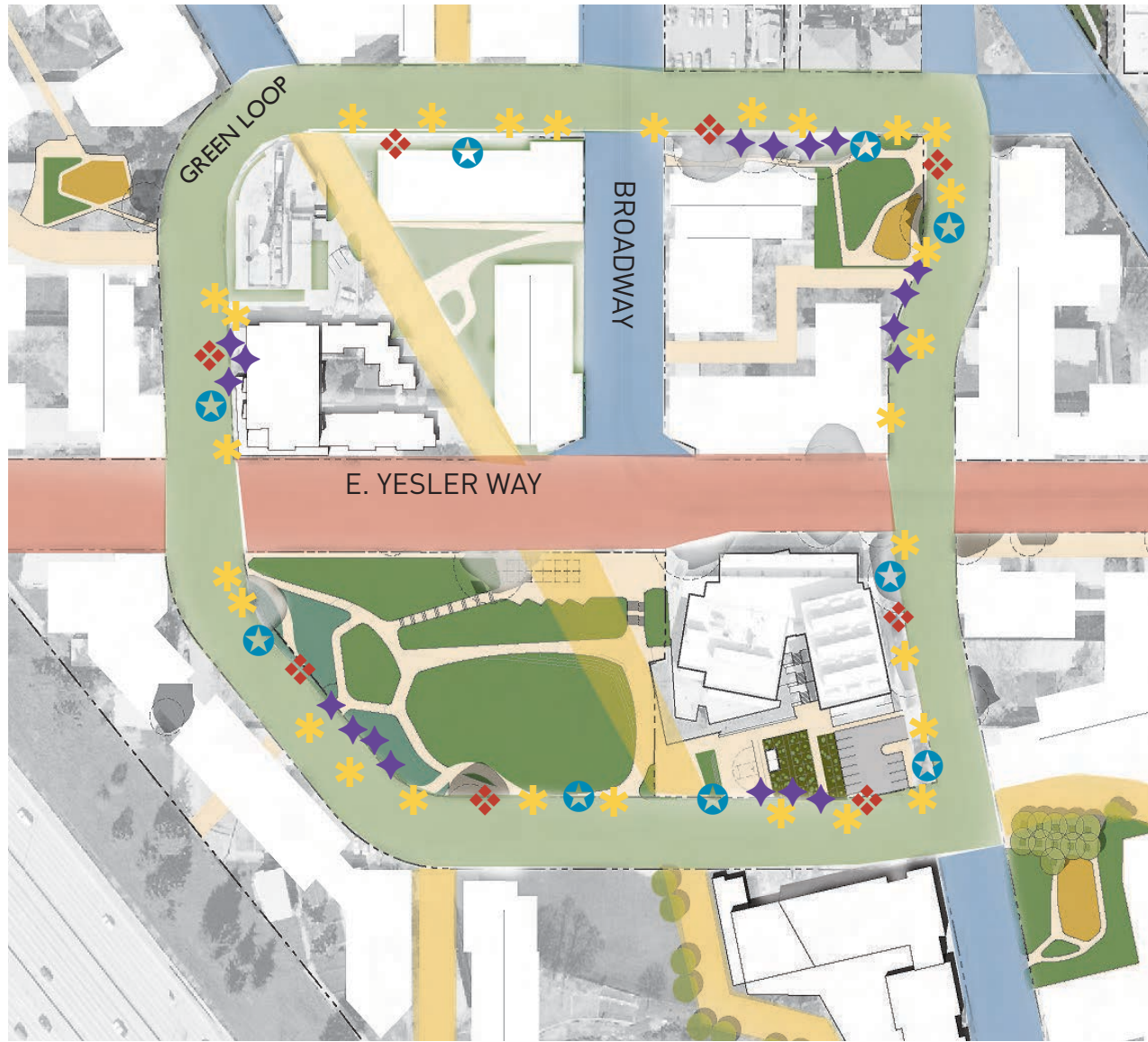
### Tie in with existing programming

Creatively support existing programs such as walking or gardening groups, or programs for youth, health and wellness, etc. For example storytelling walks, scavenger hunt walks, poetic mapping, photography walks, or other themed walks enhance an existing activity with multiple layers of engagement.

Gardening could involve building temporary expressive “cultural” or holiday installations within in the special landscaping spots. Youth could collect oral heritage stories, write a neighborhood journal, etc.

### Artist-to-Artist conversations & presentations

Invite diverse artists to gather for various types of exchanges with other artists and the community at “Art Happy Hours”. These conversations could include brainstorming possibilities for temporary artworks, creative placemaking activities, and ways to innovatively engage with residents to expand the potential ways art would play a role in positively supporting community building.



### KEY

- Exercise Stations with Kiosks
- Voices in the Sidewalk
- Gardening Spots
- Secret Paths



# GREEN LOOP LAYER COMPONENTS

## EXERCISE STATIONS

There are eight locations around the Green Loop that provide significant space designated for pausing and exercising. These will become important nodes along the 1/2-mile Green Loop that help promote the goals of health and fitness, positive community interaction, and environmental sustainability.

The exercise stations will address the following creatively:

### PAVING

Unique to each exercise station, each unique paving pattern draws inspiration from different cultures and creates comfortable, well-defined spaces.

### SEATING “FURNITURE”

One specific piece of furniture within the seating group would be unique and make a connection with the seating included in some of the pause points and the large park.

### INTERACTIVE | CHANGING ARTWORK

Located at selected exercise stations, interactive and possibly changing artworks can be manipulated by people using the equipment and passers-by.

### KIOSKS

The community signboards at each exercise station have the potential to be a venue showing curated groupings of changing artworks.

Other Green Loop layer components include:

### VOICES IN THE SIDEWALK

A quiet, yet pervasive presence of the community will be embedded in the heart of the neighborhood. Giving voice to the past, present, and future of Yesler Terrace is of great importance to the community.

### GARDENING SPOTS

A simple, yet powerful way to engender a stewardship relationship with the Green Loop natural environment with a potential cultural overlay.

### SECRET PATHS

In a dense neighborhood, it is beneficial to have a few places where people feel like they have a choice to step aside, into a place that provides them with a momentary shift to a quiet, different space - contributing to a sense of well-being.



# EXERCISE STATIONS ~ PAVING

The exercise stations are a significant physical, as well as social part of the Green Loop environment. Consequently, they will play a large role in the overall experience for all community members, and visitors from neighboring communities, who want to partake of the opportunity to exercise and enjoy the vibrant sidewalk life.

## Intent

Through creatively working with the combination of components at each location, the stations in the Green Loop will have unique and special environments symbolizing the diversity inherent within the community.

To set the stage for the complement of components, unique artistic patterns and imagery are used in the ground plane to create a vibrant, changing path around the Loop

## Structure

✦ Commission an individual artist for each station or commission artists to do two stations. Funding may dictate the commissioning approach.

## Budget

Artist Design Fee	\$5,000/station
Fabrication/Installation Construction credit	\$20/SQ FT/station



There are eight locations around the Green Loop that provide significant space designated for pausing and exercising. These will become important nodes along the 1/2-mile Green Loop in the heart of the new neighborhood. While they have a functional purpose, they will actually rise above that and create a set of energetic “beads” strung along the Green Loop, adding an aesthetic layer and contributing to the articulated historic and cultural past, present, and future of the community. Through expressive interventions, each station’s individual specialness would be highlighted and thus add a strong sense of diversity, identity, and character. The exercise stations will be built out over time allowing, each of the stations to have their own unique identity.

Each location will have a piece of Kompan exercise equipment, benches, special paving, a communication kiosk, and landscaping. All of these components, except the exercise equipment, are open to artists’ expressive, interpretive treatments.

To set the stage for a layering that builds an aesthetic individuality, the entire area of paving for each station would act as a cultural “carpet” that has been carefully laid down in the station and across the sidewalk. This sets up a rhythm and pleasing aesthetic shift along the loop - even if one doesn’t step into any particular exercise point.

The designs for the carpets could use pavers; various concrete coloring methods and finishes; embedded alternative materials with different textures and shapes; cast or laser cut metal elements; terrazzo; Milestone, etc. It is also desirable that the paving carpet include elements that look different in variable weather conditions and time of day or night - i.e. wet, dry, sunlight, streetlight - that increases the impact of these areas. This would especially be true for those who regularly use the Loop.



# SEATING “FURNITURE”

Placing a special furniture-like element within the standard benches in each of the exercise stations is a clear gesture towards building a sense of “collective diversity”. These artistic elements that would function as alternative seating, make a connection to others that are placed in the Pause Points, Pocket Parks, and the neighborhood park.

## Intent

Each exercise station will have a unique seating “furniture” element placed in relationship to the off-the-shelf benches.

## Structure

♦ Selected artists commissioned to design benches for several locations

## Budget

Artist Design Fee	\$4000
Fabrication	\$4000 construction credit for standard bench/bench Additional \$1000 could be added depending on materials
Installation	Necessary footings and contractor installation paid through construction budget

Seating is one of the important functional elements within the exercise stations. With SHA’s stated intention of getting people out to walk and exercise, it is necessary to provide the means to take a break. Importantly, providing a means for people to stop and people watch, visit, play, etc. adds to the vitality of the neighborhood allowing - people to be on the streets comfortably.

Currently the seating would be uniform within the system of exercise stations and pause points. By placing one unique element within the standard set of benches attention is drawn to that element, which accentuates a new social arrangement with potential social experiences.

What is that? Why is it here? What does it refer to? Asking these questions draws people into that particular place. Developing a particular affection for one or another of these elements is likely – further tying people to their place through a quiet sense of anticipation.

While it is not critical that this “furniture” function as completely ergonomic benches, the goal is to have them be as inviting as possible for general use. Ideally each seating element would set up a desire to interact with it in myriad ways for different ages of people.

These “furniture” artworks are specifically intended to add to the web of subtle connections between different locations in the neighborhood’s public realm. As such, they can provide a different type of continuity while also becoming an atypical part of wayfinding.





# INTERACTIVE | CHANGING ARTWORKS

Located at selected exercise station areas, interactive | changing artworks can be manipulated by people using the equipment along with passers-by. These artworks will show an on-going and ever-changing presence of the people who use the Green Loop, which parallels the ever-changing built environment and sense of neighborhood. The delight of seeing these constantly changing components of their environment would be quite wonderful and completely unique to Yesler Terrace.

## Intent

Ideally, to place an interactive artwork in all eight exercise stations that can be manipulated by residents to evidence an ongoing, ever-changing presence of community members in the heart of the neighborhood.

## Structure

- ✦ Commission artists with direct, demonstrated experience in creating this type of artwork
- ✦ Particular attention should be paid to how the pieces function

## Budget

Artist Design Fee	\$5,000
Fabrication and Installation of Artwork	\$20-25,000
Footings & Simple Infrastructure	Included in construction budget



The combined energy of the actively evolving community using the Green Loop and the exercise equipment will encourage a different but complementary active use of artworks that can be interacted with and changed by community members. These artworks present opportunities for an on-going, dynamic community expression that would be engaged with by people of all ages, individually and in groups strengthening the social fabric and identity of the neighborhood.

There are many forms and scales that these artworks could take. At their best, these artworks become a shared community experience that is delightful and contributes to a sense of ownership of and pride in one's neighborhood.

It is very important to commission artists who have actual experience in making this type of artwork. This is one of the more difficult types of public artwork to realize well, both conceptually and physically. It would be reasonable to consider that one artist might be commissioned to do 2-3 of these pieces, making budgets more workable.

### Important Attributes of Interactive Artworks

- ✦ Should be engaging physically and conceptually
- ✦ Easy to understand and interact with
- ✦ Provide a compelling changeability
- ✦ Highly attractive to people so they can't "keep their hands off of"
- ✦ Designed to be rugged enough to withstand life of the street
- ✦ Have meaning for community members

# KIOSKS

There will be a community signboard at each exercise station. These have the potential to be both used functionally and as a way to house changing artworks. Beyond SHA's communication needs, the kiosks could be set up to add a dynamic, changing element to the Green Loop, enhancing the vitality on the street.

## Intent

To enhance this functional element by adding a component to the structure that can be programmed for changing 2-dimensional artworks created by community residents, as well as local artists.

## Structure

✦ Add a type of artwork case to the kiosk that can accept 2-dimensional artwork. The cost of these could be absorbed in the kiosk base cost.

## Budget

Small amounts of funding could be earmarked to hire artists to do workshops with community members to generate artworks and pay a small stipend to artists to produce work for the kiosks.

The kiosks have the potential to be locations for neighborhood residents and diverse artists to exhibit artworks they create individually or through specific community-based programming. Retrofitting an off-the-shelf kiosk with a framework to accept two-dimensional artworks would underscore a dynamic sense of place – one that provides a more personal creative undercurrent within the street environment that complements the other artistic components being placed throughout the Green Loop.

This program showcases the diverse expressive energy of the community and would also invest residents more deeply in their public space. As well this adds a particular spice as an ingredient in the neighborhood's identity.

The exhibition programming for the kiosks could be overseen a number of ways. Through an SHA community building program, the Creative Thinkers-in-Residence, Community Center programming, and significantly, partnerships with nearby cultural institutions. With some thought, this program has the potential to knit together the Yesler Terrace community internally, and externally, Yesler Terrace to the neighboring communities and institutions.



# VOICES IN THE SIDEWALK

**A quiet, yet pervasive presence of the community will be embedded in the heart of the neighborhood. Giving voice to the past, present, and future of Yesler Terrace is of great importance to the community. In order to understand and care for our place, we need to describe it in words and images that resonate for everyone. All of the aspects of what constitutes this socially and culturally important neighborhood, creatively captured in language and images, will mix together to tell a rich story unique to Seattle.**

## Intent

To reveal the heart, identity and changing character of the Yesler Terrace community that will continue over the life of the redevelopment. The process of developing what words will be included fully engages the community during each phase of the art project.

## Structure

- ◆ Ongoing project implemented in phases along with construction phasing
- ◆ Words and stories collected from the community
- ◆ Selections from the gathered material made into reusable stamps
- ◆ Stamps used to imprint the words into the sidewalk during construction

## Budget (per phase)

Lead Artist/Writer Fee	\$5,000
Stamp Fabrication	\$2,000
Implementation	\$5,000



Voices in the Sidewalk will emphasize the diversity of the community while simultaneously blending, layering, and sharing word-based material gathered through interactions between the lead artist/writer and community members. The lead artist/writer for each phase would determine how the short poems, phrases, descriptive words, and possibly simple images are aesthetically and conceptually laid out in each section of the Green Loop sidewalk as its constructed.

Progressively the entire walking surface of the Loop will be activated by this quiet, layered voice. The looping of the voices is continuous and can be entered at any point and have meaning. Some inclusions will make connections and some inclusions will be individual, as determined by the lead artist/writer and community members, and depending on the particular material generated.

A simple stamping method is recommended, employing stamping sets made specifically for this project. This method of adding words to sidewalks is time tested, but requires that a contractor understand the methods necessary to achieve an excellent result. SHA should sole source this work to an artisan with an established knowledge of the necessary techniques to do quality work and can be called in to do the work new construction provides each opportunity.

One other important consideration is if English will be the common language for this project. If so, it will simplify the project because it would be difficult to have stamping sets made in different alphabets. If it is determined that there should be inclusions of other languages, perhaps these can use a special process of etching or casting into a material that is then set into the sidewalk surface.

## Tasks of the Lead Artist/Writer

- ◆ Develop engagement plan to collect materials from community
- ◆ Work with SHA Community Builder to ensure a broad segment of the community participates.
- ◆ Catalog the collected material
- ◆ Determine what material will be added to the sidewalk
- ◆ Involve the participants in the layout of the Voices in the Sidewalk



# SECRET PATHS

In a dense neighborhood, it is beneficial to have a few places where people feel like they have a choice to step aside off the public sidewalk, into a special place that provides a momentary shift to a quiet, different place - contributing to a sense of well-being.

## Intent

To interweave 3 – 4 secret paths within the landscaped zones in the Green Loop that are walkable, in a variety of ways, for different ages and abilities.

## Structure

- ◆ Engage one artist to design all the paths
- ◆ Each path is unique

## Budget

Artist Design fee	\$3,000 - \$5000
Fabrication & Installation	Up to \$25,000 depending on scale and design some installation costs can be picked up by the construction budget

Many people respond well to safely going off the beaten track. Finding a quiet by-way that gives them the opportunity to refresh and take a moment to explore deepens their experience in an environment. That is the goal of these paths - to create a small world within the typical landscape alongside the sidewalk in the Green Loop.

While these secret paths may appear like small gestures, if carefully considered, designed and fabricated, they would provide special moments to people of all ages.

The aspects of a path that could be creatively considered in ways that are as multi-sensory as possible are the walking surface or variety of surfaces, what people are walking through or next to, what they can touch as they walk, how light filters through or acts, what is next to and overhead the path, sounds, and whether some narrative concept is happening from one end to the other.

Within this seemingly simple idea, there is a world that can be created for people to experience. This contributes to the uniqueness of the neighborhood and generates personal memories of place.



# GARDENING SPOTS

A simple, yet powerful way to engender a sense of environmental stewardship relationship with the Green Loop environment in a complete sense – awareness of natural systems, social/emotional connections, health, and more – is to provide the community with spots for gardening along the Loop that they have creative control over.

## Intent

To provide up to eight artist-designed, large raised planting containers around the Green Loop, placed within the landscaped areas adjacent to the Loop sidewalk for community gardening with interesting non-edible plants and other creative seasonal displays.

## Structure

- ♦ Engage selected artists to design 2 - 3 planting containers
- ♦ Community gardening groups to be developed to plant and maintain these areas in an organized and coordinated fashion

## Budget

Artist Design Fee	\$1,500
Fabrication	Up to \$2,500, depending on complexity and materials
Installation	By contractor or landscaping sub-contractor

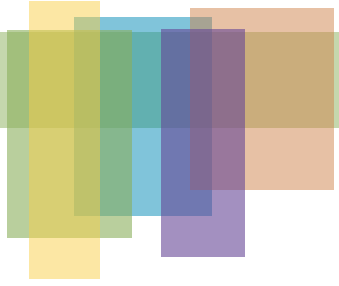


Gardening is large part of the history of Yesler Terrace. People who lived there up until the re-development, had individual yards to tend and plant as they wished. One of the most commented-on aspects of the new Yesler Terrace is that these individual yards will no longer be present – a loss that has touched many. Injecting a wholly new opportunity to garden will foster a new history of this activity.

There will be gracious landscaped areas adjacent to the Green Loop sidewalk in the heart of the new neighborhood, as well as the three pocket parks. Locating well-sized individual planting containers that are artistically designed to be captivating and unique will provide a special location to plant and tend creative gardens by those residents who wish to garden. The impact of these gardens will be to imbue the streetscape with a sense of personality well beyond the norm. They will also infuse beauty and vitality into the landscaping while inviting consideration of environmental stewardship.

Gardening is a wonderful opportunity to continually connect new residents interested in this activity to those already living in the neighborhood, helping build community and influencing the character and tenor of how people mix and get to know each other in the increasingly dense neighborhood. Importantly, this opportunity has the potential to engage people of all ages.

There are many ways to approach these spots. The plantings might change seasonally. Seasonal and cultural holidays and special neighborhood events might be marked by special installations within the planters. Besides being fun, this approach and activity spreads well beyond those who are individually involved and becomes a gift to the neighborhood.



## What is the sense of place?

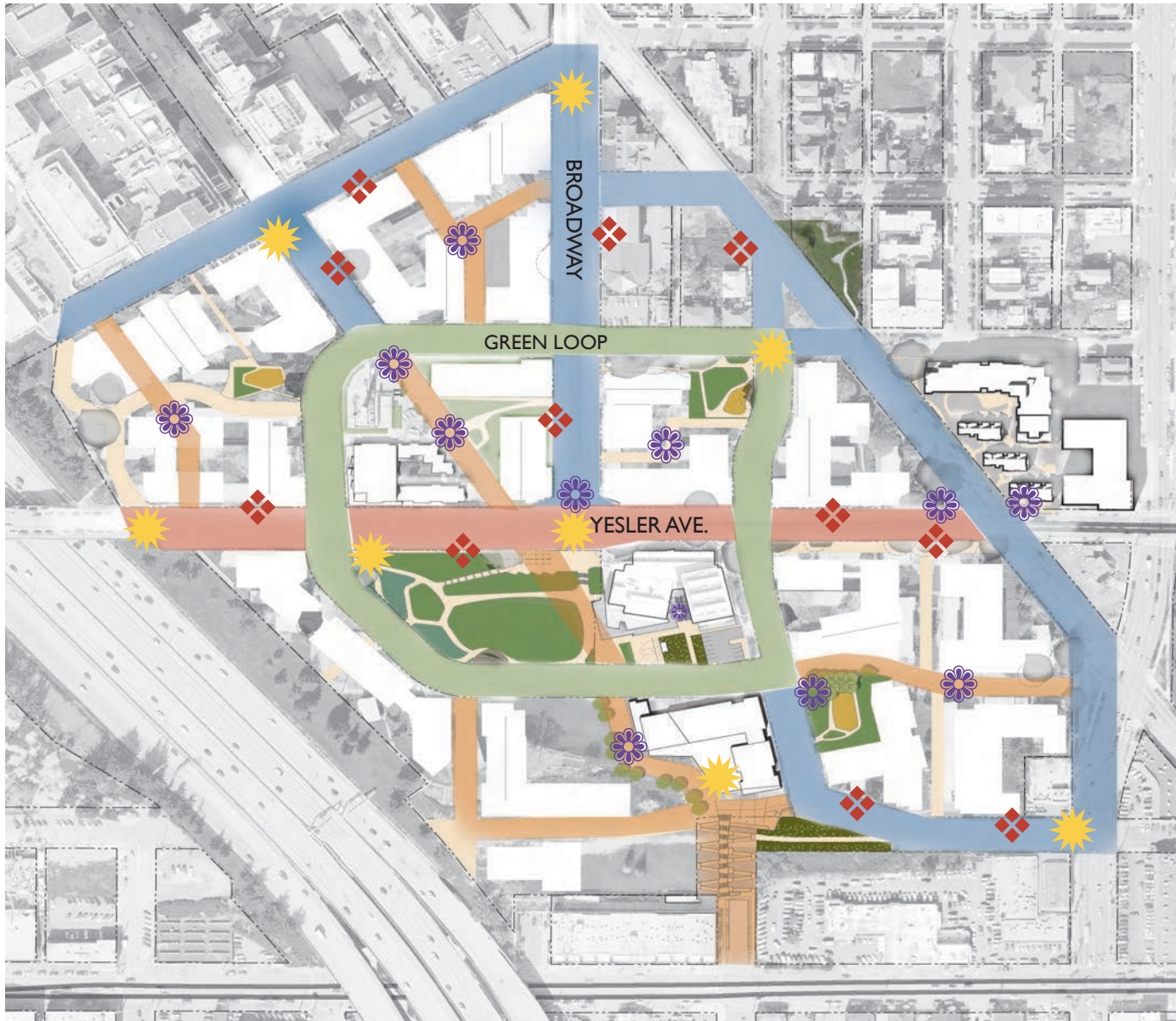
It is a combination of characteristics that makes  
a place special and unique.

Sense of place involves the human experience in a landscape,  
the local knowledge and folklore.




Sense of place also grows from identifying oneself in relation  
to a particular piece of land on the surface of planet Earth.

**The Art of Geography**





## POTENTIAL LOCATIONS

-  Pause Points
-  Signature Artworks  
\*\* Although may be placed anywhere
-  Wayfinding



# NEIGHBORHOOD LAYER

The Neighborhood Layer extends the creative work into the entire physical community, encompassing and touching those places and byways beyond the more formalized Green Loop. It is important to reach towards the edges of Yesler Terrace's desired permeable boundary and thoughtfully locate art and creative touches along all the paths and edges.

## PAUSE POINTS

Placing a special element in a specific selection of pause points throughout the neighborhood will make both literal and intuitive connections within the framework of the neighborhood - linking from point to point. This promotes healthy, active uses and an awareness of one's environment.

## SIGNATURE ARTWORKS

These artworks will become part of the essential fabric of the public realm of Yesler Terrace. Like threads of gold woven into the overall neighborhood fabric, they are intended to create the sparkle that is unique and special to the community.

## WAYFINDING

An important goal for Yesler Terrace is making connections with adjacent neighborhoods and amenities through a purposefully established porous boundary around the neighborhood. Thus wayfinding within, into, and out of the community becomes important and supports and encourages walking, which in turn enlivens the streets.

Art isn't necessary anymore as a field, a profession. Art is no longer a noun - it [has] become a verb.

Vito Acconci   Artist

# PAUSE POINTS

Placing a special element in a specific selection of pause points throughout the neighborhood amplifies the web of literal and intuitive connections within the framework of the neighborhood - intentionally linking point to point.

## Intent

To place an artist designed “seating” element in specifically selected pause points.

## Structure

- ♦ Select pause points scattered throughout the neighborhood for treatment
- ♦ Commission artists to design 2 - 3 seating elements
- ♦ Design a system of seating elements with purposeful similarities

## Budget

Artist Design Fee	\$2,000
Fabrication & Installation	\$1,500 - \$3,000, depending on materials

Within the street grid of Yesler Terrace, the pause points are a secondary system that weaves together with the primary system of exercise stations. These pause points are important because they have an expansive reach throughout the neighborhood. They are laid out in a way that encourages people to get out and walk by energizing the sidewalks’ visual environment, as well as offering those who need a moment of rest a place to do so.

If careful attention is paid to making the pause points welcoming and comfortable, they also allow people to sit and linger, enjoy their surroundings, people watch and visit. All of this potential activity invests the public area or commons with a communal presence that brings people together, strengthening their overall sense of community.

Commissioned artists would each design 2-3 seating elements, depending on the final number of pause points selected. These “sets” will make connections between each other through slight variations of form, materials, and potentially conceptual references to diverse cultures.



## SITING CONSIDERATIONS

- ♦ Which pause points will most influence people’s walking experiences?
- ♦ Which pause points do the community want to highlight?
- ♦ Which pause points are highly used?
- ♦ Which pause points can become effective wayfinding elements?



# SIGNATURE ARTWORKS

**These artworks will become part of the essential fabric of the public realm of Yesler Terrace. Like threads of gold woven into the overall neighborhood fabric, they are intended to create the sparkle that is unique and special to the community.**

## Intent

To commission several absolutely unique artworks that could not be and will not be anywhere else but Yesler Terrace. These artworks will be placed somewhere within the public space of the neighborhood.

## Structure

- ◆ Ideas must fit the budget
- ◆ Ideas must accomplish overall goals for the artworks
- ◆ Location is dependent on the artist and their ideas

## Budget

Overall commission per artwork                      \$25,000 - \$100,000  
Budgets are dependent on available funding.



## SITING CONSIDERATIONS

- ◆ Artist should be free to respond to the entire neighborhood to find the most significant place for their ideas
- ◆ What locations does the community want to highlight?
- ◆ Establish a diversity of locations (grand, intimate, central, surprising)
- ◆ Signature artworks can be effective wayfinding elements
- ◆ Sites that will be under construction may provide opportunities to install footers and simple infrastructure as part of the construction budget

What are the physical elements “owned by all” that mark a special community? Some are historic – a building perhaps. Some are natural – a grand, significant old tree. Some are physical – incredible views to a volcanic peak. Some are social – an exceptionally diverse community of people that have great special events.

Yet when building a wholly new community from the ground up, as will be happening at Yesler Terrace, a unique opportunity is present – to include special artworks that create a significant sense of place. This is especially important when there are few historic, natural or other elements in place to describe the specialness of the new community. It is a powerful action to purposefully add artworks that are conceived especially for a community with the strength and intention of becoming essential to the community’s identity. This is a remarkable challenge offered to artists.

These artworks would be required to demonstrate a synergy between people, place and artist that results in two things: the artworks become integral to people’s sense of their neighborhood, while simultaneously creating a broader identity outside the neighborhood – becoming part of what the neighborhood is known for. Success of the artworks would be noted by residents going by and checking in, and regularly taking visitors to see them.

The term signature artwork does not imply large scale, nor any particular form or material. Small gestures can be very powerful, as well as large. Something more hidden away can have a powerful allure, while another can be forthright and center. There is no formula for what these artworks might or should be. The mission is to interact with a commissioned artist to the extent it takes for them to produce a concept that resonates with the community and SHA. The process will result in artworks that are indeed for and of Yesler Terrace.

# WAYFINDING

An important goal for Yesler Terrace is making connections with adjacent neighborhoods and amenities through a purposefully established porous boundary around the neighborhood. Thus wayfinding within, into, and out of the community becomes important and supports and encourages walking, which in turn enlivens the streets.

## Intent

To make the wayfinding unique and highly engaging as it transmits information

## Structure

♦ Commission an artist to collaborate with the wayfinding system designer

## Budget

Artist Design Fee	\$5000
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Because walking is being encouraged both within the dense neighborhood of Yesler Terrace, as well as to and from adjoining neighborhoods and amenities, wayfinding has an important role to play in supporting both of these activities.

The goal is to create a wayfinding system that merges functional wayfinding information with creativity and visual innovation. The will enhance pedestrian circulation throughout the neighborhood, while also contributing to the community identity.

The recommendation is to pair an artist or creative graphic designer with the consultant designing the wayfinding system components.



Today, it's about creative placemaking. Celebrating human and community aspirations and providing platforms for culture, that helps define our shared civic spaces in terms of use. This goes beyond art and architecture. It's about the actions we take in creating a good place to live.

Public art can begin to create a mental shift. It can help a community begin to redefine and reimagine the notion of shared space, shared values, and collective common interests. It can be a means for reclaiming and regaining a stake in a shared public realm. Most importantly, public art can encourage shared responsibility and stewardship within a community and help its members connect to a larger shared history and to each other.

Cynthia Nikitin

Projects for Public Places





# LIST OF PROJECTS

- ★ Highest priority as implementation begins
- ☀ Overlaps with construction
- ◆ Community Activation

## CreativeThinkers-in-Residence ★ ☀ ◆

This innovative residency functions as a creative HUB residing in a concrete, physical location within Yesler Terrace. The residents have a specific role and set of responsibilities to creatively fulfill in developing a set of active, interlinked relationships to SHA, the Art Master Plan, the community, the neighboring areas, and diverse artists who might be pulled in for a variety of programs and projects.

## Exercise Stations ★ ☀ ◆

Through expressive artistic interventions, the specialness of the exercise stations will be highlighted and add a strong sense of diversity to potential experiences along the Green Loop.

## Paving ★ ☀

To set the stage for a layering that builds an aesthetic individuality, the entire area of paving for each exercise station would act as a cultural “carpet” that has been carefully laid down in the station and across the sidewalk.

## Interactive|Changing Artworks ★ ☀

Can be changed by the community, appealing to all generations.

## Secret Paths ☀

Interactive pathways through the landscaping at select locations, small special environments that add liveliness to the usual sidewalk experience.

## Gardening Spots ◆

Artist designed planters specially planted and maintained by the community, providing a place to share a common activity that crosses boundaries and is in and of itself an aesthetic pursuit for residents.

## Kiosks ◆

There will be a community signboard at each exercise station. These have the potential to be both used functionally and as a way to house changing artworks. Beyond SHA’s communication needs, the kiosks could be set up to add a dynamic, changing element to the Green Loop, enhancing to the vitality on the street.

## Voices in the Sidewalk ★ ☀ ◆

Engage community incrementally to develop word-based material such as short poem, phrases, and key descriptive words installed in phases so these evidence the evolving community, shifting demographic and backgrounds.

## Pause Points ☀

Make conscious connections between some so there is simultaneously diversity and relationship, provide small touches and a diversity of gestures.

## Signature Artworks ★

Completely specific to YT community – become very special icons to the community and neighborhood, strategically placed within the neighborhood – not all need be readily visible but are “embedded” in common areas. It is as if you can’t imagine when they weren’t there.

## Wayfinding ☀

An important goal for Yesler Terrace is making connections with adjacent neighborhoods and amenities through a purposefully established porous boundary around the neighborhood. Thus wayfinding within, into, and out of the community becomes important and supports and encourages walking, which in turn enlivens the streets.

# BUDGETS

PROJECT NAME	COMMISSIONING ARTISTS	\$ ESTIMATE	FABRICATION & INSTALLATION	\$ ESTIMATE	INCIDENTALS (\$ AMOUNT APPROXIMATE)
Creative Thinkers-in-Residence	Hire one artist and one thinker per 2-year term	\$20,000 per year each for their time	materials and production allowance	up to \$10,000/year each	office or studio space provided by SHA on site
Exercise Stations - Paving	Hire one artist per station, or one artist per set of stations	\$5,000 for design	fabrication allowance	\$20/square foot per station	N/A
			installation by contractor	provided as a construction credit	
Exercise Stations - Seating "Furniture"	Hire multiple artists, each to design multiple stations	\$4,000 each for design	materials allowance	\$4,000 per seating element as a construction credit, plus up to \$1,000 more	storage fees
			footings and installation by contractor	provided as a construction credit	
Interactive   Changing Artworks	Hire only experienced artists, one artist per each artwork	\$5,000 for design	overall fabrication and installation	\$20,000 - \$25,000	N/A
			footings and simple infrastructure by contractor	provided as a construction credit	
Kiosks	Hire artists to lead community workshops for kiosk content	\$2,000 - \$3,000 per workshop	N/A	N/A	N/A
	Hire artists to generate content for kiosks	\$300 - \$500 per artwork	artworks installed through standard SHA process	provided by SHA	N/A
Voices in the Sidewalk	Hire one writer or lead artist per phase of construction	\$5,000 per phase	installation by stamps when concrete is poured for sidewalks	\$5,000 per phase, plus construction credits	\$2,000 reusable stamps for implementation
Secret Paths	Hire one artist per phase of construction	\$3,000 - \$5,000 for design	overall fabrication and installation	up to \$25,000 depending on scale and design, some installation work can be provided as a construction credit	N/A
Gardening Spots	Hire multiple artists to design sets of 2-3 planters	\$1,500	fabrication materials	up to \$5,000 each per planter	N/A
			installation	provided as a construction credit	
Pause Points	Hire multiple artists to design 2-3 seating elements	\$2,000 per artist	fabrication materials	\$1,500 - \$3,000	storage fees
			installation	provided as a construction credit	
Signature Artworks	Hire one artist per artwork	allocate 20% of overall budget of \$25,000 - \$100,000 to design fees	overall fabrication and installation	overall budget minus 20% design fee	N/A
Wayfinding	Hire one artist to work with designer	\$5,000	N/A	N/A	N/A



# CREATIVE THINKERS-IN-RESIDENCE EXAMPLES



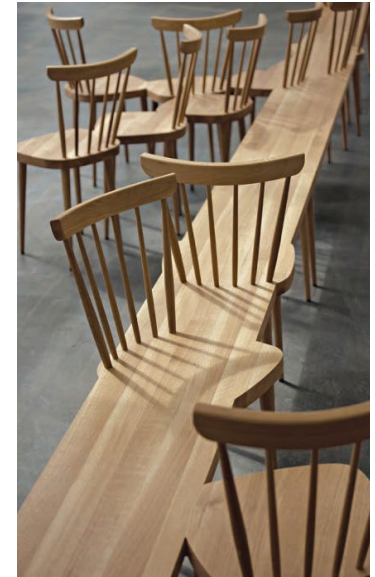


# PAVING PATTERN EXAMPLES





# SEATING EXAMPLES





# INTERACTIVE | CHANGEABLE ARTWORK EXAMPLES



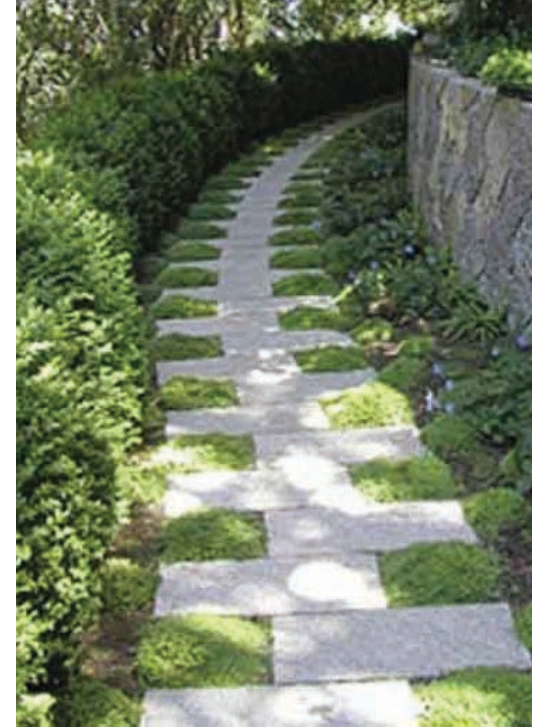


# VOICES IN THE SIDEWALK EXAMPLES





# SECRET PATHS EXAMPLES





# GARDENING SPOTS EXAMPLES





# SIGNATURE ARTWORK EXAMPLES





# USING THE PLAN

**This Arts Master Plan is intended to be in use for the duration of the Yesler Terrace redevelopment. With the guidance of the Art Advisory Council, the inspirations of the community, and the recommendations of the Creative Thinkers-in-Residence, SHA has a unique opportunity to implement an art program with the potential to be a national model at the forefront of social practice and cross-discipline collaboration.**

## FLEXIBLE TIMELINES & ART PLAN BUILDING BLOCKS

The projects included in this plan can be implemented in any order. Some can be supported by timely planning in tandem with construction schedules. For example, footings for sculptures, the installation of stamps and inclusions in the sidewalk, and combining the installation of artwork pavers with other construction activities in the exercise stations will maximize funding available for art, as well as the number of options for the art program.

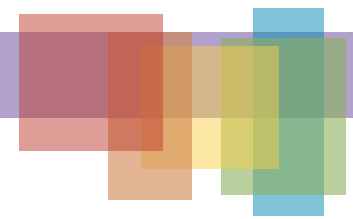
The essential project building blocks in this plan can and indeed should be viewed flexibly. The beauty of the plan is that the elements can be moved around in a changing pattern of scale and emphasis as necessary and beneficial, as the years of development unfold and as the community grows.

There are two rationales for this. First, keeping a close eye on how art is fulfilling the vision and goals of the plan and the community keeps everyone involved considering, thinking, evaluating, and engaging in multiple conversations. Second, this level of engagement and the necessity of making constant adjustments will maintain an everyone's active interest and caring. Together this insures that the art program's success remains in the forefront of everyone's hearts and minds - placing the process and ultimate success of public art in Yesler Terrace in good hands.

## STEWARDED THE PROGRAM

The Creative Thinkers-in-Residence will help determine, along with the community and Art Advisory Council, which projects will have the greatest impact on the neighborhood at any given time. In this collaborative process, SHA will help steward the development of the Yesler Terrace public art collection, as well as produce community events which directly support their work of community building. When selecting the Creative Thinkers-in-Residence, look for people who have experience in developing and producing community projects of any kind, people with good listening skills, genuine warmth and a strong desire to collaborate with the community.





## BACKGROUND

In 2013, Seattle Housing Authority initially formed the Yesler Terrace Arts Committee to develop the vision, goals, and objectives for the overall art program at Yesler. They also provided input to 10th Ave S Hillclimb artist Mauricio Robalino, and Carolyn Law, the artist developing the Art Master Plan. The Arts Committee has included Yesler Terrace residents Seattle Office of Arts and Culture, neighborhood arts and cultural, and members of the public.

Beginning in 2015, as master plan projects are implemented, SHA needs a formal Yesler Arts Advisory Council that is steered by the established vision and values, to administer their public art program.

## PURPOSE

The Arts Advisory Council's role is to provide ongoing input to the Seattle Housing Authority on the implementation of cultural arts programs and services at Yesler Terrace – ensuring that the program generates the best possible art for the community while aligning with the neighborhood's vision, values, and goals set out by Seattle Housing Authority, the Art Master Plan, the Yesler Terrace Citizen Review Committee, and community members.

## MEMBERSHIP

Members are appointed by Seattle Housing Authority. Members will include Yesler Terrace residents, neighboring art institutions, and art/design professionals.

## ORGANIZATIONAL STRUCTURE

The Art Council will adopt a set of operating rules and procedures prepared by SHA so that it operates with consistency and transparency. A chair and vice chair will be elected by the Council members. Meeting notes will record the council's work and specific recommendations. Meetings will be advertised and open to the general public. Each meeting will include a time for members of the public to comment on each discussion topic.

The Arts Advisory Council shall meet bi-monthly or quarterly, depending on the availability of members and discussion topics.

## ART ADVISORY COUNCIL: ROLES & RESPONSIBILITIES

- ◆ Make recommendations to the Seattle Housing Authority in the delivery of the variety of cultural arts programs, public art projects, and policies.
- ◆ Review and accept conceptual and final design proposals of permanent or temporary artworks to be installed at Yesler.
- ◆ Review and comment on proposed regular events and other cultural programming of public spaces.
- ◆ Support the implementation of the Yesler Terrace Art Master Plan.
- ◆ Serve as a resource and advocate to Seattle Housing to broaden the range of visual and performing arts mediums considered.
- ◆ Consider input from the community and organizations on issues relevant to cultural arts programming.
- ◆ Comment on implementation strategies and evaluation methods.
- ◆ Support the involvement of local and diverse artists for the opportunities at Yesler.
- ◆ Identify and support opportunities to partner or collaborate with the cultural institutions in the neighborhood and city-wide, as appropriate.



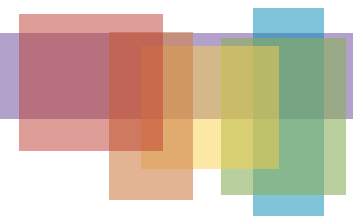
## **ART ADVISORY COUNCIL: ACTIVITIES**

### **Preliminary Activities**

- ✦ With SHA, determine the overarching strategies and goals of the Yesler Terrace arts program.
- ✦ Develop strategies or goals to ensure drawing from a diverse pool of artists, as well as involving local and emerging artist as much as possible
- ✦ With SHA, develop a list of overarching qualities and characteristics for the art program, to ensure continuity among diverse projects.
- ✦ With the Creative Thinkers-in-Residence and SHA, guide the unfolding of the Art Master Plan to most meaningfully respond to the evolving community.
- ✦ With SHA, review and advise on a boilerplate for calls to artists describing the overarching goals and values of the art program, and background information.
- ✦ Advise on standardized criteria for selecting artists and include this in the boilerplate for the calls to artists.
- ✦ Advise on a maintenance checklist for artists who make permanent work for Yesler Terrace - this checklist can include information on materials used, proper cleaning products and techniques, the dimensions and weight of the artwork, and any fabrication schematics and engineering reports.
- ✦ Develop a protocol for a collection survey and maintenance schedule. Identify local professionals qualified to do repairs on outdoor, permanent works.
- ✦ Develop a policy for reproduction rights to images of the art collection.

### **Ongoing Activities**

- ✦ Ensure projects and events in the Yesler Terrace art program are feasible and relate directly to the goals and values in this plan.
- ✦ Help develop the scope of work and any specific selection criteria to be included in each call to artists.
- ✦ Keep artists aligned with the goals and values of the art program through concept reviews and final design approvals.
- ✦ Make recommendations to increase feasibility of artwork and participatory project concepts.
- ✦ Act as a sounding board for project and event ideas from the Creative Thinkers-in-Residence and community members.
- ✦ Review proposals by the Creative Thinkers-in-Residence for temporary projects and events produced as part of their residency.
- ✦ Review proposals by residents, community members and SHA for art projects and events not included in this plan.



## CREATIVE PLACEMAKING IN YESLER TERRACE

The Yesler Terrace redevelopment represents the opportunity to demonstrate how vibrant, diverse, equitable, sustainable neighborhoods should be made. Creative placemaking is an important tool to articulate and make visible the project's core values of Social Equity, Economic Opportunity, and Environmental Stewardship and Sustainability, and to honor the legacy of the past, express a connection to nature, and celebrate the community's bright future.

Seattle Housing is creating a mixed-income, mixed-use neighborhood with sustainable infrastructure, complete streets, parks and community facilities united into a coherent whole through an artistic vision and artfully-designed and art-filled public spaces. After almost a decade of planning and deep consultation with the community, the redevelopment is in the implementation phase. While the redevelopment will take 15 years or more, a portion of the Green Streets Loop, the heart of the new neighborhood and the backbone around which the rest of the redevelopment will grow, is being built in 2015.

## IDENTIFYING PRIORITY PROJECTS

The implementation of this Art Plan will require the close attention of the Art Advisory Council and Creative Thinkers-in-Residence. Certain projects, such as those along the Green Street Loop, need to be addressed immediately in order to align with construction schedules. Projects that will benefit from planning in conjunction with landscape development should be identified by SHA with the Art Advisory Committee, and integrated into planning discussions as soon as possible.

The interests and passions of the Yesler Terrace residents are central to the success of the art program. Ideas for community-oriented projects beyond those outlined in this plan should be reviewed by the Art Advisory Council on a regular basis, as funding allows.

## INVITING ENGAGEMENT

### Community-Driven Focus

As residents are relocated and new residents move into completed buildings, the Creative Thinkers-in-Residence will provide critical continuity to the creative life of the community. Community events, temporary artworks and art projects which include elements of community engagement, such as the 10th Avenue Hillclimb, are all flexible in their focus and timeline. The Creative Thinkers-in-Residence should be embedded in the community in a way that they can recommend projects and events that will maximize community interest. The art program can support the ongoing efforts of SHA's Community Builder, ensuring a wider reach of invitation to participation and supporting the overall efforts to renew Yesler's promise.

### Building Relationships

By cultivating relationships with nearby cultural institutions, the Yesler Terrace art program can broaden the experiences available to residents and community members, as well as deepen the connections between the neighborhood and adjacent neighborhoods. This additional weaving of ties among the wider community will allow for additional opportunities and exchanges, with the potential of appealing to a wider and more diverse audience. Harborview Medical Center also has a robust art program, and could be a valuable partner in the Yesler Terrace art program. Consider producing projects over the years that invite participation from a wider community beyond Yesler Terrace residents. Walking tours to the nearby Frye Art Museum, which is open to the public for free most days, can provide a consistent and changing array of art experiences.



# IMPLEMENTATION

## **HIRING CREATIVE THINKERS & ARTISTS**

The first step of implementation, after the project is identified and the scope of work developed, is the artist selection process. After the selection committee has chosen a short list of 3 - 5 artists, the finalists are generally invited to do a site visit and interview.

This part of the process includes a discussion about the perspectives of the selection committee regarding why the finalists were selected, their broad selection criteria, in-person review of artwork sites for consideration, target audiences, agency and community culture, hopes for what the artwork will bring to their community, and any concerns they might have.

The finalists' travel fees and a per diem for overnight stays should be provided by the commissioning agency. After the commissioned artist has signed their design development contract, they are responsible for travel costs. Commissioned artists should be issued two contracts per project, one for design and one for implementation.

## **DESIGN DEVELOPMENT CONTRACT**

Best practices dictate artists be paid for their thinking and research, as well as fabrication of their artwork. Generally, design contract fees are approximately 20% of the overall project budget. Once the Art Advisory Council approves the concept and site, the artist can finalize the specific design that will be fabricated.

## **IMPLEMENTATION CONTRACT**

Issued upon final design approval by the Art Advisory Council, artists creating permanent works must provide stamped engineering documents and approval of any necessary permits. Generally payments follow milestones of permitting, engineering review, fabrication and installation.

## **STAMPED STRUCTURAL ENGINEERING DOCUMENTS**

Only required for permanent artworks, artists must provide these documents prior to the start of the implementation process. These documents will remain on file along with any as-built schematics, and will help with long term maintenance.

## **RECORDKEEPING**

Keep hard files as well as digital with copies of the artist contracts, the artist selection process records, the final approved design or project outline, engineering documents, approved permits, maintenance forms, the community engagement process, and any other relevant materials collected over the lifespan of bringing a project to completion.

## **MODEL RELEASES & PERMISSIONS**

If a likeness of a living model is recognizable in an artwork, the artist must provide SHA with an original, signed release of the model. For a minor, the release must be signed by a parent or guardian. If original copyrighted material is used as part of an artwork, this material must have documented permission prior to the final design proposal. Both of these forms, if applicable, stay in the final project file.





### **COPYRIGHT**

The artist retain rights under copyright law to which the artwork, preliminary studies, drawings, specifications, and models may be subject. The Visual Artist Rights Act (VARA), which is part of copyright law, should be addressed in the implementation contract.

### **INSTALLATION TIMELINE**

Clearly state the expectations of the timeline for delivery of the artwork, project, event or other activity in the contract. If delays occur that impact the implementation of an artwork, alert the artist immediately so they can arrange for storage if necessary.

## **DEVELOPING REQUESTS FOR QUALIFICATIONS**

### **Boilerplate Description and Background Information**

The Art Advisory Council should advise on a boilerplate description of the Yesler Terrace art program that can be used in every call to artists. This description can include the overarching goals of the art program, some background of Yesler Terrace and the community, and how the various types of projects are intended to weave together.

### **Scope of Work**

The scope of work for each RFQ should be developed collaboratively with the Art Advisory Council and SHA. This part of the RFQ is an ideal place to describe specific goals and values of the Yesler Terrace redevelopment project the commissioned artist should address.

### **Budget**

Be sure to allocate a budget sufficient to successfully accomplish each project. It is ideal to have funding in place before launching a call. If finalists are required to present preliminary concepts as part of a selection process, they should be compensated with at least 10% of the overall project budget per artist.

### **Application Checklist**

Each applicant should submit a cover letter, resume and set of work samples with accompanying list project descriptions. Be sure to ask for the specific information to be included on this list, such as budget, materials, date of creation, location, and other project-specific criteria.



# MAINTENANCE & DOCUMENTATION

**All permanent components described in this plan require routine maintenance, as with any outdoor assets. Regular cleaning of street furniture and exercise equipment is as important as cleaning the permanent artworks in SHA's public art collection. Qualified professionals should be consulted if repairs are necessary.**

## **YESLER TERRACE ART COLLECTION SURVEY**

The Art Advisory Council can provide valuable expertise in developing a routine assessment and maintenance schedule for the Yesler Terrace art collection. The inventory of permanent artworks should be updated as projects are completed. A simple spreadsheet of relevant information such as artist name and contact information, date of completion, materials used, the total amount of the commission, and how the piece is to be cleaned is adequate for a small collection of artworks such as this will be.

Consider training a small crew of Yesler Terrace maintenance professionals to provide routine care for the art collection. Graffiti removal and regular cleaning can be accomplished fairly easily with the right tools and products.

## **CONSERVATION REVIEW & MAINTENANCE PLAN**

Artists commissioned for permanent artworks should have a conservation review of their final design and provide a maintenance plan with specific instructions about acceptable cleaning products and procedures, materials used in the artwork, dimensions and weight, fabrication schematics, and contact information for any subcontractors hired for the project.

## **WARRANTY**

The implementation contract calls for Warranty of Title, to ensure the artwork is unique and doesn't infringe on any copyright; and Warranty Against Defects, which generally lasts for two years, but may be extended based on materials and complexity.

## **PHOTO DOCUMENTATION**

As part of their final project documentation, artists should provide SHA with photo documentation of their artwork. This series of images should depict the artwork *in situ* with a series of details that illustrate the entirety of the artwork, and details of the fabrication and installation processes for conservation purposes.

Another series of images should show the entire artwork in situ and are of high quality for future publication. Additional information accompanying this series of images is the name of the photographer, and the names of anyone in the images. For projects that are event based or primarily participatory, SHA should provide photo documentation when possible.

## **COMMUNITY INVOLVEMENT DOCUMENTATION BY ARTISTS**

If there has been a community engagement aspect to a project, SHA would ask artists to generally document their engagement process and make any recommendations for enhancing future community involvement.

## **GRAPHIC REPRODUCTIONS**

SHA may make and use graphic reproductions of the artwork, including artist-provided two-dimensional graphic reproductions for non-commercial purposes, including, but not limited to, reproductions used in brochures, media publicity, and exhibition catalogues or similar publications provided that these rights are exercised in a tasteful and professional manner. It is understood that the artwork may be photographed by the public.



# APPENDIX I

## COMPLETE LIST OF COMMUNITY-BASED GOALS

The Yesler Terrace Art Committee formed these goals. The Art Committee was made up of Yesler Terrace residents, representatives from the Community Review Committee, local cultural institutions, and adjacent neighborhoods. This committee was established to address ideas and goals for the public art implemented for the new Yesler Terrace community and to review the Art Master Plan.

- ✦ Celebrate, reinforce, and enhance the community's identity and character.
- ✦ Use art to preserve the character, values, and memories of the current Yesler neighborhood.
- ✦ Identify and remain accessible to diverse populations and multiple generations over time.
- ✦ Involve the current residents who will relocate into the future new apartment buildings in the creative placemaking process.
- ✦ Contribute to a dynamic sense of place for everyday, creating a welcoming environment for all - including adjacent communities.
- ✦ Where possible tie artwork to environmental sustainability and/or have it lead to understanding the natural environment.
- ✦ Link artwork to health goals of walkability and physical activity.
- ✦ Create opportunities for local established and emerging artists, and residents and participants of SHA's programs.
- ✦ Articulate the historic, economic, and cultural context of the community.
- ✦ Integrate art that fits naturally into the overall neighborhood design/ redevelopment – generating a sense of community with a shared identity.
- ✦ Enhance permeable boundaries to support connections to the adjacent neighborhoods.
- ✦ Have an equitable placement of artwork throughout the neighborhood.
- ✦ Foster learning and participatory opportunities for youth through art activities.
- ✦ Create interactive art in the sense of use, as well as having the potential for on-going contributions that change the artwork that works for all generations.
- ✦ Enhance any vistas.
- ✦ Establish clear, distinctive categories of art - Art, community generated art and functional artwork.





## APPENDIX II

### **PUBLIC ART REFERENCES & RESOURCES LIBRARY**

PDFs provided with this Art Master Plan as background and reference material for implementing the Yesler Terrae public art program.

#### **Artist Residencies in the Public Realm:**

##### **A Resource Guide for Creating Residencies and Fostering Successful Collaborations - 2015**

City of Pittsburgh - Office of Public Art

A thorough overview from developing the scope of work to selecting the artist, framing the residency, implementation, and resources.

#### **Public Art & Private Development: Resource Guide for Developers**

Americans for the Arts - Public Art Network

Outlines common procedures for best practices and how public art can become an asset to the development. Speaks to selecting artists, choosing appropriate sites, what to include in an artist's contract, and the role of an artist on a design team.

#### **Public Art Network: Best Practice Goals & Guidelines -2011**

Americans for the Arts - Public Art Network

Gives advice on topics ranging from calls for artists to VARA rights, insurance requirements, and maintenance.

#### **Artist Selection Process Resource Guide - 2013**

Americans for the Arts - Public Art Network

Everything you need to know about best practices in public artist selection processes.

#### **Why Public Art Matters**

Americans for the Arts - Public Art Network

Green paper which describes many benefits public art brings to communities.

#### **Public Artist Handbook: A Guide to the Commission Process - 2013**

Washington State Arts Commission - Art in Public Places

A thorough overview of the steps involved in commissioning, fabricating, and installing a permanent public artwork, from the artist's perspective.

#### **Materials and Fabrication Handbook - 2014**

Washington State Arts Commission - Art in Public Places

Everything you need to know about suitable materials and processes for art in the public realm.

#### **Wayfinding and Public Art - 2003**

Portland Development Commission

Created for the Lloyd District in Portland, this document is a good overview for concurrently commissioning public art and wayfinding in a particular neighborhood.

### **Additional Online Resources**

#### **Americans for the Arts: Public Art Network**

PAN maintains a website with many additional resources specific to the field of public art.

#### **City of Seattle: Office of Arts and Culture - Public Art Program**

Information relating to the policies and art collection of Seattle's public art program, with additional links to more resources.



# APPENDIX III

## PHOTO CREDITS

### COVER

(left to right, by row)

Photo 1: Pete Beeman “Iris Trio”

Photo 2: Jeppe Hein “Social Benches”, Da Haan, Belgium

Photo 3: Daniel Buren “Lightness of Being”, City Hall Park, NYC, temporary piece

Photo 4: Webshot

### Page 1

Photo 1: 1st Hill stair, prior to the Yesler Terrace development, ca. 1930s. Image courtesy of SHA

Photo 2: Clearing for Yesler Terrace, from the Marine Hospital, 1941. Image courtesy of Pat Dorpat

Photo 3: Yesler Terrace under construction, 1941. Image courtesy of SHA

### Page 2

Photo 1: The development of Yesler Terrace, as seen from Beacon Hill, 1942. Image courtesy of SHA

Photo 2: Early rendering of the proposed Yesler Terrace redevelopment, courtesy of GGLO

### Page 8 INTRODUCTION

Photo 1: Architect’s drawing of the Yesler Terrace development, ca. 1938. Image courtesy of SHA

Photo 2: Yesler Terrace redevelopment bird’s-eye, Yesler & Broadway area, PB Americas rendering

### Page 10

Photo 1: Yesler and Broadway. Image courtesy of SHA

Photo 2: Yesler Terrace residents. Image courtesy of SHA

### Page 11

Photo 1: Installation Venice Biennale 2013

Photo 2: Pete Beeman “Da’an Trio” Taipei, Taiwan

### Page 12 NEIGHBORHOOD CONTEXT MAP

### Page 14

Photo 1: 10th Ave Hillclimb public art workshop Image courtesy of SHA

Photo 2: 10th Ave Hillclimb rendering, courtesy of GGLO

Photo 3: Architect’s drawing of the Yesler Terrace redevelopment, courtesy of GGLO

### Page 16 CREATIVE THINKERS-IN-RESIDENCE

Photo 1: Eness “A Tilt of Light” Melbourne, Australia

Photo 2: Community event chalk drawing Webshot

Photo 3: Friends With You “A Rainbow City”, Highline, NYC

### Page 19 GREEN LOOP LAYER

(clockwise from upper left)

Photo 1: Rodgrigo Alonso “N+ew Seats”

Photo 2: Benson Shaw “Yucca” Phoenix Light Rail (2 images)

### Page 20 PAVING

Photo 1: David Dahlquist “Leaves Paving”

Photo 2: Community project “Meridian Circle Game, Meridian Park, Seattle, WA

Photo 3: Steed Taylor “Road Tattoos: Dragon Blessing” Beijing, China

Photo 4: Roadsworth “Street Art Projects” various locations

### Page 21 SEATING “FURNITUR”

(clockwise from upper left)

Photo 1: Verena Schwippert “By the Hands of Humans” Walla Walla Community College

Photo 2: Jeppe Hein “Social Benches”, Da Haan, Belgium

Photo 3: Yvonne Fehling and Jennie Peiz “Stuhlockerbank”

Photo 4: Simon Perry “Public Purse”, Melbourne, Australia

### Page 22 INTERACTIVE | CHANGING ARTWORKS

Photo 1: Pete Beeman “Da’an Trio”

Photo 2: John Edmark “Fibonacci Zoetrope Sculpture”

### Page 23 KIOSKS

Photo 1: Todd Jannausch “Small Voids” Temporary Street installation, Seattle, WA (2 images)

### Page 24 VOICES IN THE SIDEWALK

Photo 1: Peter Reiquam “Nine Lives” Fremont Fire Station, Seattle, WA

Photo 2: Buster Simpson & Peg Butler “Tri Met Sidewalk Poetry Project”, Portland, OR

### Page 25 SECRET PATHS

Photo 1: Webshot, graden-photos-com-photoshelter.com

Photo 2: Kandy Saraiva “Dandelion Parking Lot Artwork”

Photo 3: Shirley Wiebe Temporary Installation, Webster Woods, PAFAC, WA

### Page 26 GARDENING SPOTS

Photo 1: Creative Reuses of Old Tires, tafrehmella.com

Photo 2: Eclectic Bohemian Garden Spaces, Image © Dishfunctional Designs

### Page 30 PAUSE POINTS

Photo 1: Creative Reuses of Old Tires tafrehmella.com

Photo 2: Lies-Marie Hoffman “Homage to Elm Tress”

### Page 31 SIGNATURE ARTWORKS

(left to right, by row)

Photo 1: Kurt Perschke “RedBall Project”

Photo 2: Webshot





## Page 32 WAYFINDING

(left to right, by row)

Photo 1: Sustainable Energy Kiosk, Chicago, IL

Photo 2: Wayfinding by local artists, Stockwell Park Estates housing blocks, London (2 photos)

## Page 36 CREATIVE THINKER

(clockwise from upper left)

Photo 1: Suzanne Lacy "Anyang Women's Agenda" Anyang, Korea

Photo 2: Suzanne Lacy "Between the Door and the Street" Brooklyn, NY

Photo 3: Webshot, street art

Photo 4: Webshot, interactive performance

Photo 5: Webshot, temporary street intervention

Photo 6: Steed Taylor "Road Tattoos" Location unknown

Photo 7: Webshot, interactive street intervention

Photo 8: Webshot, interactive street intervention

Photo 9: Carolyn Law "Burien: Where We Live Now" community engagement, Burien, WA

## Page 37 PAVING PATTERN

(left to right, by row)

Photo 1: Jack Mackie "Chattanooga Quilt", Chattanooga, TN

Photo 2: Benson Shaw "Cedar Dreams" Edmonds, WA

Photo 3: Community Project "Meridian Circle Game" Meridian Park, Seattle, WA

Photo 4: Benson Shaw "Canal Blossom" Tempe, AZ

Photo 5: Benson Shaw "Apache Stories: Tempe Canal" Tempe, AZ

Photo 6: Getty Villa seating area, L.A., CA

## Page 38 SEATING

(left to right, by row)

Photo 1: Uncomfortable Workshop Architecture "Wasteless Log Chair"

Photo 2: Jeppe Hein "Social Benches", Da Haan, Belgium

Photo 3: Yvonne Fehling and Jennie Peiz "Stuhlhockerbank"

Photo 4: Webshot Astroturf lounges

Photo 5: Webshot

Photo 6: Webshot Concrete Easy Chairs

Photo 7: Verena Schwippert "By the Hand of Humans" Walla Walla, WA

## Page 39 INTERACTIVE/CHANGEABLE

(clockwise from upper left)

Photo 1: Pete Beeman "Shuffletown" Charlotte, NC

Photo 2: Pete Beeman "Runner" New Taipei, City Taiwan

Photo 3: Webshot

Photo 4: Howeler and Yoon Architecture "Swing Time" Boston, MA

Photo 5: Roadsworth, 21 Balançoires (21 Swings) Montreal, Canada

Photo 6: Travis Mong "Process" Temporary project

## Page 40 VOICES IN SIDEWALK

(left to right, by row)

Photo 1: Benson Shaw "Cache" WA State Archives, Cheney, WA

Photo 2: Benson Shaw "Cache" WA State Archives, Cheney, WA

Photo 3: Webshot

Photo 4: Peter Reiquam "Nine Lives" Seattle, WA

Photo 5: Benson Shaw "Apache Stories" Tempe, AZ

Photo 6: Buster Simpson & Peg Butler "Tri Met Sidewalk Poetry Project", Portland, OR

## Page 41 SECRET PATH

(clockwise from upper left)

Photo 1: Decorative walking path

Photo 2: Wooden path. Image courtesy Home Design Lover

Photo 3: Olicana "Mosaic Pebble Path", garden designed by Earthworks Garden Design

Photo 4: Suzman Design Associates, zipper-style path

Photo 5: Elaborate Russian bottletop path

Photo 6: City promenade

Photo 7: Lark Kulikowski "Flea Market Garden", WI

## Page 42 GARDENING SPOTS

(left to right, by row)

Photo 1: Webshot

Photo 2: Webshot from ourlaughingplace.com

Photo 3: DK "Ready Set Grow!". Image © 2010 Dorling Kin

Photo 4: Athena Tacha planter public art

Photo 5: Webshot

Photo 6: Bergamot Station, Santa Monica, CA

## Page 43 SIGNATURE ARTWORK

(left to right, by row)

Photo 1: Peter Reiquam "Nine Lives" Seattle, WA

Photo 2: Dan Corson "Sonic Bloom" Seattle, WA

Photo 3: Kurt Perschke "RedBall Project" Various locations

Photo 4: Webshot

Photo 5: Ruth Greenburg and Dave Laubenthal "Noble Architect" Portland, OR

Photo 6: Daan Roosegaard "Starry Night" Brabant, Netherlands

Photo 7: Ellen Sollod "!ENERGY!" Redmond, WA

Photo 8: Webshot

## Page 44 USING THE PLAN

Photo 1: The Yesler Terrace Art Committee with artist Mauricio Robalino. Image by SHA

## Page 47

Photo 1: Yesler Terrace Youth Media Project. Image by Phebe Martinez © 2013

Photo 2: Yesler Terrace Youth Media Project. Image by Naod Sebhat © 2013

## Page 49

Photo 1: Yesler Terrace Youth Media Project. Image by Daniel Ewnetu © 2012

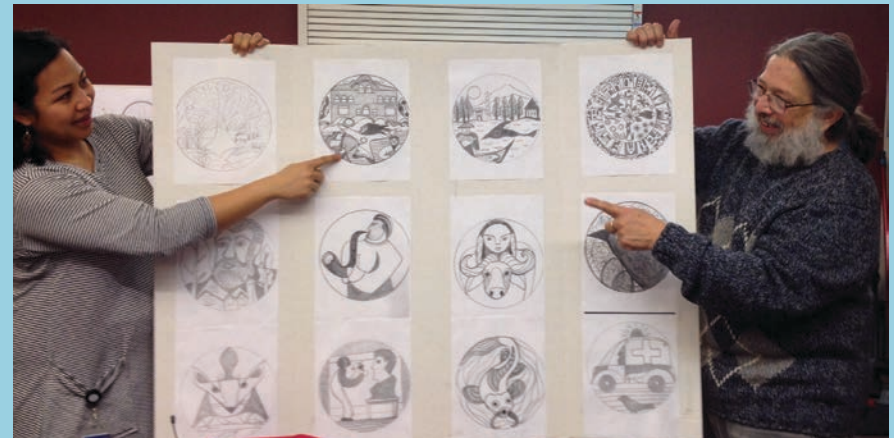
## INSIDE BACK COVER

Photo 1: 10th Ave Hillclimb workshop, SHA residents with Mauricio Robalino. Image by SHA

Photo 2: 10th Ave Hillclimb presentation by Robalino and Kathlyn Paananen. Image by SHA

## BACK COVER

Photo 1: SHA photo





A R T

